



News

Issue No. 2
Editor: David Manning

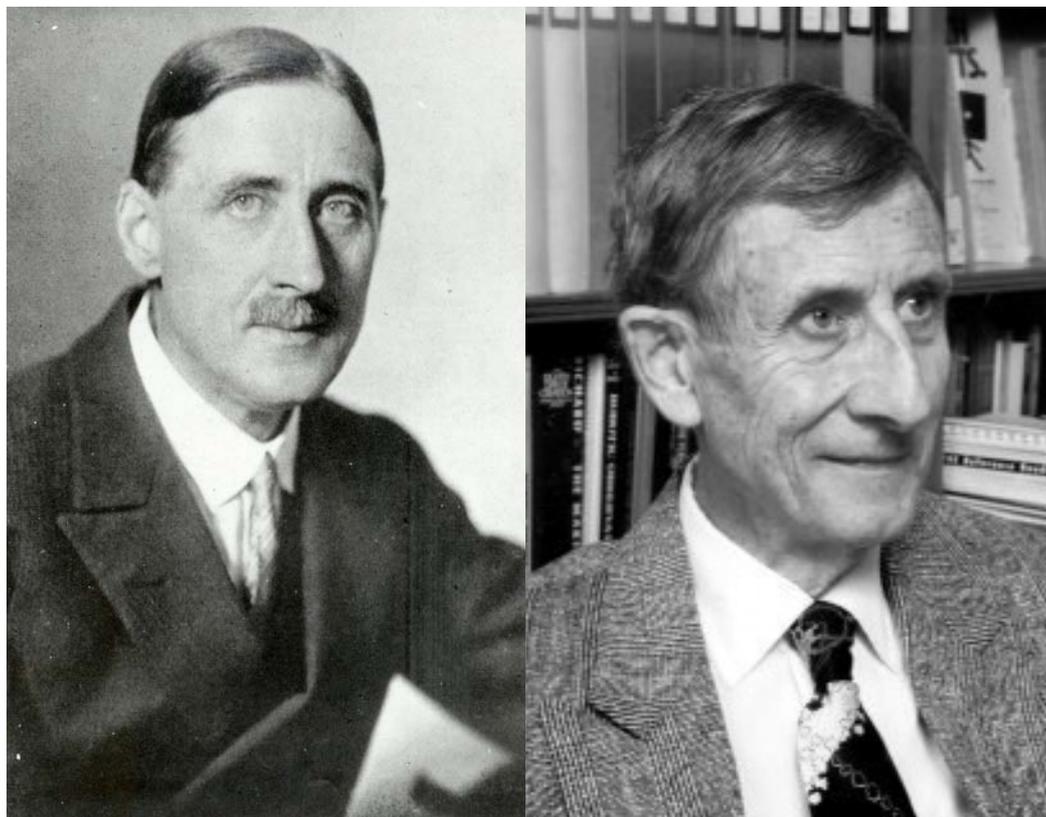
Winter 2006
<http://www.bristol.ac.uk/music/chombec>

Centre for the History of Music in Britain, the Empire and the Commonwealth

CHOMBEC is based at the Department of Music, University of Bristol

Celebrating George Dyson

On 17 March 2007, the University of Bristol Choral Society and Symphony Orchestra will give a performance of George Dyson's rarely heard choral work, *The Canterbury Pilgrims*, directed by Glyn Jenkins. This performance will be preceded by an afternoon workshop, titled 'Geoffrey Chaucer, George Dyson and *The Canterbury Pilgrims*'. The contributors include Freeman Dyson (Princeton University), who is the composer's son and has written about his father and *The Canterbury Pilgrims* in his well-known essays as a nuclear physicist who worked with Robert Oppenheimer and others; Lewis Foreman (University of Birmingham), who has been closely associated with many professional recordings of Dyson's music; John Burrow (University of Bristol), Emeritus Winterstoke



Father and son: George Dyson (left) and Freeman Dyson (right)

Professor in the Department of English and an erstwhile collaborator with Nevill Coghill in his work on Chaucer; and Stephen Banfield (CHOMBEC, University of Bristol). The workshop runs from 1.30 to 4.30 pm, and is followed by the annual reception for CHOMBEC Friends at 4.45 pm. (Friends will be notified separately about this in due course.) Tickets are free to CHOMBEC Friends, or can be purchased at £10 each. The ticket charge includes membership of the CHOMBEC Friends scheme until summer 2008.

To book your place, email chombec-enquiries@bristol.ac.uk or write to: CHOMBEC Development Officer, Department of Music, Victoria Rooms, Queen's Road, Clifton, Bristol BS8 1SA. Payment can be made by cheque, payable to 'University of Bristol'.

Welcome from the Director Stephen Banfield

It is a pleasure to write again (can it really be six months since our last issue?) and report that CHOMBEC now feels firmly established in and well beyond the University of Bristol; my departmental colleagues at least seem happy to mouth the acronym without embarrassment, though it annoys me when Googling to be asked 'Did you mean: CHAMBER?' (No, I didn't.) The brochure has reprinted, Friends have proved generous, and we have numerous plans. We are included, along with 44(!) others, in the list of music research centres in British HE institutions that appears on the new Institute of Musical Research's webpage.

At the same time, I regret that a six-month managerial stint as Acting Head of the new School of Arts in the university has prevented me from helping to move CHOMBEC's range of activities forward as quickly and broadly as I should have liked. In particular, we need to work methodically at identifying and enlisting our regional and worldwide associates and their resources. But the secondment will be over by the time you read this, and in any case David Manning has been able to keep CHOMBEC buoyant during my partial absence. Sadly, his staff position in the Department of Music of the University of Bristol as cover for me will cease at the end of January. I am happy to announce, however, that he has agreed, certainly for the time being, to continue as CHOMBEC's Development Officer on a freelance basis.

This term's CHOMBEC events have included three Music Research Seminars in the university department's Tuesday series, all well attended by a mixed academic and lay public. On 31 October Professor Sarah Street of the Department of Drama, University of Bristol, spoke on 'Got to dance my way to heaven': Jessie Matthews and the British film musical of the 1930s', with delicious art deco film clips and the priceless Mrs Smythe-Smythe's Indian/jazz fusion dance, surely one of the most extraordinary pieces of musical film direction and composition to come out of any studio, let alone a British one. On 12 December, Corissa Gould, PhD student of Prof Nicholas Cook at Royal Holloway, delivered a paper on 'Unmasking the masquerade: Elgar, imperialism and masculinity'. In between, my own PhD student James Hobson presented 'Robert Lucas Pearsall and the West Country connection' (see *CHOMBEC News* 1 for his introduction to Pearsall). This was one of at least four Bristol events in November marking the composer's sesquicentenary. On the 1st, in an All Saints' Day service, Bristol Anglican Cathedral mounted the first regional performance of Pearsall's last work, his liturgical Requiem for chorus, brass and organ. On the 29th, the Bristol University Singers performed some of his finest partsongs and madrigals in a lunchtime concert that also included, in the same auditorium (in the Victoria Rooms) in which those works had been sung by the Bristol Madrigal Society to audiences of 1,500 within Pearsall's lifetime, another Bristol composer's choral

music, the first performance of Raymond Warren's *The Death of Orpheus*. In between, on the 11th, CHOMBEC and the university's Lifelong Learning programme co-hosted a study day on Pearsall. (We have Catherine Monk, who recently handed over the post of Director of Lifelong Learning in Music to Philip Harper, to thank for making this happen.) Pearsall's latest biographer, Richard Crewdson, also the historian of the Worshipful Company of Musicians, presented new light on his unusual, cosmopolitan life; Fr Lukas Helg, music librarian of the great Benedictine Abbey of Einsiedeln in Switzerland, introduced the Pearsall manuscript collection there; James Hobson critiqued the madrigals in their biographical and historical contexts, with performances from the music department's students under Jonathan Small; and I had a preliminary go at placing Pearsall in his romantic context. The final discussion session raised productive points ranging from his national stylistic bearings to the performance practice of 19th-century madrigal societies. Finally in this review of CHOMBEC's recent activities, it must be said that if CHOMBEC has not yet secured a major research grant and the staffing that will come with it, that is not for want of cutting its teeth on an attempt, made in September in the guise of a Great Western Research application for *The B&B Project: Music in Bristol and Bath, 1704-1941*, an interdisciplinary collaboration between CHOMBEC (Stephen Banfield), the University of the West of England's Regional History Centre (Neil Edmunds and Steve Poole), and Bath Spa University (Graham Davis). We gather we were close to getting the funding for a three-year investigation complete with postdoctoral fellow, and intend to recast it as an Arts and Humanities Research Council bid, for we believe it to be a fine and necessary project.

Changing the topic, I can't help pondering on the spread of interest in the history of British music and music in Britain. As this issue of *CHOMBEC News* details, there is now an Australian Study Group for British Music, and like CHOMBEC it devoted 11 November to the cause, though not simultaneously, given the 10-hour time difference (and Australian readers will not be surprised to learn that there was no outdoor picnic here in Bristol). We are grateful to Sue Cole for becoming a corresponding member for Australia, and we hope in due course to secure another for the USA who could report on the burgeoning activities of NABMSA (North American British Music Studies Association), which is already past its second biennial conference and sports a stylish webpage. And Germany has long since turned the tables on its earlier scorn for the unmusical nation by producing excellent scholarship on British music, including that of my own departmental colleague and CHOMBEC management committee member Guido Heldt, who will introduce himself and his work in a later issue of *CHOMBEC News*. Meinhard Saremba's and Jürgen Schaarwächter's books on British music have been

followed up by Erik Dremel's published PhD, *Pastorale Träume: Die Idealisierung von Natur in der englischen Music 1900-1950* (Köln: Böhlau Verlag, 2005), which as – I think – the only consolidated, book-length study of English pastoralism yet in existence surely deserves a translation. One never expects the French to jump on this bandwagon, but miracles do occur from time to time, and now we have Jean-Philippe Heberle's *Michael Tippett, ou l'expression de la dualité en mots et en notes* (Paris: L'Harmattan, 2006, 309 pp).

Now to the *CHOMBEC News* contents. We are grateful to our contributors for a fascinating range of material among which certain themes stand out serendipitously. Operatic burlesque is one of them. This genre, and not just in the anglophone world, was a major cultural force throughout the 19th century, as Ronald Hutton's column on the Druids vividly illustrates and the *Carmen* paper in Melbourne will have underlined. Why did it die out? And why does no-one today take its measure or explore its history? The Anglican church puts in two major appearances and plays a couple of cameo roles. The Empire is, as ever, an ineffable background presence, the gothic drawing rooms of North Oxford after all only a stone's throw away from Rhodes House.

Let me end by introducing our new contributors. Dr Susan Wollenberg, Reader in Music at the University of Oxford, has agreed to be CHOMBEC's corresponding member for Oxford, a city whose chameleon location puts it in the west country for our regional purposes. Her *Music at Oxford in the Eighteenth and Nineteenth Centuries* (OUP, 2001) acts as a model for regional musicology in that it combines institutional and personal narratives with criticism,

complete with music examples. She is currently editing a history of the piano in Britain in the 19th century. Dr Barry Smith, CHOMBEC's second honorary associate and Warlock's triumphant biographer, is at this moment stepping down from a 42-year appointment as Director of Music at St George's Cathedral, Cape Town. We congratulate him on his service to music in South Africa and confidently wish him a very active retirement. Amanda Haste introduces herself as a Bristol University PhD student in Music, supervised by CHOMBEC committee member Dr John Irving; another of the department's PhD students is Chris Fifield, doubtless already known to readers for his books on Max Bruch, Hans Richter, Ibbs and Tillett and Kathleen Ferrier. It is difficult to know whether to congratulate Chris more on obtaining AHRC funding for his PhD or on becoming once again a father, both as an incipient sexagenarian (as I am sure he will not mind my revealing). His dissertation will be on the Austro-German symphony between Schumann and Brahms, with a chapter on its export to Britain. Dr Sue Cole is Executive Officer in the Faculty of Music, University of Melbourne, and an authority on the revival of early music, especially Byrd and Tallis, in 19th-century Britain. Professor Ronald Hutton (Historical Studies, University of Bristol, and CHOMBEC committee member) is well known for his brilliant books on British history, observance and locality, including *The Pagan Religions of the Ancient British Isles* (1991), *The Rise and Fall of Merry England: the ritual year, 1400-1700* (1994), *The Stations of the Sun: a history of the ritual year in Britain* (1996), *Witches, Druids and King Arthur* (2002), and *Debates in Stuart History* (2004).

Another Archive for CHOMBEC

CHOMBEC has recently received the papers of freelance musicologist and translator **Stanley Godman** (1916-66). His surviving sister, Mrs Mary Stone, lives in Bristol and was happy to find a home for them; we are grateful to her for the donation and plan to have them accessioned, catalogued and used or archived in a combination of the Music Department's Study and Resource Centre and the university Arts and Social Sciences Library. A small collection, they include valuable facsimile editions of J S Bach, copies of books Godman translated from the German, including Friedrich Blume's *Two Centuries of Bach*, typescripts and offprints of Godman's articles and radio broadcasts, correspondence with Reginald Redman (whose papers are also in the Bristol University library), a file of musicological work on Samuel Wesley, items relating to the recorder revival, and four signed letters from Vaughan Williams, one of them holograph. Godman, a man of many historical interests and much expertise, took a German honours degree at University College London and was teaching English at Berlin University just before war broke out in 1939; back in Britain, wartime uncertainties and evacuations in connection with various teaching posts led eventually to a freelance existence based in Brighton. We hope to report more fully in due course.

Music and Locality: 2

Remnant of a lost civilisation? Margaret Deneke and Music in Oxford (and elsewhere)

Susan Wollenberg



Margaret Deneke at the piano, from Deneke's tour brochure, 1926-7

To begin with some personal reminiscence (for which I hope I may be forgiven): although I never met Margaret Deneke [MD], she was part of my early perceptions of musical culture, gathered largely from Percy Scholes's *Oxford Companion to Music*. There, in the article on Harmony, I read how 'Miss Margaret Deneke, Choirmaster of Lady Margaret Hall [LMH], Oxford, when living in 1931, as a nurse in the hospital of Dr Schweitzer on the Ogowe river in West Africa, heard native singing in four parts (consecutive thirds, fifths, and octaves)'.¹ Later, when as it happened I was admitted to LMH to read Music, I was the recipient of the Clara Sophie Deneke scholarship, named after MD's mother. As I walked through the college's main Deneke building, and attended the annual Deneke lecture,² I could hardly not have been aware of the

Extracts from sources in the Deneke deposit, Bodleian Library (Modern Papers) and from the Archives at Lady Margaret Hall are reproduced with the kind permission of the Principal and Fellows of Lady Margaret Hall, Oxford.

¹ Percy A Scholes, ed., *The Oxford Companion to Music*, 9th rev. edn (London, 1955), p. 448.

² Endowed to commemorate MD's father, Philip Maurice Deneke and given by a series of distinguished scholars including in the musical sphere Donald Francis Tovey and Jack Westrup.

Deneke family's stamp on LMH's history. MD was devoted to the college. What I did not then realize was the pivotal role she had in Oxford's musical life. I missed the last phase of the *soirées musicales* held by 'Marga' and her sister Lena [Helena] in their home next to the college, to which groups of LMH students were invited: after a long innings these ceased before my time as an undergraduate.³

Latterly I have turned constantly to MD's writings to learn more about the history of music in Oxford. Not only the published biographies of Oxford figures – her books on Ernest Walker and Paul Victor Mendelssohn Benecke⁴ – but also a rich store of unpublished documents: memoirs, letters, and other family records are revealing in this respect. She could probably have written a biography of Tovey too (although it was his

³ MD died in 1969.

⁴ M Deneke, *Ernest Walker* (London, 1951); and *Paul Victor Mendelssohn Benecke 1868-1944* (Oxford, 1954). The friendship with Paul Benecke (Mendelssohn's grandson, and a Fellow of Magdalen College, Oxford) led to the Bodleian Library's acquisition of the Deneke Mendelssohn collection, one of the major holdings of its kind. See M Crum, 'The Deneke Mendelssohn Collection', *Bodleian Library Record*, 12/4 (1987), pp. 298-320.

Edinburgh friend Mary Grierson who did so).⁵ MD left on record many vignettes of Tovey drawn from her friendship with him, among them an account of the impression made by his meeting with Albert Einstein in Oxford:

I remember he [Tovey] joined one of our chamber music evenings where Professor Albert Einstein played the second violin. Good stories and musical chat had flowed freely and animation reached its height when Marie Soldat startled Professor Einstein with what he thought was a new Mozart Trio: it was actually the A major Haydn with parts re-distributed by Donald. That evening Donald walked home to Christ Church with Professor Einstein and the next day he gave us a report at considerable length of latest theories of stars. He was full of what he had just learnt on that evening walk and entirely regardless of his own time or our astronomical ignorance.⁶

Also illuminating are her comments on Tovey's lecture style: 'Depressions ... would seize him after some of his broadcast talks. He tried to write and time his script, but reading it seemed to him to make it fall down dead ... often his talks abounded with the unique freshness that was his'.⁷ And she provides a particularly moving reminiscence of Tovey as performer:

At Hedenham, he showed us with delight a new Steinway Grand: the reduction in size of each key made stretches possible for him again, for by now his hands were crippled with rheumatism. His old enthusiasm seemed to light up[;] this piano would mean a return to his playing, perhaps even concert playing. A date at Norwich had been arranged; there we heard him play Beethoven's op. 111. He had the strength to render the passion of the first movement and to sustain in the way he alone could achieve, the sense of mystery of the last variations. It was a great experience once more.⁸

Margaret Deneke herself was an accomplished pianist and a pupil of Eugenie Schumann when the Deneke family lived in London, before the move to Oxford and 'Gunfield'. In the space remaining I will sketch something of her life and music making in Oxford and elsewhere.

⁵ M Grierson, *Donald Francis Tovey: A Biography based on Letters* (London, 1952).

⁶ M Deneke, 'What I remember', typescript memoirs, 2 vols (LMH Archives), vol. 1, p. 47.

⁷ Ibid.

⁸ 'What I remember', vol. 1, p. 48.

Margaret Clara Adèle Deneke was born in 1882 into a German banking family; her parents had settled in London, where they prospered, in about 1873.⁹ If there were space here for even a summary list of their many musical visitors and friends, this would read like an index to musical life in Germany, Austria, and Britain in the late 19th and early 20th centuries.¹⁰ MD accompanied many of them in rehearsals and concerts. Among the circle, besides the names already mentioned, were Joachim's great-nieces, the celebrated violinists Jelly d'Arányi and her sister Adila [Fachiri]. The letters from Jelly to Margaret and Helena Deneke preserved in the Bodleian Library's collections are infused with characteristic warmth and enthusiasm:

Beloved darling Marga and Lena,

I think of you two with constant and always growing affection and admiration ... Both Adila and I feel exactly the same about you two beloved sisters¹¹

Finally, I will provide one further glimpse of MD's activities on the wider continents. Touring America with spectacular success to raise funds for LMH's buildings, giving several series of lecture-recitals, she included in her concert brochure a collection of testimonials from notable Oxford figures. C S Lewis wrote:

In hearing Miss Margaret Deneke American audiences will come into contact with a high and rare tradition. She was the pupil of Robert Schumann's daughter and was chosen by the Mendelssohn family as the owner and guardian of a collection of musical manuscripts which is famous throughout the world. She has long been at the centre of musical life in Oxford ... She is an instance of that unstrained, secure, and disinterested devotion to the arts and the intellect which we used to call Civilization.¹²

⁹ This provenance, and the family's penchant for private musical entertainments in the home, leads one to wonder if they modelled their lifestyle on that of the Mendelssohn family.

¹⁰ The strong German connections with musical life in England at that time would repay more sustained attention. Tovey's father, mistrusting the notion of music as a profession ('My father was for a long time convinced that no musician but a Church organist could have any social status at all'), was reassured by a visit to Eton of Joachim (a key figure linking many of the musicians in the Denekes' circle) 'whose ambassadorial presence, perfect command of English and obviously profound general culture completely changed his ideas of what a musician might be' (Grierson, *Tovey*, pp. 4–5).

¹¹ Bodleian Library, Oxford, Modern Papers, Deneke Papers (Box 6: MS letters, n.d.). MD's mother was in regular correspondence (in German) with Clara Schumann, whose letters to her survive.

¹² Bodleian, Deneke Papers (Box 12).

From Our Honorary Associates: 2 Music Makers in Cape Town

Barry Smith

Over the past years my principal subject of research and writing has been the English composer Peter Warlock (1894-1930), indeed a fascinating and intriguing personality. During my delving into this somewhat rarefied topic, I was constantly made aware just how far-reaching were the influential tentacles of British music in my home country, South Africa. I have also just realized how little has been done in South Africa by way of research into this enormously important field of socio-musical history. So I was particularly delighted when I discovered Professor Banfield's especial interest in the history of music in the Empire and Commonwealth and even more delighted when I heard of the establishment of CHOMBEC with its particular emphasis.

If I may continue by citing just a few examples of these tentacles: Warlock's piano teacher at Eton was Colin Taylor (1881-1973) who, after visiting Cape Town as an Associated Board examiner in 1920, took up a teaching post at the South African College of Music the following year where during his long teaching career he had a considerable influence on many South African musicians. Taylor himself left behind a large amount of vocal, choral and instrumental music, much of which was published in England. During his time at the SA College of Music he acted as deputy principal under the much-loved Prof W H Bell (1873-1946), a British-born

composer who had left a promising career in England (where he had been a professor of harmony at the Royal Academy of Music from 1903 till 1912) to settle in South Africa. Interesting also is the fact that Bell had been in charge of musical affairs at the Festival of Empire (a precursor of the Commonwealth games) held at the Crystal Palace in 1911 to mark the coronation of George V. He was also considered promising enough as a composer to have had a work (*The Baron of Brackley*) performed at the first of the Balfour Gardiner Concerts in March 1912. But, as they say, that is another story.

I really should have said at the beginning that for most of my life I have not been much involved in musical scholarship but have principally been a performing musician and a teacher. My music-making experience in Cape Town has been centred on three major institutions, St George's Anglican Cathedral

(where I was organist from 1964 to 2006), the South African College of Music (now part of the University of Cape Town's music department where I taught from 1966 to 1999) and the various Cape Town orchestras with which I have been associated. The name of the city orchestra has changed several times since I first started working in Cape Town. In its original incarnation in 1914 it was called the Cape Town Municipal Orchestra, and many distinguished musicians appeared with it on the City Hall stage. Notable among these was Leslie Heward (1897-1943), who was its conductor from 1925 to 1927 and who

took the orchestra on a financially disastrous tour of England soon after his appointment. Heward later went on to succeed Boult as conductor of the City of Birmingham Orchestra. Heward, Taylor and Warlock were all friends – such were the close musical ties in the Empire. It is also a little-known fact that in 1922 Bell and Taylor were keen to lure Warlock to Cape Town to join the staff of the College of Music, an unsuitable choice if ever there was one. The Bohemian Warlock, fortunately, wrote back cautiously to his former teacher: 'I should hardly imagine that you would recommend me to the director of a Conservatorium as a competent teacher or that, even on your own recommendation, the said director would engage anyone who has never taught anything in his life before.' But I digress. Among the many distinguished conductors

(including Thomas Beecham, Charles Groves, Charles Mackerras and the great Stravinsky) who worked with the Cape Town Municipal Orchestra was Albert Coates (1882-1953) who had settled in Cape Town in the late 1940s. Now there's a magnificent subject waiting for someone to research fully. Later enlarged to some 80 players, the orchestra was renamed the Cape Town Symphony Orchestra until financial restraints forced a merging with the Opera House orchestra into the newly-named Cape Philharmonic Orchestra in which guise it presently operates.

I have already mentioned the South African College of Music in connection with 'Daddy' Bell (as he was affectionately known to generations of students, who included John Joubert, Hubert du Plessis and Stefans Grové). One of his successors, the Scottish composer Erik Chisholm (1904-1965), brought further distinction to the University with an ambitious series of



After *Messiah*, St George's Cathedral, Cape Town, 11 December 2006

regular concerts and further development of the opera school which Bell had founded earlier. Together with staff and students of the SACM Chisholm toured Britain and presented a series of concerts in London and Glasgow (1957) which amazingly enough included the first British performance of *Bluebeard's Castle* by Bartók, a composer whom Chisholm had befriended and brought to Glasgow in 1929 under the aegis of his newly-formed society to promote modern music.

St George's Cathedral has also always been a central place of music-making in Cape Town, with a history which goes back to 1834 when the original building (now sadly demolished), modelled on St Pancras Church, London, was inaugurated. The present neo-Gothic replacement (designed by Sir Herbert Baker, Cecil Rhodes's architectural protégé) houses a magnificent organ by William Hill, formerly in St Margaret's Church, Westminster, which contains traces of the original 'Father' Smith organ built for that church in 1675. The indefatigable Dr Thomas Barrow Dowling (who was organist from 1888 to 1926) was a pillar in Cape Town's musical life and many great choral works were performed under his baton, including an almost complete Bach *St Matthew Passion*, a sign of remarkable musical pioneering zeal for the late-19th century Cape Colony. Unfortunately in present-day South Africa the word 'colonial' still has dark and unpleasant connotations and much of what the musical pioneers of the past contributed is often dubbed as un-African, Eurocentric and oppressive of the indigenous culture. However, when the baggage of the past is well and truly thrown overboard, then a future generation of scholars will be able to see clearly and in true perspective what these early music makers contributed to the musical development of this amazing 'rainbow' nation.

Research Students: 2

The Role of Music in Anglican Monastic Communities in the 20th Century

Amanda Haste

I came to Bristol as a research student in 2005 after 25 years as a flautist and saxophonist. It was in 1997, while researching an MA dissertation on the Anglican plainchant revival, that I first discovered the Anglican monastic communities, often referred to as the Church of England's best-kept secret. These communities represent a unique social environment in which music plays an integral part and I was intrigued by the questions they presented: was it all plainchant? Did they use instruments? Would a trained musician entering a monastery or convent still have the opportunity to play? The issues of modern monastic music on both community and individual levels seemed endless.

The dissolution of the monasteries at the Reformation rendered monastic life illegal in England from the 1530s and it was not until the mid-19th century that the Anglo-Catholic revival led to moves for its reinstatement. Under the auspices of the Oxford Movement many Anglican monasteries and convents were established throughout England and by the early 20th century these numbered several hundred. These were mostly 'active' orders, primarily engaged in nursing, teaching and social work, with a few 'contemplative' orders; many of them also founded mission orders in outposts of the British Empire.

The newly-founded 19th-century Anglican communities were forced to start from scratch, each community having to work out every detail of their daily lives, including the manner in which they would sing the Daily Office of up to seven services and a Eucharist every day. Their genesis took place at the height of the 19th-century passion for liturgical antiquarianism, and in an effort to establish a connection with their pre-Reformation brothers and sisters they embraced plainchant wholeheartedly as the only historically valid music for their devotions.

Despite their role in the worldwide spread of the Anglican Communion from the 1840s, the monastics remained unrecognised by the Church until 1935 and thus developed largely in isolation. To this day each community treasures its autonomy and has developed on its own lines, so for research purposes a large sample group covering communities large and small; male, female and mixed; active and contemplative have all been visited. Personal interviews and subsequent exchanges of letters and emails as well as personal observation are being used to answer questions such as:

- How does the community ethos affect the choice of worship music?
- What provision is there for developing new or existing musical skills?
- What is the effect of relinquishing (musical) personal choice on entering a community?
- What opportunities exist for creativity and personal expression through composing, playing and listening to music?
- How does music-making conflict with the inner silence essential to a 'prayerful' life?
- Are there musical differences between male/female/mixed communities?
- How does the musical life impact on community dynamics?

The first Anglican orders were very much a product of the mid-19th century, when the organ unquestionably dominated church music in England, but its use in accompanying plainchant was always problematical. Since then, attitudes have changed considerably, with the result that musical life in the communities is no longer confined to plainchant, and neither is the organ the most commonly used instrument. As well as modal chants, communities nowadays use chants and songs from the Taizé and Iona ecumenical

communities as well as newly-composed pieces; they also play woodwind, strings, guitars, trumpets, pianos and zithers both for recreation and to support their worship life. Today's monastics are products not of the 19th but of the 20th century: they have lived through the 1960s folk revival, rock and pop, grunge and heavy metal. Their choice of listening music is as eclectic as anybody's, comprising everything from progressive rock to minimalism, although interestingly the only genres which have been conspicuously absent are jazz and blues.

In 2006 there are still 94 extant communities in England and a steady stream of people who feel drawn to the monastic life, although only a small proportion survive the demands of the novitiate and go on to make full vows. Those who do are without exception intelligent, committed people and the monks and nuns whom I have met have all been generous with their time, invariably giving thoughtful answers to my endless questions. They are also well aware of the constant need for change and communities, far from being stuck in a time warp, have consistently reinvented themselves throughout their existence. Many of the existing communities are now in decline with only a handful of aged members and it seems that the future of the Anglican monastic life will require new forms of communal living. This may well mean mixed houses (not so much of a leap as it may seem as this was quite normal in Celtic monasticism). It will be interesting to witness the effect on the communities' musical life as they adapt for the coming century.



Photo copyright: SPB Burnham Abbey

Music making in Burnham Abbey: a nun playing the zither

News from the CHOMBEC Management Committee: 2

Druids: the Musical Ronald Hutton

For the past three years, I have been engaged in a study, funded by the Arts and Humanities Research Council, of the ways in which Druids have been perceived in British society since 1500. An interest in them is essentially a mark of modernity, for the middle ages generally had no use for them and their appearance as major figures in the European imagination was a part of the new cultural nationalism which was one feature of what – with some care and qualification – we can still call the Renaissance. The English came very late to a preoccupation with them, being long preceded by the Germans, French, Scots and Irish, but having achieved one, in the mid-18th century, took them up with an even greater enthusiasm than any other nation. By 1800 they were the dominant characters in perceptions of the prehistoric British past, important alike in works of history, creative literature and architecture, as role models for fraternities and societies, and as garden and civic ornaments. Inevitably, they also played their part in works of music, and I am going to illustrate this with three different examples, representing between them different stages in the development of Druids in the national consciousness.

The first is John Fisher's *Masque of the Druids*, which was the leading show at Covent Garden in the winter of 1774-5. It hit two fashionable targets at once: the century's taste for classical Greek and Roman culture, and the love and veneration of the natural world, and admiration for primitive peoples, that were hallmarks of the early Romantic Movement. Fisher's Druids are the holy men of a classical Arcadia, ruled by Venus and populated by nymphs and rustics. They celebrate the

bounty and happiness of the natural life, and caper around like shepherds in traditional pastoral fantasies, carolling fatuously:

Hither move, foresake your bowers,
Strewed with hallowed oaken leaves,
Decked with flags and sedgy sheaves,
To yon bright dome straight repair,
But leave behind you all your care.

So different was the mood sixty years later, in the most famous musical work ever to feature Druids, Vincenzo Bellini's *Norma*. This was entirely the work of Italians, the librettist being Felice Romani, and reflected the contemporary nationalist movement to rid Italy of foreign rulers and unify it. None the less, it enjoyed a runaway success in England, being a favourite production from its arrival in 1833 and performed annually at Covent Garden between 1847 and 1861. Its combination of patriotism and melodrama appealed exactly to the taste of the day, casting as it does the Druids as the mainstay of resistance to the Roman invaders of Gaul. The story centres on the (historically unfounded) idea that Druidic priestesses, like Roman Catholic nuns or pagan Roman Vestal Virgins, were vowed to virginity. The heroine thus makes a double set of transgressions by becoming the mistress of a Roman governor. The plot-line ends in one of the most sensational climaxes of opera, when she chooses to confess her guilt to her people and be burned alive with her lover.

Norma's enduring celebrity has not been shared by the comic parody of it staged in 1869, *The Pretty Druidess*. None the less, this deserves attention, partly



The cover of Ronald Hutton's book-length study of this subject.

as an early work by William Schwenk Gilbert (later half of Gilbert and Sullivan), and partly because it also perfectly captures the mood of a period. Gilbert had two targets in his sights. One was *Norma* itself, the plot of which is subverted when every single *Druidess* admits to having got a Roman boyfriend, providing too many prospective victims for an execution to be practicable. The other was the Church of England of the day. The *Druidesses* are all models

of Anglican ladies, making clothes for fund-raising fêtes and trying officiously to convert the Romans, while the *Druids* are lampoons of established clergy, leaving the hard work of religion to their curates while chorusing their love of food:

Now lo the mystic sucking pig draw near,
Uncork the sacerdotal ginger beer!
Incomprehensible rice pudding try!
Attack the sacrificial rump-steak pie!

Melodrama was clearly out of fashion, but so, increasingly, were the *Druids*. A new prehistory was being written, which marginalised them as late and obscure arrivals, towed behind Iron Age Celtic invaders, in the story of ancient Britain. They were losing their central place in the British imagination, leaving behind a rich cultural detritus which remains, in different forms, until the present day. Neither before or since, however, has Britain experienced a period like that between 1760 and 1860, in which *Druids* were everywhere: orating, fighting, praying, sacrificing – and singing.

Project update: Ivor Gurney

One of the numerous research projects being undertaken in association with CHOMBEC is Philip Lancaster's work on the music of the Gloucester composer and poet Ivor Gurney (1890-1937). Gurney, a pupil of Stanford and Vaughan Williams, is known almost entirely for his songs, and it is these that are the main focus of the research. However, much of Philip's recent work has been endeavouring not only to identify all of Gurney's solo songs but also to put them in the context of his entire musical output. The result is the first detailed catalogue of Gurney's musical works, including a large number of missing and projected works, from operas and symphonies to works for military band. The catalogue, which has just been published with an introductory article in the *Journal of the Ivor Gurney Society* (volume 12, 2006), has opened up the need for a major reassessment of Gurney's work as a composer. For example, some twenty string quartets and eighteen violin sonatas show the increasing importance of chamber music in his later output. Whilst these arguably lack the genius and strength of his songs, it appears that Gurney came to see chamber music, and particularly the string quartet, as the zenith of his art.

A major step towards opening up these new areas of Gurney's musical work came in October with the release on CD of his *War Elegy* for orchestra, in an edition co-edited by Philip Lancaster and Ian Venables (BBC Symphony Orchestra, conducted by David Lloyd Jones. Dutton CDLX7172). The work was also broadcast on BBC Radio 3 on 16 November.

Philip's editions of Gurney's songs are also finding their way onto CD: earlier this year seven unpublished songs were issued by SOMM Records on a disc that takes its title from Gurney's first collection of poetry, *Severn & Somme* (Roderick Williams, baritone, and Susie Allan, piano. SOMMCD057). On 23 November Philip's new edition of Gurney's song cycle for tenor, string quartet and piano, *Ludlow and Teme*, was recorded by James Gilchrist, Anna Tilbrook and the Fitzwilliam String Quartet for Linn Records. This new edition is particularly exciting as it incorporates a number of significant revisions made by Gurney in 1925, two years after the work was first published. Only now have these revisions been identified and incorporated into the score. This important new edition of what is regarded as one of Gurney's finest works is to be published by Stainer and Bell in 2007.

Another ongoing part of Philip's research is the development of an extensive online Gurney bibliography, consolidating the work begun by Kelsey Thornton and George Walter. This should be completed soon. A link to this will be placed on the CHOMBEC website in due course.

If you would like to purchase a copy of the *Journal of the Ivor Gurney Society*, incorporating the 90-page catalogue of musical works, or would like to know more about this research, please email philip.lancaster@bristol.ac.uk.

Inaugural British Music Study Day

Sue Cole

The first Study Day organised by the Australian Study Group for British Music, held on Saturday 11 November, was a resounding success. About 20 people attended over the course of the day, to listen to eight papers on a wide range of subjects. The event started, perhaps appropriately, with a minute's silence at 11 am in recognition of Armistice Day, followed by a brief introduction and discussion of the aims of the group. It is hoped that the group will be a useful source of information on related non-music events, such as the 'Victorian Beginnings' conference to be held in February 2007 in Perth, Western Australia, and could be a useful forum for establishing links with other disciplines, such as English and History.

The first paper, given by Sue Robinson, provided a fascinating glimpse of the time spent by two Australian composers, Miriam Hyde and Peggy Glanville-Hicks, at the RCM in the 1930s. Most of the speakers were associated with the University of Melbourne, although we are hoping to develop stronger cross-institutional ties in the future, but the second paper was given by Paul Watt, who is in the final days of a PhD at the University of Sydney. Paul's paper, which arose out of his thesis, was on Ernest Newman's 1899 *Study of Wagner*.

In the afternoon, Shelley Hogan spoke about the cultural and nationalistic implications of Arthur Broadley's descriptions of double bass bows around the turn of the 20th century, and was followed by Peter Campbell, who has recently 'discovered' a complete run from 1864 to 1918 of the Anglican newspaper the *Guardian* at Trinity College, one of the University of Melbourne's residential colleges. Peter

provided some background to this publication and discussed its potential as a source of information about 19th-century church music. Sue Cole then compared the background to the Carnegie Trust Tudor Church Music edition with its much less successful precursor, S Royle Shore's Cathedral Series, drawing attention to the different agendas of the two series.

In the final session, Betty O'Brien spoke about the London career of Australian contralto Ada Crossley, and Dolly Mackinnon discussed the importance of material culture in exploring the role of domestic music-making in the early modern period. Her paper was accompanied by ravishing illustrations of decorated Scottish ceilings. The final paper of the day was presented by Ken Murray, Elizabeth Kertesz and Michael Christoforidis, and looked at English burlesques based on Bizet's *Carmen*.

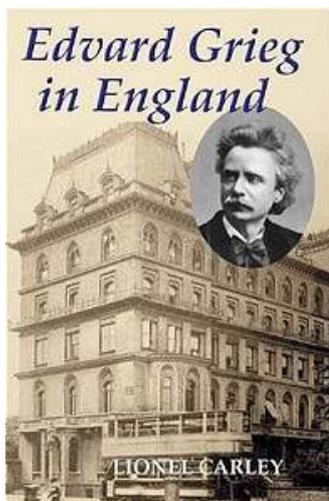
Interspersed amongst this serious scholarly activity was the consumption of home-made cake and muffins, and a very pleasant picnic lunch in the garden behind the University of Melbourne's Early Music Studio. This was particularly enjoyed by the youngest participant, Poppy Fay's eight-week old daughter, Madeleine.

The next scheduled event will be on 13 May, which we hope will provide an incentive for anybody attending conferences during the European summer (particularly the 19th-century British Music conference in Birmingham)¹ to start their papers before they get on the plane! We hope that these events will be the first of many.

¹ ... and not forgetting CHOMBEC's Wesley one – SB.

Book review: Lionel Carley, *Edvard Grieg in England* (Woodbridge: Boydell, 2006)

Christopher Fifield



Lionel Carley's utterly absorbing account of Edvard Grieg's reception in England raises as many interesting questions as it answers. Of all Grieg's works – there are 74 published opuses – it is clearly the evergreen piano concerto (written in 1874 and highly praised by Liszt) which is best known. Otherwise his popularity lies with some sonatas (three for violin and one for cello), songs, and above all solo piano music which disseminated

his music and reputation throughout the salons and homes of the country, and which made him 'the most

popular musician in the home life of England since Mendelssohn'.

Grieg's poor health is a recurring theme in the book, influencing the composer's character and his musical output. Many more than the five visits to Britain which did take place (in 1888, 1889, 1894, 1897 and 1906) were planned, but Grieg was forever cancelling, with bronchitis, asthma and perpetual exhaustion among his chief complaints. Even the award ceremonies to receive honorary Doctorates from Oxford and Cambridge Universities were deferred. Fortunately sales in sheet music of salon works rose significantly during and immediately after his tours, but this did mean that he had to endure the rigours of playing and conducting as well as the rehearsals and the travelling.

His audiences were enormous from the start, which was a Philharmonic Society concert on 3 May 1888 at St James's Hall at which he played his piano concerto under Frederic Cowen (a 'blockhead', so the

orchestra left a lot to be desired', he told his friend Frants Beyer). Grieg always had good connections as far as England was concerned; the right people liked him. Earlier as a student of Moscheles in Leipzig he had moved in a circle which included Arthur Sullivan, Walter Bache, Carl Rosa, John Francis Barnett, Franklin Taylor, Ethel Smyth and Edward Dannreuther, all subsequently active in England.

Dr Carley's highly enjoyable book is a compelling read, not only providing a revealing insight into the private and public life of the composer, but also a detailed account of concerts of the day between 1888 and 1906 in England. The conclusion drawn from this

excellent book is that highly indifferent health dogged poor Grieg throughout his life and, with the exception of the one piano concerto, it was probably his ailments (traceable back to a life-threatening lung disease in his youth) which diverted him from large works such as more concertos, symphonies, oratorios and operas. As if mirroring his physical frame, he became a miniaturist producing songs and piano pieces for private homes, salons and chamber concerts, but Grieg was too harsh upon himself when he wrote to a friend in May 1906, 'There is nothing I can do about my music being played in third-rate hotels and by young girls.'

Current and Forthcoming Events Relating to Music in Britain, the Empire and the Commonwealth

Elizabeth Lutyens Online Exhibition

This British Library online exhibition marks the centenary of the birth of Elisabeth Lutyens in 2006: <http://www.bl.uk/collections/music/lutyens.html>

3-6 January 2007

RMA Resesarch Students' Conference 2007
Department of Music, University of Bristol
<http://www.bris.ac.uk/music/rma-conference-jan07/>
The programme covers a wide range of topics, including sessions based on CHOMBEC's themes of 'music and locality' and 'music and Empire'.

Spring 2007

The Music Room: Workshops on Music and the Domestic Interior
A series of seminars organised by the V&A Museum, the Royal College of Music and Buckinghamshire Chilterns University College
<http://www.cph.rcm.ac.uk/MusicRoom/Home.htm>

16-17 March 2007

Victorian Soundscapes (18th Northern Victorian Studies Colloquium). Trinity & All Saints College, Leeds.
Jointly organised by Leeds Centre for Victorian Studies and Leeds University Centre for English Music.
<http://www.leeds.ac.uk/music/news.htm>

17 March 2007

'Geoffrey Chaucer, George Dyson and *The Canterbury Pilgrims*'. Afternoon workshop, starting 1.30 pm. See front page for full details.

Followed by:

Performance of George Dyson, *The Canterbury Pilgrims*, starting 7.30 pm.
University of Bristol Choral Society and Symphony Orchestra, directed by Glyn Jenkins.
Department of Music, Victoria Rooms, University of Bristol.

12-15 April 2007

The Organ in England to the Death of Elizabeth I: Music, Technology, and the Wider Role
University of Oxford
<http://www.music.ox.ac.uk/organconference>

19-22 April 2007

American Handel Festival, Princeton University.
<http://www.americanhandelsociety.org/mhf/mhf.htm>

23-25 April 2007

Proms Conference 2007, British Library.
Organised by King's College London, the British Library and the BBC.
<http://www.bbc.co.uk/proms/conference2007/>

5-8 July 2007

Music in 19th-Century Britain Biennial Conference
University of Birmingham
<http://www.music.bham.ac.uk/mnccb/>

9-11 July 2007

Second CHOMBEC Conference, marking the tercentenary of Charles Wesley's birth
Music, Cultural History and the Wesleys
Victoria Rooms, Bristol
See back page for full details.

11-14 July 2007

British World Conference: Defining the British World.
This international conference, which is spread over four days, is hosted by the University of the West of England (Bristol), the University of Bristol and the British Empire and Commonwealth Museum.
<http://www.uwe.ac.uk/hlss/history/britishworld2007/index.shtml>

9-10 September 2007

Ivor Gurney: Poetry and Music
University of Cambridge
Keynote speakers: R Kelsey Thornton and Stephen Banfield
<http://www.rhul.ac.uk/Music/Golden-pages/Conferences/2007/07-9-gur.html>

Department of Music Weekly Research Seminars

These take place in the Victoria Rooms every Tuesday afternoon during term, and are open to all. Come for refreshments at 4.00 pm, followed by the seminar at 4.30 (which lasts, with discussion, for an hour). The following seminars in the series will be hosted by CHOMBEC:

Tuesday 6 February

Ed Venn, University of Lancaster
'Singing the blues for Mr. Charlie': Blues, metaphor and archetype in Michael Tippett's 'The Knot Garden'

Tuesday 1 May

Aidan Thomson, Queen's University, Belfast
Mysticism and narrative in 'The Dream of Gerontius'

Tuesday 8 May

Tim Barringer, Yale University
The Audio-Visual Nexus: London-Delhi 1911-12

Further details of the whole series are available from the Department of Music (0117 954 5028).

Announcement

Scottish Music Review: Call for Contributions
The *Scottish Music Review* will be a yearbook-style, web-based publication profiling music research in all its diversity, with a particular emphasis on work taking place in Scotland. Proposals, submissions and queries should be sent to: j.butt@music.gla.ac.uk.

9-11 July 2007

**Second CHOMBEC Conference, marking the tercentenary of Charles Wesley's birth
Music, Cultural History and the Wesleys
Victoria Rooms, Bristol
<http://www.bris.ac.uk/music/wesleyconference2007/>**

Music was central to the life and legacy of Charles Wesley (1707-88). Remembered as the 'sweet singer' of Methodism, he wrote around 9,000 hymns, many of which remain in constant use today in Christian churches of every denomination. They were fitted with or to tunes, by a variety of composers including Handel ('Rejoice! The Lord is King') and Mendelssohn ('Hark! The Herald Angels Sing'), that rank among the best-known melodies in the anglophone world. The hymns and their associated tunes have exercised cultural influence far beyond their immediate spiritual efficacy, which nevertheless continues unabated as evangelical Christianity regroups and burgeons in the post-modern world. One scholar has gone so far as to trace the origins of the blues to a single Wesley hymn.

It is equally important, but little considered in its historical context, that Charles's evangelicalism was no enemy to secular culture. Not only did he nurture two musical prodigy sons, Charles junior (1757-1834) and Samuel (1766-1837), but showcased them in a nine-year series of concerts at the family home in London. Both Charles and Samuel went on to become professional musicians. Samuel and his own son Samuel Sebastian, despite unstable temperaments and stormy lives, were in fact Britain's finest composers respectively of the early and mid-19th century. Far from embracing Methodism himself, Samuel swung in the opposite denominational direction, towards Roman Catholicism, while Samuel Sebastian became the deeply conflicted genius of the Anglican cathedral close, endowing its liturgy with Britain's pre-eminent expression of musical Romanticism against an increasingly bitter backdrop of provincial frustration.

The conference will take place in the Victoria Rooms (CHOMBEC's home) on 9, 10 and 11 July 2007 and will examine the impact and legacy of Charles Wesley and his family as related to music, art and culture. There will be a concert in John Wesley's 1739 New Room and visits to Charles Wesley's house and to Wesley College Bristol. The programme committee consists of Stephen Banfield (chair), Philip Olleson (University of Nottingham and author of a recent study of Samuel Wesley), Peter Horton (Royal College of Music and author of a recent study of Samuel Sebastian Wesley), Philip Carter (Director of Music, The New Room, Bristol) and Peter Forsaith (Oxford Brookes University).

Among invited speakers are:

- Nicholas Temperley (University of Illinois at Urbana-Champaign), author of *The Music of the English Parish Church* and mastermind of the ongoing *Hymn Tune Index*
- Richard Watson (University of Durham). Author of *The English Hymn*; previous Vice-President of the Charles Wesley Society; General Editor, Dictionary of Hymnology project.
- Alyson McLamore (California Polytechnic State University), authority on the Wesley family concerts
- Rev Kenneth Newport (Liverpool Hope University), leading UK Charles Wesley scholar
- Carlton Young (Emory University), past president, Hymn Society of North America and Canada

The conference has been timed to take place between two other conferences that may be of interest to attendees: Music in 19th-Century Britain (University of Birmingham, 5-8 July 2007); and Defining the British World (University of Bristol, 11-14 July 2007). It is supported in part by the Charles Wesley Society, the RMA, and BIRTHA, the Bristol Institute for Research in the Humanities and Arts.