NABMSA 5TH BIENNIAL CONFERENCE
University of Illinois at Urbana-Champaign: 26-28 July 2012

PROGRAM

All events take place at the Levis Center (conference venue) unless otherwise stated
All papers with an Anglo-American connection are marked with an *

Thursday, 26 July

11:30-12:30 Registration (1st Floor: Lobby)

12:30 p.m. Welcome (3rd Floor)

1:00-3:00 p.m.

Session 1a: Mapping Musical Modernities at the BBC (3rd Floor)
Chair: William Brooks, University of York
   Vaughan Williams, Boult and the BBC
   JENNY DOCTOR, SYRACUSE UNIVERSITY
   “The Best Possible Performance”: The BBC’s 1942 Music Policy and the Problem of Swung Classics
   CHRISTINA BAADE, MCMASTER UNIVERSITY
   “The Machine Stops” and the Musical Acousmêtre
   LOUIS NIEBUR, UNIVERSITY OF NEVADA, RENO

Session 1b: Seventeenth- and Eighteenth-Century Studies (1st Floor: Reading Room)
Chair: Stacy Jocoy Houck, Texas Tech University
   Outlandish Authors: Musical Integration at the Stuart Court in London 1660-1689
   NICHOLAS EZRA FIEL, UNIVERSITY OF MICHIGAN
   Caccini’s Graces, Playford’s Ayre: Cultivating English Musical Identity in An Introduction to the Skill of Musick
   BETHANY CENCER, STATE UNIVERSITY OF NEW YORK AT STONY BROOK
   “Forgotten almost before he was called to the doom of us all:” Queen Charlotte of England’s Patronage of J. C. Bach
   MICHELLE MEINHART, XAVIER UNIVERSITY
   “The business as to finding out chords”: Practical music performance and Vinculum societatis
   CANDACE BAILEY, NORTH CAROLINA CENTRAL UNIVERSITY

3:00-3:30 p.m. Coffee Break (1st Floor: Lobby)

3:30-5:00 p.m.

Session 2a: Transatlanticism (3rd Floor)
Chair: Gayle Magee, University Of Illinois at Urbana-Champaign
The Blockheads; or Fortunate Contractor: The Revolutionary War from a Loyalist’s Pen*
ELISSA HARBERT, NORTHWESTERN UNIVERSITY
The Same and Yet Different: Borrowed Tunes in Inkle and Yarico from England to America*
JOICE WATERHOUSE GIBSON, METROPOLITAN STATE COLLEGE OF DENVER
The Sash Someone Else’s Father Wore, or the Transformation of an Ulster Loyalist Flute Band in Toronto, Canada*
ALIXANDRA HAYWOOD, MCGILL UNIVERSITY

Session 2b: Britten Studies (1st Floor: Reading Room)
Chair: Philip Rupprecht, Duke University
“Some quite nice little tunes”: investigating Britten’s juvenilia
JONATHAN MANTON, BRITTEN–PEARS FOUNDATION
Britten’s Harmonic Stasis
DAVID FORREST, TEXAS TECH UNIVERSITY
Britten's Use of Monotone as Discursive Shift
VICKI STROEHER, MARSHALL UNIVERSITY

5:00-5:30 p.m. Break

5:30-7.00 p.m. Anglo-American Wine and Ale tasting, and music, at Krannert Uncorked
(Krannert Center for the Performing Arts)

7:00-8:15 p.m. Dinner on your own

8:30-9:30 p.m. Lecture-Recital, Britten, Rainier, and Donne: A Silent “Epilogue” Finds its Voice
(Recital Hall, Smith Memorial Hall)
JUSTIN VICKERS, ILLINOIS STATE UNIVERSITY

Friday, 27 July

9:00-9:30 Coffee and pastries available

9:30 a.m.-10:30 a.m.

Session 3a: Twentieth Century Music I (1st Floor: Reading Room)
Chair: Kendra Preston Leonard, Journal of Music History Pedagogy
Brian Ferneyhough’s New Terrain
ROSS FELLER, KENYON COLLEGE
Beatles Song Arrangements by Avant-Garde Composers: Andriessen, Berio, Davies, and Takemitsu
JENNIFER TROWBRIDGE, CHICAGO, IL.

Session 3b: Vaughan Williams I (3rd Floor)
Chair: Charles McGuire, Oberlin College
Beholding the Sea Itself: The Political and Musical Visions of *A Sea Symphony* and *The Songs of the Fleet*

ERIC SAYLOR, DRAKE UNIVERSITY

“I’m not making this up, you know!”: The success of Vaughan Williams’s students in America*

ERICA SIEGEL, UNIVERSITY OF CALIFORNIA, RIVERSIDE

10:30-11:00 a.m. Coffee break (1st Floor: Lobby)

11:00 a.m.- 12:00 p.m.

Session 4a: Twentieth Century Music II (1st Floor: Reading Room)

Chair: Kendra Preston Leonard, Journal of Music History Pedagogy

Punkt ContraPunkt: Reflections on Modern Music in Britain through the Lens of the Hoffnung Music Festivals, 1956-1961

LISA SCOGGIN, BOSTON, MA.

“Cousin Country”: Images of the “Special Relationship” in London’s Soho Musicals

ELIZABETH A. WELLS, MOUNT ALLISON UNIVERSITY

Session 4b: Vaughan Williams II (3rd Floor)

Chair: Charles McGuire, Oberlin College

Pilgrim in a New Found Land: Vaughan Williams in America*

BYRON ADAMS, UNIVERSITY OF CALIFORNIA, RIVERSIDE

Harmony, Tonality and the Metropolis in Vaughan Williams's *A London Symphony*

ALAIN FROGLEY, UNIVERSITY OF CONNECTICUT

12:00-1:15 p.m. Lunch on your own

1:15-1:30 p.m. Walk or bus to the Krannert Art Museum (keynote location)

1:30-2:30 p.m. Keynote: John Philip Sousa, British Copyright, and the Making of Popular Taste* (at Krannert Art Museum)

PATRICK WARFIELD, UNIVERSITY OF MARYLAND

2:30-3:45 p.m. Exhibition at Sousa Archives and Center for American Music* (adjacent to Krannert Art Museum)

3:45-4:00 p.m. Bus or walk back from Sousa Archives and Center for American Music to conference venue

4:00-6:00 p.m.

Session 5a: Popular Music (1st Floor: Reading Room)

Chair: Louis Niebur, University of Nevada, Reno

Singing, Sincerity and Sentimentality: The Making of Vera Lynn
KATE GUTHRIE, KING’S COLLEGE, LONDON
“A Girl Called Dusty With the Sound of Motown:” The Transatlantic Exchange of the British Invasion*
CAROLYN BRUNELLE, DALHOUSIE UNIVERSITY
The Feminist Standpoint in British Punk: Gendering Resistance during the 1977 Jubilee Year
KAREN FOURNIER, UNIVERSITY OF MICHIGAN, ANN ARBOR

Session 5b: Opera in the Twentieth Century (3rd Floor)
Chair: Christina Fuhrmann, Ashland University
The Moment We’ve Been Waiting For: Post-War British Identity in Operas from the Festival of Britain
NATHANIEL G. LEW, SAINT MICHAEL’S COLLEGE
Tippett’s King Priam, the Royal Opera House and the concept of “prestige opera”
BENJAMIN WOLF, BRISTOL UNIVERSITY AND REGENT’S COLLEGE, LONDON

6:00-6:30 p.m. Break
6:30 p.m. Cash bar opens (2nd Floor)
7.15-9:00 p.m. Banquet (2nd Floor)

Saturday, 28 July

8:30-9:00 Coffee and pastries available
9:00-10:30 a.m.

Session 6a: Music & Text in the Nineteenth Century (3rd Floor)
Chair: William Weber, California State University, Long Beach
John Hullah and Charles Dickens's “Decidedly English” Opera: The Critical Response to The Village Coquettes
ALISON MERO, INDIANA UNIVERSITY
Musical Miscellany in the Journals of Charles Dickens
CHRISTINE KYPRIANIDES, INDIANA UNIVERSITY
Music as a Victorian Heaven: Charles Kingsley’s Sermon “Music”
RUTH SOLIE, SMITH COLLEGE

Session 6b: The English Early Modern (1st Floor: Reading Room)
Chair: Amanda Eubanks Winkler, Syracuse University
The Sonnet in Elizabethan Song: Progressive Poetics, Italian Influences, and William Byrd
GABRIEL ALFIERI, BOSTON UNIVERSITY
Ophelia Wronged: Pregnancy and Song in Shakespeare’s Hamlet
STACEY JOCOY HOUCK, TEXAS TECH UNIVERSITY
First Impressions: Generic Opening Formulas in the English Madrigal
MEGAN KAES LONG, YALE UNIVERSITY

10:30-11:00 a.m. Coffee break (1st Floor: Lobby)

11:00 a.m.-12:30 p.m.

Session 7a: Music in the Great War (3rd Floor)
Chair: Alain Frogley, University of Connecticut
Patriotism and the Skirl of the Pipes: The Pipe Band and its Role in the Great War
CAROL L. SHANSKY, IONA COLLEGE
‘A Matter of National Importance’: Isidore de Lara and the War Emergency
Entertainments 1914-1919
JANE ANGELL, ROYAL HOLLOWAY, UNIVERSITY OF LONDON

Session 7b: Film Music and British Identity (1st Floor: Reading Room)
Chair: Brooks Kuykendall, Erskine College
Hearing the Early Modern: Musicking Elizabeth and Shakespeare
KENDRA PRESTON LEONARD, JOURNAL OF MUSIC HISTORY PEDAGOGY
Constructing a Narrative of English Musicality in Heritage Films
EMILY HOYLER, NORTHWESTERN UNIVERSITY

Session 7c: Lecture Recital: Professional Women Musicians in England, 1790-1826 (Memorial Room, Smith Recital Hall)
ELIZABETH MORGAN, SAINT JOSEPH’S UNIVERSITY

12:30-1:30 Lunch on your own

1:30-3:30

Session 8a: Elgar (3rd Floor)
Chair: Byron Adams, University of California, Riverside
Sea Pictures in America: The Reception of Elgar’s Works, 1900-1914*
CHARLES MCGUIRE, OBERLIN COLLEGE
A Meeting of Worlds: Gerontius Comes to Oberlin*
STEVEN PLANK, OBERLIN COLLEGE
The Making of Elgar’s Caractacus
JULIAN RUSHTON, UNIVERSITY OF LEEDS

Session 8b: Invention and Exoticism in the Nineteenth Century (1st Floor: Reading Room)
Chair: Christina Bashford, University of Illinois at Urbana-Champaign
LEANNE LANGLEY, UNIVERSITY OF LONDON
Foreign Admirer or Alien Influence? Felix Mendelssohn in British Music Histories of the Mid-to-Late Nineteenth Century
LINDA SHAVER-GLEASON, UNIVERSITY OF CALIFORNIA, SANTA BARBARA
Chiroplasts and Musik-Wissenschaft: Johann Bernhard Logier’s Writings in Early Nineteenth-Century England
AMY LYNNE ENGELSDORFER, LUTHER COLLEGE
Expeditions for Exhibitions: Nineteenth-Century British and American (Re)-Presentations of Fijian Music as Ambiguous Hybrid*
ERIN JOHNSON-HILL, YALE UNIVERSITY

3:30-4:00 p.m. Coffee break

4:00-5:30 p.m.

Session 9a: Cosmopolitan Scots (3rd Floor)
Chair: Eric Saylor, Drake University
Cosmopolitan Songs by a Scottish Composer: Hamish MacCunn (1868-1916) Sheds his Caledonian Persona
JENNIFER OATES, QUEENS COLLEGE AND THE GRADUATE CENTER, CITY UNIVERSITY OF NEW YORK
PERFORMANCES BY JUSTIN VICKERS AND MICHAEL WOLF
Not just about the Whisky: An American in Eriskay*
DOROTHY DE VAL, YORK UNIVERSITY
The “Scotch Snap” in English songs
NICHOLAS TEMPERLEY, UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN, AND DAVID TEMPERLEY, EASTMAN SCHOOL OF MUSIC

Session 9b: Cities and Countrysides: Grainger & Delius (1st Floor: Reading Room)
Chair: Christopher Scheer
Percy Grainger’s “Rufford Park Poachers”: a Wildflower to his own Modernist Aesthetic
PETER SHIRTS, UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL
Frederick Delius’ The Song of the High Hills (1912): two-dimensional sonata form, cumulative variation, and “the wide far distance”
DAVID BYRNE, UNIVERSITY OF CINCINNATI

5:30-7:15 p.m. Break and dinner on your own

7:30 p.m. Anglo-American Connections Birthday Concert in honor of Nicholas Temperley at Krannert Center for the Performing Arts.

Followed by Wine Reception and Farewells.