

NEWSLETTER

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Display at the British Music Experience

“Prized Possessions”: Popular Music and Fandom in British Museums

Donna S. Parsons

The words blur on the page as mid-day lethargy abseils like a spider from its web. It is 3:45 pm, and my mind is so saturated from the day's readings that I need to shake free from the cobwebs and redirect my focus. Rather than getting tea in the British Library's café, I head to the Sir John Ritblat Gallery where the Library's vast treasures are on display. As a repository for the human imagination I find numerous sources of inspiration—the Magna Carta, a folio from Shakespeare's *Romeo & Juliet*, and Jane Austen's writing desk. When I walk along the music display cases I ponder the development of compositional techniques, business negotiations and artifacts as I examine the Old Hall Manuscript, one of Haydn's publishing contracts, Beethoven's

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tuning fork, and Elgar's Third Symphony. Yet, no matter the day or mood there is one case that demands my attention. I always find myself drawn to the Beatles. As I listen to one of their iconic songs, I scrutinize the handwritten lyrics for "A Hard Day's Night," "Help!," "Yesterday," and "Ticket to Ride." How could one band record so many quality songs and albums and do so in eight years, oftentimes under the intense pressure of tours, films, deadlines, and intra-groups dynamics? While I listen to that afternoon's chosen song I turn to the Beatles' case and focus on the lyrics which are written on the back of a birthday card or scraps of paper, have lines scratched out or are accentuated by one of Lennon's drawings. I study the cover of the first issue of their fan club magazine *The Beatles Book*, their Christmas record from 1963, and their single "A Hard Day's Night." I am reminded that John, Paul, George, and Ringo are mortal, that they are no different from you or me, and of the power popular music has to change the world. Until last summer my only opportunity to explore the fusion of music, poetry, art, and fashion had been through my readings in the British Library and an occasional exhibition at the V&A, National Portrait Gallery, or Liverpool's World Museum. With the recent openings of the British Music Experience and Museum of Liverpool popular music researchers and fans now have a place of their own to study the dialogue among the arts, analyze how popular music reflects societal issues, and better understand the close relationship between musicians and their fans.

Located inside the O2 bubble in North Greenwich, London, the British Music Experience transforms how we engage with the history of popular music. It's so much more than watching a tape of Elvis Presley performing on the Milton Berle Show or the Beatles' American debut performance on the Ed Sullivan Show. While these videos show us how teenagers and adults reacted to Elvis's dancing or the Beatles shaking their mop-tops, the variety of objects in the British Music Experience underscores how and why certain artists defined a decade or a generation. What sets this museum apart from others is the Smarticket that comes with your £12 admission. Many of the display cases have a sensor point that allows you to store information about your favorite artist, genre or musical style. You touch the appropriate sensor and on another screen more information appears: about the blue print dresses usherettes wore at the premiere of *A Hard Day's Night*, one of Dusty Springfield's iconic dresses, or the connection between a particular underground magazine and popular music. The displays store the items connected with your ticket, so later you can enter your unique BME number into the MyBME link on the website and recall the items you viewed.

Inside the Gibson Interactive Studio I had the opportunity to play drums, bass, or guitar. With several songs to choose from, visitors can take a beginning, intermediate or advanced lesson which they can also save on their Smarticket. I am left handed and was delighted to find there was a Paul-like inverted guitar for me. As I began the beginning lesson it was just a thrill to feel the sonic wave travel from the strings to my fingers. No wonder Keith Richards was bewitched by Chuck Berry's riffs or Eric Clapton was entranced with Robert Johnson's blues. The vibration gives one a microcosmic sense of how Jimi Hendrix was able to transform sound into billows of sobs, screams, torrential cannons, and the deep passion of love. At the edges of the exhibition, smaller displays focus on movements in popular music rather than by decade, genre, or style. The 1945-1962 edge zone focuses on American music crossing the Atlantic: rock 'n' roll, skiffle, and traditional jazz. The 1970-1976 edge zone highlights the music and theatricality of David Bowie, glam rock, and other kinds of seventies' rock. Besides showing the intermingling of various

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Part of the Beatles display at the BME

styles and genres, this type of division highlights how such styles interacted and reacted to one another and specific moments in history.

Since I teach a course on the Beatles and an honors seminar on Lennon-McCartney, I spent most of my morning examining all of the items in the Beatlemania and Cultural Revolution Showcases. On one level the variety of objects displayed demonstrate the ways in which popular music permeated culture, but on a deeper level showed even more about how popular music and artists were marketed and promoted. What did fans collect? What did they treasure? How have collections

evolved over the past 50 years? Today Beatles' fans can purchase a wide range of souvenirs from McCartney's solo concert programs, t-shirts, posters, glasses, and toys to digitally re-mastered copies of albums, singles, movies, and documentaries on the band and their associates. At the height of Beatlemania fans had the opportunity to purchase a toy guitar and snare drum (which are rather rare today as they were not made of the most durable materials), an authentic Beatle wig, bubble gum cards, talc, a lunch box, and the MB: The Beatles Flip Your Wig Game from 1964. As with every exhibit on the Beatles there are examples of iconic clothing, Lennon's glasses, and Astrid Kirchherr's photographs of Stuart Sutcliffe. What catches the eye in this particular display is the 2 pages taken from Sutcliffe's Hamburg sketchbook. More questions come to mind as I wonder how much Sutcliffe affected the style of Lennon's drawings and whether any of Lennon's influence can be found in Stuart's works.

In 2012 fans connect with their favorite musicians through Facebook, Twitter, and individual artist's websites, but during the 1960s fan clubs were your best bet for receiving pertinent information. The Beatlemania display case highlighted the advantages to belonging to the Beatles Fan Club. Members received a signed letter from the Beatles, a signed photograph, a membership card, and "I'm A Beatle Fan" fan club badge, as well as the yearly Christmas record. Two of the latter were on display. Two personal scrapbooks illustrated how important the Beatles' every movement was to their fans. One thing that has not changed from the sixties is that bands continue to promote their upcoming performances by pinning posters and flyers to bulletin boards and telephone poles. Wandering around the edge zones allows you to study the history of posters and handbills. Limiting my inquiry to the Beatles, I surveyed the 1962 concert poster for a performance at Knotty Ash Hall. What is most striking about this particular performance is that Pete Best is the Beatles' drummer, and Ringo Starr drums for another band featured on the poster—Rory Storm & the Hurricanes. Other posters include a handbill for the Beatles' performance at the Big Sunday Night Stage Show at ABC Theatre in Blackpool in 1963 and a shop display poster for the Hollywood Bowl. How highly fans prized the band's live performances is demonstrated by the number of tickets that are still in

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mint condition. A wide array are on display, and they document the Beatles' movement from playing in small venues like the St. Paul's Presbyterian Church Youth Club in 1962 to medium venues such as the Odeon in Lewisham in 1963 to the American baseball stadiums—Shea in 1965 and Candlestick Park in 1966.

Most Beatles' exhibits focus on Beatlemania or individual photographers' collections, but the British Music Experience breaks new ground by including objects from the latter part of their career. Trying to describe the impact Sgt. Pepper's Lonely Hearts Club Band had on popular music, culture, or individual fans is nearly insurmountable and could take up an entire floor or its own museum. What the exhibit does provide is a sense of the time and the ingenuity of the album cover and music. The cut-outs of Oscar Wilde and Edgar Allen Poe that were used on the front cover are on display with the covers of underground newspapers and magazines, including OZ, International Times, and Gandall's Garden. The inclusion of these items places the Beatles' ideas about revolution, peace, and material culture ("Within You Without You") in context.

Rock bands are not known for their longevity. On July 13, 2012 the photographic exhibition The Rolling Stones: 50 Years opened at Somerset House in London. Running for slightly over 2 months, the exhibit provided an extensive documentation of the band's entire career. While the Rolling Stones were promoted as the antithesis to the Beatles, you see more smiles than scowls. Indeed a suitable subtitle for the exhibition would be "Smiles, Suits, and Cigarettes." The black & white and color photographs covered nearly every aspect of their career from official photo shoots, the pressure of touring, the eruption of violence at their concerts, on their way to court, and release from prison to their time relaxing as a band or alone, in the studio, and the interplay among members during live performances. The walls were not cluttered with images, so there is plenty of space to contemplate



Photograph from the Rolling Stones Exhibit. Credit: Rolling Stones Exhibit

each photograph and its significance in the Stones' history. "Laidback or simply knackered?" features a solitary picture of Keith Richards and his acoustic guitar in Phoenix, Arizona in November 1965. Richards is lounging in the auditorium with his right leg bent over the seat in front of him. His head is tilted back, and as he is playing you notice how lost he is in thought. This photograph, as well as those of the band performing at the Masonic Auditorium in Detroit, the Korakuen Hall in Tokyo, and Wembley Stadium, attest to the cathartic nature of music and the fact that the Rolling Stones (as well as other bands from the sixties) played for the sheer love of music. The enormity of it all is staggering whether you consider that the Rolling Stones are still active as a band 50 years after they played their first gig or as you chart their progress from playing covers of Muddy Waters, Bo Diddley, Chuck Berry and the Beatles to creating their own anthems with "(I Can't Get No) Satisfaction," "Mother's Little Helper," and "Street Fighting Man."

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One only has to look back to 1956 to find the musical rebel from Tupelo, Mississippi who set off an avalanche of criticism and condemnation as he brought rock 'n' roll to mainstream audiences. Several times John Lennon reminded fans that without Elvis Presley there would not have been the Beatles. Lonnie Donegan may have inspired teenagers to form their own bands, but Elvis spoke their language and showed them that vulnerability and toughness were two sides of the same coin. The Elvis & Us exhibition at the Mersey Ferries Terminal in Liverpool focuses on the relationship between Elvis and the Beatles and how each dominated the music of their era. At first glance one questions why items such as Elvis's first grade crayon box, his graduation certificate from Humes High School, and a Precision Tool pay stub are included, but when you dig deeper you see the similarities in childhoods where money was tight, education was uninspiring, and creativity was waiting for its proper outlet. Photographs of Elvis in concert, clips from films, movie posters, iconic clothing, gold singles and records show how deeply Elvis permeated American culture and what set him apart from his peers. As Elvis's career progressed so too did his fashion. The exhibit features several examples of iconic clothing such as his mid-1950s black & white saddle Oxfords, the Army trench coat that he wore while stationed in Germany, and the Sunburst jumpsuit, cape and boots from his ca. 1972-73 concerts. What I found most intriguing was the attention Elvis paid to his recordings. He listened repeatedly to acetates of his early songs such as "Jailhouse Rock" and "King Creole" to make sure the sound the right. Six years later the Beatles were taking similar notice of the sound system during their 1963 British tours. Elvis's acknowledgment of the Beatles is highlighted with telegrams between him and the Fab Four, Elvis's and Colonel Tom Parker's telegram to the Beatles that Ed Sullivan read on his show, and the pool table from Elvis's Bel Air home where the King and the boys met in August 1965. There are videos that cover all aspects of Elvis's career, but I had difficulties with the sound. They were tuned into radio frequencies and despite trying several different headsets, I could not get the audio or a robust sound from the video displays.

If you truly want to get to know the Beatles, go to Liverpool. Although the original Cavern Club and now N.E.M.S. have been demolished, many sites associated with the band still stand. If you are unable to wander outside the city center, walk down to the Albert Docks, past The Beatles Story, and along the Pier Head to the Museum of Liverpool. Here you will gain a greater understanding of how growing up in Liverpool influenced the musicians' characters, senses of humor, and approaches to songwriting. The Museum, which opened in July 2011, chronicles the development of Liverpool via the shipping industry, the building of the railway between Liverpool and Manchester, the regiment's participation in various wars and conflicts, life in the city since the nineteenth century, and of course its culture. One wing of the second floor is devoted to Liverpool's culture: football, writers (Liverpool saga novelists), comedians (Ken Dodd), and of course popular music. In many ways the Beatles' display cases are replicas of what you find at the British Music Experience. There are the usual souvenirs, but here you also find a thermos flask, a jigsaw puzzle, bobble head dolls, nylon stockings, a piece of the original seat covering on the Magical Mystery Tour Coach, and even a Beatle Crunch ice cream wrapper. What does the latter say about the intensity of fandom? The Beatles' display cases are unique in several ways. One case is devoted to four models sporting the 1963 suits made by Dougie Millings; Epstein had told the Beatles that if they wanted to be taken seriously then they had to dress respectably. The Cavern Club was considered the Beatles' Liverpool home, and a 1964 membership card is on display. Membership cards from The Black Cat Club, the Colquitt Club, The Iron Door Club, The Jacaranda Coffee Bar Club, and Peppermint Lounge all

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illustrate Liverpool's a thriving music scene in the late 1950s and early 60s, and that the Beatles were not the only band to be heard. In fact, a 1962 Kingsize Taylor and the Dominoes business card is also on display. In contrast with other Beatles exhibits, Stuart Sutcliffe's membership in the band is given more than just a brief acknowledgment. On display are his ca. 1957 guitar, ca. 1960 checkbook, and ca. 1961 wallet, as well as his passport. The most poignant objects are two 1962 letters to Milly Sutcliffe, Stuart's mother. The first is from Eduardo Paolozzi, his art teacher in Hamburg, who complains about the amount of time he was spending playing in a rock 'n' roll band, and the second is from Astrid Kirchherr, who lays bare her grief over Stuart's death.

Even though the Beatles moved to London in 1963 they never forgot about Liverpool. Their connection to the city is featured in an eight minute film that focuses on their childhoods, their early days as a group, including a wink and a nod to Pete Best and Stuart Sutcliffe, and covers their rise to national and global attention. The best part of the video poignantly demonstrates the ways in which their mature songs had been inspired by their upbringings in Liverpool. With several showings in a round room each hour, the final kicker comes when you learn that the wooden stage on display is the one that had been in St. Peter's Parish Church Hall where John Lennon and Paul McCartney first met on July 6, 1957. Who would have thought that planks of wood could symbolize so much to so many! Highlighting modest beginnings, the story of the Beatles, their peers, and musical venues teaches us that the forging of hard work and creativity leads to a more enlightened world.

President's Letter

Dear NABMSA Members,

2012 has been an extremely interesting and active year for NABMSA. I wish I could say that I had nothing but good news and triumphs to share with you. As most of you know, that is not so. Unfortunately, one of our venerable members and supporters, Anne Dhu McLucas, was killed on September 8 of this year. Anne was a long-time member, and could always be counted on to pitch in and help with the organization. Less than a month before she died, she graciously stepped in to fill a position that had become vacant on a committee. We will miss her: her spirit, particularly, was one that I know touched many of us.

We do have many reasons to celebrate the year: we co-sponsored a conference with the New York AMS chapter, and held an extremely successful biennial one of our own. We celebrated our first president, Nicholas Temperley, by producing an excellent concert (and naming him NABMSA's first Honorary Lifetime Member). My thanks to Nicholas, Christina Bashford, and Kendra Leonard and other members of the Program Committee for their hard work in creating such a successful conference. We also created the Diana McVeagh Prize for the Best Book on British Music. And, once again, we showed how dedicated and generous we are as a society, through donations of over \$7,000 to fund both Nicholas's concert and the endowment of the Temperley Prize Fund, and, as of November 5, promises of \$3,500 to the endowment of the Diana McVeagh Prize.

This last bit of news is particularly wonderful, partly because it means that we are now over a third of the

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way to our goal of endowing the Diana McVeagh Prize with \$10,000, and partially because it shows how the spirit of generosity has continued in a year when so much was asked of NABMSA's supporters. So I want to thank you for your donations, but note as well that we still have a little less than two-thirds of the way to go. This means that we will need to raise about \$725 per year for each of the next nine years. I am confident that we can do it, but will rely on your help.

Creating the Diana McVeagh Prize means that we will also need a committee to run it; if you are interested in being on this committee, please email me before the end of the year (cmcguire@oberlin.edu). We have many other committees, as well, and all of our committee appointments expire on January 1, 2013. We are a volunteer organization, and depend on our members for the work that keeps us going. Please do let me know if you wish to serve—it is a chance to connect with friends, and encourage the study of British music at the same time.

The end of the year is also when several of our current officers and board members will conclude their terms. I would like to publicly thank all of them for their time and service to NABMSA: Candace Bailey, who has served as our Vice-President these past four years, and board members Samantha Bassler, Roberta Marvin, and Eric Saylor. They have all been hard-working and responsible representatives, and we will miss their contributions.

As we move into our tenth year as an Association, I want you to know that your Board remains busy working on a number of things: we have been looking at ways of formalizing our processes so that each successive NABMSA administration will have models for running the organization. We are also looking to begin planning our conferences a little further out than two years in advance—I hope that at next year's business meeting in Pittsburgh I can share more details about this with you.

I hope that the remainder of your year goes well, and that you have peaceful holidays.
Charles Edward McGuire

Diana McVeagh Prize for Best Book on British Music Announced

The North American British Music Studies Association (NABMSA) announced the creation of the biennial Diana McVeagh Prize for Best Book on British Music at its business meeting in New Orleans. The prize is named in honor of pioneering British music writer, Diana McVeagh, who is the author of books on and musical editions of British composers Edward Elgar and Gerald Finzi, among others. Her books are known for their insightful interpretations of music and its context, and the lyrical quality of her prose.

The first Diana McVeagh Prize will be awarded in November of 2013. Any book on British music – including monographs, books within a series, eBooks, or collections of essays (if all of the essays within are centered on the study of British music) published between July 2, 2011 and July 1, 2013 are eligible for

McVeagh Prize

consideration for the Prize. To be considered for the Diana McVeagh Prize, Candidates must be members of NABMSA in good standing for the prize year (2013), and must submit a copy of the book to be considered postmarked by no later than July 1, 2013, to the Secretary of NABMSA at the following address:

Prof. Nathaniel G. Lew, Secretary, North American British Music Studies Association
c/o Department of Fine Arts
Saint Michael's College
One Winooski Park, Box 377
Colchester VT 05439

The winner of the Prize will be announced at the 2013 Business Meeting of NABMSA to be held in Pittsburgh, PA in November of 2013.

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Hans Keller and Internment: The Development of an Emigré Musician 1938–48, by A.M. Garnham. Woodbridge, UK.: Boydell and Brewer, 2011. 314 pp. ISBN 9780955608773 (hardcover); 9780955608780 (paper).

Review by David C. H. Wright

I wonder whether the once well-known name of Hans Keller (1919-1985) is now familiar beyond a fairly small circle of specialist British music and BBC historians? From the 1950s until his death, Keller was a contentious critical presence who accrued a bogeyman reputation. He stimulated, provoked, annoyed and bewildered in equal measure, and his output polarized opinion. To his admirers, he was a welcome purgative acting on the insular and somewhat sclerotic musical culture of Britain in the 1950s, his music criticism complementing the high minded cultural philosophy of the BBC's Third Programme. To his detractors, though, his writings stood as the aggressive but otherwise incomprehensible fulminations of an alien species of continental thinking—few remained indifferent.

Early Keller “outrages” included the acerbic pages of *Music Survey* (1949-52), edited with Donald Mitchell, and the combative championing of Benjamin Britten (not least in his throwing down the critical gauntlet by the symposium title *Benjamin Britten: A Commentary on his Works from a Group of Specialists*—with its clear implication that many British music critics were not specialists). Another Keller fingerprint was his deployment of psychology as a rationale for some of his musical judgments. And when Keller himself joined the BBC—so in very practical terms making his opinions and decisions hugely more influential—he and William Glock (characterized by many as the twin promoters of modernist music at the BBC and the enemies of any contemporary tonal music) were lampooned together in the satirical magazine *Private Eye* under the soubriquet of “Block and Killer.” To be taken notice of by *Private Eye* was rather an accolade, a declaration that someone had arrived as an “establishment” figure and so was ripe for detraction. And by the time of the “Block and Killer” cartoon, Keller was indeed regarded as one of the significant

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movers and shakers in British musical life through his critical opinions, his wordless method of functional analysis and his chamber music coaching.

The controversies around Keller should not detract from the fact that he was a serious and insightful musical thinker. *Hans Keller and Internment* contributes significantly to our understanding of Keller's intellectual formation. It describes Keller's family background, and traces his intellectual and musical development in Britain following his traumatic departure from Austria. Keller's parents had the high cultural perspectives typical of Central Europeans of a particular professional and social outlook. His father was an architect and lover of music, and many talented creative artists, including Franz Schreker and Peter Altenburg, regularly visited the house where his mother held sway. Another visitor was Oscar Adler, a doctor and violinist who was an enormous early influence on Schoenberg and with whom Keller later shared part of his internment in Britain. While many people readily assumed that Keller's attitudes had been imported, ready formed, from Vienna, Garnham shows that the actuality was very different. It was Keller's approach to musical thinking that was so radical from the outset, rather than his musical enthusiasms, and Garnham traces Keller's progress as he moved away from an essentially conservative musical outlook.

Garnham's richly contextual treatment means that this book's scope extends rather wider than Keller himself. Garnham sets Keller's own experience within an absorbing account of the practice of internment which the British adopted as a security measure at the beginning of World War II. The indiscriminate internment of the Austro-German émigrés who themselves had only just escaped Nazi persecution was fiercely controversial at the time, and Garnham gives the reader a clear understanding of this shifting, at times confused, but always uncomfortable debate. The policy of interning refugees originated as something of a knee-jerk reaction that reflected the extent of internal British anxieties as the country geared itself up to confront the daunting military might of Nazi Germany. Internment generated considerable disquiet in Britain, as the refugees, some already established in Britain as respected neighbours and work colleagues, were abruptly rounded up and sent to makeshift camps. But against all expectations, something positive was to emerge out of the adversity suffered by the victims of this blunt, catch-all, measure which so many British themselves considered reprehensible. As Garnham describes it, "the émigrés in the camps organized themselves into an unprecedented flowering of middle-European culture, which was to have a profound effect on Britain in the post-war years" (viii). Garnham's approach deftly interweaves contemporary commentary and reactions about internment with letters giving Keller's own—though by necessity constrained—accounts of his experience of being an internee. Keller's words cast a fascinating individual perspective on the collective experience. The vibrant intellectual and artistic life of the internment camps, something that the internees generated to keep themselves fruitfully occupied, stands as a triumph of the mind over the adversity of physical circumstance. As Garnham describes it, the consequence for Keller (whose own university education had been a casualty of the Anschluss), was that "the burgeoning intellectual life created by the internees in this strange vacuum was enormously important, heightening [Keller's] awareness of the culture he had just left" (viii). Not the least rewarding aspect for Keller was working with Oskar Adler as a member of his string quartet and with Peter Gellhorn (later released at Vaughan Williams's instigation) and Paul Hamburger.

This fascinating and multilayered book should appeal to all readers seriously interested in the shaping of

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British post-war culture, even if Keller's own name is relatively unfamiliar to them. It is about much more than Keller's own story—absorbing though that undoubtedly is. Garnham's treatment of the complex source material and the bringing together of the book's several strands makes for a very satisfactory whole, while her interpretations and assessments have an exemplary balance. The reader is given easy access to examples of Keller's early critical writing by the inclusion of four articles, and the book also contains the text of an interview between Donald Mitchell and Christopher Wintle called "Hans Keller in the Early Days." Keller's strong personality is evident throughout the book and there are some strikingly moving aspects. Keller's account of his imprisonment by the Gestapo and his escape from Austria ("Vienna, 1938") is made the more harrowing by its objective tone. Elsewhere, Keller explains the cautionary lesson he drew from his experience, which was that the impulses behind crimes against humanity "are actively around us all the time and within us too" (2), a position that eschews the temptation to view such behavior as somehow "historical" and less relevant to the present. Keller's concern for the independence and freedom of individual conscience is striking. He was a deeply humane and strongly principled thinker and this book explains much about the circumstances which shaped him.

A Tanner's Worth of Tune: Rediscovering the Post-War British Musical, by Adrian Wright. Woodbridge, UK, Boydell and Brewer: 2010. 308 pp. ISBN 9781843835424.

Review by Dan Blim

Musical theater, as a focus within musicology, has grown considerably in the last decade, yet it still remains a largely America-centric field. Adrian Wright's *A Tanner's Worth of Tune: Rediscovering the Post-War British Musical* offers a welcome addition that examines the rich musical theater scene across the pond. And while, at least for Yanks like me, it may be more accurately described as a discovery rather than rediscovery, the effect is no less fascinating and educating, tempting the reader to seek out many of these shows.

Wright's intent is to do more than just play tour guide, though; he aims to "reawaken a debate about the value of the British musical" (13). His approach is scattered, evident from the introductory chapter, which moves from Gilbert and Sullivan to television productions of musicals in Britain and back to operetta with Vivian Ellis. The result raises questions effectively while nimbly covering an admittedly wide subject, yet remains a little baffling. Questions are raised, but not always followed through. Restricting the scope to allow more sustained focus on certain issues would have made this study even more compelling. The organization of the book is similarly hodgepodge, sometimes focusing on single composers, sometimes on themes, but almost always moving show by show throughout.

This study is first and foremost clearly a labor of love for Wright, and he is at his best when offering a keen and candid assessment of the individual shows. He displays an impressive breadth of knowledge of British musicals, coupled with a sharp ear for appraising melody and lyrics. As a result, Wright's decision to progress through the book show by show, rather than through more topical means, works well. His writing is graceful and smart, with an undercurrent of dry wit throughout. Wright is remarkably deft at finding and conveying the redeeming value in these shows, often combating prevailing wisdom to do so, but never naively. To be sure, some examples would benefit from more protracted and specific analyses, particularly re-

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garding musical style or comparative work, though this may well be beyond Wright's purview. But as an informed compendium of obscurities and curiosities that provoke thought and debate, the book succeeds handsomely.

The first three chapters proper focus on three composers respectively: Ivor Novello, Noel Coward, and Sandy Wilson. Wright presents a strong case for the unjustly forgotten Novello, though at the expense of Coward's reputation. This is one instance where a more focused and protracted study would help persuade. Wright examines Novello's star turns as a performer, his integration of songs into a plot, and his commercial success. But why Coward should be remembered and Novello forgotten is unfortunately never considered. Wright's attention to Wilson largely champions his daring approaches, perhaps a touch over-romanticized. Wright wryly attributes the public's coolness toward Wilson's pastiche, but not other works of pastiche, to chance: "Perhaps the public needs to be in the mood for pastiche, at an exactly appropriate moment. Perhaps there is some scientifically calculable distance of years that has to elapse between the original and the pastiche" (85). I laughed at this line, though as with Novello and Coward, the matter of reception does demand a more serious treatment. Other issues appear, disappear, and reappear haphazardly and should be given more attention within and across chapters, such as issues of queerness that are broached in both Novello's and Wilson's work.

Chapters Five through Nine move topically, showcasing a breadth of issues raised by the British musical. The approach is both admirable in its reach and frustratingly uneven in its realization. A discussion of "adopted" British musicals is a promising addition, yet comes off as merely a list of shows Wright wished to include, without addressing any broader theoretical topics. Discussing *Golden City*, a musical from a South African-born writer/composer that is set in Cape Town, Wright avoids saying anything about British colonialism. Indeed, while Wright often makes strong comparisons between the British shows and more famous American counterparts, there is no protracted discussion of the transatlantic nature of these productions. A chapter on British reception of American musicals, or at least establishing British expectations for the musical, might have proved quite helpful. Similarly, Chapter Nine, on the British biomusical contains a section titled "Politics and the British biomusical," which is illustrative of my general dissatisfaction here. It is unfortunately superficial, limited to a survey of political characters and subjects rather than an analysis of what the biomusical said about British politics.

I state that Wright's treatment of these themes is uneven, because at times he succeeds in sharp, developed discussions of relevant themes. Chapter Seven, an examination of realism in British musicals, is the strongest such discussion, perhaps because it explicitly contains a section on "issues," and repeatedly addresses class, race, sexuality, and gender (though it could do more). As a result, the chapter feels cohesive and insightful. Similarly, Chapter Eight contains a marvelously detailed examination of the failed musical *Belle, or the Ballad of Dr. Crippen*, which dramatized an infamous and semi-recent murder. Wright explores other works that addressed similar themes and cogently assesses the cultural factors that led to *Belle's* demise.

While work on reception and social and cultural context is spotty throughout the book, I do want to praise Wright's robust approach to dealing with the musical as an object of study. He examines not simply the book and songs, but often overlooked attributes like star personae and set design, yielding a richer result

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and, more importantly, modeling an approach for other musical theater scholars to heed. I appreciated as well his attention to where musicals were performed, though a fuller explanation of the institutional culture—what social meanings and expectations various locales carried—would have clarified a great deal. Ultimately, Wright indeed provides the rough material for a debate about the cultural value and meaning of the British musical in an engaging manner. I had hoped, however, that this debate would have been more focused and more forcefully and thoroughly staged here.

Music and Theology in Nineteenth-Century Britain, edited by Martin V. Clarke. Farnham, UK: Ashgate, 2012. 280 pp. ISBN 9781409409892.

Review by Nicholas Temperley

There is no sign of any slowing down of the torrent of publications about nineteenth-century musical life in Britain, in which Ashgate has played a leading role. But religion, one of the dominant forces of the period, has been somewhat thinly represented among the hundreds of books and articles. This fact gives the present collection of essays a particular importance. Yet its title promises far more than a mere survey of religious music and music-making. Theology is an intellectual discipline, and its links with the art of music are difficult to analyze, requiring expertise in two otherwise unrelated fields. Martin Clarke, in his introduction, tells us that there has also been a “burgeoning scholarly interest in the relationship between music and theology,” so this book is a meeting-place of two relatively young areas of interest. Among its thirteen authors at least three are primarily engaged in theological study. The result is, in the main, a fascinating compendium of widely differing types of Victorian religious music, with an unusual degree of attention to their theological implications.

The most obvious way in which theology has affected musical history is through the choice of musical forces, styles, forms, or individual pieces to accompany religious texts or events. Clarke’s own chapter deals with this clearly and directly by studying the prefaces of two contrasting hymn books, one Evangelical, the other Tractarian, which the editors “used . . . to justify their selection and to explain its suitability for use in worship. These prefaces naturally reflected the tastes, values and attitudes of the editor and the tradition of churchmanship they represented” (22). They shared a belief that singing promotes unity among the participants, and that the tunes have a pedagogical value in helping to instil the theological truths expounded in the texts. The striking musical differences between the two books are not explained in theological terms. Evidently they were a matter of association: cheerful, secular-sounding tunes suggested Evangelical enthusiasm, while austere, “holy”-sounding medieval hymns embodied the ancient and Catholic origins of Christian worship.

Similarly, T. E. Muir introduces his thorough analysis of the competing views and practices in the music of the Catholic Mass by pointing out that “Music is an abstract medium. It only acquires meaning from the use to which it is put. In a religious service this means primarily its application to specific liturgical texts” (38). C. Michael Hawn and June Hadden Hobbs throw much light on the distinctively intimate character of women’s hymns in this period, but their judgment of the tunes to which they were sung (composed largely by men) depends chiefly on how well they suit the texts.

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Another question to which theology may affect the answer is: Who does the singing? In choirs of the Church of England, women were excluded, following the dictates of St. Paul. The “priesthood of believers” was encouraged in the Welsh Revival of 1904–5, when individual lay persons, male or female, could spontaneously lead out a song which was then picked up by the huge congregation, as James Deaville and Katherine Stopa relate (124). On the other hand, Mel R. Wilhoit, in an excellent account of the introduction of gospel hymns in England, points out that “much of Sankey’s impact stemmed from the novel element of [his own] solo singing, which in both Anglican and Nonconformist religious circles was considered inappropriate for worship” (99). In Charles Edward McGuire’s masterly account of the spread of hymn singing in Madagascar, he tells how some missionaries disapproved of participation by people of bad character (that is, former slaves) (93).

For the difficult task of assigning theological meaning to music itself, it is natural to turn to art music, where composers made deliberate choices and enough is known of their lives and personalities to allow some estimates of their own religious disposition. David Brown offers an essay on selected oratorios from Mendelssohn to Elgar. His explanations of the significance of the subject matter and treatment of the librettos takes advantage of his profound knowledge of biblical stories and their interpretation, and he shows here and there how the music either enhances or modifies the intentions of the librettists. Jeremy S. Begbie throws new light on *The Dream of Gerontius* chiefly by invoking the theology of purgatory to explain the composer’s personal ambivalences and struggles that musicologists and music theorists have found reflected in the music.

Ian Bradley, in “The Theology of the Victorian Hymn Tune,” discusses the most enduringly popular tunes, ultimately whittling them down to ten, and finds that the majority of their composers were Tractarians or traditional high churchmen, but that many nevertheless wrote tunes for hymns of a differing theological persuasion. Bradley’s knowledge of Victorian hymns is unequaled. He goes further than the other contributing authors by concluding boldly that “there is a distinct theology to be discerned in the melodic and harmonic structure of the Victorian hymn tune” (18). For example he considers that the “spacious phrasing” and arpeggio-like opening in Haweis’s tune “Richmond” suits the “broad, latitudinarian strain in eighteenth-century theology” (6), which he thinks Dykes captured by the same means in “Gerontius” (13). But this judgment, interesting though it is, is highly subjective. So is Bradley’s view that the “sickly sweet, cloying sanctimonious quality” found in some Victorian tunes was “the musical expression of Tractarian ritualism” (11–12). Personally I associate Tractarianism with the austerity of Gregorian chants and the Hymnal Noted, which I hear echoed in tunes like Redhead’s “Petra,” with its diatonic melody and triadic harmony—usually matched, ironically, with one of the most Calvinistic hymns in the repertoire, Toplady’s “Rock of ages, cleft for me,” but suiting it well. Another reference to medievalism, to my ears, is the modal flat-seventh chord in Dykes’s “Horbury,” dismissed by Dykes as “parlour ballad like, sentimental and dreary” (14). This “lost chord,” as I have shown elsewhere, was often used by Victorian composers to evoke the distant past. Bradley continues the now hallowed tradition of condemning Victorian tunes for their frequent diminished sevenths and other chromatic chords, as well as dominant sevenths. But he does not explain why composers of hymn tunes should have avoided features that were a normal part of contemporary art music. Is there a theological reason? If so, I hope someone will identify it in my lifetime.

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Two chapters do not deal with music as such. Peter Horton expands his earlier work on Sebastian Wesley's choice of anthem texts with a comprehensive account of changes in anthem texts through the 19th century: from simple excerpts from book of psalms, the prevailing trend moved towards combining texts from many parts of the bible and shaping them to make an artistic whole, and in a third stage to the growing use of metrical hymns. He explains the changes by such phenomena as the increasing desire, under Tractarian influence, to observe minor festivals requiring appropriate texts, and the spread of anthem singing from cathedrals to parish churches. Finally, Bennett Zon's chapter examines Victorian controversies about music's nature and origin, whether evolutionary or designed; the related attempts by Darwin and others to reconcile evolution with Christianity; and in particular the neglected writings of Joseph Goddard (1833–1911), whom he regards as “England's leading musical philosopher” (215).

This necessarily brief review cannot do justice to the consistent quality and wide-ranging variety of learning displayed in this book. It is something of a milestone in our understanding of Victorian religious music.

The Music Trade in Georgian England, edited by Michael Kassler. Farnham, UK: Ashgate, 2011. xviii, 560 pp. ISBN 978-0-7546-6065-1.

Review by D. W. Krummel

England's Georgian-era music publishers enjoy far less fame than their French or German counterparts, or England's literary publishers of the day. The obvious reason is that they had no Haydn or Beethoven to introduce to the world, no Wordsworth, Shelley, or Scott. The language of music came largely from the Continent; and the genius of the English language was not their medium. England's music publishing was flourishing all the while, however, enhancing and enhanced by the rich infrastructure of the country's cosmopolitan musical life. The essays in this book suggest how rich and complicated this activity was. The output was prolific. Kassler, the preeminent scholar of early nineteenth-century music publishing and moving force behind this book, has elsewhere presented the evidence that shows that around 1800, the number of music registrations at Stationers Hall nearly equaled that of books, and in 1802 and 1807 actually exceeded it (see *Music Entries at Stationers' Hall, 1710-1818*, Ashgate, 2004, pp. xxv-xxviii). To be sure, the numbers are skewed by the practice of issuing single works of music in a few pages. It is as if Wordsworth had copyrighted and published his poems one at a time rather in collections. Poetry asked to be read, and interiorized, best in a portable but usually a thick artifact. The musical artifact was also meant to be read, but larger formats were useful in exteriorized performance, and handy in thin artifacts, not encumbered by other works.

English music printing itself dates from the Tudor era, but modern music publishing did not emerge until around 1700. It is defined by three events. A growing population of musicians, first, be they amateur, self-employed, free-lance, or working for an institution or patron, needed copies to read from as they performed. Second, they needed musical notation that could show the nuances of music manuscript, best achieved through intaglio plates rather than letterpress printing. Third, the copies needed to be available, and preferably not at bookshops but at retail music shops that also provided instruments and expertise, often instruction

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as well. England, its cultural setting conducive to the rise of all three, came ahead of any country on the Continent; and the events are documented in extant archival sources, probably better than anywhere else. The stories uncovered in this book make conspicuous use of the sources, as they reflect on the relationships between the works, performers, and merchants that contribute to musical taste.

At the beginning of the Georgian era in 1714, the output of the major publisher, John Walsh, consisted most notably of the music of George Frederick Handel and his colleagues. By mid-century, publishing was probably in a decline (like that of books in general, although the events and the reasons are so far mostly impressionistic). Walsh's successors gradually emerged over the next decades, a few years after the rise of Paris firms, a few years ahead of the German firms. By the 1790s, activity in all three countries was flourishing. England, however, was the unique beneficiary of a century of design and craftsmanship. Its page layouts thus look rather modern in appearance and easily taken for granted, unlike the idiosyncratic pages coming out of Paris, or the clumsy ones from Vienna and Leipzig. In England as elsewhere, engravers may have worked free-lance or for only one publisher, and the relationships are usually hard to uncover, but they likely changed with personal circumstances. The tools and styles have been little studied.

This book is strongest on the decades surrounding 1800, a particularly lively period in the long Georgian era that extends up to the Regency and Victorian era, in other words from the world of John Walsh to that of Vincent Novello. No single name from the interim years can match these two in importance, but if forced to pick a key figure, one could argue that the partnerships begun by James Longman in 1768 are the most important. The lineage is one of the most complicated in the annals of music publishing, so as to benefit in this book from a five-page time line (3-7). In its day the firm was probably also the most prolific of all. When publishers were first beginning to register extensively their new music at Stationers Hall, between 1785 and 1790, somewhat over two-thirds of the entries named Longman & Broderip as claimants.

Jenny Nex has uncovered an impressive wealth of archival sources to trace the early part of the story, from Longman's modest beginnings in Somerset, through his apprenticeship years in London first as a cook, then in John Johnson's music shop. His first partners were also from the West Country; Francis Broderip had probably married into the family. They also made and dealt extensively in musical instruments, and employed a considerable staff; for a time maintained a music circulating library; and even could set up retail branches. Business was flourishing, but also tenuous, and insufficient to survive the economic depression following the French Revolution. The international financial collapse in the 1790s sent both Longman and Broderip to debtor's prison. Here Longman died in 1803, but not before each of the partners had separately set up new partnerships. Michael Kassler picks up the later activity of Broderip, who in partnership with Charles Wilkinson is best known for his reprints of Mozart editions. David Rowland describes Longman's most famous heir in "Clementi's Music Business," mostly in musical instruments, and "Clementi as Publisher."

John Bland, as discussed by Yu Lee An, is the English publisher who famously copied two distinctive practices of French music publishers: plate catalogues and periodical collections. The plate catalogues—full plates with classified lists of publications for sale with prices, and space left between the classes for added titles, usually inserted at the front or the back of the editions themselves to promote the music among per-

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formers— became famous among modern scholars through Cari Johansson’s monumental *French Music Publishers’ Catalogues of the Second Half of the Eighteenth Century* (Royal Swedish Academy of Music, 1955), and her later dissertation and book on the Amsterdam firm of Hummel. Bland is among the major English publishers who followed the practice. Happily, Bland’s catalogues do not appear to introduce many of the odd bibliographical anomalies found on the Johansson lists: for instance, (1) editions extant under a first publisher’s imprint, listed in a plate catalogue of a second publisher (presumably copies were consigned by the first publisher to the second); and (2) editions from a later date, cited in a catalogue appended to a publication from an earlier date (presumably the extant copy of the earlier publication was from a late press run, such as were possible, and indeed one of the great advantages of working, with engraved plates). The catalogues are still valuable evidence, if only as a reminder of the repertory of music issued by a publisher. They even occasionally turn up editions that are not extant. Bland also issued music periodicals by subscription to guide performers to find new recommended repertory, another continental institution best known in the *Symphonies périodiques*.

John Small’s 154-page survey of “The Development of Music Copyright” is an invaluable historical overview (Peter Ward Jones, reviewing this book in *The Library*, expresses the opinion that this essay deserved publication as a monograph in its own right. I agree). It also works as a commentary on Kassler’s “Summary of Legal Cases,” over fifty of them, 1670s-1851, listed on pp. 507-14. Small’s account effectively begins with the Licensing Act of 1662, but the discussion that is most immediate to this book begins with the Queen Anne statute of 1710. Its provisions were guided by the efforts of leading literary authors of the day. Music was not specified, nor was the process of intaglio engraving. As a result, most of Small’s story is of the efforts over the mid- and late-18th century to gain and define protection for music. It may be saddening to be reminded that the usual goal, and of musicians as well as publishers, was primarily to make money, and only secondarily to become famous, if not immortal: well, so be it. Small’s account thins after 1800, happily avoiding the events that mark the dawn of the era of performance rights.

Of the last three essays, all by Kassler, two are on music printing rather than music publishing. The first is on the Earl of Stanhope, and his “letter music,” an alphabetical system of musical notation which he promoted briefly in the years around 1805. His original interest in the system was probably stimulated by one Mrs Walburga Lackner. Kassler is discreet in saying no more than the evidence will bear, especially since the Earl’s interest in the system declined around 1808; and indeed, the personal events in Stanhope’s private life may have had nothing to do with his giving up on what was a bad idea in the first place. Stanhope, however, was a compulsive innovator, mostly in printing processes, who also had the political clout to get things done. Kassler’s second piece, on his “contrivance applicable to any musical machine played on by the finger . . . by which the music is printed by the mere operation of touching the note,” was another bad idea in 1804, although two centuries later, it has a number of working successors. The third piece is on the introduction of lithographic music in England in 1806, less than a decade after Alois Senefelder had worked out the chemistry and the mechanics in south Germany. The key figure in London was Georg Jacob Vollweiler, who worked extensively with Johann Anton André in Offenbach-am-Main. André was a leading music publisher of the day who, one suspects, bankrolled his efforts. Kassler also reminds us of the broader community of Germans who introduced lithography to England, among them the venerable Rudolf Ackermann. Vollweiler gave up in London after about a year, but a few decades later music lithography was to

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make a strong return in the great era of chromolithographic music covers, and in the next century and thanks to offset processes, to become the most common process for printing the music that is published today.

Recent Publications

Compiled by Jennifer Oates

Articles

Allis, Michael. "Bax's Elgar: Musical Quotation, Allusion and Compositional Identity in the First String Quartet in G." *Journal of the Royal Musical Association* 136/2 (2011): 305-352.

Atlas, Allan. "Thomas Canning's 'Morgan Fantasy': A Tribute to Ralph Vaughan Williams," *Ralph Vaughan Williams Society Journal* 53 (2012): 16-19.

———. "I.J. Belmont's 'Color-Music Expressions' (Pt. I): Vaughan Williams on Canvas," *Music in Art* xxxvi/1-2 (2011): 327-45.

Brooks, Jeanice. "Tessier's travels in Scotland and England." *Early Music* 39/2 (May 2011): 185-194.

Bryan, John. "Extended Play: Reflections of Heinrich Isaac's Music in Early Tudor England." *Journal of Musicology* 28/1 (Winter 2011): 118-41.

Chrissochoidis, Ilias. "Reforming Handel: John Brown and 'The Cure of Saul' (1763)." *Journal of the Royal Musical Association* 136/2 (2011): 207-245.

Colton, Lisa. "Languishing for provenance: 'Zelo tui languéo' and the search for women's polyphony in England." *Early Music* 39/3 (August 2011): 315-325.

Freeman, Graham. "'It Wants all the Creases Ironing Out': Percy Grainger, The Folk Song Society, and the Ideology of the Archive." *Music & Letters* 92/3 (August 2011): 410-436.

Gelbart, Matthew. "A Cohesive Shambles: The Clash's 'London Calling' and the Normalization of Punk." *Music & Letters* 92/2 (May 2011): 230-272.

Horton, Julian. "John Field and the Alternative History of Concerto First-Movement Form." *Music & Letters* 92/1 (February 2011): 43-83.

Hunter, David. "Handel's students, two lovers and a shipwreck." *Early Music* 39/2 (May 2011): 157-164.

Marsh, Christopher. "'The pride of noise': Drums and their repercussions in early modern England." *Early Music* 39/2 (May 2011): 203-216.

Recent Publications

Marshall, Melanie L. "Warriors and musicians: notes from the Colonna family archive." *Early Music* 39/3 (May 2011): 195-201.

McGeary, Thomas. "Handel and Homosexuality: Burlington House and Cannons Revisited." *Journal of the Royal Musical Association* 136/1 (2011): 33-71.

McGeary, Thomas. "Joseph Harris, Birmingham organist (1744-1814), and his 'Messiah' manuscript." *Early Music* 39/2 (May 2011): pp. 165-184.

McGregor, Richard. "'A Metaphor for the Deeper Wintriness': Exploring James MacMillan's Identity." *Tempo* 65/257 (July 2011): 22-39.

Niebrzydowski, Sue. "Asperges me, Domine, hyssopo: male voices, female interpretation and the medieval English purification of women after childbirth ceremony." *Early Music* 39/3 (August 2011): 327-333.

Robinson, Suzanne. "Percy Grainger and Henry Cowell: Concurrences Between Two 'Hyper-Moderns'." *The Musical Quarterly* 94/3 (Fall 2011): 278-324.

Salfen, Kevin. "Towards a Mechanics of Voice of Plomer and Britten's 'Gloriana'." *Music & Letters* 92/1 (February 2011): 84-113.

Telford, James. "Reconciling Opposing Forces: The Young James MacMillan—A Performance History." *Tempo* 65/257 (July 2011): 40-51.

Thompson, Brian C. "Henri Drayton, English Opera and Anglo-American Relations, 1850-72." *Journal of the Royal Musical Association* 136/2 (2011): 247-303.

Books

Baade, Christina L. *Victory through Harmony: the BBC and Popular Music in World War II*. Oxford and New York: Oxford University Press, 2012.

Bullock, Philip Ross, ed. *The Correspondence of Jean Sibelius and Rosa Newmarch, 1906-1939*. Woodbridge, UK: Boydell and Brewer, 2011.

Huisman, Mary Christison. *Gustav Holst: A Research and Information Guide*. New York: Routledge, 2011.

Kassler, Michael, ed. *The Music Trade in Georgian England*. Farnham, UK: Ashgate, 2011.

Scores

Bawdy Songbooks of the Romantic Period, Volume 4. Edited by Derek B. Scott. London: Pickering & Chatto, 2011.

Recent Publications

Bishop, Henry R. *Mozart's The Marriage of Figaro: Adapted for Covent Garden, 1819*. Edited by Christina Fuhrmann. Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries, vol. 55. Middleton, WI: AR Editions, 2012.

Member News

Allan Atlas writes: “During the Spring 2012 semester, I had the good fortune to offer a seminar titled ‘Ralph Vaughan Williams: The Early Years (to World War I)’ at The Graduate Center of The City University of New York. As a semester-long term project on which the seminar participants worked, we compiled a bibliography of recent scholarship on Vaughan Williams, “recent” meaning the period from 1996 through 2011. Those who worked on the project were Paulina Piedzia Colón, Devora Geller, Danya Katok, Austin Shadduck, Maksim Shtrykov, and Serena Wang, all of whom are doctoral candidates (PhD or DMA) at the CUNY Graduate Center, along with Imani Mosley of Columbia University. The bibliography is being edited by Paulina Piedzia Colón and Devora Geller. We hope to put the finishing touches on the bibliography at some point during the Fall 2012 semester and have it posted on the website of the RVW Society before the end of 2012. Note that we will update the bibliography periodically and hope, eventually, to add papers that were read at conferences. To this end, we invite those who have read papers on Vaughan Williams from 1996 on to send information about the paper—title of paper, conference, venue, date, brief abstract, and information about publication (if publication followed)—to Allan Atlas at aatlas@gc.cuny.edu.”

Bethany Cencer (SUNY Stony Brook) presented her paper, “Imprinting ‘Englishness’: Playford’s Introduction to the Skill of Musick,” at the 15th Biennial International Conference on Baroque Music, University of Southampton, July 2012.

Amanda Eubanks Winkler recently published “Society and Disorder,” in the *Ashgate Research Companion to Henry Purcell*, ed. Rebecca Herissone (Farnham: Ashgate Publishing Ltd., 2012), 269-302.

Alain Frogley’s essay “Tonality on the Town: Orchestrating the Metropolis in Vaughan Williams’s *London Symphony*” and **Philip Rupprecht**’s essay, “Among the Ruined Languages: Britten’s Triadic Modernism, 1930-1940,” are among 15 English-language essays on American, German and French music appearing in *Tonality 1900-1950: Concept and Practice*, ed. Felix Wörner, Ullrich Scheideler and Philip Rupprecht (Stuttgart: Franz Steiner, 2012).

Christina Fuhrmann published an edition of Sir Henry Bishop’s 1819 adaptation of *The Marriage of Figaro* with A-R Editions in March 2012.

Announcements

Calls for Papers

The Ninth Biennial International Conference on Music in Nineteenth-Century Britain will take place at the School of Music, Cardiff University, on June 24-27, 2013. The Programme Committee invites proposals of no more than 300 words for individual papers of 20 minutes (plus 10 minutes for questions), lecture-recitals of 40 minutes, and round tables of 50 minutes; and proposals of no more than 600 words for panel sessions of four papers (120 minutes in total). Please send proposals to MNCB@cardiff.ac.uk by February 15, 2013. For full details, visit

<http://www.cardiff.ac.uk/music/newsandevents/events/conferences/13MNCB/index.html>.

The Third Biennial North American Conference on Nineteenth-Century Music will be held at Texas Christian University, Fort Worth, TX, on July 11-13, 2013. The program committee welcomes proposals for individual papers, lecture-recitals, and panels on all topics relating to the history, analysis, and reception of music during the long nineteenth century (ca. 1789-1913). Proposals for individual papers and lecture-recitals should include all of the following: (1) a presentation title and an abstract of no more than 300 words; (2) a brief biography of the author(s) for inclusion in the conference program; (3) a note providing proposal title, institutional affiliation, and contact information for the presenter(s). Proposals for panels should include all of the above information for each participant and paper. All presentations will be allotted 40 minutes, including questions and discussion; therefore, presentations should be kept to 25 minutes. Lecture-recitals will be allotted up to 60 minutes at the discretion of the program committee. Proposals should be sent by e-mail as an MS Word or PDF attachment to Mary Jean Speare, spearemj@jmu.edu by January 15, 2013. More details are available at the conference website: <http://www.ncm.tcu.edu>.

Victorian Literature and Culture, published by Cambridge University Press, welcomes articles on any aspect of Victorian music in Britain or in any part of the Victorian world. Papers may be sent to Professors John Maynard and Adrienne Munich at vlcjournal@gmail.com. Articles on relations between music and the other arts in the period, or any performance arts are also very welcome. The journal's website is located at <http://journals.cambridge.org/action/displayJournal?jid=VLC>.

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