The papers of freelance musicologist and translator Stanley Godman (1916-1966) were recently donated to CHOMBEC by Godman's sister, Mrs Mary Stone of Bristol, as announced in CHOMBEC News 2. A list of the collection’s contents has been completed, and we can now report more fully on the particulars.

The archive’s earliest entry is dated 15 August 1945, a mere four months after the fall of Berlin, and serves as a quiet reminder of the realities of the moment. It is a brief note from A S Collins of the British Museum, responding to an inquiry from Godman (who was living in Bristol at the time). Godman had requested information about a letter by Rainer Maria Rilke in the museum’s collection; Collins replies that the letter, removed during the war for safekeeping, has not yet returned to the museum.

A key item is a small but seminal book which found its way to English-speaking countries thanks to Godman. Two Centuries of Bach: An Account of Changing Taste, by the German musicologist Friedrich Blume (1893-1975), was translated by Godman and published in 1950 by Oxford University Press in observance of the Bach bicentenary year. In this connection Blume was invited to visit England to lecture and meet fellow scholars. As Blume’s translator, Godman had a key role in arranging this event, one of the early threads in re-establishing contact among European musicologists after the disruptions of World War II. Some 48 letters in the archive, to and from such luminaries as Leo Schrade, Alan Frank, Gerald Abraham, Hans Redlich, Jack Westrup and Thurston Dart, attest to Godman’s part in renewing communications across the North Sea.

Godman’s spirit of scholarly inquiry pervades the entire archive. Batches of correspondence, mostly between 1948 and 1958 and usually generated by some line of inquiry Godman is following, cover a wide range of musical interests — the ‘London’ copy of Bach’s Well-Tempered Clavier; Samuel Wesley and early Bach reception in England; barrel organs; and folk tunes. One recognises correspondents: Erik Routley, jovially helping Godman trace a hymn tune (1953); Walter Emery assessing the Göttingen Bach Exhibition as it travels to Florence (1950); Lady Susi Jeans, thanking Godman for his article on barrel organs (1957).

There are four signed letters from Ralph Vaughan Williams (Godman’s half of the correspondence is missing). Godman seems to have written to Vaughan Williams to share some of his folk song articles, and to search for further information related to the genre. Vaughan Williams’s characteristically brief replies refer generally to folk song, recollecting his inclusion of folk songs in the English Hymnal, his folk song lecture of 1912, and folk songs on phonograph cylinders in the possession of the English Folk Dance and Song Society. He mentions also the collectors John and Lucy Broadwood, the singer and bellringer Henry Burstow and the violinist W M Quirke. The first of the four letters is dated 14 January 1955; the fourth, dated 19 August 1958, is among the last Vaughan Williams wrote, a week before his death on 26 August.

Also preserved are offprints and cuttings of 38 articles written by Godman and published in magazines and scholarly journals between 1947 and 1959, and typescripts for another dozen, apparently unpublished. Journal outlets included The Monthly Musical Record, The Musical Times, Musical Opinion, and Music and Letters. Most of the writing...
**Welcome from the Director**

**Stephen Banfield**

CHOMBEC may have mounted only one special event since the last newsletter, but it has been far from quiescent. The Wesleys have continued to dominate my own activities on the Centre's behalf, and I am pleased to announce that a book proposal based on a mixture of our conference material and newly commissioned chapters, *Music and the Wesleys*, was submitted to Oxford University Press for consideration in October, edited by Nicholas Temperley and myself. (I hasten to add that Nicholas has done almost all the work so far.) Charles Wesley senior, the hymn-writer, was born on 18 December 1707. He occasioned CHOMBEC's conference back in July, while his son Charles, infant musical prodigy but much the lesser-known of the two composer brothers and born a week before his father's 50th birthday, was honoured in an exploratory concert presented by CHOMBEC at the 1739 Wesley New Room in Broadmead, Bristol, on Tuesday 11 December, his 250th anniversary [pictured, right]. This was given by six University of Bristol music students and myself with material prepared and introduced by John Nightingale, a Kent-based scholar almost certainly more familiar with the composer's output than anyone else (John is preparing a catalogue of his works for the proposed volume). Charles, in strong contrast to his Methodist elders, moved in Court circles and, it is becoming apparent, wrote ravishingly for operatic voices in Mozartian style in works such as the verse anthem 'I will lift up mine eyes', with which we concluded the lunchtime programme. But even here he oscillates between modern and Handelian idioms, and overall Handel seems to maintain the upper hand when Wesley is not reaching yet further back to Purcell in his verse anthems. Taking his church music together with his organ voluntaries, secular songs, part-songs, and keyboard variations, all represented in the programme, it appears that he wrote his music in styles varying according to function and tradition within particular milieux – a system of relativities quite the opposite of the moral absolutes of his father and uncle. Insofar as we find him interesting, he presents a challenge for historical musicology.

Several CHOMBEC supporters attended the concert, and one of them, Toby Parker, has begun a new 'west gallery' psalmody group in Bristol. A poster for this appears on p.13. They are thriving but would welcome further members. Other CHOMBEC-related events have been well supported, and the Department of Music's weekly research seminars enjoyed unprecedented audience numbers on several occasions. Lively, appreciative discussion greeted Paul Rodmell's 'Damn'd ugly me bhoy' presentation on Stanford and modernism, and the two seminars on the Mobbs Keyboard Collection, rich in early English pianos and housed close to the university, offered a chance to hear the instruments demonstrated by the two fine performers giving the seminars, John Irving and Kenneth Mobbs himself. The wit and character of composers such as Clementi and John Field come alive on these instruments and seem capable of shifting our historical apprehensions in the twinkling of an eye, much to the benefit of music in England.

CHOMBEC is continuing to attract manageably small archives for the University Library Special Collections, and we celebrated the arrival of the Bristol Madrigal Society archive in early December. This is described on page 4 of this newsletter by Donald Gugan, who has prepared a handlist of its contents which we hope to make available on the CHOMBEC website in due course. Other Bristol-related items awaiting sorting and
and transerral to the library come from Mrs Rosemary Marciniak, daughter of the musicologist Edgar Hunt, to whom we are extremely grateful for the gift. Archives from the Bristol-born pianist and radical Frank Merrick have been donated and, again, we shall report on these in due course.

CHOMBEC-related concerts in the Victoria Rooms have naturally included some anniversary Elgar: songs with Amanda Pitt and David Owen Norris, the Violin Sonata played in period style by Clive Brown, the Piano Quintet, and a tremendous performance of the Third Symphony conducted by John Pickard and introduced by Anthony Payne. The University Singers performed Pickard’s own ‘Ave Maris Stella’ and ‘A Better Time Than Ours’ along with Britten’s A Boy Was Born. As for musicological communion, I have been delighted to welcome further transnational visitors to CHOMBEC: Kate Bowan (now corresponding member for Canberra) from Australia and Hubert van der Spuy from South Africa in Bristol, Roe-Min Kok from Canada in London. Roe-Min and Kate introduce themselves later in this issue. Kate, whose PhD is in the process of being examined, is Research Assistant in the Research School of Humanities at the Australian National University in Canberra; Roe-Min is Assistant Professor at McGill University in Montreal. Professor van der Spuy and Dr Kok should meet some day. She researches the history and ideology of the British musical examination system as represented by the ABRSM. He runs South Africa’s equivalent organisation, based in the Department of Music of UNISA, the University of South Africa, situated in Pretoria, and edits the South African journal for music teaching, Musicus, which combines pedagogy, current musical news and musicology in a fine tradition possibly now lost elsewhere in the anglophone world except insofar as The Musical Times still attracts the ‘general reader’ without dumbing down — not that MT was ever bilingual, as Musicus is, publishing articles in English and Afrikaans.

Postcolonial Societies. He has published on the history of the Shanghai Municipal Orchestra and is the author of two books on the British in China, one of which, Empire Made Me, published by Penguin, won the 2004 Forkosch Prize. Giles Cooke, a harpsichordist and newspaper proprietor from Williamsburg, Virginia, is Visiting Fellow 2007-8 in the Department of Music at Bristol University while his partner undertakes research into the English composer and cathedral organist Herbert Sumson. Morag Grant lives and works in Berlin and is a CHOMBEC corresponding member for Scotland (let that not confuse you). Steven Martin, PhD student in Music at Bristol, is researching British opera and its institutions in the late 19th and early 20th centuries. Stephanus Muller has been a lecturer in musicology at Stellenbosch University since 2005. He is writing a biography of Arnold van Wyk and has recently co-edited A Composer in Africa: Essays on the Life and Work of Stefans Grové (Sun Press, 2006). Dr Guido Helft, Professor John Irving and Dr John Pickard, members of the CHOMBEC Management Committee, are on the staff of the Bristol University Music Department. I first met Guido at Newbury railway station in 1991, prior to taking him to Joy Finzi’s memorial service in the depths of north Hampshire (or was it the depths of south Berkshire?) which was followed by an amazing garden party at the Finzis’ house. (I recall that they had put an ad in The Times simply saying ‘All welcome’.) I little guessed that I should enjoy the permanent pleasure of his company as a colleague thirteen years later. Diana McVeagh, one of CHOMBEC’s very first Friends, is known and widely respected for her two books on Elgar and her study of Finzi. And talking of garden parties, Diana celebrated publication of the Finzi book in 2005 with one at her home during which the photograph below was taken. She is the lady in blue, flanked by two extremely distinguished colleagues who for different reasons were in the news recently. Ursula Vaughan Williams, on her left, died aged 96 in October. Less sadly, Doris Lessing, on her right, won the Nobel Prize for Literature.
CHOMBEC’s research project co-hosted with LUCEM (Leeds University Centre for English Music), William Byrd: The Songs and English Church Music, came into being informally a couple of years ago following a one-day conference at Leeds University organised by Richard Rastall, and subsequently adopted a more formal constitution with a General Editor and a Management Board consisting of myself, Richard Turbet (Music Librarian, University of Aberdeen), Peter Holman (University of Leeds), Stephen Banfield (University of Bristol), Bryan White (University of Leeds), and Kerry McCarthy (Duke University, North Carolina). As External Advisor to the project, we are delighted to have Alan Brown (recently-retired Reader in Music at the University of Sheffield), a distinguished Byrd scholar.

Our aim is to publish two volumes — one on the songs and another on the Anglican music — which would stand in place of the single volume on Byrd’s English-texted music that was long projected as a successor to the classic volumes by Oliver Neighbour on the consort and keyboard works (1978) and Joseph Kerman on the consort songs), and the late anthems and Great Service (exploring the latter’s unique technical and rhetorical accomplishments). These will be framed by studies of context and reception. Though Byrd’s output of Anglican music is comparatively modest in quantity (three volumes of the collected edition of his vocal works as opposed to eleven volumes of Latin masses and motets), it embraces a wide variety of stylistic idioms involving adaptation of contemporary English and continental compositional techniques. Both books will include critical re-examination of the sources for Byrd’s English-texted music. We are aiming for publication in 2010.

William Byrd: The Songs and English Church Music
John Irving

The Bristol Madrigal Society (BMS) Archive
Donald Gugan

A brief introduction to a new accession to the CHOMBEC archives within the University Special Collections.

In 1837 some Bristol glee-men attended a course of lectures given by Edward Taylor, later Gresham Professor of Music in London, and heard madrigals sung in authentic style by a mixed ensemble of solo singers. They were so impressed that even before the course was over, they founded a society to encourage the practice of madrigal singing in Bristol, though as an all-male Society, with trebles from the cathedral choristers and the alto, tenor and bass lines stiffened by lay clerks. The amateurs and the professionals were given the same status by an ingenious arrangement whereby all paid the same subscription, but were recompensed for attendance at rehearsals so that at the end of a season the amateurs broke even and the professionals made a profit. The obvious financial gap in this arrangement was covered by an annual ‘Ladies’ Night’, which soon became a great financial success, attracting capacity audiences of 1400, and also an important social occasion. The first three Musical Directors were also cathedral men: John Davis Corfe (28 years) was the cathedral organist, while Dan Rootham who followed him for 50 years had been a lay clerk under Corfe. During this period up to 1915 the BMS grew in size and reputation and became important on the national musical scene — in 1885 some 80 members were invited to sing madrigals (!) at an international exhibition in the Royal Albert Hall, a concert attended by Bernard Shaw who wrote appreciatively about it, in contrast to some of the other choral concerts that he attended at the same exhibition. However, times were changing and the madrigal repertoire was losing mass audience appeal, and up to his death in 1945 Hubert Hunt (also organist at Bristol cathedral) began the process of turning the BMS into a modern choir: it continues to sing as the Bristol Chamber Choir, mostly a cappella works from the full sacred and secular repertoire and, since 1947, with mixed voices and fully amateur singers.

The most famous names associated with the BMS are Robert Pearsall and Edmund Fellowes. Neither was a member for long. Fellowes only began his monumental
researches some ten years after leaving Bristol, but it is clear from his biography that he formed some of his opinions about choral singing from his experiences in the BMS. Pearsall was a founder member of the Society and evidently had his inspiration fired by it since he wrote many of his best works for it — indeed, he brought along no fewer than fifteen new works for the Society to try in the three seasons that he was a singing member, five of them dedicated to the Society, though what his fellow members thought about this zeal does not seem to be recorded.

The BMS archives contain all but one of the minute books of the Society since 1837, a considerable number of financial records, and the memorabilia of several officers of the Society which have happened to survive. For many years the archive was kept by Hubert Hunt’s daughter Enid, but on her sudden illness in 1994 it was put in the informal care of the Music Librarian at Bristol Central Library, though because of the hurried and ad hoc nature of the arrangement it was never listed or catalogued. The librarian retired soon afterwards, the Music Library was reorganised, and the archive was put into storage — and disappeared from sight. The BMS became concerned as to its whereabouts in 2006 and was fortunate to make contact with Mrs Jane Bradley, the Librarian of the Local Studies department of the Central Library, to which it had been transferred, and who was possibly the only person who still knew where to find it. The archive has since then been examined and listed, though not analysed in detail, and at about the time this was completed the BMS became aware of the CHOMBEC initiative and became convinced that this would be the ideal way to have the archive properly stored, whilst also available for scholarly study. The BMS is grateful to Bristol Central Library for its temporary care of the archive and its co-operation in making it available for examination, and we hope that its accessibility in the Special Collections of Bristol University Library will lead to its becoming more widely known.

CHOMBEC aims to make Donald Gugan’s handlist of the archive available on the web.

Forthcoming: Two CHOMBEC Workshops
Vaughan Williams and Rubbra — Ninth Symphonies

John Pickard

Following the George Dyson workshop last March, CHOMBEC is delighted to announce two similar events for the new year. 2008 sees the 50th anniversary of Vaughan Williams’s death and on Saturday, 9 February CHOMBEC is running an afternoon workshop on Vaughan Williams, Hardy and the Ninth Symphony. This precedes an all-Vaughan Williams concert given the same evening by the Bristol University Singers, conductor Glyn Jenkins, performing the Mass in G minor and the Bristol University Symphony Orchestra, conductor John Pickard, performing the Ninth Symphony. New insights into this, Vaughan Williams’s most enigmatic symphony, especially its hidden associations with Thomas Hardy’s Tess of the d’Urbervilles, were revealed in Alain Frogley’s authoritative 2001 account (Oxford University Press). The workshop will reflect on these associations in papers by David Manning and John Pickard. Mark Asquith, author of Thomas Hardy, Metaphysics and Music (Palgrave Macmillan, 2005) will consider the wider issue of Hardy and music and Diana McVeagh will discuss the reception of Vaughan Williams’s later music in the years immediately after his death.

The second CHOMBEC workshop takes place on Saturday 15 March. Rubbra Revived: Sinfonia Sacra and Beyond precedes a rare performance of his Ninth Symphony, Sinfonia Sacra (The Resurrection), by the Bristol University Choral Society and Symphony Orchestra, conducted by John Pickard. The programme also includes Mozart’s Requiem. The workshop will consider the key position of the Sinfonia Sacra in Rubbra’s output as well as the decline in Rubbra’s reputation during the last 25 years of his life and the recent revival of interest in his work. Speakers include Leo Black, author of Edmund Rubbra: Symphonist (Boydell, to be published in February 2008), Katrina Buzzard (University of Newcastle) and Rubbra’s two sons Adrian Yardley and Benedict Rubbra, who will speak about their father and his work in conversation with Stephen Banfield.

Both workshops run from 2.00 to 4.30 pm, with a concert at 7.30 pm. Both workshops and concerts are free to CHOMBEC Friends, who are also invited to interval drinks.

Tickets: workshop £10 (free to CHOMBEC Friends); concert £10 (£5 to Friends). Tickets for these events are available from Ruth Hill on 0117 954 5032; email ruth.hill@bristol.ac.uk.
Making their Mark in New Zealand
The Contrasting Fortunes of Harry and Herbert Spackman, c.1882–1900
Wyndham Thomas

In an earlier account of the talented Spackman family, referred to the emigration of two of the brothers and to their varied success in establishing themselves as professional musicians in a colony that still looked to European models for concert organisation and choice of repertoire. Now, access to Herbert’s scrapbooks of newspaper cuttings and to relevant newspaper archives has facilitated a more detailed evaluation of musical life in Napier and Wellington during the last two decades of the 19th century. The following brief extracts will cast light on the structures of music-making, the standards of performance (as evidenced in the many journalistic reports), and the quality of musical criticism itself.

When Harry Goold Spackman left for New Zealand in October 1882 he had already found employment. His letters home contained newspaper extracts that provide examples of his entry into local concert life as well as illustrating the breadth of his contributions to music outside his central job. On 19 January 1883, just a couple of months after his arrival, the Napier Weekly Courier welcomed him thus: ‘Lovers of music are in hopes that the arrival of Mr Spackman, the new organist of St. John’s, will lead to the revival of the now defunct Napier Musical Society.’ (Then follow details of financial problems and thinly disguised internal disputes.)

It took several years before Harry was persuaded to accept an official position (as conductor) with the society. Instead, he assisted in its renaissance by leading the small orchestra and providing piano accompaniments ‘that were a treat to listen to’. From the start of his new life, he actively sought ways of supplementing his church stipend by teaching (organ, piano, violin, and singing) and dealing in imported keyboard instruments (which he also tuned). One is left with the impression of a shrewd businessman, with trenchant views, as well as a talented performer (and cricketer). Undoubtedly, his organ playing and choir training were of a high standard: extant service programmes indicate that he was soon called upon to officiate at prestigious services in St John’s Church and give recitals elsewhere.

Once established, Harry was sufficiently confident in his new-found role that he actively encouraged Herbert to join him ‘with promises of boundless opportunities for a skilled musician’. When his younger brother eventually arrived in Napier in June 1891, he quickly embarked on a short recital tour with Harry. However, despite appreciative audiences, Herbert realised that he would need alternative employment. He moved to Wellington, working as a clerk in the Government Insurance Office by day and supplementing his income by teaching and playing violin and viola in his free time. The Evening Post records his solo debut with the Wellington Orchestral Society at the Opera House on 16 December 1892, ‘choosing an “Andante et Bolero” of Dancla, playing with good tone and much spirit, and declining the recall which followed.’ Many of the later reviews that mention Herbert’s playing also complain of the practice of repeating entire items and/or numerous encores, which resulted in inordinately long concerts. The miscellaneous nature of the programmes encouraged this, although Herbert’s unassuming character probably restrained him from responding to the ‘recall’ on this occasion. His repertoire appears to have consisted predominantly of ‘showy’ violin pieces such as Raff’s Cavatina, Pierné’s Serenade and Bazzini’s Elégie. Mostly, the newspaper reviews amount to little more than reportage – rather bland listings of items and audience responses that appear to accept the traditional structure and standards of (mainly amateur) concert life. Herbert also performed in piano trios (by Haydn and Mozart) as a viola player, presumably taking the cello part up an octave, and in string quartets, playing second violin to Herr Max Hoppe (‘who played with the skill of an artist’).

Space does not allow a more detailed analysis of the numerous accounts of concert life and the domestic music-making that became an integral part of Herbert’s life, particularly after his marriage to Daisy, a gifted pianist. Whereas Harry was able to sustain a musical career by diversifying his talents (even playing piano salon music in Napier as late as 1931), the more reticent Herbert returned to Corsham in 1900. His fortunes could well have taken a different path had there been a professional orchestral presence in Wellington, but concerts there were generally sponsored by individuals (for charity) or music societies providing no guaranteed income for this ‘conscientious and totally unaffected musician’. In the absence of such security, Herbert appears to have been content to live out the rest of his life as a true amateur in his home town.

CHOMBEC News

Music and Locality: 3

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1 CHOMBEC News 1 (Summer 2006).
2 Held in the archives of Corsham Civic Society.
3 paperspast.natlib.govt.nz.
4 Undated review, 1883. Newspaper cuttings frequently omit date and source.
5 Business notice in Hawke’s Bay Herald (19 March 1883).
6 He played regularly for Napier CC during his early years in New Zealand.
7 Programme of the inaugural services for the General Synod (3 April 1883) and undated review of organ recital at St Paul’s Church.
8 E Hird, Corsham and the Spackmans (Corsham, 2001), p.35.
9 Evening Post (7 October 1898), p. 6.
I'd like to thank Stephen Banfield for his recent invitation to me to become a corresponding member of CHOMBEC, an invitation I am honoured to accept. There is unexpected irony in my situation, though. Although Malaysian by nationality, I am going to be a CHOMBEC corresponding member for Canada. To my mind this situation aptly captures the complexities and displacements Empire often represents in the postcolonial world, whether geographical, political, economic — or, what I'd like to write about today — cultural. For in my life, the thread that connects these disparate force fields (Chinese Malaysia, Canada, and CHOMBEC/UK) is music. Music that is not, however, 'Chinese', 'Malaysian', 'Canadian' nor even strictly 'British'. By and large it is a repertory from the 18th and 19th centuries with roots in continental Europe, particularly the Austro-German tradition. So I have learned after years of professional training. However, history works in strange ways. Somehow this repertory was claimed by the vastly differing force fields above so that a member of the minority diasporic Chinese community in Muslim Malaysia could develop interest in this music while growing up, go on complete a PhD on Robert Schumann at Harvard University in the United States, be appointed an assistant professor at McGill University in Montreal, and become CHOMBEC's first corresponding member for Canada. The political and economic trajectories of the British Empire (the umbrella entity under which these processes took place) are often discussed. But Empire was also saturated with cultural meanings, of which my own experience with music is one example.

As a British Academy Visiting Fellow at the Institute of Musical Research, University of London, I have been exploring this very phenomenon during the autumn of 2007: the internationalisation of western classical music. My point of entry into what is a truly broad-ranging topic is the Associated Board of the Royal Schools of Music. The Board began offering music examinations in the colonies in the 1890s and established itself in Malaysia in 1948. I am particularly interested in what the Board and its examination tradition meant to local participants in the colonies. As one of its alumnae I suspect there is a rich store of narratives from non-western perspectives about learning and practising this European art.

To take myself as an example: growing up in a Chinese family I learned from an early age that a good education is key to economic independence and prosperity (a Confucian belief). My parents' ideas of what constituted 'good' education drew from their own educational experiences under British expatriates in Malaysia, a colony that achieved independence in 1957 as my parents' generation came of age. Many English practices remained after political independence and western-educated Malaysians maintained a value system that prioritised things western over the local. In this context my siblings and I learned English from birth (the language in which my parents had been taught), read English children's literature, wore uniforms to school, ate orange marmalade and Marmite, and took up the piano. These practices were woven into the colourful multicultural landscape of Malaysian society with its three major ethnic groups (Muslim Malays, Buddhist and/or Christian Chinese, and Hindu and/or Christian Tamils) and their many customs.

The piano represented to us the west in general, British colonials and their lifestyles in particular. Ambitious Malaysians saw western classical music as an entrée into wealthy, educated and cultured levels of western society. Even though the post-independence Malaysian government had scrapped music from the school curriculum (as an unwanted colonial legacy), western-oriented Malaysian parents did not hesitate to welcome the music examination system first offered by the Board in 1948. By the early 1980s when I was growing up, Board examinations were part and parcel of my social peers' lives. It was fashionable for parents with children taking examinations to discuss the selection of suitable teachers, their children's progress, the costs of the private weekly lessons, and the expensive and nerve-wracking examinations. Soon after results were posted, parents compared their children's performance with those of their friends' children. A certain culture of prestige developed around the Board and its examinations, because not every child passed every examination every year.

Back in those days, I followed the system unquestioningly. Today, as a trained academic, I think very differently. There is much to discover, analyse, and chew over — thoughts I hope to share in book form in about eight years' time!
frequent attendance at the private concerts of one of these gentlemen performers, where Corelli’s trios were in great vogue. There was always a capital supper afterwards, at which Stab (so he was familiarly called) ate and drank for two. A waggish friend, who knew his opinion of Edinburgh amateurs, meeting him next day, would ask:

“Well, Mr Stabilini, what sort of music had you the other night at ---- ----’s”

“Vera good soaper, sir, vera good soaper!”

“But tell us the verse you made about one of these parties.”

Stabilini, twitching up his shirt-collar, a common trick of his, would say:

“A piece ov toarkey for a hungree bellee
Is moacht superior to Corelli!”

Anyone who has read William Parke’s ‘musical’ memoirs — two thirds bacchanalian at least — will be nodding in recognition at this point.

Music is a social enterprise. The vera good soaper was probably followed by a round of toasts and songs, just as the concerts of the day interspersed Scottish songs or opera arias in between the sonatas. For a long period, it was the sonatas alone that got attention from musicologists, while the songs and the suppers were forgotten — and not only because those attending ended up incapable of remembering anything that happened (I am not making this up: I have read several accounts of 18th- and 19th-century suppers that conclude with apologies to that effect).

This is not the first study of ‘Auld Lang Syne’, but while most previous approaches have focused largely on the origins of the modern song, my own work tilts at the really big questions that remained: How did it become so well-known across the world? Why did ‘Auld Lang Syne’, originally a song of reunion, become a song of parting? Why do we sing it at New Year? From the start, I knew that searching for answers to these questions would be like looking for needles in a whole field of haystacks, without even the certainty of knowing if the needles were still there. In addition to the standard archive resources, digital media — particularly newspaper archives and, if I’m perfectly honest, Google — have made it possible gradually to find parts of the jigsaw. The work of piecing these together has been aided by a growing body of work on musicology, while the songs and the suppers were forgotten — and not only because those attending ended up incapable of remembering anything that happened (I am not making this up: I have read several accounts of 18th- and 19th-century suppers that conclude with apologies to that effect).

In my PhD submitted earlier this year at the Humanities Research Centre at The Australian National University I looked at the music and musical activities of two early 20th-century Australian composers. In telling their stories I sought to transcend the national borders and the particular demands of national history, and to situate them within a transnational and international context.

The two composers, Sydney’s Roy Agnew and Adelaide’s Hooper Brewster-Jones, fell under the spell of the exotic and were intoxicated with the idea of the modern. Agnew was drawn to the music of Scriabin and Stravinsky, and Brewster-Jones’s years in Edwardian England left him with an abiding curiosity for modern European art music as well as the music of other cultures. Later in life he extended his roving and hungry appetite for difference to popular music genres, particularly jazz.

Modernism is a problematic, even vexing, cultural movement that was long believed to have had little to do with Australian music before the Second World War. The sources, however, tell us a different story, particularly if recent scholarly investigations into early 20th-century modernism are taken into account, investigations that have broken down the totalising spectre of modernism into varied and diverse modernisms, including those that Leon Botstein has identified as ‘vernacular’. Modernisms that have been more fully historicised bring into their fold various kinds of art that we now would not immediately consider modernist but which people back then certainly did. Modernism, especially that bête noir, ultra-modernism, had an indubitable presence in the Australian musical press in the early decades of last century. Agnew
One of Agnew’s most significant musical arts was Modern and Contemporary Music, the ABC radio show he broadcast for over five years between 1937 and 1942. My research into this chapter of broadcasting history has revealed the extent to which Agnew was actually exploiting resources available to him in interwar Sydney. For example, his rather uncompromising programme in the early weeks of the show, of Webern’s Five Movements for String Quartet op 5 and Bartók’s recently published Fifth String Quartet (for which he was soundly berated by ABC management) was already in the repertoire of the Sydney String Quartet that broadcast it live. This was true of much of the repertoire performed on the programme. There was a handful of societies and chamber music ensembles that explored this repertoire and Agnew’s programming choices often reflected their input. Agnew had also heard some of the music in England on a trip he made in 1929, the year that the BBC’s Contemporary Music series run by Edward Clark, a former student of Schoenberg’s. Agnew and Kenneth Wright, Clark’s right-hand man, were part of the ABC management) was already in the repertoire of the Sydney String Quartet that broadcast it live. This was true of much of the repertoire performed on the programme. There was a handful of societies and chamber music ensembles that explored this repertoire and Agnew’s programming choices often reflected their input. Agnew had also heard some of the music in England on a trip he made in 1929, the year that the BBC’s Contemporary Music series run by Edward Clark, a former student of Schoenberg’s. Agnew and Kenneth Wright, Clark’s right-hand man, were part of the informal networks of the British world that played a fundamental role in the dissemination of music across the Empire.  

More recently my attention has turned to the largely forgotten collaboration between two women: the South Australian microtonal composer Elsie Hamilton and her close friend the British music archaeologist Kathleen Schlesinger. Their shared interest in early comparative musicology, modernity, and alternative spirituality converged from opposite ends of the British world. This story is yet another reminder of the need for students of culture to follow their subjects across national boundaries and to recognise the significance of where this takes them.

4: The Documentation Centre for Music (DOMUS), University of Stellenbosch, South Africa

Stephanus Muller

In a letter dated 24 July 1957, soprano Vera de Villiers (Albert Coates’s widow) wrote from her retirement home in Hermanus to Richard Behrens, then Head of the Department of Music at Stellenbosch University: ‘When I tell you of the various vicissitudes that have been my lot since I embarked on this perilous mission, you will not believe me! — Boxes sent for storage from here to Town, suddenly re-appeared a week or two afterwards, the portrait of Artur Nikisch had four journeys (I hope it is still a good likeness!)’ The ‘perilous mission’ Vera Nikisch had embarked on was the donation of Coates’s collection of manuscripts, photographs, recordings and scores to Stellenbosch University. Almost exactly 50 years later, on 20 August 2007, the Department of Music celebrated the completion of the ordering and cataloguing of this important collection, a project only begun at the beginning of 2006. The famous Bruno Pinkow portrait of Nikisch [a close up of part of which is reproduced over the page] now hangs in the Music Library — still a good likeness, we like to believe.

The Coates Collection is one of many valuable music collections housed by the Music Department at Stellenbosch University. The imperatives of conservation and of scholarly accessibility to these collections, some of the most important in South Africa, led to the establishment of the Documentation Centre for Music (DOMUS) by the present writer in 2005 as an initiative institutionally located within both the Music Library and the Department of Music. In the same year Santie de Jongh was appointed music archivist. DOMUS wishes to promote music in South Africa and Africa by collecting, preserving, ordering and cataloguing for research the music and documentary collections of composers, performing artists, musicologists and music institutions. In line with the Stellenbosch Music Department’s focus on various aspects of western art music in Africa, the primary efforts of DOMUS are directed towards expanding and developing holdings of such material.

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And not forgetting New Zealand – Ed.
While many of the collections in DOMUS have particular South African relevance (the Charles Weich collection, for instance, that documents a large part of Cape Town’s early concert history), some are also of interest to a broader scholarly community. Among these is of course the Coates Collection, but another noteworthy collection is that of Michael Scott, sometime conductor at the Bavarian State Opera and lieutenant commander in the Royal Navy, who emigrated to South Africa after the Second World War. Scott’s music library includes treasures such as Felix Mottl’s marked scores of Wagner operas and a 1789 manuscript arrangement of Le nozze di Figaro by Johann Baptist Kucharz. An article by Barry Ross on the fascinating history of this collection appears in Fontes Artis Musicae (July–September 2007). The catalogues of both the Scott and Coates collections will also shortly be available on the new DOMUS website at www.domus.ac.za.

The literary estate of South African composer Arnold van Wyk is currently being ordered and catalogued, and constitutes one of the most important composer archives in DOMUS. Apart from van Wyk’s voluminous sketches and autograph scores (many unpublished), it contains a correspondence of more than four decades between the composer and his mentor and great friend Howard Ferguson. The letters constitute a veritable history of South African composition during the decades of official Apartheid, while it also provides a window on the as yet insufficiently explored influence of English music on one of the most prominent South African composers of the 20th century, and by extension on South African music in general.

Recent DOMUS acquisitions include the documents of the Musicological Society of Southern Africa (now amalgamated with Andrew Tracey’s Ethnomusicology Symposium into a new organisation, the South African Society for Research in Music or SASRIM) and the extant documents and scores of South Africa’s only twelve-note composer, Graham Newcater (a pupil of Peter Racine Fricker and Humphrey Searle). DOMUS is also involved in archiving the documents of the EOAN Group based at the Joseph Stone Theatre in Athlone, Cape Town. As part of this project a community history of opera production by the so-called Coloured community of the Cape Flats is being written for the first time.

These are early days for DOMUS. Funding remains ad hoc and uncertain, some of it from private donors. Future projects include implementing a systematic purchasing policy of scores by South African and African composers (most of whom remain unpublished and unperformed), giving researchers and performers more ready access to this music, and publishing primary materials and music from the DOMUS collections. As the institutional base of RILM in Africa, DOMUS will contribute substantially in future to maintaining and expanding this database on the African continent. Systematic ordering and cataloguing of existing materials also continue to make accessible fascinating material that could, in future, constitute the core of departmental postgraduate research activities and substantial scholarly projects.
The dissemination of western art music in China is the subject of some recent studies, most notably by Joyce Lindorf and Peter Allsop, who are investigating the remarkable life and work of the 18th-century priest-composer, Theodorico Pedrini. His is a tale not only of music but also of political intrigue, torture and a Jesuit cover-up. I cannot begin to provide a tale as compelling as Fr Pedrini’s, which prompted me nevertheless to consider that by the late 19th century China and Japan were places where western music and ideas about music firmly took hold.

What about British music in Japan? In 1867 the feudal system administered by Shogun Tokugawa was overturned as a result of civil war, and the revolutionary army (which supported the Emperor) came into government. After three centuries of self-imposed isolation, Japan opened its shutters to European culture. Everything European was welcomed, at least in some quarters:

Eagerly the upper classes set about changing the ancient customs of their country: they took a special pride in wearing European dress and discarding all signs of traditional Japanese life . . . very soon Japanese aristocrats vied with each other to appear at the soirées of the European Diplomatic Corps in the most fashionable European dress, dancing to European music minuets and waltzes instead of traditional Japanese dances and Japanese music, and speaking French. Soon the progressive middle classes . . . wore kimonos with European shoes and bowler hats, smoked cigars, and sang ‘Home Sweet Home’ in the street.11

Japanese noblemen also sought education abroad. One such was the Marquis Raitei Tokugawa (1892–1954), who visited Selwyn College, Cambridge around 1915.12 Whilst staying in Cambridge, Raitei Tokugawa, who was by all accounts something of a musical dilettante, came in contact with Dr Edward Naylor (1862–1934), organist of Emmanuel College. Naylor played an important role in the musical life of Cambridge and was well respected as a teacher, composer, performer and astute scholar. He was the first, and for a while the only, College lecturer in music in Cambridge.

When Tokugawa returned to Japan he and his father, the Marquis Yorimichi Tokugawa (1892–1925), decided to build a concert hall and library in Tokyo. The Nanki Auditorium (as it was called) was the first private concert hall built in Japan, and was dedicated on 27 October 1918 before various government and university dignitaries.13 It was meant to be part of a complex dedicated to (western-style) music education, designed by the English architect Sir Alfred Brumwell Thomas, the project overseen and modified by a local firm of architects, Messrs W M Vories & Co, who had the hall built out of reinforced concrete, robust enough to withstand fire or earthquake.14 The basement of the auditorium was designed to house a music library and museum of musical instruments. The three-manual organ by Abbott and Smith, designed in 1915, was not ready for installation in time for the opening concert on the evening of the dedication. Tokugawa cabled Naylor at the beginning of May 1918 to ask him if he would write an overture for the opening concert. Naylor quickly set to work, incorporating some material from his Trio in D for violin, cello and piano (1904) in the final section, producing about 10 minutes’-worth of music.15 The overture was finished by 28 May and hastily sent to Japan. It took about fifteen weeks to reach Tokyo, by which time it was too late for the orchestra to learn. Thus the opening concert was an all-Beethoven affair, including the Consecration of the House Overture, the ‘Emperor’ Piano Concerto and Calm Sea and Prosperous Voyage.

Edward Naylor’s Tokugawa Overture and the Nanki Auditorium

Steven Martin

Edward Naylor’s Tokugawa Overture had to wait for over a year before its premiere on 23 November 1920. The programme gives us a good idea of the western music (and musicians) in circulation at the time (see panel, over).16

11 Takatoshi Yoshida, ‘How Western Music Came to Japan’ Tempo 40 (Summer 1956), p. 16.
12 He was so impressed by the hospitality he and his friend received at the Master’s Lodge that they funded a bridge between the upper floor of library and main building (staircase C). The bridge, built in the early 1920s, is still there. The college was grateful to the noblemen and decorated the bridge with a swastika, which is the Tokugawa cognisance. The letters to Naylor are addressed Master’s Lodge, Selwyn on notepaper headed with the emblem (or mon) of the Tokugawa family: three hollyhock leaves drawn together at the stems within a circle.
13 The word Nanki means South Kishu, which is in the Kii Peninsula, south of Kyoto and Nara.
14 The firm W M Vories & Co was one of many established by William Merrill Vories, a notable American philanthropist, businessman and missionary. The Nanki Auditorium was not very large: the outside measurements would have been approximately 50 x 100 sq ft.
15 The overture is scored for piccolo, 2 flutes, oboe, clarinet in A, bassoon, 4 horns, 3 trombones, timpani, triangle and strings.
16 The cellist Bohumil Šýkora (1895–?) was a Czech believed to be the first European to play in front of the Japanese Mikado. The Nanki Auditorium was erected in memory of the Mikado. The organist ‘E Gauntlett’ should not be confused with H J Gauntlett (1865–1876).
The concert was repeated the following night, but it is not known whether the overture has been heard since. The Nanki Library eventually housed the older Kashu library (established some 200 years previously), as well as a large portion of the English musician William H Cummins’s collection of rare scores, which Raitei Tokugawa had bought at Sotheby’s in 1917.17

It is clear that Naylor had some influence on Tokugawa, apart from writing an overture for him. Naylor’s skill and passion for research must have rubbed off on Tokugawa, and it is likely that he discussed the Nanki project with him and perhaps even inspired the acquisition of the Cummings collection. Possibly the design and commissioning of the organ were down to Naylor, considering that Tokugawa was having music lessons with him in 1915 and they would have known instruments by Abbott and Smith, for example the impressive three-manual instrument in the Church of Our Lady and English Martyrs, close to Emmanuel College. Note also that Tokugawa became a member of the [Royal] Musical Association alongside Naylor, soon after meeting him.

Alas, the Nanki music development seems not to have lasted long. By 1935 Tokugawa was suffering financial problems and sold the Cummings collection, which seems to have led a precarious life since, though that is another story.18


17 Dr William Hayman Cummins (1831–1915), organist and scholar, founded the Purcell Society in 1876. The collection includes part books and anthems by English composers such as Purcell and Blow that are believed to be unique in this source.

18 It is now believed to be in the Hamamatsuchou Building, owned by the national public broadcasting corporation, Nippon Hohsoh Kyohkai.
The book takes orchestral programme music (in the widest sense) as a way into English music in the first decades of the 20th century: Bantock’s *The Witch of Atlas*, Vaughan Williams’s *In the Fen Country*, Elgar’s *Falstaff*, Butterworth’s *A Shropshire Lad*, Finzi’s *New Year Music* and Holst’s *Egdon Heath*. The pieces are focal points of explorations into the problems, the stumbling blocks and the creative challenges that the idea(s) of a national music posed for composers, who tried to fulfill the patriotic programmes, grappled with them (or their own place in a national pantheon), called them into question or ironically subverted them; explorations into how ideologies, composition and reception knit themselves together into that ‘ball of string full of knots’ Jeanette Winterson wrote about in *Oranges Are Not the Only Fruit* as the principle of all stories.

Though the book is out now, there are still a few ideas knocking around in my head and a few things that fell by the wayside that may end up in articles. More concrete are two other, very different projects: a commissioned article on Delius’s *Song of the High Hills* and the idea of a vocal music without words, for a (German-language) collection of articles on Delius; and a pilot digitisation project of the c.480 song manuscripts of John Raynor CHOMBEC has acquired, something that may help us to decide if digitising sources is a feasible thing for CHOMBEC to do.

But as with most of my research, the English-music interests have been shifting into film music, my main field of work in recent years. The chief projects — a book about film music and narrative theory hopefully out by the end of 2008 and a planned book on musicals in Nazi cinema — are not CHOMBEC-related, but other things are, for one of the more obscure things I occasionally work on (and teach) are composer biopics, and a conference paper I gave last year in Pamplona on *The Great Mr Handel*, a British film from 1942, is still waiting to be expanded into a proper article. More important are plans to do with film music sources, surely the biggest gap in film music research today. Film music studies have been for the last two decades a burgeoning field in musicology, but their progress has been based on slender material foundations. The usual thing is to get a DVD out of its box, put it in the player, watch the film and write about it. Other sources — scores, scripts, spotting session tapes or notes, correspondence, contracts etc — are virtually undocumented and difficult to come by. An opera scholar working only on the basis of opera productions, without access to scores or other documents, is hardly imaginable; in comparison with other musicologists, film music scholars are working in an alternative history, still somewhere in the early 19th century, before the big editorial projects. An AHRC Resource Enhancement bid to document film music sources in UK archives I submitted in 2005 was not successful, so now I am planning a smaller-scale pilot study to show the usefulness of such documentation, in the hope to be able to put together a bigger bid in the future.

### BRISTOL HARMONY

This new ‘West Gallery’ quire aims to build its numbers to about 16 singers and 4-6 instruments. It will meet fortnightly in Bristol, and to begin with will meet in the small hall of the Elmgrove Centre, Redland Road, at 7.30-9.30pm on Friday evenings. Let us know if you intend to come so we can send or prepare music for you. There are vacancies for singers of any voice, and also especially for players of oboe, flute, bassoon, violin/viola, or cello.

‘Bristol Harmony’ will follow the aims of the West Gallery Music Association (www.wgma.org.uk): to study, preserve, perform, teach and enjoy the sacred and secular music and dance of the men and women who performed in churches, chapels and around the towns and villages of England during the 18th and 19th centuries. The emphasis will be on ‘enjoy’: we have no commitment to performance, etc, other than practising the music to our own satisfaction.

The music we sing or play from will be set and printed specially, and made available in advance so members can study and practise it at home. For computer users, the ‘music book’ can be had on a CD, and the music files can be provided in most versions of ‘Sibelius’ or ‘Scorch’ (to read, print and play) or ‘Midi’ (to play) format.

For further information, contact Toby Parker, tel. 0117 9243083, email ajparker42@hotmail.com, or write to ‘Bristol Harmony’, 10 Montrose Avenue, Redland, BS6 6EQ.
CHOMBEC News

Book Review:

Kate Darian-Smith, Patricia Grimshaw and Stuart Macintyre, eds.,

Britishness Abroad: Transnational Movements and Imperial Cultures.

(Melbourne University Press, 2007)

Robert Bickers

Since 1998 a series of lively conferences has explored the idea of the ‘British world’, a proposition that while the British empire’s Dominion territories were developing their own national identities, they were still intimately connected together by ties of culture, ideology and religion and were shaped by interlinked patterns of migration. Those initiating the project, which has held conferences in London, Cape Town, Calgary, Melbourne, Auckland and Bristol, were motivated by an assessment that nationalist historiographies had to an extent distorted the histories of the individual Dominions by ignoring the ways in which Britain, Britons and British empire continued to shape each one. Many Canadians, for example, retained a stronger sense of involvement in and identification with Britain and British empire, than many historians of Canada were ready to recognise or even accept. The project has coincided with shifts in the study of colonialism and British (and other) imperial histories which have turned to look again at the coloniser and the settler.

This selection of papers from the 2004 Melbourne conference covers a broad spectrum of the work which has been inspired by the initiative. The modish title and the introduction itself are slightly misleading, as ‘Britishness’ itself is not the sole subject here; rather, the focus is on the ways in which the structures and networks maintained by British empire allowed Britons and British imperial subjects to move around the globe. (Scottishness, in fact, forms the subject of a stimulating chapter by John MacKenzie). Three scholars from Bristol University presented papers at Melbourne, Kirsty Reid (Historical Studies), Annamaria Motrescu (Drama), and CHOMBEC’s Director, Stephen Banfield. Stephen’s paper, a preliminary study of the movement of British-made organs, of Sir Charles Stanford’s composition pupils, and of the work of the Associated Board, now forms one of the chapters in this collection, with others exploring radical Trades Unionists, the flow of ‘migrapounds’ — remittances to migrants overseas — Scots in South Africa, and others. The overall picture is of a still nascent field in which fundamental questions are being asked and new research agendas are still being outlined, but in which we can already see that the conclusions force us to rethink our assumptions about the ways in which British empire worked.

The conference came to Bristol in July 2007, co-hosted by the Centre for the Study of Colonial and Postcolonial Societies at Bristol University and the Department of History at the University of the West of England. ‘Defining the British World’ was the conference’s theme, and the task of the scholars who took over the Arts Faculty complex for three days. It might seem obvious that the study of British empire would require the study of the ties that bound it together. In fact, while historians of British empire have outlined British imperial policy generally, or policy towards particular issues or possessions, and while anti-colonial nationalisms have secured much attention, we still know less than we ought about the ways in which Britain, Britons and the British communities overseas interacted with each other, with their fellow-settlers (French Canadians, Afrikaners and others) and with subject peoples. Migration has itself been much studied, but often as a one-way street to individual places. Migrants in fact often returned, and they often also moved on elsewhere within the British empire from their first port of call — on from Australia or Canada, or the United States, to places like Johannesburg, described here by Jonathan Hyslop in his study of Rand labour activists in the 1890s-1914 as ‘one of the most spectacularly transnational cities in the world’ (p. 92).

This is a stimulating volume, not least as it also starts to sketch out ways in which we might bring the United States into the equation. This has always been a problem for students of British imperial history. The ‘British world’ clearly stretched beyond the world of British empire into places of settlement outside empire (in South America, for example), but it also reached into the United States. The conferences and resulting publications have yet to grapple formally with this latter angle, but clearly some of the networks outlined here, by Banfield, Hyslop and by Thompson and Magee for example, reached well into the United States. Imperial history is often dismissed as a fusty, old-fashioned subject, but the ‘British world’ project, and the volume reviewed here, show clearly that there is much to learn yet about British empire and its peoples.


19 As is evidenced elsewhere in this issue of CHOMBEC News – Ed.
**Festival Review:**

18th Annual Bard Music Festival, 2007: Elgar and his World

Diana McVeagh

In Britain, the celebrations of the 150th anniversary of Elgar’s birth were spread over the whole country and the whole of 2007. Some people have been critical of that, believing there should have been some concentrated bringing-together of performances and scholarship. But though it would have been good to have had *King Olaf* or *Caractacus* in London and broadcast, Elgar is after all securely established in his own country.

Things are different in the United States, where only a few of his major works are widely known. Bard College, with courage and vision, seized the opportunity, and put on three weekends of Elgar (August 10–12 and 17–19, October 26–27) in their ‘composer and his world’ series. Bard lies in a beautiful 540-acre campus with a striking Gehry concert hall alongside the Hudson river, two hours drive north from Manhattan. This was the eighteenth of their composer ‘rediscovery’ festivals: last year Liszt was explored, next year it will be Prokofiev. Elgar was the first British composer to be so honoured. The event drew Elgarians from all over the States. However, many of Bard’s committed audience regularly attend whoever the composer. Some this year were at first dubious. I lost count of the people who confessed to me during the second weekend, ‘When we heard it was to be Elgar we wondered why. Now we know!’

Bard aims to place the composer in his cultural and social context. Leon Botstein, Bard’s President, indefatigable fund-raiser, organiser, conductor, chooses a scholar to work with him and the Bard music faculty to devise the programmes and to produce a programme book of essays and illustrations, in itself treasurable. This year’s scholar was Byron Adams, professor at the University of California, Riverside. The event includes panel discussions, and lecture-introductions to the chamber and orchestral concerts.

The August festival began with Elgar’s Harmony Music No 4 (1878-1879) and ended with a very fine *Gerontius*, Vinson Cole deeply affecting, Jane Irwin a dignified severe Angel, the Bard Festival Chorale highly professional. As well as the Severn Suite, the Gramercy Brass Orchestra played Strauss’s *Feierlicher Einzug*. A recreation of one of Frank Schuster’s *soirées* included Fauré’s chamber-group arrangement of *La bonne chanson*. The Great War and Modern Music brought Debussy as well as Butterworth. A programme of Edwardian music-hall song was a bit staid to anyone who remembered the old Paddington Metropole; some gin and cigarette smoke, though un-p-c, might have helped. Parry’s admirable and worthy Symphonic Variations, and Stanford’s fluent, brilliant, but empty Variations on ‘Down Among the Dead Men’, preceded ‘Enigma’ in the same concert, demonstrating better than words could ever do why Elgar’s work achieved international status. ‘Enigma’ was played without the accumulated tradition we are accustomed to — ‘Nimrod’ without the Cenotaph, as it were; at first that was disconcerting, but it was after all how it would have sounded that June evening in 1899. The American Symphony Orchestra gave a note-perfect but uncommunicative performance (their first) of *Falstaff*, whereas it was obvious they knew and loved the Second Symphony.

A few personal highlights: the tenor Scott Williamson in Gurney songs, Ethel Smyth’s ‘Bonny Sweet Robin’ variations, Tim Barringer from Yale talking on Elgar and landscape, the exuberance of the pianist Kenneth Hamilton, Byron Adams moved and moving on the Great War, Piers Lane with young American players in Elgar’s Quintet; and the realisation that Elgar himself had stayed quite near Bard, in Julia Worthington’s now demolished country home.

All in all, it seemed to me the greatest Elgar celebration since the three-day Covent Garden Festival of 1904, proof that his music, given a wide and sympathetic context, travels as easily the composer himself did.

**SPECIAL BOOK OFFER**

CHOMBEC has been donated a large stock of new copies of Edgar Hunt’s book on Robert Lucas Pearsall, privately published in 1977. 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 Stephen Banfield, Department of Music, University of Bristol, Victoria Rooms, Queens Road, Bristol BS8 1SA, UK.
Forthcoming Events Relating to Music in Britain, the Empire and the Commonwealth

Events listed in boxes are organised by CHOMBEC and are held in the Victoria Rooms, Bristol. Tuesday seminars begin at 4.30pm. All are welcome to attend.


5 February 2008 Richard Barnard (Bristol): Seeking Otto: uncovering the life of a professional musician in Edwardian Bath through musicological research and original composition

9 February 2008 CHOMBEC WORKSHOP: Vaughan Williams, Hardy and the Ninth Symphony, see p.5 of this newsletter or visit www.bristol.ac.uk/music/CHOMBEC

www.colum.edu/cbmr

16 February 2008 Exploring Cornish Music: interactive symposium. Institute of Cornish Studies, Exeter University—Cornwall Campus, Tremough, Penryn, Cornwall, TR10 9EZ. Dr. Garry Tregidga (g.h.tregidga@exeter.ac.uk) 01326 371888

19 February 2008 Andrew Britton (Royal Holloway): The guitar and iconography

22-23 February 2008 Third Biennial London Fiddle Conference. School of Oriental and African Studies, Thornhaugh St. London, UK. ed.emery@thefreeuniversity.net


11 March 2008 Barry Sterndale-Bennett (Trinity College of Music): William Sterndale Bennett: his influence on 19th-century music in Britain

9 February 2008 CHOMBEC WORKSHOP: Rubbra Revived: Sinfonia Sacra and Beyond. www.bristol.ac.uk/music/CHOMBEC/

12 March 2008 Sterndale Bennett Study Day. Royal College of Music. www.rcm.ac.uk/Events/Highlights/020 7591 4314

18 March 2008 Stephen Banfield: Why did the vicar remove the organ? Work in progress on music in the British Empire

4-6 April 2008 Developing composer resources online. University of East Anglia, Norwich. www.rhu.ac.uk/Music/Golden-pages/Conferences/2008/08-4-dcr.htm


12-13 April 2008 Music in Exile: four concerts and public lectures presented by The ARC Ensemble (Artists of the Royal Conservatory, Canada) and the English Chamber Orchestra Ensemble. Cadogan Hall, Sloane Terrace, London, SW1X 9DQ. http://www.suppressedmusic.org.uk/


22 April 2008 Christopher Fifield (University of Bristol): 19th-century Leipzig, a centre for study and performance: musical fact or myth?

26th April 2008 RMA Study Day: Musical modernism in Britain. Oxford University Music Faculty, St. Aldate’s, Oxford. http://www.rma.ac.uk/conferences/event.asp?id=110


9 July 2008 English Cathedral Music: the long nineteenth century to the present. Department of Music, Durham University, Palace Green, Durham, DH1 3RL. http://www.dur.ac.uk/john-bede.pauley/cathedralmusic.htm


15-18 June 2008 RMA Annual Conference 2008, including the theme of William Byrd and his pupils (e.g. Morley, Philips, Tomkins, Bull) and English virginalist music. University of Aberdeen. www.music.sas.ac.uk

