## Restoration Cathedral Music - Western Illinois University - Lincoln Room, University Union - March 19, 2013 Symposium Prospectus

Welcome and coffee: 8:30 - 9:00

SESSION I: 9:00 - 10:00

Jennifer McNabb (Western Illinois University): Religion, Politics, and Culture during England's Tumultuous Seventeenth Century: the Stuart Context of the Aldrich/Turner MSS

demonstration, but the need for uniformity generated two important sources: Edward Lowe's *A Short Direction for the Performance of Cathedral Service* (1661) and James Clifford's *The Divine Services and Anthems Usually Sung in the Cathedrals and Collegiate Choirs in the Church of England* (1663). Each went to a second, revised edition. These four books give many details about the practice of church music in both pre- and post- Commonwealth times. This paper explores some of the less familiar information they contain and the implications they raise. Anita Hardeman (Western Illinois University)

11:15 - 11:45

Robert Shay (University of Missouri at Columbia): English Cathedral Music and the Persistence of the Manuscript Tradition

The circumstances surrounding the interruption and subsequent revival of the high musical traditions of the Church of England in the middle of the seventeenth century are well known. For more than a decade, Commonwealth policies brought to a halt high-church performance practices and the training of younger church musicians, while also stifling the expansion of the sacred repertory de Tf [( oT1 (o) 1 (y) 1 (i)2 (edr) 3 (ni) -1 (e)-1 (f)-1 (r) 3 (o) 1 ((l) 5 165 2 16)

on music published in 1979. He has served on the editorial boards of *Victorian Studies*, *American Music*, and the *New Berlioz Edition*, and as president of the Midwest Victorian Studies Association and the North American British Music Studies Association. He created and still directs the Hymn Tune Index, published in four volumes in 1998 and now accessible online at <a href="hymntune.library.uiuc.edu">hymntune.library.uiuc.edu</a>. He has also published a 20-volume series of English piano music, and editions of music by Haydn, Berlioz, Giordani and others; completed an unfinished opera by Mozart, staged in 1991; and organized and/or directed semi-staged performances of works by Purcell, Handel, Pergolesi, and Loder, and of *The Beggar's Opera*. His most recent publications are *Studies in English Church Music* (Aldershot: Ashgate, 2009), *Christmas is Coming: A Collection of Carols* (London: Peters Edition, 2009), and, with Stephen Banfield, *Music and the Wesleys* (Urbana: University of Illinois Press, 2010). He is currently preparing, along with Beth Quitslund of Ohio University, a critical edition of the Elizabethan metrical psalm book, Sternhold and Hopkins's *The Whole Book of Psalms*.

**Dr. Anita Hardeman** is Assistant Professor of Music History at Western Illinois University, where she teaches courses in music before 1750. Her research area is opera at and around the court of Louis XIV, and she completed her dissertation on André Campra's 1700 opera *Hésione* at the University of Western Ontario. Her recent publications include a chapter on performances of *Hésione* outside of Paris, which will appear as part of a collection on eighteenth-century music published by Steglein Press.