2020 NABMSA VIRTUAL CONFERENCE

Tuesday, July 21 – Sunday, July 26, 2020

(proposed schedule: subject to change)

* Times listed as Central Daylight Time

Conference Planning

Justin Vickers, Conference Host
K. Dawn Grapes, Program Chair
Program Committee:
  Christina Baade
  Jennifer Oates
  Joseph M. Ortiz
Luke Lovers, Technical Director
Vicki Stroehrer, Byron Adams Travel Grant
Deborah Heckert, Nicholas Temperley Prize

NABMSA Board of Directors

Christina Bashford, President
Christopher Scheer, Vice-President
Amanda Eubanks Winkler, Secretary
Therese Ellsworth, Treasurer
Rachel Cowgill
Ashley A. Greathouse
Kate Guthrie
Emily Hoyler
Stacey Jocoy
Roberta Montemorra Marvin

(Updated: June 10, 2020)
Tuesday, July 21, 2020

11:00 a.m.–1:15 p.m. (CDT-Illinois)/5:15–7:15 p.m. (BST-UK)

SESSION 1 (Zoom Locale 1): Interpretations of Traditional Song

11:00  Conference Welcome

11:15  Catherine of Aragon and Greensleeves, the Spanish Song of Betrayal
       Stacey Jocoy, Texas Tech University

11:45  “The Songs and the Sea are Inseparable”: Sounding the Celtic Revival in Marjory Kennedy-Fraser’s Songs of the Hebrides
       Rachel M. Bani, Florida State University

12:15  “I’m Not a Musician, I’m a Professional Dancer:” George Butterworth and the Morris Dance
       Owen Hansen, University of Kansas

12:45  To Teach or to Titillate: Love Songs in Early Eighteenth-Century English Musical Miscellanies
       Alison C. DeSimone, University of Missouri-Kansas City

SESSION 2 (Zoom Locale 2): Music and Media

Kate Guthrie, University of Bristol, chair

11:00  Conference Welcome

11:15  “Doing His Bit”: Vaughan Williams’s Wartime Nationalistic Film Music for Coastal Command
       Jaclyn Howerton, West Hills, CA

11:45  Fields of Wheat, Busy Bees, and Intruder Alerts: Vaughan Williams’s Evolving Representation of a National Crisis in His Music for 49th Parallel
       Stan Pelkey, University of Kentucky

12:15  Broadcasting and the (Re)Construction of Identity: The BBC’s Commonwealth of Song
       Trevor R. Nelson, Eastman School of Music

12:45  Idealizing Britten: John Culshaw and the Project of Documenting Opera on BBC Television
       Danielle Ward-Griffin, Rice University

BREAK
CONCERT: 20th-Century British Music for Oboe and English Horn
   Roger Roe, oboe and English horn
   R. Kent Cook, piano

   Introduction by Justin Vickers
   Britten: “Pan” from Six Metamorphoses After Ovid, Op. 49 (1951)
   Berkeley: Snake for Solo Cor Anglais (1994)
   Musgrave: Threnody for Cor Anglais and Piano (1997)
   Howells: Sonata for Oboe and Piano (1942)
Wednesday, July 22, 2020

11:00 a.m. –1:00 p.m. (CDT-Illinois)/5:00–7:00 p.m. (BST-UK)

SESSION 1 (Zoom Locale 1):

FEATURED PANEL: *Singers as Historical Actors: The Status and Nature of British Singers in the Nineteenth and Twentieth Centuries*

11:00  A Life in the Music of Harriet Spozzi of Hereford
       Candace Bailey, North Carolina Central University

11:30  Patti vs. Butt on the British Stage, or the Legacy of an Operatic Star versus a Festival Star
       Charles Edward McGuire, Oberlin College & Conservatory

12:00  “The Centuries Rolled Back”: Alfred Deller and the Politics of Vocal Performance in Postwar Britain
       Imani Danielle Mosley, Wichita State University

FEATURED LECTURE-RECITAL (adapted for online)

Christopher Scheer, Utah State University, chair

12:30  “Baghdad on the Thames”: John Ireland, Arthur Machen, and the Urban Weird
       Eric McElroy, University of Oxford

SESSION 2 (Zoom Locale 2): *Preservation, Digitization, and Archival Influence*

11:00  “Haydn’s Symphonies Scored by Clementi”: A New Source of the London Symphonies
       Luca Lévi Sala, Université de Montréal

11:30  Towards a Canon of Domestic Music: Library Catalogs and Changing Tastes
       Amy Nicole Cooper, University of North Texas

12:00  Preserving Instruments: Francis Galpin’s Engagement with Early Music Recording Technology
       Maia Perez, University of Illinois, Urbana-Champaign

12:30  Divining the Digital Composer: Elgar, Delius, and the Possibilities of Digital Scholarship for British Music Studies
       Joanna Bullivant, University of Oxford

BREAK
1:30–3:00 p.m. (CDT-Illinois)/7:30–9:00 (BST-UK)

PANEL: Early Career Development
(Sponsored by the NABMSA Board of Directors)

Introduction by Christina Bashford, NABMSA President

Christopher Scheer (Utah State University), chair
Susan Cook (Director, School of Music, University of Wisconsin-Madison)
Rachel Cowgill (Professor of Musicology, York University, UK)
Ashley Greathouse (PhD student, University of Cincinnati College-Conservatoire of Music)
Laurie Matheson (Director, University of Illinois Press)
Imani Mosley (Visiting Assistant Professor of Musicology, Wichita State University)
Thursday, July 23, 2020

11:00 a.m.–1:00 p.m. (CDT-Illinois)/5:00–7:00 p.m. (BST-UK)

SESSION 1 (Zoom Locale 1): *Theatrical Statements*

Joseph M. Ortiz, University of Texas at El Paso, chair

11:00  Feminine Voice, Sound, and Disability in Elizabeth Tanfield Cary’s *The Tragedie of Mariam* (1613) and Mary Sidney Herbert’s *The Tragedie of Antonie* (1592)
Samantha Bassler, New York University and Rutgers University at Newark

11:30  An Ill-Fated Collaboration: Conflicting Conceptions of Realism in the Soviet Premiere of *Peter Grimes*
Thornton Miller, University of Illinois at Urbana-Champaign

12:00  Hearing the Liminality of Streetwise Opera’s *The Passion* as Spatially Informed Revival in Manchester
David Kjar, Chicago College of Performing Arts, Roosevelt University

12:30  Singing about Sex(uality) in Lloyd Webber’s Musicals
Amanda Eubanks Winkler, Syracuse University

SESSION 2 (Zoom Locale 2): *Approaches to 20th Century Music*

Christopher Mark, University of Surrey, chair

11:00  Re-examining Holst through a Feminist Lens
Rachel Gain, University of North Texas

11:30  Rethinking an “Anti-Symphony”: Symphonic Politics, Rotational Form, and the First Movement of Malcolm Arnold’s Fifth
Ryan Ross, Mississippi State University

12:00  The Birth of Britten’s Musical Irony in *Variations on a Theme of Frank Bridge*
Kevin Salfen, University of the Incarnate Word

12:30  Capital Disjunction: Rupture as Expression in Vaughan Williams’s A London Symphony
Jon Churchill, Duke University

BREAK
1:30–2:30 p.m. (CDT-Illinois)/7:30–8:30 (BST-UK)

Q&A Session: *All My Life’s Buried Here: The Story of George Butterworth*
(Attendees should preview the movie prior to session and come prepared to engage)

Eric Saylor, Drake University, chair

Stewart Morgan Hajdukiewicz, filmmaker/director
Anthony Murphy, Butterworth biographer
Friday, July 24, 2020

11:00 a.m.–1:00 p.m. (CDT-Illinois)/5:00–7:00 p.m. (BST-UK)

SESSION 1 (Zoom Locale 1): Poetic Interpretation

11:00  “Is My Team Ploughing?”: Housman’s Hauntings, Men’s Voices, and Phonographic Performance after the First World War
Gabrielle Ferrari, Columbia University

Joseph V. Nelson, University of Minnesota

12:00  Modernism as Parable: Britten’s Settings of Auden’s For the Time Being
Hilary Seraph Donaldson, University of Toronto

12:30  Guilt, Deliberation, Affirmation: Britten’s The Holy Sonnets of John Donne as Catharsis
Gordon Sly, Michigan State University

SESSION 2 (Zoom Locale 2): Musical Identities

Emily C. Hoyler, School of the Art Institute of Chicago, chair

11:00  Revisiting Medieval Myth: Maconchy’s Feminist Interpretation of Héloïse and Abelard
Meredith Graham, Duke University

11:30  Hypnotized Heroines, Musical Mesmerists, and Opium-Eating Killers in Charles Dickens’s The Mystery of Edwin Drood
Bronwen McVeigh, Eastman School of Music, University of Rochester

12:00  Uncommonwealth: Rare 45s and Affective Capital in the Northern Soul Music Scene
Ali Faraj, Northwestern University

12:30  Rocket Cottage Takes Off: Hearing Electric Folk in the Cold War
Eleanor Price, Eastman School of Music

BREAK
KEYNOTE ADDRESS

“A Report from Greater Britain: A (mostly) Canadian Perspective on Britishness, British Music, and British Musicians, ca. 1900”

David Gramit, Professor Emeritus, University of Alberta, featured speaker
Roberta Montemorra Marvin, University of Massachusetts, Amherst, chair
Saturday, July 25, 2020

11:00 a.m.–1:00 p.m. (CDT-Illinois)/5:00–7:00 p.m. (BST-UK)

SESSION 1 (Zoom Locale 1): Historical Reconsiderations

11:00 Vaughan Williams’s Early Works: A Historiographical Reconsideration
Eric Saylor, Drake University

11:30 The Role of Choral Music in British Diplomacy, 1934-1939: The British Council and National Identity Abroad
Stewart Duncan, Indiana University

12:00 Manchester Resonances: Peter Maxwell Davies’s Juvenilia
Nicholas Jones, Cardiff University

12:30 Orchestras, Education, and the Environment in Davies’s The Turn of the Tide
Karen Olson, Gaylord Music Library, Washington University in St. Louis

SESSION 2 (Zoom Locale 2): Influence Across the Sea: Britain and the U.S.

Christina Baade, McMaster University, chair

11:00 An American Musician in London, 1835-37
Barbara Haws, University of Oxford

11:30 “Those pure young lips thus sporting with its horrors”: D’Oyly Carte’s Child Productions
James Brooks Kuykendall, University of Mary Washington

12:00 John Philip Sousa and the Piracy of HMS Pinafore
Elyse Ridder. University of Mary Washington

12:30 The University of Illinois British Brass Band: Pioneers on the Prairie
Maureen V. Reagan, Champaign, Illinois

BREAK

1:30–3:00 p.m. (CDT-Illinois)/7:30–9:00 (BST-UK)

CONFERENCE BANQUET
Preceded by announcements from NABMSA President Christina Bashford

(Bring your own meal/snack/drink and join one of the limited size “rooms” for a social time with NABMSA board members, presenters, and attendees)
Sunday, July 26, 2020

11:00 a.m.–1:00 p.m. (CDT-Illinois)/5:00–7:00 p.m. (BST-UK)

SESSION 1 (Zoom Locale 1): Church Music, or Not?

Jeremy L. Smith, University of Colorado at Boulder, chair

11:00 Singing The Whole Booke of Psalms
Samantha Arten, Saint Louis University

11:30 Did She Cease Her Funning? Quieting A Georgian Prodigy in the Midlands
Vivian S. Montgomery, Longy School of Music of Bard College

12:00 York Minster: A Scrutiny of Musical Manner, 1760–1800
Shaun Stubblefield, University of Colorado at Boulder

12:30 “Simple Psalmody” or “Laboured Compositions”?: The Politics of Racialized Listening in St. Ann, Jamaica
Maria Ryan, University of Pennsylvania

SESSION 2 (Zoom Locale 2): Concerts and Festivals: Performance and Legacy

11:00 Cultural Economics and Music Business: The Bach-Abel Subscription Concerts, 1773-1775
Ann van Allen-Russell, Trinity Laban Conservatoire of Music & Dance, London

11:30 Importing Musical Taste: The Transnational Reception of Hector Berlioz’s La damnation de Faust in Nineteenth-Century Britain and its Role in the Victorian Festival
Rachel Howerton, Los Angeles, CA

12:00 An “important mission to perform”: Beatrice Harrison and the “Gendered” Cello
Rebecca Thumpston, University of Nottingham

12:30 “I hope the name ‘Popular concerts’ will not alarm you”: Women Soloists at the Monday Popular Concerts, London
Therese Ellsworth, Washington, DC