

# The North American British Music Studies Association

Spring 2006

## NEWSLETTER

Volume 2, Issue 1

### NABMSA Second Biennial Conference Program Inside

#### Scholars Prepare to Storm Vermont

NABMSA will hold its Second Biennial Conference at St. Michael's College in Colchester Vermont on August 4-5. In addition to experiencing two full days of outstanding scholarship, participants will also have plenty of opportunities to relax and enjoy themselves through dancing, a dinner cruise, and a tour to Ben & Jerry's Ice Cream Factory. In addition, Vermont is known for great hiking, cycling, and paddling for all.

St. Michael's is located just a short drive from Burlington and the Burlington International Airport. Delegates



*St. Michael's College is a gorgeous place to spend a summer weekend.*

may elect to stay in the college's state-of-the-art dorms, which offer air-conditioning, shared baths, and immediate proximity to the conference rooms and college grounds; or in one of the nearby hotels. A full package including registration, lodging and meals is available through the NABMSA website.

Special thanks to local arrangements chair Nathaniel G. Lew and the program committee for putting together what is sure to be a wonderful conference.

#### New British Music Study Program Launched in Bristol

In March, 2006, the University of Bristol opened its newest scholarly venture, the Centre for the History of Music in Britain, the Empire and the Commonwealth (CHOMBEC). Headed by Stephen Banfield, the Centre aims to further knowledge and to provide outreach through performances and scholarly activities including academic conferences and seminars and lectures open to the public. The Centre will draw heavily on the rich resources in the University's Department of Music, including Banfield's work on the history of music in the British Empire, as well the research interests of other faculty members such as John Pickard, general editor of the Elgar Complete Edition. Other areas of research interest at the Centre include English music ranging from William Byrd in the 16<sup>th</sup> century to 20th-century film music and contemporary music aesthetics. The Centre

*continued p. 2*

#### Table of Contents

NABMSA Conference News  
University of Bristol Centre  
Conference Extras  
Conference Program  
Member News  
Book Review  
Upcoming Events  
Calls for Papers  
Recent Publications

For more information about NABMSA, visit our website at [www.nabmsa.org](http://www.nabmsa.org).  
To contribute to this newsletter, contact Kendra Leonard at [caennen@gmail.com](mailto:caennen@gmail.com).

*New Program, con't.*

will also conduct research on its own locality, archiving and indexing information about music in the West Country, including Bristol, Exeter, Plymouth, Salisbury, Bath, Bournemouth and Cornwall. Studies of all genres of music will be included in the Centre's scope.

As part of the Centre's program, it will also offer a new taught MA degree in British Music. Students will receive a firm grounding in research training and the history of music in Britain, and will be able to undertake unique studies in music in the British Empire, music in the West Country, and genres and repertoires of music in Britain. The degree also includes a performance option for keyboard players or singers.

For further information about the Centre, visit or email [philip.lancaster@bristol.ac.uk](mailto:philip.lancaster@bristol.ac.uk).

### **Conference Extras**

The conference planning team has put together some great outings and events for everyone who will be at the meeting. Here's what you can look forward to in addition to great presentations and performances by your colleagues.

*English country dancing.* Join musicians, an experienced teacher/caller, and local dance enthusiasts for an evening learning English country dances. This event is free to conference delegates. Thursday, April 3, 6:30 pm.

*Musical theater performance.*

Want to study some American music for a change? The Saint Michael's Playhouse, a professional summer theater company right on campus, presents My

chief entree, but others are available. This event is included in the conference package. Friday, April 4, 6:30 pm.

*Tour of the Ben & Jerry's ice cream factory.* Learn how a pair



*Take a dinner cruise on Lake Champlain.*

*Way: A Tribute to Frank Sinatra.* Relive the making and the magic of an American legend in this marriage of song and story, from the early swing-era hits to the Rat Pack days. There is an additional charge of \$30 for this activity. Thursday, April 3, 8:00 pm.

*Reception.* The generous folks at Ashgate Press, always strong supporters of British Music studies, have kindly agreed to sponsor a reception at the conference. Friday, April 4, 5:00 pm.

*Dinner cruise.* The conference banquet will be a dinner cruise with live music on beautiful Lake Champlain, surrounded by the Adirondack and Green Mountains. Maine lobster is the

of college drop-outs in Burlington, Vermont, founded a world-famous socially-responsible ice cream company. See ice cream being made, and, of course, get free samples. Visit the Flavor Graveyard, where discontinued flavors, including "Cool Britannia," are laid to rest. There is an additional charge of \$25 for this activity. Sunday, April 6, 10:00 am.



**North American  
British Music Studies  
Association Second  
Biennial Conference  
August 4-5, 2006  
Saint Michael's  
College, Colchester,  
Vermont**

**SCHEDULE**

**Thursday, August 3**

4:00 – 10:00 Check-in, lobby  
of Cashman Hall

5:00 – 6:00 Dinner, Alliot  
Dining Hall (*additional  
charge*)

6:30 – 7:30 NABMSA Board  
Meeting, Cashman Hall  
Seminar Room

6:30 – 8:30 English Country  
Dancing, International  
Commons

8:00 Theater performance: *My  
Way: A Tribute to Frank  
Sinatra*, McCarthy Theater  
(*additional charge*)

**Friday, August 4**

7:15 – 8:30 Breakfast, Alliot  
Dining Hall

8:40 – 9:00 WELCOME,  
Room TBA

9:10 – 10:30 AVANT-GARDE  
TECHNIQUES (St Edmund's  
Hall, Room 303)

Louis Niebur (University of  
Nevada at Reno), "Bring All  
Up and Mix 'Em Good":  
Sound Collage in Early British  
Radio

David Beard (Cardiff  
University), Escaping the  
Labyrinth: Deciphering the

Scene-Agent Ratio in *Yan Tan  
Tethera* by Harrison Birtwhistle  
and Tony Harrison

UNRAVELLING THE  
MOTIVES OF PUBLISHERS  
(St Edmund's Hall, Room 305)  
Stacey Jocoy Houck (Texas  
Tech University), "John Cooke  
You Be a Knave": Music  
Publishing as Cultural Politics in  
17th-Century England  
Anne Dhu McLucas (University  
of Oregon), A New Look at a  
Scottish Anomaly: Forbes's  
*Cantus, Songs, and Fancies*

10:40 – 12:00 CONTEXTS  
ELUCIDATED (St Edmund's  
Hall, Room 303)  
Heather Wiebe (University of  
Michigan), Memories of  
Freedom, Fantasies of the Self:  
The Romantic Piano Concerto  
in 1940s Britain  
Lisa Lutter and Sylvia Kahan  
(Graduate Center, CUNY)  
Lecture-recital: Composer  
Adela Maddison: International  
Woman of Mystery

MODERNISM, BRITISH  
STYLE (St Edmund's Hall,  
Room 305)  
Alain Frogley (University of  
Connecticut), Dancing in the  
"City of Dreadful Night": Paris,  
Vienna and St. Petersburg in the  
1914 Scherzo-Nocturne in  
Vaughan Williams's *London  
Symphony*  
Jenny Doctor (University of  
York), Modernism versus  
Tradition at the Proms, 1927-44

12:00 – 1:00 Lunch, Alliot  
Dining Hall

1:20 – 2:40 THE BRITISH  
ARE COMING  
(St Edmund's Hall, Room 303)  
Aaron Keebaugh (University of  
Florida), "Treading the Atlantic  
Stage": Ballad Opera as a Case  
Study in Eighteenth-Century  
Atlantic Musicology  
Edward Green (Manhattan  
School of Music), Bernard  
Herrmann: An Anglophile  
among the Viennese of  
Hollywood

ALAN BUSH'S DILEMMAS  
(St Edmund's Hall, Room 305)  
Joanna Dunn (University of  
Oxford), Towards a Reappraisal  
of Alan Bush: The Piano  
Concerto (1937) in Context  
John Lowerson (University of  
Sussex), Alan Bush's *Winter  
Journey* (1946): A Waymark on  
the Composer's Road  
from Modernism to Englishness

2:40 – 3:00 Tea break, Farrell  
Room, St Edmund's Hall

3:00 – 5:00 THE LONG  
CENTURY: VALID  
CONCEPTION OR EASY  
OPTION? (St Edmund's Hall,  
Room 303)  
Discussion session led by Jenny  
Doctor (University of York) and  
Charles Edward McGuire  
(Oberlin College Conservatory  
of Music)  
THE IMPACT OF  
CONTINENTAL MASTERS  
(St Edmund's Hall, Room 305)  
Julian Onderdonk (West  
Chester University), Folksong,  
Hymnody, and Bach's Chorales:  
Ralph Vaughan Williams and  
"The Greatest of All Musicians"

Ruth Solie (Smith College), Of Steam Engines, Beethoven, and Victorian Modernity  
Roberta Montemorra Marvin (University of Iowa), Music, Propaganda, and National Pride: Verdi's *Inno delle nazioni* and the 1862 London International Exhibition

5:00 – 5:45 Reception sponsored by Ashgate Press, Farrell Room, St Edmund's Hall

5:45 Buses leave Cashman Hall parking lot for the boat dock  
6:30 – 9:00 Dinner cruise on Lake Champlain, followed by return bus to Cashman Hall parking lot

### Saturday, August 5

9:00 – 9:30 Continental breakfast, Alliot Dining Hall  
9:30 – 11:30 NEW LIGHT ON ELGAR (St Edmund's Hall, Room 303)  
Deborah Heckert (University of Virginia), "God bless the Music Halls": Elgar at the Coliseum and the Negotiations of Edwardian Popular Culture  
Rachel Cowgill (University of Leeds), Elgar's War Requiem  
Byron Adams (University of California, Riverside), "Our Souls with High Music Ringing": Elgar, Pauer and *The Elements of the Beautiful in Music*

HARKING BACK TO THE RENAISSANCE (St Edmund's Hall, Room 305)  
Jennifer Oates (Queens College, CUNY), Eclecticism and

Englishness in *Five Tudor Portraits*: A Portrait of Vaughan Williams's Musical Style?  
Vicki Stroehrer (Marshall University), Britten as Interpreter: Form and Meaning in his *Seven Sonnets of Michelangelo*  
Christopher Holmes (Indiana University), Symbolism through Borrowing in the Music of Peter Maxwell Davies

11:30 – 12:30 Brunch, Alliot Dining Hall

12:50 – 1:50 KEYNOTE ADDRESS, McCarthy Recital Hall: Christina Bashford, "In the pantry, or the library ... upstairs in the bedrooms": Britain's Lost Chamber Music

2:00 – 3:20 THE ROMANCE OF THE NORTH (St Edmund's Hall, Room 303)  
Annett Richter (University of Minnesota), The Visual Imagination of a Romantic Seascape: Mendelssohn's *Hebrides* Overture Revisited  
Aidan Thomson (Queen's College, Belfast), The "Celtic North" as a Critique of Pastoralism

18th-CENTURY STUDIES (St Edmund's Hall, Room 305)  
Sandra Mangsen (University of Western Ontario), Keyboard Transcriptions of Handel's Overtures  
Ilias Chrissochoidis (Stanford University), A "Scale to Measure the Merits of Musicians" (1776)  
3:20 – 3:40 Tea break, Farrell

Room, St Edmund's Hall

3:40 – 5:00 CATHOLICS UNDER PRESSURE (St Edmund's Hall, Room 303)  
Anna Hersey (University of Minnesota), William Byrd's 1588 Psalms: Expression of a Community Identity in Elizabethan England  
Charles Edward McGuire (Oberlin College Conservatory of Music), "More Acceptable Views": The Evolving Catholicism of Edward Elgar

THE LURE OF THE EXOTIC (St Edmund's Hall, Room 305)  
Christopher Scheer (University of Michigan), Born of Bicycling or Brothels? The Genesis of Holst's *Beni Mora* (1912) in Algeria  
Steven Gehring (University at Stony Brook), The Pull of the Bush: World Beat and Identity Construction in Kate Bush's "The Dreaming"

5:00 – 6:00 Dinner, Alliot Dining Hall

6:20 – 7:40 THE GENDERING OF INSTRUMENTS (St Edmund's Hall, Room 303)  
Christine Kyprianides (Jacobs School of Music), The Emasculated Violoncellist: A Victorian Gender Type?  
Allan W. Atlas (CUNY Graduate Center), Ladies and the Concertina in Victorian England: A Note on Manufacturers' Marketing Strategies

MUSIC THE ART OF  
QUEENS (St Edmund's Hall,  
Room 305)  
Nicole Ottjes (University of  
Minnesota), Music (Un)maketh  
the (Wo)man: Anne Boleyn's  
Musical Reputation from the  
Scepter to the Scaffold  
Kasey Mattia (Duke  
University), Finding the Lily  
through the Rose: The Defining  
and Self-Defining of Queen  
Henrietta Maria

8:00 – 10:00 FROM BEDS OF  
RAGING FIRE:  
PERFORMING BAROQUE  
MADNESS (McCarthy Recital  
Hall)  
Brooke Bryant (CUNY  
Graduate Center), Inflamed  
Passions and Performative  
Extremes  
Sean M. Parr (Columbia  
University), Anne Bracegirdle  
on Fire  
Amber Youell-Fingleton  
(Columbia University),  
Transcending the Fourth Wall:  
Gesture and Mad Song

### **Sunday, August 6**

9:00 – 9:30 Continental break  
fast, Alliot Dining Hall  
10:00 Buses leave Cashman  
Hall parking lot for Ben &  
Jerry's ice cream factory tour,  
return ca. 1:00 (*additional  
charge*)

### **Member News**

Philip Rupprecht (Associate  
Professor of Music, Brooklyn  
College and the Graduate  
Center, City University of New  
York) has been awarded a  
William J. Bouwsma Fellowship

at the National Humanities  
Center, Research Triangle Park,  
North Carolina, for 2005-06.  
He is completing a book, *Avant-  
Garde Nation: British Musical  
Modernism Since 1960*, to be  
published by Cambridge Univer-  
sity Press. He recently pub-  
lished "Above and beyond the  
bass: harmony and texture in  
George Benjamin's *Viola*,  
*Viola*," in *Tempo* 59/232 (April  
2005): 28-38.

Ilias Chrissochoidis has  
received an honorary citation  
from the Academy of Athens  
(Greece) for his musicological  
activity. He is also the recipient  
of the "Gwin J. and Ruth Kolb  
Research Fellowship" of the  
American Society for Eigh-  
teenth-Century Studies. In  
2006-07, he holds the "John M.  
Ward Fellowship in Dance and  
Music for the Theatre" at the  
Houghton Library, Harvard  
University.

### **Book Review**

We're very pleased to  
include our first book review in  
this issue of the Newsletter, and  
hope to build on the practice. If  
you are interested in reviewing  
a new edition, book, recording  
or video, please contact Kendra  
Leonard at  
[caennen@gmail.com](mailto:caennen@gmail.com).

### **Music and Words, Music in Words**

Reviewed by Juliette Wells  
Sophie Fuller and Nicky  
Losseff, eds., *The Idea of Music  
in Victorian Fiction*. Aldershot:  
Ashgate, 2004. Xx + 297.  
ISBN 0-7546-0577-9.  
\$109.95 (hardcover).

A new addition to Ashgate's  
valuable "Music in Nineteenth-  
Century Britain" series, this  
collection promises to be  
essential reading for anyone  
whose work touches on Victo-  
rian musical culture. Essayists  
include both musicologists and  
literary critics, and "the idea of  
music," as interpreted by editors  
Sophie Fuller and Nicky  
Losseff, includes musical  
references and musical practice,  
as well as more abstract interre-  
lationships between musical and  
literary forms and conceits.

Perhaps a more accurate  
title for the volume would have  
been "The Idea of Music in  
Nineteenth-Century British  
Prose," given that several  
essayists move beyond fiction  
or take into account texts from  
the Romantic and Edwardian  
periods as well. Jodi Lustig's  
survey of "The Piano's  
Progress," for instance, begins  
with the novels of Jane Austen,  
while Joe Law's illuminating  
investigation of music as a code  
for homoerotic desire extends  
into the early twentieth century,  
as does Charlotte Purkis's  
groundbreaking treatment of  
Gertrude Hudson's "fictional  
fantasias." Nonfictional texts  
are especially central to  
Jonathan Taylor's wide-ranging  
exploration of musical tropes  
and notions of Jewish identity,  
as well as to Karen Tongson's  
revisionary take on Thomas  
Carlyle, aesthetics, and the  
figure of the critic.

Those essays that are  
focused primarily on fiction  
incorporate novels that would

be considered canonical by scholars of Victorian literature or musical culture, as well as many that have received less attention from either discipline. Phyllis Weliver's essay on *Trilby* offers a fresh perspective on this much-studied depiction of a female performer, concentrating on the role of the audience as "crowd." Laura Vorachek's focus on Wilkie Collins' use of melodramatic conventions in *The Woman in White* and Alisa Clapp-Itnyre's investigation of pastoral conventions in *The Mill on the Floss* likewise shed new light on the role of music-making in these well-known novels. Joining *Mary Barton* in Nicky Losseff's essay on the significance of "voice" in mid-century fiction, on the other hand, are less familiar novels by George Gissing, Charles Kingsley, and Arthur Morrison, while Sophie Fuller's account of fictional depictions of women composers embraces an impressively wide range of fin-de-siècle novels. Irene Morra takes on an entire neglected genre, that of detective fiction, exploring how musically-inclined detectives such as Sherlock Holmes build on canonical literature's association of performance and listening with the revelation of character.

A more comprehensive introduction would be of especial benefit to scholars in this fast-growing field. Nevertheless, the varied approaches to "the idea of music in fiction" collected in this volume will be of great interest to anyone who

researches or teaches literature or music of this period.

*Juliette Wells teaches at Manhattanville College.*

### Upcoming Events

Music in Late Medieval English Cathedrals: The Plain-song and Medieval Music Society present a day conference to be held at The Faculty of Music, St Aldate's, Oxford, Saturday, May 6, 2006, 10 am to 5 pm

British Music and Modernism 1901-1939: University of Birmingham Study Day, Saturday, May 6, 2006, Shakespeare Institute, Stratford-upon-Avon. Full details and booking information: [www.music.bham.ac.uk/modernism](http://www.music.bham.ac.uk/modernism).

### Calls for Papers

Victorian Soundscapes (18th Northern Victorian Studies Colloquium): Jointly organized by Leeds Centre for Victorian Studies and Leeds University Centre for English Music, Trinity & All Saints College, Leeds, March 17, 2007. [http://www.leeds.ac.uk/music/lucecm/Victorian\\_soundscapes\\_CFP.doc](http://www.leeds.ac.uk/music/lucecm/Victorian_soundscapes_CFP.doc) or contact Dr. Rachel Cowgill, School of Music, University of Leeds, UK, [r.e.cowgill@leeds.ac.uk](mailto:r.e.cowgill@leeds.ac.uk)

Sixth Music in Nineteenth-Century Britain Conference (Tenth Anniversary): University of Birmingham, July 5-8, 2007. Contact Paul Rodmell ([p.j.rodmeil@bham.ac.uk](mailto:p.j.rodmeil@bham.ac.uk))

### Recent Publications

Carley, Lionel. *Edvard Grieg in England*. Suffolk, UK and Rochester, NY: Boydell & Brewer, 2006.

Elliott, Graham. *Benjamin Britten: The Spiritual Dimension*. Oxford: Oxford University Press, 2006.

Harper-Scott, J.P.E. "Elgar's Invention of the Human: *Falstaff*, Opus 68." *19th-Century Music* 28/3 (Spring 2005), 230-253.

Heller, Wendy. "The Beloved's Image: Handel's *Admeto* and the Statue of Alcestis." *Journal of the American Musicological Society* 58/3 (Fall 2005), 559-637.

Platoff, John. "John Lennon, 'Revolution,' and the Politics of Musical Reception." *Journal of Musicology* 22/2 (Spring 2005), 241-67.

*Self-Portrait of Percy Grainger*. Edited by Malcolm Gillies, David Pear, and Mark Carroll. Oxford: Oxford University Press, 2006.

Smith, Jeremy L. "Music and Late Elizabethan Politics: The Identities of Oriana and Diana." *Journal of the American Musicological Society* 58/3 (Fall 2005), 507-558.

Thomson, Aidan J. "Elgar and Chivalry." *19th-Century Music* 28/3 (Spring 2005), 254-275.

Turbet, Richard. *William Byrd: A Guide to Research*. New York: Routledge, 2006.

### Recordings

Bax, Arnold. *Piano Works Vol. 3*. Ashley Wass. Naxos. 8.557769. (February 27, 2006)

Britten, Benjamin. *Nocturne, Serenade, Les Illuminations*. Ian Bostridge (tenor). With Radek Baborák (baritone), Simon Rattle and Berlin Philharmonic Orchestra. EMI Classics. 7243 5 58049 2 1. (November 8, 2005)

Dunstable, John. *Sweet Harmony: Masses and Motets. Tonus Peregrinus*. Antony Pitts (conductor). Naxos. 8.557341. (October 18, 2005)

Elgar, Edward. *Symphony No. 2, Op. 63; In the South, Op. 50*. Richard Hickox. BBC National Orchestra of Wales. Chandos. CHSA 5038. (September 20, 2005)

Harty, Hamilton. Piano Concerto, Fantasy Scenes on an Eastern Romance, Comedy Overture. Peter Donohoe (piano). With Takuo Yuasa and Ulster Orchestra. Naxos. 8.557731. (January 30, 2006)

Parry, C. Hubert H. *Invocation to Music, The Soul's Ransom, The Lotos Eaters, Blest Pair of Sirens, I was glad*. Richard Hickox. With Anne Dawson (soprano), Della Jones (mezzo-soprano), Arthur Davies (tenor), Brian Rayner Cook

(baritone), David Wilson-Johnson (baritone), Matthias Bamert, London Philharmonic Choir, London Symphony Orchestra, and London Philharmonic Orchestra. CHAN 241-31. (February 1, 2006)

Vaughan Williams, Ralph. *Willow-Wood, Toward the Unknown Region, The Voice out of the Whirlwind, The Sons of Light, Five Variants of 'Dives and Lazarus'*. David Lloyd-Jones. With Roderick Williams (baritone), Ian Tracey (choir-master) and Royal Liverpool Philharmonic Choir and Orchestra. Naxos. 8.557798. (October 31, 2005)

**The North American  
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Association**  
<http://www.nabmsa.org>

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