



Expressions of Britishness: Music and the Arts in the Twentieth Century

A one-day conference at the Institute of Musical Research,
London, in association with the RMA and CHOMBEC
11th January 2013

Schedule

9.30	Registration (Chancellor's Hall)
9.45	Welcome (Chancellor's Hall)
10.00 – 11.30	<ul style="list-style-type: none">• Cultural Identity and Hybridisation• Nationalism & Internationalism
11.30 – 12.00	Coffee
12.00 – 1.00	Keynote Speech (Simon McVeigh)
1.00 – 2.00	Lunch
2.00 – 3.30	<ul style="list-style-type: none">• Jazz and Musical Theatre• Modernism and Art Music
3.30 – 4.00	Coffee
4.00 – 5.30	<ul style="list-style-type: none">• Britishness and Empire• Britain post-1979
5.30 – 6.30	Round Table Discussion

Session 1 (10.00 - 11.30)

Session 1a: Cultural Identity and Hybridisation (Senate Room): Chair Andrew Blake

- Sean McMenamain: Resisting Englishness: Sorabji and Ex-centricity
Richard Lightman: The Normalization of Musical Hybridity
Ginevra House: Strange Flowers: Cultivating new music for gamelan in Britain

Session 1b: Nationalism and Internationalism (Chancellor's Hall): Chair Jane Angell

- Cowgill & Arrandale: La Musique sans Frontières: Arthur Eaglefield Hull, Edward J. Dent and the Reconstruction of Music in Post WWI Britain
Lynn Mutti: "...That Odd Thing, A Musicologist"
Per Ahlander: 'Dr Marjory Kennedy-Fraser (1857-1930): How Scots and Gaelic songs became a means to promote national identity and social reform'

Keynote Speech (Simon McVeigh) (Chancellor's Hall, 12.00 - 1.00)
'Influence and Anxiety: Music in Edwardian Britain Revisited'

Session 2 (2.00 - 3.30)

Session 2a: Jazz and Musical Theatre (Chancellor's Hall): Chair Stephen Banfield

- Will Studdert: "To Swing off to War" – Britain and Jazz Music in World War II
Catherine Tackley: Race, Identity and the Meaning of Jazz in Britain
Elizabeth Wells: "A little more like me": British Identity in London's Soho Musicals

Session 2b: Modernism and Art Music (Senate Room): Chair Paul Archbold

- John Ling: Cosmopolitan or British? Responses to modernism in music and architecture in the early twentieth century
Fabian Huss: Local, national and international elements in the music of Frank Bridge

Session 3 (4.00 - 5.30)

Session 3a: Britishness and Empire (Chancellor's Hall): Chair Eleanor Thackrey

- Lewis Foreman: "Projecting Britishness & Images of Home: the popular celebration of invented certainties. The BBC and its Overseas Music Department embrace cultural diplomacy 1939-1945."
David Hammond: Soft Powering the Empire: British Military Bands, Influence, and Cultural Imperialism in the 20th Century
Matildie Thom Wium: Arnold van Wyk's First Symphony (1943): Peripheral Departures, Peripatetic Arrivals

Session 3b: Britain Post-1979 (Senate Room): Chair Justin Williams

- Anthony May: Anti-Union rhetoric in contemporary Scottish fiction – responses to the ideology of British governments after 1979
Claudia Lueders: Britpop - A Soundtrack of British national identity?
Rambarran & Lloyd: "Tricky: Internal Culture Shock, Britpop Dissident, Notional Anthems"

Round Table (5.30 - 6.30) - Expressing Britishness in Music (Chancellor's Hall)
Stephen Banfield, Paul Banks, Andrew Blake, Leanne Langley; Chair Benjamin Wolf

Abstracts

Per Ahlander: 'Dr Marjory Kennedy-Fraser (1857-1930): How Scots and Gaelic songs became a means to promote national identity and social reform'

Active in both the women's suffrage movement and local politics, musician and Gaelic song-collector Marjory Kennedy-Fraser started promoting Scottish Independence, widely discussed at present but front-page news also a century ago, eventually becoming one of its figureheads. Having begun collecting Hebridean songs in 1905, fired by an ambition both to preserve the musical riches of the Scottish Gaeldom – then considered backward and culturally barren – and to present the material to a wider audience, Kennedy-Fraser gradually evolved from focussing on musical matters to using the music as a means to place the Gaels on the political agenda. Introducing Gaelic songs to fashionable Edwardian audiences, although somewhat provocative, made her efforts socially acceptable and highly esteemed – and thus more usable for propaganda purposes. Daughter of well-known Scottish tenor David Kennedy, Marjory grew up in Scotland and London when not travelling with her father; later studying music in Milan and Paris. The Kennedys were ardent Liberals and staunch supporters of Irish Home Rule, and she became interested in politics at an early age. A truly British cosmopolitan, she nevertheless always considered herself primarily a Scot. Her father wished to bring the songs of Scotland to those in the diaspora and toured widely, thus reinforcing the Scots' separate cultural and national identity within the British Empire. Politically aware, the Kennedys appreciated the egalitarian society in Australia and New Zealand, strongly disapproved of the prevalent unequal social conditions in British India, and explicitly refrained from visiting the West Indies where the democracy 'non est'. My paper will explore how Mrs Kennedy-Fraser used both Scots and Gaelic songs to reinforce a national identity, how she responded to jingoistic currents during the Great War, and how her oeuvre began to sink into oblivion in the socially transformed Britain in the years leading up to World War II.

Karen Arrandale and Rachel Cowgill: *La Musique sans Frontières*: Arthur Eaglefield Hull, Edward J. Dent and the Reconstruction of Music in Post WWI Britain

The destroying tide of the Great War left more than acres of fresh graves and wasted towns in its wake. In Britain, the jingoist 'musical wars' spurred by the DORA and the poisonous popular press turned the high-minded cultural patriotism of the pre-war period into cultural death, and left a void where once German/foreign music and musicians had flourished as a vital part of British musical activity. In the years immediately following the Armistice few people could agree on a vision for the development of music in Britain, or were prepared to argue that the future for any British music should not necessarily be confined to Britain itself.

The importance of internationalist cultural projects as a counterweight to expressions of insular and aggressive nationalism in early twentieth-century Europe has been highlighted in recent work by art and cultural historians, but little attention has been paid to the significance of British musical movements on the international stage. This paper offers a counter-narrative to the prevailing image of British music during this period, exploring four linked projects instigated by the critics Arthur Eaglefield Hull and E.J. Dent which sought to bring British composers into productive dialogue with their European counterparts: the formation of the International Conservatorium of Music (1918), of the British Music Society (1919), the International Society of Contemporary Music (1922), and finally, the publication of Hull's *A Dictionary of Modern Music and Musicians* (1924). These four initiatives, some more successful and influential than others, represent a concerted and coordinated attempt to internationalise British music, whilst seeking to nourish genuinely British musical identities and consolidate British musical achievements. The paper illuminates the contributions of two often overlooked and misunderstood critical voices who did much to further the cause of music in Britain around the crisis of the Great War and beyond.

Lewis Foreman: Projecting Britishness & Images of Home: the popular celebration of invented certainties. The BBC and its Overseas Music Department embrace cultural diplomacy 1939-1945.

The widespread twentieth century-acceptance of a self-evident “Britishness” in English music derived from the folksong school, which used songs collected by Vaughan Williams and his contemporaries before the First World War in impressionistic orchestral music. This, taken in conjunction with the ceremonial associated with a succession of Coronations and state occasions only found regular performance after the First World War. Such music often celebrated and evoked landscape. This stylistic trope was reinforced by a substantial repertoire of choral music that anthologised the vast corpus of ‘Eng. Lit’, presenting the wider musical public with music to sing in local choral societies throughout the Empire, giving a memorable voice to often familiar words. This nationalist sensibility not only affected British-born composers but also those from the wider Commonwealth and Empire who were working in London. During the Second World War, the BBC Music Department contributed to the war effort by building on this recently evolved tradition (itself already in decline) with a variety of commissions. Their success was reinforced by the wartime banning of living Axis composers. Drawing on extensive research at the BBC Written Archives Centre, this paper explores this initiative with reference to examples by Benjamin Britten, Hubert Clifford, Christopher Edmunds, John Gough, Julius Harrison, Theodore Holland, John Ireland, and Vaughan Williams.

David Hammond: Soft Powering the Empire: British Military Bands, Influence, and Cultural Imperialism in the 20th Century

The British army in the inter-war years was considerably reduced and given the role of imperial police, responsible for protecting the Empire’s possessions and communications. It was important for Britain to preserve friendly relations and influence over both dominions and colonies to maintain competitive advantage in markets in a time of austerity. One way of doing this was through the export of cultural imperialism, therefore reducing the need for overt political means or physical coercion. Colonial administrations in particular were keen to maintain their hold over indigenous populations by preserving the cultural ideologies and brand (and thereby associated power) of the mother country. A particularly effective and economic resource for this was the military bands: through the expression of British symbols, routines and rituals, they epitomised the British control systems and power structures without the need for ‘hard power’ engagement.

In 1931, the Statute of Westminster gave the Dominions, including the Union of South Africa, the right to be free of British law. In the same year, the self-governing British colony of Southern Rhodesia passed the Land Apportionment Act, codifying the distribution of land by race. Significantly, making front page news in January, 1931, the Band of the Grenadier Guards embarked from Britain on a highly successful tour of Southern Africa. Notable highlights of their tour were the parade in Salisbury, Southern Rhodesia, to open the Legislative Assembly and, performing at Cecil Rhodes’ memorial. Furthermore, they entertained huge crowds in the major centres of the now nominally independent South Africa.

This paper, supported by archival newsreel, argues that what was perceived as the archetypal ‘tradition’ of Britishness, a Guards Band with bearskins and scarlet tunics, was unashamedly utilised to reinforce British influence in Imperial Africa, both in a fledgling self-governing colony and an established dominion.

Ginevra House: Strange Flowers: Cultivating new music for gamelan in Britain

Since the English Gamelan Orchestra - Britain’s first indigenous gamelan group - was established in 1980, gamelan has gradually become an increasingly familiar and important part of the UK (multi-)cultural scene. With close to a hundred school, university, community, special needs and professional groups, gamelan provides an opportunity for expressive music making for thousands of participants across the country.

New composition has, from the outset, been an integral part of gamelan performance in the UK, with many groups performing home-grown compositions alongside classical Indonesian music. Indeed,

key figures within the gamelan scene argue that the creation of new music is absolutely essential to the development of gamelan in Britain and its integration into the local cultural sphere. As pioneer gamelan composer Alec Roth says: "If you're going to transplant this tender plant [gamelan] from an alien climate and soils and tradition and expect it to survive, then it's got to take root... with new nutrients and new soils. So there's got to be new growth: it's the only way it's going to take root properly."

This paper will introduce a few of the strange flowers of indigenous gamelan composition, exploring questions of cultural identity and hybridisation. Where is the Britishness in British compositions for gamelan? What "identity issues" if any do British composers face when writing for an Indonesian ensemble? How do composers integrate or draw on their "native" cultural background when writing for gamelan – if they even consider themselves to have one? To what extent has gamelan become integrated into the British cultural, educational and economic scene? Should British gamelan compositions be considered through the lens of post-colonial theory as symbols of cultural appropriation, or do we now inhabit a world where such cross-fertilisation is an inevitable and natural global process?

Fabian Huss: Local, national and international elements in the music of Frank Bridge

An evaluation of Frank Bridge's place within British music of the first half of the 20th century must deal with a wide range of socio-cultural, aesthetic and political contexts. Bridge's humble background led to a preoccupation with social and professional identity that was heavily influenced by post-Victorian attitudes, but was also instrumental in leading him eventually into modernist territory that separated him significantly from his contemporaries.

Attempts to integrate him into a revisionist account of the 'English musical renaissance' have focussed on a pastoral orientation in much of the orchestral music; another strand that has yet to be explored comprehensively is a formalist aesthetic stance similar to that of many of his British contemporaries. While specific elements of style, language and expression isolate him from their ranks, and cosmopolitanism was clearly an important priority, a focus on local countryside reveals another parallel, relating to social and aesthetic trends identified by Peter Mandler, Jed Esty and others. An apparent preoccupation with the First World War (and the manner in which it is presented) also ties in with this.

The later chamber works make few references to such topics, however, and (as Mark Amos has pointed out) the fact that they were aimed at an international, primarily American, audience rather than an English one may be significant; in fact, genre is an essential element in Bridge's compositional choices, relating to several of the areas already mentioned. His music thus provides an excellent opportunity to examine some of the interrelations between musical style, technique and expression and numerous socio-political and aesthetic trends in Britain during his lifetime.

Richard Lightman: The Normalization of Musical Hybridity

On researching the outcomes of the hybridity of fusion music and its impact on its originators, stakeholders, listeners, practitioners and consumers, the concept of the normalization of musical hybridity comes into question. At what point does musical hybridity become normalized and no longer a hybrid mixture of two or more influences? Musical hybridity is often used to describe the outcome of one music being influenced and changed by another; a type of additive synthesis where two or more sources added together interact, and create a new result only related to the source ingredients by origin but not by constituent.

However, at what point does the music hybrid become the source or indigenous music and its constituents no longer feature in the descriptive analysis of that music. The classic example for this lies with Reggae music. Reggae is known internationally as the music of Jamaica, indigenous to Jamaica and having its roots firmly established in Jamaica. Sub genres of Reggae have evolved and additional hybrid genres have emerged as a result of migration and interaction of cultures both youth orientated and market forces led. But Reggae is actually the hybrid fusion of 1940s American Jump Jive music played on the sound systems commonly used as entertainment for parties and events in Jamaica, and Rhythm and Blues imported later from the United States and introduced at the same DJ sound sys-

tems combined with a smattering of Mento music and Calypso. This developed into Ska and then Reggae and then was commercially exploited and exported around the world eventually positioning Reggae music as the indigenous music of Jamaica from a world music perspective.

But if a music which has its roots in cultural diversity relative to a host nation, is then hybridised through cross cultural interaction thereby creating a cultural fusion music, and is understood to be a new product of the host nation, does that music then become indigenous to the host nation? In the case of British Bhangra, internationally accepted as a music that has been developed and produced in the United Kingdom, the genre has not been absorbed into the consciousness of British popular culture as a recognised indigenous music. This paper aims to explore this phenomenon relative to British Bhangra and the implications of its positioning as a British indigenous music.

John Ling: Cosmopolitan or British? Responses to modernism in music and architecture in the early twentieth century

There are some interesting similarities between the trajectories of architecture and music in the early part of the twentieth century, especially in the encounter with their respective versions of modernism. In both cases modernism originated on the continent; in both, the advocates of modernism made far-reaching claims about the necessity, and hence universality, of their prescriptions. In both cases these were rejected by the majority of British practitioners. However, neither in architecture nor in music was there much overt expression of a narrow Britishness, and non-modernist continental influences were in evidence throughout the period.

In the period before 1914 British architecture, with the exception of Scotland, was far less adventurous than British music, although low public demand confined the more adventurous music – dubbed ‘modernist’ or even ‘ultramodernist’ by critics – to esoteric gatherings. In domestic architecture, neo-vernacular styles paralleled the pastoral strain in English music. On the continent meanwhile, architecture was moving rapidly away from traditional styles, especially in Holland, Germany, Austria and Scandinavia.

After WW1, one of the first British architectural projects to attract public attention to modern architecture was the new Shakespeare Memorial Theatre. By the time it was built, a full-blooded functionalist modernism had gathered strength on the continent and was recruiting British disciples. However, their influence was limited and British public buildings showed an eclecticism that drew heavily on continental ‘proto-modernist’ buildings on the continent, especially in Holland and Scandinavia. The musical counterpart of architectural modernism was the music of Schoenberg, which had even less influence than modernist architecture. But as in architecture, so in music there was a Scandinavian influence. In both music and architecture there was little attempt to convey an overt Britishness; the Britishness lay more in the rejection of extremes and in eclecticism and individuality.

As architecture is likely to be less familiar to the audience than music, the paper includes numerous illustrations.

Claudia Lueders: Britpop - A Soundtrack of British national identity?

Due to Britpop’s close association with British national identity in the Cool Britannia movement in the 1990’s it could be argued that Britpop can be considered as a soundtrack of British national identity. It is quite interesting that the celebration of Britishness in the cultural phenomenon of Cool Britannia happened at a time when British national identity has been extremely challenged by internal factors such as the Scottish and Welsh devolution movements and the change from a Conservative to a Labour government and by external factors such as an increased Globalisation and Europeanization. Therefore, it could be argued that the celebration of Britishness in Britpop has been caused by the crisis of British identity in the 1990’s.

The paper will explore what kind of British identity has been actually constructed through Britpop in terms of Benedict Anderson’s concept of ‘imagined communities’. Special attention will be given to the question what kind of role the music industry and the music press played within that context. Therefore this paper will discuss expressions of Britishness in Britpop music and in the British music press by comparing the findings of a content analysis of Britpop song lyrics with a discourse analysis

of Britpop music in the British music press in the 1990's. Finally, the paper argues that the British identity constructed in the music press is quite different from the British identity represented in the Britpop music itself.

Anthony May: Anti-Union rhetoric in contemporary Scottish fiction – responses to the ideology of British governments after 1979

My paper will argue that the strength of anti-government feeling in the Scottish fiction of the 1980s and 1990s reflects the general unpopularity of the Conservative party in Scotland. It will also argue that the production of literature which is clearly anti-British assisted the rise of Scottish political nationalism. Scottish literature took a nationalist turn after the election of Margaret Thatcher, and many authors repudiate "Britishness" altogether. My paper will place Scottish fiction in its context as a politically committed reaction to the neoliberal ideology of successive British governments after 1979.

Scottish nationalism, in both cultural and political forms, has become increasingly anti-Union. Before the election of Margaret Thatcher as British Prime Minister, Unionism maintained a relatively high level of popularity in Scotland and was not the polar opposite of nationalism; rather, there was space for Scottish nationalism within Unionism. The neoliberal policies of successive Conservative prime ministers altered the way in which the Union was perceived in Scotland. There is a feeling that the prevalent political and cultural ideologies in Scotland, and those which are popular with voters in England (especially in the South) are fundamentally different.

This tension between Scottish and English values is clear in the work of Irvine Welsh and James Kelman. Much contemporary Scottish fiction describes the Union in exceedingly negative terms. Both Welsh and Kelman describe Scotland as a colony within the United Kingdom. The rhetoric in contemporary Scottish fiction is markedly anti-Union, and clearly anti-Conservative. Scottish authors often represent Scotland as possessing a separate identity to the rest of the United Kingdom. My paper will explore this in detail.

Sean McMnamin: Resisting Englishness: Sorabji and Ex-centricity

Kaikhosru Shapurji Sorabji (1892-1988) presents a figure at the very margins of British music in the twentieth century. A composer and critic particularly active in interwar London, he is nevertheless all but absent from historical accounts of the period. What are some of the reasons underlying Sorabji's neglect in such discussions? In this paper I will suggest that issues in national-cultural identity are key to understanding and reevaluating Sorabji's relative obscurity. In the context of the Anglocentricity of the English Musical Renaissance, Sorabji's rejection of and resistance to Englishness (including his own) may be held to account for his ongoing omission from representations of this period. Indeed, in Stradling and Hughes's characterisation of the Renaissance as 'a world of insiders and outsiders', Sorabji unquestionably belongs to the latter category: there is no 'place' for him, he does not 'fit in'. Thus he is more often than not dismissed (if not more generously 'overlooked') as a lone eccentric (the 'Howard Hughes' of music, as one journalist put it somewhat unhelpfully). This reputation for eccentricity has tended to focus more on the sensationalist effects than on the fundamental causes of ex-centricity, that is, of belonging 'out of the centre'. If this definition presupposes a dialectic of centre and margins, then it also assumes a politics of inclusion and exclusion governed in this instance by the ideological construction of an English Musical Renaissance. Drawing on Lacan's concept of the other/Other, I will propose a theory of historiographical centrality/ex-centricity as a revisionist means of bringing greater attention to figures such as Sorabji marginalised through resistances to the demands of a national Symbolic. In conclusion, I will argue that his remarkably unclassifiable output – often imposing in its scope and complexity – may be attributed to his desire to work outside a normative national(ist) discourse of music.

Lynn Mutti: "...That Odd Thing, a Musicologist

Sylvia Townsend Warner is better known as a writer of polished, often ironic prose, amusing and erudite letters and highly individual poetry than she is as a composer and scholar of music with an academic brilliance in working with, lecturing on and writing about complex musical material.

Born in 1893 and coming of age prior to the First World War, Warner experienced at first hand the Folk Tune Revival and its impact on the musical life of Britain. From 1916 she was singing in the Bach Choir and came to know Ralph Vaughan Williams and others at the forefront of the movement. Her entry in the first Carnegie (UK) Trust Music Publication Competition in 1917, with a composition entitled 'Folk tunes for Viola and Orchestra', may have been influenced by this trend.

At the same time Warner was involved in a very different area of musical endeavour; learning to transcribe Tudor Church Music with Richard Terry of Westminster Cathedral, and became one of the Editors of The Carnegie (UK) Trust's 10 volume library edition of Tudor Church Music. Her poem of that name describes her experience of musical research: her composition 'Dum transisset' pays homage perhaps to this new learning.

The gathering and notating of the folk music of the countryside had an exact parallel in the locating and transcribing of Tudor Church Music part-books: both were concerned with the preservation and publication of centuries-old British music that had not previously been attempted with any semblance of cohesion. These very different strands of music of the first decades of the 20th century come together in the experience of an exceptionally talented musicologist and writer; her involvement with both sheds light on a quest for a British musical heritage and the interconnectedness of written and musical culture at the time.

Shara Rambarran & Christian Lloyd: Tricky: Internal Culture Shock, Britpop Dissident, Notional Anthems

In this paper we look at the work of the Bristolian experimental musician, Tricky, as an intervention at a significant juncture for twentieth-century British identity: the New Labour era. Maxinquaye, Tricky's 1996 debut composition, was released in the context of Tony Blair's 'Cool Britannia,' the nostalgic, post-imperial ideology that sought to reposition British culture within an increasingly indifferent globalised world by staging a replay of an imaginary 1960s, the last time Britain pretended to cultural dominance. This political project found musical expression in the aesthetic conservatism of the dominant popular music of the time, 'Britpop,' whose lyrical assertion of a bleached, backwards-looking version of British identity denied the heterogeneous society from which it came. Consequently, we examine Tricky's work as a powerful dissident element operating within this political context. Tricky's music and its paratexts (visuals, cover art, etc) register a kind of internal culture shock at the retrograde politics of national identity at this moment. Tricky symbolically attacks the centripetal ideology of 'Cool Britannia' by dialogising his own music in a proliferating strategy of collaborations, production techniques, and images. While the Cool Britannia construct of Britishness mistakenly assumed that our national culture is isolatable and coherent, as Tricky's music so dynamically demonstrates, Britishness is always in process from uncertain, often fictional origins. (Symbolically, many of the samples Tricky uses are so distorted as to be barely recognisable in source). Musically, Tricky is related to almost everyone, and this is an analogue for Britishness seen as a network of traces rather than a solid line. Tricky's complex, centrifugal performances mean the national becomes the notional; "God Save the Queen" is now "overdubbed" with his "notional anthems" for twentieth century Britain, which evoke a new plasticity in national identity.

Will Studdert: "To Swing off to War" – Britain and Jazz Music in World War II

This paper will explore the impact of World War II on Britain's relationship with jazz and swing music. Firstly, it will look at the BBC's struggle to adapt its entertainment output to the requirements of the wartime civilian population and the military, for example the lifting of the ban on playing of dance music on Sundays. Did the BBC's wartime setup expose more listeners to more jazz music than would have been possible during peacetime? And what role did jazz DJs such as Charles Chilton play in "educating" the nation over the airwaves via his programme Radio Rhythm Club and jazz history documentaries such as Kings of Jazz? The paper will draw on listener research and interviews with Mr Chilton himself in an attempt to answer these questions.

Germany's role in shaping British policy will also be examined. Projects such as the propaganda swing band "Charlie and His Orchestra", whose music accompanied Lord Haw-Haw's broadcasts to the UK, will be assessed for their content and effectiveness. How successful was the German use of jazz music

as bait for British listeners, and were the increase in jazz on the BBC and the creation of the BBC Forces' Programme necessary steps to counter this?

Lastly, the paper will discuss the discord in British society that was exposed by the debate around jazz. Was the argument divided along class lines, and how was jazz perceived by its detractors? Did the course of the war and the close contact with Americans and "real jazz" gradually lead it to be taken more seriously as an art form by the British public? The role played by vocal advocates of jazz such as the controversial magazine *Melody Maker* and the pressure they applied on the BBC will also be looked at in this context.

Catherine Tackley: Race, Identity and the Meaning of Jazz in Britain

'British jazz' is often identified with reference to manifestations which make explicit reference to British art and culture and use what might be considered a distinctively British musical language and timbre (such as Stan Tracy's *Under Milk Wood* (1965)), rather than those which are more directly emulative of American trends (the contemporaneous work of saxophonist Tubby Hayes). The apparent dichotomy of (native, with original elements) British jazz and (imported or closely derivative) jazz in Britain requires further interrogation to understand the full range and complexity of responses to the music. The increasing identification of jazz as black music in the years following its introduction to Britain in the aftermath of the First World War was one of the most profoundly influential factors on British reception and perceptions of the genre. In the 1920s, while the BBC sought to present a civilised, British version of jazz (dance music), jazz, often performed by (African) Americans, had considerable exotic appeal in what one contemporary writer termed "the underworld of London". This paper will explore the subsequent responses to jazz in these apparently distinct but actually inextricably linked situations against the backdrop of Empire and mass immigration. It will make particular reference to the British activities of African American musician Benny Carter and the West Indian Dance Orchestra, which drew its membership from the native black British population as well as from recent Caribbean immigrants. The paper argues not only that the British appropriation of jazz pre-dates the 1960s; but further, that the rejection and even emulation of jazz can also be understood as expressions of Britishness.

Mathildie Thom Wium: Arnold van Wyk's First Symphony (1943): Peripheral Departures, Peripatetic Arrivals

In 1943, Arnold van Wyk, a South African composer studying at the Royal Academy of Music, completed his First Symphony. It received its premiere as a BBC broadcast on "Union Day" in 1943 (celebrating the formation of the "Union of South Africa", which formally incorporated the two former "Boer republics" into the British Empire after the Anglo-Boer war of 1899-1902). The fascinating Sibelian idiom of this composition reveals the way in which this colonial composer sought to connect with the perceived cultural centre of the British Empire through reference to Sibelius. Drawing on recent perspectives on the phenomenon of Sibelianism in English music in the first half of the 20th century, this paper will situate structural analyses of Van Wyk's symphony within English Sibelianism by examining Van Wyk's dialogue with Sibelius's symphonic works. In so doing it aims to describe the musical expression of Van Wyk's colonial British identity.

Elizabeth Wells: "A little more like me": British Identity in London's Soho Musicals

London's West End theatre in the late 1950s saw an astonishing and vibrant moment of iconoclasm and modernism in the genre of the British musical. Producers like Joan Littlewood and her Theatre Workshop and the Royal Court theatre produced a number of dark, cynical, and experimental musicals following Osborne's *Look Back In Anger* that set a new standard for British musical theatre. Dominated by the American style and content of musical theatre, British theatre professionals and audiences had been searching for the "great British musical," a style and form of show that would set them apart. A handful of musicals, known as the "Soho" musicals after the low-life characters who inhabit them, attempted to bring this new and particularly British voice to London's West End. An investigation of the musical, dramatic, and cultural context of this exceptional and important repertoire, which includes *Expresso Bongo*, *Fings Ain't Wot They Used T'Be*, and *Make Me an Offer*,

reveals these works as microcosms of their cultural environment as well as new and deliberate directions in British musical theatre.

London's West End composers and producers were seeking works with cultural urgency: musicals that were particularly British in style, technique and subject matter, "an English musical that can look any American one in the face, and outstare it," as one critic expressed it. In the Soho musicals, we see tensions between particularly British and American interests both in the world of theatre and in the larger political relationship between these nations. Through a close reading of specific songs and characters within the Soho repertoire, we see these musical theatre works as not simply middlebrow entertainment, but often biting commentary on current political and cultural tensions between the United States and Great Britain and British interests in forging their own national style.