Research by doctoral candidates at the University of Southampton is shedding new light on music at Killerton House, near Broadclyst, in Devon. Their work forms part of a larger project on domestic music making in Georgian Britain, led by Southampton's Professor Jeanice Brooks. Collaborative doctoral awards funded by the Arts & Humanities Research Council and the National Trust have funded the work of two students, Penelope Cave and Leena Rana, who started work in the house in January 2010.

Killerton House became the home of Sir Thomas Dyke Acland, 10th Baronet (1787–1871) and his new bride Lydia Elizabeth Acland, née Hoare (1786–1856), in 1808. Since its construction in the late 17th century, Killerton had never been the main home for the family, even after Sir Thomas Acland, 7th Baronet, began improvements to the old-fashioned building in the 1770s. Initially, he hired Samuel Wyatt to build him a new and imposing neoclassical mansion, but this plan never materialised. The smaller house that stands today, intended to serve until the grander project was complete, was the work of architect John Johnson. After twenty-three years' neglect by two generations, the house became dilapidated and needed extensive repair and refurbishment to accommodate newlyweds Thomas and Lydia. Thomas's mother took charge of the interior, making the house habitable and spacious for the couple and their possessions, while gardener John Veitch redesigned the landscape.

Lydia brought with her to her new home the music books she had collected, practised and performed from as a girl, and which she continued to collect and perform into her fifties. Her 1802 Broadwood piano also made the move from her parental home in Mitcham Grove to Killerton. Penelope Cave has tracked down original sales records for the instrument in the Broadwood archive, firmly establishing the provenance of the piano, which is among the earliest six-octave Broadwood grands extant today. The house also contains a chamber organ completed in 1809 (see main illustration), commissioned as a wedding gift by Lydia Acland's father. Husband Sir Thomas, a liberal MP, was a keen singer, and subscribed to the Devon Glee Club, amongst many other political, musical and charitable societies. Music making was an important and intimate family activity for the Aclands, as the Henry Singleton painting still in the house—which features Thomas
singing and Lydia accompanying him on her Broadwood piano while their first child plays games beside them—reveals.

There are about eighty music books in the Killerton collection in manuscript and print, including vocal, keyboard, instrumental pieces and Samuel Arnold’s complete edition of Handel’s works. Though the bulk of them belonged to Lydia, there are also books acquired by other family members, such as her daughter, son and daughters-in-law. The collection betrays a broad taste in music, from an interest in the older repertoire of Handel and Purcell to Italian opera, ‘Celtic’ songs, English glees, keyboard sonatas, concertos and arrangements. Pieces by international figures such as Mozart, Beethoven, Haydn, and Dussek appear amid works by English composers such as James Hook and Charles Dibden. Handwritten ornamentation and other performance directions on both keyboard and vocal music reveal a wealth of information on contemporary performance practice.

To understand the part that music played in the family’s lives, Leena and Penelope have investigated not only the house collection but family papers in the Devon Record Office and other archives. Account books, diaries, sketches, and letters, as well as prayers and poems by Thomas Acland, are a fount of information about the family’s travels, which included buying and boarding a schooner complete with its own piano, and musical tourism during the Congress of Vienna; their Christian faith and the many charities they supported; their purchases of contemporary novels, paintings, and furnishings; and the people they knew, both the local landed gentry and important national figures such as abolitionist William Wilberforce and moralist Hannah More, who were friends of Lydia’s family.

The collaborative doctoral award project called for a performer who is familiar with repertoire from this period, to make recordings and give concerts in addition to writing a thesis. Penelope Cave, an established performer and teacher of the harpsichord, and a specialist in early English piano music, is concentrating on the way the piano was taught and used within the English country house. She is using the collection to inform her work on the repertoire used by Lady Acland and her children as a case study to complement that concentrating on Lydia’s contemporary Elizabeth Egerton and her family at Tatton Park in Cheshire.

Leena Rana has a first class honours degree in Music and an MA with distinction in Eighteenth-Century Studies, both from the University of Southampton. She is investigating the vocal music that Lydia collected at Killerton, as well as Elizabeth Egerton’s collection at Tatton Park. Leena is examining the role music played in the construction of landed elite identity by placing the songs in broader social, cultural, religious and political contexts. Her work is an interdisciplinary study that delves into topics such as gender studies, architectural history, music aesthetics, philosophy and social history. In addition to researching and writing their theses, Leena and Penelope regularly give talks to National Trust Members at Killerton House and Tatton Park about discoveries so far, and in the future will be putting on exhibitions and assisting master classes at the houses.

The University of Bristol Alumni Foundation has awarded a grant of £600 to Emma Rowland whose area of research is the cultural value of the 18th-century ball. Emma, who is working with both the music and drama departments towards her PhD, will use the grant to pay for a Practice as Research project which will form the final chapter of her thesis. The project is to reconstruct a number of 18th-century country dances from the extant dance-manual sources in the Bristol University Special Collections, and to stage a Georgian ball at the Victoria Rooms, where the dances will be put into practice. Shortly, Emma will be advertising for volunteers from the student body and local community to take part in this unique project.

Since the inception of the ‘Landmarks’ series in 2002/3, Ashgate Press has published approximately one volume a year devoted to the detailed study of a single work (or a cohesive group of works), its historical context and its reception. The series itself was devised by Wyndham Thomas (formerly Senior Lecturer and Head of the Bristol Department of Music from 1990–2001) who still serves as General Editor in addition to contributing a book on Robert Saxton’s opera, Caritas, due to be published later in 2012. Indeed, the series has a
significant Bristol identity in that its list of authors includes three former members of staff as well as Saxton (Lecturer, 1984–85), subject of the most recent book.

However, the cultural scope of the series is by no means parochial. Acclaimed volumes on Andriessen, Kurtag and Shostakovich rub shoulders with studies of Nicholas Maw, Jonathan Harvey and Bernstein—each accompanied by an appropriate CD, often of a rare recording. As the series moves into its second decade, the number of volumes that might be of particular interest to members of CHOMBEC increases accordingly. In particular, Jonathan Cross’s outstanding study of Birtwistle’s Orpheus represents a most valuable addition to scholarly opera-analysis, and there is every reason to expect great things of Fiona Richards’s book on Sculthorpe’s Irkanda IV (forthcoming in 2012).

The aim of the ‘Landmarks’ series is to explore a wide range of musical idioms since the death of Schoenberg. It draws both on the experience of established scholars and the recent research of young academics. Its target readership is inclusive rather than exclusive. All the published volumes are accessible in the Bristol University Library where an exhibition of Robert Saxton scores (kindly donated by Chester/Novello and the University of York Press) will accompany the launch of the Caritas book later this year.

Wyndham Thomas

Australian Conference

Esmeralda Rocha

The 34th Annual Conference of the Musicological Society of Australia (MSA) took place at the University of Western Australia from 30 November to 3 December 2011. There was a record number of delegates and presenters (265 and 185 respectively) who came from 29 countries, including America, Canada, UK, Ireland, New Zealand, Germany, Austria, Poland, Italy, Greece, Slovenia, Turkey, Iran, Singapore, Hong Kong, China, Japan, Sri Lanka, Indonesia, Ghana, South Africa and (of course) Australia. The conference got off to a great start with keynote papers by Nicholas Cook (Cambridge) and Andrew Lawrence-King (Royal Danish Academy of Music, Copenhagen); these fine scholars were then followed by approximately one hundred and fifty papers, each of which addressed the conference’s theme, ‘The Power of Music’, from a unique perspective. The approaches ranged from music cognition and therapy, to the power of music to undermine or support regimes and monarchs, to the role of music in society, art, school, family, religion and community. Indeed, every imaginable aspect of music’s power was covered. It was good to see several CHOMBEC members presented including, Sue Cole (University of Melbourne), Alisabeth Concord (University of Victoria, Canada), Anne-Marie Forbes (University of Tasmania), Mary Ingraham (University of Alberta) Esmeralda Rocha (University of Western Australia), and Paul Watt (Monash University), who between them discussed music in London, Somerset, Canada, India, and Venice. The MSA looks forward to seeing even more CHOMBEC friends at its 35th Annual Conference at Australian National University (ANU) in Canberra in September 2012.

EJ Moeran Second Symphony

Article and Score

Fabian Huss

At the time of his death, EJ Moeran (1894–1950) had been working on his Second Symphony at various times for over a decade. A number of distinct, separate versions appear to have been attempted, but only one incomplete short score manuscript survives, donated by Moeran’s widow, Peers Coetmore, to the Victorian College of the Arts, Melbourne (now part of the University of Melbourne).

I have recently transcribed this manuscript, along with some of the more substantial and interesting sketches found on the reverse sides of several manuscript pages, with extensive annotations and commentary. The score is unwieldy, and almost illegible in places (it is often unclear); in undertaking this work I wanted to make it more easily accessible to scholars. The score and accompanying article are published in the Journal of the Society for Musicology in Ireland, an open-access online journal, with both article and score available for download:


or via

www.musicologyireland.com

My commentary and annotations discuss the manuscript and musical material, as well as reconsidering some issues surrounding Moeran’s work on the symphony. These include the crucial question of...
what level of completion the Melbourne manuscript represents and whether it was the version Moeran was working on before his death in December 1950 (I argue that it almost certainly was), as well as possible reasons for the composer’s difficulties in completing the work. In doing so, I reconsider the timeline of Moeran’s work on the symphony—long overdue—and the confusion around his progress in the final years and months of his life, and the fate of different versions and manuscripts of the work.

It appears that Moeran had destroyed substantial portions of the manuscript by the time he moved to Ireland in early 1950, where he intended to rewrite the work. It therefore seems likely that the surviving manuscript represents material that he was reasonably satisfied with and intended to use as the basis for his renewed attempt to complete the symphony. It may also be that the manuscript combines material from several earlier attempts. Different sections of the manuscript represent different levels of completion, and it is unclear precisely how much rewriting he envisaged—for instance, the first section seems relatively complete, with scoring indications, and this seems to be the part of the work with which he was most satisfied. Other parts are bare and incomplete, and it is not clear how he might have proceeded. The most significant ‘missing piece’ is the last portion (that is, the ‘finale’ section of what was obviously intended as a one-movement symphony), and Moeran unfortunately left no indications what he might have intended. In my commentary I consider some of the likely options, based on precedents from his mature output (there are a number of potentially useful comparisons, with works such as the Violin and Cello Concertos and Sinfonietta).

The publication ties in nicely with Martin Yates’s conjectural completion of the work, recently released (as ‘Sketches for Symphony No.2 in E flat’) on Dutton.

The new Theatre Histories / Music Histories seminar series was launched in November 2011 and is led by Dr Catherine Hindson (Drama) and Professor Stephen Banfield (Music). The series will be present an on-going series of papers, workshops and events that demonstrate and engage with music and theatre’s entwined histories, on and off the stage. From musical theatre and incidental music to strolling players, amateur performances, circus parades, local fetes and festivals and collaborations between theatre and music practitioners, the series will address why it matters what performances sounded like and why it matters what spectators saw as they listened to a performance’s soundtrack.

The University’s Mander & Mitchenson Collection, discussed in CN11, is now in place and in use. Dr Catherine Hindson will be working on the collection throughout 2012 to identify strategic areas and approaches for funded research projects, which will include PhD and postdoctoral topics. The new interdepartmental seminar series aims to create additional interest in the collection. The second seminar in the series, on Rodgers and Hart’s English productions, was given on 7 February by Dr Dominic Symonds of the University of Portsmouth. Friends of CHOMBEC will be alerted to the third and fourth seminars, later in the spring, of which the third will be about seaside troupes (Dr Jane Milling, University of Exeter) and the fourth an afternoon workshop led by PhD students and postdoctoral researchers from both departments.

The Fifth English Music Festival took place in May in Dorchester-on-Thames, Oxfordshire. The Festival opened with a talk by William Sitwell (grandson of Sacheverell Sitwell) and Hubert Foss’s daughter, Diana Sparkes, before the official launch of EM Records and the opening concert in Dorchester Abbey. Ben Palmer conducted the Orchestra of St Paul’s in a programme of Jerusalem, Capel Bond’s Trumpet Concerto, and Warlock’s The Curlew, while EMF regular David Owen Norris sparked in Lambert’s Piano Concerto for Nine Instruments. The programme was rounded off by William Sitwell and Brian Kay’s effervescent rendition of Walton’s Facade.

Saturday’s events opened with the Syred Consort, again with Ben Palmer. The programme consisted of Robin Milford’s Songs of Escape, Finzi’s Seven Poems of Robert Bridges, Rawsthorne’s Four Seasonal Songs, Haydn Wood’s The Phynodderee and This Quiet Night, and concluded with Four Part Songs by Holst. It is hoped that this beautiful programme will be issued on an EM Records disc in due course. At Radley College, the afternoon concert featured music by Britten, Bax, Bliss, Farnaby, Purcell, Elgar, Byrd and Malcolm Arnold, given by Cathedral Brass, a group of talented youngsters from Wells Cathedral School. Back in
Dorchester, Andrew Neill’s talk on ‘An infinite variety of things: Elgar’s Second Symphony – disappointment and triumph’ was followed by the ESO, conducted by John Andrews, opening with Delius’s On Hearing the First Cuckoo in Spring and Summer Night on the River. Britten’s Sword in the Stone preceded the gorgeous English Idyll by Edgar Bainton, James Rutherford superb in the baritone role. John Pickard’s The Burning of the Leaves closed the first half and was enthusiastically received. The second half featured Sullivan’s (rather Mendelssohnian – and no worse for it!) incidental music to Macbeth, with Paul Guinery narrating. We then welcomed Joglaresa back for their third appearance at the EMF—this year’s title being Lullay, mi childe.

On Sunday morning the Bridge Quartet were joined by Michael Dussek for two interesting and attractive works that thoroughly deserved an airing, Norman O’Neill’s Piano Quintet and Stanford’s String Quartet No.3; Elgar’s Piano Quintet took up the second half. The second recital featured Danny Driver’s impressive rendition of York Bowen’s spectacular Piano Sonata No.5, a selection of Bowen’s Preludes, and Benjamin Dale’s epic Piano Sonata. Back in Dorchester Village Hall, Fabian Huss gave a talk on ‘Directions in British Music of the 1920s—Walton, Bliss, Bridge and Others’.

The Sunday evening concert featured music by previous Directors of Music of St Paul’s Girls’ School, commencing with Vaughan Williams’s Festival Te Deum, followed by Holst part-songs, while John Gardner’s Sinfonia Piccola preceded Holst’s Brook Green Suite, Nunc Dimittis and the exquisite Two Psalms. More Gardner (O Clap Your Hands) preceded Howells’s English Mass. Sunday’s late night event was something slightly different—jazz improvisations on works by Delius, Finzi, Walton, Ireland and Vaughan Williams from the Avalon Trio—and was well received. The first recital of the last day, with Rupert Luck and Matthew Rickard, comprised the first performance of a new edition (by Paul Spicer) of Howells’s impressive second Violin Sonata, Lionel Sainsbury’s Mirage, Paul Carr’s Sonatina, and concluded with the world première of Ivor Gurney’s substantial Violin Sonata in E flat. An interesting programme excellently played. Oxford Liedertafel gave the afternoon concert in All Saints Church, Sutton Courtenay—a programme based around Shakespeare-inspired works, and music of Shakespeare’s day, ranging from Tallis and Byrd to Macfarren and Vaughan Williams. Back in Dorchester afterwards, the launch of a new Albion Records disc of Vaughan Williams’s Garden of Proserpine was followed by the highlight concert of the Festival (broadcast live on Radio 3), with the Bournemouth Symphony Orchestra conducted by David Hill. Vaughan Williams’s Five Variants on Dives and Lazarus opened the concert, followed by Delius’s Walk to the Paradise Garden. York Bowen’s Rhapsody saw Raphael Wallfisch join the BSO as soloist, and after the interval, Holst’s Egdon Heath preceded the world première of Vaughan Williams’s first large-scale work, The Garden of Proserpine. The Joyful Company of Singers and soprano Jane Irwin joined the BSO here, giving a superb performance.

Research Report

‘A Gem of Purest Ray Serene’ Exploring the sonata for Piano and Violin of Arthur Bliss

Rupert Luck

The Anderson Room, Cambridge University Library. It is here that the manuscript of the Sonata for Piano and Violin by Arthur Bliss has been quietly stored for many years, its existence previously known only to a few; and it was here, on 24 March this year, and overlooked by a bronze bust of the composer, that I had the tremendous privilege of examining the manuscript with a view to editing the work for performance, subsequent recording, and possible publication.

It is not known exactly when this work was composed; but it is an early composition, and a putative date of 1914, or thereabouts, has been advanced. Unlike several of Bliss’s early works, the Sonata was not destroyed, neither was it formally withdrawn; but it was never published, nor is there any record of a public performance during the composer’s lifetime. However, the manuscript itself does show signs that the piece was played through, probably several times: the edges of the paper show considerable wear, and the lower right-hand corner of each page is ‘dog-eared’—a process beloved by all musicians in order to facilitate page-turns. It may be supposed that, as a result of these trials, Bliss became discontented with certain parts of the work, as three extensive passages are crossed through with pencil lines, evidently with the intention that they should be substituted by revisions. With the recent discovery of the manuscript pages containing these revisions, it became clear that Bliss had, in fact, completed the work to his satisfaction; and, as a result, the Bliss Trust made the decision to allow me sight of the autograph in order that the work’s quality and its suitability for public performance might be assessed.

My first task was to piece together both original and amendments. The pencil lines in the original version are carefully drawn: there is no ambiguity regarding the extent of the passages intended for deletion. What was not as immediately apparent was the precise delineation of the revisions: they are written continuously, with no indication of the beginning or end of each section; neither is there any form of labelling to signal substitution. Fortunately, however, the musical contents clarify these questions. Ex.1 shows the end of the first revision compared with the last bar of the first deleted section of the original; whilst Table 1 reproduces my working copy showing the equation of each deleted passage with the corresponding revision.
Ex.1: the last bar of the first revision (corresponding to bar 73 of the edition) compared with the last bar of the first deleted section of the original

The Sonata is cast in a single movement (the given title is Bliss’s own) and is a tautly-constructed argument in which six closely-integrated themes are presented within a highly dramatic, almost theatrical context. Ex.2 reproduces the themes as they appear upon their first occurrence; and the formal structure of the work is shown in Table 2. As may be seen from this summary, the Sonata has a four-part structure, its constituent parts loosely corresponding to the Exposition, Development, Recapitulation, and Coda of ‘conventional’ Sonata Form. However, I have preferred to avoid the use of such labels in the context of this work, most especially because one of its most dramatic features is its concentrated nature: the process of continuous development which informs the entire work splinters melodic, harmonic and rhythmic figures and uses them, sometimes in isolation as secondary elements, but more often as the building-blocks for subsequent themes. In this, the Sonata pre-empts the ‘Theme and Cadenza’ for Violin and Orchestra of 1947, in which the opening four-bar phrase undergoes constant transformation, the process of which is both initiated and, later, commented upon by the solo instrument.

Ex.2: the six thematic elements of the Sonata

Table 1: indicating the pagination in the manuscript of the deleted passages and their equation with the separately-written revised passages:

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<thead>
<tr>
<th>Original</th>
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<th>Revisions</th>
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<tr>
<td>1, 2, 3, 4, 5, 6</td>
<td>1, 2, 3, 4, 5, 6</td>
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</tr>
<tr>
<td>13</td>
<td>7</td>
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<td>14, 15</td>
<td>8</td>
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</table>
The revised version differs from the original in several important respects. Contrary to what might be expected, given composers’ tendencies to pare down their works upon revision, the revised version is, in fact, slightly longer than the original (201 bars, as opposed to 193 bars); and, of course, this means that the net length of the individual revisions is longer than the passages they replace. This is, however, a rather crude yardstick by which to compare the Sonata’s two versions: of far more interest is the fact that Bliss proportions his material differently upon revision, with stronger, more dramatic and more convincing links between the formal sections. For instance, compare the transition from the second subject to the third of the original:

*Ex.3: bars 28 to 29 of the original version*

with that of the revised version:

*Ex.4: bars 28 to 30 of the revised version*
and note particularly that, in the latter, continuing the chromatic descent of the bass line to B-flat allows an implied dominant seventh (in third inversion) of F major, the ensuing A major chord thus thwarting the expected resolution and highlighting and colouring the new section much more effectively than is afforded by the silence in the piano part and the harmonic disjunction of Ex.3.

Ex.5: bars 127 to 129 of the original version

Ex.6: bars 134 to 136 of the revised version

Texturally, too, the revised version is more persuasive. Examples 5 and 6 show bars 127 to 129 of the original version and bars 134 to 136 of the revised version respectively. The two passages are, of course, parallel; but the more compelling nature of Ex.6 is immediately obvious: the inner voice of the piano right hand moves in quavers to strengthens the declamatory character of bar 135; the momentary silence of the violin at the end of bar 134 serves at once to highlight the piano part and to make its own semiquavers in bar 135 more striking. The altered registration of the piano part in this bar also contributes more fully to this effect; and the acciaccature add a rumbustious swagger that enhances the carefree daring of the violin’s descending scale.

Red-blooded, long-lined, finely-arched themes; an opulent, though never intrusive, texture; a strikingly imaginative harmonic landscape; and a poetically-intense treatment of material – all these combine to make the Sonata a truly memorable work and a wonderful discovery. At a private performance of the work given at the Royal College of Music on 29 April 2010 by me and the pianist Matthew Rickard, it was unanimously agreed by the Trustees of the Bliss Trust that the revised version of the Sonata for Piano and Violin should enter the public arena; and the premiere performance was given by the same artists at the English Music Festival, in the marvellously atmospheric 12th-century Abbey of Dorchester-on-Thames, on 29 May that same year. The work was recorded in August 2010 for EM Records, the recording arm of the Festival, and the CD was released in March 2011 to widespread critical acclaim.

Rupert Luck and Matthew Rickard

The recording of the Sonata for Piano and Violin by Arthur Bliss, with Rupert Luck (violin) and Matthew Rickard (piano), is available from directly from EM Records and from retailers: the disc also includes the premiere recording of the Sonata in A major by Henry Walford Davies and the opulent Sonata in E minor by Edwin York Bowen. The CD (EMR CD001) may be purchased online directly from EM Records at www.englishmusicfestival.org.uk/emrcd001purchase.html.
From Our Corresponding Members

1: Libby Concord
News from British Columbia

From Cabot Tower in Bristol, England to Cabot Tower in St. John’s, Newfoundland, this year I feel that I have come full circle. I completed my MA in 2008 in Bristol, the point of origin for John Cabot’s late 15th-century transatlantic expedition. This July I took part in the joint 41st World Conference of the International Council for Traditional Music (ICTM) and the Annual Canadian Society for Traditional Music (CSTM) Conference in St. John’s, Cabot’s landing place in the New World. This amazing conference was held at Memorial University and spanned an entire week, bringing scholars in a variety of music related disciplines together from across the globe. One attendee that I was particularly glad to run into was Muriel Smith, a fellow presenter from the 2010 CHOMBEC conference ‘Worlds to Conquer: The Travelling Virtuoso in the Long 19th Century.’ At the conference in St. John’s, Muriel gave a paper entitled, ‘The Polish Folk Ensembles of Winnipeg: Rooted in Tradition, Shaped by Atlantic Cultural Currents.’ I hope that other CHOMBEC members were able to participate in this fascinating event as well! The next ICTM World Conference is scheduled to take place at the Shanghai Conservatory of Music in Shanghai, China from 11-17 July, 2013. CSTM will meet next at Ryerson University in Toronto, Ontario from 11-13 May, 2012.

This December I was lucky enough to give a paper at the 34th Annual Conference of the Musicological Society of Australia at the University of Western Australia in Perth. (For a fuller report of the event, see Esmeralda Rocha’s article in this same issue.) What struck me most strongly about this conference were the similarities between different outposts of the British Empire. For example, although they are thousands of miles apart, Australia and British Columbia have strikingly analogous stories of colonisation and musical production. My presentation, ‘Victoria’s Sacred Spaces: Musical Events and the Shaping of Community in a Late-Nineteenth-Century Canadian Frontier Town’, was just one of many papers addressing the complex nature of the relationship between the British metropole, its music, and its empire. I left this Australian conference with many new contacts and high hopes for the future of the field of musical British Empire studies.

I realise that as I come to the end of my report that is ostensibly supposed to be about British Columbia, I have said very little about the happenings in Canada’s sixth province. Although I do not feel that I have much to say at the moment, I expect great things to come out of the next few years. The city of Victoria, and many of British Columbia’s sacred buildings, are about to celebrate their 150th anniversaries in 2012 or 2013, prompting a renewed interest in the musical history of our community and its connection with the British colonial project. On a similar note, the University of Victoria will observe their 50th anniversary between September 2012 and June 2013. Also in 2013, the University of Victoria will host the Annual Conference of the Canadian University Music Society, as well as the Pacific Northwest Graduate Student Conference. Stay tuned for more interesting events coming out of British Columbia in the very near future!

2: Morag J Grant
Dr Kenneth Elliott (1929-2011)
An Appreciation

It is impossible to understand the extent of Kenneth Elliott’s contribution to our knowledge of music in Scotland without considering the state of research on this subject when he began this life’s work in the 1950s. Even when I was an undergraduate attending Kenneth’s lectures in the early 1990s, there was still a vague, niggling feeling in academic discourse that any art music tradition Scotland has or had played a very definite second fiddle—pardon the pun—to its folk music. Kenneth’s unwavering commitment to the study of the Scottish Spiers and Loggie tradition and his groundbreaking research on the music of the Orcadians, Hebrideans, and Shetlanders, remained a crucial part of my studies. His work was difficult to follow at the time, but in the years since his passing has remained as relevant and necessary as ever. His life’s work is a testament to the value of dedicated research and the importance of preserving the rich musical heritage of Scotland and the British Empire.
music. Perhaps this is why, in the honours course on music historiography, Kenneth set us an essay with the title ‘Myth and reality in Scottish histories of music’, thereby instilling in us that sense of scepticism which is good armour indeed for dealing with the various re-workings of surmise and legend that, for too long, called themselves histories of Scottish music and which generally succeeded in painting a picture that did justice to few of Scotland’s repertoires and even fewer of her people.

In removing the veneer from these romanticised depictions of Scotland’s music, and in carefully revealing one of the most rich and surprising images to be concealed below - a tradition of polyphonic Church music that, before the Reformation, may well have rivaled any in Europe—Kenneth Elliott’s great contribution was not merely to bring this music and several other related and later repertories back to public attention. For in so doing, he also helped lay the groundwork for a new understanding not just of Scottish music, but of Scottish culture and history in toto. Kenneth’s work was thus nothing less than a musicological counterpart to the Scottish cultural Renaissance of the mid-twentieth century, which also drew its inspiration from the country’s rich artistic life during that earlier Renaissance.

The name of Robert Carver, one of the few composers’ names to have survived from this period, will forever now be linked to that of Kenneth Elliott. It was he who, while a doctoral student at Cambridge, began the work of editing the music of this early 16th-century master and also rediscovering the work of other Scottish composers and musicians of the 16th and 17th centuries. This was a period of tremendous upheaval in Scottish political, social and cultural life, with both the Reformation and the 1603 Union of Crowns having a decisive, in many cases drastic impact on the contexts and institutions of musical culture in Scotland. The fruits of Kenneth’s research were initially published as Volume 15 of Musica Britannica in 1957—to date still the only volume in the series specifically dedicated to Scotland. This and further editions also became the basis for a growing number of performances and recordings of this repertoire.

Kenneth continued his work as an editor, commentator and historian of Scottish music during a long academic career at the Music Department of the University of Glasgow, and collaborated with former Professor Frederick Rimmer on a radio series and accompanying book on the history of music in Scotland. And not only did Kenneth continue this work into his retirement: free from the constraints of essay-marking and harmony tutorials, this latter period is without a doubt the most prolific in terms of his published editions. These began to appear in the series Musica Scotica, of which he was also general editor - the series is dedicated to making the work of earlier Scottish composers and musicians available to a general public, and to promoting more scholarly and critical work on all aspects of music and musical life in Scotland. The breadth of Kenneth’s interests and expertise, not to mention his commitment to bringing forgotten, particularly early Scottish repertoires back to life, can well be seen in the range of completed and planned editions he contributed to the series, which include 16th-century Scottish lute songs, cantatas by Sir John Clerk of Penicuik, and music of the early reformed church. The series was launched in 1996 with a new, complete edition of Carver’s extant works; one of Kenneth’s last publications was the first modern edition of a collection of 17th-century songs.

The Musica Scotica project later blossomed into a regular conference series covering all aspects of music and musical life in Scotland. Kenneth’s avid interest in any and all of the varied topics that have found their way onto Musica Scotica conference programmes was apparent even when, more recently, his failing health did not prevent his attendance and his enthusiastic responses to the fruits of others’ research into Scotland’s musical heritage.

Musica Scotica may well prove to be Kenneth Elliott’s most important material legacy. His true impact, however, lies in his having believed so firmly in Scottish music that such an endeavour could become possible, and in his passing on that fascination and conviction to the rest of us.

Morag J Grant (Georg-August-Universität Göttingen, Germany) is CHOMBEC corresponding member for Scotland.

3: Kate Bowan

**Music and the ‘Civilising’ Mission in the Colonies of Settlement**

Since 2010 I have been working with British historian, Paul Pickering, on a project investigating the many roles music played in the dissemination of radical political ideology and ideas of social reform across the Anglophone world during the long 19th century. Its scope traverses a broad range of political and reform movements from Chartism, the subsequent rise of the Liberal and labour parties, the international trade union movement and late 19th-century socialism to women’s suffrage, the temperance movement, and various strands of free thought, secularism and radical religion. This project, with the provisional title of Sounds of Empire to be published by Manchester University Press, casts its net wide both temporally and geographically looking at how the music and musical practices of these movements travelled to Australia, Canada and New Zealand. An outcome of the research has been to uncover, at the intersection of music and politics, some of the ways in which Empire and more broadly the Anglophone world, operated as an interconnected network, revealing both a transnational and an inter-colonial culture.

One dimension of our project is to explore musical engagements between these types of political and social movements and the indigenous peoples of the colonies of settlement—New Zealand’s Maori people, the Australian Aborigines and the First Nations peoples of Canada. It is this aspect to our research and some of the accompanying questions it raises that is the focus of this short piece.
Our research has uncovered rich material and avenues of investigation. These include, for example, the presence of brass bands in both Maori and First Nations political action; various kinds of choral singing, including Aboriginal choirs and hymn singing by Australian Aborigines as part of lobbying politicians; the singing of Maori women at temperance meetings and the production of Maori-language temperance songbooks which draw upon the same musical repertoire as found in their English counterparts.

At one level these modes of musical production take us back across the oceans to working class Britain and the rational recreation movement. Music, in particular choral singing and brass bands, was central to the movement’s project of social control and improvement, and many reformers in Britain, such as the Reverend H R Haweis, devoted numerous pages to the subject of music and morality, advocating its potential in lifting the working classes out of their situation. Our research reveals that the same musical tools and strategies were used to ‘civilise the savages’ in the colonies as well as at home.

Song was and remains central to the Indigenous cultures of these settler colonies. Song holds and preserves vast bodies of ancient knowledge and also documents and facilitates everyday life. In Aboriginal culture, the knowledge, creation and exchange of song directly affected an individual’s status. It played a role in the Cree leader Big Bear’s organised resistance against European land takeover in the north-west of Canada. Song and recitation punctuates formal Maori meetings in a way not dissimilar to its use in radical political gatherings in Britain. Clearly the inclusion of singing and other forms of music making at formal meetings and its function as part of strategic negotiations would have made sense.

It is important to keep in mind when considering the kinds of musical events detailed in our work, that they occurred in a context of extreme hardship for these Indigenous peoples, who were suffering not only cultural loss, in part through the assimilationist endeavours of missionaries and governments, but also dispossession of their land and massive loss of life through settler violence and associated problems of disease and food shortage. Consequently, the history and historiography of settler colonialism is profoundly fraught and deeply troubled and presents conceptual challenges of considerable complexity to do with agency, appropriation, subversion, assimilation, defiance, adaptation among many others.

Music’s role in cross-cultural encounter and exchange is then not straightforward. As something all cultures do, singing could reach across considerable barriers and play an essential part in the communication between strangers as wonderfully described in Inga Clendinnen’s Dancing With Strangers and Vanessa Agnew’s Enlightenment Orpheus.¹ What happened at the missions however was not a transient exchange but instead part of a consistent and determined programme of cultural dispossession and disempowerment. In some cases missions provided Indigenous people a refuge from settler brutality but at considerable cultural cost. Many missionaries (I should point out here the operation of a mission was determined in very real ways by the personality and outlook of the individual(s) who ran it), sought to eradicate certain cultural practices and supplant them with European culture. Much of the exposure to European music occurred in the mission. The musicality of Indigenous peoples was often cited by missionaries as evidence for their capacity to be ‘civilised’. The singing of hymns particularly was a sign of civilisation—an index of the progress that had been made. It was therefore central to the cultural work of many missionaries.

Despite the evidentiary hurdles—most significantly the one-sided nature of the documentary evidence and consequent danger of ventriloquism—it is the historian’s responsibility to try to reconstruct as far as possible the motivations and experiences of Indigenous people; to ask a range of questions and posit an array of explanations and possible interpretations for their participation in European modes of music making. Why did they do it? What was in it for them? There is evidence to suggest that many indigenous people were actively engaged, and were pragmatic and quick to subvert and adapt these practices to advance their own situations (much as the British working class did with the musical forms of rational recreation). There is also evidence to suggest that they enjoyed it and were interested in it. We should not forget, however, that although there is evidence of Indigenous agency and genuinely productive interpersonal relationships between Europeans and Indigenous people, they occurred within the confines of power structures that were fundamentally unequal, and which served to limit choices, constrain agency, and shape relationships.

We have tried to keep in mind such questions and frameworks in mind when dealing with our research data. They are important for instance when considering the First Nations Bandmaster who composed band music for his players; or the Canadians who, when forbidden by colonial authorities from wearing traditional ceremonial clothing instead wore their band uniforms (to what extent can this decision be understood as defiant?); or the indigenous missionaries who went out to evangelise in different parts of Australia; or the Maori appropriation of Scottish clothing for their brass band performances?

To a certain degree it can be argued that music’s power as a propaganda tool lay in its powers of seduction: it was simply more enjoyable than prayers and religious services. But perhaps its influence can be overstated. For example, Daisy Bates (1863–1951), the extraordinary journalist and anthropologist who lived and worked with Aboriginal people for much of her life, observed after a period spent at the Trappist mission at Beagle Bay in Western Australia that the singing of hymns meant very little to the Aboriginal people. In her opinion, they would have regarded European hymnody as mere ‘patter’, but also knew that the performance of such ‘patter’ was rewarded

forms, song in helping to provide coherence in a changing world.

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Research Students: 11

William Yeates Hurlstone (1876–1906)
Christopher Redwood

It must be more than twenty years ago that I picked up a copy of Five Miniatures for Piano by WY Hurlstone when browsing in a second-hand bookshop. I was then Head of Music at a large Comprehensive School and shortly afterwards, by one of those coincidences that sometimes turn out to have significance, one of my woodwind teachers asked me whether I knew Hurlstone’s Bassoon Sonata. I obtained it and persuaded a bassoonist friend to learn it, with the outcome that we gave a lecture-recital for a small music society to which we belonged.

The story of this very talented musician who died at the age of thirty continued to fascinate me, and I now find myself in retirement working on a doctorate on the young composer whom Stanford regarded as his most talented pupil—around the time that he was with adequate rations. On the other hand, the Hermannsburg Ladies Choir in Central Australia, with its roots as far back as 1887, is still singing Lutheran hymns in their own Arrente language.

A further example we explore in some detail in the book involves Daniel Matthews (1837–1902), a former temperance worker, who founded the Maloga Mission in 1874. In his deputations to various formal bodies in the quest for more funding, Matthews made it a practice to take along Aboriginal converts. On several occasions a small group of male converts called the Aboriginal Missionary Band assisted him in the lobbying of high ranking Sydney politicians. For Matthews, the performance of hymns by the Aboriginal men to these politicians provided proof of the success of his civilising mission. What did it mean for the men themselves to recite and sing to these figures of authority and how did it influence their subsequent interactions with colonial bureaucracy? It is entirely probable that the Aboriginal men’s willingness to do this meant that they had their own agenda. We should always allow for double meanings and the existence of parallel agendas in these instances of cross-cultural encounter. Given the importance of song in their own culture, its use in such a formal context may have made excellent sense to them and mapped in important ways onto their own cultural practices reminding us of the value of assessing equivalences of musical practices between cultures – the ways in which particular behaviours are translated and signify cross-culturally.

Despite the inequity in power relations, there is evidence of genuine affection between Europeans and Indigenous people. One example can be found with the political activist, William Cooper (1861?–1941), who established the Australian Aborigines’ League in the 1930s. Cooper lived on Maloga Mission during the 1880s. Later in life, he remembered Matthews with enormous fondness and made particular mention of the central presence of music at the Mission. Cooper went on to incorporate various kinds of music, exotic and Indigenous, in his own political agitation.

This line of inquiry has taken us into highly complex terrain and we always try to remain sensitive to the many aspects of music’s role in the cultural hegemonic processes of colonialism. Differing types of coercion were used to dissuade Indigenous people from practicing their own rituals and ceremonies, but they were not successful. The fact that Indigenous peoples may have enjoyed and taken up various types of exotic music (as they have continued to do), did not mean that they did not practice their own traditions. The singing of hymns and the creation of brass bands have augmented their musical practice rather than replaced it. The incorporation of other musics into these cultures has resulted in the development of syncretic musical forms and the production of new repertoires of songs, traditional and otherwise. The story of cross-cultural music in these contexts is one of survival and adaptation; of loss and the imposition of control from without, and also of the assertion of agency in very difficult circumstances. In its many

also teaching Holst, Vaughan Williams, Bridge, Ireland and Coleridge-Taylor. His unmarried sister wrote a very brief biography which I have been able to flesh out considerably by painstakingly examining local newspapers and magazines. Hurlstone came from a creative family, although not necessarily a musical one. His grandfather, Frederick Hurlstone, had become wealthy as a celebrated London portrait painter—he painted the opera-singer Maria Malibran—but the composer’s father chose to study medicine. Although qualifying as FRCS, he contracted smallpox from a patient, which affected his sight and prevented him from practising. One of the outcomes of this was that his talented son had to teach the piano while still a teenager, something he hated, in order to support the family.

At the age of seventeen, without any previous instruction in composition, he wrote a Trio for Clarinet, Bassoon and Piano in which he performed at a church musical evening near his Norwood home. Shortly afterwards he showed it to Stanford and was consequently awarded a Scholarship to the Royal College of Music. Other pupils have left accounts of their first tuition with the great teacher, most of which began with a year of technical drudgery. Hurlstone’s first instruction, by contrast, was ‘go away and write a piano concerto’.

His first draft elicited a tirade of the famous Irish contempt, but a week later he began a piano sonata, which met with approval and, although never published, has recently been recorded. It shows the influence of Brahms, the composer he most admired, and also of Chopin, but there are signs of an individual voice emerging as well. Only a handful of works were published in his lifetime, a few more were sponsored by friends after his death, but the majority remain in MS at the RCM.

The requested concerto followed soon after and then a series of orchestral variations. One of these used the subject of the pre-college woodwind trio with the title Variations on an Original Theme, while others are based respectively on Hungarian and Swedish tunes. His favoured medium, however, was chamber music, one of the factors that prevented his becoming either well-known or financially secure. Another Trio for Clarinet, Bassoon and Piano, followed by a Quintet for Flute, Clarinet, Bassoon, Horn and Piano, showed his fondness for wind instruments. With the exception of the Swedish Variations, all the works mentioned above were written while Hurlstone was still at college, yet of a standard ‘far above the average level of students’ compositions’ as The Times put it (3 January 1896).

Thanks to the generosity of Parry his scholarship was extended by a year, after which came the burden of earning a living as a musician. As well as giving piano recitals he was forced to take on the onerous task of conducting local choral and operatic societies, but by far the most successful project was his collaboration with the oboist CW Nightingale in 1899 to launch The Century Concerts, a series of chamber recitals that continued for six winter seasons. These began in various venues to the east side of London, but soon settled in his home town of Croydon. Hurlstone was fortunate in being able to engage former student friends of the standard of Eli Hudson (flute), Charles Draper (clarinet) and Edward Dubrucq (bassoon). When Thomas Beecham formed his first orchestra in 1905 most of them joined, which was one of the reasons for the Century Concerts coming to an end.

The programmes were extremely enterprising, with first performances in England of works by composers, both British and continental, who were considered outstandingly talented at the time. Hurlstone included several of his own compositions, although he was too modest to overdo it. One of them was a splendid Cello Sonata written for the gifted May Mukle, who performed it at Croydon, where the Bassoon Sonata, for Dubrucq, was also premiered. He wrote songs, too, of which some thirty survive.

Beyond those works, he composed a Piano Trio and a Piano Quartet, each of which earned him considerable commendation. He possessed a lighter vein, writing a suite of seven pieces that he called The Magic Mirror, based on Grimm’s tale, more commonly known as Snow White and the Seven Dwarfs. A cantata, Alfred the Great, was less successful. When WW Cobbett launched his competition for a string quartet in phantasy form in 1904, Hurlstone was the first winner. The following year he was appointed to the staff of the Royal College of Music, an achievement that delighted him, but the strain of travelling and also of having to use chalk and blackboard aggravated the bronchial asthma that had plagued him since childhood, and to which he succumbed in the spring of 1906.
Samuel Coleridge-Taylor, a Musical Life
by Jeffrey Green.


Samuel Coleridge-Taylor, the centenary of whose death at the age of 37 falls in 2012, was the most successful black composer of classical music the world has yet produced. That statement could be interrogated from various angles but is likely to hold up from most of them. Not only that, but we need to recognise, as generally we have not, that he was one of the most successful English composers of his time. Of mixed race (father from Sierra Leone, mother English) but strongly African in appearance, he was born illegitimate, as was his mother, yet seems to have suffered little from the potential double prejudice. Brought up in and around Croydon in a modest household run by his blacksmith grandfather, an amateur artisanal musician with a son in the music business, Coleridge-Taylor benefited from local support which saw him as far as the Royal College of Music, where he studied under Stanford, later won a scholarship, and progressed spectacularly. A Three Choirs commission came in 1898 at the age of 23, the premiere of Hiawatha’s Wedding Feast at the RCM following within two months. These were the years in which Elgar also was rising, and the two could be considered running in parallel, with Coleridge-Taylor sometimes ahead, until with the Enigma Variations Elgar won the race. August Jaeger counselled, befriended and promoted them both, and they both enjoyed short but meteoric careers more or less co-extensive with the Edwardian period. Frederick Loudin, a black American choir director resident in Britain, wrote home in 1900 to announce that Coleridge-Taylor had been invited to conduct and compose for the Royal Choral Society, ‘one of the most exclusive and aristocratic musical organizations in the world’; the President, members of Congress, Supreme Court and all state legislatures would have resigned had that happened in the USA, he said (p.85).

Two things really stand out about Coleridge-Taylor, and are brought out for the first time by Jeffrey Green. First, he earnt his living, a decent middle-class one that needed to support a growing and somewhat extended family, as a ‘serious’ composer and conductor, doing relatively little teaching and avoiding the cyclic drudgery that came with an organist’s position or journalism (festival adjudicating something of an exception). Few if any of his contemporaries, certainly not Elgar, managed this without privileged assets, in Elgar’s case marriage. It was hard but creative work, and it paid: at his death his estate was valued at £1,355 (p.211), and there is no serious indication that his reputation was faltering by that time. Second, in contrast with the ‘political mugwumps’ that George Bernard Shaw found most British composers to be, here was one who had to be political, for success brought him to the attention of black activists of various nationalities converging on London at what, for them, was a period of optimism and real achievement (the Oxford Union secretary in 1900 was a builder’s son from British Guiana [p.88]; Battersea was to have a black mayor in 1913). Coleridge-Taylor knew WEB Du Bois if not Booker T Washington, and joined the executive committee of the Pan-African Conference held in London in 1900.

Green’s research data on these two fronts and others are extensive, much-needed, and honestly laid out, which makes his book indispensable. Unfortunately it is badly written and a musical non-starter, which will limit if not sabotage its impact. Still, used rather than read, it provides some powerful tools for reconsidering this unique, lovable, laudable figure whose output, whatever we think of Hiawatha and the salon pieces, includes the fine Violin Concerto, Clarinet Quintet and Variations on an African Air, from different periods of his all too short career, and whose solidarity with the Negro cause has not yet been properly explored and interpreted. The two spirituals he discoursed upon in symphonic works—he was early in doing so—both include the word ‘trouble’ in their titles, and we need to consider why the Overture to Hiawatha is based on one of them. Far from criticising the piece for having nothing to do with the trilogy, as others did (p.98), perhaps this is its point: that he explicitly links the plight of Africa with the ‘colour’ of native America when the ^1→^5 outline of the spiritual’s melody finally turns into the ^1→^5 Hiawatha motif. Make of that what you will. Elgar may possibly have made something of it, ‘cruelly disillusioned’ by the overture as he claimed to be and turning against the composer. But then he was not a political mugwump either.

Stephen Banfield
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