



NABMSA

North American British Music Studies Association

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## **2020 NABMSA VIRTUAL CONFERENCE**

### **Conference Planning**

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

### **NABMSA Board of Directors**

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Emily Hoyler  
Stacey Jocoy  
Roberta Montemorra Marvin

Tuesday, July 21, 2020

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

**CONFERENCE WELCOME**

11:00 Conference Welcome, Christina Bashford, NABMSA President

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

Amanda Eubanks Winkler, Syracuse University, chair

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

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

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

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

**SESSION 2 (Zoom Locale 2): *Music and Media***

Kate Guthrie, University of Bristol, chair

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

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

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

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

## BREAK

(Tuesday, July 21, 2020, continued ...)

1:45–2:45 p.m. (CDT-Illinois)/7:45–8:45 (BST-UK)

### CONCERT: 20th-Century British Music for Oboe and English Horn

Roger Roe, oboe and English horn  
R. Kent Cook, piano

Introduction by Justin Vickers

Britten: “Pan” from *Six Metamorphoses After Ovid*, Op. 49 (1951)

Berkeley: *Snake* for Solo Cor Anglais (1994)

Musgrave: *Threnody* for Cor Anglais and Piano (1997)

Howells: Sonata for Oboe and Piano (1942)

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## DOCUMENTARY Q&A REMINDER

View the Documentary, “*All My Life’s Buried Here: The Story of George Butterworth*” at the URL provided to conference attendees via e-mail, prior to Thursday’s meet the filmmaker session to get the most out of the Q&A!

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## PUBLISHER/ORGANIZATIONAL MEET-UPS

Do you have a great idea for a book or music edition? The following publishers are willing to set up appointments with editors during NABMSA conference week! Specific contact information will be provided to delegates via e-mail after registration.

- A-R Editions
- Boydell & Brewer
- Clemson University Press
- Routledge  
(Taylor & Francis)
- Retrospect Opera

Wednesday, July 22, 2020

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

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

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

Hilary Poriss, Northeastern University, chair

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

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

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

**FEATURED LECTURE-RECITAL (adapted for online)**

Christopher Scheer, Utah State University, chair

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

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

Jennifer Oates, Queens College, City University of New York, chair

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

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

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

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

**BREAK**

(Wednesday, July 22, 2020, continued ...)

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

**PANEL: Early Career Development**

(Sponsored by the NABMSA Board of Directors)

Introduction by Christina Bashford, NABMSA President

Christopher Scheer (Utah State University), chair

Susan Cook (Director, School of Music, University of Wisconsin-Madison)

Rachel Cowgill (Professor of Musicology, York University, UK)

Ashley Greathouse (PhD student, University of Cincinnati College-Conservatoire of Music)

Laurie Matheson (Director, University of Illinois Press)

Imani Mosley (Visiting Assistant Professor of Musicology, Wichita State University)

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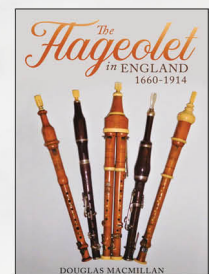
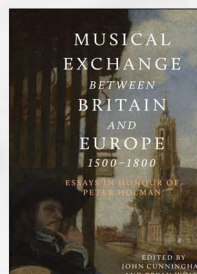
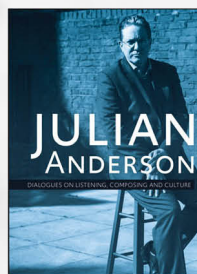
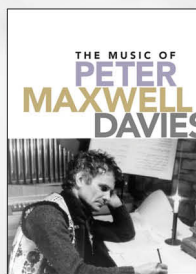
We're thrilled to be a part of this year's virtual NABMSA meeting!

Below are a few highlights from our extensive list of books on British music.

Visit [www.boydellandbrewer.com](http://www.boydellandbrewer.com) for more!

Order online and reference promo code **BB870** to receive your discount.

\*Order must include one hardback book. Offer expires **July 31, 2020**.



**Thursday, July 23, 2020**

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

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

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

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

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

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

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

**SESSION 2 (Zoom Locale 2): *Approaches to 20<sup>th</sup> Century Music***

Christopher Mark, University of Surrey, chair

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

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

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

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

**BREAK**

(Thursday, July 23, 2020, continued ...)

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

**Q&A Session: *All My Life's Buried Here: The Story of George Butterworth***

(Attendees should preview the movie prior to session and come prepared to engage, URL for viewing is provided to delegates after registration.)

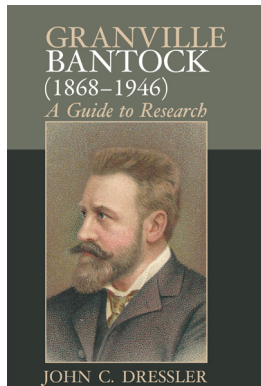
Eric Saylor, Drake University, chair

Stewart Morgan Hajdukiewicz, filmmaker/director

Anthony Murphy, Butterworth biographer



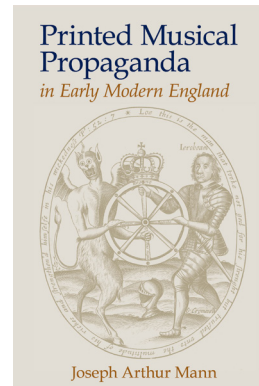
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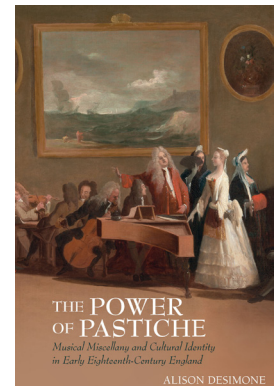
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**Friday, July 24, 2020**

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

**SESSION 1 (Zoom Locale 1): *Poetic Interpretation***

Justin Vickers, Illinois State University, chair

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

Gabrielle Ferrari, Columbia University

11:30 “Noise and fury signifying nothing”: Music, Noise, and the Landscape of Urban Poverty in London from 1650–1850

Joseph V. Nelson, University of Minnesota

12:00 Modernism as Parable: Britten’s Settings of Auden’s *For the Time Being*

Hilary Seraph Donaldson, University of Toronto

12:30 Guilt, Deliberation, Affirmation: Britten’s *The Holy Sonnets of John Donne* as Catharsis

Gordon Sly, Michigan State University

**SESSION 2 (Zoom Locale 2): *Musical Identities***

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

11:00 Revisiting Medieval Myth: Maconchy’s Feminist Interpretation of *Héloïse and Abelard*

Meredith Graham, Duke University

11:30 Hypnotized Heroines, Musical Mesmerists, and Opium-Eating Killers in Charles

*Dickens’s The Mystery of Edwin Drood*

Bronwen McVeigh, Eastman School of Music, University of Rochester

12:00 Uncommonwealth: Rare 45s and Affective Capital in the Northern Soul Music Scene

Ali Faraj, Northwestern University

12:30 Rocket Cottage Takes Off: Hearing Electric Folk in the Cold War

Eleanor Price, Eastman School of Music

**BREAK**



(Friday, July 24, 2020, continued ...)

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

### KEYNOTE ADDRESS

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

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

## Recent and Forthcoming Editions of British Music

**John Eccles: Europe's Revels for the Peace of Ryswick**

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B209 (2019) ISBN 978-1-9872-0306-6

**John Eccles: Incidental Music, Part 2**

*Edited by Estelle Murphy*

Forthcoming in 2021

**John Eccles: The Judgment of Paris**

*Edited by Eric J. Harbeson*

B203 (2018) ISBN 978-1-9872-0016-4

**Johann Sigismund Kusser:**

**Serenatas for Dublin**

*Edited by Samantha Owens*

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B205 (2018) ISBN 978-1-9872-0057-7

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**Saturday, July 25, 2020**

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

**SESSION 1 (Zoom Locale 1): *Historical Reconsiderations***

Daniel Grimley, University of Oxford, chair

11:00 Vaughan Williams's Early Works: A Historiographical Reconsideration

Eric Saylor, Drake University

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

Stewart Duncan, Indiana University

12:00 Manchester Resonances: Peter Maxwell Davies's Juvenilia

Nicholas Jones, Cardiff University

12:30 Orchestras, Education, and the Environment in Davies's *The Turn of the Tide*

Karen Olson, Gaylord Music Library, Washington University in St. Louis

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

Christina Baade, McMaster University, chair

11:00 An American Musician in London, 1835-37

Barbara Haws, University of Oxford

11:30 "Those pure young lips thus sporting with its horrors": D'Oyly Carte's Child Productions

James Brooks Kuykendall, University of Mary Washington

12:00 John Philip Sousa and the Piracy of HMS Pinafore

Elyse Ridder, University of Mary Washington

12:30 The University of Illinois British Brass Band: Pioneers on the Prairie

Maureen V. Reagan, Champaign, Illinois

**BREAK**

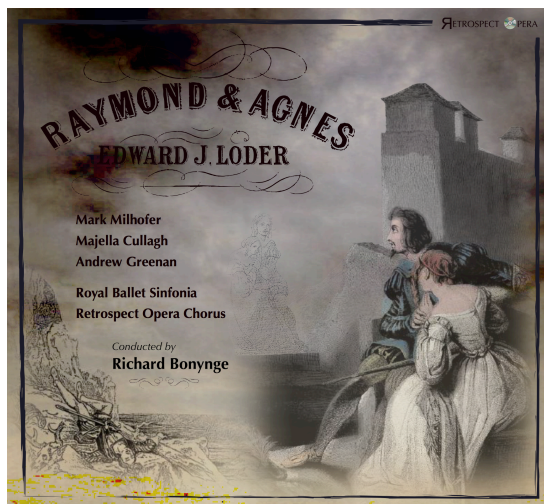
(Saturday, July 25, 2020, continued ...)

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

### CONFERENCE BANQUET

Preceded by announcements from NABMSA President Christina Bashford

(Bring your own meal/snack/drink and join one of the limited size breakout rooms for social time with NABMSA board members, presenters, and attendees)



Retrospect Opera was founded in 2014 to research, record, and promote neglected British operas and related musical works composed before 1945. A small and highly energetic independent company, we work with first-class scholars and artists to produce recordings of excellence that represent the rich breadth of British operatic culture.

As a charity we rely on donations to fund our projects, and we are extremely grateful to have received generous support on several occasions from the late Professor Nicholas Temperley. In collaboration with Professor Temperley we were able to realise his lifelong ambition of reviving

Loder's *Raymond and Agnes* in a recording that received numerous accolades. Our next release, Macfarren's opera di camera *The Soldier's Legacy*, will be dedicated to his memory.

At Retrospect Opera we are always pleased to consider collaborating with scholars and artists on projects that are representative of British operatic culture, and would like to take this opportunity to invite NABMSA members to discuss opportunities to work together.

For details of our catalogue, forthcoming projects, and to contact us directly, please see our website: [retrospectopera.org.uk](http://retrospectopera.org.uk), or email us on [contact@retrospectopera.org.uk](mailto:contact@retrospectopera.org.uk).

Sunday, July 26, 2020

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

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

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

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

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

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

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

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

Simon McVeigh, Goldsmiths, University of London, chair

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

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

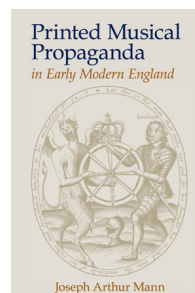
12:00 An “important mission to perform”: Beatrice Harrison and the “Gendered” Cello  
Rebecca Thumpston, University of Nottingham

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



# STUDIES IN BRITISH MUSICAL CULTURES

This series, published in association with the North American British Music Studies Association, encompasses the diverse array of subjects and perspectives within British musical studies. Whether the subject is medieval or contemporary, imperial or post-colonial, metropolitan or provincial, cultivated or vernacular, stylistic analysis or social history, this series presents contributions from all corners of the field. For more information, contact Alison Mero ([amero@clermson.edu](mailto:amero@clermson.edu)) or Series Editor, Eric Saylor ([eric.saylor@drake.edu](mailto:eric.saylor@drake.edu)).



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