



# OVER HERE AND OVER THERE

The Music Of World War I

A festival-conference presented by The University of  
York Department of Music and Humanities Research  
Centre

February 27 and 28, 2015

Conference Director: William Brooks

Keynote Speaker:  
Dr Rachel Cowgill

Guest Speakers:  
Dr Gayle Magee  
Dr Deniz Ertan  
Dr Christina Bashford

The Students in "The Music of World War I

Event Manager: Naomi Taylor

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## The Music Of World War I

### PROGRAMME OF EVENTS

#### Friday 27 February 2015

6:00 PM Keynote Lecture: 'Doing the Right Thing for Fighting Men': Music, Morale and the Military Body in London's West End Nightclubs, 1915-19

Bowland Auditorium, Humanities Research Centre

Keynote Speaker: Dr Rachel Cowgill

9:30 PM The Soldier's Tale

Sir Jack Lyons Concert Hall

Conductor: John Stringer

Director: Tom Gadie

#### Saturday 28 February 2015

9.30 AM Coffee

Sir Jack Lyons Concert Hall Foyer

10:00 AM Student Papers

Rymer Auditorium

1:15 PM The War Years, Lunchtime Concert

Sir Jack Lyons Concert Hall

2.15 PM Posters, Displays and Discussions with Students

Lyons and MRC Foyers

3:00 PM Papers and panel from international visitors

Rymer Auditorium

Speakers:

Dr Gayle Magee

Dr Christina Bashford

Dr Deniz Ertan

4:00 PM Tea and conversation with students and visitors

Lyons and MRC Foyer

7.30 PM After the *Lusitania*, Evening Concert

Sir Jack Lyons Concert Hall

University of York Chamber Orchestra

Conductor: John Stringer

Guest artist: Alex Wilson

8.45 PM: Drinks Reception

MRC Foyer

## Over Here and Over There: About the Festival-Conference

From 1914 to 1917 World War I was the 'Great War' or the 'War in Europe' to Americans. But by late 1915 the United States had already taken sides, in effect, by beginning a campaign of 'preparedness' for entering the conflict. A gradual but inexorable shift to engagement followed; and in that shift, a crucial part was played by music—probably the cultural commodity that was most pervasively shared between the United States and England. In the years that followed, to the end of the war and after, music was a great force for unity, not only within the separate countries but across the ocean.

This festival-conference is meant to provide new understandings about the music of the war years. Through staged performance, concerts, talks and discussions, audience members and conference guests will experience and discover music written and performed during World War I and hear about the part that British and American music in particular played in bringing America into the war and sustaining the alliance thereafter.

This conference is the first of three linked events. The second is a conference presentation at the Society for American Music (March 7, Sacramento CA), and the third is a two-day conference at the University of Illinois on March 10th and 11th: 1915: Music, Memory, and the Great War. Both related events involve some of the speakers who are giving papers at the York event. For more information visit the conference websites: [www.musicofww1.co.uk](http://www.musicofww1.co.uk) and <http://publish.illinois.edu/music1915/>.

### A note from William Brooks...

It would be nice to claim that I have a personal link to the Great War—a grandfather or great-grandfather who fought, or a great-aunt who dressed the wounded. But that isn't so; the oddity of my family is that the age of parenting is absurdly delayed: my grandfather was fifty when my father was born, and my great-grandfather was sixty when my grandfather was born. So I skip across the war, like a well-thrown stone over troubled waters. My link is rather through my enduring interest in America's progressive politics and its musical consequences: Ives, of course, but others ranging from wholly unknown amateurs to legendary entertainers like George M. Cohan. The War both culminated and destroyed the Progressive movement, at least in its historical sense; and by reigniting interest in it, we are able to reconsider the viability of a more current progressive agenda. This can happen because of students; and my greatest debt on this occasion is to the wonderful two-dozen-and-one participants in "The Music of World War I" this term. I have learned more from them than anyone has a right to expect; if they got something in return, I hope that you—the attendees at these events—will reap the reward. Education is a wonderful thing, and for fifty years it has been the joy of my life.

### Thanks to...

The Department of Music  
York Concerts, Celia Frisby, Tom Dewey and the Box Office Team  
The Humanities Research Centre  
Rachel Cowgill, Gayle Magee, Christina Bashford, Deniz Ertan  
Tom Gadie, cast and crew  
John Stringer and instrumentalists  
Students participating in the 'Music of WWI' Undergraduate Project  
Jim Sharpe  
Fulprint York  
Naomi Taylor



FRIDAY, FEBRUARY 27

6 PM. Keynote lecture:

Rachel Cowgill (University of Huddersfield)

Bowland Auditorium, Humanities Research Centre

'Doing the Right Thing for Fighting Men': Music, Morale and the Military Body in London's West End Nightclubs, 1915-19

London's nightclubs—or supper-and-dancing clubs—had long been an irritant to the British establishment, but concerns intensified with the outbreak of war, and journalists, religious activists and politicians were among those who began to inveigh publicly against 'the nightclub evil'. Heightened by the arrival of new forms of improvisatory music and dancing from North America, London's first media-driven "drug craze," and fears that a new, predatory breed of woman was stalking the capital's dance floors, the debate grew increasingly alarmist. Of central concern was the impact of nightclubs on the moral and physical health of army officers and, by extension, on national security and efficiency—on the very "war effort" itself.

Among the most prominent West End nightclubs was *Ciro's Club*, which opened in 1915 in a converted municipal bathhouse behind the National Gallery on Orange Street (now home to the National Portrait Gallery's Heinz Archive and Library). With its rich and influential clientele, sumptuous menus, and African-American ragtime band direct from New York, *Ciro's* became a key reference point in debates on "the nightclub evil" and, more broadly, a focus for conflicting opinions on music, bodily discipline and soldierly masculinity—issues that particularly came to the fore when newly conscripted men had to be trained up hastily to take the place of the professional officer-elite lost in action. *Ciro's* was placed under intense scrutiny and subjected to unprecedented interventions by the civil and military authorities. To each new restriction the managers responded with extraordinary dexterity, trialling different forms of entertainment in their efforts to keep the club open. Musical provision at *Ciro's* was transformed in stages as a result, and changed beyond all recognition when control of the club was finally ceded to the YMCA. As the YMCA's first mixed venue (and something of a trophy) *Ciro's* became both a concert club for serious listening and a testing ground for social reformers, especially for those who had come to believe that the "right kind of music" could effect the rehabilitation of trained and traumatised killers.

The passage of *Ciro's Club* through the war years is exceptionally well documented, and it offers new insight into the significance attributed to music in British society during the second half of the Great War. The sources permit the longitudinal study of a single performance space in wartime conditions, not only revealing two extremes—music being used first to liberate and then to control social space, interaction and masculine deportment—but also how a transition came about from one to the other during the most socially volatile period of the conflict.

**Rachel Cowgill** is Professor of Musicology and Head of Music & Drama at the University of Huddersfield. She has published widely in a number of areas including British music and musical cultures c1760-1940, opera studies, Mozart reception, and gender, sexuality and identity in music. Recent work includes studies of Edward Elgar's wartime cantata *The Spirit of England*, John Foulds and Maud MacCarthy's *A World Requiem*, and Armistice Day broadcasting by the BBC during the interwar years. At present she is working on a monograph focusing on music and the soldier in First World War Britain. With members of the *Enchanted Modernities* network, funded by the Leverhulme Trust, Rachel co-curated a recent exhibition of items from the John Foulds and Maud McCarthy archive at the Borthwick Institute, University of York, entitled "Pioneering Spirit: Mysticism, Music and Modernity" (browsable online at <http://hoaportal.york.ac.uk/hoaportal/pioneering-spirit.jsp>).

FRIDAY, FEBRUARY 27

9.30 PM. Igor Stravinsky: *The Soldier's Tale*  
Sir Jack Lyons Concert Hall

text: C. F. Ramuz  
music: Igor Stravinsky

choreographer/director: Tom Gadie  
conductor: John Stringer  
stage manager: Clare Aldrich  
lighting: Sarah Goulding  
set construction: Olly Wood  
costumes: Jenny Anderson

**Soldier**

Omar Peracha

**Narrator**

Andrew Bewley

**Devil**

Eleanor Kiff

**Princess**

Cassiopeia Berkeley-Agyepong

**Ensemble:**

Zoe Biles  
Roberto Bit  
James Bowman  
Jefferick Chan  
Emma Coley  
Sophie Collerton  
Megan Davies  
Katherine Donnelly  
Daniel Holbrook  
Rachel Hutchinson  
Emer Tedders  
Rebecca Ward

**Orchestra:**

Clarinet: Jonathan Sage  
Bassoon: Ian Hoggart  
Percussion: Zoe Craven  
Trumpet: Connor McLean  
Trombone: Matthew Bannister  
Violin: Sophie Simpson  
Double Bass: Peter Lawson

## The Soldier's Tale

Igor Stravinsky left France before the Great War began, moving to Switzerland in 1914 when his wife developed tuberculosis. Living near Lausanne, he was unable to return to Paris after hostilities broke out; and after the 1917 Russian revolution, he could no longer return to his homeland. Thus, in 1918, he was doubly exiled and under financial strain; his stream of Parisian commissions had ended, and his family wealth had been confiscated. Under these circumstances he and a nearby Swiss writer, C. F. Ramuz, conceived *L'Histoire du Soldat* (*The Soldier's Tale*). Devised for performance by a travelling company of players, it had only one outing before the influenza outbreak precipitated a ban on public gatherings.

In his monumental study *Stravinsky and the Russian Tradition*, Richard Taruskin traces the narrative of *The Soldier's Tale* to a folk tale published by Alexander Afanasyev, "The Runaway Soldier and the Devil." The mapping is quite exact, but there is one significant detail that Taruskin neglects to note: in Afanasyev, the soldier is forbidden to go more than a certain distance from the palace; in Ramuz/Stravinsky, the soldier is confined by the borders of the kingdom. Taruskin also remarks on the parallels with the Faust story; the soldier's "soul", represented by his violin, is sold to the devil, won back, and finally lost. But there are problems with this reading—not least the music Stravinsky wrote, with its ironic, jagged juxtapositions of popular dances, military marches, and chorales.

The Great War was, in part, about national identities, and its eventual reconfiguration of these had counterparts in personal narratives: names changed, locations changed, "selves" were re-invented. *The Soldier's Tale*, arguably, marks the border between an "old" Stravinsky—the composer of huge, post-Romantic ballet scores—and a "new" one that the future would call "neo-classical." The soldier's violin, in this context, takes on a less theological meaning: Stravinsky's struggle to retain his old self, his old music, his "instrument," is defeated by the devil that is War. And that same devil makes him, with the soldier, an eternal refugee. In the end, when the violin is lost, we (and Stravinsky) are left only with empty, rattling percussion—both the retrospective sound of battle and the prospective noise of the coming century, out of which a new kind of music must be made.

**Tom Gadie** graduated from the University of York with a BA(Hons) in Music and has recently gained an MA with Distinction in Music with a focus in directing Musical Theatre, also from the University of York. Tom's recent full-length directing credits include *Cabaret* and *You're A Good Man, Charlie Brown*. At York, his performance credits included, among others, Simon in *Jesus Christ Superstar*, Riff in *West Side Story*, Laurie in *Little Women*, Timms in *The History Boys*, Jimmy in *Thoroughly Modern Millie*, Harry in *Company*, Cookie in *Return to the Forbidden Planet*, Tom Collins in *Rent*, Malcolm in *The Full Monty* and Seymour in *Little Shop of Horrors*. He has danced in multiple dance competitions, twice winning "Best Male Dance" at the Durham Inter-University Dance Competition. He has also choreographed extensively. Credits include *The Star Child* (Tell Tale Theatre), *Matilda and the Tales She Told* (Tell Tale Theatre), and *You're A Good Man, Charlie Brown*, alongside choreographing work for numerous Musical Theatre and Dance showcases and competition. His work won the Contemporary category at the Durham Inter-University Dance Competition.

SATURDAY, FEBRUARY 28

9:30 AM. Coffee  
Sir Jack Lyons Concert Hall foyer

10:00–12:00 AM. Papers  
Rymer Auditorium

**Cassiopeia Berkeley-Agyepong: Music at the Met in the War Years**

The First World War created many issues for those programming opera at New York's Metropolitan Opera House. From matters ranging from the appropriateness of programming works by German composers to the casting problems caused by favourite European singers being reluctant to venture across the Atlantic, the repercussions of the Great War forced a change in attitude for American opera enthusiasts and performers alike. This paper seeks to document the foremost of these changes and investigate how programming at the Met might have influenced wider attitudes to classical music and the emergence of young American performers during the war years.

Some of **Cassiopeia Berkeley-Agyepong's** earliest memories are of escaping into the magic of the West-End's theatreland and it has to be said that her first love has always been musicals. Currently a third year music student at the University of York, Cassiopeia aspires to become a producer in the future, and whilst the majority of her previous theatrical experience is as a performer, she has recently taken up a number of production roles with London-based theatre companies and various performance societies at the university. Having just produced CHMS' *The Witches of Eastwick*, some of her upcoming engagements include directing UoY Opera Society's production of *The Magic Flute* at York's Grand Opera House in May and producing Olly Wood's new musical *Wonderland* at the Edinburgh Fringe Festival this summer.

**Laurence Morgan: Peace songs and their parodies: An assessment of anti-war songs, press reaction and musical responses in America during the First World War**

At a time when the United States of America's opinions on the War were at best mixed, and in some cases ambivalent, I shall be examining how the publication of peace songs was received by the press and public. Using copyright resources, old newspaper articles, recordings and old scores, I will research the impact that anti-war songs had on the general public, and also the publication of joke and parody songs in response. Focusing largely on two popular songs at the time shortly before America entered the war, this paper will look to discover America's likely confusion regarding battle.

**Laurence Morgan** is in his third year in the Music Department and will go on to study an MA in Composition at the Royal Academy of Music in September 2015. In the past, his piece for solo soprano has been performed at the Wigmore Hall as part of the Voiceworks course, where he also performed one of his pieces onstage himself. He has had numerous pieces performed by the Chimera Ensemble, including "Conductors" for 5 conductors.

## Emer Tedders: Chaplin's *Shoulder Arms* and the Great War

How was public media used during World War I? Was it used to inform the public or to pander to the emotional needs of those remaining on the home front? If the latter is the case how did it affect the returning soldiers? By examining different aspects of war-related public media I will try to determine how the general public conceived war and if their image of war affected returning soldiers. From this, I will try and decide why Chaplin's movie *Shoulder Arms* was so popular for both the people on the home front and the returning soldiers.

**Emer Tedders** is currently a second year music student at the University of York. Born in Derry, Northern Ireland, she began her music education studying singing, piano, recorder and violin at the McGinley School of Music and also took lessons in drama at the Lynch School of Speech and Drama. She attended school at Lumen Christi College before moving to York to study music. She is working towards completing her undergraduate degree in Music.

## Anna Czepiel: Song Propaganda: Boy Scout to Soldier

This research has investigated music of the younger generation during World War One and specifically the music of the Scout associations in America. Scout songs were a powerful psychological vehicle of war propaganda. Through the surprisingly overt lyrics, the songs glorify the ideal of becoming a soldier as well as influencing the young singers to be part of the war effort. This research also explores the significance of the front covers of this sheet music, and how and why the popularity of the music depended on where in the United States it was published.

**Anna Czepiel** is a second-year Music student at the University of York. She is a first-study pianist and has taken part in many ensembles such as the University Symphony Orchestra and the University Choir. She takes part in many administrative roles in the University and is currently Vice-Chair of the Chimera Ensemble, a contemporary music ensemble, and she is in charge of press and publicity for the York Spring Festival of New Music. Outside of York, she works with Oxford Philomusica.

SATURDAY, FEBRUARY 28

1:15–2:00 PM. The War Years  
Sir Jack Lyons Concert Hall

“Letters to our loved ones, with whom we must leave behind”

Nicole Gaskin, Voice

Pack up your troubles and smile (George Asaf, Felix Powell)  
Oh! What a lovely war (J. P. Long, Maurice Scott)  
Roses of Picardy (Frederick Weatherly, Haydn Wood)  
If I were the only girl in the world (Nat D. Ayer, Clifford Grey)

This programme was formed with the idea of introducing the women of the war, showcasing the songs from the perspectives of both a woman and a man. “Pack up your troubles” and “Oh what a lovely war!” start the story with the man enlisting and heading off to war. The songs themselves are used to boost the morale of the soldiers who are fighting, hoping that more men will enlist. “Roses of Picardy” is a beautiful song that reflects a man’s perspective while serving at the front. The set ends with “If I were the only girl in the world” presenting a woman’s perspective and her hopes that the man will return to her.

**Nicole Gaskin** is in her second undergraduate year studying music at the university. As an expatriate in Dubai it has been challenging for Nicki to acclimatise herself into what is naturally her home country. During her second year she aimed to put herself out there and chose Music of World War I with the hope that she would perform music from that era. The project itself has been thoroughly enjoyable and she is looking forward to familiarising herself with the period much more whilst researching her essay.

Popular Songs which Stood the Test of Time

Kirsty Hughes, Voice  
Benjamin Turner, Piano

After You’ve Gone (Turner Layton, Henry Creamer)  
St Louis Blues (W.C. Handy)

In this performance, Kirsty and Benjamin will be performing two popular pieces from the period of World War I. The first of these is “After You’ve Gone,” a 1918 composition by Turner Layton with lyrics by Henry Creamer. Originally recorded by Marion Harris, it is the basis of many later jazz songs (with covers by Nina Simone and Jamie Cullum). In this performance, the song begins in authentic style before transitioning (often by means of key changes and change in vocal/piano style) through the decades: 1920s, then 30s/40s jazz, to modern day. The second piece is “St Louis Blues,” a very popular 1914 composition by W. C. Handy with covers by Louis Armstrong, Count Basie and Bessie Smith. This will be performed in an early 1920s style with elements of the black blues-jazz singers who played a large role in the popularity of the Blues in America.

**Benjamin Turner** is a multi-instrumentalist and occasional singer as director of the University’s gospel choir Zamar. A first study saxophonist, he also leads and composes for jazz ensemble Donkey Zoo, who performed at Cheltenham Jazz Festival last year and were given the Endsleigh Award for “Best Student Jazz Ensemble 2014.” He is a keen composer, most recently having his *String Quartet No.1* performed by Quatuor Diotima.

**Kirsty Hughes** is a final-year first-study jazz singer, studying under the guidance of jazz singer and teacher Louise Gibbs. She enjoys performing in a variety of contemporary singing styles, and is an assistant director of the university's a cappella ensemble Vox. Kirsty has performed regularly throughout her music degree as a vocalist with a number of jazz-influenced bands, and received the opportunity to perform at Cheltenham Jazz Festival in June 2014.

## Winds of War

Oliver Pickup, director

Lottie Brook, Felicity Simpson, music preparation and research

World War I Medley (arr. John Cowking)  
Nick Bonneville: The "Pals" March (arr. Ralph Sanders)  
Colonel Bogey March (Kenneth Alford)  
White Rose March (John Philip Sousa)

Piccolo: Lottie Brook	Tenor sax: Vicente Magalhaes
Flute 1: Olly Wood	Baritone sax: Nick Jones
Flute 2: Naomi Chadder, Catherine Chestnut	Trumpet 1: Connor McLean
Oboe 1: Fiona Mayho	Trumpet 2: Ben Merry
Oboe 2: Rachel Higgs	Trumpet 3: Imogen Norman
Clarinet 1: Rob Wynne-Griffiths, Christopher Hardman	Trumpet 4: Josh Wilkinson
Clarinet 2: Sian Bevand	Horn 1: Freddie Stanford
Clarinet 3: Josh Porter, Katie Wood (doubling soprano sax)	Horn 2: Mimi O'Neill
Bass clarinet: Peter Bloxidge	Trombone 1: Ryan Durkan
Bassoon: Sebastian Waters	Trombone 2: Felicity Simpson
Alto sax 1: Lizzie George	Trombone 3: Sam Witham
Alto sax 2: Suzy Beanland	Euphonium: Heather Curnow
	Tuba: Alex Batteson
	Percussion: Katie Lamb

This set of music offers a sample of wartime music for wind bands. The *World War I Medley* presents five English popular songs: "Pack Up Your Troubles in your Old Kit-Bag" (Asaf/Powell; 1915), "It's a Long Way to Tipperary" (Jack Judge; composed Stalybridge, 1912), "Keep the Home Fires Burning" (Ivor Novello, 1914), "Hello, Hello, Who's Your Lady Friend?" (Harry Fragson, 1913), and "Roses of Picardy" (Weatherly/Wood, 1916). "The Pals," written for piano in 1914, was found in the Accrington library archive, and it may have been composed to celebrate the "Pals" Battalions at the beginning of the First World War, which allowed men to enlist with their friends and colleagues. When the Accrington Old Band marched past the Town hall in 1914, leading the way for the newly formed Pals Battalion, it most likely played this song. "Colonel Bogey" was composed in 1914 by Lieutenant F. J. Ricketts, a British Army Bandmaster who later became director of music for the Royal Marines. He wrote under the name Kenneth Alford because servicemen were discouraged from pursuing professional, non-military careers. "Colonel Bogey" remained popular through World War II and is still a staple of wind band repertoire. "White Rose March" was written in 1917 to commemorate White Rose Day during the Flower Festival in York, Pennsylvania. Sousa would shortly be commissioned as a Lieutenant Commander to train navy bands at the Great Lakes Training Station in Illinois. "White Rose March" is unusual for Sousa, since its main themes are all by another composer, one C. C. Frick, of York PA, taken from Frick's opera *Nittanuis*.

**Oliver Pickup** is a second year jazz trombonist and composer whose works infuse contemporary classical composition with elements of jazz and improvisation. Ollie started playing with both the Lancashire Youth Brass Band and the Lancashire Youth Jazz Orchestra, whilst at St Mary's College, Blackburn, where he studied jazz and composition with Carl Raven (Apollo Saxophone Quartet, House of Bedlam). As a performer, Oliver has played lead trombone with various jazz groups including the Nostalgia Swing Band, New Kings Big Band, the University of York Jazz Orchestra, Dysfunktion and the Sam Johnson Big Band.

**Lottie Brook** is a second year flautist studying under Edwina Smith. She regularly performs on flute and piccolo and sometimes on alto and bass flute in Chimera, a contemporary ensemble in department. She has also performed with University Symphony and Chamber orchestra on flute and piccolo. In addition to this Lottie runs a flute choir open to all flutes in department. She is also a BAPAM student advocate and is the social representative for Music Society.

**Felicity Simpson** is a third year music student whose musical career began by playing the trumpet and trombone. Through her studies she became principal trumpet in Doncaster's senior ensembles and joined Doncaster's well-known jazz groups. Felicity then began vocal lessons in Sixth Form and since then has sung at venues throughout Yorkshire. At university, Felicity continues to study each instrument and has performed in many ensembles including Zamar Gospel Choir and The University of York Symphony Orchestra.

SATURDAY, FEBRUARY 28

2:15–3:00 PM. Poster presentations and discussions  
Lyons and MRC Foyers

Katherine O'Neill: "So nigh is grandeur to our dust, So near is God to man, When Duty whispers low, 'Thou must,' The youth whispers, 'I can.'"

This display explores the use of satirical cartoons to depict class divisions during the war, specifically through the use of musical imagery. The images displayed come from *Punch*, a magazine of humour and satire. Founded in 1841, *Punch* was a very British institution, internationally recognised for its wit and irreverence. Many of the images published in the 161 years of *Punch's* history had an agenda, and its political and social cartoons swayed governments, capturing life in detail from the nineteenth and twentieth centuries. By 1900 *Punch* was a national institution and the writers and artists were household names. As the voice of the British establishment, its jokes often poked fun at the upper/middle classes. *Punch* was fundamental in raising morale during both world wars and its circulation increased dramatically during these times.

**Katherine O'Neill** is a second-year undergraduate here at the University of York. A country lass at heart, she is as happy climbing trees as she is playing her French horn. Katherine has really enjoyed studying the music of World War I this term and in particular has been fascinated by the catalytic effect specific events in the War had on the music output on both sides of the Atlantic Ocean.

Hannah Rodger: Mammy's Chocolate Soldier

As the people of the USA watched World War One ignite across Europe, African-Americans saw an opportunity to win the respect of their white neighbours. Despite America being a heavily segregated society, the experience of war saw a gradual acceptance of African-Americans into the army. Tin Pan Alley had always profited by publishing "coon songs," and throughout the war further songs were published about black men joining the army. This display considers a selection of these songs and investigates whether they reveal any change in attitudes towards African-Americans due to their involvement in the war.

As a second-year music student at the University of York, **Hannah Rodger** primarily studies voice together with instrumental studies in harp and piano. Within the University, she performs in various choral ensembles and the orchestra. Outside of departmental ensembles, she recently directed a production of Handel's, *Acis and Galatea* with the University Opera Society. She is delighted to be part of this project, which has given her a fascinating insight into the music of WWI.

Fiona Mayho: Songs of the Soldiers and Sailors: the American Scheme to Unite their Army

“Our boys are singing. A singing army is invincible” is what Edward Frank Allen stated in his 1918 book *Keeping our Fighters Fit*, a notion that was shared by the American government when the US entered the Great War in 1917. This poster session will look at the establishment of organised singing in Army and Navy training camps, examining how they united men from states that had been at war less than 60 years prior to this, and combining their Union and Confederate songs, their folk songs, hymns and popular songs in the songbook *Songs of the Soldiers and Sailors*.

**Fiona Mayho** is in her second year of studying music at the University of York. She is a keen oboist and recorder player, participating in numerous ensembles ranging from Baroque to contemporary. Most recently, she played in Opera Society’s production of *Acis and Galatea*. Fiona has found this project particularly fascinating as three members of her family fought in the First World War, including her great-grandfather. Studying the music from this time has brought a more personal perspective to the Great War.

Ellen Dunbavin: Raising the Curtain on “Realism”—*Parade* by Satie/Cocteau/Picasso/Massine

Causing outrage and disdain across Paris upon its premiere in May 1917, this poster session explores why *Parade* may have provoked such an extreme reaction from the public and critics alike. The imagery explores the impact of the eccentric nature of Picasso’s curtain and costuming—work which, although highly revered today, managed to tip a fragile and war-stricken France over the edge. It considers the effects of shared artistic views and philosophies of the collaborators, and their approach towards “modernity” within the context of the First World War and in relation to proximate world events.

**Ellen Dunbavin** is currently studying in her third and final year in the Music Department at York. Throughout her degree so far, her work has focused primarily on both the Classical and popular music of twentieth and twenty-first centuries. As a singer, Thespian and art-lover, Ellen has a very keen interest in works that merge the boundaries and combine music with other art forms. Currently researching “Sound-Art” for her Solo Project, investigating the collaborative nature of *Parade* was all too enticing.

Clare Aldrich: “Pack Up Your Troubles”; a chronological study of the song labelled as 'piffle'

100 years after it was initially discarded in a draw that was labelled “duds,” “Pack Up Your Troubles in Your Old Kit Bag and Smile, Smile, Smile” is now an iconic, popular and admired piece that is still recorded and performed internationally. Yet the fortunate circumstances that led to its publication are not the only surprising factors that surround this song. My chronological study tracks the progression of “Pack Up Your Troubles” journey into the song that brought “indomitable cheerfulness” to the allied troops from both sides of the Atlantic who fought during the First World War.

Completing her final year at York, **Clare Aldrich** is a first study singer who has a particular love for organising, opera and cheese! Having a keen interest in both World Wars, Clare's dissertation examines Hitler's use of music during the Nazis occupation of Paris. Whilst completing her thesis she is also preparing for her final recital, a programme of famous French arias. After University, Clare is moving back to Surrey to begin her career in Human Resources in London.

## Katherine Rowland: Instruments Played by the Soldiers of World War I

Music provided a therapeutic role for the soldiers fighting in the First World War. Many soldiers played small instruments such as harmonicas and whistles, but others created larger instruments, such as the “trench cello”. To the soldiers these instruments became a reminder of their life before the war and a comfort for them while fighting, but after the war these instruments also became a symbol of their time in the trenches. Other features of the display include the Pipes that played the Scottish and Canadian regiments into battle as well as the music made by prisoners of war to break the monotony of camp life.

**Katherine Rowland** is a second year music undergraduate at the University of York. She enjoys the studying the context behind the creation of music and its performance as well as learning about unusual instruments and also national differences in the music made and performed. After looking into the music of World War One, she found the music played by soldiers particularly interesting due to the comfort and therapeutic use it provided.

SATURDAY, FEBRUARY 28

3:00–5:00 PM. Papers and Panel  
Rymer Auditorium

Gayle Magee (University of Illinois): “She’s a Dear Old Lady”: English-Canadian Popular Songs from World War I

McMaster University’s Sheet Music Collection preserves dozens of World War I English-language songs popular in Canada. Close study of these little-known songs further contradicts received wisdom of the war as a defining moment in Canada’s emergence as an independent, unified nation on the world stage. Instead, the consistent reinforcement of colonial ties to Great Britain reflect what historian Jonathan Vance has termed the war’s “profoundly negative...impact on French-English relations in Canada.” Indeed, these songs reinforced rather than contradicted English Canadian’s loyalty to the British Empire through music, lyrics, and gendered imagery to offer a uniquely Anglo-Canadian perspective on World War I.

**Gayle Magee** (University of Illinois, Urbana-Champaign) is the author of *Charles Ives Reconsidered* (University of Illinois Press, 2008) and *Robert Altman’s Soundtracks* (Oxford University Press, 2014). She serves as Co-Editor-In-Chief of the publication series *Music of the United States of America* (MUSA), funded by the National Endowment for the Humanities and the American Musicological Society; and as the President of the Charles Ives Society ([www.charlesives.org](http://www.charlesives.org)), a non-profit organization supported by the American Academy of Arts and Letters that sponsors editions, performances, and recordings of the composer’s works.

Deniz Ertan (De Montfort University): Musical America at Dis-Ease, 1918–1922

The historiographical and cultural frameworks of the musical community in the United States were fuelled by a confluence of questions about identity (such as Americanism versus internationalism) and artistic and pedagogical possibilities. Weekly documentations of music journalism revealed unprecedented struggles and forces at work, particularly marked by the influenza epidemic and World War I. The pivotal years of 1918-1922 left deep but quickly forgotten traces on a society at dis-ease. This paper will focus on their troubles, losses and strategies as captured by editorials, which brought to light the complex layers and attributes of musical America.

**Deniz Ertan** is the author of *Dane Rudhyar* (University of Rochester Press, 2009) and of articles on Carl Ruggles, Geoffrey Poole, and medieval Ottoman music (for *American Music*, *Tempo* and *Journal of Asian Music*). She has taught at the Universities of Manchester, Nottingham and De Montfort, and has been a Research Fellow at the Newberry Library of Chicago, University of Nottingham, the Rothermere American Institute at University of Oxford and at University of Colorado, Boulder. Her current book project focuses on American music during 1908-1923; this research has been funded by the Leverhulme Trust and Society for American Music (Adrienne Block Fellowship Award).

[ TEA BREAK ]

Christina Bashford (University of Illinois): Medium and Message: Frank Bridge's *Lament for String Orchestra* and the Sinking of the *Lusitania* (1915)

This talk explores Frank Bridge's powerful and moving *Lament for String Orchestra* of 1915, written in memory of a child who died—one of c. 1200 victims—when a German U-boat torpedoed the British liner *Lusitania* in May that year. It draws particular attention to the context in which the work was received and addresses two inter-related questions: first, why Bridge should have chosen the string orchestra as the medium for this particular expression of grief; and second, what cultural meanings the work might have carried at the time of its first London performances (1915-16).

**Christina Bashford** (Associate Professor at the School of Music, University of Illinois) works on the social and cultural history of music in Britain in the nineteenth and twentieth centuries. She is the author of *The Pursuit of High Culture: John Ella and Chamber Music in Victorian London*, (Boydell Press, 2007). Recent publications include “Historiography and Invisible Musics: Domestic Chamber Music in Nineteenth-Century Britain” (*Journal of the American Musicological Society*, 2010) and “Hidden Agendas and the Creation of Community: The Violin Press in the Late Nineteenth Century” (in *Music and Performance Culture in Nineteenth-century Britain*, ed. Bennett Zon, 2012). She is currently working on a book project, *Violin Culture in Britain and Beyond, 1880-1930*, out of which her talk for this symposium comes. She is also co-editing, with Roberta Marvin, an essay volume, *The Idea of Art Music in a Commercial World*.

Gayle Magee, Deniz Ertan, Christina Bashford, William Brooks:  
Discussion

[DINNER BREAK]

SATURDAY, FEBRUARY 28

7:30–8:45 PM. After the *Lusitania*  
Sir Jack Lyons Concert Hall

Entry and Welcome

James Sharpe, pipes

The Scottish Soldier  
My Land  
The Green Hills of Tyrol  
The Battle Is O'er  
The Road to Passchaendaele  
The Bloody Fields of Flanders

Pipers played a crucial part in The Great War, with their music serving three functions: they entertained the troops on long marches, playing familiar tunes to accompany the boys' singing; they led troops into battle; and they played laments at ceremonies for the dead. Because they were initially quite literally the first out of the trenches, they suffered heavy casualties; later they were held back from the thick of the fighting, serving as stretcher bearers and in other supporting roles. The tunes heard tonight are taken from all three categories and are among the most popular pieces of the war years.

Edward Elgar: *Une Voix Dans le Désert*

Rebecca Ward, voice  
Fred Viner, piano

One of his lesser-known compositions, *Une Voix Dans le Desert* or 'A Voice in the Desert' was first performed in January 1916 and intended as a stage piece requiring costumes and scenery. It is a setting of a French poem by Emile Cammaerts (with an English translation provided by his wife), whose poetry was also set in the more well-known work *Carillon* (1914). The poem depicts the barren landscape of the battlefields on the river Yser and is weighted with images of death. As I am both the speaker and singer I make clear the distinction by adorning a black cloak to reflect the darker mood of the spoken verses, which I then remove to reflect the hopefulness of the sung verse.

Though she considers herself a first study pianist, this is not where **Rebecca Ward** feels her future as a musician lies. During her first year at University, she focused on developing her voice by partaking in a variety of vocal ensembles across a variety of genres. Over the summer she worked to develop her vocal technique and last Autumn she played her first lead role as Lucy in *The Threepenny Opera*, this year's Practical Project. Having so enjoyed this performance opportunity she is now enjoying exploring larger and more challenging repertoire.

James Whittle: a drawing-down of blinds (2014)

Alex Wilson, piano

Commissioned by Alex Wilson for "The Banks of Green Willow" 2014 tour.

How can one begin to contemplate an experience, an event as monumentally catastrophic, as the Great War? How does one cope with such a memory? What of the experience one cannot fathom from the distance of time?

Four quotations mark the score's interlinked sections concerning remembrance, the weight of the past. A fifth appears after the final bar.

*an incomprehensible look...*

*it was more terrible than terror, for it was a blindfold look, without expression...*

*Even when the blinds are raised, the sudden rush of light reveals how much is – and will remain – concealed, missing.*

*One does not fight with men against matériel,  
it is with matériel served by men that one makes war.*

*The war goes on, silently, visibly.*

*When we have been there long enough,  
we get up and leave, turn the page and move on.*

**James Whittle** is a composer, cellist and conductor. Currently entering his final year of a PhD (titled 'Music is Theatre') at the University of York, he specialises in collaboratively devising pieces blending music with theatre, dance and spoken word. He has conducted UK premieres of Henze and Beat Furrer, plus new works at Tête à Tête Opera Festival and HCMF. For more information please visit: [www.james-whittle.co.uk](http://www.james-whittle.co.uk).

**Alex Wilson** studied at York from 2003-6, studying with Joan Dixon, before graduating from the Royal College of Music with Distinction in 2011. As a concert pianist he has performed around the country, in venues including Wigmore Hall and Cadogan Hall, and has performed in France, Spain and at the Rachmaninov Hall, Moscow. He is part of a successful piano duo with fellow York alumnus Joseph Houston and is artistic director of contemporary music ensemble the Dr K. Sextet.

Four Songs by Ivor Gurney

Chris O'Reilly, Voice

Helena Cooke, Voice

In Flanders (January 1917 – composed at Crucifix Corner, Thiepval)

Severn Meadows (March 1917 – composed at Caulincourt)

Even Such is Time (June 1917 – composed at Arras)

By a Bierside (August 1916 – composed in a disused trench mortar emplacement)

In this performance, these Gurney songs are interpreted as letters written to and from a soldier in the trenches and his wife at home. The soldier first sings "In Flanders," displaying his longing for his home, "I'm homesick for my hills again." The wife responds with "Severn Meadows," saying that you can only truly appreciate your country and home when you are away from it: "Only the wanderer knows England's graces". In "Even Such is Time," the soldier is warning his

wife of his likely death and finishes by trying to comfort her with a passionate outburst on the words “My God shall raise me up, I trust.” The set finishes with the soldier’s wife singing “By a Bierside” which, in this context, portrays her contemplating her husband’s grave and thinking about the injustice of war. “Death drifts the brain with dust and soils the young limbs’ glory.”

**Helena Cooke** is a final-year music student at University of York, studying singing under Alex Ashworth. She has grown up surrounded by choral singing, and has sung with choirs including Genesis Sixteen, Exon Singers, Carice Singers and St Endellion Festival Chorus, as well as The 24, Yorkshire Bach Choir, and Willow Consort here in York. Last year, she sang the role of Florence Pike in *Albert Herring* conducted by John Stringer, and this summer will sing Third Lady in Opera Society’s production of *The Magic Flute*. Next year, Helena hopes to move to London to pursue freelance work in singing.

**Chris O’Reilly** is in his second year reading Music at York where he studies singing with John Powell. Chris gained his early musical tuition at St Peter’s Cathedral where he was a chorister in the Schola Cantorum since its formation in 2008. Chris has also had the chance to sing in the Chorus of Northern Ireland Opera’s critically acclaimed production of Wagner’s *Der Fliegende Holländer* in the Northern Ireland premier of this work.

Frank Bridge: Lament for String Orchestra

University of York Chamber Orchestra  
John Stringer, conductor

This year marks the centenary of the sinking of the *RMS Lusitania* by German submarines on May 7, 1915. This event marked a turning point in American sentiment, away from neutrality and towards engagement. Americans were shocked and outraged; the reaction in England was more muted: submarines had been attacking civilian vessels for some time, and on February 4 Germany had declared the seas around Britain a war zone. Passenger ships had already been lost by the time the *Lusitania* left New York on its return voyage. The attack was amply foreshadowed, but the magnitude of the loss was unprecedented: 1,195 persons died, 764 survived.

Some expressions of grief were musical. In the United States, Charles Ives wrote *From Hanover Square North, at the End of a Tragic Day, the Voice of the People Again Arose*, which become the final movement of his *Second Orchestral Set*, played two weeks ago in a concert by the University of York Chamber Orchestra. In Britain, Frank Bridge wrote his *Lament for String Orchestra*, heard tonight. Bridge dedicated his work to one of the dead: Catherine, aged 9, who was the daughter of a family friend. Ives based his composition on a collective expression that he had witnessed, in which a popular hymn was sung spontaneously by people gathered at a train station. In Britain, the war was intensely personal and individual; in America, it became the last great cause of the Progressive movement.

Finale, without closure

University of York Chamber Orchestra  
Helena Cooke, Chris O’Reilly, Rebecca Ward, James Sharpe

Keep the Home Fires Burning  
It’s a Long, Long Way to Tipperary  
No Awa Tae Bide Awa

8:45 PM. Reception (Rymer Auditorium Foyer)

Please join us for drinks after the concert.



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