Music in Nineteenth-Century Britain Conference 2017

Wednesday 28 to Friday 30 June 2017

**Wednesday 28 June**

9:30-10:30 REGISTRATION

10:30-11:30 SESSION 1A - JOACHIM

***Stephen Downes*** Revaluing Sentimentalism: Ruskin, Tovey and the English reception of Joseph Joachim

***Ian Maxwell*** Joachim in Britain

SESSION 1B – LOOKING IN AND LOOKING OUT

***Andrew Gustar*** British Composers as seen by Hofmeister

***Christopher Redwood*** Francis Edward Bache (1833–58) and musical influence

11:30-12:00 BREAK

12:00-1:30 SESSION 2A – MUSIC AND TOUCH IN NINETEENTH-CENTURY CULTURE

***Michelle Meinhart*** ‘Unearthly Music’, ‘Howling Idiots’and ‘Orgies of Amusement’: Visceral Soundscapes and Shell Shock in *The Hydra, Journal of Craiglockhart War Hospital*

***Fraser Riddell*** ‘I Know His Touch’: Queer Tactile Intensities on the Violin in *Fin-de-Siècle* Fiction

***Bennett Zon*** Eschatology, Touch and the Victorian Musical Future

SESSION 2B – MUSIC, PHILOSOPHY AND SCIENCE

***John Ling*** Music in the ‘Age of Materialism’

***Sarah Waltz*** William Herschel’s ‘Gravitational’ Theory of Music

***Paul Watt*** Musical expressions of Auguste Comte’s positive philosophy: The case of Malcolm Quin, 1890–1920

SESSION 2C – WOMEN IN LONDON

***Candace Bailey*** Music in London through the Eyes of Octavia Le Vert, the ‘Belle of the Union’ from Alabama

***Karl Goldbach*** Female Instrumentalists in the London Chamber Music Network 1857: An Exploration Study about Social Network Analysis in Historical Musicology

***Monika Hennemann*** ‘Das Weib der neuen Zeit’?: Johanna Kinkel’s Musical Exile in London

1:30-2:30 WELCOME & LUNCH

2:30-4:30 SESSION 3A – WORKING CLASS LISTENING IN THE LONG NINETEENTH CENTURY

***Helen Barlow*** ‘Praise the Lord! We are a musical nation’: the Welsh working classes and religious singing in the nineteenth century

***Martin Clarke*** Hymns and working-class spiritual identity and affirmation in nineteenth-century Britain

***Rosemary Golding*** Listening with intent: Music in the lunatic asylum

***Trevor Herbert*** Listening to the Brass

***David Rowland*** Working-class encounters with ‘elite’ music

SESSION 3B – MUSIC IN THE THEATRE

***Christina Fuhrman*** Aladdin *vs.* Oberon*; or, the Question of British Musical Taste*

***Rachel Cowgill*** Loved to Death; or, How Shall We Get Rid of Him? Burlesques of *Don Giovanni* on the early nineteenth-century London stage

***Sonia Jüschke*** Operatic Exposition: A Comparative Analysis of Chorus Numbers as the Exposition in Arthur Sullivan’s *Haddon Hall* (1892), Leslie Stuart's *Floradora* (1899) and Charles Villiers Stanford’s *Much Ado About Nothing* (1901)

***Paul Rodmell*** *Carmen*, as heard and seen in Britain

 SESSION 3C – MUSIC AS COMMODITY AND TRADE

***Maria Byrne*** Music at an Exhibition: The Irish Constabulary Band and the 1864 Dublin Exhibition of Industry and Manufactures

***Sarah Kirby*** Women Composers and the Bristol Exhibition of Women’s Industries

***Rachel Johnson*** Musical Entrepreneurship in early-Victorian Manchester

***Catherine Ferris*** The Dublin Music Trade Project: A Work in Progress

4:30-5:00 TEA

5:00-6:15 KEYNOTE 1

***Derek Scott*** British Musical Comedy in the 1890s: Modernity without Modernism

6:15-7:30 RECEPTION

**Thursday 29 June**

10:00-11:00 SESSION 4A – STYLES AND IDENTITIES

***Jing Ouyang*** The ‘English style’: Clementi’s performance markings of his piano sonata Op.2 No.2

***Aidan Thomson*** 'Faking It to Make It: Bax, Fiona Macleod and Celticism.'

***Danielle Padley*** The Business of Synagogue Music Publishing: Musical Demonstrations of Anglo-Jewish Identity in Victorian Britain

SESSION 4B – POT-POURRI **[NB this session starts at 9.30]**

***Chloe Valenti*** Pitched battles? Vocal Health and the English Pitch Debate

***Jason Terry*** The Popularity of the Plagal-Amen Cadence in Nineteenth-Century Britain and Beyond

***Angela Annese***‘Behind the Nightlight’: Images of childhood in Liza Lehmann’s music

***Anneke Scott*** The Celebrated Distin Family

SESSION 4C – CULTURAL EXCHANGE: GERMANY & BRITAIN

***Peter Horton and Bettina Muehlenbeck*** Mendelssohn and the two Englishmen

***Nicolas Molle*** From *Wellingtons Sieg oder die Schlacht bei Vitoria* to *The Battle Symphony*: A perfect symbol of Beethoven’s relationships with Britain during his life-time.

11:30-12:00 COFFEE

12:00-1:30 SESSION 5A – MUSICAL AMATEURS

***Rebecca Dellow*** The 19th Century Hidden Musicians and Their Manuscripts

***Inja Stanovic*** ‘Brilliant but not Difficult’: amateur playing of Chopin in Victorian Britain

***Chris Price*** The Canterbury Catch Club: a case study in Music and Bourgeois Identity

SESSION 5B – MUSIC INSTRUMENTS

***Jo Hicks*** Ubiquity Organised: Mechanical Instruments in Early-Victorian London

***Douglas Macmillan*** The Flageolet – a Woodwind Instrument which Transcended Social Class and Gender in Nineteenth-Century England

***Brad Eden*** The ancestors of J.R.R. Tolkien: Piano-making and music composition in Birmingham and London

SESSION 5C – MUSIC EDWARDIANS

***Judy Barger*** Organist Emily Edroff and the Edwardians

***Jennifer Oates*** Granville Bantock, ‘Pioneer-in-Chief of the Young British Movement’?

***Fiona Palmer*** Forging a Conducting Profile in Britain before World War I: Landon Ronald and the Birmingham Promenade Concerts (1905–14)

1:30-2.30 LUNCH

2:30-4:30 SESSION 6A – SOUNDING VICTORIAN

 ***Phyllis Weliver*** Sounding Tennyson

***Alisa Clapp-Intyre*** Sounding Childhood

***Michael Craske*** Sounding Swinburne

***Sophie Fuller*** Sounding the Salon

 SESSION 6B – SULLIVAN

***Anne Stanyon*** Sir Arthur Sullivan and the Great Leeds Conspiracy

***Kenneth Delong*** ‘Wafted by a favouring gale’: Arthur Sullivan's Incidental Music to *The Tempest*, Op. 1

***Martin Yates*** Sullivan’s *The Light of the World*

SESSION 6C – THE FREEMANTLE COLLECTION

***Bryan White*** Dr Cooke’s Protest: Benjamin Cooke, Samuel Arnold and the directorship of the Academy of Ancient Music

***John Cunningham*** The Charles Dibdin Autograph Manuscripts in the Freemantle Collection

***Fiona Smith*** The Freemantle Collection: A lost collection by a little-known collector

4:30-5:00 TEA

5:00-6:15 KEYNOTE 2

 ***Christina Bashford***

6:15-7:15 RECEPTION

7:15-7:45 Transport to conference dinner

7:45-late CONFERENCE DINNER at *Bank*

**Friday 30 June**

10:00-11:00 SESSION 7A – FESTIVALS

 ***John Ling*** The 1903 National Festival of British Music

***Adèle Commins*** Stanford and the Dublin Feis Ceoil: Seeking the Full Story

SESSION 7B – WAGNER(ISM)

***Leanne Langley*** Tristan’s Death and Lohengrin’s Dream: Looking for Wagner in John Singer Sargent

***Katharine Fry*** Wagnerism and the Piano in Victorian Culture

11:00-11:30 COFFEE

11:30-12:30 SESSION 8A – CULTURAL TRANSFERS: BRITISH MUSICIANS OVERSEAS

***Helen English*** Blackface at Work and Play: Amateur minstrel troupes in colonial Newcastle, NSW

***Therese Ellsworth*** Transatlantic Connections: The Music of William Sterndale Bennett in America

 SESSION 8B – VIOLINS!

***Caitlin Johnson*** Adolph Brodsky and the Tchaikovsky Violin Concerto

***Richard Sutcliffe*** An Englishman in Brussels: Thomas Lamb Phipson’s observations of Belgian violinists and violin culture in the 19th century

 SESSION 8C – LITERARY CONNECTIONS

***Shannon Draucker*** Female Musicians in the Victorian Novel: Two Case Studies

***Caroline Radcliffe*** Musical hauntings: Dickens’s ‘The Song of the Wreck’

12:30-1:30 LUNCH & FAREWELL