



BOYDELL & BREWER

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

10.45 **Welcome and Notices**

11.00 **Session 1: Parallel Session**

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 (Washington DC)

The Travels and Travails in Australia of George Loder (1816–1868)

Jula Szuster (Elder Conservatorium, University of Adelaide)

Revisiting Edward Loder’s *The Night Dancers*

Paul Rodmell (University of Birmingham)

Aspiring to Greatness Against All the Odds: Edward James Loder (1809–1865)

Nicholas Temperley (University of Illinois at Urbana-Champaign)

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)

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)

13.00

Lunch & Networking

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

Appointing an Inventor of the Nocturne

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 **Keynote Lecture**
AGOS Studio
Dr Kirsteen McCue (University of Glasgow)

18.00 **Ashgate Sponsored Reception**
AGOS Studio Foyer

19.00 **Ceilidh at Sloan's**

Thursday 9th July 2015

10.00

Session 3: Parallel Session

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

'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

'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)

'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 & Networking

*During this lunch hour, the **NABMSA** Committee for Early-Career Scholars will meet in the Conference Room. The Committee is interested in developing services to assist scholars who study British music and conduct research in both the UK and the USA, and who are interested in learning more about the differing cultures of academic careers in the US and the UK. Delegates who are interested in discussing these topics are welcome to bring in their lunch and join us. **Maximum capacity is 60 people.***

13.00

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)

15.00

Coffee Break

15.30

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

Boydell & Brewer Reception

18.00

Keynote Lecture

AGOS Studio

Professor Simon McVeigh (Goldsmiths, University of London)

19.30

Delegate Dinner (additional fee)

Friday 10th July 2015

10.00 **Keynote Lecture**
Professor John Wallace (Emeritus Professor, Royal Conservatoire of Scotland)

11.00 **Coffee Break**

11.30 **Session 6: Parallel Session**

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

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**

14.00 **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)

Session 8c: 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