

# MUSIC AND THE IDEA OF THE NORTH

## CONFERENCE ABSTRACTS

Sue Allan (Lancaster University)

### Fox Hunters and Song Hunters: *John Peel* and Cumbrian Identity

In the image of Cumbria presented to the world at large, the landscape and the Romantic heritage of the Lakes Poets have historically outshone the county's musical heritage. Yet Cumbria's strong dialect writing tradition and its traditional music are aspects of its identity which have been mobilised and re-constructed to evoke and develop a sense of place from the late eighteenth century to the present day for many Cumbrians.

This paper will discuss the 'Cumbrian anthem' *John Peel* and its iconic status, often regarded as synonymous with Cumbrian identity. Re-presentations of the past are often used to configure an imagined community, and the song *John Peel* seems to have been used in this way to construct just such an identity over many years. Moreover, the story of the song *John Peel* provides a good example of how songs and traditional music in general change over time, raising questions about the reinvention of folk music as it is re-presented to different audiences - be they tourists, local people, huntsmen or folkies.

The manner in which *John Peel* has been used to build local pride in Cumbrian roots since the early nineteenth century could be viewed as one way people in the far north-west of England have defined themselves in opposition to the dominant culture over the past two centuries, building up a collective identity with local distinctiveness. It remains to be seen whether the song still has the power to do this today.

Lee Barron (Northumbria University)

### The Sound of Northern Darkness: Mythic, Historic and Geographical Articulations of 'Northness' within the Music of Immortal

In his account of travel writing, Paul Fussell cites the popularity of Norman Douglas' novel *South Wind*, which functioned as a comfort-read to many trench-bound soldiers in 1917 France, starkly contrasting accounts of the 'broiling sun' and benign climates with those of the 'northern countries', lands 'adapted only for wolves and bears' (1980: 5). It is this harsh or extreme conception of 'the north' which will inform this paper, exploring as it does 'northness' as expressed within the sub-genre of heavy metal commonly dubbed 'Black Metal', and with a sustained focus on the band Immortal. Although originally associated with British bands such as Venom, Black Metal in the early 1990s would increasingly be identified in conjunction with Scandinavian countries, particularly Norway in relation to bands such as: Immortal, Darkthrone, Mayhem, Burzum, Enslaved, Arcturus and Emperor. As a decisive part of this 'Norwegian Black Circle' (Moynihan and Soderlind, 2003: 65), Immortal has recorded songs that have an avowedly mystical and malevolent quality as befitting the sub-genre; however, the band has also progressively developed a musical/lyrical direction focussed upon conceptions of the 'North', a direction potently illustrated by album and song titles such as: 'Sons of Northern Darkness', 'In My Kingdom Cold', 'Antarctica', 'Frozen By

Icewinds', 'Battles in the North', 'Grim and Frostbitten Kingdoms', 'Unsilent Storms In The North Abyss', 'At The Heart Of Winter', 'Sign For The Norse Hordes To Ride', 'Winter Of The Ages', 'Sun No Longer Rises', 'Perfect Vision Of The Rising Northland' and 'Beyond The North Waves'. Thus, it can be argued that Immortal has now predominantly broken away from its generic 'Black/extreme metal' categorization and its 'Satanic' or 'horror/Apocalyptic' components, in favour of narratives which are explicitly underscored by aspects of 'northerliness', be they mythic, cultural, historic or the geographic.

This paper will examine the manner in which Immortal achieves this, exploring the band's songs and image in relation to academic discussions of Norse sagas, the re-interpretation/re-articulations of Scandinavian cultures, and cultural conceptions of 'northerliness'. I argue that Immortal has explicitly modified the Black Metal sensibility to musically and conceptually articulate the nature of the 'north,' both as a thematic meta-narrative and as a defining signifier of the band's identity.

Fenella Bazin (Isle of Man)

### Which Way is North? Changing Perceptions of an Island's Northernness

The Isle of Man has swung between being 'north' and being 'south'. During the Norse period (900-1266) it was very definitely 'south' as its cultural and political centre was in Western Norway. For the next 400 years or so it was 'north' as it was under the rule of the Earls of Derby. Then a change of direction as the Dukes of Atholl took control and the island was a southern outpost. Finally, on Revestment to the English Crown in 1765, it settled into its present role, with close links to northern England. The paper will discuss how Manx musical repertoire and styles have reflected these changes.

Whit Bernard (Fulbright Scholar, Latvia)

### Rising Tide or Sinking Ship? Latvian Musical Culture and the Politics of International Prestige

During the well-documented years of the so-called Singing Revolution, collective song played a central oppositional role in rallying a renewal of nationalist sentiment in Latvia. Composers had that rare luxury and burden of being public figures of great import, leading a cultural movement that would transform the politics of the region as Estonia, Latvia, and Lithuania regained their independence from the Soviet Union.

Now, almost twenty years later, the identity-based musical culture that led a revolution looks and sounds more and more like the international musical culture of many Western countries. Where nationalist epic poetry was set to rock operas in the 1980s, Russian and American pop music and techno now reign supreme. Where the primary occupation of composers had been the composition of new choral music for the all-important National Song Festival, now those composers are studying in Germany and the Nordic countries, writing music for an international academic elite. On the one hand, as many composers will readily assert, the Latvian musical community has matured to a point where the goals of the individual for international recognition can take precedence over the demands of the collective for cultural meaning. But a great deal is lost in such a hasty advance towards the dogma of aesthetic autonomy that has dominated post-war literate music in the West. Indeed, if the dwindling

audiences and criticisms of cultural alienation among Western critics are any evidence, one could argue that Baltic composers are jumping aboard a sinking ship. In this paper I will examine those aspects of musical populism and nationalism that have been retained in Latvian art music, and those that have been transformed or abandoned, and will explore the cultural consequences of this shift.

Katherine Brown (University of Leeds)

### The Idea of South: The Classicisation of North Indian Music c. 1650

North Indian musicians have long made claims of great antiquity and prestige for their lineages and musical traditions. The idea that such claims may have roots as much in modern contexts of competition for scarce patronage as in the realities of the distant past is not a new one (Neuman 1980). However, several prominent recent studies have gone further in arguing that the two art music systems of India, North Indian and South Indian music, were wholly 'invented' as 'classical' under late British colonial rule. These studies detect a radical discursive break in the writings of important Indian musicologists c. 1900 that, swayed by British colonial discourse on the nature and necessity of 'art' music, acted to systematise various socially 'unmarked' local courtly practices into a music both national and 'classical' in scope.

A change in musical discourse undoubtedly accompanied the thoroughgoing modernisation of the North Indian musical field at this time. However, the 'break' is not as radical as it appears. A large number of the discursive markers these studies identify as unique to the modern colonial moment have exact parallels in a much earlier period of systematisation under the Mughal emperors c. 1650. In this paper I will examine seven of these markers, identified in seventeenth-century Indo-Persian texts: complaints of performers' illiteracy and musical degeneracy; the attempt to 'scientise' music; the location of a golden age in antiquity and especially in the South; the re-connection of contemporary practice with that antiquity; the attempt to standardise all these through the writing of musical treatises for a new elite audience who, most crucially, aspired to connoisseurship; and the establishment of a canon of 'art' music genres and ragas that signified elite taste. I will argue that the commonality of such markers suggests that processes of classicisation may not be unique to the colonial, nationalist and modern moment. In doing so I also aim to emphasise the importance of paying sufficient attention to pertinent precolonial contexts in the writing of (post)colonial history.

Andrea del Castello (Roccaraso, Italy)

### 'Times were tough in Geordieland': Mark Knopfler Moved to the South

Mark Knopfler lived in three Northern cities for twenty-four years (1949-73): Glasgow, where he was born; Newcastle-upon-Tyne, where he spent his youth; Leeds, where he took his degree and became a music journalist. Then he moved to London. Some of his songs deal with the opposition between Northern and Southern Britain, and describe the homesickness that Knopfler felt when he left his homeland and travelled to the South. Actually he just has a weakness for the North. This paper focus on these songs, analysing how Mark Knopfler expresses his feelings by means of lyrics and music.

David Cooper (Leeds University)  
Northern Identity and the Traditional Music of Ireland

For much of the period since the outbreak of the most recent 'troubles' in Northern Ireland in 1968/9, traditional music has proved an important site for the construction and maintenance of ethnic, political and religious identities. Although they have historically been fully involved in traditional music making (and it is notable that in the nineteenth century, several of the most significant collectors, including Edward Bunting, were Protestants), many in the Protestant community have tended to reject Irish traditional music as an alien (and 'southern') cultural product in recent times.

Over the decade since the signing of the Belfast Agreement there has been an upsurge in interest among members of the Northern Irish Protestant community in what has been characterised as an 'Ulster Scots' cultural heritage. The mid-Antrim musician Willie Drennan has proved particularly influential in the dissemination of 'Ulster Scots' music. This paper will consider the Ulster Scots movement and will focus on the repertoire and approach to performance of the Ulster Scots Folk Orchestra and the related ensemble 'Nae Goats Toe', both of which have been under Drennan's musical direction.

Rachel Cowgill (University of Leeds)  
Out of a Silence? Mary Wakefield, the Westmorland Festival, and the  
Musicalisation of Lakeland

Mary Wakefield (1853-1910), the Kendal-born daughter of a wealthy banker, is widely credited with having 'initiated' the competition-festival movement when she established the Westmorland Festival in 1885 (often referred to as the Mary Wakefield Festival). Yet little is known about Wakefield or the early festivals beyond what is recorded in the memoir published by her friend Rosa Newmarch in 1912. A certain mythology has enjoyed currency, that music in Westmorland was virtually non-existent before the advent of the festival, and this is encapsulated in the commemorative choral prelude *Out of a Silence* (for chorus, semichorus, drums, and trombones), written in 1912 by George Rathbone and Gordon Bottomley for the first festival held after Wakefield's death.

Wakefield was deeply influenced by John Ruskin, to whom she was close for much of her life, and in 1894 she published a volume of Ruskin's writings on music, which offers insight into the beliefs about music, education and community that motivated her work on the festivals. In their lifetimes, Ruskin and Wakefield witnessed the transformation of the Lake District into a Victorian tourist resort and playground for rich industrialists; and, as prominent residents, both were caught up in tensions between the railway and leisure magnates seeking to open up access to the area, and the Lake District Defence Society and its precursors, dedicated to preserving it as an idyllic northern Romantic retreat. The politics of rural conservation and development, which inspired the founding of the National Trust by Canon Rawnsley of Keswick and his associates in 1894, are a further key to understanding the ideological context of the festivals.

This paper explores interactions, in the festivals themselves, between what were considered 'indigenous' music-making traditions and the 'imported' repertoires of oratorio and partsong; it examines the ideas of community, landscape, authenticity, romanticism, class,

rational recreation, and folk culture, which surrounded the festivals and influenced their development; and it investigates the reception of the festivals both by those directly involved (for example, singers from local villages, and those who regularly travelled north to attend, participate, and/or adjudicate, such as Cecil Sharp and Frank Kidson), and by the press (commentary from local journalists in the *Westmorland Gazette*, for example, and critics such as Herbert Thompson, writing for the *Yorkshire Post*). The paper draws preliminary conclusions about the role of the Westmorland Festival in shaping perceptions of the Lake District and its rural communities in the late nineteenth and early twentieth centuries.

James Deaville (Carleton University, Ottawa, Canada)

### The Nazi Idea of the North: Aestheticizing 'Nordicness' in the Music of Jón Leifs and Yrjö Kilpinen

Even though Nazi music aesthetics were by no means consistent, one topic about which the various *Musikschritsteller* of the Third Reich seemed to agree was the supremacy of the Nordic muse. For Nazi ideologues, the idea of the North was inextricably tied to their construction of Aryanness, which manifested itself in the culture of the Nordic countries. The musical 'North' bore the imprint of both the landscape(s) and the language(s), which conspired to create a 'pure' (or at least 'purer') musical style that characterized the work of those Nordic composers who identified themselves with their 'Aryan' racial identity and thus with Nazi aesthetics. Two such composers of the 1930s were Jón Leifs of Iceland and Yrjö Kilpinen of Finland, both of whom had taken up with the thought and cause of the Third Reich. This paper explores how German *Musikschritsteller* of the period revealed their 'idea of the North' through their responses to the music of Leifs and Kilpinen, especially the Iceland Cantata (1929-30) of the former and the *Lieder um den Tod* (1928) of the latter.

Nicola Dibben (University of Sheffield)

### Ideas of Icelandic National Identity in Icelandic Musical Videos, Documentaries and Films Post-Independence

Reception of contemporary Icelandic popular music by foreign critical press tends to be shaped by caricatured and exoticising stereotypes of Iceland's 'northern' identity, and its 'Icelandic musical sound'. While on the one hand Iceland's musicians have decried such stereotyping, on the other their work often plays into exoticising stereotypes. This paper investigates the ideas of Icelandic identity circulated by Icelandic music video, film and music documentaries, showing how their production and reception is shaped by local and global imaginations of Iceland. I do this through analysis of the artistic output and its reception in relation to the artists' own views on their work, which is drawn from published and original interviews, and fieldwork in Iceland carried out in 2006. Examples discussed include the music and videos of The Sugarcubes, Björk, and music and film by Sigur Ros, and Valgeir Sigurdsson.

Many Icelandic musicians and artists of the last thirty years have been explicit in claiming the importance of popular music as a means to create a new Icelandic identity, post-Independence, and, specifically, an Icelandic musical identity where none previously was seen to exist. Therefore this paper examines the character of that identity and its relationship to wider societal concerns in contemporary Iceland, in particular environmental

politics and the problematic conflation of nation with landscape. In doing so it reveals the way in which contemporary Icelandic popular music and moving image are shaped by, and the varied responses it offers to, nationalism and globalisation.

Julia Downes (University of Leeds)

### 'Suck my left one': Northern Queer Girl (Sub)cultural Music Legacies

I was quite keen for it to be happening simultaneously rather than it be London leading the way because that's always that thing, London-centric stuff, and there's no need for that [...] I mean to be honest this is going to sound really competitive and it's not meant to be, but I got the feeling that what we were doing was more pure because we weren't hampered by the media [...] I think for them [riot grrrl London] that was the really big issue, and for us [riot grrrl Leeds-Bradford] we were just doing what we wanted to do (Karren Ablaze!)

Radicalised by the actions, sounds and words of bands like Bikini Kill, the 1990s saw young people construct an independent politicised subculture known as riot grrrl that privileged the creativities, musics, friendships and feminisms of young women and girls. In Britain riot grrrl tends to be associated with London-based indie bands, record labels and club nights whose antics occupied music weeklies, broadsheet and tabloid inches; however, riot grrrl also inspired subcultural productions across the north of England. In particular the activities of Newcastle based record label Slampt and riot grrrl Leeds-Bradford offer different accounts of British riot grrrl legacies. Drawing upon oral history research I explore how ideas of authenticity in riot grrrl music culture are shaped by north and south dynamics. My active role within the Leeds-based queer girl DIY music collective Manifesta also allows me to offer personal reflections on how my northern identity has informed my representational roles in queer girl subcultural music legacies, as an author of riot grrrl histories in *Riot Grrrl: Revolution Girl Style Now* (2007) and in the co-creation of an interactive installation of Manifesta as part of Leeds Independent Media Exposition held in the Leeds City Library throughout September 2008.

Sally Drage (University of Leeds)

### The Celebrated Lancashire Chorus Singers

Mixed church choirs were a northern innovation in the early years of the eighteenth century, and the pioneering work of the psalmody teacher, Elias Hall of Oldham, resulted in a strong local choral tradition. For nearly fifty years, from 1772 to 1816, chorus singers from the chapels of Shaw and Hey, near Oldham, performed in oratorios at the Three Choirs Festival, the 1784 Handel Commemoration, and other music meetings as far afield as York, Newcastle, Derby and Birmingham. A shortage of competent boy trebles meant that the vocal expertise of the Lancashire women was especially valued, and they were described in advertisements as the 'celebrated singers'. This paper will outline the history of the music societies at Shaw and Hey, and discuss the important contribution of the Lancashire chorus singers to the growth of oratorio and to the choral heritage of northern England.

Barbara Eichner (Goldsmiths' College, London)  
Norsemen, Nordic Gods and German Nationalism in Nineteenth-Century Music

While Richard Wagner's adaptations of Nordic mythology for the stage and their impact on German nationalism have frequently been the subject of heated debate, it is often overlooked that his work was part of a wider movement that turned to Nordic themes in order to boost the patriotic morale. In a conflation of Scandinavian, Teutonic and German traditions, poets and composers focused mainly on two topics. On the one hand the reckless, defiant Viking served as role model for modern German men unhappy in their less-than-adventurous existence; works such as the ubiquitous male choir *Nordmännerlied* or Max Bruch's popular cantata *Frithjof* (for male chorus and orchestra) are only two examples. On the other hand the Nordic pantheon and particularly the image of Valhalla were utilized to celebrate a 'typically German' stoicism in the face of death. The figure of Baldur, the god of light, featured in several operas (for example, Cyrill Kistler's *Der Tod Baldurs*), oratorios and cantatas, which show increasingly racist and *völkisch* tendencies towards the end of the long nineteenth century.

Stephen Etheridge (University of Huddersfield)  
'Dancing was afterwards indulged in, and kept up until a late hour': The Pennine Brass Band as the Social Cement of the Community?

Dave Russell has called the brass-band movement 'the most important working-class cultural achievement in European History.' The brass-band movement is a national organisation. However, in the popular imagination, it is associated with the North. Dennis Potter noted in 1963 that brass bands 'grimly celebrating slate-grey rain and polished euphoniums, were firmly rooted in the eeh-bah-gum heritage of North Country humour.' The brass band is as much a part of the North as allotments, back-to-back houses, cobbled streets, and fish-and-chip suppers.

The theme of community can be used to explore one of the reasons the brass band was to become associated with the northern working class. Themes of individual, town and regional identity can be expressed through the brass band. Specifically, it is the band's rehearsal space – the band room – that reinforces these identities. I will explore how the band room associates the individual with a group identity. The group identity goes on to represent the town. The town represents the valley. The valley represents the region. And eventually I will show how the brass band's role in community life helped create the popular image of the brass band in the North.

Angela Fodale (Sapienza Università di Roma, Italy)  
Scotland as seen from Naples: *La donna del lago* and *Lucia di Lammermoor*

Rossini's *La donna del lago* (Naples, Teatro di San Carlo, 1819) is the first operatic transposition of a Walter Scott's work, the first of many that brought Scott's poems and novels to the European opera houses. In the same theatre, sixteen years later, was premiered Donizetti's *Lucia di Lammermoor*, perhaps the most accomplished and 'romantic' of the works inspired by

Scott, and the last of many based on *The Bride of Lammermoor*, after those by Carafa, Rieschi and Mazzucato. In Rossini's *La donna del lago* and Donizetti's *Lucia di Lammermoor* we can see the idea of Scotland – as symbol of a nordic 'exotic' world – that was diffused into Naples through these operatic transpositions in the first half of the nineteenth century.

Graham Freeman (University of Toronto, Canada)  
Collectors 'Eager and Flittig': Percy Grainger, Evald Tang Kristensen, and the Polemics of Danish Folk Song

After a heavily criticized foray into the field of English folk-song collecting between 1905 and 1908, Australian composer Percy Grainger joined folklorist Evald Tang Kristensen in 1922 to collect folk music in Denmark. Although Grainger had been attacked by members of the Folk Song Society in England for the extreme level of detail with which he had transcribed his English collection, Grainger's Danish transcriptions would indicate that he took none of this criticism to heart, for the Danish songs were transcribed in even more striking and meticulous detail than even the English songs in his earlier collection.

This paper will examine Grainger's badly neglected Danish folk-song collection in detail, as well as the close relationship he formed with Kristensen, another collector whose research into folk music had often been badly received by the musical establishment. Together, these two maverick collectors created a substantial body of research that, while often dismissed and attacked during their lifetime, was subsequently vindicated by later generations of ethnomusicologists. Grainger was, of course, notorious as well for his theories of Nordic racial and artistic superiority, and this paper will further examine the impact of his Danish research upon his theories of the 'Nordic Ideal'.

Michael Goddard (Salford University)  
'Prole Art Threat': Spectres of Militancy in Northern Post-Punk Music

While the links between Punk groups such as the Sex Pistols and the radical political group the Situationist International are well known, the broader question of the relations between (Post)-Punk music and Marxist and other politically radical traditions have not been fully considered. In this paper, I want to focus particularly on what could be described as 'Northern Art-Punk groups' in whose music the spectre of political radicalism is clearly apparent, namely the Mekons from Leeds, and The Fall from Manchester. Whereas The Fall seemed distinct from Mancunian punk and post-punk groups such as Joy Division because of their apparent political radicalism and embrace of a modernist cut-up aesthetics, The Mekons distinguished themselves from contemporary politicised groups in Leeds like the Gang of Four due to their insistence on amateurism, experimentation and ultimately the rejection of punk aesthetics in favour of a reinvention of Northern English folk.

While there are common points between the two groups, such as a rigorously experimental attitude, an adherence to 'lo-fi' sound, and the parallel development of what could be called the 'Country 'n' Northern' style, their respective treatment of radical traditions is expressed through two distinct temporal styles, with The Mekons expressing an (at times) melancholic memory of messianic hopes of the left, populated by deserted meeting halls and 'the long trip to Jerusalem', whilst The Fall present a contemporary future-past of political modernism that

reconfigures its language in relation to a constantly shifting present. This paper will argue that neither band simply represents radical traditions as was the case of their more conventional contemporaries, but rather that both are haunted by the past of political radicalism, which has a spectral presence within their music.

Daniel Grimley (University of Nottingham)

### Music and the Idea of South: The Landscape of Vaughan Williams' *Sinfonia Antartica*

The Anglo-American Sibelius craze in the 1930s has received increasing critical scrutiny in recent years. Writers such as Olin Downes and Cecil Gray promoted Sibelius's music aggressively as a sleek, streamlined model for the modern symphony, often drawing on images of austere Nordic landscapes in opposition to the perceived decadence of the continental European avant-garde. This was a discourse in which Vaughan Williams was also involved: he famously dedicated his Fifth Symphony (1944-5) to Sibelius 'without permission', a work which the ageing Finnish composer managed to hear via a wireless broadcast.

Vaughan Williams' Seventh Symphony, the *Sinfonia Antartica* (1948-53), has had a more complex reception. Many writers have drawn attention to the music's problematic symphonic status, pointing to its origins in Vaughan Williams' incidental music for the Ealing Studios film *Scott of the Antarctic*. By comparison with the Fifth, the work does not appear to exemplify the same qualities of organic unity and motivic rigour associated with the Sibelian symphonic model. Yet the symphony draws on a parallel Nordic tradition in the English cultural imagination, the cult of polar exploration. This paper considers the way in which such images of the polar north shaped Vaughan Williams' response to the Scott story, and focuses in particular on the representation of landscape in the symphony's third movement.

Roddy Hawkins (University of Leeds)

### Is it just me, or is there something 'northern' about musical modernism in Britain? Exploring Subjectivity and Experience at the Huddersfield Contemporary Music Festival

Huddersfield Contemporary Music Festival (HCMF) began life in 1978. According to Richard Steinitz, festival founder and artistic director for 23 years, HCMF and the York Early Music Festival (1977) owe their existence to Richard Philips, music officer of the then Yorkshire Regional Arts Association. Although not solely responsible, it was Philips who was in the financial position to decide that Yorkshire would benefit from hosting such festivals, having himself spent a four-month sabbatical visiting European equivalents. Under the directorship of Steinitz, HCMF presented music by 'the great and the good' from what one hesitates to call 'new music'; it built a reputation for championing those pieces considered to be at the cutting edge of twentieth-century composition, including many from European and American composers.

This paper investigates the relationship between the repertoire that Huddersfield built its reputation upon and the location of Huddersfield itself, particularly its geographical relationship to London. By examining the dominant ideas that have circulated in the British

press about HCMF, this paper will argue that although the festival's northern location was incidental to its beginnings, it has since become entangled with the identity of new music in the UK and particularly to those strains of new music associated with European modernism.

Ian Inglis (University of Northumbria)

### North by North West: Changing Perceptions of 'the Mersey Sound'

In an attempt to explain the remarkable impact of the Beatles and other Liverpool groups in 1963, the London-based media & entertainment establishment quickly began to generate a broad assumption that there was a unique 'Northern' sound – more specifically a North Western or 'Mersey' sound, exemplified by the Beatles – that was new to popular music in Britain. It was regarded as a novelty – coming, as it did, from a region that had been overlooked as a legitimate source of music. The application of 'the Mersey sound' label allowed a bewildered popular music industry to re-assert a degree of control (by defining it as something that lay outside traditional parameters of musical practice); it also enabled connections to be made between the Beatles and other articulations of 'Northern-ness' that were current in the early 1960s – in television, film, art, etc.

However, closer inspection of the ways in which 'the Mersey sound' (especially that of the Beatles) was, and continues to be, theorised reveals that there have been three separate assessments of its origins and characteristics:

- (a) The Hamburg sound: this perspective stresses a shared sound (and style) of live performance, deriving especially from the demands faced by Liverpool groups in the clubs of Hamburg
- (b) The Liverpool sound: this explains a shared musical sound amongst the city's groups that stemmed from its geographical (and cultural) location.
- (c) The Beatles sound: this denies any shared or common elements among the city's performers, and argues that the Beatles (and others) possessed their own individual, distinctive sounds.

The paper will discuss whether the circulation of the idea of 'the Mersey sound' did reflect the existence of authentic connections between time, place and music; or if it was merely a shorthand device for marketing and branding musical outputs that actually had little in common; and consider how 'the Mersey sound' drew from, and contributed to, ideas and images of 'the North'.

Richard Jones (Huddersfield)

### 'Remember who you are and who you play for!': The Brighouse and Rastrick Brass Band as an Expression of Northern Identity, Status and Perception

By the twentieth century, brass bands, in one form or another, had disseminated across the globe. In this country brass bands were prevalent in areas of intense industrialisation, whether coal-mining, ship-building or textile-manufacture, promoting workers' (and their families') migration, resulting in stronger community bonds. Competition programmes, specifically those produced by the British Open, listed addresses of band members, highlighting this sense of community identity.

The development of contesting played an important part in establishing band identity, both within the local area and banding 'movement'. The continued success of Yorkshire (and Lancashire) based bands resulted in their elevated elite status, increasing the perception of the brass-band movement as being northern centric.

Throughout my doctoral project I observed the rituals and subsequent actions, beliefs and understandings within the Brighouse and Rastrick Brass Band, as both a participant and ethnomusicologist. The expression of issues such as identity and status appeared during this work in phrases such as 'remember who you are and who you play for', perceptions that are not always evident to 'outsiders'. In this paper I will address these issues and highlight the perception of the Brighouse and Rastrick Brass Band as it appears in the twenty-first century.

George Kennaway (University of Leeds)

Outside, Between, on the Edge, or at the Centre? M.K. Čiurlionis – the Reluctant Lithuanian Avant-gardist

Lithuania has seen itself, and has been seen by others, in several different ways during the twentieth century. A largely unknown northern European Baltic region, the last European country to convert to Christianity, suspected of cannibalism even in the nineteenth century, it has been a Tsarist province, an independent state, a Soviet republic and an independent state again. Its first important composer, Mikalojus Čiurlionis (1875-1911), studied in Warsaw and Leipzig, but was more successful in Russia, where he was known chiefly as an artist. Čiurlionis's earlier work is clearly influenced by Chopin, and many of his piano works evoke baroque three-part inventions - but he also experimented with musical cryptograms, serial techniques and octatonicism. He still enjoys considerable canonic status in Lithuania, and patterns of Čiurlionis reception can be seen as mirroring evolving notions of Lithuanian identity. This paper will examine aspects of his music and art in relation to the canon in the light of some recent theories of nationalism, in particular Leah Greenfeld's use of concepts of anomie and resentment.

Matt Kickasola (Washington University at St Louis, US)

'The great and glorious choruses of the North': The Northern Choirs, Bantock, and his 'Choral Symphony'

As Granville Bantock's music slowly finds revival, his love of unaccompanied choral music remains overlooked. Aside from solo songs, he composed more part-songs than any other genre, and it was his involvement in the competition festival movement—especially in the North—that inspired him. The festival boom at the turn of the century so highlighted the choirs from Blackpool, Morecambe, Manchester and Leeds, that their reputation excited the national press. Elgar responded with such music as his bitonal *There is Sweet Music* (Op. 53, no. 1), and Frederick Corder, champion of the tone poem, looked to the Northern choirs for the future of English music.

Bantock's relationship with these choirs was pronounced, for he composed the most test-pieces for them, and his part-songs became so tonally and texturally daring that he stretched even the finest choirs. This 'New Choralism' peaked in 1912 when he wedded the part-song and the symphony by premiering *Atalanta in Calydon* in Manchester, a four-movement, forty-

minute symphony for voices only—three massed choirs in twenty parts. Even after an uneven performance of this new genre called the ‘choral symphony,’ the press hailed Bantock and the Northern choirs the ‘last word on English musical progress.’

Christopher Lee (University of Salford)

### Beat Music and Blackface: The North’s Love Affair with Black Music

A statue of Abraham Lincoln stands in the city centre of Manchester. Around its plinth is inscribed the contents of a letter sent by Lincoln to the People of the North of England thanking them for their unstinting support in the struggle against slavery. This stand for emancipation taken by the Working Class wasn’t confined to politics, they also embraced African American culture through the unlikely medium of ‘Plantation’ music and blackface Minstrelsy. One hundred and fifty years after the American Civil War the Lincoln statue also marks the site of one of the most influential Beat Clubs of the mid-twentieth century – birthplace of Northern Soul, The Twisted Wheel. This paper traces Northern Working-Class youth’s love affair with the music and sounds of ‘the exotic other’. From nineteenth-century mill-workers’ celebration of songs from ‘south of Dixie’, to Northern Jazz musicians’ desperate quests for authenticity, through to the mid sixties Beat groups reification of American, Black, urban rhythms, all the way to ‘borrowings’ from Black sounds of Chicago and Detroit that led to the creation of ‘House’.

Katharine Leiska (Christian-Albrechts-Universität, Kiel, Germany)

### Images of the North: Scandinavian Music and German Images of ‘Nordic’ Music around 1900

Scandinavian music was often characterised as exhibiting a particular ‘Nordic’ character, or at least expected to sound in a somewhat ‘Nordic’ way when played in German concert halls around 1900. The aim of this paper is to investigate the interdependency of both musical and textual factors contributing to this phenomenon. This is achieved by applying a double perspective of analysis: first, a study of ‘The musical North’s’ imagery, put into words in German texts on Scandinavian music; second, a case study of one Scandinavian symphonic work played in Germany during that period. The question is, what facilitated the work being heard as ‘Nordic’ by a German audience and what meanings do the alleged ‘Nordic’ aspects of the work accrue when analysed against the background of contemporary aesthetics of symphonic works. By using an approach that considers traditions of texts as well as musical traditions, the described images of ‘Nordic’ music will be understood and represented as historical facts and as images that can be related to musical works. However, those images have certainly to be understood as only one of the work’s many dimensions.

Annika Lindskog (University College, London)

### In Praise of Open Landscapes, Solitude, and Homebrewed Snaps: The Musical Aspect of Sweden’s Nature-based Identity

The northern country of Sweden has a great affinity with its landscape. After the mass-exodus of the starving and depressed population in the nineteenth century, Sweden managed

to turn its fortunes around and constructed one of the richest and in terms of social competence most successful modern states. A large part of the foundation for the success of this project was the wealth of natural resources Sweden contained and could exploit once it had understood its value and commodity: timber, iron-ore, water power among others. But to utilise these riches, Sweden needed its population to stay put and help. There was, around the turn of the century, therefore a kind of many faceted 'propaganda-war', designed to create a national consciousness with the pride for the (actual) country, or land, as its base.

This propaganda drive was rather successful. Still today the idea that Swedishness is bound up with a love of (its) nature is much in evidence. But to what extent was music, in particular art music, a part of this? In literature, art, architecture, even statue-making, the influences – in both directions – are both evident and investigated. There is no initial reason to assume music would not have been entangled with the same issues (and there are some obvious pointers) yet an initial foray has yielded little evidence of work in this area. This is an early stage of a larger project, and what I would hope to present at the conference would be the early findings of what shape this 'entanglement' might have taken.

John Lowerson (University of Sussex)

Trouble down t'pit: Marxist Politics, Industrial Stereotypes and Northern Sources in Alan Bush's Opera, *Men of Blackmoor* (1954)

For Alan Bush's second opera, commissioned by East Germans, he turned to the Northumbrian coalfields of the Industrial Revolution for inspiration. Oppression and heroic reaction in a specific historical setting were key elements in the work, around a libretto written by his wife Nancy. To provide northern authenticity, albeit in an imagined pit village, Bush drew heavily on local historical sources, collections of industrial folk music and physical actuality, which involved his visiting the area and going down a pit. He already had strong northern connections, from his professional work for the AEB, his links with political groups in the 'progressive' movement, and his having provided a commissioned cantata, *The Winter Journey*, for Alnwick Parish Church. The resulting opera was first performed in Weimar in 1956 then elsewhere in the DDR. British professionals largely ignored it, until a 1969 broadcast by the BBC's Northern Singers and Symphony Orchestra. The only live performances have been by southern university societies in Oxford and Bristol. The paper will examine its gestation and the ways in which Bush combined local materials with a Marxist aesthetic to reinforce stereotypes of northern conflicts and proletarian heroism for outside audiences.

Markus Mantere (Sibelius Academy, Helsinki, Finland)

Northern Ways to Think About Music: Glenn Gould's Idea of North as an Aesthetic Category

The famous Canadian pianist Glenn Gould (1932-1982) was in many ways a 'northern' artist par excellence: particularly after his retirement from public concerts in 1964, Gould became more and more fascinated with the northern part of his native Canada. However, Gould cared not so much about the geography, history or economy of the North, but rather about the symbolic and metaphorical meanings that the Idea of North implied for him. In my paper,

I am arguing that North and North-ness, for Gould, functions as an aesthetic ideal, a broad, multi-faceted aesthetic category which permeates his musical thought on many levels.

Based on a careful analysis of a selection of Gould's letters, writings, compositions and public reception of his artistry -- the nature of which he was often very much involved with -- I make a distinction between two large 'northern' categories in Gould's thought. First, 'North' refers to musical phenomena and qualities (counterpoint, non-virtuosity, sonic austerity) which were important for Gould's value judgments of music. Second, Gould used the 'North' as a metaphor, enabling him to bring together the ideas of isolation, the use of technology to creatively 'opt-out' from society, and the notion of non-competition into a coherent aesthetic and ethical perspective.

The ultimate aim of my paper is to examine the concept of the 'North' in Gould's thought as a hermeneutic framework within which to better appreciate and evaluate Gould's musicianship.

Karen E. McAulay (University of Glasgow)

### Twelve Hundred Miles in Pursuit of Scottish Song: Alexander Campbell

Alexander Campbell published his Scottish song collection, *Albyn's Anthology*, between 1816 and 1818, having toured the Highlands, Western Isles and Borders gleaning materials. Despite a mixed reception from the outset, the collection has historical value, both for the songs, and for the insights into some of the preoccupations of Campbell's era. These insights are amplified by the journals logging his 1815 Highlands and Islands, and 1816 Borders tours.

Although Campbell was something of a dilettante, he was nonetheless effectively one of the first documented Scottish ethnomusicologists. His antiquarian impulses were driven by a relatively recent collective nostalgia for Scotland's old songs, and are typified by a sense of urgency to capture this material -- going beyond the received, published repertoire -- before it is lost for ever.

One of the most interesting things about Campbell is his position as a music collector, amongst other early Romantic travellers and tourists. His extensive travelling stemmed from an urge to document his country's cultural heritage -- a culture in which the 'wild' Highlands and Macpherson's Ossianic tradition are writ large. Unperturbed by the 1805 report which discredited Macpherson, Campbell's diaries reveal his thinking as he set about his self-appointed task, and it is this angle that I particularly wish to address in my paper.

Katie Milestone (Manchester Metropolitan University)

### Music, Nostalgia, and the 'New' North

Using Manchester as the main case study, this paper attempts to map the place of music against wider urban change. In particular this paper explores the shifts and continuities when music is mapped against the de-industrialising, down-trodden Manchester of the 1970s, through to the regenerating, post-industrial, contemporary city. Popular music has moved from the margins to become a central aspect of urban culture in terms of marketing

the city and playing a key role in the creative industries. Yet against the 'newness' of the city there is a strong nostalgic impetus for the popular music of the past.

This paper seeks to examine why Manchester's most prolific period in terms of popular music emerged at the height of its urban decline, whilst few appear to be singing about the 'new' Manchester. In particular this paper examines the role of nostalgia and music in contemporary Manchester. The city's former glories in terms of popular music (and club culture) have been heavily referenced in the repositioning of the city as cosmopolitan beacon of urban renaissance, and a key signifier in the marketing of the city centre property boom. We consider the impact of this in terms of the identity of the city and notions of 'northernness'.

Rachel Milestone (University of Leeds)

### 'A New Impetus to the Love of Music': A Musical Comparison of Birmingham and Leeds Town Halls

Representing a link between municipal and artistic life, the nineteenth-century town hall was seen as a monument to the glory, abilities and achievements of the town in which it was built. Due in part to the increase in and growing demand for public concerts at this time, such town halls emerged as a new type of performance space for music, particularly in recently industrialised areas, and many became integral to the musical life of the town.

It must be acknowledged, however, that the use of the town hall as a music venue within its provincial centre depended on varying factors, such as the architecture of the hall, financial provision, public support, and musical heritage. To this end, the town halls of Birmingham and Leeds present an interesting comparison. The town hall of Birmingham, opened in 1834, was built specifically as a concert hall, whereas Leeds Town Hall, opened twenty-four years later, housed a complex of facilities for local government. Although both were given the title of 'town hall', these buildings were entirely different in conception and design. This paper will explore the concert activity of the two town halls, and go on to consider what influence their differences had on the musical life of the towns in which they were based.

Peter Mills (Leeds Metropolitan University)

### Jake in a Box: Jake Thackray and Cultural Permissions of Northern Englishness

The reputation of Leeds-born singer-songwriter Jake Thackray is undergoing a seismic shift; from being the 'Northern turn' on BBC light entertainment shows, to his work being understood as an English equivalent of European song traditions, typified by his idol Georges Brassens. Thackray's 'Northernness' was certainly part of his appeal, but it also restricted his ability to be understood as distinct from it, becoming locked into a culturally prescribed idea of 'the North'. Thackray's interest in French culture and song was a way to circumnavigate the restrictions of class, language and musical tradition that prevailed upon and eventually defined him in his homeland. Thus the apparent certainties of his 'Northern' English identity are revealed as being rooted in traditions of French chanson and of the troubadour.

So in what way was he an archetype of Northernness, and how did he also represent a break with that apparent, flinty parochialism? Why is he now beginning to be understood in a

completely fresh way, and how are changing notions of what constitutes 'the North' in cultural terms expressed and reconfigured in Thackray's work and how it is read? In this short piece I aim to draw upon his recordings, TV and written work to seek answers.

Esperanza Miyake (London)

### Mancunian Pride: The City, Lesbian and Gay Culture, and Local Music-making Practices

I just love living in Manchester—I'm from 30 miles away so I am alien still—but I just love being in Manchester [...] it was to mean something, it was to ground us, you know. So we've got the meaning with our Lesbian and Gay kind of notions, but we're also grounded as a Manchester choir, you know so it would locate us. And...I'm really proud to live in Manchester yeah, and it was to express that really. (John)

Manchester's been my home and it's characterised what I've done in my life for 20 odd years [...] I suppose I've always been involved in music, for most of my life really...so it's kind of part of being a lesbian, living in Manchester which is quite a musical place to be (Charlotte)

Based on my ethnography of the Manchester Lesbian and Gay Chorus (for my PhD thesis, entitled 'Singing Out Together: Towards a Queer Ethnography of Music and Sexuality'), this paper explores geographical demarcations of music and sexuality. The central focus is Manchester, as both a musical and 'queer capital of the North'. As the two quotations above suggest, Mancunian pride often goes hand in hand with LGBT pride: how do they intersect? My paper answers this question by investigating the specific part Manchester plays in bringing localised music-making practices and queer culture together.

Thomas Muir (Durham)

### The Crown of Jesus Music: A Northern National Catholic Hymnal

The musical companion to the best-selling volume *The Crown of Jesus Manual*, this large compendium of hymn, Mass, Office, Benediction and other devotional settings was the first Catholic collection aimed at a mass national constituency. First published in 1864, it ran through several editions and reprints throughout the rest of the century; and there is evidence to show that some communities continued to use it up till the inauguration of the Second Vatican Council in 1962. Indeed several items remain part of the English Catholic hymn repertory to this day.

Yet, despite its national impact, in several respects it is a specifically 'Northern' collection. Its editor, Henri Hemy, was a Catholic musician working in Newcastle-Upon-Tyne and for a time was Professor of Music at Ushaw College, the great Catholic seminary just outside Durham. More generally, from the late sixteenth century onwards the North had been the traditional heartland of English Catholicism. This paper, then, examines the balance between Northern provincial, English national and Catholic Continental elements (many of them refracted through the London embassy chapels) in the texts and music contained in this important collection. Its complexity is apparent in many individual hymns. For example 'Daily, Daily, Sing to Mary' is described as 'St Casimir's hymn', and therefore has Polish connotations; but it is set to three different tunes: one by Hemy, a second by Mozart, and a third by 'Dr Camidge', one of the dynasty of Anglican choirmasters working at York Minster. Moreover, Hemy's collection appeared when English Catholicism was in a peculiar state of

flux. Key elements here were the long-term effects of Catholic emancipation, the impact of Irish immigration and the rise of working class Catholicism in industrial towns (not just in the North, but also in the Midlands), and the consequences of liturgical-musical changes promoted by the revival of medievalising Gothic Romanticism coupled with the centralising 'Roman' policies of Ultramontane pressure groups. The latter, in particular, sought to isolate Catholics from allegedly pernicious modern secular influences, cutting against Catholic particularism and a willingness to use diverse materials drawn from all denominations and styles evinced by Hemy. At the same time, the fact that *The Crown of Jesus Music* was a product of the nineteenth-century revolution in mass-printing technology meant that it represented an important stage in the emergence of a new sense of popular cultural identity in Catholic England.

James Munk (University of Nottingham)

### 'The Universe of the Nordic Mind': Constructions of 'Northerness' in Per Nørgård's *Sinfonia Austera*

In a 1956 article, Danish composer Per Nørgård coined the phrase 'Universe of the Nordic Mind'. Nørgård argued to his colleagues that an overly receptive attitude towards Central European music 'endangers [...] our independent pioneer spirit'. Yet his assumption of a unified Nordic mindset was highly problematic given the striking variety of music emerging from the Nordic countries in the 1950s. The article's determined isolationism met with fierce resistance from composers attempting to engage with developments of the Central European avant-garde. In this paper, I examine the political and musical cross-currents in Scandinavia at a time of continued and passionate debate about whether a single 'Nordic identity' could be tenable.

The paper also examines Nørgård's definition of that identity. His use of the term 'Nordic', I argue, appealed to common associations of the North with remoteness from cities, climatic and topographical harshness; the Nordic 'mind', presumably, was shaped by such challenging conditions. Correspondingly, an analysis of Nørgård's *Sinfonia Austera* (1953-5) focuses on ways in which gesture, timbre and form appeal to commonly understood musical signifiers of primal strength, resilience and 'closeness to nature'. Finally, I consider broader implications of Nørgård's 'Nordic phase' for questions of national/regional identity in post-war Denmark.

John Richardson (University of Jyväskylä, Finland)

### Sonata Arctica or Hill Street Blues? Shifting Ideas of the North in Finnish Rock

In Finnish metal the idea of the North converges with fantasy imagery and soundscapes. The songs and merchandise of Kemi-based band Sonata Arctica are replete with Romantic imagery of lone wolves prowling under shimmering Northern skies. Such narratives frequently invoke pagan mythology, as in the Turisas song 'Cursed be Iron', which depicts a scene from the Kalevala epic. There seems to be some interchangeability of tropes, however, as strains of Howard Shore's score to *Lord of the Rings* are just as likely to be heard as references to the Kalevala character Ilmarinen. In such cases performativity can override rock authenticity as an element of escapism takes hold. Conversely, subgenres such as Viking

metal have an obvious appeal to groups propagating racist sentiment and discourses of Northern toughness can be understood as endorsing stereotyped masculinity. Northern identity is often negotiated more subtly in music that is less generically 'pure', such as songs by Maija Vilkkumaa or the camp rock combo The Crash, both of which combine classic metal posturing with ironic incorporations from domestic and domesticated (Ricoeur) forms, everything from the Christmas carol 'Angels We Have Heard on High' to the 1970s police drama *Hill Street Blues*. The paper concludes with a discussion of how such tendencies intersect with changes in the structure of Finnish society.

Nicola Smith (University of Salford/University of Leeds)

### Northerliness as Unique Identifier: A Fusion of American Music and Northern English Cultural Practice in the Case of Northern Soul

To demonstrate the link between music and regional identity is a tricky thing, but never more so than with the example of Northern Soul. Northern Soul is a British music culture centred upon the direct acquisition of American soul music, which is energetically danced to, fervently collected and continuously celebrated in clubs in the north of England. This paper will discuss soul music's role in the synthesis of a northern cultural identity in relation to two factors.

Firstly, in acknowledgment of the fact that Northern Soul is so named because of the distinction between the Northerners' preferred style of soul music as compared to other British consumers of soul, the distance the scene created between London/the south and the north of England will be discussed. That this strand of soul music was so labelled as a reflection of the tastes of northern English youths complicates the notion of authenticity, ownership and origin. Thus, secondly, this paper will address the significance of the separation between the American home of soul music and the English locality in which this music is enjoyed. Ultimately, identity and locality will be problematised via discussion of the northern English claim to a niche strand of American music, the appeal of this 'alien' music, and the significance of the consumption of that alien music in a distinct and distinctly northern manner.

Anne Stapleton (University of Iowa, US)

### Re-imagining the North: Highland Pipers in the *Illustrated London News*

The same year Queen Victoria travelled north of the Tweed to immerse herself in Highland culture for the first time, the *Illustrated London News* began publication, featuring in its first volume a rather cartoonish-faced bagpiper and dainty-footed sword dancer celebrating Queen Victoria's visit, neither a particularly manly image of the northern Briton. However, as other more serious pipers reappeared in the *News* throughout the rest of the nineteenth century, accompanying torch-lit Highland Reels performed for the Royal family or leading regiments during the Zulu and Afghan Wars, their images projected a far more complicated view of the musical Highlander. Far less 'insular' and more adaptable than the English, as the *North British Review* argues in August 1860, Scots in the *News* redirected British attention to the Highland origins and musical nature of their vanguard of bagpipers, while simultaneously highlighting the southern capitol and journalists who reported their measured movements throughout the British Empire. This paper argues that bagpipers

featured in the *Illustrated London News* during the last half of the nineteenth century re-imagine the 'northern nation' through its music, artfully imparting to the British Empire as whole a distinctive character as measured, brave, leaders.

Jamie Stephenson (Leeds Metropolitan University)

### Here We Go Round the Mulberry Bush: The Origins of the Yorkshire Counterculture and a 1960s Independent Psychedelic Underground

This paper will undertake an historic study into the area of psychedelic music in 1960s Yorkshire, and the regional counterculture originating from both art school bohemia and the local social scene; an area which until now remains poorly documented. The central theme will be an analysis of Holyground Records, exploring the importance and significance of what was the United Kingdom's first truly independent production studio and record label, created in Wakefield in 1966. Building on this the paper will investigate the idea of a regional musical identity of the time: tracing an alternative history from the local folk scene through to a musical and cultural independent community of underground psychedelia.

The paper draws upon interviews with key Holyground protagonists and members of the local community to detail a Northern avant-garde which happened independently from the influence of the much wider-documented South's 'Swinging London' and their transatlantic contemporaries in San Francisco's Haight-Ashbury. The very nature of Holyground's central ethos of independent production, promotion and distribution had a lasting legacy on the punk scene a decade later.

Aidan J. Thomson (Queen's University, Belfast)

### Bax and the 'Celtic North' as a Critique of English Pastoralism

Sibelius's influence on British composers of the inter-war period has long been recognized. Foremost among these was Bax: a surprise, perhaps, given that Bax is best known for his pre-war, Celtic-inspired tone poems, which owe more to Debussy than Sibelius. But a distinction between Celticism and Sibelianism is arguably false. Of *Winter Legends* (1930), the first of a series of consciously Sibelian works, Bax wrote that 'any concrete ideas that may be in it of place or things are of the North – northern Ireland, northern Scotland, northern Europe – in fact, the Celtic North': an indication, perhaps, that he saw 'northerliness' less in national than in aesthetic terms.

This paper argues that conceptions of 'Nature' in Bax's aesthetics of 'northerliness' differ radically from that implicit in 1920s English pastoralist music, particularly Vaughan Williams, whose music is commonly held to evoke the countryside of southern England. Vaughan Williams's pastoralism possesses a social, even utopian dimension that suggests nature is capable of human control; Bax, reflecting similar sentiments in contemporary Irish literature, seems to suggest that a more appropriate response to nature is pantheistic submission. Bax's work may therefore be judged as a critique of English musical pastoralism that deconstructs the Edenic metaphors of social progress that underpin so much of Vaughan Williams's music.

Joakim Tillman (Stockholm University, Sweden)

## The Idea of the North in the Music and Aesthetics of Wilhelm Peterson-Berger

In the commentary to his Second Symphony (1910), Swedish composer and critic Wilhelm Peterson-Berger (1867-42) mentions an important theme in his aesthetics of music: 'The idea which the symphony *Sunnanfärd* sets out to portray is the effect which the acquaintance with the European south usually has on the spiritual development of a young impressionable Northerner and on his view of life'. According to Peterson-Berger life on earth had its origin in the north. The cooling climate gradually resulted in a storage of life energy, which in warmer environments could be released in the form of artistic creativity. By defying the cold longer than anyone else, the Germanic people became the most prominent race. An earlier highly gifted tribe of Nordic origin, though, had emigrated to Greece, where they created the richest culture of mankind thus far in history: ancient Greek art and philosophy. Inspired by Nietzsche, Peterson-Berger claimed that the cultural synthesis between ancient Greek tragedy and Germanism was the greatest achievement of Wagner, and the foundation for the future development of music. These rather dubious ideas form an important context for different kinds of dialectic between north and south in Peterson-Berger's music: paganism-Christianity, Dionysian-Apollonian, unspoiled nature-industrialisation, Norrland/Lapland-southern Sweden etc.

Emrah Tokalac (University of Nottingham)

## 'But suddenly the sky seems twice as blue': Nature, Eroticism and the Image of the Midsummer Night in a Sibelian Song Collection

The midsummer night as a characteristically Northern phenomenon was a much-explored theme in late-nineteenth century Scandinavian and Finnish literature and painting. The Nordic sky with unique solar and lunar effects as well as the sparsely populated landscape with wild features became the primary sources of inspiration for the period artists who were turning towards the local characteristics of their Nordic identity.

In music, Finnish composer Jean Sibelius (1865-1957) was a prominent figure dealing with this recurrent theme. His output of solo songs, however – a lesser-known activity for many – bears some of the most evident examples of these influences, especially in his earlier works. His songs with allusions to this particular theme, many of which had already appeared in print elsewhere, were eventually gathered to form a collection, *Seven Songs Op. 17*.

Despite apparently lacking chronological and stylistic coherence at the first glance, a closer scrutiny of the *Op. 17* collection reveals the presence of the midsummer night as a backdrop suggesting a subtle thematic unity in the set. Through a close contextual reading of the song *Vilse (Astray; Op. 17/4)*, this paper examines the initial instances of Sibelius's rendition of the Nordic psyche from a musico-poetic perspective, juxtaposing the elements of nature and eroticism at the centre of discussion.

Juha Torvinen (University of Helsinki, Finland)

### Affective Representation of the North in Selected Works of Erik Bergman

The speciality of the north has offered a great source of inspiration for composers and musicians. These musical representations of the North have taken many forms: tone-painting of Nordic nature and landscape, North-related titles and programmes, references and allusions to Nordic musical traditions, such as Lappish 'joiku', and other musical topics and elements possible to interpret as Nordic. In addition to this musico-material level of understanding the Nordic dimension in music, the subject matter can be approached in more philosophical terms. For example, the Canadian pianist Glenn Gould has emphasized North as an aesthetic-philosophical idea capable of challenging the rationality of western thought – in music and in general. In my paper, I will consider 'The idea of North' as a pre-conceptual phenomenon in Heideggerian terms. I will theorize the idea of North as an affective attunement (Heideggerian *Befindlichkeit*) without any necessary connection to geographical or cultural northness. I will discuss: 1) how music represents 'the affect of north' in general, and, in particular, 2) how the affect of north is represented in selected works of Finnish composer Erik Bergman, who is well-known for his interest in non-western (i.e. non-European) cultures, and who has also composed several works related to North and Lapland.

Tim Wall (Birmingham City University)

### Northern Soul: It's not Northern and not Soul (and while we are about it the Dancing isn't Acrobatic)

The purposely provocative title of this paper signals my intension to critically examine some of the assumptions that lie behind one of the most interesting connections of 'the North' with a popular music. 'Northern Soul' appeared in the mid-1970s as a British music scene using 1960s African American records as the basis for a subculture based upon dancing and record collecting.

The scene still thrives in the UK today, with outposts across the world, reinforced by niche publishing, promotion and music industries, and online communities. Northern Soul music and iconography has also entered wider popular culture on CDs, in TV soundtracks, pop documentaries, and promotional videos.

I investigate how the scene was constructed as 'Northern' and I challenge many of the assumptions about northern-ness made in most academic analyses. In particular I look at the context in which ideas of Northern Soul first appeared in 1970s music publications and compare them to the stories told in more recent histories of the scene. I also examine the origins and transformations of music genres used on the scene and the role of dancing.

Sarah Clemmens Waltz (University of the Pacific, US)

### Northern Inspiration and Identity in the Preromantic Ballade

Nineteenth-century German interest in Scotland is well known, but musical interest may have been strongest in the late eighteenth century, sparked by the widely circulated (and translated) 1765 publications of Macpherson's *Ossian* and Percy's *Reliques of Ancient English*

Poetry. Yet as I determined in my dissertation ('The Highland Muse in Romantic German Music'), almost no actual Scottish music circulated in Germany before 1800. The wealth of preromantic German northern-derived text settings – often subtitled *Ballade* – seems to have been influenced rather by speculation about the wild originality of Celtic music in Ossian- and Percy-related literary sources. The literary discussion, lacking musical exemplification, promoted confusion among Germans between the ballad, Scots song, and the ancient Celtic fragment. Strong associations grew between imagined northern antiquity and techniques used in vocal ballades, including through composition (which Herder praised as Ossianic). In this paper I discuss these associations in the early through-composed ballade, from 1775 to Zumstegg and the unusual through-composed Zelter ballades, by which time methods of northern evocation had nearly become mainstream compositional procedure. As with contemporary romantic literature, musical expression of the north was not exoticism; the north was used to bolster emerging German artistic identity against the southern, Italian, heritage.

Simon Warner (University of Leeds)

### You only Sing when you're Winning: Rock Rivalries in Manchester and Liverpool

Linked by a redundant canal, an ancient railway and a frequently congested motorway, but entwined by a longer economic and social history, Liverpool and Manchester remain the two key cities in popular music-making in the UK. In this paper, I want to explore the roots of these creative centres and consider the part that rivalry has played in shaping a powerful regional identity. From the industrial struggle that would see Manchester bypass Liverpool's harbour taxes by virtue of the 'Big Cut' – the Manchester Ship Canal which turned the inland city into a port in its own right – to the sporting contest that also sees these two cities as the greatest winners in a century and more of football competition, this is a tale of provincial centres constructing a mythology that stresses the strength of the local over the national. In an era when Englishness is a virtual badge of dishonour, Scousers and Mancunians can parade their intense differences with both pride and venom, even if they share many characteristics: Irish and Caribbean influx, Protestant-Catholic tensions, fiscal decline and thriving student bohemiae. But, amid common pasts and sometimes bitter enmity, the cities' musical output – from Merseybeat to Madchester, from the Beatles to the Smiths, from Echo and the Bunnymen to Happy Mondays, from the Coral to Oasis, from Atomic Kitten to Take That – continues unabated. As LIPA graduates the Wombats seize the NME front page, and the Ting Tings and the Courtenears promise to be the next national stars to rise from the mean Manc streets, this account will attempt a socio-historical reading of two urban conurbations, forty miles and a world apart, with particular focus on the way rock has mediated our interpretations and understandings.

Anne Wilkinson (Leeds Metropolitan University)

### Urban Ritual in Decline? Leeds Triennial Musical Festivals in the first half of the Twentieth Century

This paper examines the fortunes of the Leeds Triennial Musical Festivals, the city's premier musical institution, between 1901 and 1950, with particular reference to their organisation, economic viability, and social significance. Members of the organising committees were

found from among the city's elite families throughout the period and guarantors (individuals, and later also businesses) provided financial backing, though the motive was to support local charities. There were frequent complaints about the cost of admission, but high ticket prices kept the event exclusive; contemporary press reports are used to examine the changing social significance of the festivals. While other well-established provincial festivals (such as that at Birmingham) failed, and post-Second World War festivals were established in new locations, the Leeds Festivals survived throughout the period. Even if the event had lost some of its social significance and, on the evidence of subscribers' books, the audience was geographically less widespread than previously, by the mid-twentieth century the concerts of the Leeds Festivals still attracted many music-lovers. In 1950 the event continued to hold an attraction as part of the urban ritual of the city.

Tracey Winton (University of Waterloo, Ontario, Canada)

### The North's Orphic Ecology: A Phenomenology of the Canadian Landscape

There was a hill, and, on the hill, a wide area of level ground, turfed with fresh blades of grass: shade was absent there: but when the poet, born of the god, sounded the strings of his lyre, shade gathered there. Jupiter's Chaonian oak-tree came; and Phaethon's sisters, the Heliades, the poplars; the durmast oak with its deep foliage; the soft lime-tree; the beech; the virgin sweet-bay, laurel; the hazel, frail; the ash-tree, used for spears; the sweeping silver-fir: holm-oak, heavy with acorns; pleasant plane-tree; the many-coloured maple; with the river-haunting willow; lotus, water-lover; boxwood ever-verdant; the slender tamarisk; the myrtle, with, over and under its leaves, the two shades of green; and the blue-berried wild-bay, *laurus tinus*. You came, also, twining ivy, together with shooting vines; the vine-supporting elms; the flowering 'manna' ash; the spruce; the strawberry tree, weighed down with its red fruit; the pliant palms, the winner's prize; and you, the shaggy-topped pine tree, armed with needles, sacred to Cybele, mother of the gods, since Attis exchanged his human form for you, and hardened in your trunk. – Ovid, *The Metamorphoses* X:86-105 The gathering of the trees.

For Canadian composer R. Murray Schafer, the environmental crisis and cultural decadence have a common root, the devaluation of wonder. Where nature is demoted from a sacred mystery, and people disengage from art by treating it as 'entertainment', culture loses its essential capacity for rejuvenation. Inspired by luminaries ranging from Northrop Frye to the Group of Seven, Schafer retraced earlier Canadian literary and artistic preoccupations with the northern landscape, finding in it settings for a music which can be integral to it. Schafer's works are synaesthetic, polychoral mysteries, composed and staged site-specifically in the depths of the Canadian wilderness. His major cycle of works revisiting the Canadian landscape and culture is called *Patria*.

Its prologue is set on a wilderness lake, one hour before dawn, the musicians arrayed about the margin and in the trees, while divinities appear as giant puppets floating on the lake. The entire piece acts as a frame through which to fully experience the magical event of sunrise. His composition draws so sensitively on the local soundscape that local fauna – birds, and even a wolf – respond to the music. The latent mysticism of the natural world is brought to the surface through an intensive sense of presence; in this sense the work is Dionysian poetic ritual, able to collapse much of the distance between performer and audience through ritualized participation in an event, provoking a heightened experience of being and an integration of art into life. In his theoretical writings, Schafer draws deeply on the foundations of indigenous and classical interpretations of nature, returning music to its larger

context of poetry with its traditional invocation of cosmic laws, and transformative myth, to recover not just harmony but also ecstasy. This phenomenological approach to northern landscapes stages the generative conflict between real and imaginary space, between Canada's European and Native heritages, between the dramas of artifice and nature.

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### Henry Chorley's Musical Compass and the Idea of the North

Henry Chorley's *The National Music of the World* (1880) is arguably one of the earliest collections of writings on national music published in England. In it Chorley reduces national music to the four points of the compass equating each direction to a set of human sentiments, beginning with the East, and, by way of the South and North, ending with the West. The music of the East represents the cradle of civilization; the South, full-bodied emotion (Italy) and heightened intellect (France); the North, fantasy; and the West, English civilization.

In parallel, Chorley divides Britain into the four points of the compass, also allying geographical location and human sentiment. The music of East is Wales; the South, Ireland; the North, Scotland; and the West (again) England. The Welsh are solitary, proud of their ancestry, defensive and linguistically different; the Irish represent 'A wild world [...] full of every gracious natural produce'; the Scottish are more 'defined'; and the English more 'universal'.

Using Chorley as a focal point, this paper examines the idea and place of the North in nineteenth- and early twentieth-century histories of national music which present England as the natural apex of musical development.

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