

# The North American British Music Studies Association

Spring 2005

## NEWSLETTER

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### An Auspicious Beginning

NABMSA Vice-President Charles McGuire explains how it all got started

Working within the field of British music, we have all at some point or another touched on the “official history” of an institution, be it a cathedral, festival choir, or mercantile guild. Such documents are wonderfully revealing for their information on music and society of their time, but too often are dry and dusty in tone. I have frequently wondered



*The new building of the School of Music, Leeds University; Brooks, Charles, Christina, Deborah, and Jennifer often met at the Wall by the awning on the right. Photo courtesy of Charles McGuire.*

what, in such retellings of facts and figures the authors leave us, was left out of the “real story” – the passions, the heated arguments, and the tears.

The foundation of NABMSA, I am happy to say, was devoid of tears. Passions there were, certainly, from its very inception – the desire to create a society to help further the study of British music and aid the communication of like-minded enthusiasts. Added to this passion for the increase of knowledge and standing was a certain amount of

random chance.

Had not the summer of 2003 been so hot in the United Kingdom, the society might not have been founded. While attending the Fourth Music in Nineteenth Century Britain Conference in Leeds, small groups often fled the stifling lecture halls as soon as the panels were finished in order to continue discussion in less-than-sweltering conditions. A low wall outside of the doors to the New School of Music Building played host to further conversations of the hour, including (since

we were in the UK, after all) long discourses on the weather and the beautiful hydrangeas across the street. Over the course of the conference, a small group of North Americans often found themselves by that wall in different combinations: Deborah Heckert, Christina Fuhrmann, Brooks Kuykendall, Charles McGuire, and Jennifer Oates.

During these Halcyon moments, conversation, after running its course through the usual topics would eventually wind its way down to how we all loved the Music in Nineteenth-Century Britain conference. It was wonderful to be in an atmosphere where we didn't have to spend half of our papers explaining that there indeed was music in Great Britain and most of the rest discussing the infrastructure – with no real time left to discuss the music we so clearly loved. At some point, someone mentioned how it was a shame that the biannual Music in Nineteenth Century Britain conference didn't happen more frequently.

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To contribute to this newsletter, contact Kendra Leonard at [caennen@gmail.com](mailto:caennen@gmail.com).

*Had not the summer of 2003 been so hot in the United Kingdom, the society might not have been founded.*

You can join NABMSA, check out a list of recent publications on British music and related topics, learn about upcoming conferences, and find out more about participating in this exciting new group at [www.nabmsa.org](http://www.nabmsa.org)

A second person noted with extreme sadness that it would be nice to have a conference with people who studied British music from other eras, to see what sorts of issues came up in common over the centuries. Still another mentioned the fact that she knew a number of people living in North America who studied British music as a second specialty, but could not justify making the trip to the UK because of the expense. All agreed that it would be nice to see each other and talk about British music more frequently than had been the case in previous years. By the end of the conference, the puckish, “Little-Rascals” type of sensibilities (“Hey, gang, let’s put on a conference in North America!”) gelled. Charles offered his campus as a host, since Oberlin was centrally located on the continent. Chris and Deborah declared that a conference was a good first step, but proposed a society to promote it. Jennifer and Brooks concurred, noting the potential for a society to forward not only conferences, but also to become a nexus for information, communication, and possibly funding for the study of British music. By Sunday morning, when all of the plotters left Leeds, they vowed to contact each other at the end of August and plan a conference for next summer.

At the end of August,

once the gang of five had returned from the rigors of summer research and conference traveling to their day jobs as librarians and musicologists, the grand plans began to emerge. Via lengthy email conversa-



tions, they decided to form a society as quickly as they could, incorporate it in the state of Ohio (where Chris and Charles lived and worked), and design a set of bylaws to ensure its smooth running. Immediately a number of serious obstacles occurred. None of the gang had ever run a conference much less started a society, and so a great deal of learning “on the fly” happened. All of the members were late modernists who studied

nineteenth- and twentieth-century British music; since the society was meant to be inclusive, they began to wonder how they would be able to make sure both the society and the conference would include a healthy

dose of early modernists and pre-modernists. Further, the conference dates available at Oberlin did not suit the British academic calendar, and they wanted British representation, knowing that the society was mainly founded because they had all met at a UK conference. A name with a suitable and pronounceable acronym that was inclusive without overreaching seemed well-nigh impossible to construct. And the AMS-

Houston meeting, where the society would be formally introduced to the scholastic world, was coming up awfully fast.

Splitting the work, they raced against the impending deadline of AMS Houston. They created an almost pronounceable acronym name that didn't peremptorily claim that British music was only theirs to study. They fought for a conference date as late in June as possible to ensure that some British representatives might be able to make it over. Brooks investigated bylaws of similar societies and drafted what became the organizations' charter. Chris and Charles worked on incorporating the society, and then Chris began to work on its financial aspects, including registering NABMSA as a non-profit was announced, as was the intention to begin awarding prizes for

student papers in 2005.

At the time of writing, the 2005 elections are complete, and Nicholas now leads a board that includes Dorothy DeVal and Jessie Ann Owens. Additional committees have been formed, and through Nicholas' guiding hand, NABMSA continues to grow and change. The work of the original group will soon be entirely superceded. None of them, perhaps, expected that the founding of NABMSA would have been so time-consuming, and none of them could have imagined how rewarding the task of creating the organization became for them. It was so rewarding though, because it was entirely a community effort: it was a communal idea, all five of them pitched in at every important moment to ensure the organizational work was completed, and all five

continue to hope for NABMSA's success, in whatever form it might take.

--Charles McGuire

## Elections 2005

Elections for several positions were held in January of 2005, and our new Officers and Board are Nicholas Temperley, President; Charles McGuire, Vice-President; Christina Fuhrmann, Treasurer; Deborah Heckert, Secretary; and Jennifer Oates, Webmaster. The Board of Directors is comprised of Dorothy DeVal, Alain Frogley, Jessie Ann Owens, and Amada Eubanks Winkler.

Two committees were established at the

2004 AMS meeting, Development and Publishing. If you are interested in serving on either of these committees, please contact the Board. New members are always welcome and the help is much appreciated.

Keep an eye out on [www.nabmsa.org](http://www.nabmsa.org) for information about the NABMSA meeting at AMS 2005 in Washington, D.C., and information about the second NABMSA conference, scheduled for August of 2006. It's never too early to start planning a paper or panel discussion!

## Inaugural Conference a (Re-)Sounding Success

On 18-19 June 2004, Oberlin College hosted "Britannia (Re-)Sounding: Music in the Arts, Politics, and Culture of Great Britain." Featuring approximately 50 delegates from the United States, Canada, and the United Kingdom, NABMSA's inaugural conference was a great success for all involved.

First and foremost, the conference gave scholars in British music the opportunity to hear some of the



*Oberlin's beautiful campus was the perfect place for the inaugural conference*

latest research in the field. Members of the conference's Program Committee (Christine Fuhrmann, Deborah

Heckert, James Brooks Kuykendall, Charles McGuire, and Jennifer Oates) selected 34 papers for presentation. Paper sessions covered specific composers (Vaughan Williams; Holst and Elgar), area studies (Music and Nationalism; Female Studies) and socio-cultural issues (Music and Social Improvement; Technology and the Canon). The papers themselves were no less wide-ranging, from Nicho-

las Temperley's "Class Distinctions in Eighteenth-Century Church Music" to Nathaniel Lew's "Socialist Realism in England: the Case of Alan Bush's 'Wat Tyler'" to Kendra Leonard's "Sviatoslav Richter and Rita: Art Music and Satire in Monty Python." All of the paper sessions were well-attended and enthusiastically received, eliciting much discussion (both within the sessions and in the hallways afterwards).

Performances were also in evidence. Julia Grella presented a lecture-recital ("Music, Morals, and Metanoia in 'The Awakening Conscience'") on an 1853 painting by William Holman Hunt, while Friday night's concert of flute music and songs by a variety of nineteenth- and twentieth-century composers (performed by Rachel Waddell, Renée Clark, Mary Enid Haines, J. R. Fralick, and Dorothy DeVal) engagingly capped the events of the first day.

In addition to the scholarly aspects of the conference, the social and communal activities were equally important, helping establish and strengthen ties among individual members and fostering a greater sense of community among scholars of British music. The conference concluded with a formal dinner for all the participants, at which the board announced future plans for NABMSA. These included the intent to provide funding for North American scholars studying British music and the formation of two committees: the publications committee and the development committee, both of which are now up and running.

Many thanks to all those who attended, especially to the session chairs and presenters. Special thanks to Charles McGuire and Christina Fuhrmann for their time and efforts in organizing all the necessary

local events and arrangements, and to the program committee for their careful review and selection of materials. We all look forward to the second biennial conference, which will be held in August 2006 at St. Michael's College (Colchester, VT).

--Eric Saylor

### **Christina Bashford joins the University of Illinois**

Christina Bashford, who will be well known to NABMSA members for her studies of concert life in



19th-century Britain, has moved permanently to the United States. In January she joined the musicology faculty of the University of Illinois at Urbana-Champaign. We are very happy to have her here.

Christina holds an undergraduate degree from Oxford University (1983) and a Ph.D. from King's College, London (1996), where her dissertation on "Public Chamber-Music Concerts in London, 1835-50: Aspects of History, Repertory and Reception" was supervised by Curtis Price. She was managing editor of *The New Grove Dictionary of Opera* from 1988 to 1992. Since 1994 she has been on the musicology faculty at Oxford

Brookes University.

In the rapid growth of research on the social and economic history of British music fostered by the late Cyril Ehrlich, Christina has been one of the leading figures. She edited, jointly with Leanne Langley, the Ehrlich Festschrift published by Oxford in 2000 (*Music in British Culture, 1785-1914*), which has been widely applauded and has opened many people's eyes to the rich stores of information about musical life and institutions to be found in British archives, newspapers, and manuscript sources. Her own contribution to that book was on John Ella and the Musical Union, and she is now completing a book-length biography of Ella which promises to be even more enlightening. In the longer term she is working on a history of that peculiarly British form, the analytical program(me) note, and she has offered a foretaste of it in a chapter of Michael Musgrave's recent biography of George Grove.

We can look forward, I hope, to Christina's presence and voice at our future conferences. Meanwhile she is quickly learning the many differences in university teaching between the US and Britain, a lesson that I was able to face at a slightly younger age when I came here in 1966. Her positive approach to her new surroundings is shared by her husband John

Wagstaff, who is the new director of the UIUC Music Library, having been for some years the librarian of the Faculty of Music at Oxford.

--Nicholas Temperley

### **Contribute to this newsletter**

We'll be publishing this NABMSA Newsletter twice yearly to start with, once in the spring and once in the early autumn. We welcome short articles, calls for papers, conference and meeting announcements, information on available fellowships and scholarships, and anything else relevant to the field.

Materials for inclusion in the next issue must be received by August 1 for publication on September 15. Please send all materials and address any enquires to the Newsletter Editor, Kendra Leonard, at [caennen@gmail.com](mailto:caennen@gmail.com). (Be sure to include "NABMSA newsletter" in your subject line.) Attachments in MSWord or compatible programs are fine; and all photos should be .jpg or .gif format.

### **Recent Publications of Interest**

The following are a selection of recent publications and recordings on British music studies. For a more detailed listing see the NABMSA recent publications list at

<http://www.nabmsa.org/biblio.html>

Boydell, Barra. *A History of Music at Christ Church Cathedral*. Woodbridge, UK: Boydell & Brewer, 2004.

Bush, Alan. *Symphonies 1 & 2*. Douglas Bostock. With Royal Northern College of Music Symphony Orchestra. Classico. CLASSCD484 (CD).

Elgar, Edward. *The Crown of India*. Robert Anderson, ed. Elgar Society Edition III: 18. Elgar Society, 2005.

Ferrabosco, Alfonso. *Consort Music of 5 and 6 Parts*. Christopher Field and David Pinto, eds. Musica Britannica 81. London: Stainer & Bell, 2004.

Greene, Maurice. *Phoebe*. H. Diack Johnstone, ed. Musica Britannica 82. London: Stainer & Bell, 2004.

Holman, Peter. "Ann Ford Revisited." *Eighteenth-Century Music* 1.2 (September 2004): 157-81.

*Music for Macbeth*. Amanda Eubanks Winkler, ed. Madison, WI: A-R, 2004.

Pike, Lionel. *Pills to Purge Melancholy: The Evolution of the English Ballet. Music Theory in Britain, 1500-1700: Critical Editions*, edited by Jessie Owens. Aldershot, UK: Ashgate, 2004.

Prezler, June. *John Lennon*. Mankato, IN: Capstone Press, c. 2005.

Rice, Albert. "The clarinet in England During the 1760s." *Early Music* 33.1 (February 2005): 55-64.

Seymour, Claire. *The Operas of Benjamin Britten: Expression and Evasion*. Woodbridge, UK: Boydell & Brewer, 2004.

Tavener, John. *Shûnya, Schuon Hymnen, Butterfly Dreams, Birthday Sleep*. Stephen Layton. With Polyphony. Hyperion. CDA 67475. (CD)

Venn, Edward. "Serenades and Elegies: The Recent Music of Hugh Wood." *Tempo* 59 (January 2005): 2-13.

*The Welde Lute Book*. Facsimile, with notes by Ian Harwood, et al. Guildford: Lute Society, 2004.

Yelloly, Margaret. "'The Ingenious Miss Turner': Elizabeth Turner (d 1756), Singer, Harpsichordist and Composer." *Early Music* 33.1 (February 2005): 65-80.

## Calls for Papers

**Society for Eighteenth-Century Music**  
Williamsburg 2006

The second biennial conference of the Society for Eighteenth-Century Music will be held 21–23 April 2006 in Williamsburg, Virginia. The theme for the meeting is "Genre in Eighteenth-Century Music." We encourage proposals for papers focusing on genre and related terminology, especially how genres developed in theory and practice during the eighteenth century. In addition, there will be at least one "free" session for miscellaneous topics and one session for project reports.

Proposals should be approximately 250 words, and only one submission per author will be considered. The length of the paper ordinarily should be limited to 20 minutes. The program committee will also accept proposals for two- or three-paper sessions for collaborative or related topics. Project reports should briefly describe research or a publication in progress. Preference will be given to those authors who did not present a paper at the 2004 conference in Washington, DC.

Please submit your abstract by e-mail to <[pcorneilson@comcast.net](mailto:pcorneilson@comcast.net)>. Be sure to include your name, address or institution, telephone, and e-mail address in the body of the message. All submissions will be acknowledged by return e-mail. Or mail your abstract to Paul Corneilson, Chair, SECM Program Committee,

## Upcoming Conferences

The **Dublin International Conference on Music Analysis** will be hosted by the Department of Music, University College Dublin, in association with the School of Music of Trinity College Dublin, the Society for Musicology in Ireland and the Society for Music Analysis on June 23-25, 2005. The keynote addresses will be given by Carl Schachter (Distinguished Professor Emeritus of Queen's College and the Graduate Center of the City University of New York) and Nicolas Meeùs (Directeur, UFR de Musique et Musicologie, Université de Paris Sorbonne). Enquiries may be addressed to the conference organisers: Julian Horton (University College Dublin, [julian.horton@ucd.ie](mailto:julian.horton@ucd.ie), tel. +353 1 716 8507) and Áine Heneghan (Trinity College, Dublin, [heneghaa@tcd.ie](mailto:heneghaa@tcd.ie)).

The **Fifth Biennial International Conference on Music in Nineteenth-Century Britain** will be held in Nottingham on Thursday 7 - Sunday 10 July 2005 at the School of Education & Department of Music, University of Nottingham. A full program and details can be found at <http://www.nottingham.ac.uk/education/research/conferences/> or by contacting Professor Philip Olleson at +44 (0)115 951 3715 or via

email at [Philip.Olleson@nottingham.ac.uk](mailto:Philip.Olleson@nottingham.ac.uk).

The **Elgar Conference**, sponsored by the University of Birmingham, will be held from July 1-3 at the Shakespeare Institute, Stratford-upon-Avon and the Elgar Centre, Broadheath, Worcestershire. The keynote speaker will be Patrick McCreless (Yale University). A full program is available at <http://www.music.bham.ac.uk/elgar/conference.htm>. The site also includes accommodation information and links to other event sites.

The **Victorians in the Twentieth Century** will be held at Leeds University from July 11-13, 2005. Plenary Speakers will include Stephen Kern and Cora Kaplan, and panel and paper topics will include all areas of culture and society, including literature and literary criticism, cultural studies, art history, gender relations, labour, transport, medicine, religion, philosophy, politics, etc. Complete information is available from Professor Martin Hewitt, Director, Leeds Centre for Victorian Studies, Trinity and All Saints, Brownberrie Lane, Horsforth, Leeds, LS18 5HD, UK. [M\\_Hewitt@tasc.ac.uk](mailto:M_Hewitt@tasc.ac.uk) and through Leeds Trinity and All Saints at <http://www.tasc.ac.uk/index.asp>.

**Mendelssohn in the Long 19th Century** will take place from July 14-17, 2005, at Trinity College Dublin and is organized by the School of Music, in association with the Department of Germanic Studies (Trinity College Dublin) and the Society for Musicology in Ireland (SMI).

The keynote addresses will be given by Leon Botstein (Bard College), John Butt (University of Glasgow), and R. Larry Todd (Duke University).

Full details can be found at [http://www.tcd.ie/Music/Mendelssohn\\_conference.htm](http://www.tcd.ie/Music/Mendelssohn_conference.htm).

### New Scholarly Websites

The **Susan Burney Letters project** pilot website can now be viewed at: [www.nottingham.ac.uk/hrc/projects/burney](http://www.nottingham.ac.uk/hrc/projects/burney). This collection of some 330 letters, according to its organizers, "provides a uniquely informed account of English musical culture, a chronicle of some of the period's major political events and valuable insights into the social status and occupations of an educated woman. For music, literary, social and women's historians, this Project will make Susan Burney's letters widely available for the first time." Interested parties should contact the project's director, Dr. Philip Olleson, at [Philip.Olleson@nottingham.ac.uk](mailto:Philip.Olleson@nottingham.ac.uk).

The **Britten-Pears Foundation**, established in 1986 to promote knowledge and appreciation of the musical and educational legacy of Benjamin Britten and Peter Pears, has launched a new official website at <http://www.brittenpears.org>. A press release from the Britten-Pears Foundation details it as "the most comprehensive source online for news and information about Britten and Pears, the Foundation and the Britten Estate. It is also the portal to the unique and extensive research resources of the Britten-Pears Library at Aldeburgh." Features of the site include:

Up-to-date news about Britten and Pears, recent and forthcoming performances and developments at the Britten-Pears Library; snapshots and fully illustrated biographies of Britten and Pears and an animated timeline; Repertoire Guides and Featured Works, with audio clips from Britten's own recordings; links to the catalogues and other research resources of the Britten-Pears Library, including archival and library collections; recordings; bibliography; and a catalogue of the published works; an online gallery displaying current exhibitions at the Britten-Pears Library; and a live performance calendar, with details of forthcoming performances and productions, and the opportunity to publicise your own Britten

performance. For further details, visit the site or contact Chris Grogan, Librarian, at [c.grogan@brittenpears.org](mailto:c.grogan@brittenpears.org) or Matthew Lindop, WebProjects, at [matt@webprojects.co.uk](mailto:matt@webprojects.co.uk).

The **North American Conference on British Studies** has launched a newly redesigned website at <http://www.nacbs.org/>. It includes links to upcoming calls for papers, information on fellowships, awards, and publications.

### The North American British Music Studies Association [www.nabmsa.org](http://www.nabmsa.org)

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