17th Biennial Conference on Nineteenth-Century Music
University of Edinburgh, 27-30 June 2012

Conference Programme

WEDNESDAY 27 JUNE

11.30-13.30: Registration and Lunch

13.30-15.30: SESSIONS 1-3

Session 1: Opera Narratives and Origins
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 Götterdämmerung
Kirsten Paige (University of Cambridge), Richard Wagner’s Overture to Tannhäuser: In Search of the “wilde Jagd”

Session 2: Genres and Topics
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
Katherine Hambridge (University of Cambridge), Emerging Identities in Berlin c. 1800
Ana Liberal (CITAR, 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

16.00-17.30: SESSIONS 4-6

Session 4: Music Pedagogy
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
Session 5: Concerto Forms
Benedict Taylor (University of Oxford), Mutual Deformity: Moscheles’ Seventh and Bennett’s Fourth Piano Concertos
Julian Horton (University College Dublin), Metre, Form and Symphonicity in the Scherzo of Brahms’ Piano Concerto No. 2, Op. 83
Stephen Gosden (Oberlin College), 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: Appropriating Europe for the New World
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”

18.00: PLENARY SESSION
What might the lands with music learn from the one without?
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

THURSDAY 28 JUNE

9.00-11.00: SESSIONS 7-10

Session 7: Historical Performance Issues
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 8: Opera and Politics
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 Thompson (Chinese University of Hong Kong), The Politics of Scottish-French Opera (in 1870s Montréal)

**Session 9: Music, Religion and the Supernatural**
Noël 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: Music in France**
Marie-Hélène Benoit-Otis (University of North Carolina, Chapel Hill), Editing Henri Duparc’s Letters to Ernest Chausson
Tim 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 Sobaskie (Mississippi State University), The Symbolist Aesthetic of Gabriel Fauré’s Music

11.00-11.30: COFFEE

11.30-13.00: SESSIONS 11-13

**Session 11: Reconsidering Schumann**
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 12: Identity and Imagining the Other**
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 (University of Michigan), I’ll Take You Home Through Tara’s Halls: Ireland in Nineteenth-Century American Parlor Song

**Session 13: Issues of Form**
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

14.00-15.50: CONCERT

Olivia Sham, Liszt and the Art of Remembering

15.00-15.30: COFFEE

15.30-17.30: SESSIONS 14-17

**Session 14: Musical Comedy in Lisbon and Rio de Janeiro (1849-1890)**
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

**Session 15: Nationalisms**
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

**Session 16: Harmony and Tonality**
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 17: Haydn and Reverberations of the French Revolution**
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
18.00-19.00: KEYNOTE LECTURE

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 18-22

Session 18: Music and Commerce
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 19: Cultural Diversity in the New World: Audiences, Music, and Performers in Nineteenth-Century New York City
Jennifer CHJ Wilson (CUNY), The Intersection of the Italian and New Orleans French Opera Companies in New York City, 1825-1833
Roberta Graziano (CUNY), The French Perspective on Music in 1860s New York
Ruth Henderson (CUNY), Novelties Presented by Max Maretzek’s Italian Opera Company
John Graziano (CUNY), Encores and Curtain Calls: the Emotional Impact of Performers on Mid-Nineteenth Century New York Audiences

Session 20: Imagining Scotland
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 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: Opera and Mahler
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 22: ‘Forme sonate que me veux-tu’
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), The Formal Syntax of Schubert's Piano Trio in E-flat Major D929/I as an Interrogation of Musical Time

11.00-11.30: COFFEE

11.30-13.30: SESSIONS 23-26

Session 23: Music, Morals and the Body
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 24: Beyond the Opera House: Perception of the Nineteenth-Century Prima Donna in Multiple Contexts
Katherine 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: Patronage, Virtuosity, and Musical Careers
Alicia 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.

Session 26: Facets of Liszt
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

13.30-14.30: LUNCH

14.30-15.20: CONCERT
15.30-17.30: SESSIONS 27-30

**Session 27: Spectacle on Stage**
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 28: Issues in the historiography of 19th-century performance practices**
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
George Kennaway (University of Leeds), Prescription or description: a theoretical context for HIP research and practice.
Thomas Kemp (RNCM), Transfigured by time? - evolving performance practice issues in Schoenberg's Verklärte Nacht

**Session 29: Staging Scotland**
Orly L. Krasner (City College of New York), Rob Roy on Stage
Konstantinos Kardamis (Ionian University, Corfu), A Scot bard in European South: Dionisios Rodotheatos’s opera Oitona (1876)

**Session 30: The Concept of Work in Music**
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

SATURDAY 30 JUNE

9.00-11.00: SESSIONS 31-33

**Session 31: Music and Literature**
Ellen Lockhart (Princeton University), The Improvvisatrice 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 32: Italy Abroad
Francesca Placenica (University of Southampton), Saverio Mercadante’s I briganti (1836-37): A French “Revolution”?
Riccardo La Spina (Independent Scholar), Foreign Concepts: Innovation and Experimentation in Mercadante’s Operas for Spain (1826-1831)
Helen Mcfarlane (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

Session 33: Beyond Wagner
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

11.00-11.30: COFFEE

11.30-13.30: SESSIONS 34-37

Session 34: History, Memory and Nostalgia
Susan Wollenberg (University of Oxford), Schubert, Mozart and musical memory
Sanna Pederson (University of Oklahoma), Richard Wagner as Music Historian
Nicole Grimes (University of California Irvine/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

Session 35: Beethoven and Musical Form
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 36: Sketch Studies
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 37: Making sense of Opera and Music Theatre
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

13.30-14.30: LUNCH

END OF CONFERENCE