



News

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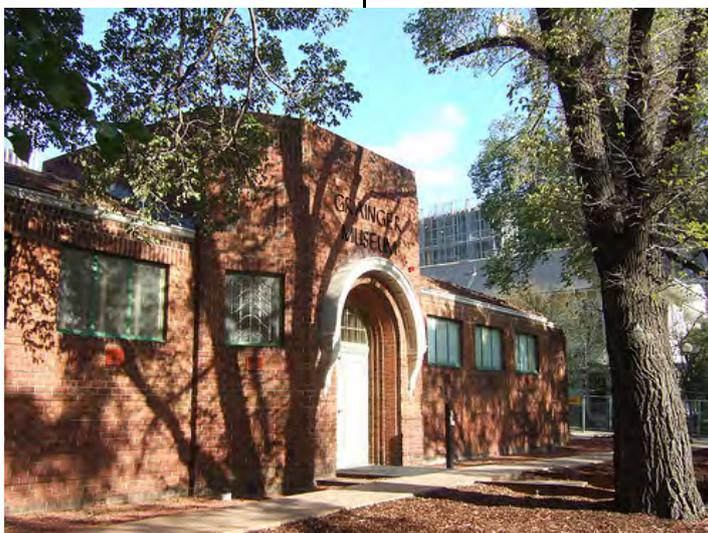
CHOMBEC is based at the Department of Music, University of Bristol

The 'New' Grainger Museum At The University of Melbourne

The Grainger Museum, situated in the grounds of the University of Melbourne, and designed, stocked, funded and opened by Percy Grainger himself in 1938, has recently re-opened after seven years of closure (from October 2003). After extensive conservation and renovation work, and the preparation and design of new displays, the museum is sufficiently different to warrant a return visit, and it has been attracting first-time visitors in promisingly good numbers, many of whom previously knew nothing about Percy Grainger.

The conservation architects, Lovell Chen, responsible for the renewal have not 'developed' or changed the building in significant ways, but there is a major difference to the way the building is used. Anyone who has made a research visit to the Museum in the past will remember working in the reading room with curatorial staff close at hand—in conditions too cold or hot, perhaps, and often too humid—and in proximity to the stored archive, to the wonderful, generous but crowded exhibition spaces, and to areas used to store items not then on display. When everything had to be moved out of the Museum in 2003, the archive—the printed music and manuscript collections, some 50,000 items of correspondence, 15,000 photographs, extensive business documents and autobiographical writings—was rehoused in a purpose-built space in the University's Baillieu Library, and the other material, including instruments, costumes, furniture, decorative

and fine arts, went to a climate-controlled space just north of the campus. The Museum as it is now configured has nearly twice as much exhibition space as before, plus two rooms that can be joined together to make a useful teaching or meeting space. The archive is still fully accessible, though items must be examined in the library nearby, and arrangements can be made with the curators to view the items stored off-campus.



While Percy Grainger vies only with Peter Sculthorpe for the position of Australia's best-known composer of western art music, his time in residence in that country was about the same as his time spent in Britain (1901–1914) and a great deal less than time spent resident in the United States, from soon after the outbreak of War until his death in 1961. In the Museum, Grainger's years in Edwardian England are celebrated in a re-thinking of the so-called 'London room'—a constant since

Grainger's own time. Museum co-curator Brian Allison explains that in the current space, 'the visitor experiences Grainger's concept as a series of vignettes or tableaux, showcasing the rich furniture and decorative arts, and art collections dating from his Edwardian years.'

In an adjacent gallery, Baron Adolf de Meyer's lavish gifts to Grainger together with his photographic portraits, two of which show a boy scarcely out of his teens, serve further to contextualise these London years. This gallery also charts Grainger's rise in



The 'London Room', photographed in 1995

popularity as a salon and concert artist through programs and posters. It features Ada Crossley, the popular and successful Australian contralto with whom Grainger performed and toured on many occasions (in Britain and overseas), and documents the Grieg connection. On display is the invitation from Lady Leonora Speyer to dine with her on 15 May 1906 and meet and play for her houseguests Edvard and Nina Grieg. It was this that led to Grainger's brief friendship with the ailing composer that was to change him from distant admirer into protégé and even 'authorised interpreter' of the piano music almost overnight, something about which he was later to have mixed feelings.

Generous space is devoted in the new Museum to Grainger as collector, particularly of British folksong. A striking display is made of an Edison Standard Phonograph c1903, sitting above 50 or so cylindrical cases which contain a selection of Grainger's original wax recording cylinders. Grainger embraced this method of collecting as it allowed him the luxury of repeated hearings, essential to capturing the nuances of his subject's performances—rhythmic variations from verse to verse, for example, vocal ornaments and even slight inflections of pitch. Another cabinet devoted to folksong collecting contains a photograph of Joseph Taylor of North Lincolnshire, the best known of Grainger's folksingers and an exceptional performer. On display too is a partial transcription Grainger made from a cylinder of Taylor singing 'Brigg Fair', as is the corresponding page of the 'Blue Book' (1905–1906), in which Grainger noted the words to folksongs in the field. The cabinet even includes Grainger's hand-drawn maps of song-collecting excursions into the countryside.

Grainger's interest in early music from 1930 onwards, and his long-term association with the Dolmetsch family, is displayed in a gallery designated 'Experimentation with a sense of history'. Grainger's own heavy wood-framed legend, headed 'Arnold Dolmetsch: Musical Confucius', is on display, as are a viol and recorders by Arnold and Carl Dolmetsch. Only a few steps away is Grainger's wonderful 'Butterfly piano', tuned to sixths of a tone, together with built-from-scratch instruments from the 1940s and 50s:

'Sliding pipe free music invention' and, towering above everything else, the 'Kangaroo pouch tone-tool'.

The instruments are not to be played (of course!) but the question of (audible) music in a musician's museum is an interesting one. Grainger's exceptionally wide interests and spheres of ability mean that his musical activities have had to compete for space with, say, his towelling clothes and the whips (Grainger was a self-confessed flagellant): both of these are currently displayed. The Museum was not conceived as a music museum, with sound integrated into the displays, but that is something that may be revisited in the future. Currently Grainger's electric reproducing piano (the Duo-Art) is on display and in working order and a sound system can bring recorded sound into each gallery if required.

The new Museum also has a gallery that celebrates music in Melbourne more broadly, the items drawn, mostly, from the many special collections of material acquired by the Museum both during and after Grainger's own time. On display is material acquired from the estate of English musician, G W L Marshall-Hall, the first Ormond Professor of Music at the University of Melbourne. There are also artefacts and photographs related to Alberto Zelman Junior and the origins of the Melbourne Symphony Orchestra. Simon Purtell's research into the 1909 gift, from Melba to the Marshall-Hall Orchestra, of wind and brass instruments tuned to the low, French pitch that she favoured, is reflected in another cabinet in this gallery.

The items on display represent, as with most museums, a tiny fraction of those in the collection. We have no comprehensive publically accessible online catalogue as yet, but an idea of our holdings can be found at:

www.grainger.unimelb.edu.au/collection

and we welcome research enquiries of all types to grainger@unimelb.edu.au.

Jennifer Hill
Research Officer, Grainger Museum



New Museum Interior (Photograph by Lee McCrae)

CHOMBEC News and Events

Acquisition of the
Mander & Mitchenson Collection

Stephen Banfield

The University of Bristol Theatre Collection, one of the largest archives of British theatre history in the world, is full of resources for musicological research, and both the School of Arts, which includes the departments of Drama and Music, and CHOMBEC wish to make exploitation of the collection a strategic priority. The aim must be to draw staff and students towards it—research students at Bristol and elsewhere, dissertation students at undergraduate and taught masters' levels, and interns—and to identify areas of the collection and types of project that would add to our knowledge of artistic and entertainment histories and qualify for research funding.

The moment for this is now, for the Mander & Mitchenson Collection has recently been acquired from its trustees and has moved to Bristol from its previous home at Trinity Laban in Greenwich. Since Easter 2011 much of it has been *in situ* on the premises in the Drama Department and the remainder (including large art works, costumes and other three-dimensional artefacts) is in a purpose-built facility on the university's veterinary campus at Langford, a village the other side of Bristol Airport. At a stroke it almost doubles the Theatre Collection's size.

I recently took two or three hours to begin exploring the M & M, perhaps Britain's best known theatre archive and one which appears in countless book credits, most frequently for photographs. I was given an interim handlist of 60 pages. Each of the pages had on average ten entries, and each of the entries listed on average five boxes. That's 3000 boxes. The first box I ordered up contained seven folders, and in the first folder I looked at there were 22 items. I make that a possible total of 462,000 items (the curators confirmed that they think it's about half a million), and I have a feeling that excludes the Langford portion of the collection.

You have to look for the music, for in most forms of theatre, music is incidental—ubiquitous, maybe, and crucial, but not in a dominant position. True, the M & M includes whole boxes of both manuscript and printed scores, and a large and intriguing collection of shellac and other discs, some of which may well be unique private recordings and all of which are likely to need expert discographical scrutiny to ascertain their rarity or even their identity. But the vast majority of musicological source material is likely to reside within ephemera, particularly theatre programmes and playbills. I ordered up the box 'London Coliseum 1904-1920' (there are boxes, often several each, for every London theatre). In 1917, sure enough, out came programmes listing Elgar's *The Fringes of the Fleet*, with a separate special insert giving the words of Kipling's poems and headed 'Music by Sir Edward Elgar, who will conduct in person'. And not just one

programme, but any number of them covering its run, which seems to have commenced on 11 June and finished by 6 August, placed as it was within a variety production that might continue indefinitely. On 25 June it was item 10 on the bill, sandwiched between the singing actress Florence Smithson offering 'selections from her repertoire' and a one-act comedy, *Pistols for Two*. Elgar's *Imperial March* opened the programme.

I then turned to the 'Plymouth various' box, wanting something from the west country. Programmes here confirmed that Henry Reed was musical director of the Theatre Royal in 1864 and still there in 1882. The pre-London tryout in 1923 of a 'toga' play, *The Lord of Death*, intrigued me: here ostensibly was a *Ben-Hur* look-alike with music by Martin Shaw (it doesn't come up) to a script translated from the French by another composer, Louis Napoleon Parker. Did it ever reach the West End? Then there was the City of Plymouth Amateur Operatic and Dramatic Society's *Maid of the Mountains* of 1935, with a 'cast and chorus of 70 voices', and *Jack Shilloo*, a late-night naval revue of 1951 with a topless dancer on the cover, a bit naughty, one would have thought, for the Plymouth Council of Youth and Naval Charities at that date, but—of more interest to the musicologist?—with all 15 members of the Royal Marine Orchestra that accompanied it listed by name.

Well, that's about ten items. Only another 461,990 to go.

And that's not all. The Theatre Collection has been approached about the possible acquisition of all or some of the archive of Frederic Norton (composer of *Chu Chin Chow*). Additionally, it has now taken provisional possession of a neat series of newspaper cutting scrapbooks covering four decades from the mid-1920s that came from the Music Department of Bristol Grammar School via the Bristol Record Office. They seem to be entirely from the 'quality' London dailies, and cover classical music and opera reports and reviews. The good thing is that they are comprehensively indexed, by hand. One has visions of a schoolboy detention exercise repeated over the years... The scrapbooks can probably stay in the Theatre Collection, unless CHOMBEC has particular reason to bid for taking them over.

Catherine Hindson, Lecturer in Drama, and I are going to launch a series of research seminars and workshops about the intertwining of music histories and theatre histories, with the aim of focussing people's attention on the Theatre Collection's research possibilities. Watch this space.

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Events And News
On Our Website:

www.bris.ac.uk/music/chombec

Nathaniel Lew Appointed Benjamin Meaker Visiting Professor From April 2012

CHOMBEC is delighted to announce the award of a Benjamin Meaker Visiting Professorship by the Institute of Advanced Studies at the University of Bristol to Dr Nathaniel Lew, with effect from 17 April 2012 to the end of the academic year, in June.

Dr Lew currently teaches music history, music theory, and humanities at Saint Michael's College, a 1,900-student liberal-arts undergraduate institution in Burlington, Vermont, and he is also the Secretary of the North American British Music Studies Association—see our previous report on NABMSA's activities in CN7 (Summer, 2009).



Raised in the suburbs of New York City, Nathaniel Lew received his early musical education at the Pre-College Division of the Juilliard School. He went on to receive bachelor's degrees in music from Yale and Cambridge University, followed by a PhD in the History and Literature of Music from the University of California, Berkeley. He completed his dissertation, 'A New and Glorious Age: Constructions of National Opera in Britain, 1945-1951' with guidance from Byron Adams and the late Philip Brett.

In 2003, Ashgate published his research of the compositional history of Ralph Vaughan Williams's 1951 opera, *The Pilgrim's Progress*, in *Ralph Vaughan Williams Essays*. This work has led to a reappraisal of *The Pilgrim's Progress*, as well as of the seminal 1910 *Tallis Fantasia*, which the composer developed from incidental music for a 1906 amateur production of Bunyan's allegory. Dr Lew then edited the 1906 incidental music for publication (Promethean Editions, 2009), and went on to edit Vaughan Williams's incidental music to a radio adaptation of Thomas Hardy's *Mayor of Casterbridge*, produced at the BBC West of England Studio in Bristol in 1951 (Promethean Editions, in press). He has also delivered papers on the stylistic and ideological relationship between Alan Bush's first opera, *Wat Tyler* (1951), and contemporary Soviet theories of Socialist Realism.

He is currently completing a book that discusses the role of classical music in the 1951 Festival of Britain. His research encompasses the work of the Arts Council of Great Britain in organising the London concert season and the nationwide programme of opera revivals, premieres, and commissions, as well as the BBC's programme of special music broadcasts, and examines the sometimes fraught role of these and related institutions in defining a national repertory.

Henry Walford Davies An Appraisal Lewis Foreman



Walford Davies
Photographed ca1912

Sir Henry Walford Davies was three years older than Vaughan Williams, being born at Oswestry, Shropshire on 6 Sept 1869. He died in Somerset on 11 March 1941, three months after Frank Bridge, yet stylistically they were clearly figures from totally different generations. Thus Walford Davies was 31 in 1900, an age difference which placed him between the generations of Stanford and the younger group of Stanford pupils such as Ireland and Bridge, and indeed he was less than a year younger than Bantock who outlived him by five years. All this means that he came to maturity in the 1890s—and actually met Brahms; he was producing music which reflected the enthusiasms of the 90s, but later he did not find himself influenced by impressionism and early Stravinsky as did his younger contemporaries.

With one exception, Walford Davies's early works are quite unknown and include unpublished string quartets in D and C minor, and piano quartets in Eb, D minor and C. The two Violin Sonatas are both works of the 1890s and both are available on CD. The recent recording by Rupert Luck of the magisterial Violin Sonata in A major (EM Records CD001), his first, written strongly under the influence of Parry, adds to the evidence of the Second Sonata, op 7, in D minor (1896) as recorded by Jacqueline Roche (Dutton Epoch CDLX 7219) that in the 1890s this was very much a composer of achievement rather than promise. There are also early orchestral works, in particular a Symphony in D, heard at Crystal Palace in 1895 (his mature Symphony, in G dates from 1911), an Overture in D minor (1897) and the possibly autobiographical orchestral overture called *Welshmen in London* (1897).

The earliest such piece of note is his setting of Browning's *Prospice* for baritone and string quartet (or, with its optional double bass part, even better with string orchestra) first heard in 1896 but written in 1894, when its composer had almost completed his time as a student at the RCM. This is a remarkably striking work, written with all the vibrancy, vitality and freshness of early manhood, but in no sense prentice-work; here we have an image of death imagined by someone who had himself nearly died young. The power and eloquence of this early setting—lasting just ten minutes—is entirely unexpected.

At the age of 13, Walford Davies became a chorister at St George's Chapel, Windsor Castle, and within three years had become pupil assistant to Sir Walter Parratt, and it was from here his career at the organ, and as a trainer of church choirs, was built. He

won an open scholarship to the Royal College of Music in 1890, and whilst there held various organist posts around London. No sooner had he completed his studies than he was appointed to the RCM staff, as teacher of counterpoint. His two notable organist-choirmaster appointments were at the Temple Church, from 1898 to 1923, during which time he oversaw the renovation of the organ; and he returned to Windsor as Organist from 1927 to 1932.

In 1919 he was appointed professor of Music at Aberystwyth, and Chairman of the Welsh National Council of Music, both of which enabled him to take a great interest in music in Wales, lasting until his death. He became Master of the King's Music after Elgar in 1934, and so, all round, he was very much an establishment figure. This was tempered by his fireside manner in his broadcast music talks that started in 1924 but only getting into their stride in the 1930s.

Only three of his choral works have enjoyed even a single hearing in the last half-century, and like many of his works such revivals are made difficult owing to the loss of the performing materials. Yet these three works—the ebullient nine-minute folk-song cantata *Three Jovial Huntsmen* (1902); his most celebrated work, the 65-minute oratorio *Everyman* (1904); and the more conventional cantata *Song of St Francis* (1912)—all reveal attractive music of some personality.

The Leeds Festival commissioned *Everyman*, the *Song of St Francis* was written for Birmingham, while over his lifetime the Three Choirs heard ten new extended choral works by him. He was most active as a composer before the First World War, yet five of his ten Three-Choirs commissions were first given after 1918. However, none of these later works rekindled his music's early enthusiastic following: after 1918 even *Everyman* had faded.

The *Short Requiem* that Walford wrote for all too practical purposes in 1915 is certainly worth hearing again. In nine movements this sequence is one of those works which seems familiar yet is new. The ninth and last movement of the Requiem, 'Vox Ultima Crucis', sets John Lydgate's words 'Tarry no longer', which must have had a remarkable impact when it was first heard.

Wonderfully lyrical, memorable melody characterised not only his hymns and his church settings, but also his mature orchestral music, much of which is cast in lyrical short movements that one might characterise as 'light music', and collected would make a fine pair of CDs; take for example his Symphony in G of 1911, sporting a delightful tuneful 'Romanza' that the BBC has broadcast as a separate number, also *Holiday Tunes* in six movements (1907), *Festival Overture* in four (1910), *Parthenia* in four (1911), the five-movement Suite 'after Wordsworth' (1912), the *Memorial Suite* in five (1923), and the Children's Symphony in F (1927). *Solemn Melody* (1908), originally for strings and organ but later fully orchestrated, is the only one of this tuneful output to be remembered, though his memorial *Melody in C* (written on the death of King George V), a latter day *Solemn Melody*, is perhaps still known to organists as a solo.

Walford Davies was almost certainly the most familiar voice associated with music in the 1930s,

owing to his pioneering radio talks—the Anthony Hopkins of his day. His fame, as a broadcaster died with him in 1941, but I was fortunate to include two surviving examples from the BBC Archives on a Dutton CD (CDLX 7108) which well illustrates his fluency and avuncular style. In these talks one can hear that Davies was fond of describing music in just these terms.

The *Conversations* for piano and orchestra first performed at a Queen's Hall Promenade Concert on 14 October 1914, with the composer as soloist, is a case in point. All four movements are short with descriptive titles: 'Genial Company', 'A Passing Moment', 'Intimate Friends', 'Playmates'. The notes (ostensibly by Rosa Newmarch but reading as if ghosted by Walford Davies himself) observe:

The likeness between instrumental music and conversation has often been noticed. The analogy can be helpful to the listener. . . . The first of these short *Conversations* opens with a dialogue, rather of an arm-chair kind, between two (piano and 'cello). Soon, and somewhat abruptly, others enter, and the talk becomes animated and general.

We think of Walford Davies coming to public notice with his Cantata *Everyman* which capitalised on the following achieved by Elgar in his major choral works, and indeed for a few years *Everyman* was sung everywhere. But unlike *Gerontius* it seems not to have had Elgar's staying power, and after the First World War it quickly faded from view. Maybe a grieving post-war audience found the opening pages, as Death seeks *Everyman*, hard to take, and *The Dream of Gerontius* more acceptable music of consolation. Yet once we reach the 'Song of Knowledge' and *Everyman's* redemption and comfort, a glorious sequence of lyrical music followed by the powerful Epilogue, we attain music that communicates on every level and demands to be sung again.

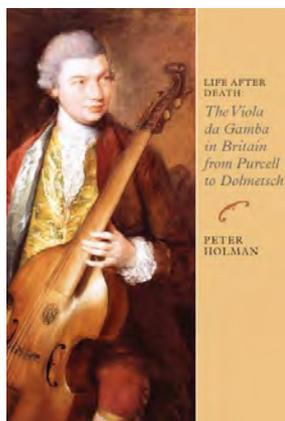
Walford Davies's chamber music tends to be thought of as works from the end of Victoria's reign, but in 1927 he composed his Piano Quintet, op 54, revising it in 1940. The Quintet, which is dedicated 'with love to Edward Elgar', is unpublished and almost completely unknown. Stylistically the music is backward-looking but replete with memorable invention. The romantic opening theme, played by the strings in octaves against rippling arpeggios, is immediately arresting and not without some reminiscence of Elgar's Piano Quintet.

In fact the surprise comes at the beginning of the movement when the piano enters playing a part, which on paper at any rate, is in a different key to the quartet, the strings having two flats, the piano two sharps. Yet there is no feeling of bitonality. The Finale starts with a delightful open-air kind of theme, jauntily announced by the piano against muted strings. It could have been one of those once popular inter-war chamber movements by a composer such as Armstrong Gibbs—I am thinking of *Peacock Pie*. At first hearing the Piano Quintet does not seem fully integrated in style, but overall this is a delightful find: strong-themed and varied treatment by a composer able to build the larger musical structure.

[Time now, surely, for the revival of HWD's music? – Ed.]

Life After Death

Peter Holman



The origins of my new book, *Life after Death: the Viola da Gamba in Britain from Purcell to Dolmetsch* (Woodbridge, 2010) go back to a day in the late 1990s when my PhD student Ian Davies mentioned that he had come across a manuscript in London University Library that contained some 18th-century English sonatas for bass viol—or 'viol da gamba' as it was more commonly known at the time. He had

come across it as part of his research into English cathedral music around 1800 (it had been owned by the 19th-century organists Stephen and George (later Sir George) Elvey), and he knew I was interested in stringed instruments and their history. At the time I was working on 17th-century English music: I had published *Four and Twenty Fiddlers: The Violin at the English Court, 1540-1690* (Oxford, 1993; 2/1995) followed by *Henry Purcell* (Oxford, 1994), and I went on to publish *Dowland 'Lachrimae' (1604)* (Cambridge, 1999) in the Cambridge Music Handbooks series. The London University Library manuscript turned out to include six sonatas for bass viol and continuo or two bass viols, evidently composed or compiled (it includes arrangements of violin sonatas by Angelo Michele Besseghi and recorder sonatas by Francesco Barsanti) around 1730. However, it was evidently copied much later: it also included a gamba part from a hitherto unknown sonata by Carl Friedrich Abel as well as trio sonatas from Maximilian Humble's op 1 of 1768. The manuscript seems to have been owned by two Canterbury doctors, John Williamson (1740–1815) and his son, also John (1790–1828).

Researching the manuscript for an article, 'A New Source of Bass Viol Music from Eighteenth-Century England' (*Early Music*, 31 (2003), 81–99), made me realise that the viol did not entirely drop out of use in England at the end of the 17th century, as was conventionally thought, and that there was scope for a larger study. At the same time I had become aware that I was in danger of repeating myself in writing about 17th-century music, and that it was time for a change of direction. Working in a later period would give me access to a far richer range of primary sources than was available before 1700. I was aware that others were developing interests in late gamba music in other European countries, notably Vittorio Ghielmi, Christophe Coin, and Michael O'Loughlin, who turned his thesis into an excellent book, *Frederick the Great and his Musicians: the Viola da Gamba Music of the Berlin School* (Aldershot, 2008). I also benefited from the interest and encouragement of the viol player and cellist Mark Caudle, an old friend and colleague in The Parley of Instruments; he is the dedicatee of the book. From the material I had assembled at an early stage,

in 1998 we recorded a CD, *The Noble Bass Viol* (Hyperion CDA67088), with Susanna Pell, Susanne Heinrich and Elizabeth Kenny. It covered the repertory of compositions and arrangements for one, two and three bass viols with continuo from Purcell to Handel, including pieces by them and Benjamin Hely, William Gorton, Giovanni Battista Draghi, Gottfried Finger, Francesco Conti, and Arcangelo Corelli.

In beginning to research and plan a book on the viol 'after the golden age', I started with two areas where I knew gamba players had been active and there was surviving music for the instrument. The first was a group of musicians associated with Handel and the orchestra of the Italian opera company at the Haymarket Theatre. It was known that Handel wrote a gamba solo in the famous Parnassus scene in *Giulio Cesare* (1724), and that about the same time he wrote out the first bar of his G minor violin sonata HWV364 in the alto clef, labelling it 'Per la Viola da Gamba', presumably as an instruction to someone else to copy out the whole work in that form. Handel's involvement with the gamba had been explored before, notably in Julie Anne Sadie's article 'Handel: in Pursuit of the Viol' (*Chelys*, 14 (1985), 3-24), though the problem had always been that these pieces appeared to exist in a vacuum: no gamba player was known to have been active in London around 1724, and no other contemporary English gamba works appeared to have survived.

That quickly changed: in addition to the Williamson Manuscript (as it became known), colleagues working on Handel and his contemporaries, including the late Anthony Hicks and Lowell Lindgren, pointed me to a cantata by Pietro Giuseppe Sandoni for soprano, two gambas and theorbo, and cantatas by Tommaso Bernardo Gaffi and Francesco Gasparini arranged in early 18th-century England with gamba obbligatos. It also became likely that the various trio sonatas by J C Pepusch with gamba obbligato had been written for Pietro Chaboud, an Italian bassoonist and flute player who arrived in England around 1700 and played in the Italian opera orchestra. Chaboud may also have been responsible for a set of gamba arrangements of Corelli's op 5 violin sonatas, two of which were published in London in 1712, and the publication *Aires and Symphonys for ye Bass Viol* (London, 1710), which contains a set of arrangements for solo bass viol of arias from Italian operas in the repertory of the Haymarket Theatre. Arrangements tended to loom larger in the repertory of early 18th-century gamba players than their predecessors partly because Italian opera and violin music was all the rage at the time, and partly because gamba players in England had begun to read music in the (octave-transposing) treble clef, which made all music written for soprano instruments and voices available to them.

The other task was to try to identify the person or people who had played this new repertory of gamba music. Chaboud was the obvious candidate for the second decade of the 18th century, but there is no trace of him in London (or anywhere else) after May 1719. To cut a long story short, a number of cellists in

the opera orchestra, including Nicola Haym, François Goodsens, Pippo Amadei and Giovanni Bononcini, may have played the gamba, though only the German David Boswillbald, principally a double bass player, seems to have been active in Handel's circle around 1724. In the book I put him forward as the person most likely to have played the solo in *Giulio Cesare*.

Other topics I researched early on were Carl Friedrich (or Charles Frederick) Abel, the greatest gamba player in the late 18th century; and the life and work of John Frederick Hintz (1711–72), who seems to have been the only maker of viols in England between Barak Norman and his contemporaries in the early 18th century and the first makers in the early music revival at the end of the 19th century.

One of the pleasures of researching a rare instrument, one that was not used in mainstream public and private music-making at the time, is that many interesting people were attracted to it. James Watt is one unexpected example, and others are the American statesman Benjamin Franklin; the writer Laurence Sterne; the aristocrats Sir Edward Walpole, John, Viscount Bateman, Elizabeth Herbert, Countess of Pembroke, and her cousins Margaret Georgiana, Countess Spencer and Lavinia, Viscountess Althorpe; the musician and writer Ann Ford; and the artists Thomas Jones, Thomas Gainsborough, Thomas Cheesman, John Cawse, and perhaps John Constable. Many of these amateurs were inspired by Abel's example and tuition to take up the gamba. Others doubtless thought that playing an unusual instrument would make them appear distinctive among their musical friends. For aristocratic women it was just about the only ensemble instrument open to them, since wind instruments involved distorting the face and playing the violin or violoncello involved adopting ungraceful postures. In addition, artists seem to have been attracted to the graceful shape of the gamba, which often featured in the 16th and 17th-century paintings they studied.

A parallel study of amateur gamba players in the early 18th century revealed much about musical life at the time. Having made a list of all those amateurs known to have played or owned gambas at the time, it became clear to me that they divided into roughly three groups according to social status. There was a small group of aristocrats who probably received musical tuition from household musicians or on the grand tour—which at the time often meant a period studying in Paris or Leiden as well as visiting Italy. At the other end of the social scale there was an interesting group of self-made and self-educated artisans and tradesmen, including the musical coal merchant Thomas Britton, the apothecary and botanist James Sherard, the writer Daniel Defoe, and the clock maker John 'longitude' Harrison. In between there was the great mass of members of the professions—clergymen, doctors and lawyers—who must have acquired their musical skills and knowledge of the gamba at university in Oxford or Cambridge or (in the case of lawyers) at the Inns of Court in London; dissenters, who were barred from the English universities, went abroad, often to Leiden, or to Scottish universities.

We know from letters, diaries, inventories of music and surviving manuscripts that these amateurs often used the gamba as a solo instrument, though it was also indispensable for providing the bass line in the music clubs that were springing up all over the country at the time; amateurs did not start to take up the violoncello in England until about 1730. In general, there was a transition at the time from using the gamba as a bass instrument, reading music in the bass and alto clefs, to a solo instrument in the tenor register reading from the treble clef. This was also associated with a change of name, from 'bass viol' to 'viola da gamba' or some Anglicised variant such as 'viol di gambo'. After about 1720 most people outside elite musical circles normally used 'bass viol' to mean a four-string unfretted instrument. This was particularly true in parish churches, where people would have been familiar with the Sternhold and Hopkins 'old version' of Psalm 150, which includes the phrase 'Praise him upon the viol'. However, this usage was not confined to church: Benjamin Franklin wrote in 1789 that the six-stringed instrument 'called *Viol de Gambo*' is 'about the Size of a Bass Viol, but is not the same'.

I originally planned to confine the book to the 18th century, but it soon became apparent that gamba playing continued sporadically throughout the 19th century. In 1889 the historian, lawyer and gamba player Edward Payne (1844–1904) stated in a lecture to the Musical Association (now the Royal Musical Association) in London: 'I could prove, if it were necessary, that the art of playing it [the gamba] has never died out in this country, but that the traditions of the instrument have survived in a constant succession of amateur players'—by which he seems to have meant Thomas Cheesman (1760–?1842), John Cawse (1779–1862), and himself. The last professional player in England in the continuous tradition, the Dutch cellist Johan Arnold Dahmen, died in 1813, though other professionals occasionally took up the gamba for particular concerts throughout the 19th century, mostly as part of the developing early music movement. They include an unnamed player in a concert directed by the harpist Nicholas Bochsa in 1836; the cellist Richard Hatton in a Concert of Ancient Music in 1845; the viola player Henry Webb in at least one of Ernst Pauer's historical concerts in 1862; and the cellist Walter Pettit (1836–82), who became well known in the 1870s for playing the obbligato parts in J S Bach's passions on the gamba. By the 1880s gamba playing by amateurs and professionals was fairly common, so that when Arnold Dolmetsch organised his first old music concert in 1890 his innovation was not to revive the viol *per se*, but to attempt to assemble a complete viol consort and to use it to play English 17th-century consort music. Even so there were compromises: his first viol consort included a viola and a viola d'amore. However, Dolmetsch was a turning point, and the model he developed of the scholar-performer came to dominate the British early music scene during the 20th century.

Music and Locality: 8

Revd Charles Marson and his
Contribution to the English Folk
Revival

David Sutcliffe



Marson Aged 25

Musicologists in the West Country will be pleased perhaps to learn of new research into the life of Revd Charles Marson (1859–1914), collaborator with Cecil Sharp in the first three volumes of *Folk Songs from Somerset* (1904–1906). The new book is entitled *The Keys of Heaven*;¹ this is a reference not only to Marson's Christian Socialism—he was a Fabian and an important member of several socialist groups—but also to one of the songs collected in

the Hambridge area (South Somerset) where he was the incumbent. The book draws on letters and papers recently discovered in Minehead, and now deposited rightly in the Somerset Heritage Centre in Taunton—Marson was brought up in Clevedon and spent his last nineteen years in Somerset.

The new book challenges a few assumptions about the English Folk Revival, and recalls the social context within which the early collectors went about their work. The letters and diaries reveal that Marson was researching and lecturing on folk ballads in his own right as early as 1889,² the same year that he met Cecil Sharp in Australia. There in 1891 Marson published his first book, *Faery Stories*, a set of original tales for children; his writings show that he already had a 'big picture' in his mind of an intersecting, Europe-wide fund of folklore and poetry.³ Later on, the Edwardian song-collectors, who were very territorial in their approach, (Sharp/Somerset; Baring-Gould/Devon; Gardiner/Hants; etc.), praised their little local findings and spoke of rescuing and revitalising 'national' music, but Sharp was lucky to have access to

Marson's bigger vision early on.

On their return to London in 1892, the two men kept in close contact when Sharp began to introduce folk songs into his classroom singing lessons.⁴ It now seems sure that in 1903 Marson invited Sharp to spend part of his summer holidays at his vicarage and introduced him to several singers in his parish, passing to him a proper respect for their talents. The facts of their co-operation are well known—between 1903 and 1906, approximately 500 folk songs were collected from 200 singers.⁵ Marson was a busy parish priest and did not accompany Sharp everywhere as he travelled by train and bicycle throughout the county. But their co-operation was close, Marson adding literary authority by editing the lyrics and writing the substantial first preface. As a practising journalist and author of five books, Marson could guide Sharp through the publishing processes and fully supported the project financially too. Sharp had published *The Book of British Songs for Home and School* in 1902, but their 1903 partnership was a more equal one than has hitherto been supposed.

The break between the two men in 1906 is documented in Sharp's 1933 biography and is reassessed in the new book. One contributory factor to their quarrel was their separate drift into other projects and collaborations. Marson wrote another book of his own, while Sharp developed his contact with Baring-Gould and then became excited about the morris dance through his work with Mary Neal and the Esperance Club. Their partnership was perhaps wearing thin, therefore, when Marson 'ventured upon a frank and careful but friendly criticism of Series Three'. It seems likely that Marson was frustrated by Sharp's elaborate piano accompaniments to the songs—one observer at the time said that the songs 'had been put into evening dress'. In a lecture given in 1905 Marson had already commented how 'the original free wild melody has to give way to a more pruned and controlled melody for the sake of the harmonist, who step by step came to be regarded, first as the servant, second as the equal, thirdly as the superior and now fourthly as the tyrant of the melodist'. Although Marson was a competent singer and musician (he played the organ), Sharp may well have been upset if his arrangements were thus criticised.

In his turn Marson has been criticised for bowdlerising some of the Somerset lyrics. He was certainly not a timid prude—indeed he was outspoken all his life. In reconstructing some fragmentary lyrics, he may sometimes have injected a rather flowery and literary style, but a rigorous line-by-line textual analysis would be necessary to make proper judgement. Marson was a folk enthusiast rather than a studied expert, writing in 1905 that 'the ballad grows, shifts, combines with others, embodies earlier ballads and is uncertain and variable. It leaves men's hearts and heads and gets into their libraries; and therefore it is more profitable not to dissect and anatomise over

¹ David Sutcliffe, *The Keys of Heaven* (Nottingham: Cocksnook Books, 2010). www.charlesmarson.co.uk

² The content of his first 'Ballads' lecture is noted in his letter of 29 Aug 1889 to his fiancée Chloe Bayne. He used examples of ten traditional song/ballads and verses from England, Scotland, Spain, Germany and Iceland.

³ Marson elaborated on this 'European' view of ballads in a lecture given in Minehead in Nov 1904, and in an article of Feb 1905 for *The Commonwealth Magazine*, the monthly journal of the Christian Social Union.

⁴ Derek Schofield, 'Sowing the Seeds', *Folk Music Journal*, 8 (2004), studies Sharp's work at Ludgrove School from 1894 onwards.

⁵ Yvette Staelens and C J Bearman, 'Somerset Folk Map' for the Singing Landscape Project at Bournemouth University.

much, but simply to read and enjoy them’.

It was Marson’s enthusiasm, coupled with his Christian Socialist empathy for his poor parishioners, which inspired Sharp so much in the early days of their collecting. He also widened the scope of Sharp’s collecting, looking out potential singers and introducing him to various clerical friends in the county. Sharp’s considerable achievements are worthy of reappraisal and now at last Marson’s role at the beginning of the folk revival is more clear.

From Our Corresponding Members

**1: Susan Wollenberg
Music in the Oxford Women’s Colleges**

In 1879 the first two women’s colleges to be founded at the University of Oxford, Lady Margaret Hall (LMH) and Somerville College, opened their doors to their first intake of students. Cambridge could claim precedence in this, with Girton College having been established in 1869. These new foundations opened up an exciting range of life choices and experiences for young women wishing to pursue the goal of a university education. The radical change effected by the admission of women to what had been for centuries all-male communities was viewed with suspicion by some observers, and with concern by others. Emily Davies, founder of Girton College, visiting Oxford in 1867 to test the possibility of situating her college there, found that ‘Oxford people brought home to her the difficulty of introducing women students into a University with monastic traditions, rowdy undergraduates, a lively interest in gossip, and a large population of prostitutes’.¹

What it meant for the women students themselves ranged from a kind of domestic empowerment in the collegiate environment that had been hitherto unattainable at home, to the opportunity to participate in the social, cultural and scholastic life of the University alongside their male counterparts.² Thus, as Janet Howarth has written:

An Oxford education gave women freedoms that were, for many students, undreamt of in their family homes. The study with a door that could be shut against interruptions was the prerogative of the father, while control of hospitality rested with the mother. Winifred Knox (LMH 1901–5) recalled ‘the glorious freedom of one’s own kettle’ and the novel experience of ‘privacy ensured by the simple expedient of putting up the notice “Engaged” on one’s door’.³

¹ Janet Howarth, “In Oxford but ... not of Oxford”: The Women’s Colleges’, in: *History of the University of Oxford. Vol VII. Nineteenth-Century Oxford, Part 2*, ed. Michael Brock and Mark Curthoys (Oxford: Oxford University Press, 2000), 237–307, 237.

² Women could take the University examinations but it was only from 1920 onwards that they were formally awarded degrees at Oxford. (In this regard Cambridge lagged behind.)

³ Howarth, “In Oxford but ... not of Oxford”, 278.



Photograph of a Chamber Rehearsal (by courtesy of Somerville College, Oxford)

And beyond the domestic interior, for women students in the early decades of the 20th century and indeed ‘right through the single-sex era’, as Frances Lannon has put it, the college was ‘a

springboard from which they could leap into the excitement of the wider University, with its political and dramatic societies, choirs, parties, and men’.⁴

Together with Dr Melanie Stier, I am currently investigating music in the Oxford women’s colleges during the first 80 years of their existence, 1879–1959. (The latter date marks their full incorporation into the University, an event which was commemorated in September 2009 with an appropriately themed alumni weekend in Oxford.) We are looking at the sources for such aspects as college chapel music, musical societies and concert life, dramatic productions with music, and women’s involvement in intercollegiate and university music making, as well as identifying women candidates for the musical degrees (which became a fully resident Honour School of Music only in the period after 1945).

Recent literature on the early women students at British universities has illuminated individual lives and the collegiate environment to which they belonged.⁵ We hope to achieve something of the same for musical life in the women’s colleges with our work in the various archives and libraries. And we would be very glad to hear from anyone who has personal memories of music in the women’s colleges at Oxford during the years before 1960 that they would like to share with us.

Susan Wollenberg
Lady Margaret Hall, Oxford

**2: Amanda Haste
Report from France**

Since finishing my doctorate at Bristol in 2009 I have been fortunate enough to move to Manosque in south-west France, about 40 minutes from Aix-en-Provence and an hour from Marseille.

Cultural life here is very rich, and the attitude to musicians and artists refreshing: indeed, to state that one is a musician (or indeed musicologist) is to invite

⁴ Frances Lannon, *Lady Margaret Hall, Oxford: The First 125 Years, 1879–2004* (Oxford: Lady Margaret Hall, 2004), 27. The college became co-residential in 1979.

⁵ See Judy G Batsford, *Her Oxford* (Nashville, Tennessee: Vanderbilt University Press, 2008); and Jane Robinson, *Bluestockings: The remarkable story of the first women to fight for an education* (London: Viking, 2009).

delighted gestures of 'chapeau bas!' or 'hats off!' Music is not part of the curriculum in the French education system, but there is a conservatoire in virtually every town where heavily subsidised lessons are offered. The emphasis seems to be on developing a formidable instrumental technique, and no-one is allowed to touch an instrument until they have completed training in *sofège* (musical theory and notation). The system can be somewhat rigid, so there is scope for private teachers teaching in the British style—my students have been amazed and delighted to be able to learn to read music while having hands-on experience of their chosen instrument.

At university level there are several departments focusing on British life and language and, through these, British identity. My nearest university is that of Aix-Marseille, where Laurence Lux-Sterritt of the *Département des Etudes sur le monde anglophone* has been working on recusancy and especially the place of women in the Protestant representation of Catholicism as incompatible with Englishness. For her forthcoming book, *The English Convents in Exile 1600-1800* (Pickering & Chatto), I have spent the last few months working with Laurence on the transcription of 16th and 17th-century archives from English convents exiled after the Reformation; many of these Roman Catholic sisterhoods fled to Belgium and northern France in order to pursue their religious vocation, and this work requires a good understanding of English, French and Latin, as well as a knowledge of daily monastic life. Although the writings are mainly spiritual, they are full of practical advice and exhortations from Superiors to their Sisters, and I am jumping on anything remotely connected with the musical life of these convents.

In April I attended a fascinating seminar in the *Faculté des Lettres* at Aix-Marseille on 'L'Emotion musicale' as portrayed in English literature, with presentations by Pierre Degott of the Université Paul Verlaine Metz, and Pierre Dubois of the Université de Tours. A romp of a tour through 17th and 18th-century accounts of public and private performances, notably by Fanny Burney (*Camilla*; *The Wanderer*), Laurence Sterne (*Tristram Shandy*) and Jane Austen (*Mansfield Park*; *Pride & Prejudice*) as well as lesser-known authors of whom I found I was (silently!) embarrassingly ignorant. The presenters spoke in French, but read quotations in English, and the resulting lively discussion was in a mixture of languages. I found it very interesting to compare notes with people who were approaching the subject from a literary rather than a musicological perspective, and whose own experiences—often as active amateur musicians of a high standard—and emotional responses to hearing music performed by others, may well have been closer than mine to the 17th and 18th-century responses described in the literature. I was particularly taken with one literary quotation, in which the assumption was made that a particular singer had been able to elicit a strong emotional response in his audience simply because he himself—as a musician—was able to experience these emotions more strongly than 'normal' people.

I have also been very busy presenting my own research, of which a major focus has been the matter

of identity; in April I was in Paris as one of a handful of British delegates at the *Ars Identitatis* international conference on *Identités contemporaines* at the Sorbonne. This was a bilingual conference, with papers given in either English or French: having chaired a panel on 'Gender and Sexual Identities' in French, I then gave a paper in the arts strand entitled 'A Third Gender?: Expression of Gender Identity in Celibate Monasticism through Words and Music'.

My title alluded to the medieval view that those who chose the celibate life became essentially a 'third gender', neither male nor female; however, my argument is that despite—and even because of—their celibate lifestyle, gender and generative identity play a considerable role in many aspects of the musical life of present-day monks and nuns, including their choices of musical genre and the evaluation and reception of the musical product. As this was a multidisciplinary conference and thus a non-specialist audience, I concentrated on the textual response and skimmed over the musical detail and, unusually, didn't use any recorded examples, as there is a chance of publication in hard copy.

In the summer I will be back in the UK for a conference for the 'Historians of Women Religious' at the University of London, presenting 'We Are What We Sing' about the role of music in forging community identity. Then I hope to have a couple of weeks' rest—or frantic writing, depending on whether or not I'm still on schedule—before the Royal Musical Association's 'Horizons' conference, with a paper entitled 'Dead to the World', which will explore the agency of music in the personal process of transformation as a lay person reinvents him- or herself as a professed religious.

CHOMBEC's current corresponding members are:

- Yu Lee An (University of Canterbury, Christchurch, New Zealand)
- Richard Barnard (City of Bath)
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- Morag Grant (Scotland)
- Roe-Min Kok (McGill University, Montreal)
- Karl Kroeger (USA)
- Stephanus Muller (DOMUS, Stellenbosch, South Africa)
- Matthew Spring (Bath Spa University)
- Paul Watt (Monash University, Melbourne)
- Susan Wollenberg (University of Oxford)
- Litong Zhu (People's Republic of China)

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

Research Reports

1. Paul Thwaites

The Early Music Pioneers Archive (TEMPAR)

Music Performance History Illuminated Through Personal Recollections

The Early Music Pioneers Archive is a filmed oral-history research project about the revival of interest in the authentic performance of 'early music'.

This project is an extension of my research into the life of one my teachers, Mrs Mary Potts (1905–1982), the Cambridge-based harpsichordist, who was a student of Arnold Dolmetsch, the foremost pioneer of the early music revival in the late 1920s. Mary bought an 18th-century harpsichord made by Burkat Shudi from Arnold (as she couldn't afford one of Arnold's own 'better' instruments) and used it throughout her life for teaching, concert performances and radio broadcasts.

Although Mary is cited in a newspaper article as being someone who, in the 1950s and 60s, was 'keeping the harpsichord alive', she was apparently 'not famous enough' to be commemorated, despite having taught Christopher Hogwood, Colin Tilney, and the organist and Bach expert Peter Williams, to name but a few. And as my research continued and I contacted pre-eminent performers, conductors and scholars whom Mary had known personally, had performed with, or had taught during a professional life which spanned more than fifty years, two things became clear:

- Mary knew practically everyone involved in the harpsichord and authentic-performance movement until the 1980s.
- She was only one of the many people involved in early music whose contribution has not been acknowledged.

Even people like Arnold Goldsbrough (founder of the English Chamber Orchestra), Sir Anthony Lewis, E H Fellowes and Thurston Dart, all well known in their lifetimes, are now largely forgotten outside the world of historically informed performance and academic musicology. They can hardly even be found in reference works or online, except, perhaps, for a listing of CD transfers and a brief and sometimes inaccurate obituary.

Goldsbrough, for example, only gets a single mention in Haskell's *The Early Music Revival*—for influencing Dart, who was his student—but there is nothing about his 1938 Bach Cantatas, with recorders, or his ground-breaking work for the brand-new Third Programme which included a very light-footed small-forces version of *Acis & Galatea* and dozens of historical programmes and live broadcasts. Fellowes, who was quite a celebrity, having been invited to lecture in the US by President Coolidge's wife in 1927, only has half a dozen lines devoted to

him in the *Oxford History of Music*. We know almost nothing about people like Desmond Dupré, who worked with Alfred Deller, taught himself the lute and gamba and regularly popped up in all sorts of ensembles. And although the wiki about Anthony Bernard lists his 1929 recording of the Brandenburgs with the Dolmetsches, it focuses more on his Elgar and Delius, and neglects even to mention his work with unknown baroque repertoire and his very authentic-sounding broadcast performance of Rameau's *Dardanus*; made at a time when the Kuijken brothers were still in short trousers!

Apart from acknowledging the pioneers, and collating the scant published information with personal reminiscences, my aim is to discover how this 'movement' gathered impetus and overcame resistance from the musical establishment at a time when all music was played exactly the same way. The cherished *Messiah* 'tradition' didn't make things any easier, and many innovations were simply not well received. In the early years, poor Arnold Dolmetsch was regularly slammed by the critics: in one particularly savage review in *The Times*, the performance of a piece for two viols was described as sounding like 'toothache calling unto toothache'.

Whereas there are many oral histories relating to communities, industries and crafts, my preliminary research suggests that practically no such work has been done on music and musicians, and that the material I plan to explore is a huge untapped resource. I have already discovered previously unknown documentation, photos, recordings and other ephemera that provide additional historically important raw material.

A major element of TEMPAR will consist of interviews, in which amateur and professional musicians, instrument makers, academics and others who were actually involved in the revival will share their personal experience and anecdotes, on camera, along with those who witnessed the developments close at hand. Apart from describing their own professional lives, they will share their memories of those unacknowledged early music pioneers as well as giving new insights into literary and musical figures more familiar to us today, such as Kathleen Ferrier, Toscanini, David Munrow, Pablo Casals, W H Auden and Professor Edward Dent—memories and insights which would otherwise be hidden from history. They will fill in many gaps in our knowledge of the revival's back-story, create 'living' biographies of musicians who deserve to be remembered, give us a more vivid picture of our common past and help to clarify trends, influences and previously unseen connections.

As the first generation of pioneers, responsible for the rediscovery of old instruments and playing styles, is gone, I will be focussing on musicians active just after the war, when some very significant breakthroughs began to take place. But time is short: if the recollections of this second generation are not recorded urgently, this fascinating part of our social history and cultural heritage will disappear. Several important pioneers, whose lives have largely gone unrecorded, have recently died, and their memories

are now sadly lost to us forever. And, as most of those potentially involved are 70 or older, it is vital that fieldwork continues apace.

The initial output will consist of digital storytelling in the form of a blog – www.semibrevity.com – in which the narrative is interspersed with photos and documentation, extracts of video interviews, embedded video from other sources, plus digitalised sound files from private recordings, LPs and 78 rpm discs. I'm hoping that there will also be some crowd sourcing; and that readers will supplement my research with their personal experiences (of concerts and meetings with the people concerned) and contribute memorabilia and recordings of 'lost' performances.

I have already started to promote the blog on social networks: see [http://twitter.com/ \(@semibrevity\)](http://twitter.com/@semibrevity), and [http://www.facebook.com/ \(Bert Shudi\)](http://www.facebook.com/BertShudi). If you think it is a good idea, please 'follow' me (and thereby stay up to date with new posts) and 'share', 'vote' or 'like' the blog on sites like the ones shown on the 'Enjoy & Share' bar on each blog page. Perhaps you could also forward information to like-minded friends and colleagues who might be interested in the back-story of the early music revival.

This project could very easily become a very full-time job—in fact, it is already becoming difficult to continue as a hobby, so I am trying to find funding for it. I am also looking for help both with technical matters and with the whole business of promoting the blog, otherwise it will be seen by about as many people as a billboard in the desert! Offers of help in any of these areas would be very welcome indeed.

Paul Thwaites
semibrevity@gmail.com

2. Madeline Goold

Transports of Delight: The Broadwood Archive

In 1771 John Broadwood became proprietor of Shudi and Broadwood, one of London's leading makers of harpsichords. Burkat Shudi, originally from Switzerland, had been apprenticed in London in the 1720s to Herman Tabel who had trained with Ruckers. In 1762 Broadwood had started as Journeyman to Shudi whose daughter he married seven years later.

Broadwood company records are held at the Bodleian Library, Oxford University and the Surrey History Centre, Woking. The Bodleian Broadwood books cover the earliest years from 1772-1785; the Woking archive contains the bulk of the company's history from 1794-1977. It comprises 350 ledgers, each with approximately 300 double-folio pages and about 30 hand-written entries to a single page. Only the index to the Surrey archive is online. Both sets of books relate to the six main aspects of the company's business: the manufacture, sale, hire, tuning and repair of harpsichords and pianos and their distribution, including agency and transport arrangements, packing, insurance and shipping costs for both retail and wholesale customers. The

Woking archive includes family and partnership papers, Lucy Broadwood's collection of English Folk Song and Children's Music, papers relating to employees, rates of pay, insurance, patents and property. In 200 years' trading hardly a scrap of paper was thrown away. Every aspect of company activity is recorded, every purchase from quills and quarts of ink to tons of Honduras mahogany, and every sale from spare strings to inlaid, six-octave grand pianos.

Since David Wainwright's indispensable introduction, *Broadwood by Appointment: A History* (1985), there has been no systematic study of the archive other than Michael Cole's research into the technical development of the pianoforte. Other studies have tended to rely on Wainwright rather than the records themselves, yet the Broadwood archive is a unique primary source showing who bought pianos, what kind they bought and where they were destined to be played. It presents a reliable picture of the relationship between new, urban wealth and the commercialisation of musical culture, and how that culture spread, first around London and the Home Counties, then throughout Britain and colonial and other overseas territories until, by the end of the 18th century, the English Broadwood piano had become a global commodity.

My interest is in the distribution of Broadwood pianos and concomitant diffusion of English musical culture.

From the start, Broadwood relied on intermediaries, agents of several different kinds with whom arrangements varied. They rapidly formed an informal sales and distribution network which by 1800 extended across greater London, through much of Britain, and many overseas territories. By 1815, with the exception of Africa, it covered much of the globe.

John Langshaw (1763-1832), organist and music master of Lancaster, was Broadwood's first English provincial piano agent; his records, both in Oxford and Woking, exemplify the operation of the firm's home market. Having bought his first piano as an agent in 1784 he continued to buy two or three pianos a year for forty-eight years. Like many other musicians throughout the world who were agents for Broadwood pianos, he was a social as well as a musical catalyst (see M Goold, *Mr Langshaw's Square Piano* (London, 2008/New York, 2009)).

The piano phenomenon was not long confined to Britain. Increasing overseas trade and colonial expansion in the late-18th century were guaranteed by British naval strength. With Shudi's enviable customer base, no other piano maker in London or Europe had a distribution network comparable to Broadwood. A *Broadwood* became *the* English piano, the piano of Empire, recognised by its maker's name alone. Wherever the British went, and they went almost everywhere, they took with them a way of life in which the piano was rapidly becoming the domestic and social centre. Increased piano presence following colonial expansion had its effect on colonial culture and society. The same sonatas, arrangements, airs and songs that reverberated around London drawing rooms and provincial parlours, were carried on the breeze along the Ganges from Calcutta to Benares, and echoed from West Indian Great Houses into the hearing and eventually the dwellings of

enslaved and free coloured people in the Caribbean.

After the loss of America in 1784, Barbados became the most important British colony, politically and economically. It was the hub of Caribbean and North Atlantic trade and the fabulous wealth created by the region's sugar industry was the elixir of the Industrial Revolution and capitalist system. By 1807 the island had been a slave society for 150 years; many planters and enslaved families had been there for generations. Barbadians spoke a variant of the English language and Barbadian Creole culture was a modified form of the British way of life, continually reinforced by incomers from Britain, government officials, the military, clergymen and their families, and by visitors and fortune seekers. Barbados became known as 'Little England' and a vibrant piano culture took root there.

Elizabeth Georgiana Andrews (1779–1855) was Broadwood's agent in Barbados from 1822 to 1848. As with John Langshaw, her records can be retrieved from the Broadwood archive. They show that Broadwood sent at least twenty pianos to the island to her order (possibly ten or so more, as damaged records in the mid-1820s are illegible). Miss Andrews lived in Barbados during a time of major political and social change and continued to do so for twenty years after Emancipation in 1834. She moved in an elevated social milieu and played a part in transferring to the island an English-Eurocentric musical tradition at a certain social level during the first half of the 19th century. How and when that culture crossed the social divide into the slave and free coloured communities forms part of my research, which to date suggests that imported and second-hand pianos and other musical instruments were available and played elsewhere in that volatile society. To be continued...

Research Students: 10

Ivor Gurney's Piano Trios

Richard Carder

Many musicians are aware of Ivor Gurney's glorious songs, but fewer are aware of the large amount of instrumental music he wrote, which includes ten violin sonatas, six string quartets, three sonatas and ten preludes for solo piano. There may have been many more in these categories, written in the years that Gurney was committed to an asylum, 1923–37, but it is possible that they were either lost or burned in Joy Finzi's bonfire of Gurney's manuscripts in 1956, after the death of her husband, Gerald.

Only five of Gurney's piano preludes and a few children's pieces were published in his lifetime, and two short pieces for violin and piano were published posthumously in 1940. His three orchestral pieces have now been prepared for performance: *War Elegy* was recorded by the BBC Symphony Orchestra in 2006, *A Gloucestershire Rhapsody* was performed last year in Cheltenham, and the 'Coronation March' was performed in Gloucester Cathedral on 4 June this year.

In this article I shall look at Gurney's two works for piano trio; the first, the Trio in C# minor (1921), and the second, *A London Meditation* (1924).

The slow, second movement of the first trio, *Andante* in F major, was performed in Bristol in November 1990 for the Gurney Centenary concert organised by the English Poetry & Song Society. It begins, somewhat strangely, with a modulation of two bars from C# minor to F major; Gurney often started his ambitious pieces with the slow movement, and the evidence suggests that this is no exception, as the first movement, *Allegro*, is unfinished.

He wrote about his struggle with the first piano trio to his friend John Haines, a solicitor and poet, in June 1921: 'The String Quartet goes its perverse way. And a Piano Trio a perverser' (R K R Thornton, *Ivor Gurney, Collected Letters* (1991), 518).

The principal theme of the second movement, A, is a simple rocking motif of two bars, stated first by the cello in D minor, then by the violin in F major. The instruments interweave for three more bars, before the piano re-enters with the second main theme, B, in Db major at bar 11. Theme A recurs twice more, played by the cello at the same pitch, but with different harmonies: at bar 27 the piano accompanies in Bb major, while at bar 71 the piano has a falling chromatic harmony, with the cello's final F acting as a dominant seventh within the piano's G major chord. Theme B recurs only once more on the piano, at bar 78, but this time in D minor.

(The musical extracts are reproduced with the kind permission of the Trustees of the Ivor Gurney Estate)

The end of the movement features a peaceful coda, the piano's dominant pedal moving to a tonic pedal for the last five bars. The piano writing is Brahmsian, but tempered harmonically with Gurney's fondness for flattened 7ths—possibly derived from his knowledge of folk song or the influence of study with Vaughan Williams.

The first movement is unfinished and without any expression marks—apart from the initial *Allegro*. Gurney's remark about his struggle with the piano trio surely

applies to this movement, and there is a clue to his working practice in a letter of May 1922 to Marion Scott, where he writes 'the String Quartett is still without expression marks' (*Collected Letters*, 533), suggesting that he normally inserted these only after completing a piece.

The opening piano figure leads from the subdominant to the tonic, where the cello enters in the second bar; but the first strong rhythmic idea involving all three instruments in dialogue occurs at bars 5 & 6, recurring at bars 38 and 104:



The first extended, lyrical melody, in the submediant, is first heard in bars 15 to 20, played in unison by the violin and cello:



In 2005 it was written of Gurney that by 1925 he was 'incapable of writing coherent music'—Trevor Hold, *Parry to Finzi: Twenty English Song-Composers*. If the songs Gurney wrote after his committal to the asylum in 1923 have hardly been considered worthy of examination, then the instrumental music has been largely ignored or denigrated. However, Gerald Finzi in his 1937 catalogue of Gurney's works, gave a tick as an indication of his approval when evaluating Gurney's piano trio in A minor, *A London Meditation*, which was written in 1924.

This piece is clearly modelled on the earlier slow movement of the 1921 piano trio; both movements are marked *Andante*, they begin in minor keys, share a 3/4 time signature, and both have a two-bar introduction from the piano alone. However, in *A London Meditation* the opening two bars, unlike the trio, leads to a subdominant major chord, where the violin and cello enter with a simple rocking motif, A2, leading back to the tonic minor.

At bar 12, a new theme is presented, B2, in parallel sixths, and played in octaves by the strings. A2 is heard again at bars 26, 101 (by the piano), and 131 in a final statement by the strings. Theme B2 recurs at bar 109, but in the subdominant (D minor)—the same as in the *Andante* of the first trio, and at the same point. The third main idea, C2, at bar 9, is the one developed most by Gurney as a dialogue between violin and cello throughout

the piece. A similar figure, similarly treated, appears in the *Andante* of the first trio, although there it does not appear until bar 38.

A London Meditation

Ivor Gurney

The score is in 3/4 time, marked 'poco andante' with a tempo of approximately 55. It begins with a piano introduction. The first main idea, A2, is a simple rocking motif in the violin and cello. The first extended, lyrical melody, B2, is played in unison by the violin and cello. The score includes dynamic markings such as *pp*, *p*, *mp*, and *f*, and performance instructions like 'con simplicitate' and 'sonoro'. The piece is in A minor.

The most obvious difference between the *Andante* movements of the two trios is the minor key of *A London Meditation*; most of Gurney's asylum music was written in minor keys, reflecting his predominant depression in those surroundings. There are also many more 'rootless' chords, with the fourth degree in the bass, which add to the gloom; and some instances of non-resolving fourth-based chords, which indicate his modernist tendencies. These ideas are more fully discussed in R Carder, 'The "Mad" Songs of Ivor Gurney', *British Music Society Journal* 30 (2008).

The neglect of Gurney's instrumental music until recently is possibly due to Michael Hurd, who on one hand did great service writing the first biography in 1977, *The Ordeal of Ivor Gurney*, in which he praised the songs, but on another hand largely dismissing the instrumental music as 'derivative', 'cluttered and ill-disciplined', '[a] mere scabble of buzzing semiquavers', and adding that 'his sonatas and quartets, without exception, degenerate into note-spinning'.

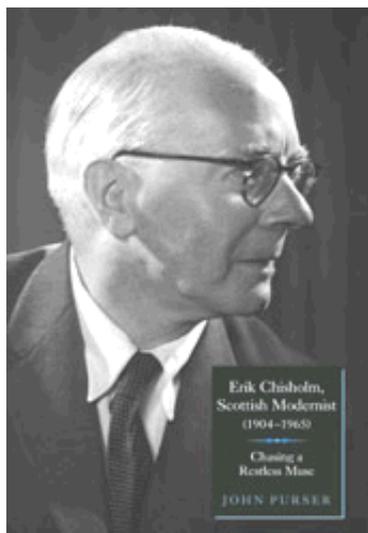
Undoubtedly, Gurney's mental illness has also inhibited critics from making a balanced judgement of his music, and it is only quite recently that more positive assessments have been offered by those such as Stephen Banfield, who praised the early 'Coronation March' of

1910 as, 'an efficient, professional piece of work, with clear phraseology, articulation and dynamic shape'; the String Quartet in A minor (1912) as 'much better than Butterworth's feeble Suite of about the same time'; the Chorale Prelude, *Rockingham* (ca1919), as 'very beautiful'; and the Scherzo for string quartet in F major (1919) as an 'astounding, revelatory sonata movement, in which the sky begins to seem the limit' (S Banfield, 'Gurney the Musician', *Ivor Gurney Society Journal*, 13 (2007)). In several concerts since 1984 I have arranged performances of unpublished piano preludes, violin sonatas, and string quartets, the quality of the music affirming Stephen Banfield's opinion.

It is my hope that the English Piano Trio will soon record Gurney's trios.

Review

John Purser
Erik Chisholm Scottish Modernist
(1904–1965): *Chasing a Restless Muse*
(Woodbridge: Boydell Press, 2009)



There has been a revival of interest in the music of Erik Chisholm in recent years: over a dozen CDs have been released since the first commercial recording in 1997, featuring orchestral works and a large proportion of the piano music; the Erik Chisholm Trust, established in 2001, has played a key role in bringing his work to a wider audience; and live performances have included a production

of the opera *Dark Sonnet*. The revival of interest has been furthered by publication of this monograph in which John Purser, an established expert on Scottish music, provides the first full-length account of Chisholm's work as a composer, conductor, and concert organiser in Scotland, South Africa, and, when opportunities could be found, around the world.

The account of Chisholm's life places a greater emphasis on musical activities than on matters of personal biography, no doubt reflecting the subject's workaholic tendencies. That said, personal matters are not overlooked, especially in the later years of Chisholm's life, where it has been possible to gather evidence from first-hand witnesses. Unsurprisingly, perhaps, it is the early life that remains a little elusive, but surviving clues, including a public performance of Liszt's First Piano Concerto, aged 17, point towards a highly developed innate musical ability. By the time he enrolled to study composition at Edinburgh University with Donald Francis Tovey, Chisholm was a published

composer, responding to traditional Scottish music in order to develop his own musical voice. As his formal studies came to an end, Chisholm's determination to break new ground was demonstrated in his commitment to Glasgow's musical life. Sensibly, Purser splits a mass of activity across three chapters, rather than maintaining a strictly chronological account: during the late 1920s and 1930s, Chisholm founded and programmed concerts for the Active Society for the Propagation of Contemporary Music which secured appearances from Bartók, Hindemith, Szymanowski and Walton; he conducted the Glasgow Grand Opera Society in first UK performances of Mozart's then-neglected *Idomeneo* and Berlioz's *Les Troyens*; and he also found time to correspond with Sorabji, providing an opportunity for that composer's only public performance of his extraordinary *Opus Clavicembalisticum* for solo piano. Together these three chapters show Chisholm's enormous commitment to contemporary music and innovative programming, often underwritten by his own limited finances.

By this stage it has already become clear that Chisholm displayed extraordinary ingenuity and determination in his work. The Second World War, in which he was unable to serve on health grounds, stretched these skills to a new extent. Chisholm was not always in control, and was at times frustrated, but he vigorously pursued opportunities that arose. And so, the reader discovers that Chisholm successfully conducted a ballet company in Italy, not far from the front line, but was defeated by the brief of establishing an orchestra in India by challenging local circumstances, before victoriously forming an orchestra in Singapore that was soon giving public concerts twice a week to large audiences towards the end of the war.

The later chapters of this book provide an account of Chisholm at the height of his powers, as Director of the College of Music at University of Cape Town, a post which he held from 1946 until his death in 1965. Purser has mined a range of sources, including the university archives, to explain how Chisholm completely revamped the College. Chisholm's aims were 'to raise the standard of the teaching personnel', as he himself put it, and to place the emphasis on performance. By bringing in new staff he built up the College's capacity to perform locally and on international tours, especially in opera, and broadened the curriculum to include jazz. Within a few years, the College was being compared with leading European conservatoires. This section of the book also reveals the more difficult side of Chisholm's personality, but the closing tributes from those who knew him best confirm that the overriding drive was to make music to highest possible standard, whatever the practical conditions.

This narrative account of Chisholm's life is interspersed with commentaries on his musical works. Many of these are marked off from the narrative with subheadings. The approach taken is to comment on characteristic aspects of each work's musical style, without engaging in more detailed analysis. However, the great strength of these commentaries is that they offer exposure to much-neglected musical works. The numerous score excerpts are clearly presented, and

give a real flavour of Chisholm's musical language, which is especially useful in the case of the unpublished works, including a number of later operas composed in South Africa. Purser is strong in his discussion of the role of Scottish traditional music, for example in the *Piobaireachd* Concerto, and the interaction of these sources with modernist techniques. The comparison of aspects of Indian music that influenced Chisholm with these earlier Scottish influences is also illuminating. One small point regarding continuity should be noted: discussion of two works (*Pictures from Dante* and *Night Song of the Bards*) is given in a section titled 'Centre-Piece' which relate to later moments in Chisholm's life. Cross-references forward would have helped orientate

the reader.

This book is greatly to be welcomed, both for the musical commentaries, which may inspire greater knowledge and understanding of this composer's music, and for the first full-length account of Chisholm's rich and varied musical life. Understanding of Chisholm's work, and of the musical culture he inhabited, is greatly enriched by the study. It becomes clear that Chisholm, as a composer and performer, made a distinctive contribution to the history of 20th-century music in Britain and the Commonwealth.

David Manning

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

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

30 August–2 September 2011 British Institute of Organ Studies Annual Conference. St Chad's College, Durham. www.bios.org.uk/events.htm#2011

3–4 September 2012 Literary Britten. A conference to approach Britten through his texts. Girton College, Cambridge. www.crassh.cam.ac.uk/events/1409/

13 September 2011 'Beyond Press Cuttings: New Approaches to Reception in Opera Studies'. The opera research unit (OBERTO) provides a forum for the investigation of opera in all its interdisciplinary richness. Oxford Brookes University <http://arts.brookes.ac.uk/oberto>

1 October 2011 As if Possessed: Celebrating the Life and Work of Maud Karpeles. As part of English Folk Dance and Song Society's Centenary events, an afternoon of talks to celebrate the extraordinary work of one of the Society's founders. Cecil Sharp House, London. www.efdss.org/events/eventsdetails/eventsId/390/displaydate/2011-10-01

21–23 October 2011 The Thomas Dunhill Connection. Inaugural weekend event to re-assess the life and work of a significant British composer. It will include discussions of the composer's work, first hearing of unpublished works, performances of chamber works and a

new documentary film presentation. Boodleigh, Devon. Email: pv@eclipse.co.uk

10–13 November 2011 American Musicological Society Annual Conference. Hyatt Regency Hotel, San Francisco. www.ams-net.org/sanfrancisco/#

18 November 2011 The Future of Arts Research: a one-day postgraduate conference to be held at the British Library, hosted by the Faculty of Arts, Royal Holloway University of London. <http://goldenpages.jpehs.co.uk/2011/06/30/the-future-of-arts-research/>

30 November to 3 December 2011 'Power Of Music': The 34th National Conference of the Musicological Society of Australia and the 2nd International Conference on Music and Emotion. University of Western Australia, Perth. www.music.uwa.edu.au/research/power-of-music/icme

9–11 December 2011 A Conference to Celebrate Cornelius Cardew (1936–1981) Morley College, London.

5–7 January 2012 RMA Research Student Conference, 2012. University of Hull. www.rma.ac.uk/conferences/event.asp?id=428

17 March 2012 Bristol University Symphony Orchestra. John Pickard will conduct a performance of Elgar's oratorio *Caractacus*. Victoria Rooms, Bristol. Further details will appear in the next issue.

18 March 2012 *Caractacus: An Interdisciplinary One-Day Symposium.* The University of Bristol will host this event with the participation of scholars drawn from various disciplines and fields of research, including Classics, History and Musicology. Details to follow.

31 May–3 June 2012 Love to Death: Transforming Opera. Incorporating the RMA Annual Conference in collaboration with Welsh National Opera, Cardiff University, and Wales Millennium Centre. www.rma.ac.uk/conferences/event.asp?id=413

1–5 June 2012 The English Music Festival. The annual feast of music held in the idyllic surroundings of Dorchester-on-Thames and its environs, Oxfordshire. www.englishmusicfestival.org.uk/

27–30 June 2012 Seventeenth Biennial International Conference on Nineteenth-Century Music. University of Edinburgh. More details will follow. <http://goldenpages.jpehs.co.uk/2011/04/21/seventeenth-biennial-international-conference-on-nineteenth-century-music/>

25–28 July 2012 NABMSA (North American British Music Studies Association) Fifth Biennial Conference. University of Illinois at Urbana-Champaign. The theme of the conference is Anglo-American music and musical relationships. <http://www.nabmsa.org/>

5–6 July 2013 Benjamin Britten on Stage and Screen. Centenary Conference, University of Nottingham.