PROGRAMME

WEDNESDAY, 27 JUNE

11.30-13.30: Registration and Lunch: Chrystal Macmillan Building

13.30-15.30: SESSIONS 1-3

Session 1: Opera Narratives and Origins (Seminar Room 1)
Chair: Helen M. Greenwald (New England Conservatory)
Andreas Giger (Louisiana State University), The Original Scenario of Verdi’s I due Foscari
Avra Xepapadakou (University of Crete), Isabella d’Aspeno or Gustav’s disguises: An unknown prototype of Un Ballo in Maschera
Joseph E. Jones, (Chinese University of Hong Kong) “Wunder muss ich euch melden”: Siegfried’s Death Song in Act III of Göttterdammerung
Kirsten S. Paige (University of Cambridge), Richard Wagner’s Overture to Tannhäuser: In Search of the “wilde Jagd”

Session 2: Genres and Topics (Seminar Room 4)
Chair: David Brodbeck (University of California, Irvine)
Barbara Strahan (NUI Maynooth), (De)Constructing Genre: Schubert’s Engagement with the Fantasia Tradition
Adèle Commins (Dundalk Institute of Technology), Issues of Genre in Stanford’s Piano Preludes op.163 and op.179
Andrew Haringer (Dartmouth College), Liszt’s Musical Topics
Jeremy Barham (University of Surrey), “Laughter and Forgetting”: the Socio-Cultural Dynamics of March and Dance in Mahler’s Music

Session 3: Urban Identities (Seminar Room 5)
Chair: Delphine Mordey (University of Cambridge)
Katherine Hambridge (University of Cambridge), The Theatre of War: Patriotic Singing at Berlin’s Nationaltheater, 1805–6
Ana Liberal (CIDAT, Portuguese Catholic University) and Rui Pereira (Casa da Música), The sound of Porto in the 19th century: importing music from Europe
Anne Reese Willén (University of Uppsala), The role of professionals and dilettantes in public musical life in Stockholm during the mid-19th century
Catherine Ferris (Dublin Institute of Technology), The origins of identities: music societies in early Victorian Dublin and their London namesakes

15.30-16.00: COFFEE (Foyer of Chrystal Macmillan Building)
**WEDNESDAY, 27 JUNE**

**16.00-17.30: SESSIONS 4-6**

**Session 4: Appropriating Europe for the New World (Seminar Room 1)**
Chair: Katherine K. Preston ((University of William and Mary)
Douglas Shadle (University of Louisville), Creating a Symphony in Opera’s Image:
William Henry Fry and the Future of American Music at Mid-Century
Peter Mercer-Taylor, (University of Minnesota) “Gems of exquisite beauty”: Baker and
Southard’s 1850 *Haydn Collection* and American Hymnody’s Path Toward a Classical
Aesthetic
Brian Mann (Vassar College), Frédéric Louis Ritter (1832?-1891): A Composer Between
“Absolute” and “Program Music”

**Session 5: Concerto Forms (Seminar Room 4)**
Chair: Ryan McClelland (University of Toronto)
Benedict Taylor (University of Oxford), Mutual Deformity: Moscheles’ Seventh and
Bennett’s Fourth Piano Concertos
Julian Horton (University College Dublin), Metre, Form and Symphonism in the Scherzo
of Brahms’ Piano Concerto No. 2, Op. 83
Stephen Gosden (Oberlin Conservatory of Music), Rachmaninoff’s Branch on the
Russian Oak: Rotational Form and Symmetrical Harmony in *The Isle of the Dead* and
the ‘Intermezzo’ of the Third Piano Concerto

**Session 6: Music Pedagogy (Seminar Room 5)**
Chair: Alicia C. Levin (University of Kansas)
Diane Tisdall (King’s College London), A remarkably attentive audience: listening and
learning at the Paris Conservatoire student concerts
Nicolas Dufetel (Institut für Musikwissenschaft Weimar-Jena), “NB: l’Ut me parait un
peu bourgeois là”: When Liszt taught Composition
Rosemary Golding (Open University), “A Music School for Scotland”: Music Education
and National Identity in late-nineteenth-century Edinburgh

**18.00: PLENARY SESSION (St. Cecilia’s Hall)**

**Session 7: What might the lands with music learn from the one without?**
Chair: Derek Scott (University of Leeds)
Keynote: Nicholas Temperley
Panel Members: Stephen Banfield (Bristol University); Christina Bashford (University of
Illinois); Bennett Zon (Durham University)

**19.30: OPENING RECEPTION - Sponsored by Ashgate (St. Cecilia’s Hall)**
THURSDAY, 28 JUNE

9.00-11.00: SESSIONS 8-11

Session 8: Opera and Politics (Seminar Room 1)
Chair: David Rosen (Cornell University)
Francesco Izzo (University of Southampton), Censorship and National Discourse in Risorgimento Italy: Filippo Meucci and Antonio Buzzi’s *La lega lombarda* (1846)
Matthew Franke (University of North Carolina, Chapel Hill), Massenet’s “Masterpiece” Meets Italian Nationalism: *Manon* in Milan, 1893
Delphine Mordey (University of Cambridge), “La musique communarde”? Carmen and the Paris Commune of 1871
Brian C. Thompson (Chinese University of Hong Kong), The Politics of Scottish-French Opera (in 1870s Montréal)

Session 9: Music, Religion and the Supernatural (Seminar Room 2)
Chair: David Kasunic (Occidental College)
Noel Verzosa Jr (Hood College), The Sacralization of Music in Nineteenth-Century France
Sabine Koch (University of Edinburgh), Mendelssohn Bartholdy’s aesthetic views on musical *Kunstreligion* – a new approach to the composer’s religious mindset
Francesca Brittan (Case Western Reserve University), Listening in Hell: Exoticism, Imperialism, and the Berliozian Inferno
Nicholas Attfield (University of Edinburgh), A Medieval Model for the 1920s: On Anton Bruckner as Mystic

Session 10: Historical Performance Issues (Seminar Room 4)
Chair: George Kennaway (University of Leeds)
Stephanie Frakes (Ohio State University), Ornamental *Goût* from Rousseau to 1830s Paris
Jenny Nex (Royal College of Music), Gut String Makers in 19th-Century London
Feng-Shu Lee (University of Chicago), “Uncomfortable, but possible to bring out”: Composer and Performer’s Voices and the Gestation of Brahms Violin Concerto Op. 77

Session 11: Music in France (Seminar Room 5)
Chair: Sarah Hibberd (University of Nottingham)
Marie-Hélène Benoit-Otis (University of North Carolina, Chapel Hill), Editing Henri Duparc’s Letters to Ernest Chausson
Timothy S. Flynn (Olivet College), Newly Discovered “Portraits and Souvenirs”: Selected Unpublished Letters of Camille Saint-Saëns
Kelly Maynard (Grinnell College), An “Enveloping Atmosphere”: *Lohengrin* and Art Nouveau in Fin-de-Siècle France
James William Sobaskie (Mississippi State University), The Symbolist Aesthetic of Gabriel Fauré’s Music

11.00-11.30: COFFEE (Foyer of Chrystal Macmillan Building)
11.30-13.00: SESSIONS 12-14

Session 12: Identity and Imagining the Other (Seminar Room 1)
Chair: John Koegel (California State University, Fullerton)
Kira Thurman (University of Rochester), “Like the Tyrolers or the Swedes, they, too, bring the songs of their people”: Race, Musical Appropriation, and the Fisk Jubilee Singers in Germany, 1877-1878
Sarah Gerk (Oberlin College and Conservatory), I’ll Take You Home Through Tara’s Halls: Ireland in Nineteenth-Century American Parlor Song

Session 13: Reconsidering Schumann (Seminar Room 4)
Chair: Nicole Grimes (UCI/UCD)
Marc Wieser (McGill University), “Hüte-Dich!”: Schumann’s Prophet-Bird as Harbinger of a New Political Order
Adriana Ponce (Illinois Wesleyan University), Schumann’s Fantasie Op. 17: Premature peaks and peaks that fail to form
Benjamin Binder (Duquesne University), The Transformation of the Stimmungsbruch in Schumann’s Lieder

Session 14: Issues of Form (Seminar Room 5)
Chair: Julian Horton (UCD)
Nathan Martin (Harvard University), Form and Formung in the C Major Mass (Kyrie)
David Larkin (University of Sydney), Devilish dancing: patterns and procedures in Liszt’s First Mephisto Waltz
Andrew Deruchie (University of Otago), Saint-Saëns’s Cyclic Forms

13.00-14.00: LUNCH (Foyer of Chrystal Macmillan Building)

14.00-14.50: CONCERT (Reid Concert Hall)
Olivia Sham (Royal Academy of Music), Liszt and the Art of Remembering

15.00-15.30: COFFEE (Foyer of Chrystal Macmillan Building)

15.30-17.30: SESSIONS 15-18

Session 15: Nationalisms (Seminar Room 1)
Chair: Bennett Zon (Durham University)
Kelly St. Pierre (Case Western Reserve University), “Czechness” and the New German School: Smetana, Liszt, and the Politics of the Symphonic Poem
Eva Branda (University of Toronto), “With feelings of deep gratitude”: The Dedication and Critical Reception of Dvořák’s Hymnus, Op. 30
Jonathan Bellman (University of North Colorado), Liszt, National Music, and Critical Backlash
Peter Horton (Royal College of Music), 1834 and all that: the first English musical renaissance
THURSDAY, 28 JUNE

Session 16: Haydn and Reverberations of the French Revolution (Seminar Room 2)
Chair: Barry Cooper (University of Manchester)
Nicholas Mathew (University of California, Berkeley), Occasional Haydn and Music’s Political Voice
Tom Tolley (University of Edinburgh), Più moto: Haydn, velocity, and Revolution
Emily Dolan (University of Pennsylvania), Noise and Power: Haydn, Rossini, and Instrumental Riots
Caryl Clark (University of Toronto), Encountering Monsters and Mudmen: Jürgen Flimm’s staging of Haydn’s Orpheus

Session 17: Harmony and Tonality (Seminar Room 4)
Chair: Steven Vande Moortele (University of Toronto)
Michael Baker (University of Kentucky), Some Instances of ‘Dominantized Tonics’ in Romantic German Song
David Damschroder (University of Minnesota), Formal/Harmonic Conflicts in Chopin’s Mazurkas
Ryan McClelland (University of Toronto), Brahms’s Half-Diminished Seventh Chords as Agents of Tonal Motion
Julie Pedneault-Deslauriers (University of Ottawa), Cadential Expansion and Programme in Schoenberg’s Verklärte Nacht, Op. 4

Session 18: Musical Comedy in Lisbon and Rio de Janeiro (1849-1890) (Seminar Room 5)
Chair: Francesco Izzo (University of Southampton)
Gabriela Cruz (Universidade Nova de Lisboa), Musical Comedy and Sovereignty: Operatic Parodies at the Teatro Ginásio in the 1850s
Isabel Novais Gonçalves (Universidade Nova de Lisboa), O Senhor João e a Senhora Helena (1864), the first operetta in Lisbon, or maybe not: Musical comedy in Teatro da Rua dos Condes between 1855-1865
Maria José Artiaga (Instituto Superior de Educação, Instituto Politécnico de Lisboa), The Theatre of Trindade and Portuguese Modernity
Luísa Cymbron (Universidade Nova de Lisboa), “Ó Istambul! Cabul! Liverpool! Rio Grande do Sul!”: operetta as a cross-cultural space in the Rio de Janeiro of the early 1880’s

18.00-19.00: KEYNOTE LECTURE (Reid Concert Hall)
Jann Pasler (University of California, San Diego), From military bands to opera directed by women: Performing Frenchness in the colonies
FRIDAY, 29 JUNE

9.00-11.00: SESSIONS 19-23

Session 19: Music and Commerce (Seminar Room 1)
Chair: Christina Bashford (University of Illinois)
Alison Rabinovici (University of Melbourne) and Paul Watt (Monash University), Music-making at Alexandra Palace in the late nineteenth century: competition and commerce
Marie Sumner-Lott (Penn State University), Musical Style as Commercial Strategy in Václav Veit’s String Chamber Music
Kimberly White (McGill University), Creating the perfect ending: The retirement benefit concert in Parisian lyric theatres, 1830-1850
Helen M. Greenwald (New England Conservatory), The intersection of Profit, Composition, Performance, and Criticism in 1840s Italy: Verdi’s Attila

Session 20: Imagining Scotland (Seminar Room 4)
Chair: Peter Mercer-Taylor (University of Minnesota)
Sarah Clemmens Waltz (University of the Pacific), The Decline of Ossian in the Representation of Scotland and the North
Barry Cooper (University of Manchester), Beethoven’s View of Scotland
Annett C. Richter (Minnesota State University Moorhead), The Visual Imagination of a Romantic Seascape: Mendelssohn’s Hebrides Overture Revisited
Matthew Gelbart (Fordham University), Once More to Mendelssohn’s Scotland: The “Laws of Music”, the “Double Tonic”, and the Sublimation of Modality

Session 21: Cultural Diversity in the New World: Audiences, Music, and Performers in Nineteenth-Century New York City (Seminar Room 5)
Chair: Michael V. Pisani (Vassar College)
Jennifer CHJ Wilson (CUNY), The Intersection of the Italian and New Orleans French Opera Companies in New York City, 1825-1833
Ruth Henderson (CUNY), Novelties Presented by Max Maretzek’s Italian Opera Company
Roberta Graziano (CUNY), The French Perspective on Music in 1860s New York
John Graziano (CUNY), Encores and Curtain Calls: the Emotional Impact of Performers on Mid-Nineteenth Century New York Audiences

Session 22: Opera and Mahler (Seminar Room 6: 9.00-10.00)
Chair: Thomas Peattie (Boston University)
David Hurwitz (Independent Scholar), The Audible Influence of Verdi and the Italian School on Mahler’s Musical Idiom
David Kasunic (Occidental College), Wherefore the Harp?: An Operatic Model for Mahler’s Adagietto

Session 23: ‘Forme sonate que me veux-tu’ (Seminar Room 6: 10.00-11.00)
Chair: Susan Wollenberg (University of Oxford)
Steven Vande Moortele (University of Toronto), The Non-Repeated Exposition and the Open Closing Section in Symphonic Sonata Forms, ca. 1820-1850
Anne M. Hyland (Dundalk Institute of Technology/Trinity College, Dublin), The Formal Syntax of Schubert’s Piano Trio in E-flat Major D929/1 as an Interrogation of Musical Time
FRIDAY, 29 JUNE

11.00-11.30: COFFEE (Foyer of Chrystal Macmillan Building)

11.30-13.30: SESSIONS 24-27

Session 24: Beyond the Opera House: Perception of the Nineteenth-Century Prima Donna in Multiple Contexts (Seminar Room 1)
Chair: Caryl Clark (University of Toronto)
Katherine K. Preston (University of William and Mary), Opera as Popular Culture: the Creation of a Middle-Class Opera Audience in 1880s America
George Biddlecombe (Royal Academy of Music), Sheet Music Illustration and Popular Song as Promotional Vehicles for Nineteenth-Century Female Opera Singers.
Hilary Poriss (Northeastern University), Pauline Viardot and Le Prophète
Claudio Vellutini (University of Chicago), Staging the Prima Donna: Christoph Loy, Edita Gruberova, and Donizetti’s Roberto Devereux

Session 25: Facets of Liszt (Seminar Room 4)
Chair: Jonathan Bellman (University of North Colorado)
Joanne Cormac (University of Birmingham), Liszt the Kapellmeister
Elizabeth Perten (Brandeis University), Liszt as Critic: “On John Field’s Nocturnes” and the War of the Romantics
David Cannata (Temple University), Liszt’s Wagner Transcriptions: Interpolation, Exposition, Ejaculation, and Consummation
Beth Pei-Fen Chen (Independent Scholar), Liszt’s Interpretation of Schubert’s Works: the Implications and the Value of his Transcriptions for Performances on Modern Pianos

Session 26: Music, Morals and the Body (Seminar Room 5)
Chair: Nicholas Attfield (University of Edinburgh)
Leena Rana (University of Southampton), Performing Compassion and Acts of Charity: benevolent songs in Britain c.1800.
Jennifer Sheppard (King’s College London), Sound of Body: Music and Sports in Victorian Britain
Judith Barger (Independent Scholar), Music and Manliness in the Boy’s Own Paper: 1879-1903
Balázs Mikusi (National Széchényi Library, Budapest), “Strong, firm, bold, persistent, big and forceful”: The rise of the male choir in early 19th-century Germany

Session 27: Patronage, Virtuosity, and Musical Careers (Seminar Room 6)
Chair: Styra Avins, New York City
Alicia C. Levin (University of Kansas), Strategies of the Juste Milieu: Emile Prudent and the Virtuoso Profile
Fiona Palmer (NUI Maynooth), Sir Julius Benedict (1804-1885): Reinterpreting the Conducting Career of a Naturalised Englishman in 19th-Century Britain
Spencer Huston (University of Kansas), American Piano Virtuosity: Opera Fantasies in Nineteenth-Century New York City and the Case of Richard Hoffman.

13.30-14.30: LUNCH (Foyer of Chrystal Macmillan Building)
FRIDAY, 29 JUNE

14.30-15.20: LECTURE RECITAL (Reid Concert Hall)
Diana R. Hallman (University of Kentucky) and Jennifer R. Lane (University of North Texas), The Operatic Art of Rosine Stolz

COFFEE will be available in the Chrystal Macmillan Building from 15.15-15.45

15.45-17.45: SESSIONS 28-31

Session 28: Spectacle on Stage (Seminar Room 1)
Chair: Annette Davison (University of Edinburgh)
Sarah Hibberd (University of Nottingham), Painting as Opera: bringing art to life in 1830s Paris
Mark A. Pottinger (Manhattan College), Romantic Science: Meyerbeer’s Robert le diable and the ‘magnetic storm’ in France
Sarah Gutsche-Miller (Columbia University), Tradition and Innovation: Mme Mariquita’s Ballets for the Opéra-Comique
John Koegel (California State University, Fullerton), Christopher Columbus, Nero, and the Queen of Sheba: Music for the Ringling Brothers and Barnum and Bailey Circus Spectacles

Session 29: Issues in the historiography of 19th-century performance practices (Seminar Room 4)
Chair: Andrew Woolley (University of Edinburgh)
Duncan Druce (University of Leeds), The Re-discovery of Baroque Violin Music in the 19th Century
David Milsom (University of Huddersfield), Editions of the Mendelssohn Violin Concerto in E Minor - Perspectives upon Annotated Performance Editions and their Usefulness to Present-Day Performers
Thomas Kemp (RNCM), Transfigured by time? - evolving performance practice issues in Schoenberg’s Verklärte Nacht
George Kennaway (University of Leeds), Prescription or description: a theoretical context for HIP research and practice.

Session 30: Staging Scotland (Seminar Room 5: 15.45-16.45)
Chair: Brian C. Thompson (Chinese University of Hong Kong)
Orly L. Krasner (City College of New York), Rob Roy on Stage
Konstantinos Kardamis (Ionian University, Corfu), A Scot bard in European South: Dionisios Rodoteatos’s opera Oitona (1876)

Session 31: The Concept of Work in Music (Seminar Room 5: 16.45-17.45)
Chair: Nicholas Mathew (University of California, Berkeley)
James Parsons (Missouri State University), Beethoven's Ninth and the Hard Work of the Enlightenment
Stephen Downes (University of Surrey), The Labour of Love: Work and Rest in Mahler’s Eighth Symphony

19.00: CONFERENCE DINNER (Playfair Library, Old College)
SATURDAY, 30 JUNE

**9.00-11.00: SESSIONS 32-34**

**Session 32: Beyond Wagner (Seminar Room 1)**
Chair: Stephen Downes (University of Surrey)
James Deaville (Carleton University), Saving the *Einzelkunst*: The New German School and the *Gesamtkunstwerk*
Ryan Weber (University of Connecticut), The Miniaturist as Modernist: Grieg and MacDowell in the Wake of Wagner
Mark Seto (Connecticut College), Chausson’s *Viviane*, “Déwagnérisation”, and the Problem of Descriptive Music
Sherry D. Lee (University of Toronto), Upper Circle, Front Row: Adorno and Parsifal between Score and Stage

**Session 33: Music and Literature (Seminar Room 4)**
Chair: Francesca Brittan (Case Western Reserve University)
Ellen Lockhart (Princeton University), The Improvisatrice Goes to Rheims: Italian “Half-Song” from Corilla to Rossini
Jean L. Kreiling (Bridgewater State University), A Nineteenth-Century Poet Considers Nineteenth-Century Music: Sonnets by Mary Alice Vialls
Roger Hansford (University of Southampton), Anecdotal Evidence: Reading Sir Walter Scott’s *Ivanhoe* (1819) as Nineteenth-Century Music History
Mia Tootill (Cornell University), Transforming Gretchen into Marguerite: Berlioz’s Divergences from Goethe in *La Damnation de Faust*

**Session 34: Italy Abroad (Seminar Room 5)**
Chair: Andreas Giger (Louisiana State University)
Francesca Placenica (University of Southampton), Saverio Mercadante’s *I briganti* (1836-37): A French “Revolution”?
Helen Macfarlane (University of Southampton), “Cette enfant de notre sol”?: French identity, Italian composers and the French Romance
Chloe Valenti (University of Cambridge), “To arms! Fair land of sweet music”: Garibaldi songs in late nineteenth-century England

**11.00-11.30: COFFEE (Foyer of Chrystal Macmillan Building)**

**11.30-13.30: SESSIONS 35-38**

**Session 35: Making Sense of Opera and Music Theatre (Seminar Room 1)**
Chair: Hilary Poriss (Northeastern University)
David Rosen (Cornell University), Layers of Ambiguity in Scribe, Delavigne, and Auber’s *La Muette de Portici*
Nicholas Baragwanath (University of Nottingham), Rabbinical Incantation and Renaissance Rhythms in the Operas of Bellini
Edward D. Latham (Temple University), Two Manons, a Moor, and a Madam: Tonal Brokenness in Four Operas by Puccini, Verdi, and Massanet
Michael V. Pisani (Vassar College), Drama and Music at “The Grecian”, a 19th-Century Northeast London Theatre
SATURDAY, 30 JUNE

Session 36: Beethoven and Musical Form (Seminar Room 4: 11.30-12.30)
Chair: Anne Hyland (Dundalk Institute of Technology/Trinity College, Dublin)
Matthew Pilcher (University of Manchester), Beethoven and the Role of Musical Structure in the Reinforcement of Textual Narrative
Erica Buurman (University of Manchester), Reassessing Beethoven’s Multi-movement Forms

Session 37: Sketch Studies (Seminar Room 4: 12.30-13.30)
Chair: James William Sobaskie (Mississippi State University)
Siân Derry (University of Manchester), Piecing Together a Mystery: Beethoven and the Sketch Gatherings Grasnick 32, BH 124 and Mh 75
John L. Snyder (University of Houston), The Genesis of Samuel Coleridge Taylor’s Symphony in A Minor

Session 38: History, Memory and Nostalgia (Seminar Room 5)
Chair: Benedict Taylor (University of Oxford)
Susan Wollenberg (University of Oxford), Schubert, Mozart and musical memory
Nicole Grimes (UCI/UCD), Brahms’s “Musical Elegies” and the Future of Nostalgia
Thomas Peattie (Boston University), Luciano Berio’s Schubert Fragments and the Reinvention of Romantic Distance

13.30-14.30: LUNCH (Foyer of Chrystal Macmillan Building)

END OF CONFERENCE