10TH Biennial Conference on Music in Nineteenth Century Britain

Wednesday 8th July 2015

9.00  Conference Registration Open
          AGOS Studio Foyer
          Tea & Coffee will be served at Registration

11.00  Session 1: Parallel Session
          AGOS Studio

**Session 1a: The Loder Family: Three Musical Careers**

Kate Loder (1825–1904), Performer, Teacher, Composer: ‘A Powerful Influence on the Art of her Time’
Therese Ellsworth (independent scholar, Washington DC)

Aspiring to Greatness Against All the Odds: Edward James Loder (1809–1865)
Nicholas Temperley (University of Illinois at Urbana-Champaign)

The Travels and Travails in Australia of George Loder (1816–1868)
Jula Szuster (Elder Conservatorium, University of Adelaide)

**Session 1b: Music, Cultural Identity, and the Four Nations 1**

Sir Frederick Bridge and the *Methodist Hymn Book* (1904)
Martin V. Clarke (Open University)

‘Heaven Blesses George’s Throne’: Handel Subverted, or Celebrating the Protestant Succession in Manchester’s Gentlemen’s Concerts
Geoff Thomason (Royal Northern College of Music)

Royal Welsh Choirs: Singing for the Royalty in the Long Nineteenth Century
Rachelle Barlow (Cardiff University)
Writing Spiritual and Cultural Identity Through Musical Experience: The Case of the Waddington Sisters
Helen Barlow (Open University)

13.00

Lunch & Networking
During this lunch hour the NABMSA Panel on Jobs will be meeting in the Conference Room. Delegates who are interested in attending are welcome to take their lunch in. Capacity will be max 60 people

14.30

Session 2: Parallel Session

Session 2a: Music, Theory, and the Body

The Legacy of the ‘Coup de glotte’: The Case of John Braham (1774–1856)
Brianna E. Robertson-Kirkland (University of Glasgow)

Cognition in Scottish Common Sense Music Theory, 1770–1801
Carmel Raz (Yale University)

Victorian Recapitulationism and the Musical Hand Signs of Tonic Sol-fa
Bennett Zon (University of Durham)

Mobilizing to Song: School Music Education and the Masculinization of the Victorian Working-Class Child
Erin Johnson-Hill (Yale University)

Session 2b: At the Keyboard

Field Inventing the Nocturne, the Nocturne Inventing Field
Majella Boland (University College Dublin)

Clementi and the Completion of a Slur
Beth Pei-Fen Chen

‘Can Anyone Tell Me Where the Lady Organ Recitalist is to be Found?’: The Legacy of the London Organ School
Judith Barger (independent scholar)

From Wesley to Best: English Organ Composition in the Early Victorian Era
Peter Horton (Royal College of Music)

16.30

Coffee Break
AGOS Studio Foyer
17.00  Conference Welcome and Keynote speech  
AGOS Studio  
Dr Kirsteen McCue (University of Glasgow)

18.00  Ashgate Sponsored Reception  
Jack Bruce Space
Thursday 9th July 2015

10.00

Session 3: Parallel Session

Session 3a: Fin-de-siècle British Musical Culture: NABMSA sponsored panel
Chair, TBC

‘The Thing is not a Picture of Italy’: Finding the Pastoral in Elgar’s In the South
Eric Saylor (Drake University)

‘A Revolt of the Provinces Against the Centre’: Provincialism, Identity, and Art
Music in Edinburgh
Jennifer Oates (Queens College, City University of New York)

Four Irish Dances: The Tracks of Two Composers
Adèle Commins (Dundalk Institute of Technology)

‘It’s a Long Way to Tipperary …’ and Tennessee: Edwardian Ladies, Dominion
Tommies, and Wartime Spaces of Healing in England, 1914–1918
Michelle Meinhart (Martin Methodist College, Tennessee)

Session 3b: Music, Cultural Identity, and the Four Nations 2

Victorian Legacies, Historiographical Challenges: The Violin Class in the
Ballykinlar Internment Camp during the Anglo-Irish War
Christina Bashford (University of Illinois at Urbana-Champaign)

‘During a Conversation we had about English National Songs’: Louis Spohr’s
Variations on Irish Melodies in Context
Karl Traugott Goldbach (Spohr Museum, Kassel)

London Variation Sets and Building the Canon of Scottish Folksong
Sarah Clemmens Waltz (University of the Pacific)

Lecture-Recital: The Four Scottish Dance and Melodies, Op.15, of Tobias
Matthay
Stephen Siek (Wittenberg University)

12.00

Lunch

13.30

Session 4: Parallel Session

Session 4a: Music and Literature/Setting Tennyson

‘Not of Heroic Build’: The Literate Glee
Christopher Price (Canterbury Christ Church University)
The Musical Reception of Cervantes in English Music, 1800–1900
Juan Jose Pastor (University of Castilla-La Mancha, Spain)

Tennyson’s and Sullivan’s Song Cycle, The Windows
Kenneth DeLong (University of Calgary)

Songs from the Published Writings of Alfred Tennyson: The Case of Franz Liszt’s Only English-Language Song
Malgorzata Gamrat (University of Warsaw)

Session 4b: Networks, Entrepreneurship, and Empire 1

Musical Entrepreneurship in Early-Victorian Manchester
Rachel Johnson (Royal Northern College of Music)

Musical Scots Abroad: The Invisible Scot in England’s Mid-Victorian Piano Industry
Marie Kent (London Metropolitan University)

Demand and Supply: Wind Instruments for Britain and the Empire
Jocelyn Howell (City University London and the Horniman Museum)

Brass Instruments for Victorian Domestic Music
Arnold Myers (Royal Conservatoire of Scotland)

15.30 Coffee Break

16.00 Session 5: Parallel Session

Session 5a: Bands in Scotland

Sousa’s Band in Scotland
Craig B. Parker (Kansas State University)

The House Band of the Marquis of Breadalbane c1804–60
Lance Whitehead (independent scholar, Edinburgh)

Musical Education and Ensemble Performance on Industrial Training Ships During the Second Half of the Nineteenth Century
Alexander McGrattan (Royal Conservatoire of Scotland)

Session 5b: Culture and Concert Life

‘A Daughter of the Gods, Divinely Tall’: Gender and Families in the Programme Notes on Beethoven at the Crystal Palace Saturday Concerts
Bruno Bower (Royal College of Music)
The ‘Historical Concert’ According to Friedrich Niecks (1845–1924)
Fiona M. Donaldson (University of Edinburgh)

The Sacred Sounds of Watering Places: Organ Recitals at Victorian Aquariums
Makiko Hayasaka (University of Bristol)

Session 5c: Music and Warfare

Bugle Blasts in the Transvaal: Ladysmith, Pretoria, and Mafeking in Sheet Music
Lewis Foreman (University of Birmingham)

Bax’s *In Memoriam*: Memory, Martyrdom, and Modalities of Irishness
Aidan J. Thomson (Queen’s University, Belfast)

17.00 Keynote speech
AGOS Studio
Dr Simon McVeigh (Goldsmiths College)

18.00 Boydell & Brewer Reception

19.30 Delegate Dinner (additional fee)
Friday 10th July 2015

9.30 Keynote speech
Professor John Wallace (Emeritus Professor, Royal Conservatoire of Scotland)

10.30 Coffee Break

11.00 Session 6: Parallel Session

Session 6a: Transatlantic Currents at Mid-Century: Music in the Theatre
Chair, TBC

Minstrels on the Road: The Uneasy Embrace of US Popular Culture in 1860s Britain
Brian C. Thompson (The Chinese University of Hong Kong)

Music and Sensation on the English-Language Stage in the 1860s
Michael V. Pisani (Vassar College)

An Edinburgh Soprano and English-Language Opera in America and Great Britain
Katherine K. Preston (The College of William and Mary)

Session 6b: Music, Universities and Canon-Building

The Chamber Music Clubs of the Universities of Oxford and Cambridge
Ian Maxwell (University of Durham)

The Union of Graduates in Music: Protecting the Public, Promoting Professionalism
Rosemary Golding (Open University)

The Symphonies of Stanford and Parry – Starting Point of a British Symphonic Tradition?
Dorothea Weber (University of the Arts, Berlin)

13.00 Lunch & Networking

14.30 Session 7: Parallel Session

Session 7a: Networks, Entrepreneurship, and Empire 2

Scottish Heritage and the Sonic Imprint of Empire: Jamaica, the USA, and S. Africa
Johann Buis (Wheaton College, Illinois)

Thomas Quinlan's ‘All-Red' Tours
Kerry Murphy (Melbourne Conservatorium of Music, University of Melbourne)
Australia’s Female Musicians: Colonial Poor Relations?
Lorraine Granger-Brown (University of Melbourne)

Session 7b: Vocal Critics

‘This Scene of Mingled Order and Confusion’: 1847 London and Jenny Lind
Francesca Vella (University of Cambridge)

Throats, Ears and Force-Pump Operas: ‘Sick’ Audiences and Singers in Nineteenth-Century Italian Opera
Chloe Valenti (University of Cambridge)

Verdi and Wagner in early Victorian London: The Viewpoint of the Musical World
Massimo Zicari (Scuola Universitaria di Musica-SUPSI)

15.30
Coffee Break

16.00
Session 8: Parallel Session

Session 8a: Shades of Wagner

Another Strand of Elgar’s Wagnerism: Community, C major, and C/Eb Pairing
Peter Atkinson (University of Birmingham)

Who was the ‘English Beckmesser’?
John Ling (Royal Holloway)

Session 8b: New Perspectives on Mendelssohn and Scotland

Seascape in the Mist: Lost in Mendelssohn’s Hebrides
Benedict Taylor (University of Edinburgh)

Mendelssohn’s Scottish Inspiration: A New Look at Music, Meaning, and Contemporary Nationalism in Mendelssohn’s ‘Scottish’ Symphony
Beth Abbate (Boston Conservatory)

Opera and British Humour

‘The House was Kept in Continual Laughter’: Understanding Rossinian Humour in London, 1818–1830
Amalya Lehmann (University of California at Berkeley)

British Identity in Utopia, Limited
Jeff S. Dailey (Five Towns College, Dix Hills, US)

17.00
Conference Close