To celebrate the publication of *Music and the Wesleys* (University of Illinois Press, edited by Nicholas Temperley and Stephen Banfield), a CHOMBEC lunchtime concert took place on Friday 19 November at John Wesley’s 1739 New Room in Broadmead, Bristol’s city centre shopping district. The New Room, open to the public every day, is a unique venue, housing a Wesley museum and bookshop as well as functioning as a beautifully-preserved 18th-century nonconformist chapel. It receives 25,000 visitors a year. This was the third CHOMBEC concert there, and once again the 1761 Snetzler chamber organ was put to vigorous use. Stephen Banfield introduced the items, intended to demonstrate the remarkable range of musical talent and achievement of the Wesley family composers, before turning around to play most of them on the organ. The younger Charles Wesley’s Voluntary no 1 in D major came first; this now has a local habitation and a name, or rather a number (JN23/1), thanks to John Nightingale’s catalogue of Charles’s compositions in *Music and the Wesleys*. It was followed by ‘May I in thy sight appear’, a modest sacred song by Samuel Wesley to a text by his long-suffering father Charles the elder (Samuel was a rebellious son), sung by Becky Quiney, a 2nd-year music student. Then came one of Samuel Wesley’s op 6 organ voluntaries, no 6 in C major. These ought to be among the classics of the organ repertoire but have never yet held that position, one reason being the keyboard compass required, that of old English organs and therefore not a problem in performance on the New Room Snetzler. The concert culminated with Samuel Sebastian Wesley’s little-known anthem, ‘To my request and earnest cry’, sung by a small choir largely of Bristol University music students conducted by Tom Williams, a research student in the department. This is one of Sebastian’s very largest anthems, lasts nearly 20 minutes, and has only rarely been performed complete, because it is too long and ambitious for liturgical use, because its extraordinary, climactic final section, never previously published, was put back together with the rest of the piece by Peter Horton only in 1990 (for a *Musica Britannica* volume), and because it hardly feels like an anthem at all. The accompaniment, with which the Snetzler struggled nobly, is decidedly pianistic (it includes a virtually unbroken sequence of 1350 semiquavers in the central bass solo), leading one to wonder whether the work had been intended more for salon performance (at Killerton House, perhaps?—it dates from Wesley’s Exeter years). The choral writing develops into a waltz-like dance of death—no other term would seem to do it justice—before subsiding into one of those affirmations of Christian obedience or penitence which make S S Wesley a truly religious composer. Finally, audience, choir and organist joined to sing Sebastian’s great hymn tune HEREFORD to his grandfather’s text ‘O thou who camest from above’.
The CHOMBEC Lectures 2011

We are delighted to announce three lectures that will be given in the Auditorium of the Victoria Rooms at 5.15pm on Wednesdays in the forthcoming weeks. Admission is free.

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<th>Wednesday 16 February</th>
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<td>5.15pm</td>
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<td><strong>Rupert Luck</strong> (violin) and <strong>Matthew Rickard</strong> (piano)</td>
<td><strong>Stephen Johnson</strong> (Writer and Broadcaster)</td>
<td><strong>Yvette Staelens</strong> (Senior Lecturer in Heritage and Museum Studies, Bournemouth University)</td>
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<td>“‘A Gem of Purest Ray Serene’—exploring the Sonata for Piano and Violin of Arthur Bliss”</td>
<td>‘Conservatism and English Music’</td>
<td>‘The Singing Landscape—meet the ancestors’</td>
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The Sonata for Piano and violin by Arthur Bliss has languished in Cambridge University Library for almost one hundred years. This lecture will describe the process of editing the manuscript for performance and the issues surrounding its practical realisation, and will be lavishly illustrated with musical examples, including the first-ever live performance of its original version.

English music in the first half of the 20th century has a reputation for conservatism. While continental modernists surged forward, many of their English contemporaries seemed unable to disentangle themselves from pastoral nostalgia. But there are notable exceptions, and the more one looks below the stylistic surface, the more original some of these allegedly backward-looking composers reveal themselves to be.

This lecture examines the Singing Landscape Project, which seeks to research and rediscover the folk singers of England and to reconnect families with their singing ancestors through folk mapping, exhibitions and engagement in museums, galleries and community spaces. Folk Maps for Somerset, Gloucestershire and Hampshire have now been published and will be available after the lecture.
In November 2010, amid glorious spring weather, a two-day symposium on the life and works of G W L Marshall-Hall was hosted in Melbourne by the Grainger Museum and the Melbourne Conservatorium of Music. Marshall-Hall was Melbourne’s first professor of music and a colourful and controversial figure in Australian music history. The grandson of a famous medical scientist known to everyone in the Antipodes for his invention of the ‘Hall method’ of resuscitation, he assumed his university post in 1891 at the age of 28. By that date he had spent six years living in Germany, Switzerland and France, had composed three operas, several overtures and a symphony, and made a name for himself as a music journalist writing chiefly on Wagner. As a university professor he provoked debate, at first for his prolix and pseudo-intellectual lectures and later for his ‘lewd’ and ‘lascivious’ poetry. His renown extended far beyond Australia to New Zealand, where the local papers gasped at his abandonment of the national anthem at the end of concerts, and to Britain, where *Hearth and Home* reported (pace Dickens) that his outbursts had ‘set up the backs of the local Chadbands and Stigginises, and they are now trying to remove him.’ In 1892 he established the Marshall-Hall Orchestra, an ensemble that survived both the sacking of Marshall-Hall from the university in 1900 and the vicissitudes of burgeoning unionism, to last until 1912, when Marshall-Hall decided to ship his opera *Stella* to London. The outbreak of war however disrupted his plans. When, coincidentally, the university’s second professor of music died, Marshall-Hall was invited to resume his chair, but died tragically only a few months after his return in 1915.

Until recently, studies of the impact and influence of Marshall-Hall have concentrated on establishing the facts of his career, finding and cataloguing the extant scores and exploring the controversies he engendered. A landmark biography and catalogue of the Marshall-Hall collection in the Grainger Museum was published by Thérèse Radic in 2002 and much new information was presented in Richard Selleck’s history of the university, published in 2003. Currently several scholars in art history, Australian history and musicology are working on topics that incorporate Marshall-Hall, and it was the aim of the symposium to demonstrate the breadth of research being undertaken on music and the other arts in turn-of-the-century Melbourne.

Marshall-Hall’s greatest achievement as a university professor was obviously the foundation of Australia’s first university conservatorium of music, the topic of the first session of the symposium. Kieran Crichton has investigated Marshall-Hall’s teaching, and through a study of university examination papers and lectures, argued for his belief in the transformative powers of music. Christine Mercer, through her access to the privately held collection of the papers of composer Henry Tate, was able to reveal new information about Marshall-Hall as a remarkably open-minded teacher of composition. Kenneth Morgan in his paper maintained that James Barrett, a member of the University Council for more than forty years, became a mentor, financial benefactor and business agent to Marshall-Hall and the orchestra, and that his beneficence lasted well into the 1930s when he encouraged Percy Grainger to purchase the composer’s manuscripts and papers from the widow. Wilfrid Prest was another speaker able to demonstrate that Marshall-Hall had friends within the university, in this case E H Sugden, Master of Queen’s College, who gave invaluable personal support to Marshall-Hall despite their religious and philosophical differences.

Indicative of the impact of the Marshall-Hall Orchestra was, as Jula Szuster showed, its emulation by Adelaide orchestras led by the German immigrant violinist Hermann Heinecke. The dialectic of European-Australian music-making was identified in several further presentations. Kerry Murphy revealed the results of her searches in the family archives of the Conservatorium pianist Eduard Scharf while Carole Woods discussed the influence of the Conservatorium cello teacher Louis Hattenbach on his student Vera Deakin (daughter of the prime minister). Alison Rabinovici has discovered details of the Italian origins of two of the members of Marshall-Hall’s orchestra, who perpetuated their families’ longstanding European traditions of participation in local and community bands as well as...
orchestras. The most celebrated musician to appear in Melbourne with the Marshall-Hall Orchestra was Nellie Melba, who in 1909 presented the orchestra with a valuable set of wind and brass instruments tuned to the French (rather than British) preferred pitch. Simon Purcell explained just how heated arguments about the pitch of 'un-uniform tooting machines' were in Melbourne and how Melba (not altogether successfully) attempted to align the Melbourne orchestra with best practice in Europe.

Much work remains to be done on the compositions of Marshall-Hall, particularly his operas and tone poems. Most of them remain unpublished, but the published works (and several now available in modern editions) were highlighted at the symposium. Richard Divall presented a snapshot of a few of the orchestral works (available on the newly-developed website marshall-hall.unimelb.edu.au), arguing that the best of them reveal the composer as a superb orchestrator and melodist. Rhod McNeill contended that the Symphony in E flat (1903) is a major revelation and worthy of comparison with several of Marshall-Hall’s British contemporaries. My own paper on the opera Stella (1910) exposed the opera’s commentary on hotly debated issues of sexual politics while Thérèse Radic’s paper on Romeo and Juliet (1912) suggested the influence of the recent Melba season of operas, and Melba’s own interpretation of Juliet. In a challenge to all those studying the music, Peter Tregear questioned why we have expectations that this music will ‘bear witness to the perceived uniqueness of the Australian condition’ and suggested that characteristics of Australianness may be found in the most unexpected quarters.

Intriguingly, by the symposium’s close Marshall-Hall remained almost as much of a paradox as he was when The Outpost described him as such in 1900. He was the outspoken bohemian who, as Stephen Mead argued, was the very model of the Whistlerian artist, and yet, as Pamela Niehoff illustrated, he was an intimate of Melbourne’s political, intellectual and business elite. In the early part of his career he was a staunch defender of Wagner against Nietzsche but, as Matthew Lorenzon concluded from his exhaustive study of Marshall-Hall’s writings, by the end of his life he was condemning Londoners for their ‘hereditary predisposition for bootblacking’ and advocating a Wildean anarchy. Perhaps the most perplexing revelation of all came in Jennifer Hill’s quotations from Percy Grainger’s reflections on Marshall-Hall. In spite of having known him since childhood and having rescued his papers for posterity, Grainger was not as generous to his friend as those who wrote encomiums on Marshall-Hall’s untimely death. The symposium represents a significant step forward in the mapping of music in Federation-era Melbourne, but until we have more fully examined the music, collected the letters, read the writings and found the memoirs Marshall-Hall himself will remain more legendarry than real.

Conference on British Music
Monash University, Melbourne
17–19 September 2010
Paul Watt

From 17–19 September 2010, about forty delegates attended the inaugural British music conference at Monash University. Apart from study days organised by the Australian Study Group for British Music (which is led by Sue Cole and me), this was the first conference on British music to be held in Australia. The conference was opened by the university’s vice chancellor, Professor Ed Byrne, a native of Newcastle UK, and a great supporter of the arts in general and music in particular.

When a group of us - Julie Waters, Katrina Dowling, Kenji Fujimura, Elizabeth Sellars and me - thought about organising a conference on British music we did not expect it to attract so much interest, nor did we expect that it would attract many overseas delegates. Happily, we were wrong. Even the Monash media got enthusiastic and I made my debut on breakfast talkback radio trying to tell a general audience why our conference was so important.

(Another interview I did, in which I stumbled over answers to ridiculous questions for 20 minutes, was pre-recorded, edited and relayed to the world at 4am.)

The conference comprised just over thirty papers. Delegates came from Hong Kong, the United Kingdom and Ireland and from many local universities: Edith Cowan, Melbourne, Queensland, Southern Queensland, Sydney, and Tasmania. We had a good mix of papers and session included ‘British Identity: Aestheticism, Nationalism, Heritage’, ‘Writing Performance Traditions and Processes’, ‘Restoring Lives, Reputations and Repertory’, ‘Institutions’, ‘Historiographies of the Sacred and Secular’ and ‘Spectacle and Persona on Stage and Screen’.

One of the highlights of the conference was the keynote speech by Jim Davidson entitled “Are we there yet?” Cultural Transmission and Maintenance in Australia’. Without a doubt it was one of the best keynotes of any conference I have heard. It was urbane and witty and covered an enormous range of topics with remarkable ease. Jim examined various cultural ties between Britain and Australia not only in the arts but also in government, arts policy and customs. The 50-minutes passed in a flash and the sustained applause at the end was extremely gratifying for both organisers and Jim. Jim’s keynote speech will be published in the July 2011 edition of Musicology Australia.

The third day of the conference consisted of ‘Music in the Round’, a festival of some 25 concerts, some with a British theme to tie in with the conference. The climax of the day was the Australian première of Hurlstone’s piano concerto with the Monash Academy Orchestra, conducted by Benjamin Northey, with Kenji
Fujimura as soloist. It was an energetic, and rousing performance and was a fitting end to three days of papers and concerts.

At the beginning of this report I mentioned that this was Monash’s inaugural conference on British music. We have received many requests for an encore, and we think we will run another conference in a few years time.

Finally, I wish to thank warmly the British Academy, the Music & Letters Trust, the Musicological Society of Australia (Victorian Chapter) and Monash University who provided financial assistance to some of the delegates.

Music and Locality: 7

Mapping the Singing Landscape
Yvette Staelens

Every so often the dead leaves are swept up and disposed of in that process we call ‘the end of an era’. One such era was coming to an end at the turn of the 20th century, and, in 1903, musician Cecil Sharp and his friend the Revd Charles Marson believed they were witnessing it. Folk song’s relevance to society was diminishing under the impact of mass culture. Then it was music hall and other popular songs, but soon the gramophone, and then the radio, would provide everyone with instant reminders of their favourite music. There was no need, then, to create it and to individualise it with the imprint of personality. Indeed, one of Sharp and Marson’s most prolific and talented singers, Louie Hooper of Westport in Somerset, recalled how marvellous it was that she could just turn a knob and there was the music. Folk song proved to be a harder plant than Sharp and Marson imagined, but they could not know that. Their five volumes of Folk Songs from Somerset (1904-1909), they believed, preserved a heritage that would be gone within a generation.

In 2000, my colleague Michelle Hicks and I, at the time performing together as Roots Quartet, began investigating the women singers from whom Sharp had collected so much. We had studied Folk Songs from Somerset and were intrigued by the tantalising endnotes that revealed singers names, their locations, explored the origins of words and tunes, gave details of alternative versions and noted revisions undertaken to ‘soften the words’ in order to render crude or obscene lyrics suitable for publication. Names and locations excited us and we were keen to contextualise these singers and to understand not just what they sang, but where, when and why. A key objective was to interview singers’ families and we quickly located the descendants of James Bishop, Mary Bunston, Joseph Cornelius, John England, Mrs Fido, Emma Glover, Betsy Holland, Louie Hooper, Emma Overd, Betsy Pike, Lucy White, Anna Pond and Eliza Sweet. This primary research resulted in the production of a touring show, Somerset Sisters, premiered at the Chard Foundation for Women in Music Festival in May 2000, and an accompanying CD.

The Somerset Folk Map

In 2002, aware of the imminent centenary celebration in 2003 of Cecil Sharp’s first collecting journeys in Somerset, I approached David Dawson, Somerset County Museums Curator, with the idea that it would be good to mark the occasion with a Somerset Folk Map using the model created by James Crowden for the Somerset Cider Map. The map would be freely available, it would identify singers and events in the story of Somerset folk song collecting and, most importantly, it would be designed to stimulate people to connect with their heritage. Evidence that this was a neglected heritage could be found in the county council’s own millennium publication, Somerset: the Millennium Book (2000) edited by Mayberry and Binding which made no mention of Somerset folk music. Both David Dawson and County Arts Officer Sue Isherwood were keen to support the idea and set about securing the necessary funding. The outcome was the publication of 20,000 copies of the Somerset Folk Map, researched and compiled by C J Bearman and me, funded by Somerset County Council and the Marc Fitch Fund, and designed by Andrew Crane.
The map included details and photographs of some of the singers, potted biographies of Cecil Sharp and Charles Marson, key dates, and classical music and folk connections, a month-by-month selection of calendar customs and events enacted in the county today, plus a directory of folk organisations for those who might wish to get involved. The idea worked and the maps were snapped up. Meanwhile our research into singers continued and in 2007 I was fortunate enough to be awarded a Knowledge Transfer Fellowship for £203,000 for ‘The Singing Landscape Project’.

The Singing Landscape Project

This two-year project aimed to produce folk maps for Gloucestershire and Hampshire, and to deepen the community impact in Somerset. Here the plan was to tour an exhibition of Cecil Sharp’s photographs of Somerset singers and to develop a series of locality specific ‘singing’ lectures delivered in village and community settings which would be accompanied by a smaller exhibition. A further 20,000 copies of the Somerset folk map would also be available for distribution.

To date there are 40,000 Somerset, 20,000 Gloucestershire and 20,000 Hampshire Folk Maps in circulation, each one busily creating impact beyond academia. This is probably the largest distribution of academic folk song research print literature ever produced. And what of the fresh green leaves, whose shoots will replace ours? When I set out to research Cecil Sharp’s singers, I had no idea that this would lead to the discovery that my own daughters, Katherine and Juliette Totterdell are the great, great granddaughters of Frances Haskings of Rackenford (Devon), from whom Sharp collected six songs in 1904/5. I am also proud to report that both have beautiful voices.

Yvette Staelens is a Senior Lecturer in Heritage and Museums and programme leader of the MA in Museum Studies at Bournemouth University. Her current research interests focus upon intangible cultural heritage, specifically English folk singers. She is a trained workshop leader and a natural voice practitioner leading harmony-singing workshops around the country. Yvette directs three ‘Voice of the People’ community choirs in Somerset, is a trustee of the Mbira Academy and will be directing a new community choir at Dartington with Chartwell Dutiro in 2011. She is a trustee of the International Council of Museums (UK) and a professional folk singer and musician. Yvette is also the newest member of the CHOMBEC Management Committee.

The Folk Maps can be obtained from the following Singing Landscape Project partners, Somerset Heritage Service lbostock@somerset.gov.uk; Hampshire County Council Museums and Archives Service alison.carter@hants.gov.uk; Gloucestershire
As part of Bath Spa University’s ongoing interest in the history and culture of Bath, I recently made an AHRC application, the subject of which is the music of Georgian Bath. To date there is no dedicated study of the musical life of Bath in the Georgian period when it was the premier British Spa resort. This project would produce a book that combines a study of both the music and of the social life of the city that produced it, and, with a website, performances and a conference, creating a greater awareness and understanding of the city’s rich Georgian musical heritage. The performances will be timed to coincide with the 300th anniversary of the start of the Georgian period (1714), and will take place in original historic locations within the city.

As the leading spa town in 18th-century Britain, Bath had the unique position of being both on the international circuit as a musical venue, arguably second only to London, and, in having a vibrant musical life of its own, geared to the genteel amusements of the ‘season’. Georgian Bath had a body of resident musicians, some of international repute and foreign birth, who provided music teaching, compositions, and performances for the many overlapping circles of musical activity that were created by the season and the townspeople. These circles centred on the several assembly rooms for concerts and balls, pump rooms, baths and gardens for exercise and health, the theatres for songs and incidental music, the Abbey, churches and chapels both for religion, and the pleasure gardens for outside entertainment. Bath’s musicians could provide expertise and all the materials of music to service a population that rose tenfold to over 30,000 by 1800. Much of the population only stayed for a short period, but it was moneyed and expected musical entertainment. Most leading musicians of the age resident for any length of time in England, and famous musicians visiting more briefly from abroad (including Handel, Arne, Abel, J C Bach, Haydn and Dragonetti), visited Bath; most came to perform, some doing so frequently. Georgian Bath was an extraordinarily musical place.

A slice of Bath’s Georgian musical activity is captured in the small manuscript and much larger printed music archive held at Bath Central Library. Central to the research process will be the digital cataloguing of the Bath Music Collection in the Central Library, and in the process to sift through the material for Bath-related connections, both personal and bibliographical. This collection remains accessible from a ‘name only’ card catalogue, and the Bath Central Library will act as a Project Partner in hosting this work. Bath is fortunate in having a plethora of newspapers and journals from 1744 that give detailed information on the town’s social, artistic and commercial activities. This—together with literary information from archives, diaries, and books—adds to what is already known about the musical life of Bath, but which remains largely unpublished. A third element in the research process will be to collect the now dispersed works of Bath-based composers. Bath Spa University has a Centre for History and Culture, which now publishes in-house the Bath History Journal. The Centre has a cross-curricular interest in Bath’s history and the arts in general. Among the Music Department’s many active ensembles, I run the Bath Spa Georgian Band that has for the last four years produced concerts of music, always including in the programmes works by Bath composers such as Chilcot, Herschel, Brooks, the Linleys and Rauzzini.
Much of the music has been edited or reconstructed for the Band’s concerts in Bath and at the Michael Tippet Centre at Bath Spa’s Newton Park Campus. The group is made up of BA in music students and normally comprises about 24 players: 15 string instruments, plus keyboard and pairs of flutes, oboes, horns and bassoons.

It was the work of the Georgian Band that resulted in my interest in Bath’s musical heritage. Before this, my interest in British regional music led to the publication in September 2010 of the Balcarres Manuscript, a lute book that reflects the music of lowland Scotland around 1700, and of the Canongate area of Edinburgh in particular.

Research Reports

1. Anne-Marie Forbes
   ‘Songs of Experience’
   The Contribution of Fritz Hart

It is difficult to consider the extraordinary output of the English-born composer, Fritz Bennicke Hart (1874-1949), without pondering the impact of artistic isolation and dislocation on his career. From a musical family, Hart had been a boy chorister at Westminster Abbey and it would seem that a career in music was always his passion, even if his trajectory was marked by diversions. From 1893-1896 he was a student at the Royal College of Music, yet on completion of his studies no obvious path presented itself. He toured initially as an actor with a dramatic company and dabbled in composition, providing his own incidental music for a lute book that reflects the music of lowland Scotland around 1700, and of the Canongate area of Edinburgh in particular.

By a singular turn of events, Hart became the director of the Conservatorium in 1914. During the 25 years that Hart spent in Melbourne, he rose to prominence as one of the most influential figures in Australian music. Possessed of great personal charm, business savvy and tremendous energy, he embarked on an ambitious path for both the institution and himself that he pursued tirelessly until at the age of 63 when, with thoughts of retirement far distant, he took up the offer of joint positions of permanent conductor of the Honolulu Symphony Orchestra and inaugural Professor of Music at the University of Hawai embracing these new roles with all the energy and enthusiasm of a man half his age.

Hart was not a composition student at the Royal College of Music, but his inner circle of friends included Gustav Holst, William Hurlstone and Ralph Vaughan Williams, and it would seem that his early compositions may well have been shaped by the advice and critique of his friends, for there is a certain stylistic affinity. During Hart’s time in Australia these personal connections provided a salve for the perils of cultural isolation. Letters to Hart from Holst, Vaughan Williams, Benjamin Dale and Philip Heseltine, among others, indicate a robust discussion of current trends in music in England and evidence continuing criticism of one another’s compositions, and numerous composers, including Stanford, shipped scores of newly published works to Hart in Australia.

Equally valuable to his career was the experience that he gained on the stage in Royal College productions. While Hart’s acting skills may have surpassed his vocal ability, this training along with his subsequent work in Britain and Australia as a theatre conductor, reinforced the qualities of effective treatment of text, balance of scoring and honed his instinctive sense of dramatic timing and comedic turn. These elements found their creative outlet in the 22 operas he composed over his lifetime, eleven of which were to his own libretti. These range from the tragedy of Deirdre in Exile (1926), and sacred operas such as Ruth and Naomi (1917), Esther (1923) and Even unto Bethlehem (1943), to the comic strain evident in his very first opera, Pierrette (1913) and a number of other works from the 1930s onward. Hart had begun writing libretti while still a student, furnishing the librettis for Holst’s early operas, The Revoke (1895) and The Idea op.1 (1898) and collaborating with Hurlstone on a two-act opera in 1895. While none of Hart’s surviving songs are to his own poetry, he published a book of verse in 1913 and Stanwood was found to be addressing Hart in letters as “My dear Poet Laureate.”

1 An account is given in G. Tregar, “Fritz Bennicke Hart: An introduction to his life and music” MMus thesis (University of Melbourne, 1993), 27-29.
2 National Library of Australia, Fritz Hart papers 1898-1951 MS2809 Series 1/2-5
3 Premiered in Honolulu 1943, but recorded and broadcast for ABC national television in Australia on Christmas Day, 1960.
5 F. Hart, Appassionata: Songs of Youth and Love (Melbourne: Lothian, 1913).
activities in Hawaii during World War II, Hart was not one to sit idle; rather he turned his skills to community music and revisited his literary muse, penning 24 novels.  

As a composer of songs Hart’s sensitivity to the nuances of textual accentuation and harmonic colour came to the fore. Into this genre of the miniature he distilled a pure and intense expression at once evident in his settings of Herrick (representing a quarter of his surviving output of over 500 songs) and of the mystical poetry of Æ (George Russell). Over a period of just seven weeks in 1918 Hart composed 49 songs to the poetry of Æ with a focussed inspiration typical of his creativity. While Celticism was enjoying a certain vogue among Hart’s contemporaries in England, the extent of Hart’s engagement with the poetry and plays of the Irish national dramatists and their associates was unparalleled, becoming a dominant feature of his creative output. Over the course of his career Hart composed over one hundred songs to ‘Celtic’ poetry, and his operas reflect a similar predilection. On more than one occasion Hart referred to Ireland as being his ‘spiritual home’ and this embracing of his Irish and Cornish ancestry through a mystical aesthetic kinship, while influenced by his correspondence with Russell, was sparked by his relative creative and cultural isolation. For Hart, Celticism provided a cultural frame of reference that superseded place, whether in Australia or in Hawaii. The predominant genres of Hart’s composition are also indicative of his isolation, for that isolation also provided the opportunity for him to fill the void. The vast majority of Hart’s operas were written in Melbourne and although many never achieved public performance, there is evidence that the works were used for the opera class at the Conservatorium.  

With Dame Nellie Melba as patroness, the Conservatorium used for the opera class at the Conservatorium. There is evidence that the works were provided the opportunity for him to fill the void. The discipline with which he approached his work is evident not only from his prolific output, but in his practice of immediate channelling his creative inspiration into another realm whenever the powers of musical imagination faltered. It was in essence Hart’s resilience, his ability to reinvent himself in the face of the variety of experiences and opportunities Australia and Hawaii afforded, which allowed him to realise his creative potential.

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www.bris.ac.uk/music/chombec

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8 Russell’s non-de-plume was originally the Gnostic Æon, inspired by his theosophical readings but was shortened by a publisher’s misprint and he used Æ thereafter. See Noelle Bowles “AE (George William Russell) (1867-1935)” in Alexander Gonzalez, Modern Irish Writers: A Bio-Critical Sourcebook, 3-7. (Westport, Conn.: Greenwood Press, 1997) 3. 
10 Woman’s World 1 September, 1929, 629. He had discussed this in correspondence with Æ who wrote (4 August 1925) “You feel Ireland a spiritual home. That is how I think of India.” NLA MS2809 Series 1/4. 
11 None of Hart’s operas were published in his lifetime. Manuscripts are held at the State Library of Victoria, Fritz Hart Papers 1904-1949 MS9528.

2. Sue Cole
Sir Richard R Terry
and the
Tudor Church Music Edition

As I outlined in Issue 5 of CHOMBEC News, I am currently working in a large research project on the early 20th-century revival of interest in early English – or ‘Tudor’ – choral music. The main focus of this project is the publication, in the 1920s, of the Carnegie Trust’s ten-volume Tudor Church Music edition, and the events leading up to it. Although Richard Runciman Terry’s work in reviving this music at Westminster Cathedral is, of course, an important part of this story, I was not originally planning on devoting a great deal of time to Terry, as his activities have been relatively widely discussed and there is already a book – Hilda Andrews’s 1948 Westminster Retrospect – devoted to the subject. I therefore sat down to write what I expected to be a fairly brief summary of Terry’s biography and his early years at Westminster and at the Benedictine school at Downside Abbey, beginning ’Richard Runciman Terry was born on 3 January 1865 in Northumberland’. A quick check of the register of births, deaths and marriages, however, showed that Terry was actually born a year earlier, in 1864. This error might not be entirely Andrews’s fault: a careful check of later references shows Terry routinely shaving a year or two off his age and the toupee that he sported in later years also suggests that he was uncomfortable with growing old. But the more I cross-checked Andrews’s account with contemporary sources, the more obvious it became that not only was Andrews less than completely reliable on matters of fact, but that there was a lot more that could be said about Terry’s early work and particularly about the context in which it took place. Andrews routinely cast Terry as a lone prophet, crying in the musical wilderness, and this is, to a certain extent, true. His work was not, however, taking place completely in isolation, a fact that was recognised at the time of publication of her book, when Alec Robinson observed (Music & Letters 29 (1948), 294):

Richard Runciman Terry, ca1909
Runciman who fired Terry’s initial interest in this long-neglected composer, and once Terry’s work at Downside was underway, almost all of the early encouraging press notices of his work can be traced in some way to Runciman and his immediate circle.

At the same time that Runciman was starting to write about the lost treasures of Byrd and Purcell, however, he was also launching an increasingly fiery attack on the ‘old’ critics, whom he saw as stuffy, overly academic and concerned only with dry facts and consecutive fifths. And increasingly the critic that Runciman selected for his most virulent attack was Squire’s brother-in-law and co-editor of the Fitzwilliam Virginal Book, J A Fuller-Maitland, with whom Dolmetsch was also in dispute. Although Fuller-Maitland was Runciman’s primary target, Squire was tainted by association.

The ins and outs of these relationships and rivalries are far too complicated to go into here, but I think the affects of the antagonism between these two camps continued to be felt for decades, and recognition of it subtly reshapes our understanding of the early revival of Tudor music.

Research Students: 9

The Music of the Anglican Missions in the Eastern Cape
Philip Burnett

Between 1779 and 1879 the Eastern Cape region of South Africa saw a series of conflicts involving the British Empire, seeking to expand its Cape Colony, and amaXhosa, the traditional inhabitants of the region. By 1879 amaXhosa had lost most of their ancestral lands through conquest and with it most of their traditional way of life.

In the 1850s the Bishop of Grahamstown, who governed the Anglican see covering the Eastern Cape, initiated the establishment of four mission stations which were to provide assistance and welfare to amaXhosa who were being ravaged by war. All four but one of the mission stations took their names from the four gospel evangelists: St Matthew’s was established at Keiskammahoek, St Cuthbert’s near Tsolo, St Luke’s near East London, and St Mark’s near Nqamakwe. (A missionary diocese called ‘St John’s’ was also established in Umtata in the 1870s.) It was at these mission stations that the foundations for the strong tradition of Anglicanism in the Eastern Cape were laid.

The most famous of these mission stations is St Matthew’s Keiskammahoek as it not only provided inspiration for the setting of the novel Shades (an absorbing fictional account based on methodical historical research of missionary life in the 19th century) by the celebrated South African author Marguerite Poland, but also because it boasts an architectural curiosity: a ‘double church’ (pictured above). The first church (the left-hand side of the photograph) was enlarged as the mission grew. The interior of the larger church (see picture below left) has a yellowwood ceiling and a fine rood hanging over the entrance to the chancel.

Christianity took a while to put down roots and to gain the acceptance from the locals in the Eastern Cape. Two early Christian-inspired musical and theological figures, however, among amaXhosa are Ntsikana and Mhlakaza. Ntsikana is acknowledged as the first Xhosa to embrace Christianity and merge it with his own traditional beliefs. He wrote hymns, many of which are still in use today and which have great significance to Xhosa Christians of all denominations. Mhlakaza was a manservant to Bishop Nathaniel Merriman. Merriman was famous for travelling everywhere on foot; he is said to have walked the journey from Grahamstown to Cape Town (a distance of 900 kilometres) to attend provincial synods. Through his association with Merriman, Mhlakaza became exposed to a western and Christian thinking. Mhlakaza was the first Xhosa to receive Holy Communion and to be confirmed an Anglican. He was later to reject Christianity altogether and gained notoriety as one of the instigators behind the cattle-killing movement. But that is another story altogether.

A little over a year ago I organised a field trip for the senior music students of the school where I was teaching in Grahamstown, South Africa. The destination was St Matthew’s Mission, Keiskammahoek where we were to attend a Sunday morning church service. The objective of the excursion was to expose...
the students to a style of worship and music completely different from that to which they were accustomed. The service began as Matins or Morning Prayer, but with the arrival of the priest 40 minutes after the scheduled start, the service was abruptly transformed into a Eucharist and was conducted entirely in the vernacular, isiXhosa. The most striking moment for me was when the priest intoned (in isiXhosa) the *Sursum Corda*: it was sung unmistakably to the Merbecke setting of the Holy Communion. But it was not Merbecke as it would be heard in an English parish church setting. And so many other things suddenly became apparent. For instance, the psalms and *credo* were sung to pointed settings and the final hymn was sung to Charles Wood’s harmonisation of *This Joyful Eastertide*.

The use of English liturgical music is a salient feature of contemporary Anglican worship in the Eastern Cape: any one from England who attends a church service will instantly recognise many of the melodies.

Much has been written by historians and academics about life at Anglican mission stations during the 19th century, but very little of this research has concentrated on the music making. My research will be concerned with the early musical history of the Anglican missions in the Eastern Cape (what form the music making took and the people responsible for it) and how it is still manifest in contemporary church music making.

The Inter-Varsity Folk Dance Festival
25–27 February 2011
Bristol
Gavin Skinner

The Inter-Varsity Folk Dance Festival is the UK’s national student folk festival, and the country’s longest-running folk festival. IVFDF (pronounced IV-DIV) has been held at a different university each year since the first one in Leeds in 1951; in 2011 it returns to Bristol for the first time since 1957, to celebrate the festival’s 60th Anniversary. Although it is aimed at students, it has become one of the most eagerly anticipated annual folk-dance events in the country for energetic dancers of all backgrounds. The festival is run by and for members of University Folk Dance Clubs from across the nation, but there is an open invitation to everyone, whether student or non-student, dance enthusiast or beginner, to meet up somewhere different once a year and enjoy a packed weekend of music and dancing, ceilidhs, workshops, sessions, dance displays, a morris tour around the city streets, and more!

The festival will be based at the University of Bristol Students’ Union in Queen’s Road, Clifton, and will take place from 25 to 27 February 2011.

Bristol University has had some form of folk dance club or society since the summer of 1949. This date is linked to the arrival of a new physical education lecturer at the university called Jack Williams, who had discovered the English Folk Dance and Song Society while he was at teacher training college. At around this time EFDSS had just published the first in their series of Community Dance Manuals, which described a number of traditional dances from across the country; and popularity of these books led to a ‘square dance boom’ among the post-war generation.

In October 1951 Jack Williams founded The Bristol University Morris & Long-Swords Men, beginning one of the country’s longest traditions of university-based morris dancing, which has continued in various guises until today. By 1961 none of the original morris team was a student at Bristol University, and Jack decided with the agreement of all to rename the team “The Bristol Morris Men”. This side is still flourishing and will be celebrating their 60th anniversary later this year.

In 1981, a subsequent Bristol University Morris Men side joined forces with members of the women’s side, Whiteladies Morris, who also practised at the University Union, to form a new, mixed morris dance side. The first public appearance in the spring of 1981 was at a Rag Ball, hence the new side’s name, Rag Morris. The decision to dress as a Border side in tattercoats, while continuing to dance mainly Cotswold
CHOMBEC News

On Saturday afternoon, there will be a display of ceilidh with The Molecatchers, showcasing dance displays and demonstrations from university dance teams from all over the country. At the same time, Rag Morris, Bristol Morris Men and over twenty of the finest morris dance sides from across the land will descend on Bristol City Centre to dance and perform to entertain the public.

On Saturday evening the English Ceilidh will be led by festival favourites Ticked Pink, while in other parts of the building there will also be a contra dance with The Bristol Players and a Scottish dance with The Dalriada Scottish Country Dance Band. Meanwhile, in the Winston Theatre, IVFDF and Bristol Folk Festival join forces to present the short-list of 5 acts in the inaugural Isambard Nu-Folk Award concert.

On both Saturday and Sunday morning, there will be an opportunity to take part in workshops covering a wide range of dance styles such as Morris, Rapper Sword, Scottish, Irish, and Appalachian. A series of talks, displays and films on a variety of folk music, song and dance-related subjects covering a century of folk dancing, from Cecil Sharp to Eceilidh, and 60 years of IVFDF and folk dancing at Bristol University will also be a part of the festival proceedings.

Weekend festival passes are now available to purchase online, costing £18 for students and concessions, or £28 for non-students. Day tickets and evening tickets are also available.

IVFDF Bristol 2011 are proud to announce festival sponsorship from the English Folk Dance and Song Society, The University of Bristol Alumni Foundation and Butcombe Brewery. Media sponsors are Roots magazine, the programme sponsors are Hobgoblin Music and the Scottish Dance is supported by the Royal Scottish Country Dance Society.

To find out more and to purchase tickets, visit: http://www.IVFDF2011.org

The IVFDF Folk Dance Festival launch barn dance in October 2010 (photograph courtesy of Richard Vigars)

Several members of Bristol Morris Men and Rag Morris now perform for other morris and folk dance sides in Bristol, including a dynamic new mixed performance side, Nonesuch Morris. Members of all three sides together are helping to organise IVFDF Bristol 2011, including the festival president, Phil Bassindale. Phil is a final-year chemistry student at Bristol University who performs with both Nonesuch Morris and Bristol Morris Men. He is also making a name for himself as a ceilidh dance-caller at festivals across the country and will be in charge of the opening night ceilidh at the Inter-Varsity Folk Dance Festival with youthful Sheffield band Trinculo.

The weekend will also feature a packed schedule of large and small events to suit dance enthusiasts of all abilities. Friday evening also includes a French Bal with The Buzzniks and an evening concert with The Jim Moray Band.

CHOMBEC’s current corresponding members are:

- Yu Lee An (University of Canterbury, Christchurch, New Zealand)
- Richard Barnard (City of Bath)
- Kate Bowan (Australian National University, Canberra)
- Suzanne Cole (University of Melbourne)
- Alisabeth Concord (Victoria BC, Canada)
- Morag Grant (Scotland)
- Roe-Min Kok (McGill University, Montreal)
- Karl Kroeger (USA)
- Stephanus Muller (DOMUS, Stellenbosch, South Africa)
- Paul Watt (Monash University, Melbourne)
- Susan Wollenberg (University of Oxford)
- Litong Zhu (People’s Republic of China)

If you would like to enhance CHOMBEC’s representation by becoming a corresponding member for your base in Britain or overseas, please contact the editor. The duties are pleasant: to report from time to time on yourself, your background and work, your environment, your colleagues, and events in your part of the world in relation to their ‘British world’ history or identity.
SPECIAL BOOK OFFER

We are delighted to be able to continue to offer increasingly rare copies of the biography of the extraordinary Bristol-born composer,

**Robert Lucas Pearsall**

the 'compleat gentleman' and

**his music (1795–1856)**

Written by the musicologist Edgar Hunt in 1977, the book is a formal study of Pearsall’s life, tracing from his roots in Bristol and following his remarkable progress through Germany and on to Switzerland. There he set up home in a magnificent castle on the shores of the Bodensee, and yet through all of his travelling life, he studied, wrote, and composed. Hunt’s work remains the only published biography of this remarkable man.

We offer them for sale at £7.50 each. Secure your order with a cheque payable to the University of Bristol, adding £2.50 for each copy that needs to be mailed. (Copies will be sent surface mail to territories beyond Europe.) Proceeds will offset CHOMBEC’s general expenditure. Send your cheque and order to CHOMBEC, Department of Music, University of Bristol, Victoria Rooms, Queens Road, Bristol BS8 1SA, UK.
CHOMBEC is delighted to announce the publication by the University of Illinois Press of

Music and the Wesleys

Edited by Nicholas Temperley and Stephen Banfield

This is CHOMBEC’s first major publication, arising from the 2007 CHOMBEC conference, ‘Music, Cultural History and the Wesleys’

Providing new insight into the Wesley family, the fundamental importance of music in the development of Methodism, and the history of art music in Britain, Music and the Wesleys examines more than 150 years of a rich music-making tradition in England. John Wesley and his brother Charles, founders of the Methodist movement, considered music to be a vital part of religion, while Charles’s sons Charles and Samuel and grandson Samuel Sebastian were among the most important English composers of their time.

This book explores the conflicts faced by the Wesleys but also celebrates their triumphs: John’s determination to elevate the singing of his flock; the poetry of Charles’s hymns and their musical treatment in both Britain and America; the controversial family concerts by which Charles launched his sons on their careers; the prolific output of Charles the younger; Samuel’s range and rugged individuality as a composer; the oracular boldness of Sebastian’s religious music and its reception around the English-speaking world. Exploring British concert life, sacred music forms, and hymnology, the contributors analyze the political, cultural, and social history of the Wesleys’ enormous influence on English culture and religious practices.

Contributors are Stephen Banfield, Jonathan Barry, Martin V. Clarke, Sally Drage, Peter S. Forsaith, Peter Holman, Peter Horton, Robin A. Leaver, Alyson McLamore, Geoffrey C. Moore, John Nightingale, Philip Olleson, Nicholas Temperley, J. R. Watson, Anne Bagnall Yardley, and Carlton R. Young
Don’t Forget To Keep Up With News And Events On CHOMBEC’s Website, Updated Regularly!!

www.bristol.ac.uk/chombec

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

Events listed in boxes are organised by, or with, CHOMBEC


2 March 2011 CHOMBEC Lecture: Yvette Staelens, ‘The Singing Landscape – meet the ancestors’ Victoria Rooms, Bristol. 5.15pm. Admission free.

10 March 2011 The Genius of Percy Grainger. Concert of works by Grainger performed by the Choeur de Radio France, with David Selig and Maciej Pikulski (pianos and harmonium), conducted by Graham O’Reilly. 8.30pm, Basilica of St Clotilde, Paris.


26 March 2011 Bristol University Symphony Orchestra and Choral Society: Elgar, The Black Knight; Mahler, Das Klagende Lied. Victoria Rooms, Bristol. 7.30pm. Tickets available in person from the Victoria Rooms, or credit card bookings on 0117 331 4044.


May 2011 The English Music Festival. Annual programme of music held in various venues in Oxfordshire towards the end of May. Programme to be announced. http://wwwenglishmusicfestival.org.uk

21 – 24 July 2011 Eighth Biennial Music in Nineteenth-Century Britain Conference. Queen’s University, Belfast. Details to follow.