



2016 Biennial Conference

August 4-6, 2016

Syracuse University

Syracuse, New York

Conference Schedule

Thursday, 4 August 2016

Registration opens at 11:00am, 320 Hall of Languages (henceforth HL)

11am–5pm: Ongoing registration, HL 320

12–5pm: Book Exhibit, HL 320

12:30 – 4:15pm

Session 1a, HL 107

12:30 – 2:30 pm

Critics and Critiques (Charles McGuire, chair)

Musical Crimes and Misdemeanors from the Pages of the *Orchestra* (1863–1881)

Christine Kyprianides, IndyBaroque Music, Indianapolis

Vaughan Williams in the New York Crossfire: Olin and Harold v. Virgil and Paul

Allan Atlas, The Graduate Center/CUNY

Musical Communities, Tommy Critics, and the Longleat Lyre during the
First World War

Michelle Meinhart, Martin Methodist College/Durham University

Ecstatic Audiences Leave Aspiring British Opera Composer “Horrorified:”
Investigating the Unsaid in Postwar British Culture through the Reception of
Rutland Boughton's *The Immortal Hour*

Matthew Buchan, University of California, Riverside

2:30 – 2:45 pm: Break

2:45 – 4:15 pm

Finding Inspiration in the Past (Aidan Thomson, chair)

Composition as Criticism: Anthony Burgess and William Shakespeare

Carly Eloise Rowley, Liverpool Hope University

Hucbald's Fifts and Vaughan Williams's Mass: The New Medieval in Britain
Between the Wars

Deborah Heckert, Stony Brook University

An Embodiment of Historicist Modernism?: Stanford's Contribution to the
Prelude Tradition

Adèle Commins, Dundalk Institute of Technology

12:30 – 4:15pm

Session 1b, HL 207

12:30 – 2:30 pm

Continental Theatricalities (Michael Burden, chair)

From a Tune's-Eye View: French Theater Music in London, 1714–1745

Erica Levenson, Cornell University

Dangerous Listening: Secularizing Religious Fears in Eighteenth-Century Criticism of Italian Opera

Jordan Hall, New York University

The Savoy Opera Verse-Ensemble and its Continental Antecedents

James Brooks Kuykendall, Erskine College

Notions of Verdi in Victorian England

Roberta Montemorra Marvin, University of Massachusetts, Amherst

2:30 – 2:45 pm: Break

2:45 – 4:15 pm

Contested Historiographies (Christopher Scheer, chair)

Tonal Coherence and Text Expression in Robert Carver's *Gaude flore virginali* (c.1515)

Jessica R. Barnett, State University of New York (SUNY) at Fredonia

“For they are jolly good fellows”: Lena Ashwell's Concerts at the Front during the First World War

Vanessa Williams, University of Pennsylvania

1951 Britain in Black and White: The Minstrel Mask, Migration, and the Transatlantic Flow of Black Musics

Sean Lorre, McGill University

4:15 pm - Coffee/tea set up outside of HL 107, sponsored by A-R Editions; Visit the Book Exhibit, HL 320!

6:00 – 7:30 pm

Opening Reception, Peter Graham Scholarly Commons, Room 114, Bird Library

7 – 7:30pm: NYS Baroque Concert (English renaissance/baroque music)

Dinner on your own (Marshall St. recommended; walking distance)

Friday, 5 August 2016

8am: Continental Breakfast, HL Foyer (outside HL 107)

8am–5pm: Ongoing registration, HL 320

9am–6pm: Book Exhibit, HL 320

9:00 am – 12:00 pm

Session 2a, HL 107

9:00 – 10:00 am

Sterndale Bennett (Nicholas Temperley, chair)

Transatlantic Connections: The Music of William Sterndale Bennett in America
Therese Ellsworth, Washington, DC

“It sounds like Mendelssohn, it must be Sterndale Bennett”: Acknowledging
German Influence in English Historiography

Linda Shaver-Gleason, University of California, Santa Barbara

10:00 am – 12:00 pm

Sounds of the Revolution: Music, Ireland, and 1916 (Jennifer Oates, chair)

Funded by the Irish Research Council New Foundations scheme

Voices of the Rising: Musical Culture in Dublin, 1916–1922

Maria McHale, DIT Conservatory of Music and Drama

Cultural Revivalism in Music in Ireland and the Battle Against British Popular
Culture: Voices from *The Leader* (1915–16)

Ruth Stanley, CIT Cork School of Music

Utterly Changed Times: Music at Saint Patrick's and Christ Church Cathedrals,
1916

Kerry Houston, DIT Conservatory of Music and Drama

Bax's *In Memoriam*: Memory, Martyrdom and Modalities of Irishness

Aidan J. Thomson, Queen's University Belfast

9:00 am – 12:00 pm

Session 2b, HL 207

9:00 – 10:00 am

Landscape (Julian Onderdonk, chair)

“When once you have fallen into an equable stride”: The Peripatetic in
Vaughan Williams's *Songs of Travel*

Karen Leistra-Jones, Franklin & Marshall College

Multidimensional Harmony, Perspective and Landscape in the Music of Delius

David Byrne, University of Manitoba

10:00 am – 12:00 pm

Early Music Performance and British Identity: Musical Stability as Ethnic Stability (Andrew Walkling, chair)

The London Madrigal Society and Reconstructing the Antiquarian Aesthetic of the Eighteenth Century

Samantha Bassler, Westminster Choir College of Rider University/The Open University

Richard Terry, the Westminster Cathedral Choir, and the Revival of Catholic Music in Early Twentieth-Century Britain

Robert D. Pearson, Independent Scholar

HIP to Be Square: David Willcocks and the Choir of King's College, Cambridge as Precursors to Historically Informed Vocal Performance

Jacob Sagrans, McGill University

New York Pro Musica's Recordings of English Medieval and Renaissance Music: The New Elizabethans and American Personal Authenticity

Eric Lubarsky, Eastman School of Music, University of Rochester

12:00 pm – 2:00 pm: LUNCH (Marshall St. recommended; walking distance)

12:15 pm – 1:15pm, HL 107

Lecture Recital (Justin Vickers, chair)

Nursery Pastorale: Harold Fraser-Simson's Song Settings of Milne's *When We Were Very Young*

Julia Grella O'Connell, SUNY Broome Community College

1:00 pm

Tour of the state-of-the-art Dick Clark TV Studios in the S.I. Newhouse School of Public Communications (optional) – meeting point to be announced

2:00 – 3:00 pm

Keynote address, Joyce Hergenhahn Auditorium, Newhouse 3 (1st floor)

Nicholas Temperley (Eric Saylor, chair)

Hymn Singing in England: A Shaky Start with *The Whole Book of Psalms* (1562)

Coffee/tea available in foyer outside of HL 107 following the Keynote address; sponsored by A-R Editions

Visit Book Exhibit in HL 320!

Friday, 5 August 2016 (cont.)

Short session 3a, HL 107

4:00 – 5:30 pm

Respectability, Agency, and the Prima Donna in Britain, 1810–1880

(Ruth Solie, chair)

Angelica Catalani and the Speculative British Musical Festival in 1824
Charles Edward McGuire, Oberlin College

Adelaide Kemble and Opera Arias in Concert and Drawing Rooms: Prima Donnas and
Respectability in Mid-Nineteenth-Century London

Matilde Thom Wium, Odeion School of Music at the University of the
Free State in Bloemfontein

Session Respondent: Hilary Poriss, Northeastern University

Short session 3b, HL 207

4:00 – 5:30 pm

Religion and Agency (Nat Lew, chair)

“Take Them all and Hang Them One by One”: English Church-Music Pamphlets as
Political Propaganda, 1640–1643

Joseph Arthur Mann, Catholic University of America

Considering Children’s Hymnody of the Nineteenth Century: The Power of Hymn
Tunes for Young and Old

Alisa Clapp-Itnyre, Indiana University East

The Burning Fiery Furnace and the Redemption of Religious Aestheticism

Christopher Chowrimootoo, University of Notre Dame

Dinner on your own (Marshall St. recommended; walking distance)

8:00 – 9:15 pm

Concert, Setnor Auditorium, Crouse College

“Through Night Windows to Rain Shadows”

Society for New Music

To welcome NABMSA, this concert celebrates British and northeast American connections, given by the Society for New Music, a catalyst for music performance in Central New York. Chamber music for oboe, piano, and strings by British composers Benjamin Britten, Thea Musgrave, and Oliver Knussen is presented alongside *Rain Shadows* by New York composer Steven Stucky, inspired by British landscape sculpture. Admission is free for conference delegates (kindly wear your name tag).

Saturday, 6 August 2016

8am: Continental Breakfast, HL Foyer (outside HL 107)

8am–12pm: Ongoing registration, HL 320

9am–6pm: Book Exhibit, HL 320

9:00 am – 12:00 pm

Session 4a, HL 107

9:00 – 11:00 am

The BBC (Jenny Doctor, chair)

Highbrow Bullies and Lowbrow Menaces: Judgments of Music and Taste in
Interwar BBC Periodicals

Emily C. Hoyler, School of the Art Institute of Chicago

The Ullswater Report and Music at the BBC in the 1930s: Views from Inside and
Outside the Corporation

David M. Kidger, Oakland University

“Intimate Listening”: Music Education on Radio in Interwar Britain

Kate Guthrie, University of Southampton

“If They Can Do It, I Guess That We Can, Too”: Folk and “Folk-Styled” Music as
Propaganda in *The Martins and the Coys*

Christy J. Miller, University of Kansas

11:00 am – 12:00 pm

Compositional Origins (Dorothy De Val, chair)

For the Record: Clarifying (and Correcting) the Origin of Smyth’s *String Quartet in E
minor* (1902(?)–1912)

Amy E. Zigler, Salem College

Who Composed the Pasticcio? Evaluating Networks of Authorship in *The Crusade*
(London, 1790)

Natasha M. A. Roule, Harvard University

Saturday, 6 August 2016 (cont.)

9:00 am – 12:00 pm

Session 4b, HL 207

9:00 – 11:00 am

Musical Personalities (Roberta Montemorra Marvin, chair)

“I am your leader, and you must follow me”: Sir Joseph Barnby as Conductor of the Royal Choral Society (1872–1896)

Fiona M. Palmer, Maynooth University—National University of Ireland Maynooth

Thomas Linley the Elder’s Struggle for Musical Hegemony in Bath 1756–76

Matthew Spring, Bath Spa University

Modernism’s Missing Link or Minor Figures? Elisabeth Lutyens and Edward Clark’s Collaborations

Annika Forkert, University of Bristol

Vera Lynn Sings: Domesticity, Glamour, and National Belonging on 1950s British Television

Christina Baade, McMaster University

11:00 am – 12:00 pm

Humanist Literature and Music (Linda Austern, chair)

Music in Thomas More’s Utopia: A Historiographic Reassessment

Jason Rosenholtz-Witt, Northwestern University

Democratizing Music: Concepts of Musical Literacy in Early Modern England

Joseph M. Ortiz, University of Texas at El Paso

12pm – 2pm: LUNCH (Marshall St. recommended; walking distance)

2:00 – 3:30pm

Senior Scholars Roundtable, Peter Graham Scholarly Commons, Room 114, Bird Library

Michael Burden, Linda Austern, Phil Rupprecht, and Ruth Solie, participants

Christina Bashford, chair

Coffee/Tea Break, sponsored by A-R Editions, Foyer, outside of HL 107; Visit the Book Exhibition! HL 320

Short session 5a, HL 107

4:00 – 5:30pm

Music as Identity (Amanda Eubanks Winkler, chair)

“See, even Night herself is here”: Night, Purcell, and Evocations of James II
Steven Plank, Oberlin College

Reconstructing Mary Gascoigne: Traces of a Sixteenth-Century Woman
K. Dawn Grapes, Colorado State University

The New Elizabethans Sing: Angry Young Men, National Identity, and London’s
Soho Musicals
Elizabeth Wells, Mount Allison University

Short session 5b, HL 207

4:00 – 5:30pm

Networks of Musical Influence (Christina Fuhrmann, chair)

Tales from the Spice Islands: Exoticism and Music Imagery in *The Island Princess*
(1699)

Stacey Jocoy, Texas Tech University

Circuits of Movement: Transplanting the British Choral Tradition to the Canadian
Mid-West

Muriel Smith, Independent Scholar

Afro-Wagnerism in Imperial London: Samuel Coleridge-Taylor’s *Thelma* and the
Endless Melody of Interracial Dreams

Samuel Dwinell, University of Akron

7:00 pm

Conference Banquet, Aster Pantry & Parlor

116 Walton St, Syracuse, NY 13202

(meet in Sheraton lobby at 6:40 for bus transport to venue)