

Schedule

Monday, July 30

9:00-5:00

Registration

Hansen Atrium, Chase Fine Arts Center

10:00-10:20

Welcome

FAV 150, Chase Fine Arts Center

10:30-12:00

Session 1

Between the Wars

FAV 150, Chase Fine Arts Center

Chair: Byron Adams (University of California-Riverside)

David Manning (London, UK), "Vaughan Williams's *Sancta Civitas*: A Vision 'Among the Ruins'"

Erica Siegel (Davis, CA), "Elizabeth Maconchy and the Politics of British Musical Modernism in the 1930s"

Christy J. Miller (University of Kansas), "Alistair Cooke Hears America Singing"

Hearing the Heavens from Earth in 17th-Century English Music and Drama

FAV 262, Chase Fine Arts Center

Chair: Candace Bailey (North Carolina Central University)

Jennifer Linhart Wood (Folger Shakespeare Library/ Saint Mary's College of Maryland), "Musicking the Spheres in *Pericles*"

Sarah F. Williams (University of South Carolina), "'Captive these Mortall Eares': Performing the Music of the Spheres in English Drama of the Later Seventeenth Century"

K. Dawn Grapes (Colorado State University), "The Soteriology of Early English Song and Changing Roles for the Musically Dead"

12:00-1:15

Lunch (see restaurant packet for options)

1:15-3:15

Session 2

Music on the Homefront During the Two World Wars

FAV 150, Chase Fine Arts Center

- Chair: Susan Grayzel (Utah State University)
Catherine Hughes (St. Joseph's University), "Lalla Vandervelde's Relief Efforts in Wartime London"
Jaclyn Howerton (University of California, Riverside), "The Flemish Farm: Transnationalism, Propaganda, and the Film Music of Ralph Vaughan Williams"
Elizabeth Morgan (St. Joseph's University), "Lunchtime at the Gallery: Repertoire for Two Pianists on Myra Hess's Wartime Concerts"
Hilary Seraph Donaldson (University of Toronto), "Modernist Church Music in Wartime: Walter Hussey's Patronage of Benjamin Britten"

Constructing British Identities

FAV 262, Chase Fine Arts Center

- Chair: Eric Saylor (Drake University)
Lidia Chang (City University of New York), "'Sound and Chaste': Defining Englishness in the *Quarterly Musical Magazine and Review*" (1818-1830)"
Jennifer Oates, "Granville Bantock, 'Pioneer-in-Chief of the Young British Movement?'"
Rachel Cowgill (University of Huddersfield), "'[P]ushed against us from the Floridas, TO MAKE US MILD' (Lewis, BLAST, 1914): British Identity and Internationalism in Music and Dancing at The Cave of the Golden Calf (London, 1912-14)"
Karen Olson (Washington University in St. Louis) "Orkney ≠ Scotland ≠ Britain: National Identity and Sir Peter Maxwell Davies's 'Farewell to Stromness'"

3:15-3:30

Coffee/Tea Break

Generously Supported by Liverpool University Press

Hansen Atrium

3:30-5:00

Session 3

Representing Otherness

FAV 150, Chase Fine Arts Center

- Chair: Ruth Solie (Smith College)
Sarah Kirby (University of Melbourne), "'A Souvenir de Bedlam': The Reception of Non-Western Musics at the London International Exhibitions of 1884 and 1885"
David G. Rigger (Indiana University), "Falsetto and Late Victorian Voice Culture"
Trevor Nelson (Eastman School of Music), "'They Must Sing About It Instead': Audience Song and Empire in Britten's *Let's Make an Opera*"

Representing History

FAV 262, Chase Fine Arts Center

Chair: David Wall (Utah State University)
Stewart Duncan (Indiana University), "From Leipzig to Edinburgh: Amateur Reception and Performance of Bach's Mass in B Minor in Scotland"
Deborah Heckert (Stony Brook University), "'To the Music of Time': Dance and Temporality in Music and the Visual Arts, 1880-1912"
Jordan Musser (Cornell University), "Making History: The Politics of Linton Kwesi Johnson's Dub Poetry"

5:00-6:15 PM

Opening Reception

Atrium, Nora Eccles Harrison Museum of Art

6:30-7:30

Opening Concert

Andrew Unsworth, Salt Lake Tabernacle Organist

Daines Concert Hall

TUESDAY, JULY 31

10:00-12:00

Session 4

Britten

FAV 150, Chase Fine Arts Center

Chair: Justin Vickers
Vicki P. Stroeher (Marshall University), "Angels, Drunkards, Thieves, and Lechers: Britten's Focalizations in *The Holy Sonnets of John Donne*"
Imani Mosley (Duke University), "'A Stuttering Primer for Infants': The Press and Public Reception to Benjamin Britten's *Gloriana* in the Coronation Year"
Wayne Heisler, Jr. (The College of New Jersey), "Britten's and Ashton's 'Rimbauderies'"
Arthur Richard Scoleri (University of Iowa), "'So He is Mine': Queerness, Divine Ecstasy, and the Devotional Closet in Britten's *Canticle I*"

Early Modern Boundaries and Identities

FAV 262, Chase Fine Arts Center

Chair: Stacey Jocoy (Texas Tech University)
Jane Hatter (University of Utah), "Mistress Anne's Musical Identity: Women as Singers of Domestic Devotions"
Nicholas Ezra Field (Michigan State University), "Italian Spice and the Catholic Menace: Admiration and Condemnation of Italian Influence in Restoration England"

Joe Nelson (University of Minnesota), "The History of Mad Tom o'Bedlam"
Rachel Bani (Florida State University), "Jacobite Scotswomen Singing of War"

12:15-1:15

Session 5

Lecture Recital

FAV 150, Chase Fine Arts Center

Chair: Craig Jessop (Utah State University)

Kenneth Hamilton, piano (Cardiff University), "Beyond Brigadoon: Ronald Stevenson's 20th-Century Scottish Triptych and the Concept of a Celtic Vernacular"

1:15-2:00

Lunch (see restaurant packet for options)

2:00-3:30

Session 6

Keynote

Caine Performance Hall

Chair: Nicholas Temperley (University of Illinois, Urbana- Champaign)

Tim Barringer (Yale University), "William Walton: An Art Historical Reading"

3:30-4:00

Coffee Break

Generously Supported by A-R Editions

Hansen Atrium

4:00-5:30

Session 7

Hearing Empire, Racing the Metropole: Complicating Britishness with Popular Music and Jazz

FAV 150, Chase Fine Arts Center

Chair: Rika Asai (Utah State University)

Catherine Tackley (University of Liverpool), "'Snakehips Swing': Race, Nationality and Identity in British Dance Music"

Nadine Attewell (McMaster University), "Seeing Hum, Hearing Community: Diasporic Music-Making in Working-Class Liverpool"

Christina Baade (McMaster University), "The Forgotten Army and the 'Unfortunate Reminder': Dame Vera at the Final Burma Star Reunion"

Postwar National Exchanges

FAV 262, Chase Fine Arts Center

Chair: Anthony Barone (University of Nevada, Las Vegas)
David Kidger, "A Song Protesting the Murder of Civil Rights Campaigner, William L. Moore: 'I Want to Go Back to Mississippi', a British Snapshot of the Civil Rights Movement from 1963"
Danielle Ward-Griffin (Christopher Newport University), "Eurovision Opera: The BBC and the Making of Television Opera in Europe"
Thornton Miller (University of Illinois at Urbana-Champaign), "'Trying to Earn an Honest Penny': Lilian and Victor Hochhauser and the Bolshoi Ballet's 1974 London Tour"

6:30 bus leaves for conference dinner, Crumb Brothers Bakery

7:00-9:00

Conference Dinner

Crumb Brothers Bakery, 291 W 300 South, Logan

9:15 bus returns to the university

Wednesday

10:00-12:00

Session 8

Musical Identities in Literature

FAV 150, Chase Fine Arts Center

Chair: Brooks Kuykendall (University of Mary Washington)
Samantha Bassler, "Voice, Gender, (Dis)ability, and the Performance of Music in Shakespeare's *Hamlet*, *Othello*, *Richard II*, and *Twelfth Night*"
Christina Bashford (University of Illinois, Urbana-Champaign), "Pushing the Victorian Envelope: Women and the Violin in the Visual and Literary Imaginings of George Du Maurier"
Kristin Franseen (McGill University), "Women's Musical Agency and Experiences in Vernon Lee's *Music and Its Lovers*"
Stephen Downes (Royal Holloway, University of London), "Two Sentimental Englishmen in the 1930s: Music, Class and Dignity in the Merchant-Ivory Adaptation of Ishiguro's *The Remains of the Day*"

Melody, Structure, and Harmony in Twentieth-Century Music

FAV 262, Chase Fine Arts Center

Chair: Philip Rupprecht (Duke University)
David Byrne (Manitoba University), 'Delius and Symphonic Form: A Study of his *Poem of Life and Love*'
Gretchen Foley (University of Nebraska–Lincoln), "Narrative Driven by Ambiguity and Collage in Supertramp's 'Fool's Overture'"

David Forrest (Texas Tech University), “‘Strange Phenomena’: Kate Bush’s Harmonic Escapism”

David Beard (Cardiff University), “Music Untangled: Judith Weir’s Endless Melodies”

12:00-2:00 NABMSA Board Meeting in the SPLAT

12:15-1:15

Session 9

Lecture Recital

Chair: Therese Ellsworth (Washington, D. C.)

Errik Hood (Utah State University), “‘Do Not Forget Me Quite’: A Lecture Recital Concerning the Performance and Teaching of the Art Songs of Ivor Gurney”

2:00-3:30

Session 10

European Music in Nineteenth-Century Britain

FAV 150, Chase Fine Arts Center

Chair: Christina Fuhrmann (Baldwin-Wallace University)

Rachel Howerton (University of California-Riverside), “Charles Hallé, August Manns, and their Role in the Reception History of Hector Berlioz’s *Damnation of Faust* in Nineteenth-Century Britain”

Monika Hennemann (Cardiff University), “Enacting Elijah: Mendelssohn on the British Stage”

Julie Hedges Brown (Northern Arizona University), “Robert Schumann’s Chamber Music and His English Reception”

Voices from the Americas

FAV 262, Chase Fine Arts Center

Chair: Christopher M. Scheer (Utah State University)

Dorothy de Val (York University), “A Tale of Two Cities: Music, Dance and Social Life in Montréal and York in the Late Eighteenth Century”

Maria Ryan (University of Pennsylvania), “Performing and Hearing Race in Post-Emancipation Antigua”

Daniel Weaver (Washington University in St. Louis), “‘A Powerful School of Anglo-Saxon

Music’: Horatio Parker, England, and Anglo-American Nationalism”

3:30-4:00

Coffee Break

Hansen Atrium

4:00-5:30

Session 11

Senior Scholar Colloquium

FAV 150, Chase Fine Arts Center

Chair: Charles McGuire (Oberlin College and Conservatory)

Alain Frogley (University of Connecticut), "Border Control: The Disciplining of British Music Studies"

Norm Jones (Utah State University), "No Caravaggio, Just Byrd and Dowland"

Candace Bailey (North Carolina Central University), "Unbinding Women Across Two Centuries"

6:30-7:15

Public Pre-Concert Lecture: Dr. Byron Adams, University of California at Riverside

FAV 150, Chase Fine Arts Center

Generously Underwritten by the Utah Festival Opera and Musical Theatre and the American Festival Chorus

7:30-9:00

Sancta Civitas: The Music of Vaughan Williams and Holst

American Festival Chorus, Utah Festival Opera and Musical Theatre

Craig Jessop, Conductor

Daines Concert Hall

9:00-10:00

Ice Cream Social and Temperley Prize Announcement

Green Room, Chase Fine Arts Center