

**Sixth Biennial North American Conference on Nineteenth-Century Music**  
**University of North Carolina at Chapel Hill**  
**July 10–12, 2019**

**Wednesday, July 10**

**8:30 Breakfast Buffet** (Person Choral Room)

**9:15 Welcome** (Person Recital Hall)

Allen Anderson, Chair, Department of Music, UNC-Chapel Hill  
Mark Evan Bonds, UNC-Chapel Hill

**Session 1a (9:30–11:00) Music, Materialism, and Capitalism (Hill Hall 103)**

**Chair:** Candace Bailey (North Carolina Central University/National Humanities Center)

**Katie Callam** (Harvard University): “A Whale and the Nightingale: Hearing Wealth and Class in Jenny Lind Scrimshaw”

**Erin Pratt** (University of North Carolina at Chapel Hill): “Beethoven in Walmartland: A Pastoral Travesty”

**Session 1b (9:30–11:00): Music and Nature (Person Recital Hall)**

**Chair:** Mark Evan Bonds (University of North Carolina at Chapel Hill)

**Edmund Goehring** (University of Western Ontario): “Mozart in Jena: *Naturphilosophie* and Genius in Early Romantic Criticism”

**Bonny H. Miller** (Independent Scholar): “*Aurora*: Composing Nature in the Service of Faith”

**11:00–1:00 Tour of the Ackland Art Museum/Lunch**

“Way Out West: Celebrating the Gift of the Hugh A. McAllister, Jr. Collection,” guided by Elizabeth Manekin, Head of University Programs and Academic Projects, Ackland Art Museum

**Session 2a (1:00–2:30): Brahms (Hill Hall 103)**

**Chair:** Laura Stokes (Brown University)

**Valerie Woodring Goertzen** (Loyola University New Orleans): “The Arranger Brahms on the Concert Stage”

**David Brodbeck** (University of California, Irvine): “Who Was Brahms’s Strong Man Armed?”

**Session 2b (1:00–3:15): Sheet Music Albums (Person Recital Hall)**

**Chair:** Ryan Weber (Misericordia University)

**Christine Wisch** (Indiana University): “The Liceo Album of María Cristina de Borbón: A Case Study in Romantic Aesthetics and Patronage of 1830s Spain”

**Candace Bailey** (North Carolina Central University/National Humanities Center): “Reconstructed Women Playing a Reconstructed Repertory: Beethoven as a Sign of Women’s Independence in the Post-Civil War South”

**Molly Barnes** (University of Durham, England): “Otto, Louise, and Alma: Fashioning German-American Identities in Sheet-Music Albums, c. 1850–1880”

**3:15–3:45 Coffee Break (Person Choral Room)**

**Session 3a (3:45–5:15): Intertextuality in French Piano Music (Hill Hall 103)**

**Chair:** Shaena Weitz (Independent Scholar)

**Tom Croke V** (College-Conservatory of Music, University of Cincinnati): “Chopin Listens: The Formation of the Études through Historical Dialogue”

**Jonathan Spatola-Knoll** (Alma College): “Thoughts on the Potential Meanings of Opus Numbers: Louise Farrenc and her Consecutive-Opus Pairs”

**Session 3b (3:45–5:15): Power, Politics, and Race (Person Recital Hall)**

**Chair:** Laurie McManus (Shenandoah Conservatory)

**Lindsay Jones** (University of Toronto): “Mauro Giuliani and the Congress of Vienna: Musical Representations of Power and Politics”

**Lindsay J. Wright** (University of Chicago): “The Paradox of the Black Prodigy: The Case of Thomas Wiggins”

**Thursday, July 11**

**8:30 Breakfast Buffet (Person Choral Room)**

**Session 4a (9:15–11:30): German Musical Aesthetics (Hill Hall 103)**

**Chair:** Benjamin Korstvedt (Clark University)

**Jacques Dupuis** (Brandeis University): “*Unverständlichkeit* in Robert Schumann’s Reviews of Schubert and Berlioz”

**Laurie McManus** (Shenandoah Conservatory): “The Limits of Wagnerian Aesthetics: Sacher-Masoch, Nietzsche, and the Assault on Art-Religious Ideology”

**Diego Cubero** (University of North Texas): “Schopenhauer’s Influence on Early Schenker (1895–1906)”

**Session 4b (9:15–11:30): Fidelity and Transgression (Person Recital Hall)**

**Chair:** Jennifer Walker (University of North Carolina at Chapel Hill)

**Mary Beth Sheehy** (University of Kansas): “The ‘Faithful Female’ of *The Pirates of Penzance*: Mabel as a Nineteenth-Century Operatic Trope”

**Peng Liu** (University of Texas, Austin): “*Klavier Amazone*: Interpreting Caroline de Belleville’s Virtuosity Through Her Concerts in the 1830s”

**Laura Pita** (Independent Scholar): “Teresa Carreño’s Private Concerts in Venezuela, Cuba, and the United States, 1862–1866”

**11:30–1:00 Lunch**

**Session 5a (1:00–3:15): Clara Schumann’s Musical Partnerships (Person Recital Hall)**

**Chair:** Valerie Woodring Goertzen (Loyola University New Orleans)

**Robert Eshbach** (University of New Hampshire): “Clara Schumann and Joseph Joachim: A Partnership Begins”

**Emily Shyr** (Duke University): “Between Fantasy and Romance: Revisiting the Schumanns’ Musical and Romantic Worlds” (Lecture-Recital)

**Session 5b (1:00–3:15): American and British Musical Theatre (Hill Hall 103)**

**Chair:** Katherine Preston (College of William and Mary, retired)

**Sarah Gerk** (Binghamton University, SUNY): “‘Blending Dovetailing Intertwining’: Formal Innovation and Social Encounter in the Mulligan Series”

**Samuel Backer** (Johns Hopkins University): “‘Marvel of the Common Song’: New York Entertainment and the Social Geography of Tin Pan Alley”

**Kristen Turner** (North Carolina State University): “Good American Boys: Operatic Stereotypes and Nationalism in American Popular Entertainment”

**3:15–3:45 Coffee Break (Person Choral Room)**

**Session 6a (3:45–5:15): Mass Media and Music Journalism (Hill Hall 103)**

**Chair:** Jonathan Kregor (College-Conservatory of Music, University of Cincinnati)

**Shaena Weitz** (Independent Scholar): “Maurice Schlesinger and the Artificial Media Event”

**Timothy R. McKinney** (Baylor University): “Hugo Wolf On and In Mass Media”

**Session 6b (3:45–5:15): American Identities (Person Recital Hall)**

**Chair:** Kristen Turner (North Carolina State University)

**Ryan Weber** (Misericordia University): “A Real Figure in American Music: Daniel Gregory Mason, John Powell, and the Paradox of Progress”

**Douglas Shadle** (Vanderbilt University): “A.J. Goodrich and the Construction of an American Music Theory”

**6:00–8:00 Conference Reception (Anne Hill Courtyard, The Carolina Inn)**

Friday, July 12

**8:30 Breakfast Buffet** (Person Choral Room)

**Session 7a (9:15–11:30): Opera in Nineteenth-Century France (Person Recital Hall)**

**Chair:** Helena Kopchick Spencer (University of North Carolina, Wilmington)

**Paul Abdullah** (Case Western Reserve University): “Rossini’s *Otello* in Restoration Paris: Shakespeare, Cosmopolitanism, and Race”

**Kelly Christensen** (Stanford University): “What is *opéra-comique*? Asking for a Friend in 1856”

**Jennifer Walker** (University of North Carolina at Chapel Hill): “Church, State, and an Operatic Outlaw: The Mystery of Jules Massenet’s *Hérodiade*”

**Session 7b (9:15–11:30): Music, Spirituality, and the Sacred (Hill Hall 103)**

**Chair:** Mark Seto (Brown University)

**Christopher Ruth** (Shenandoah Conservatory): “Imitative Counterpoint and the Topos of the Sacred: Meanings of Fugato in the Secular Music of Berlioz and Schumann”

**Rhianna Nissen** (University of Michigan): “Subverting the Subversives: Historicism and Conservatism in Carl Loewe’s *Gutenberg Oratorio*”

**Tekla Babyak** (Independent Scholar): “Beethovenian Images of Convalescence in Carl Loewe’s *Bethesda*”

**11:30–1:00 Lunch**

**Session 8a (1:00–3:15): Orchestration, Form, and Narrative (Hill Hall 103)**

**Chair:** Douglas Shadle (Vanderbilt University)

**Julie Anne Nord** (University of Western Ontario): “‘All You Have to Do is Listen’: Wagner’s Associative Orchestration of the *Tristan* Matrix”

**Scott Warfield** (University of Central Florida): “From Classical to Modern: Richard Strauss and the Orchestra at the End of the Nineteenth Century”

**Morgan Block** (University of Arizona): “Rotational Form and Narrative Process in Mahler’s Symphony No. 3, Mvt. III”

**Session 8b (1:00–3:15): Searching for a National Identity (Person Recital Hall)**

**Chair:** David Brodbeck (University of California, Irvine)

**Matthew Leone** (Indiana University): “Canonic Constructs, National ‘Schools,’ and Jan Ladislav Dussek’s Nineteenth-Century Legacy”

**Mark Seto** (Brown University): “Local Color and French Patrimony in Massenet’s *Scènes alsaciennes*”

**Christopher Campo-Bowen** (New York University): “Opera, the Prague National Theater, and Epistemologies of Empire at the 1895 Czechoslavic Ethnographic Exhibition”

**3:15–3:45 Coffee Break (Person Choral Room)**

**Session 9a (3:45–5:15): Touch (Hill Hall 103)**

**Chair:** Christopher Campo-Bowen (New York University)

**Michael Accinno** (Riverside, CA): “Toward a History of Tactile Notation: Blindness, Music, and Print Culture in the Long Nineteenth Century”

**Michael Weinstein-Reiman** (Columbia University): “Touching’ Spectacles: Making Citizens with Jean-Louis Adam’s *Méthode de piano du Conservatoire* (1804)”

**Session 9b (3:45–5:15): German Lieder, 1830s–1850s (Person Recital Hall)**

**Chair:** Bonny Miller (Independent Scholar)

**Michael Baker** (University of Kentucky): “Strategic Incompletion in Clara Schumann’s Lieder”

**Laura Stokes** (Brown University): “Fanny Hensel’s Lied ‘Der Fürst vom Berge’ in Light of Contemporary European Politics”