

NEWSLETTER

April 2013

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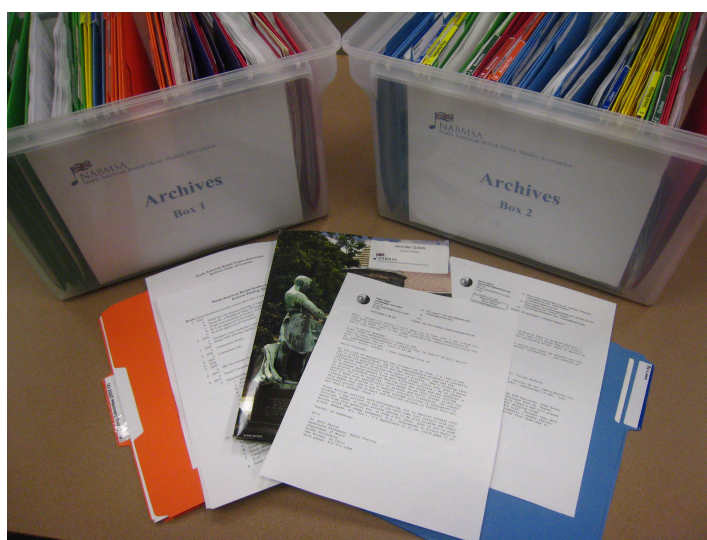
NABMSA Turns 10 and the NABMSA Archives are Born!

President's Letter

Reviews, Recent Publications, Member News and more

Send articles, announcements, and member news to Editor Kendra Leonard at kendraprestonleonard@gmail.com.

Send materials for review to Review Editor Christina Bashford at bashford@illinois.edu.



NABMSA archival Documents

NABMSA Turns 10 and the NABMSA Archives are Born!

Jennifer Oates, NABMSA Archivist

When Christina Fuhrmann, Deborah Heckert, James Brooks Kuykendall, Charles McGuire, and I eagerly and excitedly began NABMSA in fall 2003, we were unaware of what would follow in the coming decade. (For more on the founding of association, see Charles McGuire's "An Auspicious Beginning" in the first NABMSA Newsletter from Spring 2005. Originally established to support biennial conferences on British music, the society has quickly evolved into a group with much broader aims. In the past ten years the organization has held five successful conferences (with planning for the sixth well under way), published a biannual newsletter with articles and book reviews, created two prizes thanks to donations from generous members (the Temperley Student Paper prize and the new Diana McVeagh Book Prize), explored the possibility of a NABMSA book series, and

NABMSA Archives

improved the visibility of British music and scholarship on British music throughout North America.

What better way to mark (and document) the tenth anniversary of NABMSA than with the creation of the NABMSA Archives. Intended to record the activities of our organization, the Archives will also preserve the legacy and the inner workings of the society. This last goal will assist our leaders with policies and procedures previously used in the governance of society thus avoiding the all-too typical “how did we do that last time?” questions.

The practical task of gathering the papers of the society quickly became a wonderful celebration of the people in this organization and what we (both collectively and individually) have accomplished. As a founder, compiling the Archives was at once a joyful walk down memory lane and humbling experience as I looked at the activities of NABMSA from 2003 through today as a whole rather than as isolated incidents that seemed rather mundane and insignificant at the time. (Not to mention overwhelming in terms of the sheer amount of materials found in my files!) It is an honor to play a role in creating this resource, and I look forward to chronicling what the next decade of NABMSA has in store!

The Creation of the Archives

- When were NABMSA's first By-Laws approved by the membership?
- What procedures did the last nominating committee use?
- When was the Temperley Prize first awarded?
- How has membership grown since 2003?

Up to this point in the society's existence, such questions have been answered by personal records or the good memory of individual members. Other than posting the minutes of general member meetings (see <http://nabmsa.org/members/meeting-minutes-and-reports/>) and newsletters (<http://nabmsa.org/newsletters/>) on the website, there has been no attempt to archive the society's documents. Since the founding of NABMSA, officers have saved relevant papers handing them onto the next person filling the position, and some long-time members, such as myself, have hoarded NABMSA-related materials with great zeal. After several recent procedural questions on the Board arose, I realized that a central repository for NABMSA records was sorely needed. I happily volunteered my services as a librarian (not to mention my love of organizing things) and was duly appointed by our esteemed President, Charles McGuire, to create the NABMSA Archive.

Thus far, the NABMSA Archive is largely a collection of documents I have saved over the years with contributions from past and present officers. These include minutes and agendas from meetings, email discussions of the board and general membership (via the NABMSA listserv), conference materials, newsletters, government documents, and items associated to the website. Following standard archival procedures, a Finding Aid for the Archives (already 15 pages long!) provides a detailed list of items. The thirteen sections (see Sections below), and subsequent subdivisions (mostly by calendar year), of the Archives can easily be expanded to accommodate the society's growth. While the complete archives are housed in two file boxes at present, most of items are also available digitally (conference folders are a notable exception).

NABMSA Archives

Sections of the NABMSA Archives

Board: Minutes, reports, email discussions, policies and procedures, etc.
Business Documents: Articles of Incorporation, Tax Exemption Status, etc.
By-Laws: All approved versions of the By-Laws, including amendments
Conferences: Pre-conference information (fliers, registration forms, travel directions, etc.), conference folders, paper handouts, and local arrangements and program committee records
Committees: Minutes, reports, correspondence, and other materials from current and past NABMSA Committees (with the exception of the Diana McVeagh and Temperley Prize Committees, which are filed separately)
Diana McVeagh Prize: Policies, procedures, calls for nominations, committee documents, etc.
Elections: Ballots, candidate biographies, election results, etc.
General Meetings : Agendas, reports, handouts, minutes, etc.
Listserv: Messages posted to the listserv
Membership: Lists of members and papers associated with membership issues
Newsletters: All NABMSA Newsletters (14 including this issue) and related documents (such as the 2004 Newsletter Guidelines)
Temperley Prize: Policies, procedures, calls for nominations, committee papers, etc.
Website and Logos: Materials linked to the creation and maintenance of the website, including earlier versions and logos

Having an official collection of NABMSA materials now means that questions, such as those from the beginning of this section, can be easily answered:

- The first NABMSA By-Laws were approved on 18 November 2003,
- The process used by the most recent nominating committee, whose thorough and effective procedures defy a pithy summary, are well recorded,
- The inaugural Temperley prize was awarded to Amber Youell-Fingleton for her paper “Anne Bracegirdle on Fire,” which was part of the excellent all-student lecture recital on mad songs, at the 2006 Conference at St. Michael’s,
- In 2003, NABMSA had 53 members; as of November 2012, we have 201 members!

As a founder, compiling the Archives was at once a joyful walk down memory lane and humbling experience as I looked at the activities of NABMSA from 2003 through today as a whole....

Further perusal of the Archives reveals many forgotten moments:

- Such as when, in a 2010 listserv discussion, we learned that Novello told the American Symphony Orchestra that they had never heard of Sir Granville Bantock (thankfully Byron Adams’ call to the listserv saved the day), or the brief discussion of sources on pirates and music on the NABMSA email list (thanks to one of Eric Saylor’s intrepid students in 2009).
- An event near and dear to my heart, the first NABMSA paper session devoted to Scotland and music (“Scottish Folk Ideals”) took place at the 2010 conference at Drake University.

NABMSA Archives

•The many discussions of the difficulties of pronouncing NABMSA! (Discussed at the November 2004 National American Musicological Society meeting in Seattle and many other times formally and informally.)

And also reveals the society's long-standing commitments to:

- Supporting student research (such as the Temperley Prize and the proposed student travel-grant for students attending NABMSA conferences, which the membership will vote on in November 2013),
- Getting British music and scholarship on British music to the larger academic community, and
- Funding future endeavors in British music scholarship.

For the time being, access to the Archives is limited. Queries can be sent to the archivist, who will answer questions and share digital files as needed. In the future, the association may want to consider additional ways to make the contents of the Archives available to the membership (perhaps via the members-only portion of the website) and possibly the wider community. The archivist is currently appointed by the President, though as the collection grows it may be worth exploring the possibility of considering a permanent physical location (possibly becoming part of a university library special collections department with a dedicated staff) rather than passing boxes of materials from archivist to archivist, particularly given the geographical range of the society.

The Future of the Archives: How YOU can Help!

We all know that archives and repositories of primary sources are cooperative, and this one is no different. Your participation is requested! To better preserve NABMSA's legacy, items from current and former officers, board members, and association members are needed. While all NABMSA-related materials are welcome, what would be most helpful are historically important records, those relevant to running the society (such as minutes, reports, business documents, etc.), materials connected to major events (including conferences, meetings, prizes, etc.), and those that reflect the activities of the organization (such as the listserv and newsletters). Notable gaps in the Archives are:

- Emails, reports, minutes, and documents from the early years of NABMSA. (Thanks to changing email addresses, vanishing email systems, and the loss of files in computer updates, several founding members have lost some of our earliest NABMSA-related materials.)
- Committee minutes and reports (particularly the Book Review, Development, Diana McVeagh Prize, Nominating, and Temperley Prize Committees as well as Local Arrangement and Program Committees for our fine conferences)
- There is a specific need for records of the Program Committees for the Vermont and Toronto Conferences.
- Board minutes and reports from 2005-2011

If you have anything you would like to donate, or if you would like to consult the Archives, please contact me (jloates at gmail dot com).

President's Letter

Dear NABMSA Members,

Happy spring! As I write this, I have just returned from six months' research in Yorkshire, funded by the US-UK Fulbright Commission. In my various conversations with the officials at Fulbright, there was general surprise that more American music scholars did not apply for grants, as well as a sense that more applications on British musical subjects would be welcome in the future. There are several types of award available, including grants for graduate study as well as research and teaching opportunities for those beyond graduate study. Many are attached to specific institutions, but the institution does not necessarily limit your research and study ability. In my case, I was resident at the University of York for fall and spring terms of the 2012-2013 school year, and I did a great deal of research in York and Yorkshire, but also went as far afield as Bath, Bristol, Cardiff, Edinburgh, Glasgow, and London for extended periods of time. If you are at all interested, the Commission has its own website with comprehensive information regarding applications, available partner institutions, and the like, and it makes for interesting reading: <http://www.fulbright.org.uk/fulbright-awards/exchanges-to-the-uk>. The next round of applications will be due in October; I encourage members of NABMSA to apply.

Those of you present at the Business Meeting last November will recall Kendra Leonard suggested NABMSA adapt an ethical investment policy. Now that the Association has two prizes (the Temperley Prize for Best Student Paper at a Conference and the Diana McVeagh Biennial Prize for Best Book on British Music), each with specific monies earmarked for their endowments, we do need to consider carefully how—and in what—we will invest. Accordingly, Vicki Stroeher, our Treasurer, researched the investing policies of some of our sister societies. From these, she tailored a policy specifically for NABMSA:

Statement of Ethical Investment

The North American British Music Studies Association (NABMSA) will not knowingly invest in businesses whose activities and practices pose a risk of serious harm to individuals or groups, or whose activities are inconsistent with the organizations mission and values. This would include, inter alia, avoiding investment in firms with material links to:

human rights abuse (e.g., child labor, political oppression);

environmentally harmful activities (e.g., pollution, destruction of habitat);

socially harmful activities (e.g., tobacco, gambling).

In order to give effect to its commitment to this policy the board will review on a regular basis whether any investment is contrary to the organization's mission and values.

The Board, acting under the powers granted it in Article XIV, section 2 of the bylaws, debated and adopted this policy on February 11, 2013. We did so quickly so that we might invest the Temperley and McVeagh endowments immediately using such ethical guidelines. In the coming weeks on the Listserv, we will open a discussion of this policy, so that comments and concerns can be heard, and the policy amended if necessary.

Speaking of the McVeagh Prize, two things: first, the deadline for consideration for the first prize is July 1, 2013. Full details on how to submit your work for the prize may be found at <http://nabmsa.org/members/diana->

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mcveagh-prize/. If you have written a book on British music in the last two years, I strongly encourage you to compete for this award. Second, you may recall that we have a fundraising goal of \$725 for the prize's endowment this year. I am happy to state that as of April 2, we have raised \$275 of this goal—so we only have an additional \$450 to raise this year. I would like to encourage you all to donate. And since it is spring (and the time for big dreams), I can also state that we could complete the endowment goal of \$10,000 several years early if all of our members donated \$64 to the fund this year.

Before I start sounding too much like a public radio station, I do have one additional request. As part of our mission this year to collect and consolidate the archives of the Association, we have been gathering information about past Conferences. Currently, we do not have the names of the individuals who served on the Program Committees for the 2004, 2010, and 2012 Conferences, but are missing the names of those who served on that Committee in 2006 and 2008. If you served in either of those years, could you contact me (cmcguire@oberlin.edu) as quickly as possible?

I hope your spring has become a little warmer than mine, and I look forward to seeing you all next November.

Charles Edward McGuire

Reviews

The Life and Music of Eric Coates. Michael Payne. Ashgate Publishing, Farnham, Surrey, and Burlington, VT, 2012. pp. xvi + 279. ISBN 978-1-4094-3408-5 (hardcover; ISBN 978-1-4094-3409-2 (ebook).

Reviewed by Derek B. Scott

At last, here is a scholarly biography of a person widely regarded as the leading figure in British light music. Immediately, however, the term “light music” raises questions. Indeed, Michael Payne begins with a quotation in which someone from Vienna asks if Britain, famous as a nation of shopkeepers, sells even its music by weight. The questioner must have had his tongue in his cheek, because the term “leichte Musik” had been used in Vienna since the nineteenth century, the word “leicht” meaning “easy” in German. Payne spends a lot of time in the first chapter discussing the various contexts and meanings of “light music,” demonstrating that this was a known category, with its own practitioners, even if, ultimately, the border between serious and light rests on an ideological distinction between the values of art and entertainment.

The second chapter focuses on Eric Coates' childhood in Nottinghamshire. He developed an enthusiasm for music while listening to his mother playing the piano and accompanying herself singing. Coates studied violin and soon began arranging music for ensembles made up of family members (he was the youngest of five children). A little later, Coates took up the viola, an instrument Payne describes as “his passport to many a local orchestra.” Coates went on to study viola at the Royal Academy of Music (London), where Frederick Corder urged him to try his hand at composing a symphony. Even at this stage, however, Coates was set firmly on a career in light music. His first successes were songs.

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Payne points to the importance of Coates' membership of the Queen's Hall Orchestra (from 1910 to 1918) for his future as both a performer and a composer. It was during this time that Coates built up his skill as an orchestrator, and learned the practicalities necessary for ensuring performances by orchestras of differing size (ad lib. instruments, plenty of doubling, and so forth). Further encouragement to the composer ensued with the founding of the New Queen's Hall Light Orchestra in 1916, although just at this time he was feeling let down by the lack of promotion of his music by Chappell, his publisher.

Payne advances a persuasive argument for considering the *Four Centuries* suite as the finest of Coates' compositions: "in none of his other works does he successfully attempt such a variety of styles, colourful orchestration, and exquisite melody."

In Part Two of the book, Payne discusses Coates' struggle for success and his eventual triumph. There is a lot of interesting information here regarding the role of gramophone records in establishing his reputation. Payne discusses the creative and economic aspects of the composer's involvement with the recording industry, as well as his recorded legacy. When the British Broadcasting Corporation formed in 1922, its rise to national prominence ran, according to Payne, in tandem with Coates' own ascent to popularity. There is some diligent research into Coates' dealings with the BBC. In fact, the book as a whole

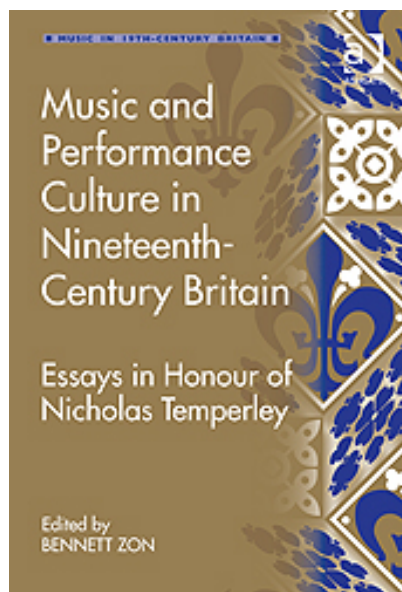
contains a wealth of admirably detailed and informative footnotes.

The BBC recognized Coates as the leading exponent of light music in the mid-1930s, by which time he had incorporated some elements of jazz into his compositions. In spite of its being primarily a biographical study, the book presents brief case studies and analyses of some of Coates' best-known compositions, such as *The Selfish Giant* and *The Three Elizabeths*. Payne advances a persuasive argument for considering the *Four Centuries* suite as the finest of Coates' compositions: "in none of his other works does he successfully attempt such a variety of styles, colourful orchestration, and exquisite melody."

The latter part of the book shows Coates becoming out of touch with shifting attitudes towards light music, especially at the BBC. He was also growing irritated at the lack of full orchestral scores of his music. It was not Chappell's usual policy to publish full scores; instead, there would be a piano-conductor score. After the Second World War, Coates' health declined and his compositional output slowed down, although he continued to be active in the recording studio. In 1951, he began writing his autobiography, which was published in 1953. Ironically, the next year, he was to have the biggest success of his life with *The Dam Busters* march.

Michael Payne makes a strong case for Coates' preeminence in the field of light music, carefully helping the reader to recognize the high standards Coates achieved in his compositions, whether in matters melodic, harmonic, or structural. The author has done excellent service to the cause of British light music by this research, and his book will be valued as much by those who take light music lightly as those who take it seriously.

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Music and Performance Culture in Nineteenth-Century Britain: Essays in Honour of Nicholas Temperley, ed. Bennett Zon. Farnham, Surrey and Burlington VT: Ashgate, 2012. pp.xvii + 342. ISBN 9781409439790 (hardcover); ISBN 9781409439806 (ebook).

Reviewed by Ruth A. Solie

It is a pleasure to welcome this volume celebrating the career of Nicholas Temperley, the pioneering inspiration for virtually all modern scholarly study of British music. As most of the readers of this Newsletter will know, during 2012 NABMSA hosted a grand observance of Temperley's 80th birthday, and *Music and Performance Culture in Nineteenth-Century Britain* continues and completes the festivities.

One of the pleasures of the volume is editor Bennett Zon's introductory summary of Temperley's career, focusing on the many ways in which his work changed the entire view of music in Britain, and several of the authors further detail the ways in which his work has opened or re-focussed particular fields of scholarship. These accounts are supplemented by a complete list of his publications at the back of the book.

As its title suggests, most of the chapters concern nineteenth-century music, but in keeping with Temperley's own range of interests there are several as well that address eighteenth-century matters, and the whole extends from oratorio conducting in the 1750s to London orchestral culture in 1914. While a few of the essays provide solid theoretical frameworks for the reconception of certain music-historical questions—as I will detail below—most are more empirical pieces that may outline the state of knowledge in one specific area or lay out the contents of a newly-explored archive. Temperley himself once described a similar collection in this way: "This type of study offers valuable raw material from which a new and sometimes surprising picture of British musical life is gradually taking shape and becoming known in the scholarly world. Some of these chapters, though not all, supply thoughtful explanations and generalizations about the phenomena they describe." [NABMSA Newsletter, spring 2007].

Zon has collected the fourteen contributions under four general headings. The first section, Musical Cultures, hews most closely to the overall focus of the book, comprising four essays all of which deal with the social uses of music—that is, relationships between music and its performers and listeners. Christina Bashford's "Hidden Agendas and the Creation of Community: The Violin Press in the Late Nineteenth Century" offers fresh material in her ongoing discussion of amateur music-making, here the dramatic increase in string-playing (both amateur and professional) that occurred in the late nineteenth century. She proposes to "tease out operating practices and hidden agendas" of the violin press in detail, providing a "micro-history" of *The Strad* and *The Violin Times*. I found especially interesting the ways in which the periodicals themselves both advertised and supported a large number of ancillary businesses and professions, from instrument making and repairing to teaching to testing and assessment. As always, a particular pleasure of Bashford's work is its energetic ongoing conversation with other scholars in the area.

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Leanne Langley's "Joining Up the Dots: Cross-Channel Models in the Shaping of London Orchestral Culture, 1895-1914" is rich with period detail; her introduction harks back to Temperley's early influence, and introduces a corrective to present-day presuppositions about musical cultures. Here, Langley is particularly interested in "questions about a range of economic interactions involving performers and audiences" that play a significant and often ignored role in understanding those cultures. Her essay concerns itself with the establishment of a permanent orchestra in London, the vicissitudes of that endeavor, and the perhaps surprising influence of continental visitors like Lamoureux and Colonne.

In "Charles Garland Verrinder and Music at the West London Synagogue, 1859-1904" Susan Wollenberg scrupulously plumbs an unfamiliar archive in the University of Southampton Library to tell her story. One of the majority of nineteenth-century Oxford musical degree-holders who were organists and choirmasters, Verrinder appears to be the only one to work in Jewish liturgy. Her essay discusses the founding of the West London Synagogue, its building and its liturgical practices, along with performances of Verrinder's and others' music. She provides some examples of his compositions, and also the specification of the organ built for the new synagogue in 1869.

Finally in this section, Derek B. Scott offers in "Music, Morality and Rational Amusement at the Victorian Middle-Class *Soirée*" a typically spirited account of the ways in which the notion of "improvement" and the Victorian quest for "rational recreation" affected one aspect of Victorian popular music. Scott relies on both British and American songs to explain what themes were thought improving—morality, children, friendship, and courage, among others—and presents a few as case studies of their musical style and mode of appeal to their target audiences.

Part II of the volume, *Societies*, includes essays on two formal organizations and one that might more readily be characterized as a social movement. Simon McVeigh's "Trial by Dining Club: The Instrumental Music of Haydn, Clementi and Mozart at London's Anacreontic Society" is a very substantial piece engaging fundamental questions of repertory and audience. His discussion of the Anacreontic Society's role in the London musical world makes thoughtful use of a number of analytic categories or dualities—private/public, city/nobility, Whig/Tory, amateur/professional, male/female—that could prove a very useful framework for other kinds of related research projects. Aspects of his argument rest on a set of the society's part-books that once belonged to Marion Scott, now in the Cambridge University Library, and the chapter provides some informative lists of repertory performed at meetings.

Similarly, in "Performance in Private: 'The Working Men's Society' and the Promotion of Progressive Repertoire in Nineteenth-Century Britain" Michael Allis works from notebooks of this society now at the University of London (an appendix provides the complete repertory performed during the society's first year, as compiled by one of the members). But in this case the "society" seems downright odd: it lasted only two years, comprised only six people, and had nothing at all to do with working men. Of its members, four were

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professional pianists, and I found especially interesting the connection of three of them—Bache, Klindworth, and Dannreuther—in light of their eventual status as major players in Victorian music history. All practiced a kind of evangelism for progressive musical repertory, and they used their gatherings as private rehearsals for public performances; most fascinating is Allis’s rich discussion of the group’s further purpose as a testing ground for published editions, particularly by Klindworth and Dannreuther.

Charles Edward McGuire comments in “American Songs, Pastoral Nationalism and the English Temperance Cantata” on the ways in which Nicholas Temperley’s work taught us that “unnoticed nooks and crannies” of history can be bellwethers of larger cultural characteristics. Here McGuire explores the connections between musical elements in American and British temperance crusades, as well as their differences: I was amused to learn that British audiences frequently found the American materials too maudlin and sentimental. He details a number of the “cantatas,” both simply narrated ones and actually dramatized ones, revealing a familiar relishing of the squalor of other people’s lives that might qualify them as the reality television of their day.

The third section of the volume is called National Music, which of course raises echoes that resound more or less throughout the volume. But the two chapters housed here address the topic in very specific ways. Peter Horton’s “The *British Vocal Album* and the Struggle for National Music” addresses a series of 32 songs published during the 1840s by Wessel & Stapleton, edited J.W. Davison. In the author’s words, the collection was “surely intended to emulate the German Lied,” and proves significant as a small part of the general effort to promote “serious” music in Britain and to improve Britain’s musical reputation. Horton offers individual discussions of the composers included and also, of at least equal interest, of those Davison did not choose to include. He provides a complete list of the 32 songs in the series, with their poets and other details.

Julian Rushton’s very rich “Musicking *Caractacus*” offers a thoughtful critique of attitudes toward imperialism in his discussion of Elgar’s cantata, taking a view of its “dramatically extraneous epilogue” that “raises the spectre of empire.” This essay is striking for a number of reasons: its interesting and exhaustive—if breathtakingly quick—introduction tracing a tradition of music celebrating empire and a history of various tellings of the Roman story in Britain, including an opera by J.C. Bach; its account of a fascinating collaboration between the composer and Yorkshire Post music critic Herbert Thompson, based upon an archive of Thompson materials at Leeds University; and its probing discussion of the relation of Acworth’s libretto to others on the same topic.

The final section of Music and Performance Culture is entitled Methods, here referring not to methods of scholarship or research but to the management of certain kinds of performance: the conducting of oratorios, the manner of singing and accompanying psalmody, the development of pedal boards on English organs, and at the end a slight detour to evolutionary principles of teaching music to children.

In “The Conductor at the Organ, or How Choral and Orchestral Music was Directed in Georgian England” Peter Holman suggests that “interpretative conducting” still used by most early music groups is both “unnecessary and pernicious” for music of this period, and his chapter details a number of the practices that actually were used. He scrupulously peruses texts and pictorial evidence concerning eighteenth-century methods of keeping large performing forces together. Visual conducting, the familiar beating with a baton or roll of paper, was used

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in most parts of Europe but not much in England: there, Holman argues, musicians relied instead on aural cues, from leaders seated at the keyboard. Several illustrations show seating or standing arrangements in which singers could not even see the leader; instead, their practice was to follow the sound of the organ. An engaging detail of the discussion describes “long movements,” tracker mechanisms that connected harpsichord to organ and permitted a leader (indeed, Handel himself) to play both from the same seat.

Sally Drage’s essay, “William Cole’s View of Modern Psalmody” comes right from the heart of Temperley territory; she is a sometime collaborator on the *Musica Britannica* volume on eighteenth-century psalmody. The chapter’s two parts discuss Cole’s music and his book on psalmody respectively. Drage has made use of two manuscript volumes of vocal music in the British Library, which likely belonged to Cole and suggest some compositional interests and influences.

In “Samuel Wesley and the Development of Organ Pedals in England” Philip Olleson provides a chapter in the always absorbing story of the relationship between developments in the construction of an instrument and developments in composition for that instrument. He argues that, somewhat strangely, early organs in England were not built with pedal boards, which began to appear only in the 1790s, and he uses Wesley’s composition and playing to trace the gradual change. Wesley sought out organs with pedals (Olleson describes his “organ tourism” around London) and played them well, doing so largely in connection with his own project of promoting the music of J.S. Bach.

Finally, Bennett Zon’s “Recapitulation and the Musical Education of Victorian Children: *The Child’s Pianoforte Book* (1882) by H. Keatley Moore” discusses a volume published late in the century but against a deep background of developing thought that in fact covers nearly an entire century. Zon’s central concern is the overarching influence of evolutionary theory, especially the notion of recapitulation: as we all learned in science class, “ontogeny recapitulates phylogeny,” or individual organisms reenact the development of the species. Thus Moore’s book emerges from the milieu of Froebel and Pestalozzi on child development, then von Baer, Haeckel, and Spencer—all, as Zon illustrates, significant influences in Victorian musical thinking.

Taken all in all, the richness of this volume, together with the specificity and variety of its research projects into unexplored corners, makes it a fitting tribute to Nicholas Temperley and a highly informative addition to the literature on British music.

Anyone Can Do It: Empowerment, Tradition and the Punk Underground. Pete Dale. Farnham, Surrey, UK, and Burlington, CT: Ashgate Publishing, 2012. 244 pp.
ISBN 978140944329.

Reviewed by Karen Fournier

Published in 2012, Pete Dale’s new book, *Anyone Can Do It: Empowerment, Tradition and the Punk Underground*, coincides with the 35th anniversary of British punk’s “year zero” (a year that is often dramatized as the moment punk broke from popular music tradition and introduced something new and unexpected into the arena of popular culture, at least for the fifteen months that mark the “first wave” of punk). A long-needed study

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such as the one reviewed here seeks to debunk the myth that punk appeared out of nowhere and quickly faded into oblivion, and aims instead to explore the question of legacy as it pertains both to earlier genres that might have served as templates for punk and to those genres that emerged in punk's wake. In seeking to explain the origins of punk, the book follows the trajectory of seminal texts such as Dick Hebdige's *Subculture: The Meaning of Style* (1979), where the visual aspect of punk becomes understood as a mash-up of signifiers borrowed from diverse cultural and historical sources and combined in new and surprising ways, and Dave Laing's *One Chord Wonders: Power and Meaning in Punk Rock* (1985), which seeks to define punk against a cultural "mainstream" with which it coexisted in the mid-1970s. While Hebdige and Laing assert that punk grew out of such 1960s subcultures as American garage, rock'n'roll, and English mod, these readings tend to focus strictly on the musical aspects of punk. Dale supplements this interpretation with a reading that views punk as an extension of the earlier folk tradition, whose political themes and protest songs provide a template for punk's later social critiques. Moreover, because Hebdige and Laing undertook their research shortly after punk's purported "demise" in early 1978, their readers are left to speculate on how (or even if) punk's guiding principles endured in subsequent popular-music subcultures. Dale's book helps to provide some answers to this question, too, since it has the advantage that it can look back at punk through a long historical lens and thereby explain the indebtedness of later musical genres to punk (and, by extension, to folk).

The study breaks neatly into two sections, of which the first aims to locate punk in the folk tradition and the second explores the legacy left by punk on more recent genres of popular music. In the first section of the book (Parts I and II), Dale asserts that punk's relationship to folk is suggested by a shared ethos that "anyone can do it." The argument that punk owes an indebtedness to folk makes good sense when one considers the obvious examples of quasi-punk gestures in the earlier genre (most notably, Bob Dylan's famous challenge to folk traditions when he appeared at Newport with an electric guitar in 1965) and the oppositional strategies found in the lyrics of folk songs written and performed by folk icons such as Woody Guthrie, Pete Seeger, and Bob Dylan. Of course, Dale's study does not seek to conflate the two genres, and he argues that a clear distinction must be made between the socialist objectives of folk and the anarchist ideology that was both notoriously embraced by punk and that gave the genre its sense of being entirely new in 1977 (a condition that the author describes as punk's "new-sense" to acknowledge the perception of the genre's novelty while underscoring the reality of its relationship to folk). Dale points out that while folk sought to champion the status of the worker by embodying his plight in music (and I gender the worker as male to reflect the typical gendering of the subjects described in folk's protest songs), punk's "new-sense" arose from its suggestion that the worker (again, typically male) could gain power only through the wholesale rejection of an industrial complex that reinforces class hierarchies and dooms the worker forever to a subordinate, and therefore powerless, position relative to his middle- or upper-class employer. The observer can note this difference by considering the stark thematic contrasts between the folk optimism of a song like Guthrie's "This Land is Your Land," which suggests that society will improve as a consequence of hard physical labor, and the punk pessimism of an anti-work anthem such as The Clash's "Career Opportunities," which asserts that things will never change so we should merely give up.

As Dale argues at length, the equality to which punk aspired in its particular formulation of the "Do It Yourself" (hereafter "DIY") ethos could never really be achieved in practice – he notes, for example, that the fantasy that punk would never embrace a leader or a set of leaders but would view all of its participants as equals falters the

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moment someone takes the stage to perform or signs a recording contract (since both actions differentiate the performer from the masses that comprise the punk audience and consumer). Dale's objective, however, is neither to defend nor to critique punk's political stance. Rather, he points to the shortcomings of punk's political views as the reason behind the myth of the genre's disappearance in the late-1970s, and asserts that although punk may not have realized its stated objectives, anarchy nonetheless remains as an imprint left by punk on later forms of popular music. Dale suggests that, in the same way that punk bears a "trace" of folk (specifically, its advocacy for the working-class "everyman" through songs whose simplicity seemingly reflect his voice), the "trace" of 1970s punk can similarly be located in a range of later popular music genres that borrow, but modify, aspects of punk's DIY ethos and anarchist ideology. Dale borrows the concept of "trace" from Derrida, who offers it to explain the "always already" presence of the past that informs studies of legacy such as the one reviewed here. Put simply, the basic premise of the study is that "punk—like anything—is reinvented every time it appears" (175).

“In musical terms, there is little that is blasphemous here beyond the volume levels.”

In the remaining half of his book (Parts III and IV), Dale adeptly and convincingly illustrates punk's many reinventions by tracking its anarchist "trace" through four seemingly disparate post-punk subcultures. He shows that, in the same way that punk's "new-sense" was born out of its reinvention of the DIY aspects of folk, the "new-sense" of genres that are indebted to punk arises from their reinvention of modes of resistance developed by punk. The book's first case-study, anarcho-punk (represented here by the bands Crass and Conflict) gains its "new-sense" from its scathing critique of the failures of the earlier genre to practice what it preached. By contrast, anarcho-punks present themselves as more "authentic" because of their use of music in support of social causes such as nuclear disarmament, racial equality, world peace, and animal rights. Its political activism contributes to the "new-sense" of anarcho-punk but, as Dale's analyses show, the music of Crass and Conflict retains many elements of the earlier genre. "In musical terms," Dale argues, "there is little that is blasphemous here beyond the volume levels" (142). The book's third case study, riot grrrl, is similarly depicted as a politically active genre that uses the musical framework of punk to critique male hegemony in popular culture. In Dale's examples, drawn principally from the British band Huggy Bear, the gendering of punk as female provides the genre's "new-sense" in relation to punk. While anarcho-punk and riot grrrl might bear the musical "trace" of punk in spite of the political differences that mark each as distinct from its antecedent, the book's two remaining case studies bear no direct musical relationship to punk but instead invoke the punk "trace" in non-musical ways. Dale's second case study, the indie genre known as "cutie" music and represented here by bands such as The Brilliant Corners and The Pastels, are shown to reject the more aggressive and negative aspects of punk music in favour of a return to 1960s psychedelic or folk rock. Dale shows that the punk "trace" appears in this genre in the outward appearance of cutie musicians who adopted punk fashions and hairstyles as a visual connection to punk (even if the connection is often denied by artists themselves). The final case study, a musically complex genre known as "math-music" and illustrated by the work of such bands as Don Caballero, Shellac, and Karate, reflects the punk "trace" more subtly in the indifference expressed by its practitioners to the demands of the marketplace. Dale's analyses show that while the "new-sense" of math-music is located in such surface details as "its use of counterpoint, theme and development and other compositional techniques

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normally associated with European art music,” these compositional strategies are what makes the music difficult to understand for the uninitiated listener, and therefore difficult to market and sell (194).

The theories of “trace” and “new-sense” that Dale offers in the first half of the study are extremely valuable tools for those who seek to discuss issues of legacy in punk or, for that matter, in any genre of popular music. By way of illustration, Dale’s insertion of punk into the folk tradition is especially convincing. However, the choices of genres that comprise the second half of the study seem somewhat arbitrary, and while I recognize that punk’s legacy cannot be fully explored in a single volume, the comparative lack of attention to punk’s impact on grunge was surprising, given the frequent connections made between these two genres. Further, while Dale was careful to distinguish the British punk tradition from its American counterpart (a decision with which I entirely agree), this move seemed to require him to focus his discussion of riot grrrl on the British band Huggy Bear with only fleeting reference to such important American bands as Bratmobile and Bikini Kill. Given his decision to separate British riot grrrls from the American bands that actually sparked the riot grrrl movement in 1991, it was surprising that Dale chose math-music as his final case study, since this is a genre based almost entirely in the United States. Dale’s assiduous separation of British and American popular music genres seems to be thrown into question here, since the reader is left to wonder how British punk connects to American math-music (and, if cross-Atlantic connections can be asserted as easily as they appear to be, the reader also wonders why the book eschews any discussion of the American riot grrrl scene as a consequent of 1970s British punk). These criticisms aside, the strength of the book lies in the analytical approaches it offers, which promise to become as central to current research in the area of punk rock as the studies by Hebdige and Laing have been in the past.

Popular Music and Human Rights Vol I: British and American Music, ed. Ian Peddie. Farnham, Surrey: Ashgate, 2011. 206 pp. ISBN 9780754668527 (hardcover). *Popular Music and Human Rights Vol II: World Music*, ed. Ian Peddie. Farnham, Surrey: Ashgate, 2011. 200 pp. ISBN 9780754668527 (hardcover).
Reviewed by Martin Cloonan

These two volumes, consisting of some twenty-three chapters (twelve in volume one and eleven in volume two), represent a welcome consideration of how the worlds of music and human rights interact. While the first volume is likely to be of more interest to readers of this Newsletter, both contain articles of interest to those who, like me, welcome investigations into the politics of music.

The first volume begins with Kieran Cashell's chapter on Billy Bragg. This is a useful analysis of Bragg’s politics, but does not really deal with rights per se. Much is made of Bragg's support of the 1984-85 miners' strike (which I also supported). But what of the right to work, which pickets were deemed by many on the political right to be denying? It is by no means clear to me that musicians would have automatically supported the strike. While the fact that Bragg did still pleases me, the tensions over rights which the strike exposed could have been usefully explored here.

Kevin C. Dunn's chapter on punk which follows arguably attempts too much in trying to cover The Clash, Crass, Bad Brains, and Bikini Kill in just eleven pages. The sound of surfaces being scratched echoes here. In

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addition, to call The Clash both “socialist” and “liberal” within five lines (30) does little to help a sophisticated political analysis.

Deborah Finding's chapter on Tori Amos's “Me and A Gun” and sexual violence is perhaps the most moving in the collection, showing a remarkable solidarity between the performer and parts of her audience. John Hutnyk focuses on rappers Fun-da-mental and calls for new ways of thinking about the relationship between music and politics. The work of blues artist Willie King is celebrated by Stephen A. King: here the intimate relationship between the blues and the struggle against racial oppression is vividly illustrated.



John Cameron Mitchell as Hedwig in *Hedwig and the Angry Inch*

Cultural politics and the battle for transgender equality are highlighted in Stefan Mattessich's discussion of the film musical *Hedwig and the Angry Inch*, while Neil Nehring's analysis of the development of the political benefit rock album suggests that aesthetics may suffer in the name a good cause. Sam O'Connell's view of benefit concerts is more upbeat, suggesting that they retain the potential to enable the formation of counter-publics in response to dominant political discourses.

The stirring spirit of Gil Scott-Heron is nicely captured by editor Ian Peddie, while the use of music in the struggles of native Americans during the 1970s shows how multicultural forms can be used the (re)construction of ethnic identities, (as outlined in the essay by Christopher A. Scales). The construction of another form of American identity is analysed in David Thurmaier's discussion of Bruce Springsteen and his links to the political philosophy of Franklyn D. Roosevelt. Sheila Whiteley ends volume one with a reminder that the personal is political and that music can play a key role in the articulation of different worlds.

The second volume deals with World Music. The eleven chapters here visit Italy, Australia, Nepal, South Africa, the Middle East/North Africa, Latvia, the former Yugoslavia, Chile, Ireland, China, and Ukraine. I found this volume a little disjointed and perhaps a little biased toward the developed world. The tensions between genres of music and various forms of authoritarian regimes are vividly shown in many of these chapters and again demonstrate how music can be a resource of hope.

Such upbeat thoughts recur in these volumes and one cannot but be struck by the ways in which music has been utilized in the struggle for various forms of emancipation. However, while these volumes provide a great deal of interest for those fascinated by the intersection of music and politics, this reviewer was left with the nagging feeling that too much depth had been sacrificed for breadth. Too many chapters seem to end when they are just beginning. A single-authored text with a narrower remit might have paid more dividends.

In addition, while the books are undoubtedly about politics, it is less clear that they are always about human

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rights. No definition of rights is put forward and it is apparently assumed that they are a good thing. Detailed discussion of the underlying political philosophies of human rights and their implications for music are absent. This is unfortunate, as there are times when rights clash, so where should the musical scholar stand then? What, for example, if your right to freedom of expression contradicts my right not to be offended? Battles over such rights—as seen in the case of forms of Hate Music—have been prominent in recent years; but there is little consideration of such matters here. That is a pity and in the light of such considerations, it is safe to conclude that, much like the battle for human rights itself, these volumes should be regarded as a beginning rather than an end.

Recent Publications

Compiled by Jennifer Oates

Articles

Groves, Stephen. “The Picturesque Oratorio: Haydn’s Art in Nature’s Clothing.” *Music and Letters* 93/4 (2012): 479-512.

Holman, Peter. “A Purcell Manuscript Lost and Found.” *Early Music* 40/3 (2012): 469-487.

Lindorff, Joyce. “Burney, Macartney and the Qianlong Emperor: The Role of Music in the British Embassy to China, 1792–1794.” *Early Music* 40/3 (2012): 441-453.

Mahiet, Damien. “Charles Burney; or, the Philosophical Misfortune of a Liberal Musician.” *Eighteenth Century Music* 10/1 (March 2013): 41-63.

Morgan, Elizabeth. “The Accompanied Sonata and the Domestic Novel in Britain at the Turn of the Nineteenth Century.” *Nineteenth-Century Music* 36/2 (Fall 2012): 88-100.

Skinner, David. “Princes, Ambassadors and Lost Choirbooks of Early Tudor England.” *Early Music* 40/3 (2012): 363-378.

Smith, Jeremy L. “The Dilatory Space of *While that the Sun*: Byrd, Tessier and the English Sequence.” *Early Music* 40/4 (2012): 671-685.

Books

Burrows, Donald. *Handel*, 2nd edition. New York: Oxford University Press, 2012.

Frith, Simon, Matt Brennan, Martin Cloonan, and Emma Webster (eds.). *The History of Live of Music in Britain, Volume 1: 1950-1967, From Dance Hall to the 100 Club*. Aldershot, UK: Ashgate, 2013.

Recent Publications

Hardy, Lisa. *The British Piano Sonata, 1870-1945*. Rochester: Boydell Press, 2012.

King, Martin. *Men, Masculinity and the Beatles*. Aldershot, UK: Ashgate, 2013.

McAulay, Karen. *Our Ancient National Airs: Scottish Song Collecting from the Enlightenment to the Romantic Era*. Aldershot, UK: Ashgate, 2013.

McCleave, Sarah. *Dance in Handel's London Operas*. Rochester: University of Rochester Press, 2013.

Town, Stephen. *An Imperishable Heritage: British Choral Music from Parry to Dyson: A Study of Selected Works*. Aldershot, UK: Asghate, 2012.

Scores

Butterworth, George. *Orchestral Works*. Edited by Peter Ward Jones. Musica Britannica, v. 92. London: Stainer, 2012.

Händel, Georg Friedric. *Samson*, HWV 57. Edited by Hans Dieter Clausen. Hallische Händel-Ausgabe, Ser I, Bd. 18. Kassel, New York: Bärenreiter, 2011.

Holman, Peter and John Cunningham (eds.). *Restoration Trio Sonatas*. Purcell Society Edition Companion Series, vol. 4. London: Stainer, 2012.

Four Songs of Love and Longing for women's voices and piano by Hamish MacCunn ("Night," "O my love leave me not," "On a faded violet," and "Whither?"). Edited by Jennifer Oates. Los Angeles, CA: Barton Rhodes Music, 2012. (Performance edition)

Member News

Samantha Arten presented her paper "Catholic and Anglican Theologies in Tallis's Cantiones Sacrae (1575) and Their English Contrafacta" at the Society for Christian Scholarship in Music conference at Yale University's Institute of Sacred Music, February 14-16, 2013.

Bethany Cencer (Ph.D. candidate in Music History/Theory at SUNY Stony Brook) was awarded a 2013–2014 Kanner Fellowship in British Studies by the UCLA Center for Seventeenth- and Eighteenth-Century Studies. The award supports three months of research at the William Andrews Clark Memorial Library. Predoctoral and postdoctoral scholars conducting research in any area pertaining to British history and culture are eligible for the award. While at the Clark, Bethany will examine manuscripts and rare books pertaining to her dissertation, "Wine, Ritual, and Brotherhood: Masculinity and English Partsong Societies, 1690–1800."

David Forrest presented a paper at the Britten 100 Symposium at the University of East Anglia in March 2013.

Member News

Jennifer Oates's performance editions of seven partsongs by Hamish MacCunn were reviewed by Choralicious at <http://choralicious.com/YRMBlog/>.

Julia O'Connell will be singing Barbarina in *The Marriage of Figaro* with Syracuse Opera in the Spring of 2013.

Julian Rushton's new publications include editions of Ralph Vaughan Williams's *Serenade in A Minor* (1898), study score (Oxford: Oxford University Press, 2012); Vaughan Williams's *Bucolic Suite*, study score (Oxford: Oxford University Press, 2012); and Edward Elgar's *Solo Songs with Orchestra*, full score: Elgar Complete Edition Vol. 14 (Elgar Society Edition, Rickmansworth, 2012).

Linda Shaver-Gleason's paper "Presentations of Felix Mendelssohn in George Grove's Dictionary as Reflection of the English Musical Renaissance," will be presented at the Ninth Biennial Conference on Music in Nineteenth-Century Britain in Cardiff, held from June 24-27.

Justin Vickers (Illinois State University) and **Vicki Pierce Stroehler** (Marshall University) are co-organizers of Benjamin Britten at 100: An American Centenary Symposium (24–27 October 2013) on the campus of Illinois State University. Vickers and Stroehler were joined by **Jennifer Oates** (Queens College) and **Louis Niebur** (University of Nevada Reno) to form the Program Selection Committee.

Having just performed Rossini's *Stabat Mater* in March, Vickers travels to Lexington, Kentucky to perform Britten's *War Requiem* in April, followed by performances of Frank Ticheli's Symphony No. 1. Vickers is reading his paper "Britten's Tradition of Native Opera and the Founding of the English Opera Group" to the "Britten on Stage and Screen" conference at University of Nottingham, England, where he will also be performing the role of the Husband in the the Britten four-hand reduction of Poulenc's *Les Mamelles de Tirésias* on a lecture-recital. Vickers is also studying privately with tenor Neil Mackie at the Royal Academy of Music in London and conducting research at the Britten-Pears Foundation in July. The tenor is featured in two world première recordings on *Shakespeare's Memory* (Navona Records), released in January 2013. And Justin is proudly getting married on May 11, 2013, to his fiancé Michael Wolf in Bloomington, Illinois.

Announcements

Calls for Papers

Exploring British Film and Television Stardom Conference, Saturday, November 2, 2013 at Queen Mary, University of London

While British cinema and television history are thriving fields of scholarship, the issue of stardom has been insufficiently explored in national terms, and most British star images suggest that the dominant Hollywood model, associated with individualism, glamour, and consumption, sits uneasily in a British cultural context. A decade after groundbreaking work by Geoffrey Macnab, in *Searching for Stars: Stardom and Acting in British*

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Cinema, and Bruce Babington's *British Stars and Stardom: From Alma Taylor to Sean Connery*, there are new directions in star studies to consider, including performance, fandom and transnational stardom. Has film stardom now been usurped by celebrity, calling into question Christine Gledhill's assertion that cinema "still provides the ultimate confirmation of stardom"? Meanwhile, television in this period has been marked by the phenomenon of a wave of British stars, including Hugh Laurie, Dominic West, Idris Elba and Damien Lewis, who have been reimagined in American long-form drama, and by the recent international success of *Downton Abbey*.

This one-day conference seeks to explore British stardom from historical, cultural, industrial and contemporary perspectives and will be an unprecedented opportunity to study stars in a British context. The conference aims to explore the issues around media stardom and national identity in innovative and challenging ways. We welcome proposals from established academics, postgraduates and independent scholars in the field. The keynote speakers will be Melanie Bell (Newcastle University) and Andrew Spicer (University of the West of England). Please submit proposals of no more than 300 words and a brief biography via email to the conference organisers, Adrian Garvey (a.garvey@qmul.ac.uk) and Julie Lobalzo Wright (julielwright1@gmail.com), by June 24, 2013.

18th Biennial International Conference on Nineteenth-Century Music, University of Toronto, Canada, June 18-21, 2014

Keynote lectures will be delivered by Thomas Christensen (University of Chicago) and Richard Kramer (CUNY Graduate Center). The programme committee welcomes proposals on any aspect of music during the long 19th Century, and also invites proposals that engage with any of the following themes:

- Research on composers with major anniversaries in the years surrounding the conference, including Foster, Meyerbeer, Nielsen, Strauss, Mahler-Werfel, Sibelius, Scriabin;
- Music and conflict from the Congress of Vienna to the onset of WWI;
- Movement, gesture, and dance in 19th-century music and musical discourses;
- Audiences, listening, and spectatorship in the 19th century;
- 19th-century music and ideas of nature;
- Analysis, hermeneutics, and 19th-century music;
- Riemannian and neo-Riemannian theory: historical, theoretical, analytical perspectives;
- History and practice of Schenkerian analysis;
- Music in North America and the idea of North America in 19th-century music.

Proposals are invited for the following:

- Individual Papers (20 minutes long, with 10 minutes for discussion);
- Themed Sessions (three or four papers, each 20 minutes with 10 minutes for discussion);
- Roundtable Sessions (up to six people each giving a brief position paper, followed by a general discussion);
- Performances and Lecture Recitals.

Proposals should be prepared as follows:

- Individual papers: maximum 250 words;

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- Themed Sessions: 250-word summary outlining the aims of the session, and a brief description of each paper;
- Roundtable Sessions: 250-word summary outlining the aims of the session, and a brief description of each paper;
- Lecture Recitals/ Performances: 250-word summary (plus supporting materials—e.g. CV/recording/programme details).

Proposals should be sent as an MS Word or PDF attachment by 15 October 2013, 5:00 p.m. EST, to nineteenth-century.music@utoronto.ca. Successful applicants will be informed by mid-January 2014.

Events

The New Haven Symphony Orchestra is hosting a three-day **Elgar Festival** on May 2-4, 2013 that will include two performances of *The Dream of Gerontius*—one in New Haven and one at the Cathedral of St. Joseph in Hartford—as well as Elgar’s Organ Sonata and String Quartet and a selection of his part-songs. The Elgar Society’s North American branch will be presenting an extensive program of events that will be open to the public. Elgar biographer Jerrold Northrop Moore will offer a talk entitled ‘Elgar’s Second Symphony: A Mirror of *Gerontius*’ and Daniel Grimley of Oxford University will speak about Elgar’s landscapes. In addition, a panel discussion will explore three lesser known Elgar works: *Caractacus*, *The Crown of India*, and *The Sanguine Fan*. The Center for British Art at Yale is presenting a wide-ranging exhibition of Edwardian art that should round off the week in an extraordinary way: <http://britishart.yale.edu/exhibitions/edwardian-opulence-british-art-dawn-twentieth-century>.

The Ninth Biennial International Conference on Music in Nineteenth-Century Britain will take place at the School of Music, Cardiff University, on June 24-27, 2013. The keynote speakers will be Simon Goldhill (Director, Centre for Research in the Arts, Social Sciences and Humanities, Cambridge University) and Leanne Langley (Associate Fellow, Institute for Musical Research, University of London). The conference will also feature a recital of nineteenth- and early twentieth-century British piano music by Kenneth Hamilton (Cardiff University). An exhibition of printed editions of music from Cardiff University’s Special Collections and Archives (SCOLAR) will coincide with the conference.

Benjamin Britten on Stage and Screen—Centenary Conference, University of Nottingham, July 5-7, 2013

The conference will include a keynote address by Philip Rupprecht (Duke University), author of *Britten’s Musical Language* and editor of *Rethinking Britten*, and a keynote workshop from celebrated tenor Andrew Kennedy on the interpretation of Britten’s operatic roles. The conference will also include a performance of Britten’s incidental music to the Auden–Isherwood play *The Ascent of F6* and a film screening, and will additionally celebrate the publication by The Boydell Press/Britten–Pears Foundation of the sixth and final volume of the Britten letters edition, of which Nottingham staff member Mervyn Cooke is co-editor.

The Eighth Biennial International Conference on Music Since 1900 will take place at the Creative Campus, Liverpool Hope University, September 12-15, 2013, in collaboration with the European Opera Centre, Milapfest, MANTIS and Cambridge University Press. Keynote lectures will be given by Robert Piencikowski (Paul Sacher Foundation Basel, Switzerland) and Caroline Potter (Kingston University, UK). The conference will also include plenary sessions on directions in contemporary music and the making of the BBC Television animated

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film version of *The Cunning Little Vixen* (including screening of film); an electro-acoustic concert featuring the Manchester Theatre in Sound diffusion system; a lecture-recital by pianist Joanna MacGregor; and a contemporary Indian art music concert by Milapfest.

Benjamin Britten at 100: An American Centenary Symposium. {Recipients of a 2013 Britten Award by the Trustees of The Britten Estate} A Multi-Disciplinary Symposium of Music, Scholarship, Film, Literature, Dance, Art, Theatre, and a full-scale Britten Exhibition, will be held on the Campus of Illinois State University, Normal, Illinois, USA, October 24-27, 2013. Guest Artists include singers Debra Austin, Yvonne Gonzales--Redman, Carren Moham, Jerold Siena, and Desirée Hassler, accompanied by pianists Karyl Carlson, R. Kent Cook, Julie Gunn, and Chris Wheeler. Performances will include Britten's *War Requiem*, selected Purcell realisations, the cycles *Les quatre chansons françaises* (1927), *On this island*, Op. 11, *Charm of Lullabies*, Op. 41, the *Cabaret Songs*, 1937-1939, and *Who are these Children?*, Op. 84; scenes from Britten's operetta *Paul Bunyan*, Britten's choral anthems, première ballet settings of *The Courtly Dances* from *Gloriana*, and selections from Tadzio's dance scene in *Death in Venice*; in addition to the Midwestern première of Alan Bennett's award-winning 2009 play *The Habit of Art*, which imagines a reunion between Benjamin Britten with W. H. Auden after two decades of estrangement. Two Lunchtime Recitals—Box Lunch Britten—follow after the tradition begun by Myra Hess, and feature artists from regional instrumental faculties and ISU performers. More than four dozen Britten works will be performed during the four-day period; conference papers will be delivered by thirty delegates from the UK, Scotland, Wales, Canada, and throughout the United States are represented in the scholarly conference, which runs concurrent with the Symposium's four days of activities, including the Keynote by Lucy Walker of the Britten-Pears Foundation. A day-long choral workshop will be presented by the ACDA. The Symposium will also be screening the American première of Tony Palmer's new Britten Centenary film *Nocturne*, introduced by Palmer himself, at the event. For the month-long Exhibition—Building Britten—Illinois State University is enjoying key partnerships with Aldeburgh Music, the Britten-Pears Foundation, and Boydell & Brewer. Please register at finearts.illinoisstate.edu/music/britten100

The deadline for calls for papers, announcements, member news, and other material for inclusion in the Autumn 2013 NABMSA Newsletter is September 15. Please send all materials to Kendra Leonard at kendraprestonleonard@gmail.com.

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