

North American British Music Studies Association
University of Nevada, Las Vegas
July 31 – August 3, 2014

Abstracts

Themed Panel

Death, Monsters, and the Succession ... Fears and Anxieties in Elizabethan Song
(individual papers appear in the abstracts alphabetically under each author's last name)

Elizabethan England was ripe with fears and anxieties, some imagined and some real. Superstitions, home remedies, and dedicated prayers were rampant. This session consists of three presentations, each focusing on a common early English fear or anxiety, as expressed within specific musical settings.

K. Dawn Grapes (Colorado State University): Above the Firmament: Elizabethan Musical Elegies as Commentaries on the Afterlife"

William Ross Hagen (Utah Valley University): 'The great abuse and vice that here in England doth reign': Succession Anxiety and Monstrous Birth Ballads in Elizabethan England

Jeremy L. Smith (University of Colorado at Boulder): Musical Depictions of Mary Queen of Scots as Susanna by William Byrd

Collectively, these studies illustrate the important role of composers and their music in capturing, portraying, recording, and advancing cultural beliefs of the late English Renaissance.

Individual Papers

Abstracts appear in alphabetical order by last name of presenter.

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Jenna Bailey (University of Lethbridge / University of Sussex)
"The Melodic Minors": An Exploration into the Lives of the Musicians in the Ivy Benson Band

Between 1940 and the early 1980s, a formidable woman named Ivy Benson ran the first nationally known, and longest running, all-girl dance band in British history. Throughout her career as a bandleader, Benson organized her eighteen- to twenty-four-piece band like a music school for young women by recruiting, training, mentoring, and managing more than 300 musicians over a period of four decades. At the height of its success the band rarely had a day off. The musicians worked nearly 365 days a year and routinely toured the major venues throughout England. When traveling abroad, they played for British and American troops, a

pursuit that started during World War II when Field Marshall Montgomery specifically requested the band to play at the Allied celebrations in Berlin, and they continued making several trips each year to Germany, Italy, Austria, or North Africa.

Although hundreds of young women played in the Ivy Benson Band and in other all-girl bands during the mid-twentieth century, to date there is very little information available about either these groups or the lives of their musicians. Using material collected from over sixty oral-history interviews with band members, this paper begins to address this current gap in British music history. Specifically, it explores how, having been freed from wartime employment restrictions in 1946, Ivy Benson fired the older members of her band and began recruiting young, malleable, single girls, aged fourteen to eighteen and usually from northern working-class or lower-middle-class families, whom she was able to teach, train, and command. By discussing the musical and family backgrounds of these young girls, this paper provides insights into the lives of the “rank and file” female musicians who made up the Benson band. Since the young women in Benson’s band were musicians who, at other periods in their careers, were performing in the few other popular music outlets available to females, including the groups run by Blanche Coleman, Gloria Gaye, Gracie Cole, Lena Kidd, and Dinah Dee, this paper also sheds light on the wider community of professional female popular musicians working in mid-twentieth-century Britain.

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Anthony Barone and Timothy Hoft (University of Nevada, Las Vegas)
“Painful & Sinister Abstractions”: The Vexed Modernism of Alan Bush’s Early Piano Works

This paper examines Alan Bush’s early piano compositions, especially the Prelude and Fugue, Op. 9 (1927), and *Relinquishment*, Op. 11 (1928), of which selections will be performed. Newly examined documentary evidence supplements the authors’ analyses to demonstrate the roles of these works in the formation of Bush’s modernist idiom.

These early piano works are marked by a consequential tension between subjectivity and objectivity; the former embodied in musical expression, the latter in musical form and process. This tension can be traced to Bush’s composition teachers, Frederick Corder and John Ireland. Corder’s pedagogy favored subjective engagement with contemporary musical styles, but Ireland led Bush toward a historicist appreciation of counterpoint and archaic modes. Ireland’s values are reflected in Op. 9, a score that repudiated the Romantic discourse of Bush’s previous piano works. This repudiation resonated in an unpublished 1934 letter listing Bush’s solo repertoire, which pointedly excluded key figures of the Romantic canon: “NOT Chopin or Schumann or Cesar Frank.” This rejection jarred against Bush’s other convictions, however: in correspondence during 1929, and in the 1953 essay “The Greatness of Beethoven,” Bush derided the neo-classical conceit of “abstract” music detached from meaning.

Op. 9’s manuscript (GB-Lbl MS Mus. 352) testifies to this tension between subjectivity and objectivity, expression and form. Almost all the manuscript’s phrase marks are absent from the published score, yielding a text stripped of the manuscript’s subjective intentionality. Conversely, a substantial manuscript revision of a fugal episode reveals Bush’s concern to confer individual expressive character on contrapuntal parts. The manuscript thus embodies contradictory impulses toward musical subjectivity and its effacement. Op. 11 attempted an idiosyncratic synthesis of Romantic subjectivity with Op. 9’s contrapuntal idiom, but this resulted in a modernist style that shocked Ireland, who was alarmed to find Bush “going helter skelter into this realm of rather painful & sinister abstractions.” Bush’s

Opp. 9 and 11 led to a modernism whose unstable equilibrium of expression and abstraction—of subjectivity and objectivity—could not be maintained.

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Samantha Bassler (The Open University / Westminster Choir College of Rider University)
John Dowland and Constructions of Melancholy as Disability in Early Modern England

In the past, scholars of early modern England considered John Dowland's lute songs as seventeenth-century examples of religious melancholy and the cult of melancholia. Conversely, recent scholarship on melancholy and music in early modern England argues that cultural thinking about melancholy evolved significantly throughout the sixteenth and seventeenth centuries, and calls for a nuanced view of the relationship between early modern conceptions of melancholy and Dowland's lute songs. As Eubanks Winkler has shown, the early modern English conception of melancholy is complex, and often intertwined with theories about madness, gender, and the supernatural. To navigate these complexities, I utilize disability studies (the relationship of disability and society) and investigate melancholy as a narrative prosthesis in Dowland's lute songs; demonstrating constructions of the (ab)normal in the society of early modern England and underscoring how the able-bodied, or the non-melancholic, might benefit from the disabled melancholic as a foil. This will be the first study to apply narrative prosthesis and disability studies to Dowland's lute songs, and one of the first to investigate early modern English music and melancholia as a social construct of disability in this period.

Illuminating the relationship between music and impairment, gender, and (dis)ability in early modern culture, narrative prosthesis provides a social model for melancholy, abnormality, and disability in early modern England, and the early modern conflation of melancholy with madness, gender, and the supernatural. I examine primary sources from late sixteenth- and early seventeenth-century England, including early modern discussions of melancholia in literature, musical editions and manuscripts, treatises, and editions of Dowland's lute songs, thereby contextualizing melancholia within the cultural milieu of early modern England. By exploring the connections of melancholy with other early modern maladies, and through analysis of Dowland's lute songs as narrative prosthesis, I show that Dowland's own identification with melancholy, as manifested in his songs, constructs an example of (dis)ability in early modern England. Disability studies, when employed within an historical context, are a useful tool for illuminating social constructions of disability possibly overlooked by traditional cultural analysis of early modern England.

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Emily Baumgart (Michigan State University)
"His Addiction to Music at Strange Hours": An Exploration of Sherlock Holmes as Musician

Arguably one of the most famous literary characters of all time, Sherlock Holmes has appeared in numerous forms of media since his inception in 1887. With the recent growth of on-screen adaptations of Holmes in both film and serial television forms, there is much new material to be analyzed and discussed. Holmes's musical sense is fairly well known, and although most adaptations at least make reference to the detective playing the violin, the ways in which they use this element of his characterization vary widely. A fair amount of research has already been done on Sherlock Holmes in general, especially on aspects of

Victorian culture, but very little focuses on the musical elements inherent in the stories or in recent adaptations.

This paper serves to fill both of these gaps. Specifically, this work focuses on three of the most recent portrayals: Guy Ritchie's *Sherlock Holmes*, BBC's *Sherlock*, and CBS's *Elementary*. Using Sir Arthur Conan Doyle's original works as a reference point, this paper explores how each Sherlock is made unique through the different musical elements ascribed to his character. Since Doyle gave these adaptations very little to work with, stating simply that Holmes "plays the violin well," the choices each adaptation makes in this regard can be used as subtle (or not-so-subtle) ways of describing and emphasizing different elements of Holmes's character and personality. How his musical taste, ability, and performance are portrayed on-screen can make lasting impressions on how audiences interpret his character. Similarly, the signature violin can be painted in a number of ways: an intellectual tool, a weapon against the dull, or a method for dealing with emotional problems. Whatever an adaptation chooses to do, the portrayal of Holmes's musical attributes is a key to helping create a character who is, regardless of differences, essentially Sherlock Holmes.

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Victoria Bernath (University of York)
"Middle Fiddle" No More: The Edwardian Viola Concerto and the Rise of Viola Virtuosity in Britain

The turn of the twentieth century saw a new surge of interest in the viola with an awareness of how the "middle fiddle's" unique timbral properties might be married with virtuosic technique. This is in contrast with the Victorian era, when both British composers and musical society at large were late to adopt the viola as a virtuosic voice. Three viola concertos were composed in Britain between 1901 and 1910: Sir John Blackwood McEwen's Viola Concerto (1901), Cecil Forsyth's Viola Concerto in G minor (1903) and York Bowen's Viola Concerto in C minor, Op. 25 (1908). A score of lighter chamber works featuring the viola were also written during this period, bolstering the fledging profession of violists in Britain. Current scholarship typically attributes this increased recognition solely to violist Lionel Tertis. However, by examining the social contexts of these three concertos along with a brief analysis of each work, this paper argues that the causes for growth in the viola's popularity in Edwardian Britain were more complex. This discussion reveals the existence of a fraught relationship between British and lesser-known foreign talents alongside an increased sense of nationalism in British conservatories and the press.

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Kristi Brown-Montesano (The Colburn School, Conservatory of Music)
The Secret of Sherlock's Violin: A Study in (Musical) Motives

Among the paraphernalia associated with Sherlock Holmes, his violin is perhaps the most puzzling. Most details of Holmes's "life" connect clearly to Conan Doyle's. The detective's deductive methods, for example, derive from those of Dr. Joseph Bell, Conan Doyle's mentor at the Edinburgh School of Medicine. The deerstalker hat, never specifically identified as such in the Holmes stories, can be traced back to a known source, the original illustrations by Sydney Paget. But, unlike smoking, playing the violin was not something that Victorian (or Edwardian) men did as a matter of course.

The inspiration behind Holmes's passion for the violin (and for the Stradavarius in

particular) remains obscure. “Sherlockians” have written countless essays on musical aspects, but always from the perspective that Holmes was an actual person: their “inquiries” are framed by the life of the creation, ignoring that of his creator. In *Sherlock Holmes and Music* (1947)—the most substantial published essay on the subject—conductor Guy Warrack takes this Sherlockian view. Conversely, scholarship on Conan Doyle largely ignores Sherlock’s violin, given that the author had little interest in music himself and did not associate closely with musicians until long after the first Holmes story, *A Study in Scarlet*, was published. The acknowledged literary precursors to Holmes—Poe’s Dupin and Gaboriau’s Lecoq—offer no corresponding musical interest.

This paper considers two possible origins for Holmes’s violin. The first of these is the brothers Alfred and Henry Holmes, arguably the most famous British-born violinists during Conan Doyle’s lifetime: Henry Holmes became the first professor of violin at the Royal College of Music in 1883. More compelling, however, is the case of Hugh Conway’s short story “The Secret of the Stradavarius,” published in *Blackwood’s Edinburgh Magazine*—well known to Conan Doyle—in 1881. Not only does this short story center on what would be Holmes’s favorite instrument, but the physical descriptions of Conway’s violinist protagonist are strikingly similar to those of Conan Doyle’s detective. Conway’s violin connects with notions of dissociation and thwarted intimacy found in the original Holmes stories as well as in contemporary adaptations (*Sherlock, Elementary*) that retain the iconic instrument.

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Bethany Cencer (Stony Brook University)

From Mourning to Moralizing: Elegiac Partsong, Masculinity, and the Rhetoric of Sympathy

From 1762 to 1793, the London-based Noblemen and Gentlemen’s Catch Club published their annual *Collection of Catches, Canons and Gleees*, comprising a total of 650 harmonized songs. As the preeminent all-male partsong society in England, the Catch Club widely disseminated their *Collection* to other male partsong clubs throughout Britain. Although songs in each volume address a variety of topics, a chronological topical survey of the entire collection reveals a gradual shift in emphasis from songs of love and drinking to songs concerning mortality and grief. The latter were often subtitled as dirges, elegies, epitaphs, requiems, odes, or serious gleees, including Webbe’s “On His Death Bed Poor Lubin Lies,” Cooke’s “Epitaph on a Late Member of the [Catch] Club,” and Smith’s “My Time O Ye Muses was Happily Spent.” I offer an explanation for this shift by situating partsong in relation to eighteenth-century understandings of religion, sympathy, and virtue. By relating partsong content, compositional approaches, and performance practices to didactic primary sources, such as Adam Smith’s *Theory of Moral Sentiments* (1759), I demonstrate how the Catch Club instructed its members in approaches to communal mourning and, by extension, public virtue.

In *Moral Sentiments*, Smith explains how sympathy for the dead can function as the basis for social sympathy. I examine how his approach relates to eighteenth-century funeral sermons and courtesy manuals for men, showing how the prevailing rhetoric of sympathy was intended to “moralize social relations among individuals” (Schor, *Bearing the Dead*). I then examine how such rhetoric was manifested through club repertoire and performances. Using minutes from the British Library Catch Club archive, I illuminate how the club’s ritual of alternating toasts with singing upheld Smith’s sympathetic approach to morality. I close with a case study of Arne’s glee “Come Shepherds, We’ll Follow the Hearse,” traditionally sung at the first meeting following the death of any member. In situating elegiac partsong

within its sympathetic milieu, I suggest that, in addition to facilitating conviviality, part-song fulfilled an emotive and edifying purpose for club members, one that promoted a moralized, enlightened form of masculinity.

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Andrew Cheetham (University of Huddersfield)
Porter's Psalm Settings and Paradoxes

During the seventeenth century in England, a “progressive” musical culture—largely confined to Royal and court-related circles — existed, which was interested in appropriating and assimilating the latest compositional techniques of the *stile nuovo* as exhibited by their Italian contemporaries. One such composer was Walter Porter (c.1587/c.1595–1659), whose oeuvre shows strong signs of Italian influence, exemplified by Italianate concertato-style music in his *Madrigales and Ayres* (1632). It is surprising to learn, then, that his *Mottets of Two Voyces*, published two decades later (1657), are comparatively uninteresting.

An examination of the music in this volume reveals a prosaic assimilation of the techniques of the *stile nuovo*, eschewing a musical language with which Porter was conversant. Moreover, the title of the publication *Mottets* is misleading, since the works are, in point of fact, settings of metrical psalms by George Sandys (1578–1644). Porter's *Mottets* betray a Puritan style, suitable for domestic/devotional use, and settings of psalms were inherently a Puritan tradition. It seems peculiar that a Royalist—most likely Laudian—composer should have chosen to publish a seemingly antithetical collection: not Italianate and not Laudian. On closer inspection, however, Sandys' psalms reveal an anti-Calvinist theological outlook, even though he maintains a dual role of panegyric and admonition of Laud and the Caroline government. In this paper I attempt to address the contradictions that are central to Porter's collection. The *Mottets* offer a conduit into the complexities of the period and of the multivalent musical and religious contexts of the Caroline Court and Commonwealth.

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Adèle Commins (Dundalk Institute of Technology, Ireland)
Watchmen on the Walls of Music across the Atlantic: Reception of Charles Villiers Stanford and his Music in the American Press

The composer Charles Villiers Stanford suffered at the hands of a number of English critics who denied him praise and who were often dismissive of his music because of his academicism and conservative Brahmsian values. Stanford's cruelest critic was his fellow Irishman, George Bernard Shaw. The playwright's reviews of Stanford's music are often humorous, but they are also offensive and derogatory. Shaw's satirical, continuous, and inconsistent criticism of Stanford, particularly regarding his use of Irish folklorism in his compositions, has played an important role in shaping English reception of Stanford's music. Although there were a number of successful performances of Stanford's *Irish Symphony* in the 1880s in America, American critics began to reiterate comments made by Shaw; despite this tendency, however, American writers adopted a less damning tone. Stanford was fortunate that his music was programmed at several notable venues across America, one example being a performance of his Third Symphony by the New York Philharmonic Society under Mahler's baton in 1911.

This paper examines American reception of Stanford's music beginning with the first performances of his *Irish Symphony* in America in 1888, just nine months after the work's completion. The primary focus involves a detailed examination of reviews of performances of this symphony and of Stanford's comic opera, *Shamus O'Brien*, with references to other works performed at the time. Placing particular emphasis on reviews in the *New York Times*, the paper demonstrates how Stanford's music was perceived by American audiences and presented in the American press. Recent scholarship has focused on English reception of Stanford's music, with little attention to the reputation he was afforded across the Atlantic; this paper considers reasons for the differences in perceptions of Stanford and his music on each side of the Atlantic. Parallels between English and American criticism reveal that, although Stanford's music was falling out of favor in England at the turn of the century, it was regularly performed by prominent musicians and appealed to audiences in America.

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Dorothy De Val (York University, Toronto)

No More "Watered Mendelssohn": Percy Grainger as Innovator in his Early British Folk Song Settings

Although Percy Grainger's forays into folk-music collecting have been covered in some detail by various scholars, relatively little attention has been given to the settings that pre-date his collaboration with Lucy Broadwood at Brigg in 1905 and to the resultant cornucopia of music known as the *British Folk Music Settings*. A revived but intrinsically conservative genre designed to please the middle classes, often sounding like "watered Mendelssohn," to use Cyril Scott's description, folksong arrangement in Grainger's hands paradoxically turned out to be a vehicle for innovation.

While still a pupil of Karl Klimesch in Frankfurt, in 1899 Grainger showed inventiveness in his arrangements of traditional tunes, experimenting with texture, dissonance, and other aspects of the modern style. A year later he published his settings of Scottish songs from *Songs of the North*, again incorporating a distinctly modernist approach. These innovations become clear upon comparing Grainger's settings with those of earlier and contemporary arrangers, but insights into his compositional philosophy and technique, as well as the aesthetic behind his folksong settings, can be found in his correspondence with his first biographer, D. C. Parker, first in 1916 and later in 1933 (in preparation for a second edition of the book). Later, Grainger wrote further about his philosophy of composition, using examples from his *Hill Song No. 1*, also an early work. This paper contends that much of what he wrote about that work can be applied to his early forays into folksong arrangement.

While it can be argued that Grainger's famous trips to Brigg to meet live folksingers resulted in a true flowering of his technique as evidenced in the *British Folk Music Settings*, this paper explores the roots of his compositional style in his two earlier, lesser-known collections. Grainger, often neglected in mainstream musicology, nevertheless stands as an important beacon of modernism. Although this paper does not attempt to substantiate his claim to rival Debussy and Stravinsky as a modernist, it, nonetheless, shows that as early as the turn of the twentieth century Grainger was indeed, to use his term, "a natural innovationist."

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Hilary Seraph Donaldson (University of Toronto)

Frank Bridge, the Sea, and the Ebb of the English Romantic Imagination

This paper explores the musical evocation of English seascape in the music of Frank Bridge (1879–1941), drawing attention to a juncture in the composer’s changing compositional language as English Romanticism drew to a close. I examine Bridge’s approach to the idea of the sea—against the backdrop of the English Musical Renaissance and the colonial aspirations of Edwardian England—in both his popular orchestral suite *The Sea* (1910) and his string miniature *Lament* (1915). Bridge’s career spans the intersection of the Romantic and the Modern eras: he was a contemporary of Brahms who saw both World Wars. That Bridge completed some of his most important work after the First World War in a distinctly modernist idiom makes *The Sea*—with its pictorial musical processes including the manipulation of wave forms (Downes 2010)—a particularly interesting work for considering late Romantic musical aesthetics. Its idiom contrasts sharply with the subjectivity and emotional immediacy of *Lament*, which Bridge wrote in response to the sinking of the passenger ship *Lusitania* during wartime, memorializing a young girl who perished along with her parents. In addition to its stylistic contrast, *Lament* suggests an altogether different attitude toward the sea as an English cultural trope. This sudden shift, which paved the way for Bridge’s mature interwar style, is a musical expression of the broader wane of the self-image of Edwardian England, giving way to modernist disillusion at the onset of global warfare.

Although Bridge’s 1923 Piano Sonata is typically cited as a benchmark of his modernist style, I contend that elements of *Lament* locate Bridge’s modernist turn earlier than it has been pinpointed elsewhere (Amos 2010, Hindmarsh 1991, Payne 1984) and that Bridge’s changed attitude toward the sea equally suggests his changing attitudes toward his country. *The Sea* and *Lament* articulate divergent musical engagements with the sea within a relatively proximate timeframe for Bridge. As a snapshot of England at its apex within the English cultural imagination, *The Sea*, as I argue, is indicative of a compositional and artistic attitude that, amid personal tragedy and trenchant changes on the political stage, proved untenable in Bridge’s later practice.

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Stuart Paul Duncan (Yale University)

Benjamin Britten’s Metric and Hypermetric Experiments in the 1930s and 1940s

The centennial year of Benjamin Britten’s birth (2013) was a good year for the composer’s music in the conference and concert halls. Historical and biographical views on Britten’s life and music have seen renewed focus. The series of articles in *Rethinking Britten* (2013), edited by Philip Rupprecht, has rekindled analytical exploration of Britten’s extensive oeuvre. One analytical area, which has been overlooked yet plays a vital role in Britten’s early music, is his approach to meter and hypermeter as a means of communicating conflict and ambiguity. Through a variety of short analyses, this paper explores Britten’s metric experiments during the 1930s and their subsequent development during the 1940s. Methodologically, this research draws upon recent work in the developing field of metric theory. This burgeoning field, based on the work of Fred Lerdahl and Ray Jackendoff in *A Generative Theory of Tonal Music*, has seen sustained analytical payoff in relation to the works of Haydn and Mozart (by Danuta Mirka), the piano music of Schumann (by Harald Krebs), the German Lieder of Schubert (by Yonatin Malin), and the symphonic music of Brahms (by Richard Cohn).

The goal of this paper is to lay the foundation for an examination of *Peter Grimes*, where Britten's metric experiments are hermeneutically reinterpreted as compositional tools for generating social alienation. Britten strongly reinforces hypermetrically aligned phrases at pivotal moments in the opera, including the chorus "Old Joe has Gone Fishin'" and the final manhunt. These moments of strong metric stability, representing the "metric unison" of the members of the Borough, are undermined by Grimes's sudden vocal entries. These cries break the regular hypermeter phrases, signifying Grimes's "othered" status and alienation from the Borough. Although commentators have examined Britten's othered characters in his operas from melodic and harmonic standpoints, meter has yet to be shown as an important part of Britten's compositional approach. This paper lays the groundwork for further scholarship on Britten and meter, and demonstrates how the composer's metric experiments via metric and hypermetric conflict and ambiguity play a central role in *Peter Grimes*.

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Rosemary Golding (The Open University)

Musical Samplers: Oxford Degree Exercises in the Nineteenth Century

Compositional exercises were the only examined requirement for music degrees in Britain from the fifteenth to the mid-nineteenth century. To prove their skills and claim their degree, candidates were required to write a piece for choir with accompaniment and to arrange for its performance. The exercises reflect particular compositional styles and values, demonstrating the musical and technical abilities expected of degree candidates. As such they serve as an important indication of approaches to composition during the era. The large collection of degree exercises held at the University of Oxford has received neither musical nor academic attention. Most of the pieces received only one performance; some have never been performed. Considering their importance invites us to reflect on the identity of academic music as well as on our relationship with Victorian composition.

William Pole, whose 200th anniversary falls in 2014, was one such degree candidate. A professional engineer and amateur musician, he is typical of many who contributed to British musical life in the nineteenth century but are now long forgotten. Pole's exercises for the degrees of B. Mus. and D. Mus. at the University of Oxford are particularly extreme cases of "academic" music. Although Pole's music receives no attention today, his publications help to make sense of the approach taken in his two exercises. In this paper I share examples from his exercises, putting them into the context of his own ideas and writings, before considering the problem of academic music from an aesthetic and analytical perspective.

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K. Dawn Grapes (Colorado State University)

Above the Firmament: Elizabethan Musical Elegies as Commentaries on the Afterlife

Unlike in today's Western society, where death is often viewed as something that happens "some day," philosophies of death in early modern England were completely intertwined with how to live each day. The discussion of death, how to die, and what happened after death was an all-consuming endeavor. Disease, plague, childbirth mortality, and political and religious executions kept the inevitable event in the forefront of daily life. Differing views on soteriology, or the way to salvation, made the subject especially complicated.

Musical funerary elegies were one of the many forms of "death music" composed in England during this time. Elegies not only paid tribute to those who died, but also created a

legacy for the departed. Their texts provided English citizens with models of exemplary behavior and loyalty to monarch and country. More important, these songs functioned as an acceptable way to mourn in a manner that was not overly effusive. In some ways, these tributes replaced the role of prayers and chantries that had become all but extinct in the new Protestant state religion. This paper examines specific representative elegies that appeared in anthologies printed in London in the late sixteenth and early seventeenth centuries, including those by composers William Byrd and Thomas Morley, as well as musical elegies with newly written English texts published by Thomas Watson. When placed in a historical-cultural context through the use of extra-musical primary sources, each of these Elizabethan compositions demonstrates the usefulness of musical funerary elegies to relieve listeners' fears of the mysteries of the afterlife through the illumination, both musically and textually, of images of a heavenly realm.

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Kate Guthrie (King's College London)

***Instruments of the Orchestra* (1946): Music Education in Post-War Britain**

In March 1944, the Ministry of Education (MoE) began to plan a series of “experimental Visual Units” for eleven- to fourteen-year-old pupils of the new secondary modern schools. The MoE’s focus on subjects that were assumed not to have commercial appeal, combined with a timely desire to democratize high art, led the ministry to produce Britain’s first music-education film, *Instruments of the Orchestra* (1946). A score was commissioned from Benjamin Britten—a piece now better known in its concert-hall version, *The Young Person’s Guide to the Orchestra*. Britten’s score has, for obvious reasons, often been counted among his music for young people, but simply adding it to his list of children’s works obscures an important distinction: *The Young Person’s Guide* was music to appreciate, not to perform. As such, it sheds light on how mid-century British intellectuals’ desire to democratize elite culture remained in tension with an urge to control how high art was consumed.

I begin by situating *Instruments of the Orchestra* within the context of the contemporary welfare reforms, focusing on the role that reformers hoped secondary moderns might play in enlightening working-class leisure. In particular, I explore how left-leaning intellectuals sought to combat the perceived pacifying affects of mass culture by increasing access to high art. This agenda, however, was not risk-free: aspirations for a participatory culture conflicted with beliefs that the public’s preferred forms of participation were of little cultural worth. Drawing on previously undocumented correspondence about the film’s production and distribution, the accompanying teachers’ notes, and critical reception of the film and its score, I ask how exactly the producers of *Instruments of the Orchestra* imagined that watching a film could foster active cultural engagement. I argue that this film offers an insight into intellectual imaginings of a new type of participatory culture, one centered on “intelligent” listening—an idealized mode of active engagement. At the same time, however, it exposes the paradoxes of a value system in which only certain types of participation and certain responses to elite culture were recognized.

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William Ross Hagen (Utah Valley University)

**“The great abuse and vice that here in England doth reign”:
Succession Anxiety and
Monstrous Birth Ballads in Elizabethan England**

In the 1560s, England experienced a surge in the number of religious broadside ballads, including at least ten broadsides focused on “monstrous” births of deformed infants and animals. In these ballads, the birth was interpreted as a demonstration of God’s displeasure with sins of the parents, particularly in the cases of unmarried and transient mothers, and with social ills in general. This paper uses theories of monstrosity developed by Jeffery Cohen (1996) to argue that the treatment of “monsters” in these Elizabethan ballads represented crises of social categories and warned against the violation of accepted boundaries and norms, reflecting specific anxieties about female regency, Elizabeth’s succession, and the accepted roles for women at the time. The birth event also became the focus of these anxieties due to the power mothers and midwives wielded over the socially legitimating traditions of childbirth. In this paper, I argue that in the case of Elizabeth, her accession and potential succession likely sparked concerns over female power and the maintenance of gender norms and social order, as expressed in the bodily defects of the ballads’ subjects.

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Christopher Holmes (Anderson University)

**“We are born with the dead”:
T. S. Eliot’s Idea of Tradition in Peter Maxwell Davies’s
*Eight Songs for a Mad King***

Eight Songs for a Mad King (1969) overwhelms, bewilders, and confounds. Peter Maxwell Davies represents the madness of its protagonist, King George III, through a kaleidoscope of borrowing techniques. He refashions an excerpt from *Messiah*, for example, by juxtaposing a foxtrot against a seemingly violent and ridiculous transformation of Handel’s “Comfort Ye” and thus appears to mock the beloved composer ferociously. Davies’s copious borrowings have been well documented in studies of his music and of musical borrowing. His esteem for past art and ideas, as illustrated in numerous writings, lectures, and interviews, appears at odds with the presentation of his borrowings in *Eight Songs for a Mad King*.

The infamous borrowing from Handel, however, can be meaningfully explored through the lens of tradition as expounded in T. S. Eliot’s classic 1919 essay, “Tradition and the Individual Talent.” Eliot redefined tradition as critical engagement with artistic history and not as stifling reverence or recreation of the past. His exhortation to live among the dead is consistent with Davies’s own admiration of musical and literary history. When understood through, and as part of, tradition, Davies’s sonically aggressive treatment of his borrowings does not expose the past—or Handel in particular—as false, but rather indicts late twentieth-century society in its smug sense of superiority as he destroys the frame of music theater and invites the audience to witness one man’s raving descent into madness and alienation as a grotesque spectacle. Tradition reveals Davies’s treatment of “Comfort Ye” to be the King’s cry for peace as he fights against his inability to find solace amid psychological chaos. Thus Davies does not ridicule the past, but builds upon his musical inheritance to comment on his own time. Furthermore, when understood through tradition, seemingly avant-garde works such as *Eight Songs for a Mad King* prove to be well within the mainstream of compositional history.

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Emily Hopkins (McGill University)

Examinations Go Abroad: The ABRSM in Ceylon/Sri Lanka, 1956–1974

The London-based Associated Board of the Royal Schools of Music (ABRSM) is an influential force for music examinations in the United Kingdom and beyond, with over 600,000 participants per annum in recent years. It began conducting examinations in the British colonies in 1892 and had expanded to Ceylon by 1898. It is unfortunate, then, how little in-depth research has been done thus far on their practices in the British Empire. My paper explores the presence of the Associated Board in a former British colony, Ceylon (today Sri Lanka), by analyzing correspondence exchanged between the ABRSM head office in London and Local Representatives in Colombo from September 1956 to August 1974. The letters contain what may be regarded as largely mundane information: organizational details such as numbers of examinations, updates to examination syllabi, and hotel bookings for visiting examiners. However, the correspondence spanned a period of socio-political turmoil as the country gained independence from the British in 1948 and became the Republic of Sri Lanka in 1972. I show that in the letters attitudes were expressed, accommodations were made (or not), and relationships between administrators, examiners, students, and teachers were carefully negotiated. Based on my findings, I argue that the ABRSM's music examinations exercised considerable cultural influence and control in a nation struggling with its changing relationship to colonial power. In building my argument, I engage the history of the ABRSM (Wright 2005, 2012), music education and examinations in the United Kingdom and the British Empire (Raban 2008, Shuman 2000), issues of cultural difference (including colonial attitudes towards education; Kok 2006, Anderson 2012, Fischer-Tiné 2004), and Ceylonese history.

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Emily C. Hoyler (Northwestern University)

Masculinity, Musicality, and “Englishness” at the BBC in the Interwar Years

The interwar years of the twentieth century saw new recognition of masculinity as a virtue of Englishness in music. Radio technology and BBC critics helped distance British music-making and music appreciation from persistent, centuries-old associations with femininity and effeminacy. Radio provided an appealing medium for male music consumption, while BBC music critics served as models of male musicality. These critics presented many, sometimes conflicting, perspectives on qualities of exemplary British music, but consistently praised masculine characteristics in their descriptions of sound and construction. BBC broadcasts and periodicals distinctly shaped the culture of interwar British art music by expanding the national music discourse and encouraging connections between men and music in Britain.

My paper incorporates gender and media studies to position the national music question in a new context. Since the beginning of the “English Musical Renaissance” in the mid-nineteenth century, the sound and character of national music was a central point of debate. Many British music scholars, organizations, practitioners, and critics made efforts to promote a musical style that was untainted by continental influences. National music initiatives rejected associations with the effeminate foreigner and highlighted tensions between notions of Englishness and Britishness. I argue that early BBC broadcasts and periodicals propelled this movement in an unprecedented direction by positioning national music and music appreciation in ways that highlighted the relevance of masculinity in British musical culture.

My archival research of *Radio Times* and *The Listener* illustrates the burgeoning connection between music and masculinity in interwar Britain. Broadcast features, letters from listeners, and radio advertisements in these weekly BBC periodicals reveal a compelling emphasis on masculinity in this new era of music media and late phase of the English Musical Renaissance. The radio served as a technical alternative to instruments of the parlor, and BBC critics taught listeners to value music through reason and theory before emotion. The framing of masculine aspects of music consumption and appreciation paralleled critical commentary on British music, as masculinity was championed as a primary and essential element in the long-debated question of the sound and character of national music.

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Thomas Irvine (University of Southampton)
Charles Burney and the Sounds of China

This paper considers Charles Burney's long study of Chinese music, which culminated in the posthumous publication of his article "Chinese Music" in the 1819 edition of Rees's *Cyclopaedia*. Burney engaged with Chinese music in three separate but interlocking contexts: as an object of empirical research, as a means to exert political influence, and as a subject of aesthetic debate.

Burney tried to experience Chinese music directly. Here I introduce some new evidence: a set of oil paintings of Chinese musical instruments and musicians dating from the 1770s. They were commissioned in Canton by the East India Company official Matthew Raper, Jr., and were almost certainly intended for Burney. The pencil annotations on the paintings, considered together with Raper's letters to the historian, demonstrate an empirical interest that contrasts with the approach taken by Burney's contemporary J. N. Forkel. Whereas Forkel—who knew Chinese music only from written accounts by Jesuit missionaries—damned it for its supposed stubborn rejection of "progressive" techniques like counterpoint, Burney did his best to hear some himself before passing judgment.

This empirical exploration provides new contexts for Burney's involvement in Lord Macartney's 1792 mission to Beijing. Burney and Macartney moved in the same London circles; Burney is widely credited with masterminding the embassy's musical components, including a six-piece band and various musical automata that performed music Burney selected. But information flowed both ways: the partially positive writings of J. C. Hüttner, a German-born organist who served on Macartney's staff, feature prominently in Burney's posthumous essay.

Finally, I assess Burney's contribution to aesthetic debates around Chinese music, which often turned on European concerns. In the *Cyclopaedia* article Burney makes explicit reference to the *Querelle des bouffons*. Here I ask how Burney's relative openness to Chinese music might have related to wider debates about China's cultural and economic influence, such as controversies around "chinoiserie" and the China trade itself. My aim is to provide new insights both on Burney as interpreter of "other" music and on the major role China played in the British imagination in the closing years of the eighteenth century.

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Christine Kyprianides (IndyBaroque Music, Inc., Indianapolis)
The Forgotten History of St. Martin’s Hall, 1850–1867

The significance of St. Martin’s Hall (SMH), built for John Hullah’s popular sight-singing classes and concerts, has been largely discounted by music historians. Nonetheless, throughout the 1850s it was a major venue for classical music in London. Concerts were not limited to Hullah’s choir and orchestra: the low rents of SMH attracted a number of other ensembles, including the Henry Leslie Choir and, for one season, the New Philharmonic Society. Critics reviewed concerts at SMH with the same attention given to events in Exeter Hall and the Hanover Square Rooms. New and rediscovered works made their London debuts there, as did many subsequently successful young soloists. SMH, like other public concert halls, hosted a variety of civic events—lectures, political meetings, exhibits, and so on.

These activities terminated when the hall was destroyed by fire in 1860, a date usually considered the end of SMH. In fact, SMH was quickly rebuilt as a “music hall for the million” and only ceased to exist under that name when transformed into the Queen’s Theatre in 1867. Until then, the new hall was also prominent as a hotbed of radical politics and in 1864 even served as the birthplace of the International Workingmen’s Association (First International). Music and politics intersected in 1866 with the “Sunday Evenings for the People,” a series of performances of sacred music and lectures by prominent intellectuals, openly challenging Sabbatarian laws against public entertainments on Sundays.

Recent studies of nineteenth-century concert halls have focused primarily on acoustics and architecture. A more comprehensive examination of the use of such public spaces may, however, enrich our understanding of the role of music in Victorian society. In this paper, I explore the history of SMH from the days of Hullah’s popular singing school through the venue’s subsequent makeover as a meeting place for the working classes. Although the two iterations of the hall seemingly had little in common, I argue that seeds of radicalism were planted during Hullah’s tenure at SMH and were closely connected to his reformist ideals of music education for all.

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Megan Kaes Long (Yale University)
Cadential Syntax and Tonal Expectation in Seventeenth-Century Homophony

This paper explores the emergence of tonal languages in seventeenth-century homophony by considering the ways in which phrase structure, meter, and cadential rhetoric produce trajectories of expectation. The English ballett and the French *air de cour* share a number of features, though the repertoires sound quite different. Both feature a triadic language that is deployed syntactically and both establish structural relationships between cadences on fifth-related scale degrees. But these features are also characteristic of modal languages. This suggests that harmony, syntax, and centricity are not the most crucial elements of a tonal language. Rather, composers’ regulation of these features with phrase structure, meter, and cadential rhetoric imparts tonality to a contrapuntal language. As a result, I argue that a tonal language is defined primarily by the trajectories of expectation that such regulation establishes.

In England and in France, composers experimented with metrical periodicity, which permits tonal expectation. In England, this periodicity is built in to the regularized structure of the ballett form; in France, it is emergent from poetic meter in pieces descended from the *musique mesurée* tradition. English and French composers also use phrase structure cues to establish trajectories of expectation. But these repertoires differ in their cadential rhetoric,

and these differences allow us to nuance our understanding of how tonal languages emerge in the seventeenth century. While French composers use tonic and dominant cadences consistently, English composers deploy these cadences clearly, structurally, predictively, and actively. For example, differences in text setting between English accentual-syllabic and French syllabic verse are responsible for metrical differences in their respective cadences: English cadences fall on strong beats, while French cadences fall on weak beats, frequently followed by elision into subsequent phrases. The English method produces a recognizably modern, tonal effect. By contrast, French composers experiment with other means of cadential articulation, including hemiola, which would become vital to Baroque cadential rhetoric. Most critically, English composers' cadential rhetoric is active, not emergent from their contrapuntal or text setting practices. As a result, English composers use the ballett form to enable a new kind of structural listening familiar to our modern ears.

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Rachel Lumsden (University of Oklahoma)
Oliveria Prescott, Music Theorist?

Given the great wealth of women's literary activities in nineteenth-century Britain, one might expect to find an abundance of non-fiction writing by women about music during this era. Although scholarship on music, women, and gender has flourished since the 1970s, women's writing on music—in particular, women's analytic and theoretical writing—has remained astonishingly neglected. Current narratives of women's involvement in this area largely recapitulate long-held views that women failed to create analytic work because of existing social pressures and restrictions that hindered their access to formal music education. Even the landmark volume *Women and Music* (Pendle 1991/2001) claims that “there were few women musical scholars in the nineteenth century” and includes only a single-paragraph discussion of a few music-history texts written by women; no theoretical work by a woman is mentioned. This neglect is not purposeful but is a consequence of the widespread assumption that before the mid-twentieth century women writers of music theory simply did not exist.

This paper examines the writings of Oliveria Prescott (1843–1919), arguing that Prescott's work provides important insights into women's contributions to music scholarship in late nineteenth-century Britain. Although she is little known today, Prescott's musical work was wide ranging: she studied with George Macfarren at the Royal Academy of Music (later serving as his amanuensis), composed works in an array of different genres, and served as a teacher and lecturer at various schools throughout London. Yet Prescott's most prolific work was as a writer on music, as her analytic articles appeared throughout the 1880s and 1890s in leading periodicals, such as the *Girl's Own Paper* and *The Musical World*. Prescott's articles covered a range of theoretical topics, including in-depth analyses of individual pieces as well as abstract discussions of concepts (such as sonata form); these writings were also later published as the treatise *Form, or Design, in Music* (1882/1894). Although journalistic writing is often devalued as a “less serious” form of music theory discourse, Prescott's work is significant not just for its theoretical contributions, but for the ways in which it broadens our understanding of women's writing about music during this era.

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Ian Maxwell (University of Oxford)

The Chamber Music Clubs of the Universities of Oxford and Cambridge

In the archives of the libraries of both Oxford and Cambridge Universities is a treasure trove of material documenting the activities for more than 100 years of the student Chamber Music Clubs in the two institutions. This includes membership lists, recital and concert programs, accounts, day-to-day business records, minutes of committee meetings, and library catalogues. The half dozen or so such clubs, including the London-based Oxford & Cambridge Musical Club, the Oxford Ladies' Musical Society, and the Oxford Wartime Musical Club, all had a similar main purpose—to encourage and facilitate the playing of chamber music. The clubs were both educational and recreational—chamber music was studied and played—but equally as important were the social aspects of each club.

The data that can be obtained from these records provides an insight into the student activities of many musicians and composers who later became eminent. Evidence for previously unknown associations and friendships, first performances of works, and hitherto unsuspected musical accomplishments can be found. Beginning with the Cambridge University Musical Society in 1843 and the Oxford University Musical Society in 1867, chamber-music-making became an integral part of university life. The names of those undergraduates who were members comprise a “Who’s Who” of British Music, for instance, R. R. Terry, W. W. Cobbett, H. Walford Davies, Ralph Vaughan Williams, Patrick Hadley, and there are countless others.

This paper introduces the common history of these clubs and presents preliminary results from an extensive examination of these archives, which is uncovering a previously little-known aspect of music-making in Britain that will lead to a gradual rewriting of a part of twentieth-century British music history. Additionally, the role of the Oxford & Cambridge Musical Club in London musical life of the 1920s is scrutinized and its contribution to the creation of a new musical genre—the “English Fantasy”—is described.

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Charles Edward McGuire (Oberlin College Conservatory of Music)

Minding the Middle Classes: John Crosse’s *Account of the Grand Festival* and British Historiographical Triumphalism

By the beginning of the nineteenth century, British musical festivals expanded their audiences from the aristocracy and the gentry to include a large selection of the middle classes. Responses to this shift were many. Hoping to attract this new audience while keeping its older, more prestigious one, festivals accreted traditions that at once turned them into extravaganzas: these included hiring the greatest *prima donnas* to sing at them (such as Catalani, Sontag, and Pasta); solidifying the importance of rank at festivals through advertisements presenting patrons in hierarchical lists; and using increasingly larger musical forces to perform sacred selections patterned after those heard at the 1784 Handel Commemoration at London’s Westminster Abbey. All these responses were designed to make the provincial festival into a spectacle that would deeply impress the middle classes and at the same time show them their place within a shifting, but still hierarchical, social ranking.

An additional contemporary innovation to forward these aims was to historicize festivals via published accounts. Patterned after Burney’s *An Account of the Musical Performances in Westminster Abbey and the Pantheon . . . in Commemoration of Handel* (1785), such detailed hagiographic descriptions served as a means for individual festivals to position themselves as important institutions in the public eye. Thus, histories were published

for both venerable festivals (Lysons' on the Three Choirs, 1812) and newly established ones (Graham's on Edinburgh, 1816). The capstone of such histories was John Crosse's 436-page paean to the 1823 York festival. As this paper shows, although Crosse's volume purported to be a celebration of the festival's success and an argument for its regular continuation, woven into it was a Burney-and-Hawkins style history of all British musical festivals, from the early eighteenth century to Crosse's present. His history was a didactic attempt to convince the middle classes that York's 1823 meeting was the triumphant apex of festival history and to teach the new middle-class audience members both their position within and how to behave at such festivals.

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Andrew McIntyre (Northwestern University)

“A strange inhumane Murther”: Husband Murderers in English Broadside Ballads of the Seventeenth Century

Broadside ballads fulfilled numerous overlapping roles in early modern England, disseminating entertainment, local and national news, rules of moral conduct, and religious propaganda. Ballads concerning female crime, in particular the crime of husband murder, addressed the functions listed above but also served a more specific goal: to articulate and assuage concerns about female insubordination while warning women of the dangers of such defiance. These ballads were symptomatic of the dramatically changing English society's preoccupation with God, death, and female agency.

This paper argues that writers used common tropes across the ballad literature—namely punishment, penitence, warning, and the event of female insubordination itself—as part of a larger discourse to keep women in subservient positions to their husbands. The existence of common conventions across female murderer ballads suggests a shared (if not explicitly articulated) goal of quashing female agency in both its violent and its non-violent manifestations. These tropes proved an effective means of manipulating audience reception to these female murder ballads. In addition to murder, transgressors in these ballads were almost always guilty of nagging, adultery, witchcraft, or any combination of these. By addressing female insubordination via the broadside ballad, acts of female recalcitrance and rebellion could be confronted and circumscribed. A survey of broadsides from the seventeenth century reveals how these near-identical narrative devices unite ballads from different authors, publishers, and decades. Whether by an executioner at the gallows or by the hand of God, these insubordinate women were always swiftly punished for their crimes and in their penitence offered warnings to other women to avoid an equally gruesome fate.

Drawing on the research of scholars such as Patricia Fumerton, Thomas Lacqueur, and Frances Dolan in the fields of historical musicology, gender studies, and the histories of law and violence in England, this paper addresses the wider implications of murderous women in the ballad literature. Various contemporary writings on God, witchcraft, medicine, and the subordinate role of women provide an analytic framework for these ballads and reveal their place within a larger cultural discourse of early modern anxiety about women's changing roles within a patriarchal society.

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Michelle Meinhart (Martin Methodist College)

Singing Tommies and Their “Stourhead Mother”: An Unlikely Musical Family in the English Country House during the First World War

The First World War and the consequent loss of many heirs and fortunes nearly muted the longstanding, socially exclusive musical tradition of the English country house. Such music was not silenced at Stourhead, the grand Wiltshire estate of Sir Henry Hugh and Lady Alda Hoare; rather, it took on new forms during the war, especially after their only child, Harry, enlisted in the army. Prior to the war, Lady Alda and Harry (a talented pianist and a baritone singer, respectively) often performed drawing-room ballads together. Indeed, this shared musical experience was an important bond in their relationship, as detailed in Lady Alda’s numerous commemorative annotations about Harry throughout their sheet music, made three weeks after he was killed on an Egyptian battlefield in late 1917. But during her son’s absence, up until his death, she filled the void by accompanying other amateur singers in his place: the English and Canadian soldiers training and convalescing nearby.

This paper examines these informal performances of drawing-room ballads and patriotic popular songs at Stourhead between 1915 and 1917, drawing on correspondence from these Tommies to Lady Alda, along with her annotated sheet-music collection, wartime scrapbook, and diaries. I demonstrate that such shared musical experiences advanced surrogate mother-son relationships between the soldiers and Lady Alda that outlasted the war. For Lady Alda these emotional connections were intensified by the loss of her own soldier son. Furthermore, Lady Alda’s musical invitations drew together soldiers of mixed social backgrounds and Allied nationalities into the formerly exclusive domain of the English country house. Although many other stately homes acted as military hospitals during the war, Stourhead opened its doors as a musical retreat.

Previous scholarship on the musical response to the First World War has concentrated almost exclusively on the creation and the public performance of patriotic songs and art music, which bolstered morale or commemorated those who had fallen. In focusing on the changing national role of the English country house during the war, this paper reveals an unacknowledged function of music-making on the home front: the familial and therapeutic bonds that music could foster between civilians and the soldiers who were estranged from real family members and homes.

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Alison Mero (Indiana University)

Victorian Opera Ballads on the Stage and in the Drawing Room

During the Victorian era, music publishers in London issued hundreds of thousands of sheet music titles. Among these titles were excerpts from English operas, arranged for voice and piano. While several different types of operatic musical numbers appeared in publishers’ catalogs—such as glees, small ensembles, and elaborate arias—ballads were by far the most commonly printed opera excerpt. Indeed, the publication of opera ballads was so prevalent that in some cases the only surviving artifact of a Victorian opera is a published ballad. As song sales were often a lucrative addition to a composer’s income, many opera ballads were composed with the sheet-music market in mind, regardless of their supposedly dramatic origins.

Scholars of Victorian music have long observed the transfer of opera ballads into a domestic setting, but the simultaneous spaces occupied by these songs—the opera house and the drawing room—and the way these spaces reinforce each other are often overlooked.

Victorian reviews of opera performances and printed sheet music are filled with references to both theatrical and domestic contexts. Considering that the success of either a ballad or an opera could add to the success of the other, opera ballads held a special marketing position that benefited both the larger work and the excerpt. This paper examines the various methods used by Victorian opera critics to discuss the liminal nature of opera ballads, including popularity, ease of performance, and dramatic context, all of which suggest that an opera's critical and performative success often depended on the adaptability of ballads into a domestic setting.

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Thornton Miller (University of Illinois at Urbana-Champaign)

Benjamin Britten and the Anglo-Soviet Cultural Exchanges of the Early 1960s: The Days of British Music Festival (1963) and the English Opera Group's Tour of the Soviet Union (1964)

British composer Benjamin Britten was involved in two of the Anglo-Soviet cultural exchanges of the early 1960s: the Days of British Music Festival held in Moscow and Leningrad in March 1963, and the English Opera Group's (EOG's) 1964 tour of the Soviet Union. Since 1960, the British and Soviet governments had drafted a series of bilateral cultural-exchange agreements that often involved travel by experts from various fields (such as agriculture, medicine, etc.) to each other's countries. In the field of the performing arts, these agreements often resulted in the reciprocal exchange of musicians and major ensembles to tour and present festivals. The exchanges served an important political purpose in the promotion of détente between the United Kingdom and the Soviet Union during the Cold War. Britten's involvement in these endeavors, an aspect of his life largely overlooked by his biographers, exhibited the composer's cultural importance to both countries.

Britten had been developing fruitful collaborations and close friendships with elite Soviet musicians since 1960. The high esteem that this elite placed on Britten made ensuring his involvement in the British music festival a high priority for the British government and gave the composer an advantage in directly negotiating the terms of the EOG tour with the Soviet government. My research for this paper draws on documents originating from the Foreign Office and the British Council at the National Archives (London), as well as Britten's personal correspondence and EOG documents at the Britten-Pears Archives. I argue that the British government considered Britten's involvement in the Days of British Music Festival to be essential for the success of the event and that the composer recognized that his status allowed him to negotiate directly with the Soviet authorities for more favorable terms for the EOG's tour. Britten was receptive to the concept that his music could contribute to the lessening of Cold War tensions, and he was interested in the opportunity to perform his music for a new audience.

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Imani Mosley (Duke University)

Britten's Churches: Acoustic Space, Mysticism, and Community

Benjamin Britten's association with East Anglia and Suffolk invokes imagery of fenlands, shingle beaches, and the cold air of the North Sea. That association is as much symbolic as it is tied to a specific location and soundworld, one in which Britten immersed himself while living in Aldeburgh. Much of this came from Britten's upbringing in Lowestoft and his

immediacy to the sound and ecology of the North Sea. The need to locate many of his pieces in a specific place reminiscent of his childhood extended beyond the natural landscape and into the interior of Suffolk's many churches. These churches not only provide a distinct acoustic space but speak to Britten's young parochialism and stand as a place of community and communal worship.

These Suffolk churches—Orford, Blythburgh, Aldeburgh—were not only the stages and inspirations for many of Britten's works but also inform the performances and reception of these pieces. Although these pieces have a performative life outside of the church, the connections that these church-based works have with their original locations are vital to a comprehensive understanding of them. This paper considers some of Britten's works designed for church spaces: the church parables, *Noyes Fludde*, and *War Requiem*. In looking at the premieres of these pieces, as well as at recent performances of *Curlew River* and *Noyes Fludde*, I argue that the nexus of acoustics, religiosity, and community within these works instructs the audience on how to listen, respond, and participate.

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Louis Niebur (University of Nevada, Reno)

The Sea through a Seashell: Two Musical Depictions of the Sea in BBC Radio Drama

In the late 1950s, BBC radio often challenged established forms and standard representations of traditional themes in British drama. With new tools at their disposal, such as innovative electronic-sound production techniques, as well as a mandate to challenge audiences, producers felt free to commission works by authors whose work was considered "difficult," such as James Hanley and Samuel Beckett. On the surface, their plays seem to explore familiar themes in British drama, such as the symbolic depiction of the sea as a manifestation of death. But a closer examination reveals a more complex interaction between this standard symbolism and technology, modernism, and representations of altered states of mind.

This paper explores two plays produced between 1958 and 1959 by radio pioneer Donald McWhinnie. Both plays feature the sea as the primary antagonist for the main character, and both use state-of-the-art technology to depict the sea in a way it had never been heard before. In both stories, the sea is inescapable and surrounds the main characters, either literally or symbolically. Hanley adapted his own novel *The Ocean* for radio, taking advantage of new sonic possibilities to surround his raft-bound characters with a surreal-sounding, madness-inducing representation of the sea. Featuring traditional instruments electronically altered, this symbolic evocation of the sea draws listeners into the decaying sanity of the boat's captives. Beckett's play *Embers* uses exaggerated, distorted sound effects to depict the mind of a senile, lonely old man, with only the sea for company. Here, realistic crashing of waves combines with an abstract electronic texture rising and falling in volume with the rhythm of the narrator, which brings into question the reality of the scenario. In this case the ubiquity of the sea acts as commentator and gauge for the mental state of the main character. In both plays, the choice to represent the sea electronically demonstrates a desire to alienate, disorient, and distance the listener from normality, amplifying a standard trope in musical depictions of the sea. But at the same time, they show an exciting enthusiasm for a nuanced understanding of the role of the sea in British culture.

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Jennifer Oates (Queens College and the Graduate Center, City University of New York)
**“Fling off the yoke of German music”: Provincialism, Identity, and Art Music in
Edinburgh, 1900–1917**

In Great Britain, the First World War encouraged the cultivation of national music, spurred British composers to shed German influences, and increased support for ending provincialism—both in terms of Britain looking to continental Europe and in terms of other cities in Britain remaining culturally subordinate to London. This resulted in two issues that have only recently begun to be explored in modern scholarship: provincial musical cultures remaining largely dependent on London and burgeoning musical styles focused on aspects of Great Britain—Ireland, Scotland, the “Celtic North,” and the Tudor and pastoral music of England—rather than a unified British style.

Art music in Scotland from 1900 to 1917 encapsulated the provincial nature of British musical culture; Scotland was home to some of the first efforts to explore national identity in British music and attempts to loosen London’s cultural grip on the provinces. An exploration of music in Edinburgh and issues of identity in Scottish art music during this time contributes to recent efforts to seek an all-encompassing, rather than London- or England-centric, history of British music and exposes the fractured and complex nature of British identity in music. Drawing upon primary resources (including concert programs, reviews, and archival materials), an overview of Edinburgh’s musical life during this time will illustrate a shift from a marginal musical culture to one in which the number of concerts, recitals, and public lectures on music increased as did interest in Scottish music and musicians. The changing Scottish attitudes toward indigenous music reveal how, amid growing anti-German sentiments, Scots reframed their Scottish-centric goals within a patriotic Britishness. This opportunistic approach was a continuation of how the Scots had been reinventing their national identity within the context of the British Empire since the eighteenth century. Although this period of music in Scotland has been overlooked, it serves as a link between Scotland’s eighteenth- and nineteenth-century attempts to create a cultural identity (as in the works of Robert Burns and Sir Walter Scott) and twentieth- and twenty-first-century efforts to establish political autonomy, a timely topic given the September 2014 Scottish Independence Referendum vote.

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Karen Olson (Washington University in St. Louis)
Black Pentecost, Green Politics: Peter Maxwell Davies and Environmental Protest

Since moving to the Orkney archipelago in the late 1970s, Sir Peter Maxwell Davies (b. 1934) has developed a reputation for composing music evocative of landscapes and seascapes, often including overtly environmentalist content. However, interpreting that content requires unpacking the changing environmental attitudes of the late twentieth century, especially in the UK. These moved from local groups reacting to area environmental programs to encompass the broader ideologies of the Green/Deep Ecology movement and sustainable development, which have differing approaches to the relative importance of humanity within the natural world.

This paper presents a reception history of Davies’s symphonic work *Black Pentecost* (1979), both to place the work within the contexts of Orcadian and British environmental activism, and to assess its success as a work of environmental protest music in the decades since its composition. Composed amid a grassroots campaign to ban uranium mining in Orkney, *Black Pentecost* contains many common eco-critical themes, especially the musical

evocation of geographical place. Yet it resists categorization as a Green piece. Although the work vividly illustrates the destruction of nature, a textual-musical analysis of form and narrative perspective shows that Davies emphasizes the human cost of the proposed mines, specifically the loss of homes and community ties. *Black Pentecost* thus privileges human concerns over Deep Ecological issues. Moreover, it advocates a sustainable lifestyle years before sustainability became a mainstream political term. In part because the work anticipated the political popularity of sustainability as a happy marriage between environmental awareness and continued industry, critics' reactions to it have changed over time, growing increasingly positive toward the political message, even while their responses to the aesthetic content remain mixed.

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Grant Olwage (University of the Witwatersrand, Johannesburg)
Paul Robeson and the Performance of Englishness

It is well known that Paul Robeson spent a significant time in Britain. For over a decade, from the late 1920s to the outbreak of World War II, he lived in London, calling the British capital home, often in preference to his native America. Robeson's "British Journey," as Sean Creighton has called it, was formative of both his varied artistic practice and his politics. In fact, and as several scholars have detailed, London provided Robeson with successive moments of political watershed: a resolute anti-fascist (and later anti-imperialist) stance, a working-class and increasingly socialist identification, and an outlook of cosmopolitanism. The dominant narrative of Robeson scholarship has sought to yolk these varied ideologies to his art: to his interpretation of *Othello* in the theater, to his choice of song repertoire, and to his critique of the representation of race in the commercial films in which he starred.

In this paper I offer an alternative account, suggesting that Robeson's politics and art were not always in as easy alignment as has been claimed; that aspects of his vocal arts may even have contradicted his political voices. Through a close listening of Robeson's recorded voices (singing, reciting, and acting) in the 1930s, considered specifically in light of his statements on language broadly conceived and of his working relationships in England, I argue that Robeson's voices at this time aspired toward an idealized standard (and elite) English vocal sound. Listening to Robeson in this way—that is, as sound—opens up the possibility of considering an English Robeson according to narratives other than those employed in the dominant historical accounts.

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Joseph M. Ortiz (University of Texas at El Paso)
Playing the Devil: John Bull and Musical Obscurity in Early Modern England

This paper focuses on a number of musical works by John Bull currently housed at the British Library, considering them in the context of debates over music and education in early seventeenth-century England. In 1597 Bull was appointed the first professor of music at Gresham College, an institution whose primary mission had been to make knowledge and learning accessible to a wider audience. However, Bull's own style of musical composition and performance tends to highlight music's obscurity, suggesting that music's secrets are accessible only to a select few. The arcane nature of Bull's music derives partly from the way in which it effectively collapses the distinction between speculative music and practical music, often exploring harmonic progressions that had been thought to be only theoretical

possibilities. Thus, the obscurity of Bull’s keyboard works (some of which have been connected to the music lectures Bull gave at Gresham College) has led some scholars to question whether they were ever intended for performance at all, much less heard and understood by a public audience. Works like *Sphera mundi*, for example, are clearly designed to suggest the emblematic nature of music and to imbue Bull’s work with a deeply mysterious significance. Such musical mystification inspired a fair number of critics, including Bull’s successor at Gresham, John Taverner, who in his own music lectures disparaged the kind of technical skill exemplified by Bull. I argue that the reputation of Bull’s musicianship, as it was constructed both by himself and by his critics, exposes a fundamental divide in the debates over music education in early modern England—between the desire for pedagogical systemization and accessibility on the one hand and the valorization of virtuosity and inscrutability on the other.

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Ceri Owen (University of Oxford)

Vaughan Williams’s “Meta-Songs”: Harry Plunket Greene, Singing Lessons, and the Performance of English Voices in *Songs of Travel* and *The House of Life*

Historians of English music have often assumed a link between two purported phases of national musical revival in England at the turn of the twentieth century: an improvement in standards of music-making and appreciation, and the development of a distinctive compositional style. As Frank Howes underlined in 1966, what is less clear is how musical praxis and compositional process may have been connected. This paper explores a neglected culture of consciously “English” vocal performance as a context within which to offer a reappraisal of the “Englishness” of Ralph Vaughan Williams’s *Songs of Travel* and *The House of Life*. I argue that both the narrative trajectories of these song cycles and certain procedures of individual songs suggest that these may be interpreted as works concerned with the very act of making music, especially in singing.

Vaughan Williams’s commitment to community music-making—and in particular, community singing—was integral to his project for national music. My discussion proceeds from an examination of his fascination with the intelligible and communitarian power of the human voice, as outlined in his earliest writings. It is also exposed that he undertook lessons in singing and “voice production” while composing the song cycles discussed. Attention is turned thereafter to discourses surrounding vocal performance, especially the writings of Harry Plunket Greene, the dedicatee of *Songs of Travel*. Plunket Greene promoted Vaughan Williams’s songs as productive of an ideal mode of musical performance, wherein “singer and listener sing together, in sympathy.” Such discourses function as untold reception histories, and, supported by contemporaneous reviews, I suggest that these songs were heard to invite the participatory voices of both singers and hearers.

Examining the interaction of thematic recollection with poetic texts concerning song and singing, for example, I draw upon analytical perspectives derived from post-modernist theories of “voice” to suggest that a number of songs collected in these cycles can be read as staging the multiple voices of composer and community, according to Vaughan Williams’s ideals. As such, I challenge scholarly narratives that situate these early works as expressions of belated Romanticism, arguing that they might more profitably be understood as complex performances of emerging ideas of English musical identity and renewal.

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Robert D. Pearson (University of North Texas)

Tovey's Renaissance

Virtually unknown today, Donald Francis Tovey's 1910 edition of sixteenth-century sacred polyphony, *Laudate Pueri*, was the first introduction to this repertoire for a generation of British amateur musicians. Today modern performers would be struck by the edition's tempo, dynamic, and expressive markings, which seem to articulate Tovey's idiosyncratic vision for pieces he edits. *Laudate Pueri* does not contain an explanation of his editorial methodology, but his approach to rhythm is characterized by regular metered barring and a system of accents that draws attention to the music's metrical irregularities. Tovey's editorial method anticipated the work of more famous editors, including Edmund Fellowes and Arnold Dolmetsch.

In 1917 Tovey became the director of a group of about fifty amateur singers and produced for them an edition titled *The Kirkhope Choir Magazine*. For this edition Tovey radically changed his approach: he used an innovative system of barring and phrasing intended to "completely represent in score what the sixteenth-century composers meant and what the sixteenth-century singers saw at a glance." Surprisingly, he rejected regular metered barring altogether in favor of a system of "strokes" based on upbeats and downbeats that makes the contrapuntal connections between vocal parts visually apparent.

In both editions Tovey aimed to advocate for a repertoire that amateur singers considered musically foreign. But what does such a change indicate in terms of Tovey's aesthetic approach toward sixteenth-century music and its performance? Tovey himself left no account of this change, but in this paper I suggest he is grappling with the best way to present this music to an amateur culture with limited exposure to this repertoire. Furthermore, I show how Tovey's evolving approach to editing mediated between an amateur music culture that was resistant to early music and a harmonic system that he increasingly believed was in fact distinct from the common practice. Through a comparison of Tovey's editions of sixteenth-century music, as well as a close reading of his various writings on Renaissance harmony, this paper sheds light on the point of intersection between the reception and the performance of sacred polyphony among amateurs in early twentieth-century Britain.

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Jason Rosenholtz-Witt (Northwestern University)

William Byrd's Cupid Songs and the English Emblem Tradition

In William Byrd's 1589 *Songs of Sundrie Natures*, six songs address the tyranny of Cupid. Byrd's Cupid songs contain both emblematic and political significance that has gone unnoticed; they serve as an example of how composers, poets, emblemists, publishers, and patrons in Byrd's era were engaged in a complex cross-media conversation. Given the importance of the emblem in early modern England, the political significance of Cupid in particular, and the publication of the songbook during an exceptionally tumultuous period in Byrd's life, my paper contextualizes these songs within the English emblem tradition and the personal politics of Byrd.

It had long been assumed that Byrd remained at court throughout the 1580s, though we know from recent studies by John Harley and others that he lost his position and was held under house arrest in 1585. Byrd came under suspicion after a peripheral connection to the unsuccessful Throckmorton plot, which aimed to assassinate Elizabeth I and replace her with Mary, Queen of Scots. Byrd's appropriation of a tyrannical Cupid stands out as politically significant: Jeremy Smith has pointed to Byrd's publications of this period as a reaction to

criticism that cost the composer his standing at court. Emblematic research and literary criticism have established Cupid not only as among the most popular allusions in early modern England but, more important, as an important facet of Elizabeth's personal iconography. The disarmament of Cupid was a powerful metaphor for the queen's chastity. The Byrd songs use imagery and text originating in emblems to highlight Cupid's ferocity, causing the monarch's triumph over the winged god to appear more formidable.

The images and connected allegoric associations of emblem books were extraordinarily widespread: emblem scholar Peter Daly has suggested they were as immediately and graphically present in early modern England as graphic advertising is today. Emblems found their way into literature, theater, visual arts, embroidery, religion, and pedagogy; as such, they have been of increasing interest to art historians, literary critics, and, to a lesser extent, musicologists. This study solidifies the importance of emblems in their cultural context to that of early modern song.

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Ryan Ross (Mississippi State University)

Malcolm Arnold, Anti-Symphonist? Reassessing a Misfit Composer's Most Controversial Music

The charge that the symphonies of Sir Malcolm Arnold (1921–2006) are not truly symphonic has proven to be one of the most persistent criticisms dogging his critical reception. Peter Heyworth and other early detractors lambasted these works because of their perceived reliance upon episodic structures and banal content. More recent evaluations, including those by Martin Anderson and J. P. E. Harper-Scott, have praised Arnold's other efforts (such as the concertos and film scores) while maintaining that the symphonies' formal irregularities problematize their genre designations. However, such invective is itself problematic. It minimizes the extent to which Arnold affirms symphonic precedents, while also neglecting to account for relevant historical issues that contextualize his deviances from them. Taking examples from the Fourth and the Fifth Symphonies, and drawing upon the writings of Christopher Ballantine and Daniel M. Grimley, this paper first explores ways in which Arnold reinvented traditional symphonic duality (wherein instrumentation, stylistic contrast, and thematic layering and variation often stand in for common-practice sonata processes). It then places these, as well as Arnold's use of repetition, undeveloped intrusions, and popular idioms, in the contexts of his cultural milieu and broader symphonic practice after approximately 1950. Ultimately, this paper argues that Arnold's symphonies are what other major symphonies and cycles have often been since Beethoven—extended, “big-statement” orchestral works that realign old boundaries while reflecting both the inner life of the artist and the world as he saw it.

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Tommaso Sabbatini (University of Chicago)

“Château d’Astolat” and “Jardins de Kenilworth”: Foreign-Sounding Britishness in Two 1890s Operas for Covent Garden

The years between 1883 and 1895 seemed auspicious for the establishment of a British national school of serious opera. This was largely the merit of the impresario Augustus Harris, who opened the doors of Drury Lane and Covent Garden to the leading composers of the English Musical Renaissance (Arthur Goring Thomas, Alexander Campbell Mackenzie,

Charles Villiers Stanford, Frederic Hymen Cowen) and thus indirectly made possible Arthur Sullivan's *Ivanhoe* (1891) and Hamish MacCunn's *Jeanie Deans* (1894), the two works on which scholarly literature has focused. In the same period London witnessed a craze for French singers and French opera, also fueled by Harris—starting with the engagement of Jean de Reszke at Drury Lane in 1887 and culminating with the premiere of Jules Massenet's *La Navarraise*, a vehicle for Emma Calvé, in 1894. Paradoxically, however, the operas of the Renaissance are more continental than native in style, while the most beloved of the French imports—Gounod's Shakespearean *Roméo et Juliette*—could not have been more English.

I examine this interplay of nationalism and cosmopolitanism in two French-language operas given at Covent Garden in the 1890s. The first is *Elaine* (1892) by the French-Argentinian Herman Bemberg, which employed the harmonic language of French Wagnerism, but paid tribute both to British epic and to Queen Victoria's Poet Laureate, Alfred Tennyson. It is noteworthy that at that time Hubert Parry had abandoned a wholly British Arthurian opera, and Ernest Chausson was attending to a wholly French one. The other opera is Isidore de Lara's *Amy Robsart* (1893). Derived from Walter Scott's novel *Kenilworth*, it had a British setting, a British source, a British composer, and its subject had been chosen by Harris. But the music had been written in Paris, to Paul Milliet's French words, and after the London performances de Lara secured a place for himself and for his opera in Monte Carlo, under the patronage of Princess Alice. *Amy Robsart* includes an Elizabethan court entertainment that marries the French operatic *divertissement* with the British patriotic pageant, and its main love duet conjures at the same time Wagner and Britain's own Shakespeare.

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Eric Saylor (Drake University)

“No more fear and no more storm”: *Peter Grimes* and the Utopian Pastoral

Benjamin Britten was famously disdainful of most twentieth-century British music, although his antipathy did not preclude him from occasionally appropriating some of its better-known practices. One such example takes place in Act II, scene 2, of *Peter Grimes*. Despite the catastrophic events of scene 1—in which Grimes strikes Ellen Orford, and the Borough's inhabitants decisively turn against him—Grimes still believes that he can redeem himself in the Borough's eyes and marry Ellen, and he dreams of their blissful future together. The music accompanying his description recalls the English pastoral style, the only instance of it in the opera, and marks a distinct contrast to Grimes's usual idioms of ungainly dissonance or ethereal lyricism. This pastoral interlude is short-lived, however, as Grimes's own self-loathing and the impending threat of the Borough mob shatter his idyllic vision.

Britten's musical allusion implicitly critiques pastoralism as an essentially escapist and unrealistic expressive mode, one that collapses in the face of reality. However, the pastoral vision he evokes is Utopian—a future that will never be—rather than the more common Arcadian, which envisions a past that never was. This paper reviews Britten's engagement with English pastoral music, examines more closely its unusual employment in *Peter Grimes*, and offers an interpretation of its dramatic significance based in part on W. H. Auden's observations of Arcadian and Utopian pastoral dualities. This analysis shows that Britten, perhaps unintentionally, confirmed pastoralism's ability to serve not just nostalgic and elegiac ends, but also visionary and hopeful ones. Such expressive goals, shared by composers like Ralph Vaughan Williams and Gerald Finzi, suggest the existence of a hitherto unacknowledged Utopian pastoral mode in English music.

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Thomas Schuttenhelm (The University of Hartford, Hartt School)
“Visions and Revisions”: Retrospection and Illumination in Michael Tippett’s Fifth String Quartet

Tippett’s Fifth String Quartet (1990–91) is a strikingly translucent work consisting of spectral resonances made from fragile webs of heterophony and inter-opus allusions. In the context of Tippett’s creative development, the quartet represents the penultimate stage of his progress-as-an-artist, which had been expressed by his mentor, T. S. Eliot, as a “continual self-sacrifice, a continual extinction of personality.” Paradoxically, it remains one of Tippett’s most deeply personal compositions, in which his desire to create new textures struggles against his memory of the past. This confrontation contributes to the quartet’s conceptual design, and the serene sublimity of its reconciliation is one of Tippett’s most profound inventions.

Meirion Bowen, Tippett’s assistant and companion, once remarked that the quartet sounded “more conjured than composed,” and it contains many passages that seemingly resist traditional analysis. If the significance and meanings represented by specific music elude us (as interpreters), that was, perhaps, an intended effect originating in the creative process itself, one in which the effort to give expression to the metaphorical content through note choice, harmonic relationships, and rhythmic profile evaded even the composer.

Tippett’s sketches record, with remarkable detail, the core material found in the quartet. But the pencil manuscript reveals that he experienced an uncharacteristically difficult time conceiving the music that would lead toward and away from it. In fact, at an early stage of the work’s development there existed an entirely different opening, which was discarded by the composer but is preserved in the archives, and a reconsideration of the ending. These “visions and revisions” contribute in part to the allusive nature of the quartet’s conceptual core that was so concretely represented in his sketches. Using Tippett’s sketches and pencil manuscripts, this paper analyzes his preliminary ideas for the quartet and measures the significance of them on the overall design. It also demonstrates how the concluding measures, and their subsequent revision, had an impact on the structure and embodied program contained within it.

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Erica Siegel (University of California, Riverside)
Vaughan Williams and the Reformation of Ballet in Britain

After the death of impresario Serge Diaghilev in 1929 and the disbanding of his Ballets Russes, the Camargo Society was established as a means not only to promote dance in Britain, encouraging native choreographers and dance composers, but also to reform ballet’s louche and suspect public image. Included in the Camargo Society’s ambitious first season was a staging of Vaughan Williams’s *Job, A Masque for Dancing*, choreographed by Ninette de Valois, who had danced with the Ballets Russes. In spite of the composer’s insistence that the score be titled a “masque” as opposed to a “ballet,” and despite his often contentious relationship with de Valois, *Job* was hailed as a critical success and considered a crowning achievement in the emergence of a new style of ballet whose idiom could be characterized as distinctly British.

This paper examines Vaughan Williams’s tempestuous relationship with choreographers and professional dance companies, and his aversion to certain aspects of

ballet, through an examination of a selection of the composer's works for dance. This investigation also traces his involvement with the English Folk Dance and Song Society. Vaughan Williams was an advocate for the preservation of folk dancing and a critic of ballet. *Old King Cole*, *Job*, and *The Bridal Day*, works in the genre he disdained, reveal a much more complex vision through which he negotiated these conflicting views, which were ultimately reconciled through the construction of "British ballet."

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Christopher J. Smith (Texas Tech University)
"One of the First Refinements of Polished Societies": Dance as Social Engineering in Regency England

In early nineteenth-century English romantic novels, social dance—including the partnered style called "country dance"—forms a central metaphor for the interplay of class, gender, economics, expectations, and character. Iconic sequences in *Pride and Prejudice*, *Wuthering Heights*, *Emma*, and *Sense and Sensibility* treat dance as a moment of social transformation or re-inscription, communicative fluidity, and dramatic or comic tension. Dance was, along with music, needlework, and elocution, part of an essential skill set for young women whose families sought their social advancement, and it represented one of the few arenas in which unmarried young people could move, speak, and even touch in comparative proximity and intimacy.

Sometimes lost in studies of dance as metaphor in early Romantic literature is precisely such physicality and the subtle ways in which dancing became not only a zone for male-female contact but also a space in which physical grace, verbal elegance, and social sophistication could be demonstrated, engaged, and enhanced. Dance is an ancient tool for socialization, which has been employed across diverse eras and cultural traditions: Jane Austen and the Brontës were neither the first nor the last to recognize its enculturating capacities in British society. At the same time—as with other temporal arts such as music and drama—while some aspects of dance can be understood by observation and explication, others, particularly those regarding kinesthetic and psychological processes, can best be derived via participation. Thus, in seeking to know what dance "did" for Elizabeth and Darcy, Cathy and Heathcliff, Emma and Knightley—and for their real-life historical counterparts—participation in the dancing can be a revelation.

This workshop provides the opportunity for such insights. In it, participants will have the opportunity to learn and then to execute several simple country dances, including favorites from the novels (and their film adaptations). No prior experience is presumed or expected: these avocational dance forms were intentionally accessible to wide participation—that was, after all, precisely their social function. Participants can expect to depart the workshop energized, engaged, and enlightened, both intellectually and experientially, regarding the literal and metaphorical functions of dance in nineteenth-century England.

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Jeremy L. Smith (University of Colorado at Boulder)
Musical Depictions of Mary Queen of Scots as Susanna by William Byrd

In the 1560s and 1570s, the most important Catholic figure on British soil was Mary Queen of Scots. As a royal with Tudor blood, she may have been the most feared political figure of the era, as many have noted. It is also well known that she could count among her co-

religionists a large number of musicians in Elizabethan England—including nearly all the most famous figures of the time, such as Thomas Tallis, William Byrd, William and John Mundy, John Dowland, and Thomas Morley. These composers worked in the highest echelons of English society and were often called upon to respond musically to political events (victories, coronations, diplomatic visits, and so on). A look through current musicological scholarship suggests, however, that none of them ever expressed a single idea about Mary in their entire corpus of music. It would be reasonable to assume that this was due to their unwillingness to express views about an outlawed faith. Yet Byrd, who was the staunchest Catholic in the group, had actually published an anguished response to the death of the martyred Edmund Campion, so his apparent lack of attention to Mary is all the more puzzling.

But a closer look shows that Byrd, as it turns out, was deeply involved in a clandestine propaganda effort concerning Mary, which involved portraiture, tracts, and music and which connected the Scottish queen with the biblical heroine Susanna. On the continent, there was a robust musical tradition known as the “Susanna complex,” and it was through Byrd’s efforts that it was brought across the Channel. As I show, Byrd’s own musical contributions to the Susanna propaganda movement included arguably the most dramatic and poignant musical works of the complex, and these complemented (at the very least) his evocative responses to the execution of Campion.

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Muriel Smith (University of York)

Shaping Musical Taste: The Competition Music Festival in Winnipeg, Canada, 1919–1945

Founded in 1915, the Men’s Musical Club of Winnipeg (MMC) was comprised of local influential businessmen and well-educated musicians who were interested in shaping musical taste in their city. They were mainly of British ethnicity and representative of the dominant social group in Winnipeg’s burgeoning multi-ethnic society. The majority of the club members had little experience either as performers in, or as administrators of, a music competition festival, yet they envisioned an event based on the British festival model of the day. In May 1919 the inaugural Winnipeg Competition Music Festival (WCMF) was held over a period of three days, with 2,500 participants entered in a variety of classes. Considered a resounding success, the MMC set on a course to make the festival an annual event. In 1922 the Winnipeg festival was the first in Canada to become affiliated with the Federation of British Music Festivals (BFMF), a relationship that would continue for nearly fifty years. By 1945 the event boasted 15,000 participants over a two-week period.

This paper investigates the relationship between the MMC and the BFMF between 1919 and 1945, and considers how the employment of British adjudicators and the use of British repertoire for test pieces in solo vocal and choral classes influenced musical taste locally and nationally, particularly through the activities of the media. Research for this paper included the reading of previous research (Abbot 1969, Peterson 1997, Griffin 2006), the exploration of MMC and the WCMF archives, the systematic searching and reading of local newspapers and certain period journals, and interviews with festival participants, audience members, and current festival researchers. This paper contributes to the growing body of knowledge on the shaping of musical taste in Commonwealth countries influenced by the British festival movement. It also provides an opportunity to demonstrate the relevance of Pierre Bourdieu’s (1984) theory of cultural capital and to reflect upon Jeff Todd Tilton’s (2008) and Tia De Nora’s (2003) concept that music is a socially constructed cultural phenomenon that is constitutive, rather than reflective, of society.

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Catherine Tackley (The Open University)
Encountering a Tiger: Responses to Jazz in Britain, c. 1917–1945

The study of jazz in a British context has developed significantly in recent times within the wider interest in jazz outside America. Research has moved beyond documenting the presence of American jazz in Britain toward analysis of the responses of musicians and audiences to these encounters, which consequently provided alternative ways of experiencing jazz locally (for example, in performances by British musicians and writings by British critics). This paper argues that the apparent dichotomy of (imported or closely derivative) jazz in Britain and British jazz (native, with original elements) masks the complexity of the negotiations between music and national identities that inform jazz performance and reception.

To interrogate this further, this paper discusses responses of British musicians and audiences to jazz until the end of World War II by focusing on performances of “Tiger Rag.” Originating in New Orleans, this number was heard in Britain throughout this period, having been introduced influentially by the Original Dixieland Jazz Band in sheet music publications, on records, and in performance. It was subsequently performed in Britain by visiting American artists, including Whiteman, Ellington, and Armstrong, and was adopted by numerous British performers from dance-band leaders to traditional jazz revivalists. Recordings of “Tiger Rag” specifically fueled the development of the Rhythm Clubs that played a vital role in sustaining jazz performance and provided fodder for the growth of jazz criticism in Britain.

The paper uses a combination of music analysis, especially of recordings, and musical-historical research drawing on contemporary commentary and oral history within the broad theoretical context of cultural encounter to analyze responses to “Tiger Rag” in Britain, demonstrating the complexities that lie behind the aforementioned dichotomy. Beyond the resultant insights into particular examples and longitudinal trends in British jazz performance and reception in this period, this study provides new perspectives on the role of jazz in British society and culture, which contributes to developing knowledge about the ways in which jazz functions in national and transnational situations.

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JoAnn Taricani (University of Washington, Seattle)
“Playford’s Shadow doth present”: Images and Ciphers of the Interregnum

John Playford engaged in layers of ciphered signals in his publications of the 1650s, incorporating subtexts of music, image, coded textual references, and even his own disguised identity, while the keys to his ciphers hovered elusively near the pages he issued. By triangulating his imagery to the models upon which he drew and to another level of external connotation, we can appreciate how Playford amused both himself and his attuned readers through subtle manipulation.

Scholars have established that the tunes in John Playford’s publications during the Commonwealth years (1649–60) conveyed a deliberately Royalist leaning. Yet, beyond his musical choices, he incorporated an array of artful gestures of support for the monarchy, revealing layers of daring and whimsy. He sometimes provided references via images, culminating in one visually and textually rich anthology, an anonymous publication commemorating the Coronation of Charles II in 1661. These veiled references can be found both in text and in the images he employed as frontispieces, some now more fully identified

in terms of engravers and sources. Playford's subtext becomes even more plausible when viewed through the lens of newly available documentation of the earliest phase of his career, a complex tangle of episodes: employment by the government, a brief cloud of apprehension, and proximity to truly subversive publishers, whom he acknowledged and emulated at the moment of the Restoration. His anonymous culminating expression of loyalty to Charles II was a collection of songs published under Playford's ciphered name, a clue that also led to a previously unknown *cri de couer*, written and published by Playford, regarding the Interregnum. This quest for context also led to documentation of his death date, resolving the final mystery surrounding this man, whose life was public, yet shaded when necessary.

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Nicholas Temperley (University of Illinois at Urbana-Champaign)
The Loder Family: Musicians of Bath

The Loder family not only dominated the music of Bath for much of the nineteenth century, but also sent members to influence music-making in London, Australia, and the United States. At least nineteen musicians in the family have been identified. John David Loder (1788–1846) led the Theatre Royal orchestra of Bath from 1807 and went on to become a leading London violinist and to publish the most influential violin instruction manual of the time. George Loder (1816–1880) became conductor of the New York Philharmonic Society before moving to Australia as a conductor and composer of opera. Kate Fanny Loder (1825–1904) was a prominent London pianist and successful composer.

Edward James Loder (1809–1865), a son of John David, was a composer of real stature. His output bears witness to the difficulties encountered by ambitious English composers of the day. Facing a public almost exclusively devoted to continental music, their only refuge was the Church of England and the two universities, which offered security and modest reward for organists and choirmasters. But the Loder family belonged to the world of the theater and concert hall, and lacked church connections. Edward Loder also lacked the spectacular performing skills of a Balfe or a Wallace, which would have enabled him to promote his music directly; thus, he tried to make a living by offering quantities of popular songs to publishers. His 300–odd songs reveal his solid training in composition under Ferdinand Ries, but most of them were severely limited in scope and originality by the ballad conventions of the day. Similarly, as musical director of the Princess's Theatre, London, and the Theatre Royal, Manchester, he was often obliged to bring out pieces made up of conventional ballads “strung together on the slenderest dramatic thread,” as Grove put it.

Yet from time to time Loder reached out beyond these stifling conditions and gave full play to his imagination. He wrote six string quartets, which were probably serious compositions, though only fragments of them have survived. There are a dozen songs and a sonata for flute and piano, which show signs of genius, and he composed three serious operas: *Nourjahad*, *The Night Dancers*, and *Raymond and Agnes*. The last opera was revived at Cambridge in 1966 and has been broadcast in shortened form by the BBC. Along with the normal ballads and melodious ensembles it contains scenes of real musical drama, such as might be found in early Verdi. *Raymond and Agnes*, when revived, evoked astonishment and high praise from leading critics, but not surprisingly, it has never entered the permanent repertoire.

Now there is renewed interest in Loder and his family, which will culminate in a book and a festival at Bath in 2015, commemorating the sesquicentenary of the composer's death. This presentation briefly discusses the family and then concentrates on Edward Loder's compositions.

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Chloe Valenti (University of Cambridge)

Throats, Ears and Force-Pump Operas: “Sick” Audiences and Singers in Nineteenth-Century Italian Opera

In 1847 James William Davison wrote in *The Musical World*: “the disease of the Italian Opera has grown into a head, and Verdi is the fungus to which all the bad humours have flowed from the various parts [...] this fungus must be lopped off, and a wholesome plaster be applied [...] but beware of applying it before the cancerous tumour, in which all the most virulent poisons of the disease are concentrated, be removed.” Davison’s use of medical imagery illustrates the increasing fascination with opera and health in the nineteenth century, both the health of the Italian opera genre itself and that of the performers and listeners.

Verdi was not the only opera composer to inspire medical imagery: *The Examiner* described Bellini’s “sick sentiment” as his mind was in a sick body, reflecting an increasing concern with how the mental and physical health of composers affected their music. However, most critics were concerned with the wellbeing of the audience and the performers: they claimed that “Verdi bombast” split the ears of the audience, whose enthusiasm for such “sick” works prompted conservative critics to diagnose an alarming breakdown in British musical taste. Another complaint was “the wear and tear of the ‘Young Maestro’s’ force-pump operas,” which highlighted the very real physical challenges of singing this music as orchestras expanded and a more declamatory style prioritized vocal power over traditional *bel canto* techniques. In the early to mid-nineteenth century, operatic vocal training was still largely synonymous with Italy in the minds of British critics, though vocal pedagogy had long been a contentious subject in Italy and during this period fractured further into a range of divergent and sometime conflicting practices in response to the new musical challenges faced by opera singers. This paper examines how, at a time when scientific advances collided with superstition and dubious experimental medical practices, the treatment and training of one of the most delicate parts of the body fed into wider anxieties surrounding the health of the Italian opera genre.

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Ann van Allen-Russell (Trinity Laban Conservatoire of Music and Dance)

Imaginative Territory: J. C. Bach, C. F. Abel, and the Rise of Intellectual Property

When legal issues related to music are discussed, scholars generally consider a single legal case and its distinct but localized impact on a specific event or action, such as copyright infringement or bankruptcy. Rarely has an array of legal cases been the focus of research in exploring how those in the music profession, specifically composers and publishers, employed them in reorganizing the law to acknowledge intangible works, such as music as property, and thus to gain some form of protection under the law.

This paper explores a set of three lawsuits brought by two of eighteenth-century London’s best-known composers—Johann Christian Bach and Carl Friedrich Abel. The three suits were filed in quick succession—within weeks of each other—against the same publishers, Longman and Lukey. The two suits filed by J. C. Bach have been the subject of previous work, but only as individual cases revealing the struggle to prevent unauthorized publishing and selling of compositions; the Abel suit has never been studied in detail. Considering these three suits collectively, however, raises a significant question: were

these two composers attempting to clarify and reshape English law to grant property status to “mental labor,” extending the argument beyond protection of the physical manuscript as a form of property to the very ideas themselves? Do these suits point to the emergence of the concept of musical intellectual property?

By approaching these lawsuits collectively rather than singly, this paper charts the evolution of approach among the Bach and Abel Chancery suits in seeking relief from the predation of unscrupulous publishers, from the mere pursuit of compensation to resolution of the fundamental legal principle of ownership of both the physical property and the “labor of the mind.” Through this approach we can consider the intersection of the legal and the musical in a new and different way.

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Danielle Ward-Griffin (Christopher Newport University)
Realism Redux: Staging *Billy Budd* in the Television Age

Benjamin Britten was well known for controlling the staging of his operas. His preference for what may best be described as “selective realism”—the term used by director Kenneth Greene to describe their 1945 production of *Peter Grimes*—was deemed too conservative by contemporary directors, such as Tyrone Guthrie. It has also led scholars, such as Brett, to claim that Britten’s operas ought to be considered from a predominantly musical perspective. This paper challenges conventional wisdom equating realism with conservatism by examining how Britten’s operas operated within a broader visual field. Building upon recent research by Barnes and Crilly, I trace how the preoccupations of Britten and his collaborators paralleled those of the producers of early television, as both groups sought to achieve a balance between intimacy and expansiveness.

The locus of my study is *Billy Budd*. First, I describe how the degree of realism was a central concern for director Basil Coleman and designer John Piper, and guided them in creating televisual effects when producing the opera at Covent Garden in 1951. Analyzing correspondence, reports, and press reviews (from the BBC and the Britten-Pears Library), I trace how such concerns also dictated the drastically cut version by NBC television (1952) and influenced Britten’s team as they prepared the revised two-act version for BBC television (1966). Although the television productions have attracted attention, scholars have generally overlooked the 1964 revised production for Covent Garden, in which the stage design was “stripped down and simplified” at the composer’s request (as Porter has shown). Directed once more by Coleman—who had created television dramas and operas in the intervening years—this production established a tradition of selectively realistic productions that can be traced to the present day. Beyond *Billy Budd*, I suggest that the renewed focus on realism is not necessarily a conservative approach to the stage, but rather a way to transform the opera-house experience into a more absorbing and emphatically “real” site akin to early television.

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Benjamin Wolf (Regent’s University, London)
Professional Capital, The BBC, and “Poor Old English Opera”—Examining the Life of Alick Maclean

Although little remembered by modern audiences or musicologists, Alexander Morvaren (Alick) Maclean (1872–1936) was a composer-conductor whose compositional output included light music, opera, and oratorio, and whose life exemplified the multifaceted

opportunities available to British musicians of the late nineteenth and early twentieth centuries. This paper, based upon documents found in Maclean's private papers and supplemented by research in the BBC archives, describes how the musician exploited these opportunities and delineates the institutional, ideological, environmental, and economic constraints that affected his profile, his professional capital, and his posthumous reputation.

As musical director of a number of theaters and as conductor of both the Scarborough Spa Orchestra and the New Queen's Hall Light Orchestra, Maclean was one of Britain's best-known performers of light music; his reputation was assisted, in particular, by the new technology of the gramophone. As composer of choral music, he was associated with the British choral tradition of the nineteenth century and promoted by some of Britain's provincial choirs. As composer of serious opera, he was less successful, as performances depended upon the vagaries of a system of commercial opera (best illustrated in his correspondence with the Moody Manners Opera Company) that was unable to accommodate the financial risk associated with the promotion of new works by British composers. Further, his public profile was affected by the declining market for ballad concerts in the 1920s and by the advent of the BBC, whose policies helped to reinforce the image of light music as a popular yet relatively valueless musical form. The power of the BBC is evident also in letters between Maclean and his son, and between his widow and the BBC's Music Department, which reveal how Britain's public-service broadcasting company sometimes denied success to musicians whose musical idiom and musical outlook were forged in the nineteenth century but whose public profiles were dependent upon the institutional systems of the twentieth century.