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 16th century to 20th-century film music and contemporary music aesthetics. The Centre 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.

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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.

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 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.

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

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

Take a dinner cruise on Lake Champlain.
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 Birtwistle and Tony Harrison

UNRAVELLING THE MOTIVES OF PUBLISHERS (St Edmund’s Hall, Room 305)
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

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 Stroehl (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 Seascapе: 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)

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 University Press. He recently published “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 Eighteenth-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.

Music and Words, Music in Words
$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 Victorian 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 interrelationships 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**


### 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/lucem/Victorian_soundscapes_CFP.doc or contact Dr. Rachel Cowgill, School of Music, University of Leeds, UK, 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.rodmell@bham.ac.uk)

### Recent Publications


**Recordings**


The North American British Music Studies Association
http://www.nabmsa.org

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