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)
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 Caroline 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), “Captivate these Mortall Eares’: Performing the Music of the Spheres in English Drama of the Later Seventeenth Century”

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)”  
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. Rugger (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)  
Deborah Heckert (Stony Brook University), “‘To the Music of Time’: Dance and Temporality in Music and the Visual Arts, 1880-1912”  

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  
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)
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)
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*