

The North American British Music Studies Association

Autumn 2005

NEWSLETTER

Volume 1, Issue 2

The Second Biennial Conference Draws Near

Don't forget: NABMSA will be holding its second biennial conference August 4-5, 2006, at Saint Michael's College, Colchester, Vermont. We welcome papers examining all time periods of British music and musical life, all geographical regions of Britain, and all uses of British music outside of Britain. We are particularly interested in papers that examine this music in an interdisciplinary or cultural context. Abstracts of up to 500 words for 20-25 minute individual papers or for paper sessions should be sent by February 1, 2006, to Deborah Heckert, McIntire Department of Music, PO Box 400176, University of Virginia, Charlottesville, VA 22904-4176.

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NABMSA Makes a Splash at AMS in Washington, D.C.



The Smithsonian Institution has an excellent collection of rare musical instruments.

Mark your calendars! NABMSA will be holding its annual organizational meeting at AMS on Saturday, October 30 at noon in the Executive Room.

A number of NABMSA members will be speaking on Thursday evening in the Executive room on (Mis) Appropriations of History: Constructions of "The English Musical Renaissance." The session will be moderated by Deborah Heckert (Stony Brook University) and Charles Edward McGuire (Oberlin College Conservatory of Music), and will include panelists Byron Adams (University of California, Riverside); Jenny Doctor (University of York); James Brooks Kuykendall (Calvin College); Leanne Langley

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Temperley Prize Established

NABMSA is pleased to announce the establishment of the Temperley Prize, given for the best student paper presented at its biennial meeting. Members of NABMSA hope that the award, which is named for the Society's first president, Nicholas Temperley, will encourage promising students in the field of British music studies. The inaugural award will be made at the 2006 meeting in Vermont. Please encourage any qualified students to submit their papers for this conference. Abstracts are due February 1, 2006. Contact Deborah Heckert (dlh2y@virginia.edu) or Christina Fuhrmann (cfuhrman@ashland.edu) for further information.



The National Gallery of Art is easily accessible from the AMS conference hotel and well worth a visit.

For more information about NABMSA, visit our website at www.nabmsa.org.
To contribute to this newsletter, contact Kendra Leonard at caennen@gmail.com.

(NABMSA at AMS, con't)
(Goldsmiths College, London); Jennifer Oates (Queens College, CUNY); and Eric Saylor (Drake University).

Other member presentations include Rachel Cowgill (University of Leeds) on "Redeeming the Requiem: Edward Taylor and the 'Natuarlisation' of Mozart's Last Work in Nineteenth-Century England" on Friday, October 29 at 9:00 a.m. in the Ambassador room; Amanda Eubanks Wilder (Syracuse University) on "Music and Fantasy in Early Modern England" on Friday at 9:00 a.m. in the Ambassador room; Jeremy Smith (University of Colorado) on "Music and Late-Elizabethan Politics: The Identities of Oriana and Diana" on Friday at 2:00 p.m. in the Diplomat room; and Jennifer Oates (Queens College, CUNY) on "Hamish MacCunn and Imperialism: A Scot Glorifies the Empire" on Saturday, October 30 at 2:00 p.m. in the Diplomat room.

The New York Victorian Consort will be performing at the AMS meeting in Washington on Friday, October 28, 12:30 p.m. The group consists of Julia Grella O'Connell, mezzo-soprano; Allan Atlas, English concertina, and Francesco Izzo, piano, and will perform music by Bernhard Molique, Frances Allitsen, Edward Lear, Arthur Sullivan, B.R. Antony, Amy Woodforde-Finden, Gaetano Braga, Angelo Mascheroni (two Italians resident in London), and traditional airs.

Upcoming Events

Drake choral ensembles and a faculty/student orchestra will be performing Vaughan Williams's "Dona Nobis Pacem" and "Serenade to Music" at 3:00 p.m. on Sunday, November 13, 2005 at the Civic Center of Greater Des Moines. The concert will also be preceded with the James Cox Memorial Lecture on "Dona Nobis Pacem" delivered by Eric Saylor, Drake's assistant professor of music history. Tickets are \$15 for non-students and \$7 for students with a Drake ID. The Drake Symphony Orchestra will be performing the music from Vaughan Williams's "Job: A Masque for Dancing" on Tuesday, December 6, 2006. The concert is at 8:00 p.m. in Sheslow Auditorium on the Drake campus; admission is free.

The Center for the Study of Free-Reed Instruments at The Graduate Center, The City University of New York, will sponsor a concert titled "Viva Regondi" on Friday, March 17, 2006, at 7:30 P.M., in the Baisley Powell Elebash Recital Hall. The CUNY Graduate Center is located at 34th Street



Allan Atlas on pennywhistle

and Fifth Avenue.

Regondi (1822-1872), who arrived in England in 1831 as a child-prodigy guitarist, became a mainstay in the musical life of London on both the guitar and the English concertina, on which instrument he was certainly the greatest virtuoso. The evening will consist of both original music and transcriptions by Regondi for English concertina (both unaccompanied and with piano), solo guitar, and, to conclude with a bit of noisy bravura, his arrangement of tunes from Verdi's *La traviata* for two treble concertinas, baritone concertina, and piano. The performers are Allan Atlas, Douglas Rogers, and Wim Wakker, English concertina; Alexander Dunn, guitar, Julia Grella O'Connell, mezzo-soprano; and Jin-Ok Lee, piano. For further information, see the Center's website: <http://web.gc.cuny.edu/freereed>.

"Noyses, sounds and sweet aires": Music in Early Modern England, the first exhibit at the Folger Shakespeare Library to be devoted exclusively to music, will open on June 1, 2006. The curator, Jessie Ann Owens, is Sachar Professor of Music at Brandeis University, a specialist in Renaissance and early modern music. Assisting her are in the selection of materials are Nicholas Temperley, Ross Duffin, Jeremy Smith, Bruce Smith, Stacey Houck and a number of other scholars.

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(Events, con't)

Of the exhibition, Owens writes:

“When we think of music from the past, we tend to imagine compositions we hear on recordings or in live concert performances. Most of these experiences take place in contexts radically different from the original ones, separating the music from the reason it was created in the first place.

“Noises, Sounds, and Sweet Airs” will bring us back to the soundworlds of early modern England, evoking the music heard on streets, in churches, inside homes, and at court. Of course, we cannot really recreate “authentic” performances; however, by studying musical instruments, popular ballads, teaching manuals, courtly masques, and ecclesiastical hymns, this exhibition will bring to mind an England that we often see but seldom hear.”

Owens goes on to say that, “The exhibit aims to enable the viewer to enter into the various sound worlds or soundscapes of early modern England—from the peeling of bells to raucous street cries, from courtly pastimes to religious rituals. Each of the nineteen cases will also have recordings of representative pieces, many of them on display, vivid testimony to the riches of the Folger Library.”

A catalogue will accompany the exhibit. The exhibit will be open until September 2006, and is free of charge. For more information, please see <http://www.folger.edu>.

Calls for Papers

British Music 1600–1900

This new series will provide a forum for the best new work in this area; it takes a deliberately inclusive approach, covering immigrants and emigrants as well as native musicians. Contributions on all aspects of seventeenth-, eighteenth- and nineteenth-century British music studies are welcomed, particularly those placing music in its social and historical contexts, and addressing Britain’s musical links with Europe and the rest of the globe.

Proposals or queries should be sent in the first instance to series editors Rachel Cowgill or Peter Holman at the School of Music, University of Leeds, Leeds, LS2 9JT; email: r.e.cowgill@leeds.ac.uk or p.k.holman@leeds.ac.uk; or to Caroline Palmer, Editor, Boydell and Brewer, at the Woodbridge address shown below; email: cpalmer@boydell.co.uk. All submissions will receive prompt and informed consideration. Boydell and Brewer, PO Box 9, Woodbridge, Suffolk IP12 3DF, UK. E-mail: boydell@boydell.co.uk, or 68 Mount Hope Avenue, Rochester, NY 14620, USA. E-mail: boydell@boydellusa.net

The 14th Biennial Conference on Nineteenth-Century Music will take place at the Martin Harris Centre for Music and Drama, University of Manchester, from July 4-7,

2006. The keynote speaker will be Kofi Agawu (Princeton University). A Call for Papers will be issued later this year. In the meantime, please contact James Garratt for further details (garratt@manchester.ac.uk). During the conference, there will be a Society for Music Analysis Study Day on Late Schumann to include a morning paper session, a lunchtime recital and an afternoon roundtable on the late songs. For further information please contact Laura.Tunbridge@manchester.ac.uk.

The Interdisciplinary Nineteenth-Century Studies Conference will be held from July 6-9, 2006 at the [University of Durham](#), UK. It will be hosted by the University’s [Centre for Nineteenth-Century Music](#), with accommodation at [St Chad’s College](#).

Paper or panel proposals are invited on any aspect of creativity in the long nineteenth-century. INCS is an association of scholars working in history, gender studies, the arts, anthropology, science, philosophy, literature and other disciplines devoted to the interdisciplinary exploration of nineteenth-century culture and its relation to our contemporary world.

The conference will aim to continue its broad and inclusive tradition of accepting individual papers and panels from all ranges of scholarly work in the area of the long nineteenth century music. *(con't p4)*

(Calls for Papers, con't)

For individual proposals please submit an abstract of no more than 250 words. For sessions and panels please submit a single abstract of 750 words, indicating the number and title of individual papers with a short abstract on each. All proposals should be submitted by email no later than November 1, 2005 to Bennett Zon (Bennett.Zon@durham.ac.uk). The committee will make final decision on abstracts by December 2005, and contributors will be informed immediately thereafter. A conference website will be available in due course, and further information will be posted on all relevant web discussion lists.

Member News

Ilias Chrissochoidis is the recipient of an ASECS/Mellon Postdoctoral Fellowship at the Harry Ransom Humanities Research Center, UT-Austin, and of the Kanner Fellowship in British Studies at the Center for Seventeenth- and Eighteenth-Century Studies, UCLA. His main research subject is "Reception History of Handel's Oratorios in Britain, 1732-1784," and the fellowships will allow him to start work on a study of the English oratorio's cultural transformation from commercial entertainment to British national heritage.

Shersten Johnson's article "Britten's Musical Syllables" will be published in the Novem-

ber 2005 volume of *Music & Letters*.

Julia Grella O'Connell's article "Of Music, Magdalenes, and Metanoia in The Awakening Conscience"—based on a lecture-recital of the same name that she gave at the inaugural NABMSA conference at Oberlin—was published in the *Journal of Musicological Research* in June 2005.

Phyllis Weliver is the editor of *The Figure of Music in Nineteenth-Century British Poetry* available now from Ashgate Publishing.

Recent Publications

Bashford, Christina. "Varieties of Childhood: John Ella and the Construction of a Victorian Mozart." In *Words About Mozart: Essays for Stanley Sadie*, edited by Dorothea Link with Judy Nagley, pp. 193-210. Woodbridge, UK: Boydell Press, 2005.

Bradley, Ian. *Oh Joy! Oh Rapture! The Enduring Phenomenon of Gilbert and Sullivan*. Oxford: Oxford University Press, 2005.

A Brief Introduction to the Skill of Song by William Bathe. Edited by Kevin C. Karnes. *Music Theory in Britain, 1500-1700: Critical Editions*. Aldershot, UK: Ashgate, 2005.

Burrows, Donald. *Handel and the English Chapel Royal*.

Oxford Studies in British Choral Music. Oxford: Oxford University Press, 2005.

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

Europe, Empire and Spectacle in Nineteenth-Century British Music. Edited by Julian Rushton and Rachel Cowgill. Aldershot, UK: Ashgate, 2005.

Fifield, Christopher. *ibbs and Tillett: The Rise and Fall of a Musical Empire*. *Music in Nineteenth-Century Britain*, edited by Bennett Zon. Aldershot, UK: Ashgate, 2005.

The Figure of Music in Nineteenth-Century British Poetry. Edited by Phyllis Welliver. *Music in Nineteenth-Century Britain*, edited by Bennett Zon. Aldershot, UK: Ashgate, 2005.

Garnett, Liz. *The British Barbershopper: A Study in Socio-Musical Values*. Aldershot, UK: Ashgate, 2005.

Harley, John. "My Ladye Nevell Revealed." *Music & Letters* 86.1 (2005): 1-15.

Harley, John. *William Byrd's Modal Practice*. Aldershot, UK: Ashgate, 2005.

Johnson, Shersten. "Britten's Musical Syllables." *Music & Letters* 86/4 (November, 2005), 592-622.

(Recent Publications, con't)

Klein, Axel. "Stage-Irish, or the National in Irish Opera, 1780-1925." *The Opera Quarterly* 21/1 (2005): 27-67.

Olleson, Philip and Fiona Palmer. "Publishing Music from the Fitzwilliam Museum, Cambridge: The Work of Vincent Novello and Samuel Wesley in the 1820s." *Journal of the Royal Musical Association* 130 (2005): 38-73.

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

Stevens, John. *The Late Cambridge Songs: An English Song Collection of the Twelfth Century*. Oxford: Oxford University Press, 2005.

Synopsis of Vocal Musick. Edited by Rebecca Herrisone. *Music Theory in Britain, 1500-1700: Critical Editions*, edited by Jessie Owens. Aldershot, UK: Ashgate, forthcoming in April 2005.

White, Harry. *The Progress of Music in Ireland*. Portland, OR: Four Courts Press, forthcoming April 2005.

Contribute to this newsletter

The NABMSA Newsletter is published twice yearly, 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.

All materials for the Spring 2006 issue of the Newsletter are due no later than March 15, 2006. Please send all materials and address any enquires to the Newsletter Editor, Kendra Leonard, at 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, .tif or .gif format.

Call for Reviews

A number of members have asked about the possibility of writing brief reviews for the Newsletter. We are delighted that several presses have indicated their cooperation in providing review copies for NABMSA reviewers. If you are interested in contributing a review of approximately 350 words to the Newsletter on a recent publication or recording, please contact Kendra Leonard at caennen@gmail.com, who will contact the publisher for you and handle the review process.

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