



News

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

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

Music, Cultural History and the Wesleys

CHOMBEC's second annual conference has just concluded. A few months ago its prospects looked rather bleak: the call for papers had produced only a modest response, and we were told in April that we had not been awarded a British Academy grant of £2000 for which we had applied (this was to have been the major source of funding). But the papers that had been offered were of high quality and fitted together gratifyingly well; virtually all the major players in the field had agreed to participate; and the programme committee along with the CHOMBEC management committee came up with an eminently practical plan for cutting costs by shortening the conference. So we decided to go ahead, and I am very glad we did. Sixty delegates attended, more than we had anticipated, and the proceedings proved very coherent, with a tight overall shape allied to genuinely interdisciplinary concerns. (The disciplines of music, English literature, history, theology, and fine art were all represented.)

Somehow we managed to squeeze into one and a half days the following sessions. **I: Local and Community Culture.** Sarah Barber (Lancaster University): *Whose Performance? The Wesley Brothers as an Example of Folk Culture and Community.*



Conference committee and invited speakers. From left to right: Carlton Young, Philip Carter, Dick Watson, Peter Forsaith, Nicholas Temperley, Stephen Banfield, Kenneth Newport, Peter Horton and Philip Olleson. We much regret having omitted to round up Alyson McLamore.

Jonathan Barry (University of Exeter): *Musical Life, Religion and Hymns in Charles Wesley's Bristol.* **II: Keynote Address.** Nicholas Temperley (University of Illinois at Urbana-Champaign): *Music and Methodism.* **III: Charles Wesley and Literature.** J R Watson (University of Durham): *Charles Wesley and the Music of Poetry.* Rev Kenneth Newport (Liverpool Hope University): *Charles Wesley's Prose Works.* **IV: Hymnody and Psalmody.** Anne Hoffmann (Department of English, University of Paris X Nanterre): *Ye Children Which Do Serve the Lord: A Sixteenth-Century Psalm Tune in Wesleyan Hymnbooks.* Martin Clarke (University of Durham): *John Frederick Lampe's Hymns on the Great Festivals and Other Occasions: A Case Study in the Relationship of Methodist Hymnody, Theology and Music.* Sally Drage (University of Leeds): *Dissenters' Anthems: The Set Piece in Nonconformist Psalmody c.1780-1850.* **V: Art and Tributary Cultures in the Wesleys' Britain.** Peter Forsaith (Oxford Brookes University): *The Curious Incident of Susanna Wesley's Rosebud Lips.* Peter Holman (University of Leeds): *The Wesleys, the Moravians and John Frederick Hintz.* David Hunter (University of Texas at Austin): *The Wesleys and Handel.* **VI: Charles Wesley's Musical Family.** Alyson McLamore (California Polytechnic State

University): Harmony And Discord: Points of Collision in the Wesley Family Concerts. Philip Olleson (University of Nottingham): Father and Sons: Charles Wesley, Samuel Wesley, and Charles Wesley jr. Stanley C Pelkey (Western Michigan University): The Classical Samuel Wesley as Seen in his Mature Piano Sonatas. **VII: Samuel Sebastian Wesley and his Legacy.** Peter Horton (Royal College of Music): 'Words Which Are All About Mankind': The Anthem Texts and Word-Setting of Samuel Sebastian Wesley. Ian Burk (Australian Catholic University, Melbourne): S S Wesley and A E Floyd. **VIII: Broadening the Historical Context.** Geoffrey Moore (Southern Methodist University): *Hymns on the Lord's Supper* (1745) in British and American Methodist theology. Carlton Young (Candler School of Theology, Emory University): Singing Charles Wesley at 300: Global, Folk, Pop and Jazz Settings.

After optional morning visits to Charles Wesley's house, John Wesley's New Room, and the Wesley College archives, the conference proper began with a lunchtime concert performed by University of Bristol

students and staff. It included psalmody ('Sagina' sung to Charles Wesley's 'And can it be' in the original published arrangement and with contemporary organ interludes by the Bristol composer Cornelius Bryan) and proceeded to explore the three Wesley composers, with an English duet and Italian aria by Charles junior, a keyboard rondo and the substantial F major Violin Sonata by Samuel Wesley, and two solo songs and the late anthem (composed for nearby Clifton College) 'Let us now praise famous men' by Samuel Sebastian Wesley. Most of these items were revelatory in one way or another and served to remind us how little we yet have the measure of this amazing family, its historical importance in music, and the musical environments in which it operated – strong reasons for following through the music in its relation to the other disciplines and all the concerns represented in the conference. This we did, and hope that the enterprise may generate a book.

Stephen Banfield

Welcome from the Director Stephen Banfield

My first experience of how a university Centre functions in Britain was as a lecturer at the University of Keele (before you ask, it's just outside Stoke-on-Trent, on a fine country estate). In 1983 its Centre for American Music hosted a conference for the Sonneck Society (now the Society for American Music), and the founding director, Peter Dickinson, prepared a little piece for the arriving transatlantic delegates, apologising for the fact that they would not find a gleaming new office building, library and corridors full of researchers' offices. What they would find was a warm welcome from involved, interested students, staff and public, and a lot going on.

CHOMBEC feels rather similar. Even the one office door sporting its logo has now lost it, for David Manning, our Development Officer, left Bristol in January and has been working for us freelance from home in Tonbridge. But CHOMBEC is very busy nonetheless. We have had a minor stream of visitors to the Victoria Rooms in Bristol, beginning with Freeman Dyson in March, whose interview appears in this issue. He was also feted by the Maths Department, who got extremely excited when they found out he was coming. In May Kenny Miller, a DMA student from Tempe, Arizona, stopped by straight off the plane ('we only hit one car on the way here') to discuss Howard Ferguson and his song cycle *Discovery* before taking in Bath, Stonehenge and Canterbury by nightfall. Another American visitor, Matt Kickasola of Washington University, St Louis, is writing a PhD on Bantock and combined a visit to Bantock's grandson

Anton, who lives in Bristol, with a rare chance to hear Bax's Symphony no 1, given in a really fine performance by the University Orchestra under John Pickard on 20 June. Matt's research training had taught him to ask whether there might be materials in Anton's attic – there were – but not what to do when the ladder breaks and you are stuck up there. He was rescued in time to dine with me as CHOMBEC's guest and hear the concert.

In early May, Tim Barringer, Paul Mellon Professor of the History of Art at Yale University, was in residence strictly speaking not with CHOMBEC but at the university's Institute for Advanced Study on a Benjamin Meaker Fellowship. He gave two outstanding music-related research seminars, one for CHOMBEC on 'The audio-visual nexus: London-Delhi 1911-12', the other in the History of Art department on Walton's *Façade* in the context of British modernisms, the Sitwells and the art world. The same month, Hans Roosenschoon, the distinguished South African composer from the University of Stellenbosch, visited the Music Department and CHOMBEC, forging a link between the latter and his own department's Documentation Centre for Music with its director, Stephanus Muller, on his return home. (Watch this space for further developments.) In June Malcolm Riley, director of music at Cranbrook School and author of books on Percy Whitlock, expert on Walter Leigh and enthusiast for British film music amongst other topics, delivered further John Raynor papers to our archives, on which we'll report in due course. And

by the time you read this, Simon Purtell, postgraduate student in the Faculty of Music, University of Melbourne, will have spent a few days based at CHOMBEC while making a research visit to the Horniman Museum (his subject is late 19th-century instruments and unstandardised pitch) and a couple of conference appearances. This returns me to my opening, for we don't (yet!) have visitor funds or facilities for which people can apply, so we are all the more pleased to see visiting scholars who manage to beat a path to our door without them. If you can think of potential sources of such funding and facilities – a benefactor or two would be perfect – do let us know.

Several members of the University of Western Australia beat a path to our door in March, only five days after the Dyson workshop and performance. The School of Music there does have its own research centre for music education worldwide and for historical musicology, the Callaway Centre, but this was a contemporary music manifestation of our link. Jane Davidson, Professor of Music both at UWA and Sheffield, had put together an ambitious binational concert tour with composition workshops taking in Bristol, Guildford, London, Sheffield, Perth and Albany, with composers and performers from universities in most of these cities: Neal Farwell, Dorothy Ker, James Ledger, Adrian Moore, George Nicholson, Geoff Poole, Darryl Poulsen and Roger Smalley. Other CHOMBEC-related concerts over the past few months have included a lunchtime piano recital by the winner of the 2006 Sir Anthony Lewis Memorial Prize Competition of the Musica Britannica Trust, Caroline Tyler, who gave a dazzling performance of part of Sterndale Bennett's op 24 *Suite de pièces* alongside works by John Field and others. And our weekly music research seminar series, now firmly established in the concert calendar as well as the academic one, included well-attended, well-argued papers and discussion on the meaning of the blues in Tippett's *The Knot Garden* (Ed Venn, University of Lancaster) and on mysticism and narrative in Elgar's *The Dream of Gerontius* (Aidan Thomson, Queen's Belfast).

Not all the traffic has been one-way. Guido Heldt and I were invited to give a presentation on CHOMBEC and its work at the UK's annual conference of IAML (International Association of Music Librarians), held this year at the Royal Agricultural College in Cirencester in April. We received a very warm welcome, made a number of new friends (and Friends), shared some problems, and gained a good deal of support and one or two useful tips, not least on digitisation of archive material or its catalogues.

Take a look at the related forthcoming events listed at the end of this issue. I can particularly recommend the book trade history conference in December if you have not been to the Foundling Museum. Opened in 2004, it is a magnificent place, tucked away beside a park in one of central London's

most evocative areas with a cafe and verandah perfect for a quiet rendezvous and one of the world's best collections of Handelian treasures, many on display. Talking of collections, I had hoped to describe the Stanley Godman collection in this issue, but time has not been on my side and this will have to wait until *CN4*.

Sadly, we say goodbye to David Manning as Development Officer and newsletter editor. David has accepted a post as Planning Officer at Oxford University and will shortly take up residence in that august city. Our loss will be Oxford's gain, and we congratulate the university while consoling ourselves with the fact that Philip Lancaster will return to administer CHOMBEC. Thank you, David, for your superb work.

I'll end by introducing the contributors to this newsletter, but not before making two announcements. First, we congratulate John Irving, one of our executive committee members, on his University of Bristol promotion: from 1 August he becomes Professor of Music History and Performance Practice. Second, we are delighted that Judith Bryce, Professor of Italian at the University of Bristol, has agreed to join the executive committee. Judith sings in the university choral society and has proved a keen, discerning presence at our research seminar programme. Our writers in *CN3* include Nicholas Temperley. He and I first met in 1971 when I was an undergraduate at Clare College, Cambridge and he knocked on my door while I was playing through the Mendelssohn C minor piano trio with a couple of friends. That boded well for an ongoing association based on my great admiration for his work and his generous co-option of mine early on in my career. We are delighted to welcome Nicholas as our third honorary associate and hope very much that CHOMBEC will be able to play a formal role in the Hymn Tune Index extension. Andrew Britton did his MA at the University of Bristol and is now a research student at Royal Holloway in London. Yu Lee An contacted me from Christchurch, New Zealand, introducing herself and her work. I was delighted, first, to meet her recently for lunch in the British Library where she showed me something of the rich range of her investigation into London music publishers' catalogues and we shared a number of research interests and problems, and second, to invite her to become a corresponding member for New Zealand. She is just finishing her PhD and hopes to gain a postdoctoral award from her own institution, the University of Canterbury at Christchurch, that could be held in association with CHOMBEC. Andrew Brown, one of CHOMBEC's most loyal supporters, is a freelance architect and architectural historian. Sue Cole by now needs no introduction, James Hobson likewise (see previous issues).

From Our Honorary Associates: 3

More Psalms, Hymns and Anthems

Nicholas Temperley

Although I am interested in many different aspects of 18th- and 19th-century music, much of my current research focuses on some aspect of popular church music. The Charles Wesley Year has prompted talks at Southern Methodist University (Dallas) as well as Bristol. And as it happens, a volume of 18th-Century English Psalmody will be published by *Musica Britannica* in September 2007. It is the product of ten years' work by Sally Drage and myself.

We are hoping that this anthology will open people's eyes to the scope and variety of English sacred music in the 18th century. Many people already know a large group of 18th-century hymn tunes that show no sign of losing ground. Among the best loved are ABRIDGE, ADESTE FIDELES, BEDFORD, BISHOPHORPE, BURFORD, DUKE STREET, EASTER HYMN, GOPSAL, HANOVER, HELMSLEY, LEONI, MELCOMBE, MOSCOW, RICHMOND, ROCKINGHAM, ST ANNE, and SURREY. And recently a number of singing groups have revived the old country psalmody, notably the fusing tune and the parochial anthem. Some of the composers of this 'West Gallery' music, such as William Knapp, Joseph Stephenson, and John Smith of Market Lavington, reached a high level of sophistication. Modal archaisms, incomplete harmonies, and non-functional dissonance combined to make a robust and distinctive tradition that was the model for the New England 'tunesmiths' led by William Billings.

But neither category comes close to exhausting the riches of 18th-century sacred music – even if you exclude cathedral music (as we have in this volume). Partly in reaction to the unlettered 'West Gallery' school, compilers like Henry Playford, William Riley, Edward Miller, Samuel Arnold and John Wall Callcott set out to raise parish-church music to the level of art music. Nonconformists like James Leach and Edward Harwood freely borrowed from the styles of the theatre and concert hall, while others like Thomas Butts and Ralph Harrison adapted music by Handel and Arne to new religious texts. Fashionable secular styles were also used to promote philanthropy, for instance in the Foundling, Lock, and Magdalen Hospitals, and to provide devout songs for the private use of the affluent. In another development, provincial music meetings that would become the kernel of large-scale choral festivals stimulated both professional and amateur composers to write for voices with orchestral accompaniments. This type of repertory, hitherto unknown, has recently been explored in recordings by Peter Holman.

Faced with such a vast body of music, Sally and I eventually whittled down our selection to just over a

hundred pieces. We believe they represent all the important categories of the century: even cathedral-style verse anthems with organ accompaniment are included if they were specifically intended for parish-church use. We hope, also, that every piece will be found attractive and stimulating to perform, given an appropriate setting.

Benjamin Milgrove, whose music is illustrated here by a page from the coming volume, was precentor at the Bath headquarters of the Countess of Huntingdon's Connexion, a branch of Calvinistic Methodism that split off from the Church of England in 1782. Milgrove's superior talents are little recognised today (though his tune MOUNT EPHRAIM is still widely sung). He was writing here for congregation, choir and organ, allotting contrasting phrases to the women in the congregation, a custom that reflected widespread Methodist practice. The rousing hymn of praise conveys something of the heightened energy and excitement that the Methodist revival had brought to English music.

The many discoveries in this anthology have been partly an offshoot of my *Hymn Tune Index* (*HTI* – now housed at <http://hymntune.library.uiuc.edu>) but also owe much to Sally's extensive research. We are now collaborating again as we embark on an extension of the *HTI* beyond its present cut-off date of 1820. As before, we hope to cover all printed hymn tunes with English texts, wherever published. The quantities of hymnals to be indexed become even more formidable. There are more than 10,000 American sources between 1820 and 1900. We have no reliable estimate so far of the number of British sources, but undoubtedly they will run to many thousands. In addition there was a small but steadily growing number of hymnals printed in British colonies and foreign missions.

We are devising a system which will allow people to index the books directly, using forms and guidelines that we shall provide. It can be done on any computer and in any place where there is an internet connection. The work in the UK will be co-ordinated by Sally. After proof-reading and editing as needed, the information will eventually be added to the database at the University of Illinois.

If you are interested in volunteering, or would like to know more, please contact Sally Drage at sally@drage.me.uk, or Nicholas Temperley at ntemp@uiuc.edu.

41

Glory to God on high

HYMN

James Allen, 1761, rev. anon., 1780

BENJAMIN MILGROVE, 1781

Edited by Nicholas Temperley
and Sally Drage

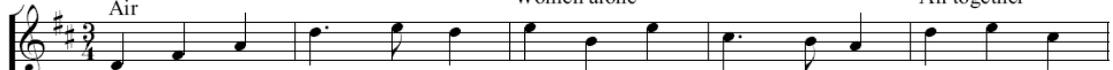
Lively

Men alone
Air

Women alone

All together

[Soprano,
Congregation]



1. Glo - ry to God on high: Let heav'n and earth re - ply, Praise ye his
2. All they a - round the throne Cheer - ful - ly join in one, Prais - ing his
3. Join all the ran - somed race Our Lord and God to bless, Praise ye his

[Alto]



1. Glo - ry to God on high: Praise ye his
2. All they a - round the throne, Prais - ing his
3. Join all the ran - somed race Praise ye his

[Tenor]



1. Glo - ry to God on high: Praise ye his
2. All they a - round the throne, Prais - ing his
3. Join all the ran - somed race Praise ye his

[Bass, Organ]



1. Glo - ry to God on high: Praise ye his
2. All they a - round the throne, Prais - ing his
3. Join all the ran - somed race Praise ye his

No chords

6

6

6

Women alone

Men alone

All together

name! An - gels his love a - dore, Who all our sor - rows bore, And saints cry,
name: We who have felt his blood, Seal - ing our peace with God, Sound his dear
name! In him we will re - joice, Mak - ing a cheer - ful noise, And shout, with

name! Who all our sor - rows bore, And saints cry,
name: Seal - ing our peace with God, Sound his dear
name! Mak - ing a cheer - ful noise, And shout, with

name! Who all our sor - rows bore, And saints cry,
name: Seal - ing our peace with God, Sound his dear
name! Mak - ing a cheer - ful noise, And shout, with

Organ bass

8

5

3

6

7

#

6

name! Who all our sor - rows bore, And saints cry,
name: Seal - ing our peace with God, Sound his dear
name! Mak - ing a cheer - ful noise, And shout, with

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Benjamin Milgrove, 'Glory to God on high' (1781), from *Musica Britannica* 85
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The Guitar in Bristol and Bath in the Early 19th Century

Andrew Britton

I have been professionally involved with the guitar as teacher and performer since the early 1970s. In recent years I have specialised in the guitar music of the 19th century and performed it upon instruments of the period.

A chance reference in Philip J Bone's seminal work *The Guitar and Mandolin* (1914) led me to the Italian guitarist Giuseppe Anelli (c.1787-1865) who, Bone asserted, had lived and worked in Clifton during the first decades of the 19th century. Between 1800 and 1840 Europe experienced what the French called *La Guitaromanie*, or guitar mania, and for a short time the instrument enjoyed the same level of popularity amongst amateurs as the piano and the harp. Although I knew something of the social and musical role the guitar played in the larger centres of Vienna, Paris and London, I knew nothing of Anelli or the impact the instrument made in the English provinces and, more specifically, in my local area of Bristol and Bath.

I determined to find out more and embarked upon a systematic reading of Bristol and Bath newspapers between 1800 and 1850, extracting all references to the instrument. A picture emerged of extensive guitar activity in both cities. I discovered that Anelli, regarded by the influential Belgian critic Fétis as a superior player to the leading Spanish guitarist Fernando Sor, had lived in Bath for six years and in Clifton for eighteen, and that the great German player Karl Eulenstein (1802-90), now best remembered as the greatest 19th-century virtuoso of the Jew's harp, had resided in Bath for almost twenty years. Furthermore, Bristol had its own guitarist and composer, Stephen Pratten (1799-1845), whose children were to leave their mark upon Victorian music, in particular the flautist and inventor Robert Sidney Pratten. The city could also boast an important guitar maker in Thomas Howell of Clare Street, who collaborated with Anelli to produce his 'improved' model of 1835, now much sought after by collectors.

Why did Anelli and Eulenstein come and why did they stay so long? The simple reason is that London was overcrowded with foreign musicians and Bristol and Bath offered less competition, good financial prospects and, as Eulenstein noted in his autobiography, better air.

Guitar playing was at the time a fashionable female 'accomplishment' and Anelli and Eulenstein had a plentiful supply of wealthy pupils. Realising that the vogue for the guitar might be short-lived, they broadened their activities to include the teaching of singing, piano and foreign languages and the selling of sheet music and musical instruments. But in choosing provincial security and respectability rather than the less certain life of the travelling virtuoso, their impact

as European guitarists of stature was diminished. Both quickly sank into obscurity after their deaths.

The end result of this research was an MA dissertation (*The Guitar in Bristol and Bath in the Early Nineteenth Century*, University of Bristol, 1999). In fact, I had only scratched the surface of the subject and I continued my research. Intriguingly, I was able to make a connection between resident and touring guitarists and artists of the Bristol School, active in the city between 1810 and 1840. It transpired that at least six of them, including William Müller, Samuel Jackson, Edward Villiers Rippingille and Nathan Branwhite, had been keen amateur guitarists and had featured the instrument in their works. In true romantic fashion artists and guitarists would embark upon summer excursions to Leigh Woods, where they would sketch, play music and generally enjoy each other's company.

In 2002 I began doctoral work at Royal Holloway, University of London. My thesis, entitled *The Guitar in the Early Nineteenth Century: Critical Perspectives, with Special Reference to Bristol and Bath*, is in two parts. Part One offers a broad overview of the 19th-century guitar and examines critically the instrument's development, its players, repertoire and reception, and the key role it played in European literature and painting. A new generation of virtuoso guitarists such as Ferdinando Carulli, Mauro Giuliani and Fernando Sor overturned the accepted view of the guitar as a limited accompaniment instrument and transformed it into a vehicle for brilliant display, creating at the same time a repertoire in line with the mainstream music of the day.

Despite widespread popular acceptance, the guitar had many detractors. Part One examines the reasons why the instrument faced constant derision from music journals such as *The Harmonicon* and *The Musical World* and was excluded from musical academies throughout the 19th century. The question is a complex one and involves issues of race, gender and class. In a nutshell, the guitar was perceived as foreign, it carried centuries-long low-life associations and, more importantly, it was considered an instrument for women, whose musical activities were deemed of scant value. As soon as the guitar moved beyond the amateur domestic sphere and entered the public sphere as a concert instrument, it acquired the power to subvert the prevailing ideologies which underpinned society.

Working from the general to the particular, Part Two takes the form of a case-study in which Bristol and Bath serve as a microcosm of the 19th-century guitar world. It describes for the first time the English provincial experience of the guitar and assesses how far this corresponded with the wider metropolitan trends discussed in Part One.

Music Publishing in London from 1780 to 1837 as reflected in Music Publishers' Catalogues

Yu Lee An

I was recently invited to become a New Zealand corresponding member of CHOMBEC. For my first contribution to *CHOMBEC News*, I was initially going to write about one of the valuable archive collections relating to early musical activities in the Canterbury region of New Zealand, held at the University of Canterbury, Christchurch. However, I am currently away from the source materials back in my institution so I am reporting on a topic which is at present most familiar to me. I should like to introduce my PhD research on London music publishers' sales catalogues.

The main objective of the study from the outset was to document and analyse the music-selling and publishing industry as reflected in London music publishers' sales catalogues, issued from 1780 to 1837. Catalogues reveal a great deal about the musical culture of their times. New works are regularly

advertised in catalogues printed within music publications as well as through annual and accumulative catalogues. In their various formats, these catalogues present us with invaluable, hitherto unexplored guides to the make-up of the music publishers' market, to the reception of particular repertoires and genres, and to musical instruments in fashion. The thesis is in two parts; Part One forms the main body of the thesis; Part Two is a bibliography of music publishers' catalogues.

This study first introduces a historical overview of the development of music publishers' catalogues in London music publishing. It also discusses the commercial value of the catalogues to the music publishing industry of this period and places them in the context of other methods of informing the public of new music publications.

FLUTE SOLOS, &c.		
ELEY	4 Vars. on Rode's favorite Air, P. F.	s. d. 2 0
FORD'S	Solos, from Rossini	2 0
GABRIELSKY ..	6 Themes, with brilliant Vars. (Flute only)	4 0
.....	3 Waltzes	4 0
.....	5 Airs..... (ditto)	4 0
GIORDANI.....	6 Easy Solos, Op. 9, Vlo.....	4 0
GIANELLA ..	Grand Solo, Op. 43, P. F. Obo.	7 6
HUGOT	25 Grand Studies, or Exercises, Op. 13, Books 1 and 2, } (Flute only)	6 0
HARGREAVE ..	'Lindor,' with 6 Vars. P. F. <i>ad lib.</i>	8 0
.....	Introd. and Vars. 'Ah! Perdona,' F. and P. F.	3 0
.....	Divertimento, with Irish Melody ditto	3 0
.....	Arrangement of Mozart's favorite Waltz	2 6
.....	Second Divertimento	3 6
KÆNER	Mozart's 'Bird Catcher,' with 13 Vars. Vlo. <i>ad lib.</i>	3 0
.....	Paisiello's 'Nel cor pin,' Vars. Vlo. <i>ad lib.</i>	2 6
KOHLER.....	Vars. on 'Di tanti palpiti,' F. and P. F. Obo.	2 6
LINDSAY ...	MELANGE, F. and P. F.	3 0
NICHOLSON ..	'Leiber Augustine,' with Vars. (Flute only)	3 0
.....	TWELVE SELECT AIRS, Vars. for the F. and P. F. } or Harp, <i>ad lib.</i>	1 6
No. 1, Blue Bells of Scotland	No. 7, 'Lison Dormoit,'—French Air	3 0
2, Hungarian Waltz	8, Kitty of Coleraine	
3, Sicilian Air	9, O Nanny! wilt thou gang wi me?	
4, Portuguese Air	10, French Air	
5, Mozart's Air, 'The Manly Heart'	11, 'Gramachree,'—Irish Melody	
6, 'Coolun,'—Irish Air	12, 'God save the King,' New Vars.	
NICHOLSON ..	Admired POT POURRI, for F. and P. F. introducing } 'Life let us cherish,' 'Auld Robin Gray,' and } favorite Quadrille, 'La Matilda'	5 0
.....	2nd POT POURRI, with Airs from Rosini and Weber ..	5 0
.....	PRECEPTIVE LESSONS, Nos. 1 and 10	each 5 0
..... Nos. 2 to 9	each 2 6
.....	Appendix to Ditto	21 0
.....	FANTASIAS for Flute and P. F.	each 4 0
.....	No. 1. With 'La ci darem,' 'Roslin Castle,' and Bollero	

Extract from catalogue of Flute Music, Published by Clementi, Collard, & Collard. c.1828.

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Technological aspects of catalogue production are introduced in Chapter 2. Diverse physical appearances and formats of the catalogues are discussed in relation to the principal printing techniques employed in music printing. This chapter also deals with processes by which catalogues were updated. Chapter 3 explores and evaluates the various means employed in dating the catalogues and how these could be combined to achieve precise dating. The concept of 'states' of a catalogue is also introduced. Many catalogues concerned in this study exist in multiple states; this proves many catalogues to be evolving affairs, often reflecting changes in a publisher's fortunes, his adjustments to market forces, etc. The continuation of a particular catalogue via transference of plates from publisher to publisher through the sale of stock is a notable characteristic of this period.

Chapters 4 to 7 examine contents of the catalogues. Chapter 4 investigates the 'provenance' of the music publications listed in London music publishers' catalogues within the framework of four categories: 1) original publications, 2) acquisitions from other publishers obtained via legitimate ways, 3) imported music (foreign prints) and 4) publications pirated from the continental and other London-based publishing firms. Chapter 5 is devoted to the development of the thematic catalogue in the London music publishing scene from its introduction, and illustrates how publishers reserved this catalogue format for particular genres and works of certain composers. The last two chapters are concerned with 'reading' the catalogues and seeks to demonstrate why these catalogues are such invaluable documents in aiding our understanding of the musical milieu of the

period. Chapter 6 examines contents of the catalogues, with a particular focus on the medium. The development and the popularity of musical instruments are best seen in the medium-oriented catalogues as they draw our attentions directly to the instruments which were in vogue, and the music written for them. Chapter 7 examines how the contents of the catalogues are organised, and their context. From this, the rise and decline of various genres and of composers may be observed.

The bibliography of music publishers' catalogues was developed from my database which contains all known London music publishers' catalogues and their contents for the period concerned in this study. It provides full bibliographical documentation of all catalogues examined, with variants (different states) of each catalogue identified.

My research has confirmed that catalogues inform us quite precisely about the activities of music publishers and the extent of their operations. Catalogues are possibly the most accurate reflection of all nuances of a period rapidly changing in its taste and preferences in music. More importantly my extensive search through contemporary presses and entries at Stationers' Hall has reinforced my belief that for a significant number of publications, catalogues are the only extant source to prove their existence and reveal the activities and role of certain publishing firms.

I hope to make my research widely available, so I would like to invite readers to contact me with information about music publishers' sales catalogues or other general issues relating to music publishing, via email to: yla10@student.canterbury.ac.nz.

Sir George Dyson and *The Canterbury Pilgrims*: A Celebration

Andrew Brown

A rare performance of Dyson's cantata *The Canterbury Pilgrims* was given by the University of Bristol Choral Society and Symphony Orchestra on 17 March (in aid of a local children's hospice). CHOMBEC took this opportunity to hold a workshop entitled 'Geoffrey Chaucer, George Dyson and *The Canterbury Pilgrims*'. Four distinguished speakers gave introductions to Dyson as man and musician, the place of the ambitious Chaucer setting within his work and to the *Prologue* as middle-English poetry.

Sir George Dyson (1883-1964) was of that generation of composers who lived through two world wars, experiencing upheaval at all levels of English society and culture. On a scholarship at the RCM, he prospered under the tutelage of Stanford (who later encouraged him to travel). Rising from a skilled working-class background to become a member of the musical establishment, Director of the RCM, and friend of Vaughan Williams, Howells and other luminaries, he was knighted in 1942. Dyson's music fell from critical favour after his death, seeming out of touch with the

times. *The Canterbury Pilgrims*, his masterpiece, was first given by amateur forces at Winchester in 1931.

Professor Freeman Dyson, one of our most celebrated mathematical physicists, flew from Princeton to share memories of his father. [A full transcript of the interview is included in this newsletter – Ed.] George Dyson loved teaching; wide extra-musical interests embraced hill walking, motorcycles, practical home improvements and modern science. Freeman attended important musical events with his father, including the first production of *Peter Grimes*. A late photograph showed Dyson proudly holding his infant grandson (he was fond of babies); continuities of family and nation were valued.

Lewis Foreman of Birmingham University surveyed Dyson's music, with brief excerpts from recordings. Acknowledging the late Christopher Palmer's reassessment of the composer's importance, he referred to his own work with the Dyson Trust to promote recordings of the major works (including *The Canterbury Pilgrims*) after a period of neglect.

A contemporary of the more wayward Bax, Dyson widened his RCM experience on a travelling scholarship to Rome. Initially known for his Evening Service in D and some miniatures, Dyson suffered a long interruption to his composing career during the First World War – on the front, he experienced shell-shock. Not until the late 1920s did he attempt large scale works, *The Canterbury Pilgrims* following on the success of *In Honour of the City*, a choral setting of Dunbar (both based on late-medieval texts suggested and adapted by his wife, Mildred). A series of oratorio commissions thereafter drew Dyson into the circle of 'agnostics at prayer'.

John Burrow, a leading authority on Chaucer and Emeritus Professor at Bristol, delighted us with a reading in middle-English pronunciation from the famous Prologue to the *Canterbury Tales*. Referring to Jane Mann's view of the work as a 'satire of estates' – although only the 'extended middle classes' were represented – he typified Chaucer's poetry as an art of 'well saying' in the new, Italianate manner of the time. Satirical treatment of characters such as the Monk showed a lifestyle ill-matched to calling.

Stephen Banfield concluded with an investigation of Dyson's response to Chaucer's Prologue (the cantata's text was a modernised and shortened version, retaining a flavour of the original). In 1930, it was unusual to set medieval poetry. Clearly, literary nuance would be expressed less readily than the comedy of character 'types' in his quasi-operatic approach. Wagnerian free declamation was generally adopted; as a result, the words remain clearly audible above the orchestra. Professor Banfield demonstrated Dyson's deft musical characterisation: organum in fourths for the Monk; a syncopated 9/8 depicting the Shipman's uneasy gait on his rouncey (hired horse) .

The emotional core of the work seemed to reside in the RVW-related music for the Poor Parson's rural 'teaching ministry'.

The evening performance of *The Canterbury Pilgrims*, conducted by Glyn Jenkins, began with a vibrant concert overture, *At the Tabard Inn*, in place of the original, short prelude. The Prologue was performed with freshness and transparency by the semi-chorus and tenor narrator, Mark Wilde. Motives linking April's renewal of nature, healing of the sick and the martyr's shrine at Canterbury showed the composer's intuitive understanding of medieval piety – did these also refer to Dyson's own recovery from wartime trauma? Joanna Morton's Wife of Bath stood out as a winning interpretation of Chaucer's most rounded comic portrait, supported by affectionate and incisive music (three beats in 8/4). Something more than an episodic medley, the work's tonal balance resembled a well constructed frieze. An 'English' G major with flattened 7ths tended to modulate to the flatter keys, from which occasional excursions reached E major (for the learned Clerk and the Parson's far-flung parish). The Strauss of *Till Eulenspiegel* and RVW's hymnody could be heard alongside writing frequently resembling the musical in its appeal and directness.

The performance was generally well received by a large audience. It fulfilled the promise of CHOMBEC's workshop: here was melodic abundance, dramatic cogency and sanguine humour (*leggiero* a favoured marking). In 1931, *The Canterbury Pilgrims* recreated Chaucer's tolerant vision of medieval social diversity against a background of the depression, as Dyson celebrated English continuities at a moment of national crisis.



Freeman Dyson and Andrew Brown discuss something horizontal

CHOMBEC Study Day on Sir George Dyson, 17 March 2007: conversation between Freeman Dyson and Stephen Banfield

SB: Freeman Dyson, later on this afternoon we're going to hear a recording of your father talking. He came of course from the industrial north, from Halifax, but I don't hear a northern accent there. Did he talk much about his northern background?

FD: Oh, yes, constantly; and he was very much aware of that. He said that when he came as a boy to London, people simply couldn't understand him – because the dialect then was much stronger than it is today. It really was a different dialect, and he had to work extremely hard to get rid of all traces of that, for it was clearly his ambition to be an English gentleman rather than a working-class Yorkshireman, which is what he started out as; and he achieved that 100%. All traces of Yorkshire were pretty much expunged, which I felt was sad, but that was the way it was: for him to make a career of the kind that he finally did, he had to be a southern gentleman, and that's what he became.

SB: What about your grandparents [i.e. his parents]? Did you know both of them?

FD: Only one. Three grandparents died before I was born, and the one whom I knew was Sir George's mother, who was a stout lady who lived in Yorkshire. She lived in the same house which he had bought for her and she never liked. It was a mistake in judgement: he thought she would enjoy moving to a better neighbourhood.

SB: In Halifax?

FD: Yes; 'better' meaning more genteel, and of course she hated that, but she was stuck with this house, and so she stayed there for the rest of her life, and my father thought he'd done her a great favour. So it was this sort of a situation. We went to visit her from time to time in this genteel little house, and it was always painful for us, for the children – my sister and I were fairly small children in those days –

SB: – Your sister Alice is older, is that right?

FD: She's now 86. She's very sad not to be here; she lives in Winchester, but she couldn't make the trip. So we found it very painful: our grandmother was this sweet old lady who always of course spoiled us and spoke in this beautiful Yorkshire dialect, which we enjoyed, and used all these words which otherwise you never heard, and my father would tease her and all the time make her feel that she was way behind. It was a difficult relationship. I guess it was hard for him to have extricated himself without this kind of tension.

SB: Were you aware of music in the family background?

FD: Of course we were aware of it. We heard it all the time. I remember being taken to a concert and one of these ladies, a friend of my father saying to me 'Isn't it lovely to be in a family where you hear music all the time?' I was then five years old, and I said, 'Music is very nice, but too long.'

SB: A profound judgement.

FD: Well, that was my life. I was exposed to a wonderful variety of music, and I always enjoyed the

personal aspects of it much more than the music itself. I didn't really understand music in any deep way, but I understood the people who were doing it – the players and conductors – so I loved to go to rehearsals much more than to concerts. At rehearsals you actually heard what was wrong, and what were the interesting points which otherwise I would have missed.

SB: Your father went to London as a student at the Royal College of Music. He studied under Sir Charles Stanford. Did he ever say anything about Stanford?

FD: Oh, yes. He had great respect for Stanford, and especially for the fact that he never told him how to do anything: Stanford didn't want to impose his own style on the students. Instead, all he did was to say 'That's no good', and he said it was characteristic of Stanford that his students didn't actually write music like his own.

SB: After the Royal College of Music, I think you mentioned – and he certainly wrote somewhere – that instead of going to study in Germany, which was the standard thing to do, Stanford said, 'Go to Italy, me bhoy, and sit in the sun.'

FD: That's correct.

SB: And he did. What do you know about your father's travelling years?

FD: Well, of course, he got this Mendelssohn Scholarship, which was a scholarship which paid not quite enough to live on, on condition that you go to Europe and travel around – that was the idea – and compose. It was for composition students. So you were supposed to go to Europe, find some other way of making a living, to pay the groceries, and sit and write compositions. And so that's roughly what he did for the next three years. But taking Stanford's advice, he went first to Italy. And he had a great time in Italy, he made a lot of friends there: that was his social education, that was where he really became a gentleman, because he met a lot of these English emigré people, who were wealthy and cultivated and introduced him to high society. That's where he learnt to use a knife and fork, he said. One of the people he got to know there was Clara Novello, who was a famous singer who was then about 90 years old. He said she had a compass of about one octave, but within that compass she could still sing divinely. So he played the piano while she sang. Apparently she was rather fond of him, and she told him the last time she sang that, Chopin was playing the piano.

SB: They don't make them like that any more, do they? And I think your father wrote somewhere that she could remember people who played in the Handel festival of 1784.

FD: [Laughs.] Anyway, there were lots of people like that in Italy that he got to know. He said the musical life in Italy wasn't so great, in many ways inferior to London, but still there were lots of fine musicians there.

SB: You mentioned the English emigrés. This expatriate community before the First World War on

the continent is quite a factor, isn't it? I see from my copy of the Evening Service in D, which is still sung in cathedrals and churches, that at the very end of it it says 'Dresden, 1907'.

FD: Yes. He spent the last six months of his stay in Europe in Dresden. I don't know the exact chronology, but I think the Evening Service was mostly written in Italy, because he mentions that in the letters. I have this collection – perhaps I should mention that. These are the letters that Sir George, then aged 20 to 23, wrote every month or so reporting to the committee of the Mendelssohn Scholarship in London. He wrote these official letters once a month to report on his activities. And these have just turned up. Was it Lewis Foreman – did you discover them?

LF: No, Paul [Spicer] found them.

FD: It's great to have them. And they give a very different picture than the picture I had from my father himself. From my father I had the picture that he spent most of his time in Europe really enjoying himself. He was organist at the English Church in Rome, and he had lots of friends, and he went on parties and enjoyed himself. From the letters you have the impression that he's sitting quietly composing all the time. So I guess both were true to some extent.

SB: And there's a missing opera, isn't there, referred to in the letters?

FD: Yes. This is something that came as a total surprise. He was sending pieces of his composition to the committee in London as they were done, and on the whole they met with the committee's approval, and the scholarship had to be renewed year by year: it was only given one year at a time. So each year they had a meeting of the committee which would formally judge the work that had been done the previous year, and decide whether or not to extend the scholarship. So it was important for him to get these pieces sent in. And so all these pieces were duly approved by the committee until the last year; and then he announces that he's going to compose an opera. He's decided that that will be his great work, and from then on he will devote his efforts to this opera. He doesn't ever name it, and he doesn't tell anything much about the theme, except he says it will not be a conventional theme: it will not be about sex. So that's about all we know, except what happened: that the committee disapproved it. He sent the first act, and the complete libretto – that much he had finished – and obviously the committee didn't like it, because almost immediately after that they announced that his application for a fourth year was refused, so he had to come back to England much sooner than he had hoped. That's why his time in Dresden was short: he had expected to have another year in Dresden. And so this opera remains a total mystery. What we know for sure is that he destroyed almost everything that he had written during those years; he was quite obviously dissatisfied with what he had done. And there was one particular work which was performed in Queen's Hall, called *The Palio*, which was apparently a great success, and he talks about it in the letters. It is a dramatisation in music of the horse race which occurs every year in the town of Siena in Italy, which he enjoyed enormously – apparently it is a mediaeval

ceremony combined with a real horse race, and it's something the town is very proud of. So he set this whole thing to music, but all trace of it has disappeared.

SB: And you speculated to me over coffee this morning on something I'd never thought of before. Here's Sir George depicting the continent, mediaeval ceremony, the Palio. Here's an opera; we don't know what it's about. His next real major work is *The Canterbury Pilgrims*. Is there any connection between them – back in the middle ages, Chaucer this time rather than continental Europe? That's a fascinating line of thought.

FD: Well, I have no evidence to support this, but my theory is that actually *The Canterbury Pilgrims* is the opera in some form. Obviously he had put his heart and soul into composing this opera and then had destroyed it, and he must have got totally discouraged and depressed, and we know he did have moods of depression from time to time. So at some point after he came back to England from Europe, he destroyed absolutely everything that he had done – but of course it must all still have been in his head – and when he came back to writing music seriously 20 years later, somehow or other *The Canterbury Pilgrims* appeared. I have a strong suspicion that that really was in some form the opera. It is an operatic kind of music; a lot of the pieces of *The Pilgrims* you can imagine being part of an opera. But whether we'll ever know, of course, is another question.

SB: – A shrewd observation, and an absolutely fascinating thought, but we need to move on, I think. We move on to where your mother enters his life, during the First World War (and the war's a story in itself). I get the impression of a very forceful character. Did she drive him?

FD: Yes. She was extremely quiet, she always played second fiddle, and was very good at that. Whenever there was a social occasion she would be in the background, he would hold forth; but she really ran the show, in the style of a Japanese wife, holding the money-bags and making sure that the husband performed. No, definitely she was very strong, and she was unmusical, she didn't understand music, she was probably more tone-deaf than I am; but she understood literature, she loved poetry, and the Chaucer definitely came from her. She suggested this particular extract from the Chaucer Prologue for his composition. I mean – I don't know exactly how much came from her, and how much from him, but he said – in the music itself, it says – 'To Mildred, who chose the words'.¹ Mildred was my mother. She was a lawyer by profession, and had been practising law until they got married. After they married, she never continued, but she was still doing a lot of things on the side. One of the things that she was most actively engaged in was a birth control clinic which she was running in Winchester, at a time when that was not considered respectable. I remember one day when I picked up some paper for doing my school homework and I was taking it off to school, suddenly my mother shouted after me, 'Have you got my paper?' and it was her

¹ Recte: 'To M.L.D., who prepared the words'.

birth control paper that I'd been using, and she said, 'Oh, you mustn't take that to school!'

SB: Well, clearly there was a sense of humour at work there. But did your father have a sense of humour? He looks a bit serious there [*in a family photo being shown on screen*].

FD: No, of course he had a sense of humour, but he also could be very serious.

SB: And good with children?

FD: Very good with babies. He loved babies. It was always rather embarrassing, because he would neglect the older children and always grab hold of the baby.

SB: Did he talk much about his fellow-composers, and were you aware of them in your family environment?

FD: We were very much aware of them, and of course we actually went to the Three Choirs Festival every year, which in those days was a great meeting-ground for composers: all the young composers would conduct their works at the Three Choirs. So we got to know quite well the Rubbras and the Finzis, and Samuel Barber came over and conducted the Adagio for Strings. I don't remember who else, but there was a variety of composers. He also was a close friend of Vaughan Williams, though he didn't come to the festivals. And of course I met all these people also at the Royal College. When I was 21 or 22, I had a job at Imperial College in London, and I lived at home for that year. I went to lunch at the Royal College very frequently. My father was happy to show me off to his friends.

SB: And you had a story about Vaughan Williams.

FD: Yes. I'm not sure how true it is: when you remember something vividly, it doesn't mean that it actually happened, and so often these memories turn out to be wrong, when you investigate carefully. So this is a reminiscence, but it's not history: I think the dates may turn out not to be consistent. Anyway, my memory: it was a dark and rainy night during World War II – it was toward the end of the war, and London was completely blacked out. My father was coming back from the College to our flat in Queen's Gate, walking along in the rain, and there he saw this figure, Vaughan Williams, just wandering up the road, looking very very sad. And he asked him, 'Well, why are you so sad?' and he said 'It's my 70th birthday and I don't have anywhere to go.' Anyway, that's my memory, it was Vaughan Williams, it was after his first wife had died and before he had married a second time, and he was very lonely, there was nobody there to celebrate his birthday and he was just wandering around the streets, feeling sorry for himself. So my father brought him home, and we had a wonderful evening. The two of them played four hands at the piano, and we drank some wine, and it was just an extremely happy occasion. There was really a very warm relation between the two of them. Whether it really was his 70th birthday, I'm not absolutely certain, but that's the way I remember it, anyway.

SB: Well, we worked out earlier that it could have been, if they'd forgotten what they were going to do with him in the evening, for the celebrations were at lunchtime (I suppose they were, in London, in those

days – it was easier to remain safe at lunchtime).² Let's move on. Did he compose at the piano?

FD: Yes. I remember very vividly: we had this country cottage which he had built down near to Lymington on the Solent, so invariably he would go there for the holidays, for he was a schoolmaster all those years. So when the school holidays, which were quite generous, arrived – a month at Christmas, a month at Easter, and six weeks in the summer – the whole family would go down to this country cottage, where he was completely undisturbed. It was a wonderful place for composing. He did actually I think tolerate a wireless in the house, but certainly not a record player, so it was very quiet. Every morning, from nine to twelve sharp – he had very strict hours – he would sit at the piano and compose. The piece I remember most vividly was *Nebuchadnezzar*. It was a very dramatic piece, and I remember very well his sitting at the piano and getting very excited and playing loud chords and singing away at various parts; that's a vivid memory. I do remember a little bit of the Violin Concerto also. He would sing the violin part: he had this falsetto which was quite good.

SB: You're too young to remember much about the premiere of *The Canterbury Pilgrims*?

FD: Yes. I know it happened in Winchester; it was done for the Winchester Festival in 1931, and I think I was there at the performance, but I couldn't tell you anything about details.

SB: Glyn Jenkins, tonight's conductor, said to me 'Do ask Freeman if he knows whether any of the portraits in *The Canterbury Pilgrims* really were of specific people he knew.' He feels, as I think I do, that 'The poor parson of a town', which is the climax of the work, is so heartfelt – of some humble, sincere person – that maybe it was someone he knew. Do you have any comment or knowledge?

FD: No, I don't. If at all, I think it would have come from my mother. I know she talked a lot about this poor parson. That was for her the most important point of the poem; that certainly she responded to very strongly. But who it was I couldn't say. Certainly it was the kind of person whom you could have found almost anywhere in England at that time. There were great numbers of these parsons. They were all that existed in those days in the way of social services; they did the job that the social services do today.

² The reminiscence probably needs only minor modification. Although Vaughan Williams's first wife Adeline in fact lived until 1951, she was increasingly house-bound with arthritis and Ralph attended London events without her. FD confirms that the date in question, which tallies with his own movements, was most likely the composer's 72nd birthday on 12 October 1944. The National Gallery concert that lunchtime saw the first performance of Vaughan Williams's String Quartet in A minor; 'afterwards there was a lunch party before he went back to Dorking', writes Ursula Vaughan Williams in her biography (p.260), without revealing, or perhaps knowing, the likely truth about his not wanting to go back home sooner than he had to. The weather was indeed gloomy, with complete cloud cover, intermittent drizzle and rain, and some mist (email communication from Met Office, 6 June 2007)—SB.

SB: And on the broader front, the whole idea of working selflessly in a community . . .

FD: The only concrete memory I have [of specific people is that] there was a doctor in Winchester who drove a Rolls Royce, and when this car came by, my father would say, 'And gold he loved in special.'

SB: Yes, you've written, haven't you, in one of your essays, that your mother and father would exchange glances over a character who reminded them of one of the Chaucer ones?

FD: Yes . . . and I'm sure there was a poor parson, but I don't remember who he was.

SB: Your own career, of course, has been extraordinarily distinguished, and took off in very different directions from that of your father. You've lived in the USA for most of your working life, and you've worked at science. I've got here a little partsong by Sir George which I didn't know at all until I ordered a copy of it just a couple of weeks ago: 'An invocation to science' composed for the Imperial College of Science and Technology in London in 1949, to a rather touching, perhaps slightly innocent poem by Wordsworth. Any comment on his relationship with science and technology, and indeed his relationship with you as a scientist?

FD: Well, that's a big subject. First of all, he had very close relations with the Imperial College: both of them being bombed during the war, these two colleges side by side, they shared fire extinguishers and all kinds of hardware that were needed to deal with the bombing, because from time to time there would be things landing on the roof. He had a close working relationship with the people at the Imperial College, and he liked being friends with them. Richard Southwell was the director of Imperial College, I think, then; so they got along well. My father was technically savvy. His father was a blacksmith, which didn't mean shoeing horses, it meant actually building boilers. He worked in a factory that produced boilers for export all over the world. He was what you would call nowadays a skilled steelworker. And so my father learned the business of how you put boilers together; he was very good with tools, and he enjoyed repairing things. When I was a child I remember watching him fixing the plumbing, and he also built bookcases – he liked using his hands. So he got along always very well with technical people. But he was interested in science culturally as well. On his bookshelves at home there were lots of popular science books which I read. I remember there was a cartoon in *Punch* which I guess my father must have sent to them: there is a small boy lying reading a book, and his nanny comes up to him and says, 'Do you know where Alice is?', Alice being my sister, and the small boy remarks, 'Somewhere in the absolute elsewhere.' That was me. And the book was, in fact, *Space, Time and Gravitation* by Eddington, which was one of the books that was on my father's bookshelf. So that was the kind of atmosphere we grew up in. He wasn't a scientist but he had a serious understanding of science, and he had read, certainly, Eddington and Jeans and Whitehead: the popular writers of that time.

SB: We probably ought to begin to wind up . . .

FD: I might just mention, if I may be allowed to interrupt, that somebody who was very important in my father's life, but in a negative way, was Benjamin Britten, and I think it's worth mentioning this. He clearly wasn't friendly to Britten. They moved in very different spheres. He was at Glyndebourne, my father was at Sadlers Wells: that absolutely typified them. Britten always moved with the rich and famous, my father with the *hoi polloi*. But one experience that for me was very wonderful was the first performance of *Peter Grimes*. My father and I sat in the front row – he had tickets, of course, because it was at Sadlers Wells – and we saw this opera, and it was just absolutely overwhelming. You can imagine: nobody had heard anything like that before, and my father sat there totally absorbed in the music. And finally, at the end of it, with all the clapping, and bouquets being handed around, my father said, 'I will never understand how a person whom I despise so deeply can write music like that.'

SB: Would Britten's absence from England during the Second World War have been part of the despising?

FD: Oh, that was most of it, I think. That's something he never forgave. I think that was the main reason – the same reason he welcomed Richard Strauss when he came to London. This was in 1947, I believe, and Richard Strauss was then very old and was widely condemned for having stayed in Germany during the war. And my father went out of his way to be friendly. He invited Strauss to the College, and we had lunch – I was actually there. He was very friendly to the old man; he respected him very deeply just because he stayed in Germany. That was very strong; he felt that everybody should be loyal to his own people.

Question from the floor: What do you know about George Dyson's earliest experiences of music?

FD: Well, what was certainly true was that there was a piano in the cottage where he grew up; that was a decisive point. It was very unusual for a working-class home in those days to have a piano, but his mother was certainly very musical herself, although she never was trained. But she sang in the choir in the chapel, and she had this piano, which she had bought. That was there, and when my father was three years old, he started to play that piano, and they discovered his talent. If the piano hadn't been there, it might never have come out in the same way. He was very proud of the fact that he was actually a professional organist at twelve; he played the organ in the chapel and they paid him a few shillings. For him, that was important, so he contributed to the family, because they were quite poor.

SB: It was a Baptist family, wasn't it?

FD: Yes. So he was playing the organ quite seriously, and really was a professional organist all his life. Apart from that, he's written about the music he heard as a child, which he said was mostly brass bands, and the singing in the chapel.

SB: And the occasional visit of, or to, the Halle Orchestra, when he was old enough to hear it?

FD: Yes.

Question from the floor: Did your father express an opinion on the musical avant-garde?

FD: Yes, he was very dismissive of them, he had no use for them; which I always felt was sad. He was old-fashioned, but more old-fashioned than he needed to be. But that was the fact: for him, that wasn't music.

SB: There was his attempt, wasn't there, in the 1920s, to come to terms with what was *then* very new music, in his book, *The New Music*. But that was written during the period when he wasn't really making a name for himself as a composer. So there's a dual career there, isn't there?

FD: I think that's right. If he had been more of a scholar, he probably would have been more interested in it. But when he started composing himself, seriously, he went back to his roots.

SB: I do get the sense that he was open to new

influences, though. I've been listening to the Violin Concerto, which I think is a fabulous piece, and I seem to hear Rubbra and Finzi there, who he was rubbing shoulders with at the Three Choirs Festival at that time; and certainly *Nebuchadnezzar* has more colourful, slightly more modern harmonies than you'd expect from a Vaughan Williams disciple.

FD: Yes. And certainly he enjoyed Britten's music, even though he disliked him personally. He responded very strongly to the music.

SB: Freeman, thank you very much, first of all for coming, and for talking to us so fully, frankly and delightfully about your father. Thank you very much indeed.

2nd British Music Study Day – Saturday 5 May 2007

Sue Cole

The second event organised by the Australian Study Group for British Music, which was held on Saturday 5 May 2007 at the new Faculty of Music Postgraduate Centre at the University of Melbourne, consolidated the success of the inaugural event in November last year. Another full day of papers on British Music was presented and approximately twenty people attended throughout the day.

The program opened with Betty O'Brien speaking on Australian contralto Ada Crossley as a representative of the British Empire, followed by a discussion of Ernest Newman's proposed biography of Berlioz from Paul Watt. Kenji Fujimara then introduced us to his work on the piano music of William Hurlstone, complete with examples played on the somewhat out-of-tune upright piano. After morning tea (and more homemade cake) Christine Mercer compared the Australian composer Henry Tate's use of birdsong with Ralph Vaughan Williams's *Lark Ascending*. Ken Murray explored the importance of perceptions of Spanishness in the English reception of Sarasate's violin playing.

After a very pleasant lunch at a near-by Italian trattoria, the afternoon's programme included a discussion of the tune 'La Georgina', found in Georgiana McCrae's music books, by Rosemary Richards, an interesting introduction by Julie Waters to her work on Alan Bush and Marxism, and an



Alison Rabinovici and Chris Long demonstrate recording with a wax cylinder

extremely useful presentation by Daniela Kaleva on the State Library of Victoria's holdings relating to Gustav Holst and the British Music Society of Victoria.

I don't think that it would be doing a disservice to the other paper-givers, however, to say that the most intriguing presentation of the day was the demonstration of wax cylinder recording by Alison Rabinovici and Chris Long. While Chris was setting up

his equipment we enjoyed an informative presentation on the early history of music recording, and heard Sir Arthur Sullivan express his prescient terror, recorded in October 1888, 'at the thought that so much hideous and bad music may be put on record forever'. Chris then recorded Alison playing 'My Fiddle Is My Sweetheart', by G. H. Chirgwin, on her Stroh violin. The Stroh violin, which can be seen in the photo, was an early form of amplified violin, probably used in many early recordings. The need for this mechanical amplification was vividly demonstrated in this session: Alison was ably accompanied on the piano by Christine Mercer, but as the piano was several metres from the horn, the accompaniment was almost inaudible on the recording.

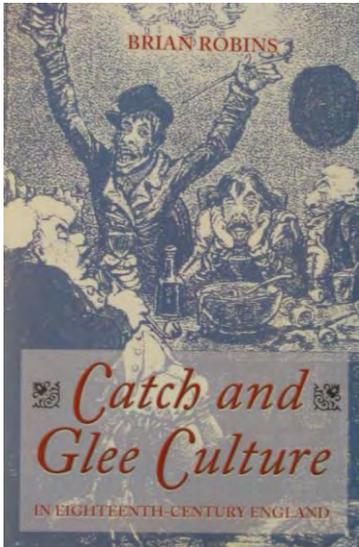
Once again, a tone of friendly support and encouragement characterised the day's activities. The relaxed and relatively informal format has encouraged a wide variety of presentations. This has

generated a sense of camaraderie between people at different stages of their research projects and from different universities, and has led to the exchange of information and support in a way that might not happen at a more formal conference. Although we

have not yet decided whether these events will be held once or twice each year, I think that all were in agreement that these Study Days are a valuable addition to the calendar.

Book Review: Brian Robins, *Catch and Glee Culture in Eighteenth-Century England* (Woodbridge: Boydell, 2006)

James Hobson



Brian Robins's new book is a very welcome addition to the growing number of publications which are deepening our knowledge of amateur music-making in 18th-century England, an area which had previously suffered from scholarly neglect. This excellent volume follows his landmark publication of *The John Marsh Journals* (Stuyvesant, NJ, 1998). Over the

course of eight chapters and in three appendices, Robins traces the cultural and social origins of the catch in seventeenth-century England, charts the genre's rise in popularity in the 18th century, and describes the subsequent emergence of its bedfellow, the glee.

It should be understood from the start that this is not a book concerning the *musical* development of catches and glees. Indeed, in his preface, Robins explains that the book is principally 'concerned with the culture that encouraged the development of the two genres in the clubs formed for their performance and subsequently witnessed their dissemination into an enthusiastic wider world.'

The first two chapters of the book set the scene for the establishment of the Noblemen and Gentlemen's Catch Club in 1761. This significant institution, which became known simply as the 'Catch Club', is examined in detail in the following chapter, and forms the book's nucleus. Robins provides an in-depth analysis of the repertoire sung by the Club through its first forty years, and the Club's financial accounts. Important consideration is also given to the contribution of Edmund Thomas Warren, who paved the way for the formation of other societies and clubs by editing numerous editions.

In a discussion of catch and glee clubs in London and the provinces Robins draws on the writings of John Marsh as an unparalleled source. He describes provincial catch and glee clubs in Canterbury, Chichester and Salisbury, as well as the Bristol Catch Club (we learn that the latter was flourishing by 1774). A fascinating insight into life within the Bristol

club is drawn from a hand-written note by Richard Smith, a member of the Bristol Catch Club from 1796:

In the flyleaf of his copy of the Warren Collection, Smith notes that when his father Richard Smith, a surgeon at the Bristol Infirmary, joined the club in 1785, notable members included: four clerics; two attorneys; a silk mercer; a merchant; a Colonel Andrewes of the Somerset Militia; Robert Broderip . . . and the cathedral organist Rice Wasbrough.

Catches and glees spread well beyond their dedicated clubs and societies during the 18th century. Marsh's journal illustrates instances of domestic singing in the provinces, and coverage in contemporary periodicals shows the widespread inclusion of such music in concert programmes and in theatres.

Robins examines the glee's popularity in Chapter 7, connecting the genre to broader aesthetic trends of the Enlightenment. The glee became 'irrevocably an English form, increasingly wedded to the very English notion of poetic sentiment and the natural, unforced expression of a controlled range of "agreeable" passions.' With the aid of sources such as *Elements of Criticism* (1762), by the lawyer, writer and philosopher Henry Homes, Robins illustrates that glees were as much a vehicle for poetic expression as they were for musical expression. However, with the passage of time, and with increasing demand for more music in glee style, quality gave way to quantity. Eventually the glee's potency was cheapened by popularity and poor composition, and by the end of the 18th century its heyday was over.

The final chapter is a brief survey of the catch and glee beyond the 18th century. It considers the work of compilers and historians in the 19th century who championed the glees of the previous century as unparalleled in their musical beauty and as a paradigm of nationalistic expression.

In summary, Robins has produced an excellently researched book; the wealth of information in the footnotes and the appendices makes fascinating reading in its own right. It provides an excellent *entrée* to those who wish to study catch and glee music itself, and it also makes a firm first mark in a hitherto barely explored area of our national culture and heritage.

Forthcoming Events (from July) Relating to Music in Britain, the Empire and the Commonwealth

Until 20 July 2007

'We Are Amused': An Exhibit Illustrating Victorian Entertainment
University of Illinois – available online:
www.library.uiuc.edu/rbx/exhibits.htm, under 'Victorian Entertainments'

2-3 July 2007

Words and Notes in the 19th Century
Senate House, University of London
<http://www.rhul.ac.uk/Music/Golden-pages/Conferences/2007/07-7-wnn.html>

5-8 July 2007

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

9-11 July 2007

Second CHOMBEC Conference, marking the tercentenary of Charles Wesley's birth
Music, Cultural History and the Wesleys
Victoria Rooms, Bristol

11-14 July 2007

British World Conference: Defining the British World.
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>

10-12, 17-19 August and October 26-27 2007

Bard Music Festival: Elgar and His World
Bard College, New York
<http://www.bard.edu/bmf/2007/about/>

21-22 August 2007

Theorising Southern African Music: Perspectives and Conjectures
Presented by the South African Music Project at University of the Witwatersrand Johannesburg, South Africa
www.rhul.ac.uk/Music/Golden-pages/Conferences/2007/07-8-tsa.html

7-8 September 2007

The Reception of Continental Reformation in Britain and Ireland
The British Academy, 10 Carlton House Terrace, London
<http://www.britac.ac.uk/events/2007/reformation/index.html>

9-10 September 2007

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

12-14 September 2007

Development and Colonialism: The Past in the Present
International Development and Governance Research Group
Governance Research Centre, Department of Politics
University of Bristol
www.bris.ac.uk/politics/grc/groups/idgrg/

21 September 2007

East-West connections in music since 1950
Kingston University
<http://fass.kingston.ac.uk/schools/performance/music/research/index.shtml>

24-26 September 2007

Eclat, Encounter, Expropriation – The Clash of Cultures and Civilisations in Music and Opera in the Imperial Age
International Musicological Colloquium Brno 2007
Brno, Czech Republic
<http://www.musicologica.cz/>

1-2 December 2007

Music and the Book Trade from the 16th to the 19th Century
Foundling Museum, 40 Brunswick Square, London
<http://www.aba.org.uk>

7 December 2007

Percy Grainger at 125
University of Melbourne
<http://www.unimelb.edu.au/culturalcollections/events/newsarchive.html>

14 December 2007

Elgar and Musical Modernism
Gresham College, in association with the Institute of Musical Research, University of London
<http://www.gresham.ac.uk/event.asp?PageId=45&EventId=718>

25-7 January 2008

John Rich and the Eighteenth-Century London Stage: Commerce, Magic and Management
An Interdisciplinary Conference to be held at the Royal College of Surgeons of England, Lincoln's Inn Fields, London, UK. Sponsored by the Royal Musical Association.
<http://www.johnrich2008.com>

4-6 April 2008

Developing composer resources online
Organised by the Britten-Pears Library in conjunction with the University of East Anglia
University of East Anglia, Norwich
www.rhul.ac.uk/Music/Golden-pages/Conferences/2008/08-4-dcr.htm