

LUCEM (Leeds University Centre for English Music)

Centre members and their research areas



Michael Allis (m.allis@leeds.ac.uk)

19th- and early 20th-century British Music (Parry, Elgar, Bantock, Bax) and musical life; interdisciplinary studies of music and literature; reception of composers and their works; sketch studies and the creative process; performance studies.

Graham Barber (g.d.barber@leeds.ac.uk) Professor Emeritus

Practice-led organ performance; organ music; organ historiography.

Clive Brown (j.c.a.brown@leeds.ac.uk)

Classical and Romantic performing practice; 19th- and early 20th-century English music, especially Elgar's music for violin; Classical and early Romantic opera; critical editing of music; practice-led research.

Peter Holman (p.k.holman@leeds.ac.uk)

Stringed instruments and their music before 1700; English music c.1550-1850; Henry Purcell; Charles Dibdin; English parish church music; performance practice; the history of the early music revival.

Richard Rastall (g.r.rastall@leeds.ac.uk) Professor Emeritus

Minstrelsy in late medieval England; Jacobean domestic music and its performance; John Milton, Martin Peerson and their contemporaries; Monteverdi; the 20th-century symphony.

Julian Rushton (j.g.rushton@leeds.ac.uk) Professor Emeritus

Opera, analysis, criticism, and editing music from the 18th to early 20th centuries, especially Gluck, Mozart, Berlioz, Elgar and Vaughan Williams.

Derek B. Scott (derekbscott@gmail.com)

Music, cultural history, and ideology; music hall and variety theatre, drawing-room ballads, minstrelsy, music and the stage (especially the comic operas of Gilbert and Sullivan), early English jazz and dance bands, Britpop, music and class.

Bryan White (b.white@leeds.ac.uk)

17th- and 18th-century English music; Henry Purcell and his contemporaries; music for St. Cecilia's Day; middle-class patronage of music; Michael Tippett; critical editing of music.

Selected recent and forthcoming publications by LUCEM members:

Books

- Michael Allis, *Parry's Creative Process* (Aldershot: Ashgate, 2003).
- Peter Holman, *Life after Death: the Viola da Gamba in Britain from Purcell to Dolmetsch* (Woodbridge: Boydell & Brewer, forthcoming, 2010).
- 'Let Beauty Awake'. *Essays on Elgar, Vaughan Williams, and Literature*, ed. Julian Rushton (Rickmansworth: Elgar Editions, forthcoming, 2010).
- Derek B. Scott, *The Singing Bourgeois: Songs of the Victorian Drawing Room and Parlour*, 2nd ed. (Aldershot: Ashgate, 2001).

Articles/chapters

- Michael Allis, ' "Remarkable force, finish, intelligence and feeling"; Reassessing the pianism of Walter Bache', *The Piano in Nineteenth-Century British Culture: Essays on Instruments, Performers and Repertoire*, ed. Susan Wollenberg and Therese Ellsworth (Aldershot: Ashgate, 2007), 193-215.
- Graham Barber, 'The Use of Psalm-Tunes, Hymns and Chorales in English Organ Music of the 19th century', *Journal of the British Institute of Organ Studies* vol.27 (2003), 58-90.
- Richard Rastall, 'Choirboys in Early English Religious Drama', *Young Choristers, 650-1700*, ed. Susan Boynton & Eric Rice (Woodbridge: Boydell & Brewer, 2008), 68-85.
- Julian Rushton, 'Lost Love and unwritten songs. Elgar's Parker cycle, op. 59', *Elgar Studies*, ed. J.P.E. Harper-Scott & Julian Rushton (Cambridge: Cambridge University Press, 2007), 270-83.
- Derek B. Scott, 'English National Identity and the Comic Operas of Gilbert and Sullivan', *Nineteenth-Century British Music Studies* vol. 3, ed. Peter Horton & Bennett Zon (Aldershot: Ashgate, 2003), 137-52.
- Bryan White, 'Letter from Aleppo: Dating the Chelsea School performance of *Dido and Aeneas*', *Early Music* (forthcoming, August 2009).

Editions

- Edward Elgar: *Music for Violin*, Elgar Complete Edition vol. 37, ed. Clive Brown (Rickmansworth, Elgar Society Edition, 2007).
- Charles Dibdin: *The Sadler's Wells Dialogues 1772-1780*, ed. Peter Holman (Wellington NZ: Artaria Edition, 2007).
- Louis Grabu: *Albion and Albanus*, Purcell Companion Series vol. 1, ed. Bryan White (London: Stainer and Bell, 2007).

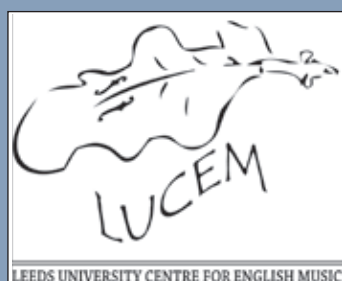
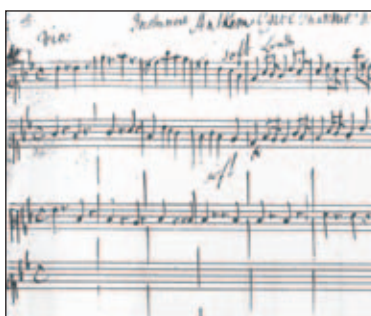
Recordings

- *Jerusalem on High: Victorian Voluntaries and Concert Pieces for organ*, Graham Barber, organ, Hyperion CDA 67356 (2003).
- Richard Rastall, Editions, reconstructions and booklet notes for *Martin Peerson and John Milton senior: The Complete Consort-Music*, Fretwork/Michael Chance, Regent Records (forthcoming, 2010).

Postgraduate Studies

LUCEM encourages postgraduate students working in the field of English music in both traditional and practice-led research.

Recent and current projects include William Lawes's consort music; English keyboard sources (1660-1720); the trio sonata in Restoration England; the musical criticism of Herbert Thompson; English provincial church music c.1700-1850; reception of 1980s British music; Madame Vestris and the Royal Olympic Theatre; the town hall in nineteenth-century English musical culture; John Ireland's piano music; Walton's orchestral works; Walter Willson Cobbett; composition studies in English national identity.



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