

The Tenth Biennial Conference of the
**NORTH AMERICAN BRITISH
MUSIC STUDIES ASSOCIATION**

21–24 July 2022
Illinois State University
Normal, Illinois

Conference Program Book



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ILLINOIS STATE
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July 2022

Dear Delegates,

It is my pleasure to welcome you to Illinois State University and the Tenth Biennial Conference of the North American British Music Studies Association. I understand that we were to have welcomed you two years ago, although you were able to flip that to a hybrid online delivery. Here we are now, opening our doors to you in person. One thing we have learned from the past two plus years is the resiliency of the human spirit coupled with technological advances that permit us to join together via Zoom, just as several of the conferees for the 2022 NABMSA Conference will do.

Since they roomed together in the 1830s in Vandalia—then Illinois' capital—the friendship between Abraham Lincoln and Jesse Fell was instrumental in the establishment of this institution. Fell founded both the Town of Normal and Illinois State University—then a “normal college,” or a teacher's college; Lincoln drafted the bond and bill of sale documents for the property that would become the University. That same attitude of innovation and collaboration is alive and well on campus today, where we prize learning and scholarship, diversity and inclusion, integrity, and civic engagement.

At Illinois State University, we believe that the fine arts and humanities are the bedrock of a democratic society. Thus, we celebrate the diverse work of NABMSA members, be they graduate students, junior or senior scholars. May your continued focus on scholarship and intersections with performance be a light to future generations.

Whether you join us in person or online, from throughout North America or from the United Kingdom or the Continent, I welcome you. If you are visiting in person, I invite you to take a tour of our beautiful campus and to make time to see one of the many visitor attractions in the Bloomington-Normal area. I wish you a meaningful sharing of intellectual ideas, conversations, and advancement of your work.

Sincerely,

Aondover Tarhule, Ph.D.,
Vice President for Academic Affairs and Provost



**ILLINOIS STATE
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School of Music

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Dear conferees,

It is a distinct pleasure to welcome you to the campus of Illinois State University, be it virtually or in-person!

The Tenth Biennial Conference of the North American British Music Studies Association marks a return to some level of normalcy, coming together again in-person but with the added benefit of a providing a hybrid delivery for members around the world for whom traveling may be impossible. This tenth biennial conference is a testament to the success of NABMSA as a distinguished scholarly organization, and I extend my congratulations on achieving this milestone.

The School of Music at Illinois State University is one of three schools within the Wonsook Kim College of Fine Arts. Each year, the School of Music hosts nearly two hundred performances and events, featuring our outstanding faculty, distinguished guests, and talented students. It is thrilling to welcome conference lecturers and performers as they share recent research in British Music Studies, discussions of wonderful repertoire that is both familiar and lesser-known or underrepresented, diverse perspectives, and entirely new ideas with conference attendees and local audiences alike.

I trust that your conference experience will be rewarding and hope that you will return to your respective homes carrying the spirit of our Redbird Hospitality. Moreover, as our motto at Illinois State University is: "Gladly we Learn and Teach," it is my hope that these days of shared learning and critical inquiry inform your coming year with gladness.

Sincerely,

A handwritten signature in black ink, appearing to read "Adriana Ransom".

Adriana Ransom, D.M.A.
Director, School of Music
Illinois State University

An equal opportunity/affirmative action university encouraging diversity



NORTH AMERICAN BRITISH MUSIC STUDIES ASSOCIATION

Hello, everyone,

Welcome to this, the tenth biennial North American British Music Studies Association conference. We are delighted that you are joining us, whether in person or remotely, for the coming four days of engagement with research, scholarship, and ideas about musics and musical cultures in Britain and beyond.

As you will see from the contents of this booklet, this year's program includes papers on an array of topics, lectures by two distinguished keynote speakers, a concert of recent British music (including the premiere of a piece by Colin Matthews), a lecture recital, a talk about circus music in the ISU library's special collections, and various opportunities for everyone to connect with old friends and make new acquaintances, both online and in and around campus in several supporting events. Much of this wonderful menu of activities has been made possible by the generous support we have received from Illinois State University, for which the NABMSA Board of Directors is exceptionally grateful.

In process too will be the prize for the best student paper, an award named for NABMSA's founding president and trailblazer for the study of music in Britain, the late and much missed Nicholas Temperley. And, though we will miss those of you who are participating online, we look forward to our in-person celebration of the first Linda Shaver-Gleason award for junior and/or contingent scholars on Friday evening.

It has been four years since we gathered in Utah and two since NABMSA dipped its toes into online conference delivery in the early months of the pandemic. In that time the NABMSA Board has begun several initiatives to extend and diversify our programming, better support graduate students and junior scholars, and widen access to our events. Indeed, part of this week's program builds on the work we did last year with our online symposium on music, race, and empire. Today we move into yet another brave new world, that of the hybrid conference, courtesy of ISU's technological facilities.

Whether you're a newcomer to NABMSA conferences or an "old hand," I hope that you will find the conference rewarding, supportive, and enjoyable. I look forward in the coming days to learning, thinking, and talking about our shared interests in British Music Studies, and to spending time with as many of you as possible.

Sincerely,

Christina Bashford

President, North American British Music Studies Association

Professor of Musicology, School of Music, University of Illinois at Urbana-Champaign

COVID Policies for Conference Events

This year, more than ever before, we are aware of the privilege that gathering in person represents. With that in mind, the conference organizers and the NABMSA board have developed the following COVID Protocols. Our goal is to make our conference safe for all participating NABMSA members.

- At registration check-in, all participants will be asked to show proof of vaccination in either physical or digital form. If you are unvaccinated because of a medical condition, you will be asked to provide a physician's note indicating this. Conference workers have been instructed not to register anyone without proof of vaccination.
- For all indoor conference activities not involving food and drink all conference attendees are asked to wear a KN-95 or N-95 mask covering their mouth and nose. A KN-95 mask will be provided at registration for each participant, and additional masks can be made available at the registration desk. Conference workers have been instructed to not allow any participants into the presentation spaces who are not masked (exception being those who have a medical exception on file at registration).
- At events, especially those involving food and drink where masking is difficult, we encourage participants to be mindful of other participants and do what is possible to make for a safe experience including masking when possible and practicing social distancing.
- We encourage participants to bring COVID self-tests and to use them if they begin to experience any COVID symptoms. Self-tests can also be purchased at a CVS which is a block from the conference hotel (100 S Fell Ave Suite 103, Normal, IL 61761).
- If you become ill or test positive during the conference, please isolate in your accommodation and contact the conference organizers who will assist you in any way possible. If you are scheduled to present in-person, we will arrange for you to present on Zoom.
- Conference attendees are encouraged to make use of hand sanitizer which will be available in all rooms where conference events take place.

While these protocols will require a little extra effort from all of us at a time when pandemic weariness is high, and the threat of the virus has reduced, it is important to remember that these actions are for the good of the NABMSA community as a whole. They allow individuals in higher risk categories to be with us, feel safe, and contribute to the excellence of the conference.

Protocols will be enforced by the conference organizers including the NABMSA Board and Executive. Those who are unwilling to comply with them are invited to participate in the conference virtually.

COVID Policies at ISU

Following state guidelines, masking on the ISU campus is no longer required. There will be other events happening in all of the buildings (including the State Farm Hall of Business where our conference papers will be presented). For more information see <https://coronavirus.illinoisstate.edu/>.

All of the ISU facilities have been updated with HEPA filters, and given the newness of the State Farm Hall of Business, the ventilation throughout the building exceeds the high standards ensured across campus.

The pair of rooms where the conference papers will be presented in the State Farm Hall of Business (SFHB) are spacious and have narrow desks that seat 2-3 people apiece in a terraced seating design. The occupancy for SFHB 357 and 366 is 100 people. SFHB 412 is a well-ventilated executive conference room on the fourth floor that allows full meals where the Board-sponsored Student Event occurs, and is also the location of the Hospitality Suite.

COVID Policies at the Conference Hotel

Hyatt Place continues to operate following their nationwide COVID-19 protocols and advanced cleaning procedures in each room. The lobby space for breakfasts is a double height and has ample volume for ventilation. For more information see: <https://www.hyatt.com/info/housekeeping>.

COVID Concerns during the Conference

If you have additional questions about local conditions during the conference, please contact Justin Vickers (vickers@ilstu.edu).

Acknowledgements:

The North American British Music Studies Association is grateful for generous funding from the Harold K. Sage Fund and the Office of the Provost at Illinois State University, and the considerable support from Adriana Ransom, Director of the School of Music at Illinois State University, and the tireless efforts and creativity of Lauren Palmer, Assistant to the Director of the School of Music.

In navigating the terrain of delivering a hybrid conference experience, we are grateful to Luke Lowers, Technology Coordination and Jacob Taylor, Technology Assistant; and to our student volunteers Katherine Shindledecker and Jeri Blade.

Thanks also for the generosity of spirit extended by ISU colleagues Allison Alcorn, Marie Labonville, Anne Shelley, Maureen Brunsdale, Phil Hash, and Matthew Vala; and to our recital artists: Saori Kataoka, Geoffrey Duce, Cora Swenson Lee, John Orfe, Seth Marshall, and Katherine Shindledecker; and the ISU piano tuner, Chuck Beck.

We further extend our thanks to graphic designer Amber Thomas, whose talents produced the artwork for our conference posters, program covers, bags, and a revitalization of the NABMSA logo.

NABMSA would also like to thank the publishers who provided discount options for conferees: Boydell Press, Clemson University Press, Oxford University Press, and the University of Illinois Press.

Thanks to Coffee Hound in Uptown Normal for providing refreshments for our coffee and tea breaks, to Greg Rose at Stave Wine Bar for hosting our Linda Shaver-Gleason Award celebration and fundriaser, and to Epiphany Farms for hosting our Conference Banquet.

We are proud to have announced the inaugural Linda Shaver-Gleason Award at the 2022 NABMSA Conference, and acknowledge the work of the Linda Shaver-Gleason Award Committee: Christopher M. Scheer (Chair), Emily Hoyler, Leanne Langley, and Justin Vickers.

NABMSA is grateful for the efforts of the Nicholas Temperley Student Prize Committee: Deborah Heckert (Chair), Gordon Sly, Elizabeth Morgan, and Amanda Eubanks Winkler.

We are especially grateful to the Executive Committee of President Christina Bashford, Vice-President Christopher M. Scheer, Secretary Deborah Heckert, and Treasurer Ruth Eldredge, together with the constant support of the NABMSA Board of Directors.

Lastly, this Tenth Biennial Conference would not be possible without the leadership of Jennifer Oates as Chair of the 2022 Program Committee, and its members, Samantha Arten, Eric Hung (ex officio), Brooks Kuykendall, and Pauline Muir. All of these willing participants confirmed yet again that many hands make light work (and if not exactly *light*, then certainly more enjoyable).

It has been a true joy to welcome you to our Illinois State University campus, and our School of Music home.

Warm good wishes, on behalf of a proud Redbird campus,

Justin Vickers

Local Arrangements and Host

Thursday, July 21st

10:00–3:00 **Check-in and On-Site Registration Opens (Lobby Atrium of the Center for Performing Arts, CPA)†**

Lauren Palmer and Matthew Vala, ISU School of Music

12:30–1:00 **Welcome and Orientation (Caterpillar Auditorium, SFHB 139)†**

Greetings from President Christina Bashford

Welcome to ISU Campus from Justin Vickers, Host and Local Arrangements

1:00–2:30 **Paper Sessions**

Music and Place (Caterpillar Auditorium, SFHB 139)

Chair, Jennifer Oates (Carroll College)

“Singing in ‘the gloomy forest’: Scottish Gaelic Song, Emigration, and Encounters with a Changing Natural Environment”

Rachel Bani (Florida State University)

“Sounding the Architecture of Grief: Requiem, Rhetoric, and Embodied Experience”

Matt McCullough (Durham University)

“In Search of Home, Sweet Home, c. 1871”*

Jonathan Hicks (University of Aberdeen)

Music Education (SFHB 366)

Chair, Phillip Hash (Illinois State University)

“‘For their Greater Advancement in Divine Musick’: Henry Playford and the Commercialization of Devotional Song in Early Eighteenth-century England”

Vivian Teresa Tompkins (Northwestern University)

“Diligence, Discipline, and Time: Training Military Musicians during the French Revolutionary and Napoleonic Wars”*

Eamonn O’Keeffe (University of Oxford)

“The Assessment of Music Ability – A Cultural Tradition in British Music Education”*
June Fileti (International School of Musicians and University of West London)

2:30–3:00 **Coffee/Tea Break (SFHB 412)†**

3:00–4:30 **Paper Sessions**

Musical Characterization on the Stage (Caterpillar Auditorium, SFHB 139)
Chair, Alison Mero (Clemson University Press)

“Then and Now: Alice Egerton in Milton’s *Comus*, 1634/2016”
Amanda Eubanks Winkler (Syracuse University)

“Benjamin Britten’s Musical Characterization of the Madwoman in *Curlew River*”
Stanley Fink (Drake University)

“Hearing Richard Wagner through Henry Irving and Ellen Terry: Edward MacDowell’s *Hamlet* and the Theatrical World of 1880s London”*
Rebecca Schreiber (University of Cincinnati College-Conservatory of Music)

Racialized Musical Idioms (SFHB 366)
Chair, Allison Alcorn (Illinois State University)

“Gospel-Pop Crossovers: Stormzy and the Re-enchantment of our Secular Age”*
Matthew Williams (University of Bristol)

“Developing and Proclaiming Selfhood amidst Racialization: Samuel Coleridge-Taylor, the African-British Romantic Composer”*
Kameron Locke (Independent Scholar)

“‘Blue-eyed English’: Language, Empire, and Purism in the First British Folk Revival”
Grant Woods (Columbia University)

5:00–6:00 **Opening Recital for NABMSA (Concert Hall, CPA)**
Also available to Livestream on the ISU School of Music YouTube Channel

See concert program, program notes and texts, and artists’ biographies: pp. 55-66

6:00–7:00 **Welcome Reception (Lobby Atrium of the CPA)†**
Sponsored by the School of Music at Illinois State University
Welcome by Adriana Ransom, Director of the ISU School of Music

Friday, July 22nd

8:15–9:15 **Coffee/Tea and Pastries (SFHB 412)†**

9:30–11:00 **Paper Session**

Instruments and National Identity: Session 1 (SFHB 366)

Chair, Stewart Duncan (University of Missouri-Kansas City)

“National Identity in British Wind Music: The Commonalities of Timothy Reynish’s
Commissioned Works in the Renaissance of the Wind Band Medium”*
Simon Tillier (University of Minnesota Morris)

“Under the Kilt: The Pipe Band as a Tool of Cultural Transmission”*
Erin Walker Bliss (University of Kentucky)

“Pub Jukeboxes: Music, Identity and Hyperlocal”
Núria Bonet (University of Plymouth)

11:15–12:45 **Board-sponsored Student Event and Complementary Luncheon (SFHB 412)†**

11:30–12:15 **Tour and Presentation (Special Collections, Milner Library, Floor 6)**

“An Exploration of Circus Music in Milner Library’s Special Collections” (The Circus
and Allied Arts Collection)

Anne Shelley (ISU Music Librarian) and Maureen Brunsdale (Head of Special
Collections and Rare Books)

*This event will be video recorded and made available to delegates for a fixed
period of time.*

1:00–2:30 **Paper Sessions**

Instruments and National Identity: Session 2 (SFHB 357)

Chair, Núria Bonet (University of Plymouth)

“The clarinet and its developing role in London’s popular culture (c. 1760-c. 1800):
Recognition, perception and reception”*

Catherine Crisp (University of Chichester)

“‘Conservation Standards Cannot Be Variable:’ Tension in the Treatment of Historic
Violins in English Museums”

Kirsten Barker (University of Illinois, Urbana-Champaign)

“Water Parties, Fireworks, and Royal Public Image: Re-evaluating Handel’s
Instrumental Music in London”*

Peter Kohanski (University of North Texas)

Music and Networks (SFHB 366)

Chair, Christina Bashford (University of Illinois, Urbana-Champaign)

“British Musical Festivals and Welsh Control in the Interwar Period”

Charles E. McGuire (Oberlin College and Conservatory)

“A Woman’s Work is Never Done: Establishing the Structural Network of the Dublin
Feis Ceoil”*

Helen Doyle (Technological University Dublin, Conservatoire)

“Music Notes, Planter History: Colonial Networks of Song in Eighteenth-Century
British Musicology”*

Devon J. Borowski (University of Chicago)

2:30–3:00 **Coffee/Tea Break (SFHB 412)†**

3:00–4:30 **Paper Sessions**

Reviving Early Music (SFHB 357)

Chair, Samantha Arten (Washington University, Saint Louis)

“Dowland’s Melancholy and Changing Discourses of Early Music from the 1950s to
the ’80s”

Andrew Barrett (Northwestern University)

* Virtual delivery, Zoom

† In-person event, only

“Antifascist Singing in Interwar England: Alan Bush, the Workers’ Music Association, and Handel’s *Belshazzar*”
Stewart Duncan (University of Missouri, Kansas City)

Discord (SFHB 366)

Chair, Emily Hoyler (School of the Art Institute of Chicago)

“Coventry Carols? Britten, the *War Requiem*, and the Imagined Sonic Cathedral”
Imani Mosley (University of Florida)

“William Boyce, the Apollo Academy, and Contested Cecilia”^{*}
Stacey Jocoy (Texas Tech University)

“Midnight caterwaulers, guitar thrashers, and gut-scraping coxcombs: A Noisy Lexicon of Unwanted Serenades on the Restoration Stage”
Daniel Atwood (Northwestern University)

4:30–5:00 **Coffee/Tea Break (SFHB 412)**[†]

5:00–6:30 **Keynote Address No. 1 (Caterpillar Auditorium, SFHB 139)**
“Bhangra and Asian Underground: Towards an Ethnography of Hybridity”^{*}
Falu Bakrania (San Francisco State University)
Chair, Eric Saylor (Drake University)

8:00–10:30 **Optional Event**[†]
King Lear, Illinois Shakespeare Festival at the Ewing Manor
King Lear attendees will take the Hyatt Place hotel shuttle from the front of the Hyatt Place, between 6:30 and 7:30

8:00–10:00 **COVID-Safe Private Event & Fundraiser**[†]
To include honoring the *Inaugural* Linda Shaver-Gleason Awardee: Thornton Miller
Stave Wine Bar and Market, A reserve wine and beer venue in Uptown Normal.
111 West North Street, Normal, IL 61761

This COVID-safe private event is for in-person conferees only and has both indoor and outdoor seating available. Walkable from the Hyatt Place – *Stave* is just around the corner.

Saturday, July 23rd

8:15–9:15 **Coffee/Tea and Pastries (SFHB 412)†**

9:30–11:00 **Paper Session**

Music and Gender (SFHB 357)

Chair, Christopher Scheer (Utah State University)

“Musical Gentlemen and the Specter of Effeminacy in Georgian England”*

Lidia Chang (Queens College, CUNY)

“Queens of the Castle: Race, Genre, and Six: The Musical”

Trevor R. Nelson (University of Rochester)

“Reproducing Inequity: A Postcolonial Reading of Gustav Holst’s *Sāvitri* (1908-9)”*

Rachel Gain (Yale University) & Rachel Schuck (University of North Texas)

11:30–1:00 **Free time for lunch and conversations†**

1:00–2:30 **Paper Sessions**

Sonic Codes and Close Readings (SFHB 357)

Chair, Philip Rupprecht (Duke University)

“Actors, Agents, and Sonic Codes in Britten’s Canticale III: ‘Still falls the Rain’”

Vicki P. Strocher (Marshall University)

“‘Converting all your sounds of woe into hey, nonny, nonny’: Therapeutic Performance in Thomas Weelkes’s Songs”*

Katherine Butler (Northumbria University, Newcastle)

“Poetry and the Performance of Meaning: Comparative Close Reading in Settings of Christina Rossetti’s ‘Song [When I am dead, my dearest]’”

Alison Elizabeth Gilbert (University of Georgia)

Music as Resistance (SFHB 366)

Chair, Imani Mosley (University of Florida)

“Sounding Incarceration: The Colonial Hymn as Biopolitics”*

Erin G. Johnson-Williams (Durham University)

“‘We Cannot Cling to the Old Dreams Anymore’: Post-Punk Music, Class, and Gender in Thatcherite Britain, 1979-1984”*

Derek Medeiros (Louisiana State University)

“You Noble Diggers All: radical folksong and rural resistance in the early Modern period”*

Christopher Smith (Texas Tech University)

2:30–3:00 **Coffee/Tea Break (SFHB 412)†**

3:00–4:30 **Paper Session**

Music and Politics (SFHB 366)

Chair, Thornton Miller (Illinois State University)

“Radical Tendencies and Intellectual Contributions: Women’s Writing on Music in Shafts, 1892– 1899”

Kathleen McGowan (University of Illinois Urbana-Champaign)

“Broadcasting English Modernism: Edward Sackville-West, the Bloomsbury Group, and Wartime BBC Programming, 1939–45”*

Hilary Seraph Donaldson (University of Toronto)

“Do Everything, Feel Nothing: Examining the Cultural Meaning of Post-Punk, the Legacy of Joy Division, and Current British Politics in Dry Cleaning’s Album *New Long Leg*”

Jerika O’Connor Hayes (University of Cincinnati College-Conservatory of Music)

3:00–4:00 **Lecture-Recital (Kemp Recital Hall, Centennial East)**

“‘I am sick and tired of moving about’: The *Souvenirs* of Francis Edward Bache”

Elizabeth French (University of Leeds)

Chair, Therese Ellsworth (independent scholar)

4:30–5:00 **Coffee/Tea Break (SFHB 412)†**

- 5:00–6:30 **Keynote Address No. 2 (Caterpillar Auditorium, SFHB 139)**
 “Reading between the Lines: New Approaches to Thomas Morley’s *A plaine and easie introduction to practicall musicke* (1597)”
 Jessie Ann Owens (University of California, Davis, Emeritus)
 Chair, Amanda Eubanks Winkler (Syracuse University)
- 7:30–10:30 **Conference Banquet (Optional Event)†**
Epiphany Farms Restaurant 220 East Front Street, Bloomington, IL 61701
(Enter through the door in the middle of the block, to the right of the series of historic firehouse doors and take the stairs up to the Banquet Room.)
- This COVID-safe private event is for in-person conferees only and the Banquet Room is upstairs at *Epiphany Farms*, where service staff will be masked and tables are socially distanced.
- (Hyatt Place hotel shuttle departs from the front of Hyatt Place & Marriott Hotel at 7:15; returns at 9:30 and at 10:30)

Sunday, July 24th

- 8:15–9:15 **Coffee/Tea and Pastries (SFHB 412)†**
- 9:30–11:00 **Paper Session**
- Music and Advocacy (SFHB 366)**
 Chair, Charles McGuire (Oberlin College and Conservatory)
- “Music and the ‘Ideal’ Asylum: John Conolly, Hanwell Asylum and the case for Music as Therapy in nineteenth-century Britain”^{*}
 Rosemary Golding (The Open University)
- “‘Give ’em the spirit.’: Beatrice Harrison, Cellist and Advocate”^{*}
 Evyn Barb Mingo (University of California, Riverside)
- “Written and Composed by Claribel™: Musical Authorship and Brand Identity in an 1868 English Court Case”
 Whitney Thompson (Indiana University-Purdue University Indianapolis)
- 11:00–11:15 **Coffee/Tea Break (SFHB 412)†**

^{*} Virtual delivery, Zoom

[†] In-person event, only

11:15–12:45 **Paper Session**

Form and Reception (SFHB 366)

Chair, Stanley Fink (Drake University)

“‘A Charming Picture of Irish Life’: The Transatlantic Reception of *Shamus O’Brien*”*

Adèle Commins (Dundalk Institute of Technology, Ireland)

“Time and Innocence: Britten’s *Winter Words*”

Gordon Sly (Michigan State University)

“The Musical ‘Hodge-podge’: Ballad Opera, Miscellany, and the Beginning of the Medley Overture”*

Vanessa Rogers (Rhodes College)

1:30–4:30 **Post-Conference Event (Optional)†**

Open House at the home of Justin Vickers and Mike Wolf — happily open to all NABMSA conferees — *wine, beer, tea, and an assortment of hors d’oeuvres*.

Highland House
307 Highland Avenue
Normal, IL 61761

Justin and Mike’s home is in the Highland Avenue Historic District, a ten-minute walk south of campus. Shuttles may be arranged with the Hyatt Place Hotel, in addition to conferees who have vehicles. If the weather is pleasant and you are so inclined, the walk is a lovely one. We look forward to welcoming everyone.

We also have an outside area and the grounds next door at the Broadview Mansion will allow ample mingling and outdoor space for various comfort levels related to continued COVID-safety.

* Virtual delivery, Zoom

† In-person event, only

Thursday, July 21

Music and Place

“Singing in ‘the gloomy forest’: Scottish Gaelic Song, Emigration, and Encounters with a Changing Natural Environment”

Rachel Bani

Between 1750 and 1860, over 100,000 Gaelic people were displaced or evicted from their homes in the Highlands and the Hebridean Islands of Scotland. These evictions, most of which were sanctioned by wealthy Scottish landowners, removed Gaelic tenant farmers from their ancestral homelands to make way for lucrative agricultural ventures such as the enclosure of open fields for livestock and the development of hunting estates. John MacLean (1787–1848), Scottish Gaelic bard and native of the Scottish Hebridean Isle of Tìree, was one such man affected by the drastic changes in Scotland. Hoping for a better life for his family, MacLean left his home and landed on the shores of Pictou County, Nova Scotia in October of 1819. Upon arrival, he wrote in his native Gaelic tongue, “I am all alone in the gloomy forest,/ My thoughts are restless, I can raise no song;/ I have found this place to conflict with nature,/ ... I am unable to construct a song here,/... I’ve lost the Gaelic as I once had it/ When I lived over in that other land.”

In this paper, I will explore themes of emigration and Gaels’ perception of their changing natural environment through the lens of Gaelic-language song. MacLean was just one of many composers who wrote nostalgically about the Scottish landscape and his struggles to adapt to the natural environment of his new home in the years following his emigration. In response to systemic displacement and emigration, Gaelic-language song functioned as a powerful record of the experiences of Gaelic people in a culture where singers and songwriters served, and still serve, as historians and public advocates for their communities. Scottish Gaelic songs of emigration can tell us not only about the concerns of late eighteenth- and nineteenth-century Gaelic emigrant communities but can help us to understand the powerful land-based emplacement of indigenous languages and communities today.

“Sounding the Architecture of Grief: Requiem, Rhetoric, and Embodied Experience”

Matt McCullough

For centuries, death has proved itself a well-spring of inspiration for artists and musicians. In particular, an artist’s own experiences with death and bereavement often overflow into their creative process, giving birth to artworks which channel grief and embodied experience. *Morning Heroes* by the British composer Sir Arthur Bliss (1891-1975) is a paradigm of such praxis.

Morning Heroes (1930) was written in memory of Bliss’s brother, Kennard, who was killed in action during the First World War. Using an anthology of texts, the work aims to enshrine a universal

experience of war for both soldier and civilian and maintains its connection with the ‘War Requiem’ through its use of musico-funerary rhetoric. Bliss, who converted to Catholicism during the war, wrote several times in his later life about the spiritual nature of music, specifically its ability to heal and bring peace. It is significant, therefore, that *Morning Heroes* was to act as a catharsis for Bliss, sublimating his trauma of the war.

Adopting Douglas Davies’ (2017) ‘words against death’ idea, this paper considers Sir Arthur Bliss’s *Morning Heroes* as ‘music against death’ through an examination of Bliss’s use of text and music to craft a requiem in sound. It explores Bliss’s use of death rhetoric and embodied experience to create a vehicle for grief and situates this process within the context of his own spiritual philosophies.

“In Search of Home, Sweet Home, c. 1871”

Jonathan Hicks (University of Aberdeen)

Few songs of the British nineteenth century have had the staying power of “Home, Sweet Home.” With music by Henry Bishop and words by John Howard Payne, it first appeared in *Clari; or, the Maid of Milan* (1823) at London’s Covent Garden. The song remained in the repertory well into the twentieth century and is still a point of reference in the twenty-first. In the initial dramatic context, it was a solo vehicle for the titular heroine, a means of expressing Clari’s longing to return to her “humble” home. Once the number became a breakout hit, the opera’s narrative details ceded significance to a vaguer international vogue for nostalgic sentiment. Like the much-discussed Swiss *maladie du pays* or the contemporary craze for the *ranz des vaches*, Bishop and Payne’s creation piqued the public interest in imagining a home out of reach. As the decades wore on, however, the song’s invocation of home acquired a distinctive national accent. By the mid-Victorian period “Home, Sweet Home” had come to anchor an ideology of British exceptionalism. To perform or attend to this song in 1871 was to partake in a quasi-ritualistic affirmation of the doctrine of the hearth. This was partly bound up with the specious claim that other languages lacked an adequate word for *home*, but it was also connected to a shift in the geography of belonging. In lieu of the Romantic yearning for a distant homeland, this new Victorian nostalgia fixated on the heteronormative family home and the promise of shelter from the trials of urban modernity and the vices of foreign politics. Drawing on a range of musical, visual, and literary sources this paper explores a key passage in the history of British ambivalence to city living via a song that emerged as a powerful amplifier of anti-urban desire.

Music Education

“‘For their Greater Advancement in Divine Musick’: Henry Playford and the Commercialization of Devotional Song in Early Eighteenth Century England”

Vivian Teresa Tompkins

In the preface to his devotional song book *The Divine Companion* (1700/1701), English music publisher Henry Playford proclaimed his desire to help parochial churches and families move from “little beginnings in the practice of Musick [...] into the knowledge of things of a Higher Nature, as

Harmonia Sacra, &c.” Playford’s announcement of this goal, together with his citation of his earlier collection of sacred songs, *Harmonia Sacra* (1687/88; 1693), reveals important developments in the commercial and cultural functions of devotional song books in early eighteenth-century England. *Harmonia Sacra*, which Playford described as “the first [collection] of this nature extant,” contained devotional settings that would have required a relatively high degree of musical ability to perform. The *Divine Companion*, on the other hand, featured simpler psalm-settings, hymns, and anthems that would have been more accessible to performers with less musical education. Its title page designates it for use “in Churches or Private Families, for their Greater Advancement in *Divine Musick*.” Playford’s approach to marketing this volume places him within an older tradition of publishers and musicians—including his own father, John Playford, and extending back to the early English Reformation—who promoted domestic sacred music both as a virtuous alternative to secular music and as a means of furthering musical literacy. Yet Playford’s relationship to this tradition deserves closer attention, for it raises questions about his strategies in marketing devotional music. What might have been his motivations in using devotional song to bring “things of a Higher Nature” to a wider audience, and how can we understand his linking of the domestic psalm-singing tradition with the more varied types of domestic devotional song that he and his father made available?

My paper explores these questions by investigating the production and marketing of *The Divine Companion* from the first extant edition of 1701 through the fourth edition of 1722. In order to shed light on Playford’s marketing strategies for this collection, I examine contemporary advertisements in newspapers, sale and term catalogues, and other print publications, as well as information about the volume’s production from printers’ accounts and from the records of the Stationers’ Company. Alongside materials related directly to marketing and production, I also consider the musical contents of *The Divine Companion*, surveying the changes Playford made to new editions and assessing the collection’s influence on other devotional song books from the same period. Finally, I situate the collection in relation to contemporary discourses detailing the benefits of devotional music-making and the deleterious effects of secular songs found in some of the anthologies that Playford himself produced. By investigating these aspects of Playford’s collection, I show how his efforts to bring a “higher” type of devotional music to a wider audience helped to shape the practice of recreational music-making for spiritual edification in early eighteenth-century English homes.

“Diligence, Discipline, and Time: Training Military Musicians during the French Revolutionary and Napoleonic Wars”

Eamonn O’Keeffe (University of Oxford)

The French Wars of 1793 to 1815 heralded unexampled investment in British military music-making, involving the recruitment and training of many thousands of drummers, trumpeters, buglers, and bandmen. Previous scholarship has struggled to account for the capacity of the armed forces to organise regimental ensembles across Britain and Ireland and characterised the late Georgian military’s approach to instrumental instruction as haphazard and inefficient. Drawing on newspapers, memoirs, and extensive archival research, this paper offers a novel interpretation of martial musical training as cogent and animated by shared principles. The military’s didactic efforts were distinguished and

facilitated by an insistence on regular rehearsals, discipline, musical literacy, and performance precision, particularly regarding tempo. Far from being aloof and musically inept, many officers were keen amateur players who closely superintended their regimental bands and worked hard to secure capable instructors. An innovator rather than a laggard in music pedagogy, the British military standardised musical timekeeping, implemented uniform curricula, and even experimented with educational certification in advance of comparable developments in the civilian music profession. Decades before the 1857 foundation of a military school of music at Kneller Hall, the armed forces emerged as an effective provider of musical training, tutoring men and boys who would go on to make significant contributions to musical culture throughout the United Kingdom and overseas colonies.

“The Assessment of Music Ability – A Cultural Tradition in British Music Education”

June Fileti

There is a national tradition in the musical culture of Britain that has taken effect in other parts of the world, particularly in the far east. The tradition is not about British composers, traditional British musical instruments or even a specific British genre. The national tradition that is firmly rooted in the UK is the way in which we assess children’s musical ability when learning to play a musical instrument. The method is very much part of the British culture that is the preferred system of learning and has dominated the field of instrumental music education for the past 140 years. However, it has also dominated the musical culture of former British colonies in the far east such as Hong Kong, Singapore and Malaysia, and continues to do so.

This learning and assessment system that I am referring to is called the graded examination and is very much at the forefront of instrumental music tuition in the UK. The graded examination, often shortened to ‘the grade’, is a method of assessment that is particular only to instrumental musical teaching.

Introduced in the Victorian era in 1876 by Trinity College of Music, London, it is a system of examinations set over eight levels which are considered to provide an instrumental music education from the young beginner to the advanced performer. It grew with such popularity that other education institutions quickly followed with their own versions of the graded examination system from the Royal College of Music, the Royal Academy of Music, the Royal School of Music, and the London College of Music.

The graded music exam is quintessentially British and focuses mostly on the Western Art Canon. The exams, in many ways, continue to purport a form of ‘Britishness’ that is not about the music but is entirely built on the British system of teaching and assessing music. My concern is that despite the long-ago demise of the British empire and, more recently, Brexit, Britain continues to influence post-colonial countries’ education and assessment processes that inadvertently purport to the conscription of the hegemonic British Music examination system.

Although this may not have an immediate obvious implication about British music per se, it does set the barometer of the cultural field of music education as ‘the basic practices, ethos and core activities of these graded examining boards, has remained the same from their inception up until the

present day' (Robbins and Howard 2007: 2). This is unlikely to change as a combination of successful marketing, and the ability to meet challenges has preserved, if not raised higher, the integrity of the graded music examination. Examining boards 'have met the challenges on their own terms and continue to provide graded exams in the form that is known and loved by so many candidates and teachers around the world' (Meech et al., 2014: 30).

Musical Characterization on the Stage

"Then and Now: Alice Egerton in Milton's *Comus*, 1634/2016"

Amanda Eubanks Winkler (Syracuse University)

In 1634 the Earl of Bridgewater's children performed John Milton's *Comus* at Ludlow Castle, in honor of their father's installation as Lord President of Wales. In 2016 professional actors performed *Comus* at the Sam Wanamaker Playhouse, Shakespeare's Globe for a London audience. In each incarnation of the masque, a young woman's movement, song, and speech animated the central character of the Lady, in 1634 as rendered by fifteen-year-old Alice Egerton and in 2016 by the twenty-something Emma Curtis.

Focusing on specific moments of Alice Egerton's/Emma Curtis's music-making in 1634/2016 I close the temporal circuit between the two "Ladies" to consider how the past might be reanimated onstage in the present and, conversely, how performances of early modern texts today manifest the tension between then and now. To frame the temporal tensions that emerge in this 2016 production, I use Mark Fisher's musicalized discussion of Jacques Derrida's "hauntology"—a neologism that combines "haunting" with "ontology." According to Fisher, "hauntology" "exposes a temporal pathology: it makes 'out of joint' time audible . . . both invok[ing] the past and mark[ing] out our distance from it . . . call[ing] out a whole disappeared regime of materiality:" in the case of the 2016 *Comus*, the body and voice of a long-dead early modern girl.

The 2016 *Comus* explicitly draws together the past and present through modern playwright Patrick Barlow's newly written frame. Barlow introduces the London audience to fictionalized versions of the early modern people who originated roles in Milton's masque. We meet Alice, her brothers, and the composer Henry Lawes *in medias res* as they prepare to stage *Comus*. Through gesture and vocal affect Curtis presents Alice as rebellious daughter, a girl who cares little for chastity or restoring her family's tarnished reputation (the Castlehaven sex scandal, which involved the Earl of Bridgewater's brother-in-law, is explicitly mentioned). In short, this Alice Egerton resists playing the Lady.

And yet, Barlow's imagined Alice Egerton eventually capitulates to her father's wishes, singing, dancing, and acting as the Lady in Milton's masque. When Curtis sings Henry Lawes's music and speaks Milton's lines—both of which were designed for Alice Egerton's specific talents—it is possible that she revivifies something of this early modern girl in 2016 London. But this surrogation must always be imperfect. Egerton's acts of rebellion and resistance inserted by Barlow and charmingly

performed by Curtis foreclose the possibility that the historical Egerton found power and pleasure in performance. Furthermore, Curtis does not have the same life experiences, education, and musical training as her early modern counterpart. Thus, she cannot sing and dance and declaim as Egerton did. Instead, her reanimation-with-a-difference illuminates what has been lost. What was contemporary music for Egerton is ancient history for Curtis and the modern woman struggles to carry the tune. The past is cited but something is always missing. Presence points towards absence—hauntology, indeed.

“Benjamin Britten’s Musical Characterization of the Madwoman in Curlew River”

Stanley Fink

Historically, the analysis of musical characterization in opera has been premised upon the analysis of one or more of the following: motive, tonal symbolism, tonality, and form (Abbate and Parker 1989). Analysis of twentieth-century dramatic musical works has yet to explore the possibility of characterization achieved through varied methods of pitch organization, despite the divergent approaches sometimes taken within single works. We find one such work in Benjamin Britten’s *Curlew River* (1964), his parable for church performance based on a fifteenth-century Japanese Nō drama.

The Madwoman of Britten’s parable—a *travesti* role debuted by his partner, Peter Pears—comes to the Curlew River searching for her missing son, where she finds his grave. Christian bystanders encourage her to pray, and after so doing, she hears the voice of her son’s spirit and is freed from her madness. Characterization in *Curlew River* has been explored by Evans 1979, Rupprecht 2001, and Couderc 2017; I differ in my focus on the musical depiction of madness, drawing principally on McClary 1991 and Straus 2018.

I demonstrate that Britten transforms motives by chromatic (modulo-12) transposition and inversion when associating them with the Madwoman, and diatonic (modulo-7) transposition when associating them with the rational, masculine characters of the story. I identify the difference evident in these two opposing musical processes as an expression of the social alienation experienced by the Madwoman. During the Madwoman’s “Mad Scene,” Britten sequentially enchains four contextual inversions of the “Curlew” motive in chromatic pitch space; the excessive chromaticism that results musically symbolizes the Madwoman’s madness. Elsewhere in the work, however, when “sane” characters such as the Ferryman and Traveller borrow the Madwoman’s “Curlew” motive, sequential chaining combined with diatonic transposition yields an incomplete diatonic cycle of fourths. Consequently, Britten forges familiar associations between chromaticism and madness, on the one hand, and diatonicism and rationality, on the other.

Furthermore, against the backdrop of the church parable’s broader tonal organization, Britten marks the Madwoman’s music for difference through immobilizing harmonies (i.e., dissonant vertical stacks of notes) and inversional symmetry. In a metaphorical representation of paralysis, during the aforementioned Mad Scene, harmonies that accompany the Madwoman pile up as many as seven different pitch classes. The Madwoman sings repeatedly of a “chain on [her] soul,” while stage directions indicate that she “sinks slowly to the ground.” Throughout *Curlew River*, Britten arrays the Madwoman’s statements of the “Curlew” motive about inversional axes in pitch space. Though

inversional symmetry in music carries many potential meanings, two pertinent interpretations—coded sexuality and disability—formerly were accompanied with a shared stigmatization. In contrasting the post-tonal relationships present in the Madwoman’s music with the, at times, diatonic and stable music of the other characters, I will show the familiar framing of madness with normal rationality.

“Hearing Richard Wagner through Henry Irving and Ellen Terry: Edward MacDowell’s Hamlet and the Theatrical World of 1880s London”

Rebecca Schreiber

Edward MacDowell composed his first symphonic poem, *Hamlet. Ophelia. Zwei Gedichte für grosses Orchester*, in 1884, shortly after he and his wife returned to Frankfurt from their honeymoon in London. As the illustrative title suggests, MacDowell’s programmatic composition guides listeners to interpret a musical narrative of the Shakespearean characters. However, as this paper will argue, a richer, multi-dimensional interpretation arises through the consideration of the cultural atmosphere surrounding the piece’s composition. MacDowell dedicated his composition to the famous London Shakespearean actors, Henry Irving and Ellen Terry, and his music carries allusions to the motivic and harmonic material of Richard Wagner’s *Tristan und Isolde*. This paper parses the international renown and dramatic aesthetics of these figures to highlight how they converged in MacDowell’s 1884 experiences in London and how we might interpret their contributions to *Hamlet. Ophelia*.

In his early musical career, MacDowell studied with Joachim Raff, met Franz Liszt, and joined the *Allgemeiner Deutscher Musikverein*. These experiences exposed MacDowell to the New German School and Wagnerian aesthetics. Brancalone 2017 describes MacDowell’s interest in Wagner’s music and highlights Wagnerian allusions in MacDowell’s repertoire. In her article on MacDowell’s symphonic poems, Dolores Pesce identifies a motive in *Hamlet. Ophelia*. that is reminiscent of the “Longing for Tristan” motive of Wagner’s *Tristan und Isolde* and proposes that MacDowell used this reference to suggest “that Hamlet is distracted by love” (Pesce 1986). By accepting this proposal, we might read MacDowell’s symphonic poem not only as a reflection of the romance between Hamlet and Ophelia but as an ill-fated, tragic romance evoking that of Tristan and Isolde.

The prominent roles of Henry Irving and Ellen Terry add another layer to this interpretation. Commenting on the MacDowells’ honeymoon, E. Douglas Bomberger illustrates Irving’s and Terry’s powerful performances and public presence, describing how “rumors swirled about their possible romantic attachment... which only added to the intensity of their onstage chemistry” (Bomberger 2013). Through this lens, we might map the romantic potential of Irving and Terry onto MacDowell’s symphonic poem, reading the musical Hamlet and Ophelia as the characters portrayed by Irving and Terry, and as the actors themselves.

A final layer to this interpretation considers Wagner’s international cultural influence and MacDowell’s experience of the Wagnerian spirit that infiltrated London’s theatrical art. Wagner’s music, mythology, and aesthetics resonated deeply with Arthurian literature and Pre-Raphaelite art in London, becoming immensely popular in the 1870s and 80s (Ross 2020). By considering how this Wagnerian spirit may have impacted the performative style of Irving and Terry and their portrayal of Shakespearean dramas, we can, in turn, explore how this spirit may have affected MacDowell’s

conception of Irving and Terry, their Hamlet and Ophelia, the thematic connection to Tristan and Isolde, and the new romance of MacDowell and his wife on their honeymoon. Through these layers of interpretation, this paper delves into the historical and cultural contexts of 1884 London to re-construct the atmosphere of inspiration surrounding MacDowell's *Hamlet. Ophelia. Zwei Gedichte für grosses Orchester*.

Racialized Musical Idioms

“Gospel-Pop Crossovers: Stormzy and the Re-enchantment of our Secular Age”

Matthew Williams

The term 'secularisation' (as utilised by Max Weber) refers to the existence of a societal milieu that does not include God. Secularisation theory proposed that the modernisation of society across the West would lead to 'entzauberung' (disenchantment). Eventually, society would be devoid of belief in the transcendent. The philosopher Charles Taylor (2007) challenges this theory by suggesting (with some qualifying factors) that the re-enchantment of the West better describes the secular age we occupy. Taylor submits that we can perceive the re-enchantment of this secular age through the human relationship with art. I argue that the presence of African American gospel music stylisation in secular pop (in the form of what I term gospel codes) is one example of this re-enchantment. While an uninitiated person may not be able to explicitly link certain performance stylisations to a personal experience of the black church, tacit knowledge of these signs function to support the evocation of the transcendent. Tacit knowledge is implicit knowledge (as opposed to formal, codified or explicit knowledge). Through a case study about the performance of 'Blinded by Your Grace' by Stormzy at Glastonbury festival 2019, I identify elements of the gospel sound that permeate pop music.

The performance of an ostensibly sacred song in a traditionally secular popular music festival is representative of the mode of secularisation that has permeated the UK. I use a semiotic framework and a new quadrant model to suggest that gospel codes are being interpreted in pluralistic ways by uninitiated listeners. This paper will demonstrate that gospel codes in pop music have particular significance in re-enchanting Western society.

“Developing and Proclaiming Selfhood amidst Racialization: Samuel Coleridge-Taylor, the African-British Romantic Composer”

Kameron Locke

The 19th century and the turn of the 20th century marked drastic transformations within British society, and the arts, specifically music, progressed to meet the developing tastes of what we would later know as 'classical music'. Nonetheless, cultural and societal attitudes toward race did not change as drastically. During the early and late Victorian eras, this 'Western high culture' put British composers like Edward Elgar and Gustav Holst on the world map, and eventually a new purported British musical identity was embraced. However, what is considered British music if the British composer is not embraced as an Englishman because of their racial identity? Through an analysis that

employs the frameworks of cultural studies and critical race theory, this paper examines the mixed-race, African-British composer Samuel Coleridge-Taylor, his body of work - more specifically the *Symphonic Variations on an African Air*, op. 63 - and his reception, in life and death, to explain that, despite the contentions around his racial identity, Coleridge-Taylor composed his own racial narrative to 'elevate the culture' in his own way, and to create space for himself, his music, and his race.

To better understand the cultural and societal implications of being a composer of African descent during 19th through 20th century Britain, I will provide an analysis of newspaper articles, concert reviews, programmes and obituaries that focus on Coleridge-Taylor's identity. By examining materials through these introspective frameworks, this paper will explain how his reception was both an intentional Othering based on Eurocentrism, despite possessing a clear musical genius that transcended societal racialization, as well as an act of solidarity and belonging by contributors of colour. Through an analysis of Coleridge-Taylor's *Symphonic Variations on an African Air*, this paper will also explore how he, in spite of being racialized, was able to create his own narrative and give room for marginalized and racialized peoples in a traditionally 'white [musical] space' through the transmutation of musical elements. While this paper will highlight that cultural and racial awareness were underdeveloped during Coleridge-Taylor's lifetime, within the frameworks of cultural studies and critical race theory, this paper will also argue that cultural awareness within classical music, and indeed acceptance, has stagnantly progressed since his death.

This paper will show how Coleridge-Taylor, 'knowing he was a minority within his environment...showed so much sympathy [with racialized subjects and music] and why he yearned to belong to the heritage of his father, all while being a British composer'.

“‘Blue-eyed English’: Language, Empire, and Purism in the First British Folk Revival”

Grant Woods (Columbia University)

The field of ethnomusicology in Britain arose as the Empire was rapidly approaching its apex, emerging from disciplines like anthropology which sought to comprehend the expanding world in ostensibly objective and scientific ways. While early ethnologists were taking note of musics abroad, however, musicians and composers at home were scouting the countryside to collect and study music from the nation's rural inhabitants. Although its relationship to the British Empire has not been as thoroughly interrogated as the development of British comparative musicology and ethnomusicology, the First British Folk Revival involved a similar application of anthropological methodologies, as British folk music began to be categorized alongside that of the rest of the world. Composer and pianist Percy Aldridge Grainger (1882-1961) began his career in the midst of this movement, collecting over 300 English folk songs in the early years of the twentieth century. Grainger's role in the Folk Music Revival, and relationship to British musical nationalism more broadly, is unique given his Australian birth and later American citizenship, both of which contributed to a transnational, Anglophone sense of self. Yet his role is also revealing of the Empire's centrality in the formation of a unified concept of Britishness, which, due to contemporary obsessions with objectivity and scientific reasoning, often involved various standards of purity. The notion of purity occupied Grainger for most of his life. He took the idea to extremes in his theorizations of English folk song, combining an

obsession with Anglo-Saxon culture with Nordicist ideas of racial superiority to support all-encompassing theories on music and race. Notably, Grainger's search for Anglo-Saxon purity in English music appears to have resulted largely from an application of philological ideas to music and race.

This paper focuses on the puristic inclinations of Percy Grainger, and his linguistic purism in particular, placing them in their imperial context and interrogating their practical impacts on music ethnography and composition. I argue that Grainger—and his contemporaries in the Folk Revival more generally—drew upon philological methodologies to formulate a concept of British music centered around a Nordicist ideology of Anglo-Saxon superiority. Central to this paper is Grainger's "Blue-eyed English," a contrived dialect that he invented as a youth and developed throughout his life. "Blue-eyed" or "Nordic" English was meant to represent a purer form of English, free of foreign influence and supposedly akin to that spoken by the Anglo-Saxons before the Norman Conquest. Grainger's obsession with racial, linguistic, and musical purity, I argue, is symptomatic of a crisis of identity that was simultaneously stoked and assuaged by the British imperial project. By examining how he responded to this crisis, as well as the broader implications of his linguo-musical theories, we can begin to apprehend the extent to which imperialist thought pervaded the First British Folk Revival, and conceptions of the English folk on the whole.

Friday, July 22

Instruments and National Identity: Session 1

"National Identity in British Wind Music: The Commonalities of Timothy Reynish's Commissioned Works in the Renaissance of the Wind Band Medium"

Simon Tillier

The 1980s saw a revival of the wind band medium in Great Britain, directly influenced by Timothy Reynish (b. 1938). As Head of Wind and Percussion at the Royal Northern College of Music, Manchester, between 1981 and 2002 Reynish developed the RNCM Wind Orchestra into a nationally recognized ensemble, enabling him to commission a body of works by British composers that brought the medium to the attention of the music establishment and the general public. While Reynish and others acknowledge the originality of these works, scholars have not considered the common features that link these composers and their compositions to a collective sense of national identity.

In this paper I will take David Miller's broad definition of nationality and apply it to three of Reynish's commissions: *Gallimaufry* (1983) by Guy Woolfenden (1937-2016); *Morning Music* (1986) by Richard Rodney Bennett (1936-2012); and *Awayday* (1996) by Adam Gorb (b. 1958). I will discuss these works with respect to their composer's various musical backgrounds and influences, and how they adapted their styles to suit their national circumstances. I will go on to compare their use of national associations found in literature, location, or history as a para-text, and as a means of creating contextual accessibility for performers and listeners. Finally, to demonstrate how these works resonate

with British performers and audiences, I will consider the common features of these works based on the conventions and traditions of writing for the medium in Great Britain, including who they were written for, the location of their first performance, and the musical demands required.

Reynish's particular role in the national revival of the wind ensemble in Great Britain was one that encompassed multiple areas: as an initiator and commissioner of new works; as a founder, leader and promoter of British Association of Symphonic Bands and Wind Ensembles; and as the conductor of the RNCM Wind Orchestra. However, his legacy is a body of some 70 works by national composers. Establishing the commonalities of these pieces helps us understand how the successful transmission of music at home and abroad depends on multiple cultural as well as musical factors.

“Under the Kilt: The Pipe Band as a Tool of Cultural Transmission”

Erin Walker Bliss (University of Kentucky)

For Scots and non-Scots alike, the sounds of the bagpipes and the pipe band serve as a cultural metaphor for Scottish identity, conjuring the material culture and romantic imagery of the kilted Highlander. Beginning in the 19th century, this nearly global association appears to have been constructed on a series of transformations of cultural practices throughout greater Britain and the lands of the Scottish diaspora, as the pipe band moved from military spheres to serve a range of civic and social purposes within Scotland. The ensemble's appeal was rendered greater by the ideas of "tartanization" and "Celticism" that flourished during this period. These concepts were fueled by the romanticization of the Highlander in British literature, Queen Victoria's affinity for summer holidays at Balmoral, and the formation of Scottish and Celtic heritage societies embracing Highland dress, music, and sport. The primary goal of this paper will be to study the role of the pipe band in the construction and transformation of Scottish identity through an examination of the meanings, values, and musical practices that are built into ideas of "Scottishness," or, more generally, "Celticness," from the mid-19th century through the present in the British Isles and North America. Touching on field research conducted with two regional pipe bands, Kentucky United Pipes & Drums and Knoxville Pipes & Drums, it will also raise far-reaching questions concerning the nature of group and individual identity, as well as the ways in which identity functions and is recognized within and outside a particular cultural group.

“Pub Jukeboxes: Music, Identity and Hyperlocal”

Núria Bonet, University of Plymouth (UK)

One of the defining characteristics of the British pub is the large degree of participation of customers within the establishment through practices such as ordering at the bar and playing pub games. Similarly, musical experiences in pubs include a large degree of participation; they can be categorised on a spectrum from the non-participatory (e.g., radio listening) to the fully participatory (e.g. karaoke). Jukeboxes are a participatory musical pub activity in which customers and staff negotiate musical taste while making economic decisions.

Digital jukebox catalogues provide a seemingly endless choice of songs to listeners, which can be updated and tailored to the individual pub. Trends emerge when scrutinising the song selection

practices; they depend on time of the day, clientele, and activity (such as darts or card games). The use of the jukebox differs between pubs and reveals significant differences between the identities of each establishment's communities. Examining how pub goers consume music through this medium gives an insight into wider issues within British society. For instance, jukebox listening is for many working-class drinkers one of the few cultural experiences in daily life; it is also an acceptable outlet for musical taste.

This paper explores the complex role of (digital) music jukeboxes in the pub environment, questioning the participatory aspect of musical taste within a hyperlocal community. It also examines the way British working-class musical consumption is experienced in a semi-public setting. I argue that the jukebox is an extension of each pub's hyperlocal identity, and that each establishment is subject to a distinct set of tacit rules on the use of the machine. The research draws on ethnographic research in the Fawn Private Members' Club and the Nowhere Inn in Plymouth (United Kingdom), which also forms the basis for the *Pubs of Greenbank* online archive (pubsofgreenbank.co.uk). The study of jukeboxes provides an insight into their function in hyperlocal pub communities which define themselves partly by the music they choose to pay for and listen to.

Instruments and National Identity: Session 2

“The clarinet and its developing role in London’s popular culture (c. 1760-c. 1800): Recognition, perception and reception”

Catherine Crisp (University of Chichester Conservatoire, England)

Eighteenth-century London was a centre of diverse entertainments, and music played a vital role in a myriad of events attended by differing levels of London society. The prevalence of music in London's culture at this time offered an ideal showcase to present the newest woodwind instrument, the clarinet, to a variety of audiences.

Perhaps the most well-known references to the appearance of clarinets in eighteenth-century London's popular culture are in combination with horns to provide 'outdoor music' or music between the acts of concerts at the celebrated London pleasure gardens of Ranelagh House, Marybone Gardens and Vauxhall Gardens. However, this is only one example of the clarinet's growing involvement in musical entertainments in the capital at this time.

To highlight this, the present paper will examine references to the increasing appearance of clarinets at a variety of entertainments in 18th-century London. The paper will draw on a selection of previously undocumented source material from contemporary newspapers and periodicals. The entertainments considered will include circuses, fairs, the smaller pleasure gardens, debating societies, river parties and health resorts, displaying the various purposes the instrument was used for in each setting. These sources will be used to demonstrate the growing employment of the instrument at a number of venues and examine the diversity in the range of events presented. Furthermore, this

consideration will explore the different social classes which attended these events and were therefore introduced to the instrument and its earliest exponents.

This paper will also provide an insight into how contemporary audiences responded to both the newest woodwind instrument and clarinetists in performance, using reviews and letters to interpret how the instrument was perceived and received in this centre.

In order to discuss the growing presence and diverse roles of the clarinet in Eighteenth-century London's popular culture, I will explore research questions such as:

- Which events and entertainments featured clarinets and in what capacity?
- To what extent was the clarinet known and recognized by London audiences and by different classes?
- What contemporary reviews and reports exist of performances including clarinets given at these events?
- Are extant reviews of these performances favourable?

This paper will display the growing use of the newest woodwind instrument in Eighteenth-century London, offering insight into the extent to which the clarinet was recognized by a wide cross-section of London society and examining the perception of the instrument amongst contemporary audiences.

“‘Conservation Standards Cannot Be Variable:’ Tension in the Treatment of Historic Violins in English Museums”

Kirsten Barker

The early music movement of the 20th century was the subject of a wide array of discourse within UK-based periodicals of the time. Contributors to publications in the 1970s–1990s, including *Early Music*, *The Musical Times*, and *FoMRHI Quarterly*, expressed strong views about varying aspects of the revival, including how (and if) musical instruments built in the baroque era should be used and adapted. While discussions about these historic instruments were somewhat international and broadly focused, the practices of specific English museum collections were frequently acknowledged as a source of tension due to their public accessibility or lack thereof. Discourse typically concerned instruments in general, but because the violin family was the specific focus of certain policy shifts and donation decisions, it is particularly useful to consider these instruments and how they relate to the broader discussions of the time. For example, actions such as the Hill family's restriction of access to and creation of official drawings of the valuable string instruments in their renowned collection within the Ashmolean Museum indicate that both the discourse in periodicals and the early music revival as a whole affected practices of the recent past and have continued to affect policies and expectations of English institutions in the present. These include the Ashmolean Museum and Bate Collection in Oxford, and the Royal Academy of Music and Victoria and Albert Museum in London, which are particularly relevant and fascinating institutions both because they contain important examples of early English violinmaking and because their policies and practices diverge from each other. Though some sources (such as Robert Barclay's 2004 *The Preservation and Use of Historic Musical Instruments*) explore the tension between philosophies of conservation and restoration, none focus on

how the practices of specific institutions (including English ones) relate to the discussions occurring in periodicals. This discourse, which included frequent exchanges involving Jeremy Montagu (the curator of the Bate Collection at the time), also affected (and was affected by) the desires of people donating instruments to these collections, revealing an ongoing entanglement of ideas of ownership and the values that led to the preservation or use of historic musical objects in England.

“Water Parties, Fireworks, and Royal Public Image: Re-evaluating Handel’s Instrumental Music in London”

Peter Kohanski

In this paper I explore the circumstances around the composition and performance of two of Handel’s most enduring orchestral pieces, *Water Music* (1717) and *Music for the Royal Fireworks* (1749), to identify the new role instrumental music played in representing the British monarchy to the public during the early eighteenth century. Drawing in part on Christopher Hogwood’s analysis of the music (2005), I examine a number of musical elements in the two works, including specific orchestrations, military and pastoral topics, and rhetorical gestures, to understand how Handel’s music supported the public image of two Hanoverian kings—George I and George II—at turbulent moments during their respective reigns. These overtly political elements of Handel’s compositions signal how the pieces contributed to the representational culture of two monarchs in the burgeoning British public sphere, which, according to T.W.C. Blanning (2002), was beginning to recognize new conceptions of the nation not limited to the monarchy.

Through these analyses, I argue that the flourishing of public concerts prompted the use of instrumental music as a medium for such representation, which in Britain was typically expressed through sacred vocal music (Burrows, 2003, 2005, 2013). Situated at the intersection of sovereign power and public performance, Handel’s two orchestral pieces required audiences to practice an informed listening because the works aimed both to bolster the representational culture that produced them and to supplement drama and socialization. My research thus shows how instrumental music’s emergent ability to convey political meanings contributed to its growing prominence among the fine arts in London.

Music and Networks

“British Musical Festivals and Welsh Control in the Interwar Period”

Charles E. McGuire

The interwar period in Great Britain (1918-1939) was a time of redefinition of its musical infrastructure, including that of British musical festivals. Traditional choral festivals – either ones held for charitable purposes or civic boosterism and engagement – provided a place where an increasing admixture of new premieres (British, Continental, and North American) and old repertoire could be presented “on a festival scale:” that is, with generous performing resources that were not necessarily frequently heard, save for some of the larger metropolitan areas in the country. Festivals thus provided

aesthetic engagement and entertainment as well as spectacle. Prior to 1918, most such festivals occurred in England and Scotland; Wales and Ireland occasionally joined (e.g. the Cardiff Festival of 1885-1910), but these countries more frequently settled on Eisteddfodau-like contests, which might feature choral singing, and more rarely, orchestral performance within the realm of competition. The great political and economic upheavals of the 1920s and 1930s changed this, and through both chance and design, Welsh performances on a “festival scale” suddenly became of the utmost importance. The combination of casualties of the First World War were only exacerbated by continual economic shocks, leading to astounding poverty and unemployment in rural and urban areas of Wales alike; this further led to the rise of industrial action, including strikes. One response, particularly to help provide societal cohesion as well as battle a sense of increased cultural and artistic isolation, was the creation of the National Council for Music (NCM), directed in this period by Walford Davies.

This paper examines how Davies and the NCM used festival expansion to shape Welsh musical tastes away from choral music and the Eisteddfodau competitions and, increasingly, regularize Welsh music during these turbulent political and economic times. Using case studies of festivals such as those at Aberdare (1936; a festival with aim of distracting the unemployed in the region), and Aberystwyth (1922-1936; a hybrid festival which brought a professional orchestra and soloists into the area, supplemented by amateur student choral performances to raise area desire for and knowledge of orchestral music), we will correlate how the NCM, a privately-funded but governmental body, attempted to use the idea of the festival as a means of social control within Welsh borders. We will contrast this with the festival at Harlech Castle (1920-1933), which seemingly used Aberystwyth as a model, but diverged from it through using audience participation in hymn singing. The Harlech Festival more control over its programming – and featured more choral music – than festivals designed by the NCM, and was consequently supported by a larger public. This study thus reveals an ongoing tension between the NCM’s aims to temper Welsh music and music-making by moving it away from choral genres towards an appreciation of instrumental ones, and the Harlech Festival’s aspirations of broader musical inclusion.

“A Woman’s Work is Never Done: Establishing the Structural Network of the Dublin Feis Ceoil”

Helen Doyle

Letters exchanged in the *Evening Telegraph* newspaper between patriot, scholar and author, Terence O’Neill Russell and musician, composer, educator and writer, Dr Annie Patterson in September 1894 identified the neglected state of Irish music and proposed an initial concert series to promote public interest. Six months later, a preliminary meeting of interested parties in Patterson’s Dublin home moved that a General Committee, drawn from the National Literary Society, Gaelic League and Dublin’s professional musicians, be formed. A subsequent circular declared ‘time has now come when it is felt that a strong movement should be set on foot to awaken a widespread interest in the matchless music of our country’ and that preliminary work would concern organisation of a national musical festival, or Feis, to be held before long in Dublin.

A complex structural network encompassed an elected Executive Committee and multiple sub-committees, concerned with areas such as finance and musical programming. In addition, regional sub-committees and a Ladies' Committee featured. In its first decade, over 16,000 entrants participated in competitions, an unmatched level of involvement in music-making in Ireland; additionally, public interest was demonstrated by attendance at concerts, lectures and exhibitions. It is, therefore, clearly apparent that the organizational foundations of the Feis Ceoil enabled its development into a far-reaching and well-supported association. This paper endeavours to provide an overview of those systems and structures, with a particular emphasis on the Ladies' Committee, thus demonstrating the Feis Ceoil's development as a constitutionally bound Association, and the role of women within it.

“Music Notes, Planter History: Colonial Networks of Song in Eighteenth-Century British Musicology”

Devon J. Borowski

In 1774, William Beckford of Somerley (1744–1799) left England to oversee his Jamaican plantations. Thirteen years later, he returned, ruined by debt, and was confined to Fleet prison. Among the few who deigned to visit him was Charles Burney (1726–1814), with whom he formed a friendship after their 1770 meeting in Rome. This paper delves into their intellectual exchange and respective writings on music and voice, illuminating processes of racial formation and the co-constitutive nature of desire and empire operating at the origins of modern musicological writing and constructions of whiteness at the end of the eighteenth century.

The Beckford discussed here was the older cousin of the more famous writer, collector, and Orientalist William Thomas Beckford of Fonthill (1760–1844), whose colonial holdings were the larger share of a mutual inheritance acquired and sustained through West Indian sugar production and enslaved Jamaican labor. In prison, he wrote *A Descriptive Account of the Island of Jamaica* (1790), in which he attempts to aestheticize Black voices vis-à-vis what he calls Burney's “elegant and learned” *General History of Music* (1776–1789). Beckford practices a mode of colonial aurality that dismisses the musicality of enslaved singing even while revealing his own erotic and racialized desire for their voices. The result is an attempt to delineate humanity through song in order to both reveal the “superiority” of white European civilization and re-consume enslaved Black singing into the British imperial soundscape.

Burney and Beckford's writings on music seem a world apart in scope and aim, but both were grounded in the same project of (musical) modernity. While their material connection as friends and patrons is the most immediately legible aspect of their relationship, this paper demonstrates that their shared work contributed to a hierarchy of humanity and civilization crafted through listening and silence.

Reviving Early Music

“Dowland’s Melancholy and Changing Discourses of Early Music from the 1950s to the ‘80s”

Andrew Barrett (Northwestern University)

During the 1980s, a new generation of performers and scholars reconsidered John Dowland’s purportedly melancholic personality. Diana Poulton had previously cemented conventional wisdom on the matter in her 1972 biography of the lutenist, which held that Dowland expressed his gloomy temperament by giving his pieces titles such as *Melancholy Galliard*. A decade later, several younger Dowland specialists rejected this biographical interpretation of certain pieces in favor of explanations ranging from Hermetic philosophy to Dowland cultivating a fashionable persona. This shift in opinion brought a scholarly tone to writing on Dowland that contrasted the air of amateurism surrounding Poulton’s generation. However, the record of this debate found in journals such as *Early Music* does not indicate how those outside this increasingly academic discourse, namely non-specialist performers and amateur enthusiasts, treated the issue of Dowland’s supposed melancholy. Furthermore, this silent archive does not reflect that many who wrote about Dowland during these years were also actively performing his music.

In this paper, I consider the debate over Dowland’s expressions of melancholy within a larger context that runs from the 1950s to the ‘80s. I incorporate scholarly writings by Poulton and Anthony Rooley—a younger Dowland specialist—into a framework of recordings by Rooley and Julian Bream and coverage of Dowland for a general audience of plucked-string enthusiasts in the British magazine *BMG* (Banjo, Mandolin, and Guitar). From this evidence, I suggest firstly that the academic reevaluation of Dowland’s personality was part of a wider phenomenon that also surfaced in areas such as liner notes, instructional material, and, ultimately, the interpretive choices of performers. Secondly, I argue that Poulton’s biographical explanation held continued relevance to some general audiences even as a new generation of performer-scholars began to criticize it. Both of these conclusions highlight an overlooked relationship between scholarship and performance in shaping the reception of Dowland’s music. As such, this paper brings historical context to later debates over the lutenist and shows that these disputes were as much about shifting settings for the performance and discussion of Dowland’s music as they were about changing generations. Moreover, this case study draws attention to some of the mechanisms that scholars and performers used to transform the early music revival into an academic subject in the late twentieth century.

“Antifascist Singing in Interwar England: Alan Bush, the Workers’ Music Association, and Handel’s Belshazzar”

Stewart Duncan

In March 1937, the English composer Alan Bush wrote that “the constantly increasing dangers of fascism...absorb my attention increasingly...it seems of greater importance and of more use to art in the long run to devote oneself to fighting against cultural night.” Part of left-wing musical efforts since the 1920s as a conductor and composer, Bush saw music as both a target and a weapon in the fight against fascism. Accordingly, he spent much of the 1930s developing a wide program of anti-fascist musical

activities centered around choral singing. As director of the London Labour Choral Union and the newly-founded Workers' Music Association, he campaigned strenuously for singing's ability to mobilize the British public against reactionary forces. For Bush, it was both the medium and message of choral music—the act of a collective performance and its empowering content—that defined its political efficacy.

This paper examines the musical antifascist tactics that Bush developed in England in the 1930s, taking the WMA's 1938 performance of Handel's 1744 oratorio *Belshazzar* as a case study. In response to the widespread fear that fascism would dissolve European culture, the WMA reframed the oratorio's "bourgeois" identity in an act of resistance, recontextualizing the work to protect it from Nazi contamination. This stance was made explicit by Bush's writings, the WMA's promotional material, and features of the performance itself. Converting *Belshazzar* into a socialist rallying cry, I argue, subverted progressive traditions and distinguished Bush's philosophy from his contemporaries. Tracing the development and application of these ideas reveals a wider political streak in British music in the 1930s than is often acknowledged.

Discord

"Coventry Carols? Britten, the War Requiem, and the Imagined Sonic Cathedral"

Imani Mosley

In Benjamin Britten's 1964 Aspen Award speech, he remarked that when conceiving the *War Requiem*, he envisioned "a great Gothic church" where polyphony was "calculated for its resonance." When discussing resonance, Britten evokes spaces such as Notre Dame in Paris and, more importantly for the *War Requiem*, the Basilica di San Marco in Venice. Britten's use of spatial planes as well as antiphonal groups, resonance, and reverberation as compositional techniques draws upon the sonic and musical history of the cathedral under the helm of Giovanni Gabrieli. But Britten was not just referencing compositional decisions; Britten aimed to invoke the ritual experience of musical worship by parishioners in a cathedral such as San Marco. Without question, the *War Requiem* was more than a mass for the dead. It was meant to invoke a solemnity often reserved for deep, engaged worship. Britten imagined the work interacting with a ritual and liturgical history surrounding requiem masses, the English poetic tradition, and the sonic cathedral space.

Yet this imagined space was not to be. During the final building stages of Coventry in 1962, Britten approached architect Basil Spence, inquiring about the sound of the sanctuary. Seeing Spence's plans, Britten was dubious about the space's sonic potential and with good reason. Instead of adhering to customary cathedral-building practices, standard church orientation and liturgical directions, Spence designed a space he believed more appropriate for worship in a postwar Europe. While poignant in application, Spence's explicitly modernist design challenged traditional church architecture and, in turn, traditional church acoustics. As a result, the premiere of the *War Requiem* was a disaster even though the gravitas of the work superseded any performance issues. Britten's ideal performance of the piece would have to wait for another year when he teamed up with John Culshaw

to record the War Requiem in Kingsway Hall, London for Decca. It was during this recording session that Britten was able to create the virtual “Gothic church” he initially envisioned.

Investigating the disconnect between Britten’s imagined cathedral and Spence’s modernist Coventry Cathedral reveals the intertwined nature of sacred music, sacred acoustics, and sacred space. In this paper, I examine Spence’s plans for his modernist postwar model in Coventry and how his departure from traditional church architecture undermined the imagined sonic cathedral built into the *War Requiem*. Britten’s attachment to the historical convention of a cathedral’s “big, reverberant acoustic” seems decidedly at odds with his own modernism as well as Spence’s. But Britten’s letters and conversations with Culshaw during the recording process along with the plans for the premiere and the studio recording outline how central the concept of sacred sonic space was to Britten’s vision of the work. I contrast the setup for the premiere performance with Britten and Culshaw’s recreation inside Kingsway Hall. This process produced not only the sound Britten described in his Aspen speech but the ritualized experience of worshipping and listening in a sacred space as well.

“William Boyce, the Apollo Academy, and Contested Cecilia”

Stacey Jocoy

By 1737, the public St. Cecilia celebrations produced by the Society for Music that had entertained London audiences throughout the Restoration (c. 1683-1703) had disappeared. There had been several attempts to revive the tradition that the scholarship of Andrew Walkling and Bryan White has argued was as much about politics as it was about the power of music as a metaphor for social harmony. Despite those efforts, the holiday for music and musicians remained, at best, occasional. Handel’s monumental production of *Alexander’s Feast* in 1736, therefore, although well received, was disconnected from earlier St. Cecilia Day celebrations. The following year, William Boyce composed his piece “The Charms of Harmony” (1737/8) with a Cecilian text by Revd Peter Vidal. Given its Handelian style, Boyce’s piece has been understood largely as a response to Handel’s popular Cecilian work of the previous year.

Rather than an uncomplicated continuation of Handel’s reassertion of St. Cecilia celebrations, however, Boyce’s “Charms of Harmony” was a production premiered at the Apollo Academy for a specific audience in an age charged with the threat of Jacobite rebellion. The Apollo Academy was a musical group that had broken away from the Academy of Ancient Music for ostensibly aesthetic reasons—primarily Dr. Maurice Greene’s support and defense of Giovanni Bononcini, against heated charges of plagiarism. Behind these aesthetic stances, however, lay a web of patronage and political affiliations that can further inform the modern understanding and appreciation of this conscious revival of the English St. Cecilia tradition. This presentation will consider that audience and the sociopolitical implications of Boyce’s St. Cecilia odes using textual and musical analysis, both “The Charms” and his later “See fam’d Apollo and the Nine” (1739) in light of the unsettled political environment of early Hanoverian Britain. Boyce’s St. Cecilia Day celebrations musically, textually, and thematically attended to and sought to heal aspects of social disharmony in the struggle toward the British Empire.

“Midnight caterwaulers, guitar thrashers, and gut-scraping coxcombs: A Noisy Lexicon of Unwanted Serenades on the Restoration Stage”

Daniel Atwood

The venerable comic trope of the unwanted serenade flourished in England since at least the age of Chaucer’s gittern-playing Absolon and remained a popular stock scene centuries later in the late 17th-century theatrical works of John Dryden, Thomas D’Urfey, and others. While the surviving sources for these plays provide very little specific information about the actual music used in these diegetic scenes, the annoyed responses of the other characters reveal a rich sonic vocabulary for negatively designating the serenade as unwanted noise. These range from disapproving references to the onomatopoeic ‘thrum’ of boisterously strummed guitars, to comparisons of nocturnal overtures to the howling of alley cats and loose dogs, simultaneously impugning both the musical abilities and romantic intentions of the serenaders. This paper outlines the vocabulary of this musical invective in a number of late 17th-century serenade scenes, in dialogue with period sources including songbooks, dictionaries, and court records.

Inspired by the work of Linda Mitchell and Giovanni Iomartino on early modern English dictionaries, the history of words and their relationship to social and cultural attitudes, I conduct a close reading of the vocabulary of these theatrical scenes of musical rejection with respect to the negative characterization of the performers, their social behavior, and their sound. Then, building on Natascha Veldhorst’s analysis of the serenade as a theatrical archetype of the 16th and 17th centuries, I highlight the language of musical description (and rejection) common to these scenes, outlining recurring themes and suggesting interpretive possibilities for performance.

Saturday, July 23rd

Music and Gender

“Musical Gentlemen and the Specter of Effeminacy in Georgian England”

Lidia Chang

When [Vice] conceals herself under the aspect of elegant pleasure [...] when the almost resistless charms of music are employed to give her new attractions, or however to promote that languor and effeminacy which lull the guards of Virtue [...] she becomes more insinuating.

The fear of effeminacy loomed large in Georgian society; it was considered an omnipresent threat to (what was believed to be) the inherent virtue and manliness of England’s national character. Avoiding the many and varied agents of effeminacy became a crucial component of a young gentleman’s education. As moralists and social commentators strove to alert the public through conduct books and periodicals about the dangers of effeminacy, music-making came to be one of the topics to which they would frequently return.

The way in which music-making came to be associated with effeminacy by moralists of the period is complex and multifaceted. The vague interconnectedness of pleasure, luxury, effeminacy, and vice so prevalent in print culture throughout the Georgian era promoted an anxiety that the cultivation of musical skills might produce a hedonistic preoccupation with sensory experience. For an English gentleman, such a fixation on sensual pleasure was considered a serious danger to his masculinity, and the precursor to an inevitable descent into effeminacy and general depravity. Moreover, as Georgian women of the middle and upper classes were encouraged to cultivate musical skills for domestic enjoyment, musical proficiency became increasingly associated with women and Domesticity.

But music's presumed effeminacy was not the only quality that made it dangerous to English gentlemen. During this period music-making had also come to be associated with men working in the music profession, which had ambiguous class connotations. Moreover, the music profession itself had come to be affiliated with foreigners, particularly Italians, who the English regarded with some degree of suspicion during the Georgian era. Therefore, by making music recreationally a gentleman ran the risk of compromising his gentlemanliness on multiple fronts: his gentility, his manliness, and his Englishness. I will argue, however, that the fear of effeminacy had a way of amplifying these other latent anxieties—the maintenance of class hierarchies in English society, and issues of national identity—distorting their features so that the root fear of effeminacy became nearly undetectable.

“Queens of the Castle: Race, Genre, and Six: The Musical”

Trevor R. Nelson (University of Rochester)

Building upon the success of *Hamilton* (2016), scholars have noted how musical theater can be a space for questioning dominant historical narratives and reclaiming lost voices (Harbert 2018; Craft 2018; Kajikawa 2018). One show questioning British history from a feminist point of view is *Six: The Musical* (2017). The brainchild of Cambridge undergraduates Toby Marlow and Lucy Moss, *Six* places Henry VIII's wives in a singing competition to see who suffered the most in their marriage to the Tudor monarch. Feminism and gender-based justice are integral to the musical's structure and reception, but with the creative team's use of racialized genres (e.g., rap, hip-hop, house) and their decision to employ “race-neutral” casting, *Six* is also a statement on racial understanding in twenty-first century Britain.

In this paper, I examine how Marlow and Moss use sonic Whiteness and Blackness in influencing the audience's understanding of various characters. Drawing on the scholarship of Jennifer Lynn Stoeber (2016) and Nina Sun Eidsheim (2019), I perform a close reading of songs featuring Anna of Cleaves and Catherine Howard, considering what happens when “race-neutral” casting conflicts with attempts to ignore race in popular music styles. For the former queen, Marlow and Moss harness musical allusions to Nicki Minaj and Beyoncé to demonstrate Anna of Cleaves's resilience, while the latter's music references Britney Spears and Ariana Grande to highlight the villanization of young white female sexuality. Yet trying to make a historical narrative hipper and more justice-oriented is not as easy as casting BIPOC actors and using a mix of popular genres. By relying on racialized musical idioms to stand in for characterization, Marlow and Moss boost stereotypes like the

White ingénue and the sassy Black woman, while simultaneously reinforcing history's tendency to reduce women to single characteristics. Ultimately, I argue that Marlow and Moss's use of character-specific racial soundscapes in *Six* undermines their progressive agenda and is symptomatic of an inconsistency toward racial justice among many in Britain. In doing so, I emphasize the importance of intersectional views in creating and evaluating justice-oriented theater, where the sonic is weighed equally alongside the visual and contextual.

“Reproducing Inequity: A Postcolonial Reading of Gustav Holst's *Sāvitri* (1908-9)”

Rachel Gain & Rachel Schuck

In the early 1900s, Gustav Holst drew on Indian musical and philosophical elements in his compositions. Scholars such as Raymond Head (2012), Christopher Scheer (2014), and Nalini Ghuman (2014) document Holst's fascination with India, reflecting on the composer's early-life exposure to Indian culture and the nuanced role of Indian music, languages, and spirituality on his early-career compositional style, late-career success, and contributions to the British musical canon. Although Holst participated in a deep and well-intentioned exploration of Indian culture that shaped his broader attitudes, he ultimately achieved only a surface-level understanding. In this paper, we draw on literature from postcolonial and subaltern studies to contend that Holst's early-career “Indian” works reproduced systems of colonial injustice and perpetuated imbalances of power. Particularly, our work explores the cycle of unequal agency between colonizers and the colonized. While Holst's later works—which build upon his early engagements with India—achieved national success, concurrently, inaccurate colonial renderings of “Indian” music silenced subaltern Indian voices by altering British perceptions of the rich Indian musical tradition.

Our work centers on a case study of the operetta *Sāvitri* (1908-9), a key piece within Holst's early output based on an episode from the Sanskrit-language epic *Mahabharata*. Holst saturates the score of *Sāvitri* with allusions to Indian musical features such as irregular melodies, contrapuntal material avoiding linear harmonic progressions, chromaticism utilized to emphasize the work's theme of *maya*—broadly defined as “illusion”—and lack of barlines (Broughton 2005). However, we position that Holst's incorporation of English folk music elements such as modal melodies, bare vocal lines, pastoral drones, and diatonicism decenters the rich context of Indian musical and spiritual traditions. The libretto reflects a similar situation: here, Holst highlights the princess Savitri's confrontation with Death—to a greater degree than in the original Sanskrit—to increase the scene's universality. However, this attempt at broader appeal comes at the expense of Hindu spiritual and cultural aspects central to interpretations of the original text. Through a postcolonial lens, we illustrate how *Sāvitri* unintentionally contributes to and perpetuates narratives of unequal agency afforded by English nationalistic repertoire. Ultimately, Holst's superficial treatment of Indian music and spirituality reflects broad trends of exotic fascination and proliferates troubled legacies of colonialism and empire that remain valorized in the British musical canon and beyond.

Sonic Codes and Close Readings

“Actors, Agents, and Sonic Codes in Britten’s *Canticle III*: ‘Still falls the Rain’”

Vicki P. Strocher

Britten’s third canticle *‘Still Falls the Rain’*, completed on 27 November 1954, is one of his most highly regarded works, admired for its imaginative elucidation of Edith Sitwell’s stark wartime prose poem, its nods toward serialism and serialist procedures, and its tightly conceived structure in which instrumental interludes, assuming the form of a theme with variations, interweave with vocal recitative. The structure of the work and its nod to serial techniques and the use of the total chromatic were borrowed from its immediate predecessor, *The Turn of the Screw*. If Britten’s incorporation of serial procedures and use of the total chromatic signaled ‘an even more significant landmark’ than that of the opera, as Colin Mason asserted in his 1956 review of the score in *The Chesterian*, his transference of the structural scheme from the opera into a framework for a small-scale work also garnered admiration for his ability to generate material through a strictly controlled systematic approach. But few commentators have questioned why the composer returned to the form and to the total chromatic in his setting of Sitwell’s poem. Indeed, his uses of both this structure and serial operations beg for comparisons to the opera not solely along technical grounds but, as does Philip Rupprecht (2001) for this work’s model, in consideration of their potential to support the act of discourse and especially, narrativity.

The structural and procedural connections between *Canticle III* and *The Turn of the Screw* are neither superficial nor a simple borrowing or similarity of techniques. Rather, the interconnectedness of the two works centers around Britten’s exploration of the nature of discourse, and in particular, his manipulation of embodied and disembodied voices as both actors and agents in the service of Sitwell’s modern lament/meditation on the image of ‘the Starved Man hung upon the Cross’ and the conditions of war. The instrumental voices in *Canticle III*, as expected, provide atmospheric and topical details typical of their accompanying roles; but as wordless – but not speechless – identities separate and distinct from the voice, they exploit the potential for intersections between musical structure and the discursive act, using the structural function of musical materials and their semiotic potency as discursive code. These sonic codes participate in the unfolding of a musical process that strives toward the integration of separate and distinct pitch and rhythmic collections as found in the actors: horn, piano, and voice. Thus, one can follow Britten’s ‘characters’ on a progression from independence of identity toward unification, and hence, spiritual resolution.

Ultimately, this consideration of the integrative operations used by Britten in *Canticle III* may inform our understanding of the interplay among structure, musical materials, and ‘voice’ in his songs, song cycles, and sets written after. Further, Britten’s articulation of the relationships between the participants in his concept of a poem’s discourse may offer insight into the composer’s decision to support, undermine, or even redefine a poem and the musical and structural means by which he signals his intent.

“Converting all your sounds of woe into hey, nonny, nonny’: Therapeutic Performance in Thomas Weelkes’s Songs”

Katherine Butler

This paper explores a group of Thomas Weelkes’s songs that see the usually light-hearted, playful, and often suggestive fa-la-la refrain juxtaposed with melancholic lyrics. The contrasting passions in these texts provide inspiration for typically madrigalian musical expression; however, while the chromatic setting of the melancholic texts is in keeping with the madrigalian ethos of text expression, the nonsense syllable fa-la-las function differently. Weelkes may have been inspired by Sir Philip Sidney’s sonnet ‘All my sense thy sweetnesse gained’ written to the tune of a Neapolitan villanelle, later influenced similar juxtapositions in songs by Robert Jones, Thomas Tomkins, and John Hilton. With no semantic text, the expression of these passages depends on the musical setting and the performative decisions taken by the performers, which might align or jar with prior expectations of fa-la-la refrains.

In the context of domestic performance, several of these songs also enact a therapeutic purging of melancholy in keeping with contemporary concepts of the importance for ‘honest mirth’, ‘good company’ and music for the health of body and soul. This is particularly significant because although early modern texts frequently refer to music’s healing powers, almost none give any indication of the types of music that should be used, and the few that do are not consistent in their recommendations. Weelkes certainly had knowledge of intellectual debates surrounding music’s properties, in the preface to his *Madrigals of 5 and 6 Parts* (1600) in which he refers to discussions about the harmonical nature of the soul taking place at Winchester College where he worked. He was therefore in a position to have a sophisticated knowledge of the philosophical positions concerning how music’s healing powers functioned is evidence. These songs therefore offer a rare insight into understandings of how music’s therapeutic powers might be understood to work in practice.

One theme that does emerge in early modern explanations of music’s healing powers in contemporary writing is that the focus is usually on music’s harmonic properties and ability to move the passions and spirits. The emphasis is on music’s sonic properties and text is rarely mentioned. Moreover, the audible expression of both mirth and melancholy are specifically associated with nonverbal sounds such as laughter, sighs, and weeping. This is particularly pertinent to these non-semantic, fa-la-la refrains. Weelkes’s interest in the sonic expression of the passions, exploring effects that are both onomatopoeic and utilise conventions of musical expression, underscores the role of these songs as not merely passionate representations, but potential acts of musical therapy. Nevertheless, the loss of semantic specificity in the fa-la-la sections mean that ultimately the expressive decision taken by the singers determines whether the effect is sincere, – the musical cure succeeds and the healing properties of music are celebrated – or hollow, – melancholy persists and the cure fails – or even parodic with the exaggerated imitation of musical passions descending into mere stereotype.

“Poetry and the Performance of Meaning: Comparative Close Reading in Settings of Christina Rossetti’s ‘Song [When I am dead, my dearest]’”

Alison Elizabeth Gilbert

Christina Rossetti’s 1848 poem “Song [When I am dead, my dearest]” was one of the most popular texts for English song composers around the turn of the twentieth century, and it was frequently set as a simple, sentimental song. The poem’s speaker fantasizes about her own death and begs her beloved not to mourn on her behalf. On the surface, this 16-line poem is short and sweet. However, a close reading reveals the poem’s layers of complexity and shows that it resists such simple treatment. Literary scholars interpret the speaker as ranging from apathetic to biting sarcasm, as the poetic devices undermine the seemingly self-effacing message. The speaker begs to be forgotten, but the poetry insists on being remembered.

Several musical settings, including those by Ralph Vaughan Williams (1903), Samuel Coleridge-Taylor (1904), and Liza Lehmann (1919), reveal and interact with this complexity in different ways. Long before Rossetti’s recent scholarly reevaluation, when critics have begun to see the depth behind her short verses, these composers were making sophisticated and varied readings of the text through their musical settings. In their readings, Vaughan Williams and Lehmann exemplify opposing sides of the literary debate about the speaker’s sincerity. Coleridge-Taylor’s setting, part of a set of Six Sorrow Songs with texts by Rossetti, complicates the poem’s message through a musical allusion to the thematically similar lament from Purcell’s *Dido and Aeneas*.

This paper builds upon Lawrence Kramer’s assertion that a song “does not use a reading; it is a reading,” and I therefore propose that close reading, both of the text and the music, is a key component to understanding song. I put each setting into dialogue with the poem’s critical lineage to show how close reading of the poetry reveals new avenues for musical understanding, then use a comparable musical close reading technique to show how each song produces its own unique interpretation of the text. Beyond its implications for musical meaning, this study opens a productive interdisciplinary dialogue, demonstrating that the composers’ interpretations can contribute back to the ongoing literary debate about the poem’s meaning.

Music as Resistance

“Sounding Incarceration: The Colonial Hymn as Biopolitics”

Erin G. Johnson-Williams (Durham University)

This paper considers the colonial hymn as a means of negotiating biopolitical strategies of control in the concentration camps of the South African War (1899–1902). In these spaces of enforced ‘congregating’, communal hymn singing emerged as a form of theological and aesthetic confrontation at the very moment that the modern concentration camp was invented. Eye-witness accounts of prison life in Afrikaner concentration camps, for example, reveal that the singing of Dutch-language psalm tunes and hymns occurred spontaneously at moments of personal and communal grief, as well

as more formally at concentration camp funerals and prayer meetings; these hymns were also in stylistic tension with the hymnic traditions of the British camp guards. Drawing on late nineteenth- and early twentieth-century British theories of biopolitical control, concentration, and racial degeneration, I propose that during the South African War the concentration camp became a heightened site of re-negotiating spaces of enforced ‘congregating’. The colonial hymn, in this context, thus became a sonic means of responding to, reinforcing, and resisting new, racialized forms of mass incarceration, through its ability to mediate trauma within interned spaces. In this way, the colonial hymn both embodied and contested early twentieth-century forms of ethnic incarceration as biopolitical control, offering a way to reimagine the genre of the hymn as a complex negotiation between the colonizer and the colonized, and between mass conformity and the agency of collective resistance.

“‘We Cannot Cling to the Old Dreams Anymore’: Post-Punk Music, Class, and Gender in Thatcherite Britain, 1979-1984”

Derek Medeiros

The initial punk rock movement in Britain was a short-lived affair. Its inception can be directly connected to the economic crises of the late-1970s which were characterized by rapid inflation and endemic unemployment. Emphasizing energetic simplicity and rejecting musical aptitude, punk rock provided an outlet for many working-class and middle-class Britons to vent their frustrations about the world around them. Within a few years, however, the key players of punk’s initial wave had either called it quits or moved onto musically diverse projects. By 1978, journalists and commentators were starting to characterize the latter as “post-punk” music.

The splintering of punk rock and the emergence of post-punk did not, however, coincide with the end of the crisis. The inability of the government to properly manage the economy resulted in a discontent nation electing Margaret Thatcher’s Conservative Party in 1979. Running on a platform of neoliberal economics and conservative social policies, the Thatcher government sought not to salvage the society that post-punk musicians grew up in, but rather to dismantle it completely.

Much of the research on post-punk music in Thatcherite Britain has been narrow in its focus. This is particularly evident in the early scholarship which disproportionately examined middle-class, university-based bands known for their explicit left-wing political views. While academics have expanded their focus in recent years, there is still a tendency to focus on a singular musician or a small subset of groups.

By examining the genre with a broader lens, I argue that the politics of post-punk musicians are much more complex than what previous scholarship has suggested. On the one hand, common themes can be found within the works of bands across post-punk. In large part, this can be attributed to the continuation of economic crises and the emphasis on social conservatism and consumerism which characterized Thatcherism. On the other hand, the commentary on these economic and social changes was colored by the class, gender, and racial identities of the musicians. As a result, this political commentary reflected both the growing differences in the experience and anxieties of working- and

middle-class Britons in the early years of Thatcher's premiership, as well as the differences emerging within the working class itself.

"You Noble Diggers All: radical folksong and rural resistance in the early Modern period"

Christopher Smith

In the early Modern period, pressured by dominant forces' enclosure of land, resources, and opportunity, older systems for addressing unemployment or homelessness began to disintegrate, as the aftermath of the great plagues broke up villages and the advent of mechanized agriculture dislocated rural workers. These newly rootless "masterless men" were perceived as an expanding threat and eventually a municipal crisis. We can trace these changes through period census and court records, protests at crisis moments, and in songs on the peasant experience. Songs framed allegedly swarthy itinerants as threatening Other:

*There were Seven Yellow Gypsies, All in a row
None of them lame or lazy oh*

*And they sang so neat and so complete
That they stole the heart of the lady oh*

And over decades and centuries, these subversive songs passed from voice to memory: sometimes the names would change, but the narratives, which crystallized the tension between peasant and noble, love and law, were remarkably resilient:

*It fell upon a holy day,
As many in the year,
Musgrave to the church did go,
To see fine ladies there
And some were dressed in velvet red
And some in velvet pale
Then came Lord Barnard's wife
The fairest 'mongst them all*

Oral tradition vernacular songs were recognized to be subversive political weapons as early as the 1380s: "When Adam delved and Eve span, who was then the gentleman?" and in Surrey in the 1640s, Gerrard Winstanley's rural radicals pulled down hedges and fences to plant crops, citing the Book of Acts, Chapter 2, verses 44 & 45: "And all that believed were together, and had all things in common; and sold their possessions and goods, and part of them to all men, as every man had need." Despite the swift suppression of his community by paramilitaries recruited from local landowners and the New Model Army, Winstanley's own verses outlived his era, echoing as the fifying tune "The World Turned Upside Down" during Cornwallis's surrender at Yorktown in 1781, and again in the voices of the radical punk collective Chumbawamba during the London rent strikes of the 1980s:

*You noble Diggers all, stand up now, stand up now,
The waste land to maintain, seeing Cavaliers by name*

*Your digging do disdain and your persons all defame
Stand up now, Diggers all.*

In this presentation, drawing upon an interdisciplinary method combining primary sources, historical ethnomusicology, and subaltern studies, I will link, complicate, and illuminate the power—and the longevity—of radical folksong as strategic rural resistance in the early Modern period.

Music and Politics

“Radical Tendencies and Intellectual Contributions: Women’s Writing on Music in *Shafts*, 1892– 1899”

Kathleen McGowan

Women’s writing on music appearing in the periodical *Shafts*, published under editor Margaret Shurmer Sibthorpe from 1892–1899, reveals much about the significant changes in the role of music and the arts in the lives of women in late nineteenth-century Britain. As a self-styled “radical feminist” publication with private editorship and funding, *Shafts* was in a strong position to publish writing encouraging women to take ownership over their musical education and intellectual agency. These writings on music ranged from practical and professional advice for improving musicianship and taking advantage of musical resources, to intellectual theorizing on alternatives to staff notation—a remarkable departure from topics covered in women’s writing on music in many other publications. They appeared in print alongside articles advocating other causes deemed “radical” including vegetarianism, anti-vivisection, temperance, and the advancement of women’s social and political equality with men. *Shafts* also visually depicted women in ways that supported the writing it published. They were subjects, not objects, and vital actors in their own experiences. In addition to the printed writing, the women writers were also breaking new ground by modeling intellectual participation in music for *Shafts*’s readers.

This paper draws on intersecting scholarship in women’s journalism and women’s music-making: the former by Michelle Elizabeth Tusan (1998, 2001), Matthew Beaumont (2006), and Maria DiCenzo (2010); the latter by Paula Gillett (2000) and Laura Hamer (2019). It also makes significant use of work in music criticism and periodicals by Leanne Langley (1990, 2001, 2019). While *Shafts* represents one significant departure from the coverage of women’s writing on music in more mainstream publications, it is not an outlier. It is one example of several papers that printed these kinds of women’s writing during the late nineteenth century. This newly uncovered material stands to tell Victorianists and musicologists a great deal about the roles of music in the material and intellectual lives of the women making it in late-Victorian society. It also suggests that previous source materials that have been used for studies of music criticism, journalism, and writing—including literary quarterlies such as the *Edinburgh Review* and music-specific magazines such as *The Musical Times*—cannot sufficiently inform our understanding of women’s engagement with music because they routinely omitted women’s writing from their pages.

“Broadcasting English Modernism: Edward Sackville-West, the Bloomsbury Group, and Wartime BBC Programming, 1939–45”

Hilary Seraph Donaldson

This paper examines Edward Sackville-West’s (1901–1965) contributions to English modernism during the Second World War, with particular attention to his programming activities within the BBC’s Features and Drama Department. Sackville-West was a musician, playwright, novelist, and an enthusiastic proponent of the modernist in music, poetry, and the visual arts. He used his position at the BBC alongside his activities as a music critic (contributing regular columns to the *New Statesman* and *The Gramophone*) and as a board member of the Royal Opera House to champion emerging British artists. His obituarist in *The Times* later commended his “zealous propagation of young British composers.” Recent scholarship has examined the importance of BBC programming to the formation of listening publics for avant-garde music in the interwar period and afterwards (Doctor, 1999; Baade, 2011; Hoyler, 2016, Wrigley, 2018). Throughout these studies, Sackville-West’s name recurs as a champion, sympathetic critic, and collaborator of many of the key figures of English modernism, particularly as nuanced by revisionist modernist discourses of recent years (Heile, 2004; Wiebe, 2012; Tunbridge et. al., 2014; Chowrimootoo, 2018). His “zealous propagation” of art in wartime included extensive prefatory comments to the first performance of *Peter Grimes* and a 1944 Penguin critical commentary to the art of painter Graham Sutherland; later, he used his board influence to secure the Covent Garden premiere of Michael Tippett’s *The Midsummer Marriage* (1955). Sackville-West’s presence, always noted in passing, runs like a thread through the fabric of English wartime modernism.

I argue that Sackville-West’s activities as a producer of wartime programming and his influence on the careers of contemporary artists represents an important and previously neglected expression of English modernism as it was broadcast on the airwaves. The younger cousin of Vita Sackville-West, Edward was an intimate of Virginia Woolf and other members of the unofficial “Bloomsbury Group” of English modernists. Sackville-West’s modernist aesthetic was deeply influenced by theirs, and his social mores in step with the Group’s modern and permissive views on sexuality and pleasure, an outlook in tension with the BBC’s more strictly gendered conceptions of English musicality, to paraphrase Hoyler. Sackville-West’s own broadcast drama *The Rescue* (1943, with incidental music by Britten) and his producing of the introspective Christmas Eve programme *A Poet’s Christmas* (1944) both highlight this tension, as correspondence and contemporary BBC documents illustrate. I ultimately argue that Sackville-West’s wartime programming activities represent a facet of English modernism packaged for broadcast in the “Keep Calm and Carry On” era, but perceptibly indebted to modernist intellectual currents that privileged the individual, personal, and private.

“Do Everything, Feel Nothing: Examining the Cultural Meaning of Post-Punk, the Legacy of Joy Division, and Current British Politics in Dry Cleaning’s Album New Long Leg”

Jerika O’Connor Hayes (University of Cincinnati - College Conservatory of Music)

In their 2021 single “Scratchcard Lanyard,” Florence Shaw of critically acclaimed South-London band Dry Cleaning closes the chorus with a charmingly morose declaration: “Do everything, and feel

nothing.” As a definitive part of the current British punk rock revival, Dry Cleaning have been routinely compared to their post-punk predecessors Joy Division, and sonically the similarities abound—picked bass tone, tight snare hits, lightly distorted guitar, lyrics about the sublime mundane—with the most notable difference being Shaw’s sprechstimme-esque vocals. In the frequent critical comparison of the two bands, a deeper connection emerges, a connection that speaks to the semiotics of Joy Division’s brand of post-punk as a working class, androcentric genre, and why this particular moment has led to positive mainstream reception of Dry Cleaning’s iteration. In this project, I examine the gender politics of Dry Cleaning as a woman-fronted post-punk band in the cultural and economic wake of Brexit and the COVID-19 Pandemic. I will contextualize Dry Cleaning’s music, interviews with the band, and provide lyrical analysis informed by Shelia Whiteley’s *Women and Popular Music*, while connecting it to a discussion of Joy Division’s music, the politics and Factory Records scene from which it sprung, and history of post-punk as outlined in Simon Reynolds’s *Rip It Up and Start Again*. By investigating the comparisons to Joy Division, Dry Cleaning emerges as a band both furthering and confronting the semiotics of post-punk with a current, feminist perspective that speaks to the socio-political and cultural moment in both Great Britain and rock music in the global North.

Lecture-Recital

“I am sick and tired of moving about’: The Souvenirs of Francis Edward Bache”

Elizabeth French

Three months before his death, and a week after returning from a sojourn in Torquay, a seaside town on the south coast of England, the Birmingham-born composer-pianist Francis Edward Bache (1833-1858) wrote to a friend that he looked upon his days as numbered. Bache had known since the early 1850s that he had tuberculosis, the disease that eventually killed him. As the disease progressed he travelled south, hoping that sunnier climes would ease his symptoms and prolong his life. In the final three years of his life he spent long periods in Algiers, Rome (via Vienna, where he met and played to Czerny, who wrote approvingly of Bache’s E-major piano concerto) and, finally, Torquay. He gave concerts in each destination, and composed piano works reflecting his stays. His seven *Souvenirs of Italy* (1857) and five *Souvenirs of Torquay* (1858) were both published in London by Addison Hollier & Lucas, in Leipzig by Kistner & Co., and in Milan by F. Lucca, but the single movement *Souvenir of Algiers* (1856) has, until now, existed only in manuscript form, in the archive of the Royal Academy of Music in London.

In this lecture recital I will explore Bache’s contribution to the *Souvenir* genre. His compositions will be contextualised via *Souvenirs* written by composers such as Julius Schulhoff and Ignaz Moscheles, and parallels with strategies in 19th-century travel literature will be drawn. I will consider the changing pianistic style evident across the compositions, examining the way Bache’s compositional voice was evolving throughout the final three years of his life. I will also describe the

process of editing the *Souvenir of Algiers* for performance and publication, and present a complete performance of the work from my recently completed edition.

Sunday, July 24th

Music and Advocacy

“Music and the ‘Ideal’ Asylum: John Conolly, Hanwell Asylum and the case for Music as Therapy in nineteenth-century Britain”

Rosemary Golding (The Open University)

The mid-nineteenth century alienist John Conolly has long been credited with much of the impetus for reform of the Victorian lunatic asylum via his work at the Middlesex County Asylum, Hanwell and his influential publications. In particular, his 1847 work ‘The Construction and Government of Lunatic Asylums and Hospitals for the Insane’ drew on his wide range of experience, as well as the central philosophy of ‘moral management’ which came to dominate British long-stay institutions until the early-twentieth century. Conolly’s methods and arguments have been explored in detail, but what did he have to say about music? And how does this fit with widespread practice of music as entertainment, education and therapy at English lunatic asylums, as well as at Conolly’s own institution at Hanwell?

Music was widely included in asylum management by the middle of the nineteenth century, in the form of bands for dancing, organs and choirs for religious observance, and in many institutions, ad hoc performance, theatre and chamber music. Music was consistently linked with patient wellbeing and recovery, as well as the asylums’ role as a microcosm of society. Investigating the arguments surrounding music and the asylum therefore offers important clues into its relationship with health and wellbeing, as well as its broader social role. In this paper I examine the first systematic attempts to introduce music as a distinct part of the asylum soundscape, the ways in which it was discussed and defended as part of the therapeutic regime, and the theoretical bases for the perceived influence of music among psychiatric patients. Drawing on Conolly’s writings alongside those of William Ellis and George Man Burrows, I make the case for music as a central – yet neglected – part of the history of nineteenth-century English asylums.

“‘Give ’em the spirit.’: Beatrice Harrison, Cellist and Advocate”

Evyn Barb Mingo

By the 1920s, as a result of both women’s suffrage and a dearth of male musicians due to wartime casualties, women cellists such as May Mukle, Guilhermina Suggia, Florence Hooton, and Beatrice Harrison enjoyed a new and exciting range of professional opportunities that included commissions, recordings, and broadcasts of new scores by major British composers. Yet, these cellists have remained obscure, although scholarship, particularly Margaret Campbell’s book, *The Great Cellists*, and Patricia

Cleveland-Peck's edition of Beatrice Harrison's autobiography, *The Cello and the Nightingale*, attests to the significant influence women cellists had on contemporary British music. Ralph Vaughan Williams wrote his *Six Studies in English Folk Song for Cello and Piano* for Mukle. Frank Bridge considered Suggia for the premiere of his *Oration, Concerto Elegiaco for Cello and Orchestra*, which however ended up being first performed by Hooton. The most influential among these cellists was Beatrice Harrison, who made the first recording of Elgar's Cello Concerto, virtually rescuing the score after its disastrous premiere. With her violinist sister May, she also commissioned Delius's Double Concerto. Furthermore, she premiered and recorded the composer's Cello Sonata and championed his Cello Concerto. This paper concentrates on the advocacy for contemporary British music undertaken by Harrison and her sisters. It analyzes Harrison's autobiography alongside biographies of Elgar and Delius in order to elucidate how her upbringing, family, and musical virtuosity enabled her to successfully navigate the British and international music scenes. Her collaborations demonstrate how women musicians were integral in defining the British cello repertoire.

“Written and Composed by Claribel™: Musical Authorship and Brand Identity in an 1868 English Court Case”

Whitney Thompson

The Victorian composer Claribel (AKA Charlotte Alington Barnard, 1830-1869) was many things: an immensely popular balladeer, a thorn in the side of multiple London publications who resented her lyrics' sentimentality, a flashpoint in the moral debate over royalty ballads—and, in 1868, the named plaintiff in an intellectual property case. As summarized in an issue of *Weekly Notes*, Claribel and her publisher John Boosey filed for an injunction against another publisher, Sinclair and Co. Sinclair had published four songs to which Claribel had written the lyrics but not the music, and these songs were being advertised as “written by” Claribel with no mention of the music's composer. Boosey's lawyers alleged deception, claiming that the public would assume Claribel composed the music for these songs as well. The Master of the Rolls, however, was unimpressed by this argument. He dismissed the case and discouraged further litigation, to the completely undisguised delight of staunchly anti-Claribel publication *The Orchestra*, which claimed the ruling came down “as justice and common sense would have it.” The true historical significance of the case, in fact, is somewhere between the dispassion of *Weekly Notes* and the schadenfreude of *The Orchestra*. In this paper, I hope to make the case (forgive the legal pun) that *Barnard v. Pillow* was in essence a question of trademark infringement, heard and decided before the concept of trademark infringement solidified.

The Orchestra remarked in their reporting that John Boosey had “monopolized” Claribel—and despite their obvious bias on the subject, they weren't wrong about his intentions. From the outset of their business relationship, John Boosey bought Claribel's copyrights from other publishers in addition to publishing new works. He also made the uncommon move of putting Claribel on retainer, to the tune of 300 pounds a year (Andrews 2012). Additionally, Boosey worked with prominent singers to “introduce” Claribel's newest songs at public concerts. At first, these concerts were largely hosted by entertainers like Charlotte Sainton-Dolby, but as the decade went on, music publishers began mounting their own concerts (Scott 2002). Though John Boosey's first ballad concert in 1867

contained but little of Claribel's music, a dour prediction in *The Orchestra*—in “the musical sandwich” of these concerts, “the Claribel mustard” would come to dominate the program—was (eventually) accurate. Viewed holistically, all these actions coalesce into a larger marketing strategy, and it becomes far more obvious why Boosey and Claribel took Sinclair to court in 1868: in essence, concern for Claribel's brand. Trademark law as a field was both new and confusing in this era (per Bently 2018 and Mercer 2010), and England wouldn't even create a formal register for trademarks until after Claribel's death. Nevertheless, Claribel may have been one of the first musicians whose “stage name” was akin to a brand or trademark, and she is notable for that and for her efforts to defend that brand. As such, I hope to accord Claribel her proper place in not just the history of music, but the history of intellectual property as well.

Form and Reception

“‘A Charming Picture of Irish Life’: The Transatlantic Reception of *Shamus O'Brien*”

Adèle Commins (Dundalk Institute of Technology, Ireland)

The comic opera *Shamus O'Brien* by Dublin-born composer Charles Villiers Stanford (1852–1924) was completed in 1895 and is the most successful of his operas in terms of its reach and continued performances. It premiered at the Opera Comique in London on 2 March 1896 before embarking on a tour of England and Ireland in 1896, followed by a tour to America that included performances on Broadway and further performances in England and Ireland in 1897.

Set in the fictional village of Ballyhamis, Co. Cork in the aftermath of the 1798 rebellion, the opera was originally written in two acts, and later redesigned as a three-act opera. Based on a poem by Stanford's fellow Dubliner Joseph Sheridan Le Fanu (1814–1873), with a libretto written by Irish playwright George H. Jessop (1852–1915), and subtitled ‘A Story of Ireland 100 Years Ago’, the opera references Stanford's homeland through its subject, use of Irish airs, flattened 7ths in the melodies, instrumentation, tune types and dancing associated with Ireland. The overt Irish references appealed to Irish audiences in both domestic and diasporic contexts, as well as audiences interested in the depiction of otherness in the British Empire. In the context of the Irish Literary Revival and parallel political developments that would lead to further armed conflict on the island of Ireland, Shamus O'Brien presented an Irish hero on stage but the political undercurrents of the opera are not developed by Stanford who withdrew the performance rights to the opera.

This paper will briefly consider the genesis of the work and reception of the performances on both sides of the Atlantic. An examination of the story and score will aid in considering what was appealing to English, Irish and American audiences at this time considering its Irish subject matter. Critically examining reviews of performances across England, Ireland and the USA enables consideration of the opera's varying yet consistent appeal to its audiences.

“Time and Innocence: Britten’s Winter Words”

Gordon Sly, Michigan State University

The poetic design of Britten’s Hardy cycle is based on the same inversionally-symmetrical positioning of paired songs that the composer employed in the *Serenade*, written a decade earlier. But the two cyclic designs differ in conception in a fundamental sense. In the earlier work, the identical Prologue/Epilogue, played by the horn alone, creates a frame for the cycle’s six songs. That idea of framing extends inward so that songs 1 and 6, and then songs 2 and 5, in turn act as frames for the central pairing. This interpretation flows from the foundational analytical argument that the salient feature of the Prologue/Epilogue, an idiosyncrasy in the natural horn’s tuning—one that undermines a falling semitone and creates in its place an ascending semitone—prefigures the process enacted in songs 3 and 4. The energy that attaches to this idea of implication-realization, then, draws the listener into the cycle’s medial drama. In this respect, the *Serenade*’s design is similar to that of Britten’s first song cycle, *Our Hunting Fathers*, op. 8, of 1936, in which the centrally situated “Messalina” similarly carries the work’s allegorical message.

Winter Words doesn’t work in this way. The cycle’s themes—time, both enduring and ephemeral, and the innocence of children and of birds, which represent the natural world—are positioned in the manner of a palindrome, whose inherent stasis implies acceptance, not contention. Hardy’s view of the adult human condition is simply set out—explored, perhaps, but not grappled with.

The organizing key of each song creates tonal relationships that reflect and reinforce the poems’ mirrored array, as distances between keys of paired songs draw a similar arched symmetry. The tonal plan reflects the palindromic arrangement of poetic subjects, as the outer pairing’s eternal time of the natural world embraces nested pairings that move inward through Hardy’s representatives of preconscious virtue and purity, leading finally to the innermost pairing, the fragile and fleeting time of human existence.

The palindromic distribution of the cycle’s texts and bilateral symmetry of its key relationships enact an architectural design antithetical to the notion of impetus or progress or goal-oriented advancement. The structure’s foundational equipoise, its cancellation of all potential forces of motion by equal opposing forces, suggests, rather, stasis or equilibrium. This is in keeping with an arrangement of texts that describe an acceptance of, or resignation to, the unalterable nature of things, that depict the world and its circumstances as they are.

My presentation will focus on these global aspects of Britten’s cyclic design, and draw in details from individual songs that reinforce this architecture.

“The Musical ‘Hodge-podge’: Ballad Opera, Miscellany, and the Beginning of the Medley Overture”

Vanessa Rogers

Ballad opera, the dominant form of musical theatre in Britain in the 1730s, was made up of an apparently-chaotic mixture of various airs, dialogue-style duets, *vaudeville* choruses, and a blend of both serious and comic scenes. Frequently ballad operas were cobbled together by playwrights from old plays or stories and then interspersed with popular music. As in literary miscellanies of the same era, the focus was on variety and contemporaneity, especially when it came to the musical choices.

Ballad opera was described in many ways by contemporary authors and critics: “mélange”, “jumble”, “hodge-podge”, “miscellany”, and especially “medley”. A few ballad operas even utilized “medley” in the title, as in the anonymous *The Court Medley* (1733) or *The Medley*, ‘A new ballad-farce of one act’ by Peter Preleur (1736). Anthony Aston even published a ballad opera, *The Fool’s Opera* (1731?), under his pseudonym of “Mat Medley”.

Many scholars have demonstrated how *The Beggar’s Opera*’s seemingly artless “*hodge-podge*” of sources disguises a more complex and multivalent work. In addition, musicologist Alison Desimone has shown how the pastiche genres of the 1710s and 1720s “drove the nation to redefine its cultural identity”. But this paper will go further, investigating how the frequent use of the term “medley” in the 1730s and beyond indicates a specific compositional and philosophical style, not only self-consciously English but also comic in nature. The paper will also show how ballad opera’s (and specifically John Gay’s) innovative use of medley influenced the development of musical theatre and opera in Britain in a number of ways over the coming decades. Perhaps the most significant of these is in the corresponding appearance of medley songs as well as the appearance of the very first medley overtures in the 1730s, many of which were written for ballad operas.

Concert Program

Valerie Langfield

In Retrospect

Saori Kataoka, *trumpet*

John McCabe (1939–2015)

Fantasy on a Theme of Liszt (1967)

Geoffrey Duce, *piano*

Imogen Holst (1907–1984)

The fall of the leaf (1963)

Cora Swenson Lee, *violoncello*

Colin Matthews (b. 1946)

Six Chinese Songs (2019-2020) *

Translations by Arthur Waley

1. “The Valley Wind” (Lu Yün, Fourth Century CE)
2. “New Corn” (T’ao Chi’en, 365-427 CE)
3. “On Paying Calls in August” (Ch’êng Hsiao, ca. 250 CE)
4. “Flowers and Moonlight on the Spring River” (Emperor Yang-ti, 560-618 CE)
5. “Inviting Guests” (Ch’êng-kung Sui, d. 273 CE)
6. “Crossing the River” (attrib. Mei Shêng, First Century BCE)

* *World première performance*

Justin Vickers, *tenor*

John Orfe, *piano*

Benjamin Britten (1913–1976)

Sonata in C, op. 65 (1961)

Dialogo — Scherzo-pizzicato — Elegia — Marcia — Moto perpetuo

Cora Swenson Lee, *violoncello*

John Orfe, *piano*

Harrison Birtwistle (1934–2022)

Harrison’s Clocks, Movement III

John Orfe, *piano*

Valerie Langfield, *In Retrospect*

I am Valerie Langfield, and I've been composing since I was at primary school. I was born and grew up in London, and now live just outside Manchester, in the north-west of England. I wrote *In Retrospect* for a trumpeter friend in England, but in 2020, Justin Vickers put me in touch with Anne McNamara, who included it in a superb faculty recital that Autumn.

I wanted to bring out the lyrical qualities of the trumpet, so I kept *In Retrospect* unaccompanied, complete in itself, and I wanted the starting note, E flat, to lead to everything else. I like to play with semitones, and the clashes that arise, and I also want the lines balanced, so in the opening line, the first 5 notes use all the notes between C and E, and the first 6 bars include all 12 pitches. It's not a tone row, because some of the notes are repeated, but I use as many different pitches as seem right to give the phrase the shape that I'm looking for. The opening phrase – in various guises – pervades the whole piece.

The three movements are sections rather than movements as such, just divisions, if possible without too much of a break between them. The middle section is very short, a break from the intensity and variety of the first, and that can be quite drawn out – there's a yearning, almost a mourning, there. And in the last section, it spends 15 bars struggling to reach that opening E flat again – it gets so far, up to the D, time and time again, and when it finally manages it, in the excitement, it goes into compound time, the 6/8, and that dances – it's very exuberant. Some of the shape of the original melody reappears, transformed, when the sustained notes appear.

Obviously, it's unaccompanied, and at times, I was exploring the possibilities of self-accompaniment, so sometimes there's a melody, with a different texture alongside it, in parallel with it, that provides a self-accompaniment.

Overall, it ebbs and flows, goes where it wants to. I hope you enjoy it!

—Valerie Langfield

John McCabe, *Fantasy on a Theme of Liszt* (1967)

Written for a Cheltenham Festival concert, the *Fantasy on a Theme of Liszt* is not based on a theme from his piano music as one might expect for such a large piano work, but on the initial theme from the *Faust Symphony*. Furthermore, this theme, a series of descending augmented triads, never appears in its entirety in McCabe's work, but its harmonies and shapes are used as a basis for gestures and structures, usually with additional pitches.

The work is a highly virtuosic display piece – but again, the virtuosity here does not refer directly to Liszt's textural, orchestral, and decorative piano writing, but is rather of a muscular and rhythmic, syncopated type, which may even be said to have a certain British quality.

The form consists of a series of episodes, beginning with a slow and atmospheric introduction before the more dynamic principal theme, both of which are later recapitulated. Further atmospheric and rhythmic episodes alternate, and the work culminates in an accelerating climactic frenzy.

—*Geoffrey Duce*

Imogen Holst, *The fall of the leaf* (1963)

Imogen Holst was herself a major musical force as writer, educator and choral conductor; but she lived so much under the shadow of her father, and of Benjamin Britten, to whom she was for many years an amanuensis (she, Britten and Peter Pears are all buried together in Aldeburgh churchyard) that her own composing took a back seat. A pity, since she had such obvious talent, as evidenced by the few works which she left. *The fall of the leaf*, written in 1963 for her old friend, the cellist and pianist Pamela Hind O'Malley, is described as a set of 'three short studies for solo cello on a sixteenth-century tune' (more likely to be early seventeenth century, in fact). The eponymous keyboard piece, taken from the *Fitzwilliam Virginal Book*, is by Martin Peerson (c1572–1651). Peerson's theme is heard at the beginning and end of the piece, sometimes accompanied by pizzicato broken chords, to be played, as Imogen said, 'like the lute of our friend Julian Bream'. The gently falling intervals of the melody imbue Imogen's three 'studies' with an autumnal melancholy. In the first variation, we can surely hear the gusts of wind swaying the trees, in the third the fallen leaves being blown hither and thither. But the heart of the work lies in the central movement, with its poignant opening figure that (as Imogen told me, blue eyes twinkling proudly) her beloved Benjamin Britten found particularly striking.

—*Steven Isserlis* © 2016

Colin Matthews, *Six Chinese Songs* (2019-2020) *

Translations by Arthur Waley (1889–1966)

* *First performance*

I approached Colin Matthews about a song cycle to be dedicated to my father, John E. Vickers (1942–2017) shortly after my Dad's death. We talked back and forth about the project, but in short, Colin conveyed to me how this resonated with him. After the death of his own father and the passing of Benjamin Britten, with whom he had worked so closely in the latter years of Britten's life, Colin shared that it was a dual blow: both his biological father and his musical father, gone. So yes, he understood my desire to honor my Dad. These songs are the result. They are intended to be a companion piece to Britten's *Songs from the Chinese*, op. 58 (1957), and like Britten had done, they are settings of Arthur Waley's translations of Chinese poetry. After sending Colin a copy of Waley's *A Hundred and Seventy Chinese Poems* (1918), he selected six and over the next couple of years, musical presents would arrive in my e-mail, one at a time (and once, a pair of them). The poems that Colin selected have so captured the spirit of my Dad: his ability to tell a comedic story, his desire to gather people around him, his sometimes reflective and quiet, thoughtful storytelling, and even an element of his hometown of Hoopston, Illinois, the purported "Sweetcorn Capital of the World." Reading through the songs brought me to tears on more than one occasion, and I remain deeply grateful to Colin for composing them and for permitting us to share a space of loss and remembrance for our fathers. The cycle was to

have been given its world première in 2020, which was then rescheduled to 2021; both of those were postponed due to the COVID-19 pandemic. Yet the opportunity to share *Six Chinese Songs* at the Tenth Biennial Conference of the North American British Music Studies Association, and only a couple of hours from my father's birthplace and home, now seems too perfect.

—Justin Vickers

Six Chinese Songs (2019–2020)

“The Valley Wind” (Lu Yün, Fourth Century CE)

Living in retirement beyond the World,
Silently enjoying isolation,
I pull the rope of my door tighter
And stuff my window with roots and ferns.
My spirit is tuned to the Spring-season;
At the fall of the year there is autumn in my heart.
Thus imitating cosmic changes
My cottage becomes a Universe.

“New Corn” (T'ao Chi'en, 365–427 CE)

Swiftly the years, beyond recall.
Solemn the stillness of this fair morning.
I will clothe myself in spring-clothing
And visit the slopes of the Eastern Hill.
By a mountain-stream a mist hovers,
Hovers a moment then scatters.
There comes a wind blowing from the south
That brushes the field of new corn.

“On Paying Calls in August” (Ch'êng Hsiao, ca. 250 CE)

When I was young, throughout the hot season
There were no carriages driving about the roads.
People shut their doors and lay down in the cool;
Or if they went out, it was not to pay calls.
Nowadays—ill-bred, ignorant fellows,
When they feel the heat, make for a friend's house.
The unfortunate host when he hears someone coming
Scowls and frowns, but can think of no escape.
“There's nothing for it but to rise and go to the door,”
And in his comfortable seat he groans and sighs.
The conversation does not end quickly;
Prattling and babbling, what a lot he says!

Only when one is almost dead with fatigue
He asks at last if one isn't finding him tiring.
(One's arm is almost in half with continual fanning;
The sweat is pouring down one's back in streams.")
Do not say that this is a small matter;
I consider the practice a blot on our social life.
I therefore caution all wise men
That August visitors should not be admitted.

"Flowers and Moonlight on the Spring River" (Emperor Yang-ti, 560-618 CE)

The evening river is level and motionless—
The spring colours just open to their full.
Suddenly a wave carries the moon away
And the tidal water comes with its freight of stars.

"Inviting Guests" (Ch'êng-kung Sui, d. 273 CE)

I sent out invitations
To summon guests.
I collected together
All my friends.
Loud talk
And simple feasting:
Discussion of philosophy,
Investigation of subtleties.
Tongues loosened
And minds at one.
Hearts refreshed
By release of emotion!

"Crossing the River" (attrib. Mei Shêng, First Century BCE)

Crossing the river I pluck hibiscus flowers;
In the orchid-swamps are many fragrant herbs.
I gather them, but who shall I send them to?
My love is living in lands far away.
I turn and look towards my own country;
The long road stretches on for ever.
The same heart, yet a different dwelling:
Always fretting, till we are grown old!

Benjamin Britten, Sonata in C, op. 65 (1960–1961)

In September 1960, Britten was seated in Dmitri Shostakovich's box in London's Royal Festival Hall for the UK première of the Russian composer's Cello Concerto No. 1. The cellist was Mstislav Rostropovich. Invited backstage to meet the artist after the concert, Britten was immediately met with a request from Rostropovich to write a cello work for him. Britten was so moved by Rostropovich's playing that when the two men met the following day, he happily accepted the command invitation and agreed to write him a sonata, provided Rostropovich would perform it at the next Aldeburgh Festival in 1961. The Sonata in C emerged from a holiday in Greece with Peter Pears and their friends Prince Ludwig of Hesse and his wife, Princess Margaret. Britten completed the composition of the sonata during the Christmas and New Years' holidays. Britten wrote to Rostropovich on 30 January 1961: "The pizzicato movement (II) will amuse you; I hope it is possible! The little phrases are of course only plucked once—although when they descend you pluck with the left hand. I'd like, if possible, unless it is marked, to be played 'Non arpeggiando' with 2 or 3 (sometimes 4!) fingers—rather like guitar technique!" (Rostropovich's impressive pizzicato technique was doubtless on full display in the second movement.) The composer and cellist gave the first performance at the Aldeburgh Festival on 7 July 1961, and the work was received with such enthusiasm that encores were given of movements four and five. Britten embedded Shostakovich's autograph, the D–S–C–H motif (D–E flat–C–B), in the final movement, in recognition of the significant connection the triumvirate shared, one which extended beyond Anglo-Soviet boundaries. For Rostropovich, Britten would ultimately compose three cello suites, and the Symphony for Cello and Orchestra, op. 68.

—Justin Vickers

Harrison Birtwistle, *Harrison's Clocks*, Movement III

Dedicated to Betty Freeman with a special dedication for Clock IV to her walking partner Leonard Stein. Commissioned by New Music '98 (ISCM World Music Days, Manchester), the Cheltenham International Festival of Music, with funds from South West Arts and the Cheltenham Festival New Music Fund, and with the participation of Betty Freeman, and first performed complete by Joanna MacGregor in the Pittville Pump Room, Cheltenham, on 13 July 1998.

The title of these five musical timepieces refers to the 18th century clockmaker John Harrison whose struggle to develop the first reliable navigational chronometer is related in Dava Sobel's book *Longitude*. The work continues the composer's preoccupation with time and the idea of musical mechanisms.

—Harrison Birtwistle

Geoffrey Duce has performed in Carnegie Hall, Berlin's Philharmonie and Konzerthaus, London's Wigmore Hall, Manchester's Bridgewater Hall and Edinburgh's Queen's Hall, as well as across Europe, and in Japan, Hong Kong and Taiwan.

His career has featured both solo and collaborative performances: As a concerto soloist he has appeared with the Sinfonie Orchester Berlin, the Chattanooga and Olympia Symphony Orchestras, the Scottish Sinfonia, Edinburgh Philharmonic, New York Sinfonietta, and the Dundee Symphony Orchestra. He was the Peoria Symphony Orchestra's first Artist in Residence for the 2018-19 season, including performances of concertos by Mendelssohn, MacDowell, and Duke Ellington. As a chamber musician and accompanist, he has recorded for BBC Radio 3 and performed at the Library of Congress in Washington, D.C. He won the Young Artists Award from Britain's National Federation of Music Societies, and was awarded the Prix de Piano at the American Conservatory in Fontainebleau, France.

He has given masterclasses at institutions including Hawaii University, St. Thomas University in New Brunswick, Canada, Shorter and Darton Colleges, Georgia, for the Orquesta Filarmónica in Bogota, Colombia, at the City of Edinburgh Music School, the Academy of Music Northwest in Seattle, and in the Middle East. During the summer of 2016 he was an International Visiting Faculty member in residence at the University of Taipei, and has taught at Tunghai University in Taichung, Taiwan. He was a faculty member of the inaugural Global Immersion Program at SouthWest University in Chongqing, China, and judged the American Classical Pianist International Competition in Hangzhou. He has also taught at the Chicago Chamber Music Festival.

Originally from Edinburgh, Scotland, Geoffrey initially studied at the Royal Northern College of Music and Manchester University before receiving a DAAD scholarship to the Universität der Künste, Berlin. He received his doctorate from the Manhattan School of Music, where he was also a faculty member, and has previously held positions at the State University of New York (Westchester Community College) and at Indiana University South Bend. His major teachers have included Renna Kellaway, Klaus Hellwig, Ferenc Rados, and Phillip Kawin. Dr. Duce is Associate Professor of Piano at Illinois State University, where he coordinates the piano area.

Cora Swenson Lee is an ardent chamber musician and recitalist. After a performance of Mendelssohn's String Octet, the Boston Musical Intelligencer stated "Swenson Lee, whom I had not heard previously, was a treat to discover..." She was awarded first prize in Instrumental Performance (professional division) of the 2019-2020 American Prize. In the 2014-2015 season she was named a Lorraine Hunt Lieberson Fellow at Emmanuel Music. Swenson Lee's early music ensemble – Trio Speranza – concertizes around the United States each season, and in 2014 won the Presentation Prize at Early Music America's Baroque Performance Competition. During her time as cellist of the Boston Public Quartet, she was part of the Celebrity Series of Boston initiative Artists in Community, which brings free concerts and school presentations to several Boston communities.

Praised by the San Francisco Classical Voice for playing “with maturity and panache,” she is a cellist and baroque cellist who performs actively around the United States. She holds a Doctorate of Music in Cello Performance and Bachelor’s Degree in Cello Performance with highest distinction from the Eastman School of Music, as well as a Master’s Degree in Cello Performance from Boston University College of Fine Arts.

Swenson Lee performs regularly on concert series including Kings Chapel Recitals, Emmanuel Music’s Lindsey Chapel Series, the Eastman Cello Institute Faculty Recital series, Live from Hochstein Radio Broadcasts, the Musicians Club of Women, and the Dame Myra Hess Concert Series in Chicago. Dr. Swenson Lee has appeared with Emmanuel Music, Boston Baroque, the Rochester Philharmonic, the Handel and Haydn Society and the New World Symphony. Highlights include performances at the San Francisco Early Music Society, Trinity Church Copley and Jordan Hall in Boston, Quigley Chapel and DePaul University in Chicago, the Cathedral Basilica of St. Louis, Suntory Hall in Tokyo, and Odori Park in Sapporo Japan. Swenson Lee has performed under the baton of notable conductors including David Zinman, Fabio Luisi, Leonard Slatkin, David Robertson, George Manahan and Nicholas McGeegan. She has also had the opportunity to work with artists such as James Dunham, David Halen, John Mark Rozendaal, David Schrader, Rachel Barton Pine, Larry Combs, the Vermeer Quartet, the Ying Quartet, Pacifica Quartet and members of the Vienna Philharmonic and Metropolitan Opera Orchestras. Swenson Lee has studied under renowned teachers including Eastman School of Music Distinguished Professor Alan Harris, Chicago Symphony member Richard Hirschl, and long-time cellist of the Vermeer Quartet, Marc Johnson.

A passionate educator, Dr. Swenson Lee is currently Instructional Assistant Professor of Cello at Illinois State University and the director of the Eastman Cello Institute. She has previously held appointments at Bucknell University, Illinois Wesleyan University, musiConnects, the Youth and Muse Festival, and the Hochstein School of Music and Dance. During her doctoral studies she served as a teaching assistant to Alan Harris and as a secondary lesson teacher at the Eastman School of music. Swenson Lee has also taught chamber music, orchestral sectionals, and graduate courses at the University of Rochester and Nazareth College.

Saori Kataoka is a musician, scholar, and educator from Tokushima, Japan, committed to exploring a broad spectrum of trumpet performance spanning classical repertoire, jazz traditions, expansive new music and improvisation. As the first and only brass player to win Krannert Center Debut Artist competition (2020), Kataoka has been awarded Distinction in the Professional Wind Instrument Division at the Vienna International Music Competition and First Place at Charleston International Music Competition (South Carolina). She has performed at festivals such as Festival Napa Valley (California), the Festival of Young Artists Bayreuth (Germany), and Lake George Music Festival (New York). She was one of the trumpet fellows of the Orchestra of the Americas in 2018 touring iconic venues in Poland, Ukraine, Germany, and Scotland. The orchestra can be heard on “Copland & Chávez: Pan-American Reflections” from Linn records.

Kataoka served as an adjunct Instructional Assistant Professor of Trumpet at Illinois State University (2020 - 2021). She completed her Master of Music in Jazz Performance at the University of Illinois

with Graduate Minors in Global Studies and Dance in 2022. She holds a Master of Music in Trumpet Performance and Literature from the University of Illinois and a Bachelor of Arts with a Certificate in Jazz Music from Campbellsville University (Kentucky). In addition to her musical journey, she is an avid dancer who is versatile for various street dance styles as well as Awa Odori, a traditional dance from Tokushima.

John Orfe has earned critical acclaim for his interpretations of five centuries of keyboard repertoire ranging from the canonic to the arcane. The core pianist and a founding member of critically-acclaimed new music ensemble Alarm Will Sound, Orfe has performed in Carnegie Hall, Miller Theatre, Roulette, the World Financial Center, and Symphony Space in New York; Disney Hall, Mondavi Hall, and Hertz Hall in California; the Library of Congress in Washington, D.C.; and music series and festivals across the United States, Europe, and Asia including Beijing, Nanning, Seoul, Moscow, St. Petersburg, Krakow, Amsterdam, Berlin, Bremen, Bolzano, Cork, Hamburg, London, Lima, San Jose, Quito, and São Paulo. Starting in 2019 he has served regularly as pianist for Present Music in Milwaukee, Wisconsin. Most recently, Orfe edited and premiered the organ part of Raven Chacon's Pulitzer Prize-winning *Voiceless Mass*, commissioned by Present music and written especially for the organ at the Cathedral of St. John the Evangelist. Orfe will record that work in July 2022 and has recorded on the Canteloupe, Nonesuch, Kairos, and Parma labels.

Orfe's music has been performed worldwide. He has fulfilled commissions from choirs, orchestras, chamber ensembles, and organizations including Alarm Will Sound, Illinois Wesleyan University, Choral Arts Ensemble, Two Rivers Chorale, Duo Montagnard, Music Institute of Chicago, Champaign-Urbana Symphony Orchestra, and the Diocese of Peoria, Illinois. Ensembles that have performed his music include the Chicago Symphony Orchestra, Minnesota Orchestra, Vancouver Symphony Orchestra, Spokane Symphony Orchestra, Mannes American Composers Ensemble, John Alexander Singers, Mizzou University Singers, Illinois State University Concert Choir, Bethel University Choir, UIUC combined Glee Clubs, new music ensembles at the North Carolina School of the Arts, Southern Illinois University, and Bowling Green State University. His work has earned praise from *The New York Times*, *LA Weekly*, *San Francisco Chronicle*, *Boston Globe*, *Die Welt*, and *icareifyoulisten*, among other media. He is a winner of a Jacob K. Javits Fellowship, a Tanglewood Music Center Fellowship, the William Schuman and Boudleaux Bryant Prizes from BMI, fourteen Standard Awards and the Morton Gould Award from ASCAP, the Heckscher Prize from Ithaca College, the Charles Ives Scholarship from the American Academy of Arts and Letters, and first prizes in national competitions held by NACUSA, the Pacific Chorale, Choral Arts Ensemble, Eastern Trombone Workshop, and New Music Delaware. He holds a Bachelor of Music degree from the Eastman School of Music and a Bachelor of Arts in Religion from the University of Rochester, as well as Master of Music, Master of Musical Arts, and Doctor of Musical Arts degrees from the Yale School of Music. He served as the Peoria Symphony Orchestra's first-ever Composer-in-Residence and was one of *InterBusiness Magazine's* "40 Under 40." He was a featured composer for SIU-Carbondale's 2022 *Outside the Box* new music festival. Music of Dr. Orfe appears on the Centaur, Delos, and Nonesuch labels.

Justin Vickers made his Carnegie Hall debut at the age of twenty-five with Opera Orchestra of New York in the American première of Donizetti's *Adelia*. He has returned to the venue as a principal artist in Meyerbeer's *Les Huguenots*, Handel's *Messiah*, Mozart's Great Mass in C minor, and Bruckner's *Te Deum*, and notably alongside Renée Fleming in *Lucrezia Borgia*, an opera Vickers also performed with Opera Boston and was again assigned for the Washington National Opera production with Fleming under the baton of Plácido Domingo. In addition to repeat solo performances at venues ranging from Alice Tully and Avery Fisher Halls at Lincoln Center, the Brooklyn Academy of Music, the 92nd Street Y, The Kennedy Center, the Library of Congress, and San Francisco's War Memorial Opera House, he has bowed at Moscow's International House of Music, Beijing's Forbidden City Concert Hall, Shenyang's Grand Theatre, Spain's Teresa Berganza Concert Hall, Albania's National Opera House, and Vienna's Stephansdom. With more than seventy-five standard leading tenor operatic and oratorio/concert roles, Vickers has also sung the world premières of operas by Daniel Catán, Seymour Barab, Alexander Zhurbin, Jerrold Morgulas, William Banfield, and Francis Thorne. The tenor can be heard on his first solo disc, *Caledonian Scenes: Songs of Judith Weir, Benjamin Britten, and Hamish MacCunn* (Albany Records, 2020) singing the world premiere of MacCunn's *Cycle of Six Love-Lyrics* (1899), *Full Fathom Five* (Navona Records, 2015), singing the first recording of Michael Tippett's harpsichord version of the *Songs for Ariel*, in addition to *The Fair Ophelia* (Navona, 2013) and *Shakespeare's Memory* (Navona, 2013); Vickers recorded the title role in Francis Thorne's *Mario and the Magician* (Albany, 2006). Recent and upcoming seasons feature the tenor in premières and future Albany Records recordings of Britten and multiple newly-commissioned song cycles by American and British composers Timothy Bowlby, John David Earnest, Martha Horst, Colin Matthews, Roy Magnuson, Jerrold Morgulas, Carl Schimmel, Thomas Schuttenhelm, Tony Solitro, and Zachary Wadsworth. As a frequent interpreter of Britten's music, Vickers has performed the orchestral song cycles, the Burns, Donne, Hardy, Hölderlin, Michelangelo, and Pushkin cycles, in addition to the *Canticles* and the *War Requiem*. Vickers has appeared frequently in recital at Britten's home, The Red House, including the world premiere of Zachary Wadsworth's *Secret Songs* (Edward Carpenter), a song cycle that the tenor commissioned for the 2017 anniversary of decriminalization.

Vickers has also contributed essays to the Britten-Pears Foundation's annual exhibitions booklets *Queer Talk* (2017), *Britten in America* (2018), *Such and Artist to Write For* (2020-2021), and *Britten and Women* (2022). In 2010, Vickers sang the first performance of Benjamin Britten's "Epilogue" (1943) to *The Holy Sonnets of John Donne*, using his own transcription from the composer's lost manuscript, which Vickers uncovered in the Britten-Pears Library; his article on the work's discovery is published in *The Musical Times* (December 2015) and in *Literary Britten* (The Boydell Press, 2018). He has contributed to *The Sea in the British Musical Imagination* (The Boydell Press, 2015) and published a supplemental catalogue of the sea across Peter Maxwell Davies's compositions in *NOTES* (71.4). Vickers is co-editor of and contributor to *Benjamin Britten in Context* with Vicki P. Stroehrer (Cambridge University Press, 2022), and he is co-editor of and contributor to *Benjamin Britten Studies: Essays on An Inexplicit Art* (The Boydell Press, 2017), also with Stroehrer. His new essay on the history of Peter Pears's English-language performance translation and two-dozen performances of Britten's *The Poet's Echo* is forthcoming in *The Musical Times* (2022).

As a 2020-2021 U.S. Fulbright Scholar to the United Kingdom, Vickers continued his research and writing of *The Aldeburgh Festival of Music and the Arts: A History of the Britten and Pears Era, 1948–1986*, commissioned by The Boydell Press. Vickers created a comprehensive, searchable database of the performances and events for the first four decades of the Aldeburgh Festival, hosted online by Britten Pears Arts Archive (launching in 2022). Together with Philip Reed, Vickers is editing the memoir of the Aldeburgh Festival's first manager, Elizabeth Sweeting alongside some 75 pieces of correspondence with Britten (The Bittern Press, 2023). As a 2022 recipient of a Radcliffe Exploratory Seminar from the Radcliffe Center for Advanced Study at Harvard University, Vickers and Joy Calico conceived *Childhood and the Operatic Imaginary since 1900*, which will result in an edited volume that will focus on representations of childhood in opera in which children are the audience, subjects, or participants. Vickers is co-editor of and contributor to *Elizabeth Maconchy in Context* with Lucy Walker (Cambridge University Press, forthcoming). Vickers is currently engaged in editing a collection of English song from 1900–1950 for Musica Britannica. Vickers holds his Doctor of Musical Arts in Performance and Literature (A.Mus.D.) from the University of Illinois at Urbana-Champaign, where his 2011 dissertation on the genesis and compositional process of Tippett's *The Heart's Assurance* was awarded the 2014 Nicholas Temperley Prize for Excellence in a Dissertation. While at the University of Illinois, Vickers also completed the coursework for the Ph.D. in historical musicology.

At Illinois State University, Normal, Illinois, Vickers was director of the international *Benjamin Britten at 100: An American Centenary Symposium* (24-27 October 2013), where he is Artist Teacher of Voice, Artistic Director of Illinois Festival Opera, and Professor of Music.

Graduate Student Artists joining Saori Kataoka and performing the Benjamin Britten *Fanfare for St Edmundsbury* (1959) for three trumpets in C, played from the balcony of the Lobby Atrium in the Center for Performing Arts at the beginning of the Welcome Reception.

Seth Marshall is currently pursuing a masters in trumpet performance at Illinois State University (ISU), studying with Dr. Anne McNamara. Before arriving at ISU, Marshall attended Missouri Southern State University (MSSU) studying with Mr. Freddie Green, where he received a bachelor's in music performance. During his time at MSSU, Seth performed as principal trumpet for the Heartland Opera Company. He has also had varied performance opportunities such as competing as a soloist in the quarter final round of the undergraduate division of the National Trumpet Competition, participating in the virtual Lake Taneycomo festival orchestra in 2020, and marching mellophone with the Bluecoats Drum and Bugle Corps in 2017 and 2018. In addition to his avid performing, Seth has had various opportunities to conduct the MSSU Concert Band and Wind Ensemble. Seth has gladly joined ISU in Fall of 2021 and is acting as the band area graduate teaching assistant. Through his graduate assistantship, Seth works with the Big Red Marching Machine, ISU pep bands and ISU Symphonic winds. Since being at ISU, Seth has performed in the small ensemble division at the National Trumpet Competition and has received a fellowship to the Mostly Modern Festival where he spent three weeks studying with members from the Atlantic Brass Quintet, premiering and performing numerous works from the twentieth and twenty-first centuries, including a performance of Igor Stravinsky's *L'histoire du soldat*.

Katherine Shindledecker is a trumpet player from Lexington, South Carolina and is currently pursuing her Master of Music Performance at Illinois State University. She received her Bachelor of Music Performance at Winthrop University. Katherine is a prize-winning soloist and chamber musician. Katherine has played with the Jacksonville Symphony Orchestra (Jacksonville, IL), Carolinas Wind Orchestra, the Illinois State Faculty Brass Quintet, and founded the Kronos Brass Quintet. She also maintains her own studio of students and gives masterclasses and clinics in the Bloomington-Normal region. Amongst other music things, Katherine takes great interest in performing, researching, and advocating for music by underrepresented composers.

We regret that Dr. Anne McNamara was indisposed at the last minute due to a family emergency and was therefore unable to again perform Valerie Langfield's In Retrospect, nor was she able to play Britten's Fanfare for St Edmundsbury with her graduate students to open the Welcome Reception. We are grateful to Saori Kataoka for stepping in.

Friday, July 22nd

Falu Bakrania is Associate Professor of Race and Resistance Studies (RRS) in the College of Ethnic Studies at San Francisco State University. She was also Co-Director of SFSU's South Asian Studies Initiative (SASI) for over a decade. Prior to joining SFSU, she was Assistant Professor of Sociology and Asian/Asian American Studies at SUNY-Binghamton. She holds a B.A. in sociology and economics from the University of California at Berkeley, an M.A. in sociology from Harvard University, and a Ph.D. in anthropology from Stanford University.

Her scholarship and teaching focus on the South Asian diaspora, gender and sexuality, nationalism and transnationalism, and popular culture.

As Project Co-Director of a UISFL grant (2006 - 2008), she co-created the minor in South Asian Studies at SFSU, SASI, and a South Asian American Internship Program. She also co-organized the First Annual Conference of the South Asian Studies Institute at SFSU.

Her book, *Bhangra and Asian Underground: South Asian Music and the Politics of Belonging in Britain* (Duke University Press, 2013) examines the race, class, and gender politics of how British Asians use music to contest racism. She has published in the edited volumes, *Transnational South Asians* (Oxford University Press, 2008) and *Electronica, Dance, and Club Music* (Ashgate, 2011), and in the journals *The Subcontinental*, *SAGAR: A South Asia Research Journal*, and *Asian Diasporic Visual Cultures and the Americas* (2019) and *Critical Ethnic Studies* (forthcoming 2022).

Saturday, July 23rd

Jessie Ann Owens is distinguished professor emeritus of music and former dean of Humanities, Arts and Cultural Studies at the University of California, Davis. Previous teaching positions included Columbia University (Mellon Fellow), Eastman School of Music and Brandeis University. She holds a B.A. from Barnard College and an M.F.A. and Ph.D. from Princeton University.

She is author of *Composers at Work: The Craft of Musical Composition 1450-1600* (New York, 1997), the first systematic investigation of compositional process in early music, and numerous articles on Renaissance music and music theory. With Katelijne Schiltz she co-edited *Cipriano de Rore: New Perspectives on His Life and Music* (Turnhout, 2016). She also recently served as guest editor for two issues of the *Journal of the Alamire Foundation* devoted to Cipriano's music. Owens collaborated with Blue Heron on the world premiere recording of Cipriano de Rore's *I madrigali a cinque voci* (1542), recipient of the Noah Greenberg Award of the American Musicological Society. Recent and forthcoming publications include "Evidence of the Creative Process in Early Music," in *The Oxford Handbook of the Creative Process in Music*; with Cristle Collins Judd, "Zarlino, De Rore and

Composing in the Modes,” *Musico perfetto Gioseffo Zarlino 1517-1590* (Venice: Fondazione Levi, in press); “Zarlino’s Cipriano,” in «Quello che sia modo» Contesti e influenze della teoria zarliniana dello spazio sonoro, *Musicalia: Annuario internazionale di studi musicologici* (2013 [published in 2021]); “Isaac’s Autographs Revisited,” in *Henricus Isaac (c.1450/5–1517): Composition—Reception—Interpretation* (Vienna, 2019); and “Lasso’s Ritual Reading of De Rore’s *Scarco di doglia*,” *Journal of the Alamire Foundation* (2018).

A former president of both the American Musicological Society and the Renaissance Society of America, and fellow of the American Academy of Arts and Sciences and honorary member of the American Musicological Society, Owens is currently writing a book about Cipriano de Rore’s 1542 *I madrigali* and co-editing with John Milsom Thomas Morley’s *A plaine and easie introduction to practical musicke* (1597).

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Special Collections, Milner Library, Floor 6

“An Exploration of Circus Music in Milner Library’s Special Collections” (The Circus and Allied Arts Collection)

Anne Shelley (Illinois State University, Music Librarian) and Maureen Brunsdale (Illinois State University, Head of Special Collections and Rare Books)

From a rare 18th-century edition of circus tunes to correspondence, photographs, and programs documenting the lives of renowned band leaders like P.G. Lowery and Merle Evans, this presentation will highlight items related to circus music and its history held in Milner Library’s Special Collections. After the presentation, attendees will have the opportunity to explore select materials on their own.

The Special Collections Department at Milner Library holds archival materials including diaries, scrapbooks, institutional and organizational records, circus route books, ledgers, correspondence, photographs, books, works on paper, posters and broadsides, and circus costumes. Milner Library’s Circus and Allied Arts Collection is one of the largest special collections of its type in existence. While the primary focus of the collection is upon the circus, related arts such as carnivals, sideshows, carousels, conjuring, music halls, and vaudeville are also represented. In addition to over 8,000 books, this collection includes photographs, circus posters, programs, route books, correspondence, business records, band scores, assorted media, and realia.

To visit the Milner Library, walk north on the ISU Quad—which contains at least one of every tree variety native to Illinois—and follow the walkway over the bridge. You will see Milner Library across the bridge on the right. Walk through the entryway and through a second set of glass doors to the elevators.

