



FALL 2010

NABMSA Newsletter

Vol. 6, No. 1

**NABMSA at the annual AMS meeting in Indianapolis:**

12:15-1:45 – NABMSA meeting (W: Council)

The annual NABMSA dinner will occur on Saturday evening at 5:30pm at a restaurant a short walk from the conference hotel. If you haven't already emailed confirming your attendance, please do this as soon as possible to Nat Lew at [nlew@smcvt.edu](mailto:nlew@smcvt.edu)

In addition, the following papers may be of interest to our members:

Friday Afternoon: 2:00-3:30

Extracurricular Activities: Two Pedagogues (AMS) (M: Indiana G)

Janet Pollack (Colorado State University), "Johann Baptist Cramer, Historicism, and the London Pianoforte School"

Saturday Morning: 9:00-12:00

Commonality and Otherness (AMS/SMT) (M: Florida/Illinois)

Nalini Ghuman (Mills College), "Modes, Mantras and Gandharvas: John Foulds's Passage to India"

Sunday Morning: 9:00-12:00

Private Musics (AMS) (M: Marriott Ballroom 1/2)

Candace Bailey (North Carolina Central University), "The Challenge of Domesticity in Men's Manuscripts in Restoration England"

Sunday Morning: 9:00-12:00

Arrangements (AMS) (M: Marriott Ballroom 5)

Mark Kroll (Boston University / Northeastern University), "Moscheles' Handel: The Performance and Reception of Handel's Music in Nineteenth-Century England"

**Remembrance of Rosamund Strode by Christopher Scheer**

2010 sadly saw the passing of Miss Rosamund Strode, resident of Aldeburgh, amanuensis to Benjamin Britten, retired Keeper of Manuscripts at the Britten-Pears Library, upholder of the legacy of

Imogen Holst, and administrator of the Holst Foundation archives. A sketch of her lifetime of achievements can be found on the Britten Pears Library website, (<http://www.brittenpears.org/?page=news/index.html&id=189>), and rather than repeat that impressive list, I want to provide a few personal recollections of a scholar who I deeply admired and respected.

When I first met Miss Strode, she was technically retired. Despite this she served as the administrator of the Holst Foundation, as well as being a beloved elder figure at the Britten-Pears Library. In my experience, her visits there, often impromptu, were welcomed even on the busiest of days. Miss Strode particularly helped me to understand the complex relationship between Imogen Holst and her father. She had a deep respect for artistic genius and a strong loyalty to her friends and their memory. These characteristics, though, rarely stood in the way of her respect for scholarly enquiry, nor did they hinder her awareness that the personality and circumstances of individuals affects and shapes the narrative of history. It was Miss Strode, for example, that contravened Imogen Holst's wishes that her unexpurgated diaries never be available, because she understood their historical importance in the original version. Miss Strode was a scholar in the truest sense: concerned not only with the organization and transfer of knowledge (she was a superlative archivist), but cognizant of the subjective realities of its creation.

I will never forget the last time I saw her, in the summer of 2009. I had heard she had been unwell, so while in England I made it a point to go see her for an afternoon. We met at the Britten-Pears Library, and I presented her and the library with a copy of my dissertation, a work indebted to her help and support. After this, she, Nick Clark (head of reader services) and I went into town for a lovely languorous lunch. Over freshly caught dover sole and crisp white wine, we talked of Aldeburgh, and new plans for the library, about her extended family, of which she was very proud, and about my new job and adventures in Utah. She was the same Rosamund I had always known; sharp and witty, with a twinkle in her eye.

After lunch, she insisted on driving Nick and I down to the beach towards the 18<sup>th</sup>-century Martello Tower. We stopped with a lovely view back to Aldeburgh and out to the ocean. She spoke of walking down the beach with Britten and Pears, and of festivals past. Wryly, she remarked that since she had lived in Aldeburgh for more than 50 years, she thought she might perhaps soon be accepted as a local. At the library we made our farewells with a friendly embrace and the two-handed handshake she often used. With that she was off in her little car down Golf Lane. I would see her no more.

Rosamund Strode was one of the last of a generation of formidable figures who surrounded Britten and Pears at Aldeburgh. As I age, recollections of working with her, and that last meeting especially, will form the basis of countless stories retold to colleagues, students, and friends, a fact that I think would have pleased her.

### **Book Review:**

John Purser, *Erik Chisholm: Scottish Modernist 1904-1965: Chasing a Restless Muse* (Woodbridge, UK: Boydell & Brewer, 2009).

Jennifer Oates  
Queens College and Graduate Center – CUNY

Scottish art music has long been neglected. It is only within the past few decades that scholarship has begun to delve into the rich trove of art music in Scotland. Like many Scottish composers, little has been published on Erik Chisholm, one of Scotland's most influential composers, and most recent studies have been published in journals with limited circulation. The Scottish pianist Murray McLachlan has released five CDs of Chisholm's piano music and continues to include the composer's works in his repertoire. Unfortunately, scores and recordings of much of Chisholm's music remain largely unavailable. With this biography, John Purser begins to restore Chisholm's rightful place in the history of Western art music.

More a musical life than a biography, Purser explores Chisholm's musical activities and compositions chronologically with two interludes and a centerpiece interspersed between chapters. Twenty-five black and white illustrations and eight color plates from throughout the composer's life compliment the text. Most chapters are based on Chisholm's position or primary musical activity of the time, such as his establishment of and work with the Active Society for the Propagation of Contemporary Music, the Glasgow Grand Opera Society, the Scottish Ballet Society, his time as musical director in the Entertainment National Service Association (first in Italy, then India, and finally Southeast Asia), his appointment as the director of the South African College of Music at the University of Cape Town, as well as his tours of the United States, Europe, and the USSR. Chisholm's compositions are placed within these chapters with the exception of his Scottish works (*The Piobaireachd* Concerto, the Sonatine Écossaise, and various compositions based on Scottish Airs), which receive their own chapter, and the centerpiece discussing two of Chisholm's best works (*Pictures from Dante* and *Night Song of the Bards*). The book closes with a chapter on Chisholm's last years and a brief "Envoi" summing up Chisholm's works, his place within modern music, and his importance as the Scottish composer coming "closest to 'finding a nation's soul,' as Vaughan Williams put it" (p. 212).

The relationships Chisholm cultivated with influential musicians, such as Bartok, Hindemith, Bax, Kaikhosru Shapurji Sorabji, and Janáček through the Active Society and his other musical endeavors show how he was accepted as an active and respected member of the modern music community. The well-placed interludes highlight the respect and admiration Chisholm received from two well-known musicians of the time and provide a deeper insight into his relationship with Sorabji and his passion for Janáček's operas.

Purser deftly illustrates the diversity of styles and genres in Chisholm's works, with particular attention given to traditional Scottish and Hindu music influences. Chisholm studied and fully absorbed Scottish music, particularly the Highland pibroch tradition, and found innovative ways to merge these with Western art music. Purser rightly argues that Chisholm is the most radical yet respectful user of Scottish traditions in art music (pp. 37-41). Chisholm seamlessly integrates aspects of Scottish music into his unique, modern music style without compromising either. Though other composers had done this to varying degrees, including Hamish MacCunn and Sir Alexander Campbell Mackenzie, Chisholm was the first to compose music that weds the two musical styles on a fundamental level rather than simply relying on Scottish melodies or stereotypical so-called Scottish traits, such as the Scotch snap. As shown in the centerpiece, Chisholm achieved a similar integration of Hindu and western art music conventions.

In general, discussions of the music tend to be more descriptive than analytical, although many include one of the twenty-six well-chosen music examples. Purser vividly describes the *Piobaireachd* Concerto: "The harmonies and orchestral textures here are rich and strange—sometimes coming like waves of water or light. Throughout it all, phrases from the *ùrlar* emerge and sink back into the texture" (p. 53). While wonderfully phrased and accurate, the statement provides little concrete information about the music. Purser's most extensive discussion of music in the centerpiece is insightful, but the placement is awkward. Both works were completed after Chisholm moved to Cape Town, which is not explained until the following chapter. This hiccup in the narrative flow, which in no way lessens the value of the work, could have easily been smoothed over by pointing the reader to the next chapter for more information and removing a few stray references to information not yet revealed.

The exploration of the world in which Chisholm worked is perhaps the best feature of the book. Purser's discussion of the state of music in Glasgow and the ambivalent Scots attitude towards Scottish composers, two issues rarely covered in scholarship, is insightful and extremely valuable. Within this context, the importance of Chisholm's efforts to bring modern music, opera, and ballet to Scotland; the music program he revamped and built in Cape Town; his intimate relationships with some of the best-known musicians of the time; and his own innovative compositions are all the more striking. Chisholm clearly succeeded in spite of his circumstances. He overcame the disinterest of his homeland and became a successful musician and composer in Scotland. When he was denied a teaching position in

Scotland, he boldly and happily moved to South Africa to fulfill his dream of a stable teaching post. His tenacity and ability to produce high-level musical performances through what often seemed like sheer will exemplifies his drive and dedication. The same intense focus and willingness to strike out on his own can be seen in his own compositions.

The thorough research and engaging narrative make this a well written and enlightening study of a fascinating and unduly neglected composer. Purser's broad knowledge of British music and his work with Scottish music (including founding the Scottish Music Information Centre, his BBC radio series and accompanying book on Scotland's Music, and the many CD liner notes he has written for Hyperion recordings of Scottish music) make him an ideal scholar for the long overdue first biography of Chisholm. More importantly, Purser begins to restore Chisholm's rightful place in the history of Western art music.

## **Recent Publications:**

### **Books and Articles**

*Heavy Metal Music in Britain*. Edited by Gerd Bayer. Farnham, UK: Ashgate, 2009.

Finane, Ben. *Handel's Messiah and his English Oratorios: A Closer Look*. New York: Continuum, 2009.

*Pink Floyd*. Edited by Marcus Hearn. London: Reynolds & Hearn, 2008.

O'Flynn, John. *The Irishness of Irish Music*. Farnham, UK: Ashgate, 2009.

O'Shea, Helen. *The Making of Irish Traditional Music*. Cork: Cork University Press, 2008.

Fromm, Harold. "Against Representations: Ralph Vaughan Williams and the Erotics of Art." in *Hudson Review*, Summer 2010 (63:2): 277-86.  
(<http://hfromm.net/professional/VaughanWilliams.pdf>).

### **Scores**

Blow, John. *Selected Verse Anthems*. Edited by Fredrick Tarrant. Recent Researches in the Music of the Baroque Era, v. 155. Madison, WI: AR Editions, 2009.

Croft, William. *Complete Chamber Music*. Edited by H. Diack Johnstone. Musica Britannica, v. 88. London: Stainer, 2009.

*Victorian Music for the English Concertina*. Edited by Allan W. Atlas. Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries, v. 52. Madison, WI: AR Editions, 2009.

### **DVDs**

Birtwistle, Harrison. *The Minotaur*. Recorded live at the Royal Opera House Covent Garden 25 and 30 April and 3 May 2008. East Sussex, UK: Opus Arte, 2008. OA 1000 D.

*Choral Ikons*. James Whitbourn, The Choir. East Sussex, UK: Opus Arte, 2002. OA 0855D.

Handel, George Frideric. *Admeto re di Tessaglia*. Germany: Arthaus Music, 2009, 2006. 101 258.

"*O Thou Transcendent*," *The Life of Ralph Vaughan Williams*. Directed by Tony Palmer. UK: Voiceprint Records, 2008. TPDVD 106.

*Tony Palmer's Film of At the Haunted End of the Day, William Walton.* Directed by Tony Palmer. Featuring Yehudi Menuhin, Julian Bream, Iona Brown, Ralph Kirshbaum, Yvonne Kenny, John Shirley-Quirk, Carmen de Sautoy. UK: Voiceprint Records, 2008. TP-DVD 113.

### **Announcements:**

The Royal College of Music is proud to announce the launch of a new online resource on the life and music of **William Yeates Hurlstone** (1876–1906). A student at the RCM in the late 1890s, Hurlstone went on to become a professor in 1905, and was beginning to forge a reputation as an important musical voice in the new generation.

This web resource brings together a biography of the composer, by Dr. Peter Horton, with a newly-completed catalogue of works by Katy Hamilton. The site also includes recordings made as part of the RCM's Hurlstone Centenary day in 2006, featuring performances by RCM staff and students, and a number of key documents and concert programmes from the Collections of the RCM Centre for Performance History and RCM Library.

The Hurlstone web resource is available as part of the website for the RCM Centre for Performance History. Its direct URL is:

<http://www.cph.rcm.ac.uk/Virtual%20Exhibitions/Hurlstone/Hurlstone%20Intro.htm>

### **Upcoming Events:**

Music in Britain: A Social History Seminar  
5:15pm in the Wolfson Room at the Institute of Historical Research,  
Senate House, University of London, Malet Street, WCE1 7HU  
All seminars are free and open to the public

11 October

Christopher Scheer (Utah State University/Liverpool Hope University): 'Searching for unity in diversity: Theosophy and fin-de-siecle British musical culture'

25 October

David Patmore (University of Sheffield): 'One up and two down: Thomas Beecham, Albert Coates and Henry Wood and the politics of recording during the inter-war years in England'

8 November

Julie Brown (Royal Holloway, University of London): 'Appealing to a better class of Londoners: The Royal Opera House as 'silent film' venue'

22 November

Simon Frith (University of Edinburgh): 'Do-it-yourself! Some reflections on British popular music in the 1950s and early 1960s'

### **Call for Papers:**

Victorian Environments: Spaces, Places, Traces  
Midwest Victorian Studies Association  
Annual Conference, Washburn University, Topeka, Kansas  
April 15-17, 2011

The theme for the Midwest Victorian Studies Conference's thirty-fifth annual conference is "Victorian Environments: Spaces, Places, Traces." We invite submissions of papers covering the full range of possible meanings of the theme, including, but not limited to:

- urbanization and the shaping of place
- gendered spaces
- built environments
- architecture and the decorative arts
- ecology and relations with nature
- musical, theatrical, & performance spaces
- electoral and political spaces
- gardens and landscapes
- metropolitan/colonial spaces
- the home and the pub
- work spaces (the factory, mine, atelier)
- exhibition spaces (the Crystal Palace, the museum)
- the traces of vanished places (ruins, palimpsests)

We are pleased to have as our plenary speaker Tim Barringer, Professor of the History of Art at Yale University and author of *Reading the Pre-Raphaelites* (1998) and *Men at Work* (2005). Another special feature of the conference will be tours of Topeka's Victorian homes. Even if you do not submit a paper, we hope you will still attend!

Those interested in proposing papers or full panels should submit 500-word abstracts and vitas by November 15, 2010 to the Midwest Victorian Studies Association's email: [conferencesubmissions@midwestvictorian.org](mailto:conferencesubmissions@midwestvictorian.org); if you receive no reply within 3-5 days, please re-send.

Music, Nation and Identity: the English Musical Renaissance, forms and conditions  
contact email: [gilles.couderc@unicaen.fr](mailto:gilles.couderc@unicaen.fr); [jean.philippe.heberle@orange.fr](mailto:jean.philippe.heberle@orange.fr)  
Call for Contributions for an issue of *Revue Française de Civilisation Britannique*  
Gilles Couderc, Associate Professor of English, Université de Caen  
Jean Philippe Heberlé, Professor of English, Université Paul Verlaine - Metz

According to musicologists and critics the "English Musical Renaissance" or the second Renaissance of English music, as it is also called to distinguish it from the generation of English musicians of the Renaissance, refers to the period of the late 19th century when English composers, like Edward Elgar and Frederick Delius, later on Ralph Vaughan Williams and Gustav Holst, Benjamin Britten and Michael Tippett and then again Harrison Birtwistle, Peter Maxwell Davies and Thomas Adès, to mention the most famous, achieved European and international stature.

That Renaissance was heralded by significant events like the release in 1871 of the great Victorian classic about the healing powers of "serious" music, *Music and Morals* by Reverend Hugh Haweis, the building of the Royal Albert Hall that same year, the publication of the first edition of George Grove's monumental *Dictionary of Music and Musicians* in 1879 and the foundation in 1883 of the Royal College of Music, thanks to royal support, which indicated that music had finally found its legitimate place in society. Those events occurred after Germany's crushing victory over Austria at Sadowa in 1866 and France in 1871, the Reich then revealing itself as the rival of the United Kingdom, whose citizens withstood the first salvos of fierce criticism for being "musical philistines" from musicologist Carl Engel in his *Introduction to National Music* published in London in 1866, a slur carried over later on by Oskar Adolf Hermann Schmitz, a staunch supporter of the German Empire, resenting Britain's political and economic might, in his scornful 1904 essay *Das Land ohne Musik*, purporting to describe the country.

The Renaissance coincided with the brutal awakening of Celtic nationalism, the subsequent Home Rule debates and an economic slump. Like the first one, to which it explicitly refers as an example and source of inspiration, the Renaissance originated from the wish to include music in the construction of new national identity against foreign influences. By exalting the traditional middle class and English values, music participated in the perpetuation of the Empire.

As a sign of this newly acquired legitimacy, musicians contributed to the war effort during WWII, with Dame Myra Hess National Gallery lunch time concerts or Sadler's Wells opera tours in the provinces which, like conchies Britten and Pears's concert tours, were aimed at boosting civilian morale. Their contributions were rewarded with the creation of BBC's Third Programme devoted to music, and the raising of Covent Garden to the rank of Royal Opera House with a public-service mission under the aegis of the newly-founded, state-financed Arts Council in June 1945, which aimed at providing the greatest number of people with an artistic education, at preserving the nation's artistic tradition and at encouraging creation.

If the term Renaissance begs many questions — who decides of that Renaissance? On what criteria? — so does “English” music. Can one speak of English music when oratorio, said to be the intrinsically English musical genre, was “invented” by an Italianised Saxon, Handel, and refined by a German Jew converted to Protestantism, Mendelssohn? Can one speak of a national school when its roots are definitely foreign? Can one compose an “English” opera, when the genre's decidedly Italian roots are sure to overwhelm any work's “national” characteristics? Does borrowing from the nation's or any English-speaking nation's cultural or literary heritage to write an opera or oratorio libretto, a choral symphony, a dramatic ballad or a song cycle, make them legitimately English? Similarly, does resorting to “typically English”, forms, genres, sources, musical practices, melodies, modes and harmonies guarantee a genuinely specific national character?

This project addresses all the researchers who are interested in the debate on nationalism in music, in the creation of a national music and its public reception, in the elaboration of an English identity myth, though the appropriation of Handel, Mendelssohn or and other foreign born musicians as models “worthy of an Englishman, and a democrat” to quote C. H. Parry, or the appropriation of the Tudor heritage, of Purcell or the Folk Song. Papers might account for the evolution of the rank of music and musicians and their image in British society and the diffusion of “serious” music at the time, as well as the image of music and musicians in fiction, and examine how music reflects society at a given point in time. They might also consider the role of those personalities who contributed to the popularity of stagecraft involving music, like Lilian Bayliss, the founder of the Old Vic, J. M. Keynes, John Christie, producer Gordon Craig, or painter John Piper, or those who tried to open them to European influences, like Rupert Doone's Group Theatre. Proposals tackling the role of the great English choral movement of the years 1840-1914 or of music festivals, the part played by such music publishers such as Novello, Stainer & Bell or Oxford University Press, by journalistic or academic musical criticism, by institutions, universities and colleges of music or by the BBC in the definition of standards and criteria defining “English” music will also contribute to the debate on the forms and conditions of the English Musical Renaissance. Finally papers might inquire into the reception of that new music in Europe and the English-speaking world, limited to its island self-sufficiency or open to the outside world.

Please send your proposals (title and 300-word abstract) as well as a biographical note of 150 words to Gilles Couderc ([gilles.couderc@unicaen.fr](mailto:gilles.couderc@unicaen.fr)) and Jean-Philippe Heberlé ([jean.philippe.heberle@orange.fr](mailto:jean.philippe.heberle@orange.fr)) before January 15th, 2011.

Enchanting Modernity: Theosophy and the Arts in the Making of Early Twentieth-Century Culture  
A colloquium to be held at Liverpool Hope University  
3 December 2010

Call for Participation

Founded in 1875, The Theosophical Society fused the study and practice of ancient mystical traditions with a commitment to shape, rather than reject, the modern world. Its ubiquitous worldwide presence in late nineteenth- and early twentieth-century culture, along with various splinter groups, has been used to refute Max Weber's theory that modernity brought about the absolute 'disenchantment of the world'. Evidence of Theosophy's 'modern enchantment' has led historians such as Alex Owen and Corinna Treital to question the orthodox assumption that, from the Enlightenment onwards, God was replaced by rational man. Theosophy's widespread influence also supports Michael Saler's claim that enchanted cultures of magic, wonder, and belief were not as incompatible with modernity as Weber would have us believe. Pre-Enlightenment cultures of enchantment not only persisted, but were fundamental and foundational to modern culture.

Scholars such as Owen and Treital have laid a foundation for understanding Theosophy's role in shaping modernity, but the extent of its influence on modern arts and ideas has yet to be fully explored. In this colloquium, we seek to consider the influence of Theosophical ideas and practices on intellectual and artistic endeavour during the period from the late nineteenth century to the middle of the twentieth century. The visual, theatrical, and musical arts of this period retained a pre-Enlightenment sense of enchantment and wonder by virtue of the perceived metaphysical origins of the creative and appreciative act, which science could not satisfactorily explain. The 'enchantment' of artistic creation and appreciation allied it to the aims of the Theosophical Society and satellite organizations, which we suggest had a stronger influence on the arts at this time than hitherto accepted. Exploring the relationship between Theosophy, the arts, and intellectual change promises to open up new histories of modernity in which traditionally marginal belief structures are seen to have shaped the modern experience in fundamental ways.

The colloquium will take the form of 20-minute research presentations followed by discussion. There are a small number of opportunities for interested parties to join the roster of speakers. If you have research interests in Theosophy and modern culture, and would like give a paper at this colloquium, then please email a 200-word abstract of your proposed paper to [James.Mansell@nottingham.ac.uk](mailto:James.Mansell@nottingham.ac.uk) <mailto:James.Mansell@nottingham.ac.uk> by 1 October 2010. Opportunities are also available to attend the colloquium as a non-speaker by invitation. If you would like to attend without giving a paper, then please send an email outlining your research interests to the address above.

Organising Committee:

Helena Capkova (University of the Arts London), Rachel Cowgill (Liverpool Hope University), James G. Mansell (University of Nottingham), Christopher Scheer (Utah State University/Liverpool Hope University) and Sarah Victoria Turner (University of York)