

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

PROGRAM

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

Thursday, 26 July

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

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

1:00-3:00 p.m.

Session 1a: Mapping Musical Modernities at the BBC (3rd Floor)

Chair: William Brooks, University of York

Vaughan Williams, Boult and the BBC

JENNY DOCTOR, SYRACUSE UNIVERSITY

“The Best Possible Performance”: The BBC’s 1942 Music Policy and the Problem of Swung Classics

CHRISTINA BAADE, MCMASTER UNIVERSITY

“The Machine Stops” and the Musical Acousmètre

LOUIS NIEBUR, UNIVERSITY OF NEVADA, RENO

Session 1b: Seventeenth- and Eighteenth-Century Studies (1st Floor: Reading Room)

Chair: Stacy Jocoy Houck, Texas Tech University

Outlandish Authors: Musical Integration at the Stuart Court in London 1660-1689

NICHOLAS EZRA FIELD, UNIVERSITY OF MICHIGAN

Caccini’s Graces, Playford’s Ayre: Cultivating English Musical Identity in *An Introduction to the Skill of Musick*

BETHANY CENCER, STATE UNIVERSITY OF NEW YORK AT STONY BROOK

“Forgotten almost before he was called to the doom of us all:” Queen Charlotte of England’s Patronage of J. C. Bach

MICHELLE MEINHART, XAVIER UNIVERSITY

“The business as to finding out chords”: Practical music performance and Vinculum societatis

CANDACE BAILEY, NORTH CAROLINA CENTRAL UNIVERSITY

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

3:30-5:00 p.m.

Session 2a: Transatlanticism (3rd Floor)

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

Session 2b: Britten Studies (1st Floor: Reading Room)

Chair: Philip Rupprecht, Duke University
"Some quite nice little tunes": investigating Britten's juvenilia
JONATHAN MANTON, BRITTEN-PEARS FOUNDATION
Britten's Harmonic Stasis
DAVID FORREST, TEXAS TECH UNIVERSITY
Britten's Use of Monotone as Discursive Shift
VICKI STROEHER, MARSHALL UNIVERSITY

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

5:30-7:00 p.m. Anglo-American Wine and Ale tasting, and music, at *Krannert Uncorked*
(Krannert Center for the Performing Arts)

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

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

Friday, 27 July

9:00-9:30 Coffee and pastries available

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

Session 3a: Twentieth Century Music I (1st Floor: Reading Room)

Chair: Kendra Preston Leonard, Journal of Music History Pedagogy
Brian Ferneyhough's New Terrain
ROSS FELLER, KENYON COLLEGE
Beatles Song Arrangements by Avant-Garde Composers: Andriessen, Berio, Davies, and
Takemitsu
JENNIFER TROWBRIDGE, CHICAGO, IL.

Session 3b: Vaughan Williams I (3rd Floor)

Chair: Charles McGuire, Oberlin College

Beholding the Sea Itself: The Political and Musical Visions of *A Sea Symphony* and *The Songs of the Fleet*

ERIC SAYLOR, DRAKE UNIVERSITY

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

ERICA SIEGEL, UNIVERSITY OF CALIFORNIA, RIVERSIDE

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

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

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

Chair: Kendra Preston Leonard, Journal of Music History Pedagogy

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

LISA SCOGGIN, BOSTON, MA.

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

ELIZABETH A. WELLS, MOUNT ALLISON UNIVERSITY

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

Chair: Charles McGuire, Oberlin College

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

BYRON ADAMS, UNIVERSITY OF CALIFORNIA, RIVERSIDE

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

ALAIN FROGLEY, UNIVERSITY OF CONNECTICUT

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

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

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

PATRICK WARFIELD, UNIVERSITY OF MARYLAND

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

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

4:00-6:00 p.m.

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

Chair: Louis Niebur, University of Nevada, Reno

Singing, Sincerity and Sentimentality: The Making of Vera Lynn

KATE GUTHRIE, KING'S COLLEGE, LONDON

“A Girl Called Dusty With the Sound of Motown:” The Transatlantic Exchange of the British Invasion*

CAROLYN BRUNELLE, DALHOUSIE UNIVERSITY

The Feminist Standpoint in British Punk: Gendering Resistance during the 1977 Jubilee Year

KAREN FOURNIER, UNIVERSITY OF MICHIGAN, ANN ARBOR

Session 5b: Opera in the Twentieth Century (3rd Floor)

Chair: Christina Fuhrmann, Ashland University

The Moment We've Been Waiting For: Post-War British Identity in Operas from the Festival of Britain

NATHANIEL G. LEW, SAINT MICHAEL'S COLLEGE

Tippett's King Priam, the Royal Opera House and the concept of “prestige opera”

BENJAMIN WOLF, BRISTOL UNIVERSITY AND REGENT'S COLLEGE, LONDON

6:00-6:30 p.m. Break

6:30 p.m. Cash bar opens (2nd Floor)

7.15-9:00 p.m. Banquet (2nd Floor)

Saturday, 28 July

8:30-9:00 Coffee and pastries available

9:00-10:30 a.m.

Session 6a: Music & Text in the Nineteenth Century (3rd Floor)

Chair: William Weber, California State University, Long Beach

John Hullah and Charles Dickens's “Decidedly English” Opera: The Critical Response to *The Village Coquettes*

ALISON MERO, INDIANA UNIVERSITY

Musical Miscellany in the Journals of Charles Dickens

CHRISTINE KYPRIANIDES, INDIANA UNIVERSITY

Music as a Victorian Heaven: Charles Kingsley's Sermon “Music”

RUTH SOLIE, SMITH COLLEGE

Session 6b: The English Early Modern (1st Floor: Reading Room)

Chair: Amanda Eubanks Winkler, Syracuse University

The Sonnet in Elizabethan Song: Progressive Poetics, Italian Influences, and William Byrd

GABRIEL ALFIERI, BOSTON UNIVERSITY

Ophelia Wronged: Pregnancy and Song in Shakespeare's *Hamlet*

STACEY JOCOY HOUCK, TEXAS TECH UNIVERSITY

First Impressions: Generic Opening Formulas in the English Madrigal

MEGAN KAES LONG, YALE UNIVERSITY

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

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

Session 7a: Music in the Great War (3rd Floor)

Chair: Alain Frogley, University of Connecticut

Patriotism and the Skirl of the Pipes: The Pipe Band and its Role in the Great War

CAROL L. SHANSKY, IONA COLLEGE

'A Matter of National Importance': Isidore de Lara and the War Emergency

Entertainments 1914-1919

JANE ANGELL, ROYAL HOLLOWAY, UNIVERSITY OF LONDON

Session 7b: Film Music and British Identity (1st Floor: Reading Room)

Chair: Brooks Kuykendall, Erskine College

Hearing the Early Modern: Musicking Elizabeth and Shakespeare

KENDRA PRESTON LEONARD, JOURNAL OF MUSIC HISTORY PEDAGOGY

Constructing a Narrative of English Musicality in Heritage Films

EMILY HOYLER, NORTHWESTERN UNIVERSITY

Session 7c: Lecture Recital: Professional Women Musicians in England, 1790-1826 (Memorial Room, Smith Recital Hall)

ELIZABETH MORGAN, SAINT JOSEPH'S UNIVERSITY

12:30-1:30 Lunch on your own

1:30-3:30

Session 8a: Elgar (3rd Floor)

Chair: Byron Adams, University of California, Riverside

Sea Pictures in America: The Reception of Elgar's Works, 1900-1914*

CHARLES MCGUIRE, OBERLIN COLLEGE

A Meeting of Worlds: *Gerontius* Comes to Oberlin*

STEVEN PLANK, OBERLIN COLLEGE

The Making of Elgar's *Caractacus*

JULIAN RUSHTON, UNIVERSITY OF LEEDS

Session 8b: Invention and Exoticism in the Nineteenth Century (1st Floor: Reading Room)

Chair: Christina Bashford, University of Illinois at Urbana-Champaign

"The Regent's Harmonica": Music, Power, and Innovation in Early Nineteenth-Century London

LEANNE LANGLEY, UNIVERSITY OF LONDON

Foreign Admirer or Alien Influence? Felix Mendelssohn in British Music Histories of the Mid-to-Late Nineteenth Century

LINDA SHAVER-GLEASON, UNIVERSITY OF CALIFORNIA, SANTA BARBARA

Chiroplasts and Musik-Wissenschaft: Johann Bernhard Logier's Writings in Early Nineteenth-Century England

AMY LYNNE ENGELSDORFER, LUTHER COLLEGE

Expeditions for Exhibitions: Nineteenth-Century British and American (Re)-Presentations of Fijian Music as Ambiguous Hybrid*

ERIN JOHNSON-HILL, YALE UNIVERSITY

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

4:00-5:30 p.m.

Session 9a: Cosmopolitan Scots (3rd Floor)

Chair: Eric Saylor, Drake University

Cosmopolitan Songs by a Scottish Composer: Hamish MacCunn (1868-1916) Sheds his Caledonian Persona

JENNIFER OATES, QUEENS COLLEGE AND THE GRADUATE CENTER, CITY UNIVERSITY OF NEW YORK

PERFORMANCES BY JUSTIN VICKERS AND MICHAEL WOLF

Not just about the Whisky: An American in Eriskay*

DOROTHY DE VAL, YORK UNIVERSITY

The "Scotch Snap" in English songs

NICHOLAS TEMPERLEY, UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN, AND DAVID TEMPERLEY, EASTMAN SCHOOL OF MUSIC

Session 9b: Cities and Countrysides: Grainger & Delius (1st Floor: Reading Room)

Chair: Christopher Scheer

Percy Grainger's "Rufford Park Poachers": a Wildflower to his own Modernist Aesthetic
PETER SHIRTS, UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL

Frederick Delius' *The Song of the High Hills* (1912): two-dimensional sonata form, cumulative variation, and "the wide far distance"

DAVID BYRNE, UNIVERSITY OF CINCINNATI

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

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

Followed by Wine Reception and Farewells.