

NEWSLETTER

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English Music in *JAMS* (and elsewhere): An Observation

Allan W. Atlas

On 4 August 2010, Eric Saylor, our NABMSA secretary at the time, sent out the following memo to members of the association: "I'm sure many of you have already seen this, but if not, I think it's noteworthy that the next issue of *JAMS* [vol. 63/2, 2010] is an all-English [issue]." He went on to ask: "More senior NABMSA members—do any of you remember an issue of *JAMS* before this dedicated solely to English topics? If not a first, it must be an awfully rare event [. . .]."

As if on cue, three "senior" members responded with answers and still another question. Both Nicholas Temperley and I confessed that, while we could not be certain, we could not think of an earlier all-English issue of *JAMS*. Moreover, I ventured that had there been such an issue it would likely have consisted of articles on

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“early” music (from Handel backwards) and have been nothing more than a coincidence. Nicholas turned the latter point into a question in connection with vol. 63/2: was it all-English “by coincidence or by design?” We did not have to wait long for an answer, as Linda Austern, then a member of the *JAMS* editorial board, assured us that the “geographical distribution of the contents was not deliberate.”[2] With that the dialogue came to an end.

Yet every once in a while I thought about the matter. I wanted to know two things: was this in fact the first all-English issue of *JAMS*, and, more significantly, how had English music and music in England fared over the course of the journal’s sixty-five volumes to date? It did not take very long to plow through the complete run of *JAMS*, which numbered 195 issues at the time at which I tallied things up in April-May of 2013. What follows shows what that study turned up.

It quickly answered the original question: vol. 63/ was the first issue of *JAMS* devoted entirely to English music. But it also produced other interesting tidbits. With vol. 65/3, *JAMS* had published a rather astounding (at least to me) 859 articles.[3] Of these, eighty-two—or 9.5%—dealt with some aspect of English music or music in England. In terms of their chronological substance, they break down as follows (Table 1):

Table 1. Articles in *JAMS*, vols. 1/1 (1948) – 65/3 (2012), that deal with English music or music in England as they break down according to customary historical periodization. Percentages are rounded off to the nearest tenth of a percent.

Pre-1600	Baroque	Classical	19th c	20th/21st c
39 (47.6%)	29 (35.4%)	11 (13.4%)	2 (2.4%)	1 (1.2%)

Clearly, articles on music prior to c. 1600 win the day and combined with those on Baroque topics to account for a whopping 83% of the total. And if the unimpressive showing of the nineteenth century does not surprise us, the almost total neglect of the twentieth—there is one article about Benjamin Britten—certainly should.

We can contextualize the English representation in *JAMS* in two other ways. First, if England’s 9.5% share of the total is less than overwhelming, it is still a good deal better than that of any number of other nations that we (Anglo-American musicology) often push to the “periphery.” In order of their representation in *JAMS*: United States = 64 articles (7.5%); all “non-western” combined = 13 (1.5%); Russia/Soviet Union/post-Soviet Russia = 13 (1.5%); Iberia = 9 (1.0%); Latin America (including Mexico) = 6 (0.7%); Slavic other than Russia = 2 (0.3%); and the Scandinavian countries = 0 (0%). Yet before we hoist the flag for England: (1) we should recall the lopsided prevalence of articles that deal with music prior to about 1750; and more importantly, (2) despite the total of eighty-two England-related articles, that there have been only 17 since 1985, when, clearly, musicology as a discipline began charting new waters. On the other hand, that same period (post-1985) saw 41 (of 64) studies about American music, even though Americanists inaugurated a journal of their own in 1983.[4] In effect, then, with “early” music no longer dominating the musicological agenda, the representation of

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England and the United States (the latter obviously too young to have trafficked much in the “early” stuff) in *JAMS* has gone in opposite directions.

We can contextualize these numbers a bit further by comparing the coverage of England in *JAMS* with that in two other journals: the *Proceedings/Journal of the Royal Musical Association*, where it should enjoy a distinct “home-field advantage,” and the supposedly neutral *Acta musicologica*, in both instances limiting the comparison to the period from 1948 to the present.

Together the two publications of the RMA—the *Proceedings* from vol. 75 (1948-1949) through vol. 111 (1984-1985) and the *Journal* from vol. 112 (1986-1987) through vol. 137 (2012)—contain a total of 516 articles, of which 155 deal with England in one way or another. Thus during the period in which *JAMS* devoted just under ten percent of its coverage to English topics, the *Proceedings/ Journal* came in at 30%. But this number also stands in need of contextualization: (1) as the *Proceedings* morphed into the *Journal* beginning with vol. 112 (1986-1987), it was more than just the title that changed, as the scholarly focus of the publication became more wide-ranging in nature; thus whereas the thirty-seven issues of the *Proceedings* ran a total of 101 articles on English music, the forty-seven issues of the *Journal* (published twice each year) have published only 54; (2) though all but one issue of the *Proceedings* (vol. 111, 1984-1985) had at least one article about England, no fewer than 13 issues of the *Journal* have gone England-less; and (3) to consider the *Proceedings* and *Journal* as a single unit: while “early” music (prior to 1750) still holds pride of place with 94 entries (60.6% of the English total), the Victorian period and the twentieth and twenty-first centuries, which were virtually shut out of *JAMS* (three articles = 3.6%), combine for rather healthy 46 essays (29.7%). Clearly, that above-mentioned “home-field advantage” pays dividends, not only in terms of sheer quantity, but also in terms of spreading around the chronological wealth as well. Table 2 sums things up.

Table 2. Articles in *PRMA/JRMA*, vols. 75 (1948-1949) –137/2 (2012), that deal with English music or music in England, as they break down according to customary historical periodization. The percentages are rounded off to the nearest tenth of a percent.

A. <i>PRMA</i>	Pre-1600 34 (33.7%)	Baroque 35 (34.7%)	Classical 11 (10.9%)	19th c. 11 (10.9%)	20th/21st c 10 (9.9%)
B. <i>JRMA</i>	Pre-1600 8 (14.8%)	Baroque 17 (31.5%)	Classical 4 (0.7%)	19th c. 12 (22.2%)	20th/21st c 13 (24.0%)
C. <i>PRMA</i> & <i>JRMA</i>	Pre-1600 42 (27.1%)	Baroque 52 (33.5%)	Classical 15 (9.7%)	19th c. 23 (14.8%)	20th/21st c 23 (14.8%)

As for *Acta musicologica*: suffice it to say that the results are disheartening. Of the 832 articles from vol. 20 (1948) through vol. 84 (2012), only 26 (or 3.1%) deal with English music;^[5] and of these, 18 appeared during the period 1948-1972, with 15 of those articles dealing with “early” music.^[6]

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would like to conclude by looking at two other sets of journals: three journals that deal with a specific period and three journals that represent the official publication of a musicological society in a non-English-speaking country. The three period journals are *Eighteenth-Century Music*, vols. 1 (2004) – 10/1 (2013), which cuts across the traditional Baroque and Classical labels; *Nineteenth-Century Music*., vols. 1 (1977-1978) – 36/2 (2012), which surveys the “long” version of that century; and *Musica disciplina*, vols. 1 (1946-1947) – 56 (2012), which, though it occasionally ventures into the seventeenth century, concentrates mainly on music from before 1600.[7] Table 3 provides the total number of articles for each journal, the number and percentage that deal with England, and the number and percentage that concern Italy, France, German-speaking countries—plus the Low Countries and Spain in connection with *Musica disciplina*—and/or any other well-defined geographical unit.

First, though, Table 3 (on the following page) needs a few words of explanation. The number of items tallied beneath the national designations within each journal falls short of that journal’s total number of articles. The reason is simple enough: many articles have little or nothing to do with national boundaries. Thus in assigning the articles in *Musica disciplina*, I did not credit any country with articles on such matters as *musica ficta*, text underlay, or mensuration signs if those and other such topics were treated in a “general way.” The disparity also results from the way in which I treated articles that cut across boundaries. Thus while I awarded a point to both the Low Countries and England in connection with Jane Bernstein’s “Philip van Wilder and the Netherlandish Chanson in England,” vol. 33 (1979), only Italy received credit for Carol MacClintock’s “Some Notes on the Secular Music of Giaches de Wert,” vol. 19 (1956), since Wert’s transalpine origins were not an issue. There were also some tough calls in *Nineteenth-Century Music*: where to place the likes of Chopin and/or Liszt. My solution: I awarded a point to whichever country seemed most relevant in terms of the substance of the article. Thus depending upon the content of the article, Chopin could score a point for either Poland or France.

As for the three official journals of non-English-speaking musicological societies at which I looked, I can report the following. A survey of seven years’ worth of the *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Musikgeschiedenis*, vols. 51 (2001) – 57 (2007), *Die Musikforschung*, vols. 54 (2001) – 60 (2007), and the *Revista de Musicologia*, vols. 24 (2001) – 30 (2007) (in each instance 2007 is the last year available on JStor)—turned up only one article that dealt unequivocally with English music: Jürgen Schaarwänger’s “. . . As Anti-War as Possible’: Versuch einer Annäherung an Benjamin Britten’s Pazifismus,” in *Die Musikforschung*, vol. 59 (2006): 149-60.[8] In addition, three other *Musikforschung* articles dealt with German theater music based on productions of Shakespeare, while a fourth article sought to associate the writings of Johann Mattheson with the idea of English “Sensualismus.”[9] Obviously, England is not high on the list of non-English-language musicological scholarship.

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Table 3. Total number of articles and number/percentage that deal with English music or music in England: *Eighteenth-Century Music*, vols. 1 (2004) – 10/1 (2013); *Nineteenth-Century Music*, vols. 1 (1977-1978) – 36/2 (2012); *Musica disciplina*, vols. 1 (1947-1948) – 56 (2012). The percentages are rounded off to the nearest tenth of a percent.

	Total articles	England	Italy	France	German-speaking	Other
Eighteenth-Century Music (other: Spain = 2; Malta, Portugal, Ireland = 1 each)	100	17 (17%)	10 (10%)	7 (7%)	49 (49%)	5 (5%)
Nineteenth-Century Music (other: Russia = 22, USA = 15, Poland = 6, Norway = 2, Czechoslovakia, Finland, Hungary = 1 each)	525	15 (2.9%)	37 (7.0%)	92 (17.5%)	275 (52.4%)	48 (9.1%)
Musica disciplina Low Countries Spain 35 (8.1%) 5 (1.1%) (other: Poland = 3; Hungary and Czechoslovakia= 1 each)	431	63 (14.6%)	134 (31.1%)	113 (26.2%)	35 (8.1%)	12 (2.8%)

In sum: the numbers speak for themselves. And what they say will surprise no one; rather they confirm what we all no doubt surmised: English music and music in England have been and still are odd-men-out of sorts in the “greater world” of musicology.

Notes

[1] In the order in which they appear in the journal: Andrew R. Walkling, “The Masque of Actaeon and the Antimasque of Mercury: Dance, Dramatic Structure, and Tragic Exposition in *Dido and Aeneas*”; Rebecca Herissone, “Playford, Purcell, and the Functions of Music Publishing in Restoration England”; Christina Bashford, “Historiography and Invisible Musics: Domestic Chamber Music in Nineteenth-Century Britain.”

[2] Thus *JAMS*, vol. 63/2, was not influenced by *The Musical Quarterly*, vol. 91/1-2 (2008), which was devoted entirely—and quite intentionally so—to “British Modernism.”

[3] I have included both the short articles that once made up the “Studies and Abstracts” sections of many volumes (would that the journal resurrect this section, which included so many concise scholarly gems) and the multi-essay “Collquies” that have become a feature of some of the most recent issues (each colloquy counts as a single article). On the other hand, I have not included reviews, communications, editorials, or obituary notices.

[4] *American Music* from 1983 through 2006, followed by the *Journal of the Society for American Music* from 2007 on.

[5] With its many “reports” of one type or another, it is sometimes difficult to know just what to count and what not to count; I have, though, credited England with the three rounds of “Musicology in Great Britain [. . .]” that appear in vols. 52 (1980), 55 (1983), and 58 (1986).

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[6] At the risk of blowing my own horn: these numbers will improve infinitesimally with the publication of my “Ralph Vaughan Williams’s *The House of Life*: Four Levels of Cyclic Coherence” in vol. 85/2 (2013).

[7] Recall that vol. 1 (1946-1947) was issued under the title *Journal of Renaissance and Baroque Music*.

[8] Vaughan Williams scholars will recall that Schaarwänger wrote the entry on Vaughan Williams in *Die Musik in Geschichte und Gegenwart*, rev. ed., ed. Ludwig Finscher (Kassel: Bärenreiter, 2006), Personenteil, vol. 15, cols. 1357-66.

[9] In order of publication: Ursula Kramer, “Herausforderung Shakespeare ‘Analoge’ Musik für das Schauspiel an deutschsprachigen Bühnen zwischen 1778 und 1825,” vol. 55/2 (2002): 129-44; Antje Tumat, “. . . Der Componist hat hier in dem opernhafte Elemente einen zu weiten Spielraum gegönnt: Zwei Schauspielmusiken zu Shakespeares ‘Sturm’ in der zweiten Hälfte des 19. Jahrhunderts,” vol. 58/2 (2005): 131-50; Stefan Wolkenfeld, “Über die verschollen geglaubte Schauspielmusik zu Shakespeares ‘Otello’ von August Wilhelm Ambros,” vol. 60/1 (2007): 21-30; Laurenz Lütteken, “Matthesons Orchesterschriften und der englischen Sensualismus,” vol. 60/3 (2007): 203-13.

A Word from Our President

by Charles Edward McGuire

First, a short word of explanation: at this year’s American Musicological Society meeting in Pittsburgh, we had hoped to once again hold a Musicale. The membership stated that they enjoyed both the idea of it and its previous incarnations, and it has been a good way of publicizing NABMSA. Unfortunately, when the final schedule for AMS was published, our Musicale was directly slated against the session “Towards a New View of Thomas Morley as Theorist and Teacher.” A number of our members will be at that session, either as panelists or interested attendees. It is also the only session at AMS to be solely devoted to a British topic, and we did not wish to compete with it. Because of the great number of things occurring at AMS, we were unable to reschedule. With some regret, the Officers decided we would have to cancel the Musicale this year.

Instead, we will meet informally in the bar after the Morley session is complete to have a social drink, and toast another successful year for NABMSA.

And it has been a successful year: we completed our fundraising for the Diana McVeagh Prize endowment quickly, we have an ethical investment policy in place, and arrangements are well underway for our 2014 biennial conference. The first Diana McVeagh Prize winner will be announced at the Business Meeting in November. For an organization just turning 10, we are doing well: two endowed prizes, a healthy bank balance, and an interested membership. I’ve attended several conferences where I’ve watched NABMSA members present, and congregate afterwards.

Of course, that does not mean we’re slowing down. We do need to continue publicizing NABMSA.

President's Letter

While at the Music in Nineteenth-Century Britain conference in Cardiff last July, I met a number of folks from the US and Canada who had not heard of us! One of the items we will discuss at our Business Meeting in November will be several initiatives proposed by our Membership Committee to address this problem. We will also discuss future directions for our Newsletter, and, of course, be welcoming in our new group of Officers and Board. I encourage you all to come and lend your voice and thoughts to the proceedings, and to congratulate those who will help guide NABMSA in the coming years.

As I began this message, I realized it would be the last I would send to you as NABMSA's President. I know that I will continue on as a member of the Association, and I look forward to serving you again in some capacity in the future. I wanted to thank the conference committees of 2012 and 2014, as well as the Officers and Board for their hard work over these past two years. Being an all-volunteer organization, we depend on the advice and the support of our members. A great deal of what we've accomplished as an Association is because a member had an idea – be it the ethical investment policy, the Diana McVeagh Prize, or the Association's archives. I know that such great ideas will continue, and that the next Board and Officers will continue to find ways to support them. I look forward to seeing you all at the Business Meeting at AMS, and for a drink later on Saturday evening!

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Britten's "Gloriana": Essays and Sources. Edited by Paul Banks. Aldeburgh Studies in Music, 1. Rochester, NY: Boydell Press; Britten-Pears Library, 1993. Reprint Edition, 2012. xi + 193 pp. ISBN 978-1-84383-797-8.

Vicki P. Stroeher

"[O]ne of the great disasters of operatic history," wrote the Earl of Harewood (*The Tongs and the Bones*, 1981, p. 138) regarding the 1953 premiere of Benjamin Britten's coronation opera, *Gloriana*. Indeed, a cursory review of the critical reaction to that fateful evening reveals an uncharacteristically venomous response: to be sure, Britten always had his detractors, but for this offering even his most ardent supporters found little to praise. Thus, there must have been some surprise that the Britten-Pears Library and Boydell Press chose in 1993 to launch a new scholarly series, Aldeburgh Studies in Music, with a collection of essays about Britten's royal flop, which had so far received rather tepid attention in scholarly circles. In so doing, the editors insinuated that the new series would explore paths untraveled, and subsequent volumes—among them the travel diaries of Peter Pears, the first comprehensive study of the remarkable music educator Imogen Holst, and Mervyn Cooke's seminal examination of Asian influences on Britten—serve to confirm that editorial direction. The series has been increasingly successful, as one of the more recent offerings, *Benjamin Britten: New Perspectives on His Life and Works*, edited by Lucy Walker (2009), will attest.

The impetus behind the original 1993 imprint of *Britten's "Gloriana": Essays and Sources*, edited by

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then-Librarian of the Britten-Pears Library, Paul Banks, was threefold: the reassessment of the work accomplished in a 1991 study course at the Britten-Pears School, the celebration of the ninetieth birthday of the inimitable woman who brought the Elizabeth of *Gloriana* to full fruition, Joan Cross, and the release of the first compact disc recording of the work. Boydell's reprint edition, under consideration here, is timely in light of the celebration of Britten's birthday centennial and Richard Jones's spring 2013 revival production by the Royal Opera at Covent Garden, which, like its 1953 precursor, has elicited strong critical reactions. Although this less expensive paperback edition is welcomed, the absence of any updating—in particular, one would have liked to see a consideration of the state of *Gloriana* scholarship given the new permissiveness on the part of the Britten-Pears Library toward accessing archival materials—is regrettable. That said, the volume still has much merit, residing largely in the strength of three of the five articles, the exhaustive and meticulous collation of source materials contributed by Paul Banks and Rosamund Strode (a model for compilers of thematic catalogs), and the bibliography, especially its thorough listing of critical responses to the premiere. Additionally, the weaker of the articles surely highlight for future scholars knowledge gaps and the need for reconsideration of existing interpretations.

The volume begins with a cultural analysis, proceeds through an account of the genesis of the opera, followed by a discussion of the critical response, continues with two somewhat competing articles about the music and dramatic structure, and closes with the list of sources and bibliography. Unfortunately, Robert Hewison's cultural analysis, in attempting to position the work in terms of a renewal of national identity, falls into the trap laid by the early guardians of Britten scholarship and ascribes the opening night failure of the opera to the audience, who, according to Hewison, misunderstood what current national identity actually entailed, unlike Britten. Britten's Elizabeth I is, Hewison concludes, a metaphor for a country that has lost its luster, precisely the position in which post-war Britain found itself. Surprisingly, however, Hewison paid only cursory attention to the notion of "a new Elizabethan age" and renewal so prevalent at the time, choosing instead to frame the coronation gala events in light of the arts offerings of the 1951 Festival of Britain, albeit superficially.

Antonia Malloy's overview of the first-night critiques, like Hewison's offering, also dances on the surface, as she considers the response to *Gloriana* as an isolated event, not as one more skirmish in Britten's long battle with the critics. By way of interpretation, she identifies four main concerns at the core of critics' diatribes, but never progresses beyond a rather shallow consideration of the critics' vantage points and other contributing factors. Her bibliographic offering, on the other hand, is comprehensive (for its time), well organized, and still eminently useful.

One of the strongest essays in the book, Philip Reed's article on the creative genesis of the work, far from being an obligatory march through the sources, is an engaging and plausible narrative of how the work came to be. He deftly navigates the complexity of materials (evidenced in Banks's and Strode's list), punctuating his account with Britten's and Plomer's correspondence and extracts from Imogen Holst's unpublished diary entries. Layer after layer of the compositional process, from Britten's and Pears's first conversations with Lord Harewood during which the idea arose to the final scribing of the full score by Holst, are pulled back and explored.

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Donald Mitchell analyses the conflict between pitches Bb and B in the Queen's dilemma scene in Act III as evidence of the polarity between her public duty and private passion seeks to situate the opera in the repertoire, relating its broader theme to that found in *Billy Budd*, its predecessor, and also finding in the work dramatic events and pacing that inform *The Turn of the Screw*, its immediate successor. Although Mitchell's writings about Britten must always be read with a somewhat jaundiced view given his tendency to overinflate the value of certain works in Britten's oeuvre, this article raises a number of interpretative concerns, including the question of character/audience viewpoint suggested by recapitulations of certain music, a matter worth deeper examination throughout the opera.

The gem of this collection is Peter Evans's essay regarding Britten's use and destruction of the number opera construct. On display is Evans's ability to take a large structure and reduce it to its most essential elements, as he follows a number of motives associated with important textual and dramatic moments through their subsequent organic development in the opera and brings to the fore a sophisticated network of motives that certainly would have gone over the heads of the non-opera going audience on the first night. Thus, he illuminates, quite objectively, Britten's technical brilliance in defining and linking together musically the dramatic elements most integral to our understanding of the plot and the characters, making the case (subtly) that *Gloriana* warrants more attention and has a rightful place among Britten's better works.

If anything, Boydell's reprint of this important initial overview of the concerns of *Gloriana* highlights the on-going need for scholars to revisit the opera, despite the fine and interesting work of Heather Wiebe (*Cambridge Opera Journal*, vol. 17, 2005), Kevin Salfen (*Music & Letters*, vol. 92, 2011), and Claire Seymour (*The Operas of Britten: Expression and Evasion*, 2004), which has advanced our understanding of *Gloriana* culturally and musically in recent years. Clearly, there remains more to uncover about this "royal" work that so vexed and perplexed its opening night audience.

Dorothy de Val, *In Search of Song: The Life and Times of Lucy Broadwood*. Farnham: Ashgate, 2011. xi + 194 pp. ISBN 978-0-7546-5408-7 (hardcover); 978-1- 0943-1275 (ebook).

Sarah Clemmens Waltz

Dorothy de Val's biography of Lucy Broadwood, important contributor to the English folksong revival of the late nineteenth and early twentieth centuries, is highly valuable on several counts. First, it is the first full-length biography of Broadwood, in which the author thoroughly digests the staggering primary source material Broadwood left behind, to portray a strong and independent woman tied to nearly all of the period's figures and trends. The new light thrown on these figures (e.g. Cecil Sharp, Ralph Vaughan Williams, Fanny Davies, J. A. Fuller Maitland, Sabine Baring-Gould, Frances Tolmie, and Arnold Dolmetsch) also makes *In Search of Song* a fresh approach to the so-called English Musical Renaissance—a term De Val never uses herself. Finally, readers receive insights into the slow decline of the Broadwood piano firm (founded by Lucy's great-grandfather) and, perhaps above all, into the musical activities of women of the period—a "shadow" history that brings the better-known

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history to fuller-dimensional life.

As essentially the first woman folksong collector as well as a performer, composer, arranger, and editor, Broadwood has earned a place among anthologized women in music. She helped found the Folk-Song Society, editing its journal and eventually becoming its president. As a highly trained and literate musician, Broadwood straddled the worlds of folk and art music—her class, upbringing, relative financial independence, and unmarried state insulating her somewhat from discouragement. De Val displays clear expertise in the English folksong interest of the period, and points out that although Broadwood's sex was disadvantageous to collecting in men's casual social spheres, it did encourage songs from women who were too shy to sing for male collectors. The author avoids contextualizing Broadwood's activities as English nationalism—possibly because Broadwood, though primarily interested in the songs of southern England, also collected Celtic songs. Indeed, she was among those who prevented the Folk-Song Society from qualifying itself as English, despite strong opposition from Cecil Sharp (Broadwood's nemesis on a number of points). De Val's examination of Broadwood naturally reframes Sharp's role in the folksong revival and is an important corrective to scholarship that gives him primacy.

The introduction gives an engaging overview of Broadwood's significance; otherwise the book's chapters progress chronologically while also examining particular themes. Chapter 1 introduces Broadwood family history, their country house (Lyne) in Sussex, the family's musical habits, and Lucy's first few years. Chapter 2, "London," depicts the coming-of-age and eventual dispersion of Lucy and her ten older siblings (mostly sisters). The heart of the book is Chapter 3, focusing on Broadwood's development as folksong collector. However, these middle chapters overlap disconcertingly: Chapter 4, ostensibly on the Folk-Song Society, is more about the decline of the Broadwood firm and Lucy's changing circles in the 1890s. Chapter 5 notes Cecil Sharp's increasingly authoritative stance within the Folk-Song Society, the use of the phonograph in folksong collection, and Broadwood's influence on Percy Grainger. De Val speculates that the intensifying conflict with Sharp drove Broadwood to collect in Scotland and Ireland, although this seems at odds with the unflappable quality ascribed to Broadwood elsewhere. Chapter 6 shows Broadwood's Gaelic song-collecting and the sad end of many relationships as the *belle époque* closed. The *Journal of the Folk-Song Society* is mentioned here, though Broadwood's editorial role should have been more fully explained. The last two chapters demonstrate the social effects of the war. Women's suffrage, though of interest to her network of friends, was not a cause that Broadwood clearly espoused. Though Broadwood's postwar research progressed—her tunes appeared in ballad opera revivals and she began collecting street cries—her last years saw various mainstays declining: her living circumstances, the Broadwood firm, and the Folk-Song Society. The epilogue, a useful compendium of Broadwood reception, notes that many of the male-authored obituaries and reminiscences tended to forget or discount Broadwood's major achievements; women wrote their reminiscences differently.

The intimacy that biographical research creates between the biographer and the subject can lead to unfortunate lapses in conveying basic data, absorbed early on in the research process by the author. Information sometimes appears in a way that seems backwards, repetitive, or obscure to the

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layperson. For example, Lucy Broadwood's birth and death dates (1858-1929) are never found together in the text; and events are frequently discussed without reminders of dates, making it necessary to page backward or forward a good deal. The chapters are highly interdependent, so that it is difficult to dip into just one. Oblique references accumulate—the reader must turn back to be sure who the “youngest daughter” or “second son” is. One distressing obscurity for non-British readers is a heading on p. 74: “The AGM,” an initialism never spelled out in the text (presumably referring to the Folk-Song Society's Annual General Meeting). However, the excellent index can dispel minor confusion, as can De Val's admirably clear (though brief) article on Lucy Broadwood in the New Grove Dictionary, which supplies all the dates that are somewhat obscured in the biography (such as the date of Lucy's editorship of the Journal). De Val successfully sifts through a “cast of thousands” (p. 1) in Broadwood's diaries to introduce readers to many figures, the most interesting of whom are, like Broadwood herself, independent unmarried women working in the field of music. Nevertheless these vignettes occasionally interfere with the chronological narrative. The appendix, including contents from Broadwood's *English Traditional Songs and Carols* (1908), is useful for folksong researchers. Additional lists (e.g. Broadwood's compositions, publications, and editions) might also have been appreciated by some readers, and a family chart (or tree) might help those who lack the British talent for genealogy.

Broadwood's diaries allow the author to entice readers with interesting details (e.g. Victorian prescriptions for arsenic, cocaine spray, and electric cures), but these details never overwhelm the main themes. Readers will agree with the author that Lucy Broadwood's life “affords important insights into the life of women in this period” (p. 163). De Val has integrated these insights into an excellent introduction to Broadwood's world and the Folk-Song Society, and this work is now required reading for anyone interested in this period of English music.

Music and Institutions in Nineteenth-Century Britain. Edited by Paul Rodmell. Burlington, VT: Ashgate, 2012. xvii + 289 pp. ISBN 978-1-4094-0583-2 (hardcover), 978-1-4094-5356-7 (ebook).

Dave Russell

This collection adds usefully to Ashgate's Music in 19th-Century Britain series. Defining “institution” in broad terms and adopting a “long” nineteenth century, its thirteen chapters are arranged around the themes of “music societies and venues,” “music education,” and “music and the state.” Although there are odd signs of the organizational straining that inevitably accompanies any edited collection, this device (coupled with a considered introduction) provides sufficient coherence. Pleasingly, “Britain” is neither shorthand for England—with two essays devoted to Ireland and others to Australian and Welsh issues—nor, equally importantly, for London, with the provinces very much to the fore. Most contributions are painstaking case-studies and, as a cultural historian rather than a musicologist, this reviewer was most rewarded by those with the widest context. Rachel Milestone on town hall music and Kieran Crichton on public musical examinations in Melbourne, for example, speak more effectively for being situated, respectively, in discussions of rational recreation and Anglo-Australian imperial relationships. Interestingly, one of the most successful essays, Trevor Herbert and

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Helen Barlow's discussion of the British military, eschews the detailed study in favour of a broad overview. Without wishing to commit the cardinal crime of discussing a book in terms of what it should have been, a future volume looking at a variety of key national institutions in such a manner would make a valuable addition to Victorian musical scholarship.

The first section begins with two pieces on musical societies, Catherine Ferris's analysis of the organisation and management of the Dublin Philharmonic and the Dublin Musical Society, and James Hobson's study of the role played by London-based Madrigal Society, Exeter's Devon Madrigal Society, and the Bristol Madrigal Society in the nineteenth-century madrigal revival. Both demonstrate the rich contributions made by music societies to local and national culture, but Ferris in particular shows the problems that could be encountered in maintaining art music in some settings; both Dublin societies failed and the city suffered the indignity of earning what one journalist termed "the ugly notoriety" of being one of the few cities "in which high-class music will not be supported" (p. 30). The remainder of the section concerns bricks and mortar. Rachel Milestone's essay focuses on the work of Leeds borough organist William Spark, and offers a balanced assessment of the role of municipally-funded town hall organ concerts as agents of popular musical education. She demonstrates the range and ambition of programmes offered but is suitably cautious in assessing whether they reached a broad-based enough audience to fulfil their supposed function as agents of moral improvement. Fiona Palmer explores the building of the Liverpool Philharmonic Hall, providing much valuable detail on its funding and impressive specifications, and also on the music festival that marked its opening in 1849. The hints of political and perhaps class division over the nature of the festival that are discernible in the press coverage would repay further consideration. Paul Rodmell's own intriguing study is of a building that was never completed. Impresario James Mapleson's plan for a National Opera House on the London Embankment from the mid-1870s was defeated by geology and finance, but Rodmell teases much from the saga about contemporary attitudes to notions of national opera and offers thoughtful observations on the wider problem of sustaining investment in the performing arts, where "costs are incurred but the results ... are transitory" (p. 116).

Part Two begins with Phyllis Weliver's study of Mary Gladstone, daughter of Prime Minister, William, and her role in facilitating the foundation of the Royal College of Music. The most ambitious essay in the collection, it combines analysis of Gladstone's skilled finessing and politicking with a challenge to simplified notions of a dichotomy between "public" and "private" via a sustained interrogation of Gladstone's diary. For all that it reveals about the establishment of the RCM, it ultimately reads as a (compelling) methodological contribution to the study of Victorian life writing and perhaps fits a little uneasily within the book as a whole. Lisa Parker follows with an examination of reforms to the music degree curriculum at Trinity College, Dublin, through a study of three professors, John Smith, Robert Prescott Stewart, and Ebenezer Prout. Parker's well-documented narrative makes a convincing case for Trinity as contributing effectively to the process whereby music became "a university subject to be taken seriously and recognized as an achievement of academic rigour and worth" (p. 160). David Wright and Kieran Crichton are both concerned with music examinations for the wider populace. Wright explores the exams set by the Society for the Encouragement of Arts, Manufactures and Commerce (eventually the Royal Society of Arts) between 1859 and 1919, and aimed at those of

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humble background wishing to obtain formal, accredited qualifications. Despite showing undoubted successes, Wright demonstrates that even before the deleterious effects upon them of the Trinity College, London and Associated Board exams from late century, take-up was only ever extremely modest. The key story of working-class musical education, delivered largely within its own institutions and kinship networks, remains to be told. Crichton analyses the relationship between the London-based Associated and Trinity College boards and Melbourne's local equivalents, especially the Conservatorium Examination Board. Crichton convincingly argues that many people believed the English bodies to be undermining Australian cultural aspiration and authority and that the resultant response should be viewed as "an act of resistance to the Empire ... a vindication of local institutions over their Imperial counterparts in setting trends and standards for musical culture in Australia" (p. 201).

Suzanne Cole leads "Music and the State" with a discussion of amateur musicologist, E. Royle Shore, of the Anglican Birmingham Cathedral, and his debates with Richard Runciman Terry, organist and choirmaster at the Catholic Westminster Cathedral and central figure in the revival of Tudor liturgical music. While Terry had some of the best lines ("Discussion with Mr Shore is like talking to a waterfall – one gets plenty of answer but no pertinence" p. 216), Cole concludes that Shore deserves recognition for his efforts to gain recognition for Tudor works and for "challenging Terry's more extreme claims about the history of English church music" (p. 220). Rachel Cowgill gives welcome attention to a much neglected but important purveyor of music, the police force. Her main focus is the Metropolitan Police Minstrels (1870-1933), a highly regarded blackface troupe modeled on the leading professional acts, capable of producing a fresh program each year and playing a fundamental role in the force's fund-raising activity. Cowgill's idea that the Minstrel's carefully chosen material "melded easily with the avuncular image of the worthy policeman the Met was seeking to promote" (p. 236) is richly suggestive. Herbert and Barlow identify a similar public relations function for Britain's officer-funded military bands. Positing the bands, at least outside of London, as "the principal provider of secular music" (p. 250), they explore organization, recruitment, instrumentation, and repertoire from the late eighteenth century until the establishment of the Royal Military School of Music in 1857. This centralizing device is shown to be a response to a variety of problems, not least corrupt contractual practices tying bands to a single instrument manufacturer, but one resisted by an aristocratic officer class that saw the existing system as effective both in musical terms and as an important symbol of that class's wider cultural power. Meirion Hughes's study of Edward Jones, the Prince of Wales's harpist and bard, and author of *Musical and Poetic Relicks of the Welsh Bards* (1784-1820), brings the book to a lively conclusion. A cultural patriot determined to place the music of Wales, especially Snowdonia, in front of the widest public, Jones sought to challenge the prevailing stereotype of his country as remote and uncivilized. While Jones's Anglican, anti-republican and loyalist position set him against the "radical meta-narrative" (p. 283) of much Welsh historiography, Hughes sees him as a critical figure in the rescue of "the music of the cottages and taverns... [and] one of the earliest pioneers of national music" (p. 284).

Rodmell hopes that the book will demonstrate the sheer diversity of the period's musical structures, the processes through which nineteenth-century music became institutionalized and institutions

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"musicalized," and the consequent growth in musicians' self-confidence as they increasingly escaped from systems of patronage and sought both individual and collective improvement. It largely succeeds in these aims and certainly provides plentiful material for later scholars to build upon. Fertile territory has been thoughtfully marked out.

David C. H. Wright, *The Associated Board of the Royal Schools of Music: A Social and Cultural History*. Woodbridge, Suffolk: Boydell Press, 2013. xiii +274 pp. ISBN 978-84383-734-3.

Dorothy de Val

The subtitle of David C. H. Wright's impressive and often entertaining account of the Associated Board of the Royal Schools of Music promises us more than just an institutional history, following in the august footsteps of the late Cyril Ehrlich, whose histories of the Performing Right Society and the Royal Philharmonic set high standards for the genre. Like Ehrlich, Wright (who happily acknowledges the debt to Ehrlich) demonstrates a knack for sifting through vast amounts of data and archival material to create a narrative notable for its clarity and objectivity.

Ehrlich showed that institutional history need not be dull, contrary to the expectations of an early skeptic of Wright's project, who mused that a high point of such a history might be "the change to the scales in the clarinet syllabus" and another who muttered darkly about "colonialism and profit making" (p. 2). While the book is mercifully free of the former—the clarinet and other wind instruments were pretty much ignored until after WWII—aspects of colonialism and profit making (or lack of it) figure more prominently.

Colonialism or "The British World," the subject of Chapter 5, is in fact one of the best parts of the book, being a colorful and heartfelt account of the intrepid examiners who ventured to distant shores and climes long before the advent of the airplane. Non-alcoholic antidotes to the inevitable loneliness and fatigue could be found in impromptu adventures such as the "Dunking Music Examiner" game reported by Richard Latham, whose quest for a quiet bathe at the close of a day's examining in Ceylon had some unexpected but not unwelcome results (pp. 101-2).

While the Board's forays into the far reaches of the Empire seem to have been broadly positive (and still continue), this history exposes some breathtaking blunders made by the organization over the course of its history. Despite the internal expectation that profit-making should be a primary *raison d'être*—the public perception was rather different—the Board often worked in the opposite direction, descending into complacency about their market and sexism regarding examiners. Words such as "blinkered" and "conservative" pepper the middle chapters. Passive and rarely proactive in spite of its expressed mission to deliver high musical standards to all, the Board refused to expand outside its early, middle-class comfort zone of piano, violin and voice examinations (and the inevitable theory exams), leaving orchestral winds pretty much out of the picture until the 1960s. The Board's third secretary, James Muir, remains a shadowy figure, despite over thirty years in the position. Dismissed in 1933 by Chairman Raymond Ffennell (less shadowy though, like the other chairmen, receiving little

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attention in the book), he was succeeded by businessman Hilary Macklin. Even though Macklin's partnership with the dynamic director of the RCM, Hugh Allen, was successful in some ways, there was still a tendency to resist the new, especially the broadcasting opportunities offered by the BBC. This resulted in what Wright calls the Board's "hidebound musical horizons" (p. 108) and a reluctance to abandon its nineteenth-century conventions. This attitude stretched to an unwillingness to include "new idiom" repertoire in the syllabuses, with only a tentative move in that direction in the 1960s. For example, the 1963 piano syllabus included works by Stravinsky, Kodály and Hindemith, and the young Richard Rodney Bennett (p.146), though Wright points out that the works were "conventionally neo-classical" (p.147). The Board was not about to embrace Alban Berg. The contrast with the BBC could not have been more acute.

Most astounding and disturbing was the Board's longstanding exclusion of women (even those teaching at the Royal Schools) from the examining ranks, even when dire financial straits suggested a change of policy as a solution. A spike in numbers of applicants in the period immediately following WWII found the Board struggling to meet demand and, in what Wright considers the nadir of their history, it still refused to consider women examiners and instead proposed to make their exams less attractive to their market in order to reduce the number of candidates. Female faculty members of the Royal Schools were not appointed as practical music examiners until 1956.

Advances in the 1960s and 1970s were largely due to the Board's having to respond to changing practices of music education in schools, where orchestral instruments were being taught in individual lessons by peripatetic teachers. However, the dismantling of the Local Education Authority (LEA) system in 1988 through the Education Reform Act dealt a heavy blow to classical musical education in Britain, particularly in its accessibility to all social classes, and its effects are still keenly felt. The front cover of the book pictures two boys, one black and one white, playing the double bass – suggesting that the Board is even more important now as an advocate of the importance of music learning in and out of school. The Music Medals program, with its emphasis on group music-making, is but one aspect of this thinking. One aspect not treated in the book is disability, which should surely form a part of the Board's accessibility policy. How many disabled candidates apply for the exams, and are examiners trained in dealing with candidates with disabilities such as autism and visual impairment? Again, the change in Education policy, with the closure of special schools and subsequent integration of disabled children into the mainstream, has probably had an effect on how many of them get the specialized training they need in order to attempt the exams.

Between 1983 and 1985 the Board completely reinvented itself, adopting a more business-like model and replacing the Secretary with a Chief Executive. The northern schools (the Royal Northern College of Music and the Royal Scottish Academy of Music and Drama, now the Royal Conservatoire of Scotland) became full partners rather than the nominal ones they had been since 1947. Jettisoning its old complacent attitude, the Board began an active marketing campaign in order to develop and enhance the relationship that had always existed between themselves, the candidates and their teachers, through professional development courses, various research projects, a dynamic web presence and online learning resources such as SoundJunction.

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Publication has always been a crucial part of the Board's activities since the establishment of its publication department in 1921 (following a period where the Board relied on outside publishers such as Augener), and recent publications include a new edition of the Beethoven Sonatas edited by Barry Cooper (replacing the revered Tovey-Craxton edition) and some excellent books to accompany the jazz examination syllabus, launched in 1999. The new position of Chief Examiner was established in 1983 and, in a striking break with tradition, the first two holders were women. The examination process was made more transparent and today prospective candidates can turn to Youtube to see a sample examination conducted by the present Chief Examiner, John Holmes. The viewer eavesdrops on an aural examination which, though often dreaded by candidates, has remained a key component of the examination itself since its introduction in 1921 and, with the sightreading component, attests to the Board's commitment to musical literacy. In 2000, the Board abandoned its Georgian premises in Bedford Square in London and moved to refurbished offices in Portland Place across from its old rival the BBC, perhaps the ultimate expression of its overhaul and new vision. Despite these and many other initiatives, the Board still faces challenges in an environment that does not favor classical music.

Candid and critical but never harsh, Wright's book was written with the full co-operation of the Board and goes well beyond a standard institutional history, taking us behind committee doors and offering insights into musical life beyond the conservatoire, though I suspect that a number of scandals and amusing anecdotes ended up on the proverbial cuttingroom floor. Wright's narrative is complemented by a number of useful tables and well-captioned photographs. Rather than presenting the bare bones of a documentary history, this book is rich in interpretation and analysis and, thwarting the dire predictions of the early skeptics, is a splendid example of just how interesting and insightful an institutional history can be.

The Journals and Letters of Susan Burney: Music and Society in Late Eighteenth-Century England. Edited by Philip Olleson. Aldershot, UK and Burlington, VT: Ashgate, 2013. xxi + 334 pp. ISBN 978-0-7546-5592-3 (hardcover); 978-1-4094-9546-8 (e-book).

Michelle Meinhart

Charles was not the only Burney to chronicle musical life in late eighteenth-century Britain. Fanny, the esteemed novelist and lady-in-waiting to Queen Charlotte, wrote extensively about music in her life writing, which has long been available to readers. The journals and letters of another musically-astute Burney daughter, Susan (1755-1800), have now also been brought to light, thanks to the extensive archival and editorial work of Philip Olleson.

Charles Burney's high respect within leading social, intellectual, and artistic circles awarded his offspring membership in a musical world usually reserved for the aristocracy and gentry. Susan took full advantage of this access. She enthusiastically recorded her musical activities in her journals and letters from 1779 to 1799, much of which material is addressed to her sister, Fanny. Drawing on her own musical training and knowledge of repertoire, Susan documents and critiques numerous operatic

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performances at the King's Theatre in London, as well as concerts in every fashionable venue from the Pantheon to the Hanover Square Rooms. Her accounts also detail performances of leading continental musicians of the time—especially her two favorites, Gasparo Pacchierotti and Wilhelm Cramer—along with others who are little-known today, such as Bertoni and Scheener. Not only does Susan recount these musicians' performances and reception in public venues, she also, perhaps more interestingly, chronicles their participation in domestic, informal musical evenings with her family and friends, in which amateurs, including Susan herself (sometimes hesitatingly), joined.

Susan's letters and journals elucidate other important historical aspects of life in late eighteenth-century Britain. Most relevant is her eye-witness description of the anti-Catholic Gordon Riots of 1789. She also observes complicated social dynamics at play, especially concerning England's landed elite (such as the Thrales) and the community of French émigrés who sought refuge in England in the 1790s; these include Alexandre d'Arblay, whom Fanny married. Susan further delivers colorful narratives of personal interactions with contemporary literary figures, particularly Samuel Johnson, as well as discerning commentary on the visual arts based on her visits to the Royal Academy Exhibition and the studios of James Barry and George Romney. Naturally, also included in her writings are the joys, trials, and heartaches of the Burney family's life, specifically her own struggles with poor health; anguish over separation from her son; unease in her marriage; and ultimately, her ill-fated move to Ireland in 1796.

These compelling, faithfully-transcribed texts are supplemented by Olleson's extensive editorial footnotes. Concerning Susan's discussions of music, Olleson (in most cases) identifies the musical selections, performers, performances, and listeners to which Susan alludes, revealing his edition to be a tour de force of detective work. Another great strength of Olleson's editing is the ongoing dialogue he fosters between Susan's writing and that of her father and sister. For example, in November 1779 Susan describes a visit of Pacchierotti and Bertoni to the Burney family home, during which she is astonished to discover that Pacchierotti (a castrato) could sing tenor songs so well. She "knew his compass to be such that he cd sing Tenor songs, but did not before suspect he could vie wth Agujari & Danzi in their altitudes. . ." (p. 98). Here, in an accompanying footnote, Olleson includes Charles's own comments on Pacchierotti from his *History of Music* that seem to reference the same night described by Susan: "The low notes of his [Pacchierotti's] voice were so full and flexible, that in private, among his particular friends and admirers, I have often heard him sing Ansani's and David's tenor songs in their original pitch, in a most perfect and admirable manner. . ." (p. 98, fn. 4). To flesh out the point of comparison Susan makes between Pacchierotti and Agujari, Olleson references Fanny's account of the latter's visit to the family home in 1775 (published in *The Early Journals of Fanny Burney*), citing her comment about the singer "reaching from C in the middle of the Harpsichord, to 2 notes above the Harpsichord" (p. 99, fn. 1). Such first-hand accounts are further augmented by Olleson's citations of modern secondary literature. For example, in this same passage, Olleson directs the reader to Curtis Price, Judith Milhous, and Robert D. Hume's discussion of Pacchierotti's tenor capabilities in their book, *Italian Opera in Late Eighteenth-Century London* (1995).

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Olleson provides several essential introductory sections. The "General Introduction" (pp. 1-4) acquaints readers with Susan's surviving manuscripts and summarizes their use in previous academic studies. Because many of Susan's journals and letters were addressed to Fanny and appeared only when the two sisters were apart, many periods of Susan's life would remain unknown to readers without Olleson's extensive Biographical Introduction (pp. 5-60), which recounts Susan's family background and life. Olleson's "Textual Introduction" (pp. 61-62) details his editorial practice in transcribing Susan's prose, including preservation of her corrections, deletions, errata, abbreviations, illegible words, and damage in the manuscripts. He also explains the Burney family's various nicknames for each other and clarifies his own practice in referring to these individuals. In this regard, the Burney family tree in the volume's front matter is helpful.

Many readers will find great merit in the addition of Susan's voice to the critical discourse concerning late eighteenth-century Britain. For musicologists, Olleson's edition of Susan's letters and journals contributes a fresh insider's perspective on musical life, especially concerning the networks of musicians (many who are little known today), as well as the social élite and intelligentsia who supported them. But Olleson's edition will undoubtedly have a wider audience than musicologists. Specifically, it participates in a larger recent interest in the fields of literary studies and history that treats the untapped resource of women's life writing as worthy of academic inquiry. As literature and historical record, Susan's writings will rightfully showcase the importance of music within this Georgian world to a larger, interdisciplinary readership.

Recent Publications

Compiled by Jennifer Oates

Articles

Baird, Olga. "Early settings of the Ode to joy: Schiller-Beethoven-Tepper de Ferguson." *Musical Times* 154 (Spring 2013): 85-97,2.

Bryan, John Bryan. "'Their last foile and polishment': aspects of compositional refinement in the consort dances of Dowland and Holborne." *Early Music* 41/2 (2013): 219-237.

Collins, Sarah. "Practices of Aesthetic Self-Cultivation: British Composer-Critics of the 'Doomed Generation'." *Journal of the Royal Musical Association* 138/1 (2013): 85-128.

Gale, Michael. "John Dowland, celebrity lute teacher." *Early Music* 41/2 (2013): 205-218.

Gibson, Kirsten Gibson. "John Dowland and the Elizabethan courtier poets." *Early Music* 41/2 (2013): 239-253.

Recent Publications

Hauge, Peter. "Dowland and his time in Copenhagen, 1598–1606." *Early Music* 41/2 (2013): 189-203.

Hogwood, Christopher. "John Dowland on the keyboard." *Early Music* 41/2 (2013): 255-272.

Irvine, Thomas. "Normality and Emplotment: Walter Leigh's 'Midsummer Night's Dream' in the Third Reich and Britain." *Music and Letters* 94/2 (May 2013): 295-323.

Rooley, Anthony. "1612—John Dowland and the emblem tradition." *Early Music* 41/2 (2013): 273-280.

Savage, Roger. "This is the record of John: eight decades of Dowland on disc." *Early Music* 41/2 (2013): 281-294.

Turbet, Richard. "Music by Byrd and his British contemporaries in European libraries." *Musical Times* 154 (Summer 2013): 33-42.

Whittall, Arnold. "Britten and Lutoslawski: taming the 20th-century avant-garde." *Musical Times* 154 (Summer 2013): 3-19.

Books

Brown, Julie and Annette Davison (eds). *The Sounds of the Silents in Britain*. New York: Oxford University Press, 2013.

Burlingame, Jon. *The Music of James Bond*. Oxford and New York: Oxford University Press, 2012.

Clarke, Martin (ed.). *Music and Theology in Nineteenth-Century Britain*. Burlington, VT: Ashgate, 2012.

Irwin, William (ed.). *Black Sabbath and Philosophy: Mastering Reality*. The Blackwell Philosophy and Pop-Culture Series. Chichester, UK; Malden, MA: Wiley, 2013.

Oates, Jennifer. *Hamish MacCunn (1868-1916): A Musical Life*. Aldershot: Ashgate, 2013.

Range, Matthais. *Music and Ceremonial at British Coronations: From James I to Elizabeth II*. Cambridge; New York: Cambridge University Press, 2012.

Turbet, Richard, Roger Brower, and M.J. Greenhalgh. *William Byrd: A Research and Information Guide*. 3rd ed. New York; London: Routledge, 2012.

Wiebe, Heather. *Britten's Unquiet Past: Sound and Memory in Postwar Reconstruction*. New York: Cambridge University Press, 2012.

Recent Publications

Scores

Sheppard, John. *Hymns, Psalms, Antiphons, and Other Latin Polyphony*. Transcribed and edited by Magnus Williamson. Early English Church Music, v. 54. London: Stainer, 2012.

Member News

Allan Atlas published "Some Notes on the Reception of Vaughan Williams: Three Quantitative Measures," *Ralph Vaughan Williams Society Journal*, 57 (June 2013), 3- 1.

Kendra Leonard published "Cheer up, Hamlet! Using Shakespearean Burlesque to Teach the Bard," in *This Rough Magic*, summer 2013. She will be presenting "Music for *Richard III*: Cinematic Scoring for the Early Modern Monstrous," at the 2013 American Musicological Society meeting in Pittsburgh, PA.

Kathryn Lowerre spoke about her work on Anastasia Robinson ("Catholicism, Music, and Money in the Life of an English Opera Singer") at the September 28 meeting of The Women's Studies Group: 1558-1837, at Senate House, Malet Street, University of London.

Jeremy Smith (University of Colorado at Boulder), **Ross Hagen** (Utah Valley University), and **K. Dawn Grapes** (Colorado State University) presented "Death, Monsters, and the Succession ... Fears and Anxieties in Elizabethan Song," at the Midwest Conference on British Studies in Chicago in October. This session includes papers entitled, "Musical Depictions of Mary Queen of Scots as Susanna by William Byrd," "The Great Abuse and Vice that Here in England Doth Reign: Succession Anxiety and Monstrous Birth Ballads in Elizabethan England," and " 'When Thou in Dust Art Laid': Elizabethan Musical Elegies as Commentaries on the Afterlife," respectively.

A conference on "Psalm Culture and the Politics of Translation" was held at Queen Mary College, University of London, in July 2013. It included a joint presentation by **Nicholas Temperley** and Beth Quitslund, of the Ohio University English department, on "Adaptation and Popularity: Building The Whole Book of Psalms, 1547–1577". Quitslund and Temperley are preparing a critical edition of the Elizabethan psalm book for the Renaissance English Text Society, to be published by the University of Arizona Press.

In July, **Phyllis Weliver** and **Katharine Ellis** published their edited collection, *Words and Notes in the Long Nineteenth Century* (Woodbridge: Boydell & Brewer, 2013).

Announcements

CFP: Musica Scotica Ninth Annual Conference, April 26-27, 2014, University of Aberdeen: We welcome proposals of up to 250 words for either a 20 minute paper or a research poster on any aspect of Scottish music. We also invite proposals for themed sessions containing contributions from between 3 and 5 participants to last no more than 90 minutes. Proposals should be sent as a Word document to Shelagh Noden (s.noden@abdn.ac.uk) by December 2, 2013, and all those submitting proposals will be notified of the outcome by December 16, 2013. There is the prospect of peer-reviewed publication of selected papers in a special issue of the Scottish Music Review journal. Papers presented in previous years have covered a wide range of topics from a variety of approaches, with the only criterion being a connection to Scotland and music.

CFP: Drew University, in association with the Institute of Study Abroad Ireland, is pleased to announce the first annual Transatlantic Connections Conference in Bundoran, Co. Donegal, Ireland. The conference explores relationships between Ireland and the USA, and papers will include film studies (Irish cinema in the world) and surf culture: (surfing and tourism in Ireland, visual culture, arts, music & surf culture, gender studies & surfing, surfing & education). Paper proposals (150-250 word abstracts and CV) in any of the five listed themes should be emailed to conference coordinator Niamh Hamill (nhamill@drew.edu) no later than November 15, 2013. For more information on the conference, please visit our website: <http://depts.drew.edu/grad/transatlantic> or email at drewtransatlantic@gmail.com.

CFP: 2014 IASPM-US Annual Conference: "MUSIC FLOWS" Music flows. Evocative metaphorically while directing our attention to the global circulation of songs, the theme for the 2014 IASPM-US Annual Conference takes its inspiration from the UNC campus-wide Water initiative. Water in its many forms is a ubiquitous subject of pop songs. Whether as metaphor or literal reference, water imagery as a theme in popular music has been used to celebrate identity, express emotions, address environmental issues, convey pleasure, pay homage to spiritual beings, and shape communities of resistance. Here we take up notions of fluidity and flow to address not only what many deem our most important natural resource, but to consider the ways in which water's qualities may yield productive insights into the present and future of popular music. The 2014 IASPM-US Annual Conference will take place from March 13-16, 2014 at the University of North Carolina, Chapel Hill. The Center for the Study of the American South (CSAS) will be our host on campus, in collaboration with the Department of Music and the Southern Folklife Collection. Papers related to popular music and southern culture are especially welcome. Look for a featured panel on southern music and enjoy a lively reception hosted by the Center. Deadline for proposals is Friday, November 15, 2013. For more information about the conference, go to <http://iaspm-us.net/conferences/> or send email inquiries to Marina Peterson, program committee chair, at petersom@ohio.edu.