

Thursday, July 7

8:30 a.m. Introductions and Welcome

8:45-11:00 a.m.

Concurrent Session Ia: Finding a Home Away from Home

- Ryan Ebright (University of North Carolina, Chapel Hill), “De-Wagnerizing Wolf: Situating Hugo Wolf in French Culture, 1903–1914”
- Sebastian Zubieta (Americas Society), “The Ritter in the Marvelous City: Sigismund Neukomm in Rio and the Beginning of Brazilian Chamber Music”
- Bonny Miller (Independent Scholar), “Augusta Browne: A Musician’s Tale of Ten Cities”

Concurrent Session Ib: Music and Feeling

- Mark Seto (Columbia University), “Franck’s *Psyché* and the Sublimation of Desire”
- Zarah Ersoff (University of California, Los Angeles), “‘Succumbing to the Orient’: Homoerotic Orientalism in Ravel’s *Shéhérazade*”
- Timothy McKinney (Baylor University), “The Keys to Love: Tonal Pairing in Hugo Wolf’s *Italienisches Liederbuch*”

11:00-11:15 a.m. Coffee/Tea Break

11:15 a.m. - 12:15 p.m.

Lecture Recital I: Adrienne Blanks (Roosevelt University), “Mahler the Transcendentalist: The American Reception of the *Rückert-Lieder*”

12:15-2:00 p.m. Lunch Break

2:00-4:15 p.m.

Concurrent Session IIa: An Opera for Every Taste: The Cultivation of American Opera Audiences at Mid-Century

- Bethany Goldberg (Indiana University), “Lessons from a Failed Impresario: Opera Management in Mid-Century New York”
- John Graziano (City College and the Graduate Center, City University of New York), “The Rise and Fall of German Opera in 1860s New York”
- Katherine Preston (College of William and Mary), “‘The People’s Prima Donna’: Emma Abbott and the Selling of English-Language Opera in the American Heartland”

Concurrent Session IIb: Confronting Classicism

- John Sheinbaum (University of Denver), “‘My Symphonies are All Nincths’: Classical Values and Musical Color in Mahler’s Symphonies”
- Paige Lush (McHenry County College), “Art Music and the American Lyceum, 1875-1900”
- Julie Hedges Brown (Northern Arizona University), “Schumann, Beethovenian Allusion, and the Recasting of Classical Sonata Form”

4:15-4:30 p.m. Coffee/Tea Break

4:30-5:30 p.m.

Lecture-Recital II: Steve Rodgers (University of Oregon), “Reading the Poem: Fanny Hensel’s Song Aesthetic”

6:30-8:00 p.m. Dinner Reception

Friday, July 8

8:45-11:00 a.m.

Concurrent Session IIIa: The Varieties of American Operatic Experience

- Laura Moore Pruett (Merrimack College), “Opera for the Piano: Louis Moreau Gottschalk and Sigismund Thalberg’s *Il trovatore*, *grand duo di bravura*”
- William Gibbons (University of Iowa), “The Question of Genre in the Search for American Opera: George Bristow’s *Rip van Winkle* (1855)”
- Douglas Shadle (University of Louisville), “William Henry Fry’s Operatic Symphonies”

Concurrent Session IIIb: Finding the Author’s Hand

- Carolyn McClimon (Indiana University), “From *Exercice* to *Toccata*: Schumann’s Op. 7 and the Implications of Genre”
- Scott Messing (Alma College), “Who Wrote Liszt’s *Grande Paraphrase* of Schubert’s *Marche militaire*?”
- Marie Sumner Lott (Pennsylvania State University), “From Paris to Bohemia and Beyond: Chamber Arrangements of Opera and Folksong in Nineteenth-Century Berlin”

11:00-11:15 a.m. Coffee/Tea Break

11:15 a.m. -12:15 p.m.

Lecture Recital III: Spencer Huston (University of Kansas), “Chopin, Liszt, Thalberg...? No, it’s Richard Hoffman”

12:15-2:15 p.m. Lunch Break

2:15-3:45 p.m.

Concurrent Session IVa: Negotiating Irish Identity

- Sarah Gerk (University of Michigan), “Irish? American? Rethinking Irishness in Amy Beach’s *Gaelic Symphony*”
- Timothy Love (Louisiana State University), “Thomas Davis, *The Nation*, and the Politicization of Irish Music”

Concurrent Session IVb: Music and Theater

- Jessie Fillerup (University of Richmond), “*Soirées Fantastiques*: Music in Nineteenth-Century Theatrical Magic”
- Michael Pisani (Vassar College), “Fiddling While Rome Burns?: Music for *Julius Caesar* in the 1870s”

3:45-4:00 p.m. Coffee/Tea Break

4:00-5:30

Session V: Cultivating Careers: Edward MacDowell and Marie Pleyel

- E. Douglas Bomberger (Elizabethtown College), “A Vote for Inclusion: Liszt, MacDowell, and the *Allgemeiner Deutscher Musikverein*”
- Alicia Levin (University of North Carolina, Chapel Hill), “Virtuoso/Virtuosa: Gender and Exceptionality in the Career of Marie Pleyel”

5:30-8:00 p.m. Dinner Break

8:00 p.m. University of Richmond Faculty Recital: Joanne Kong and Paul Hanson, pianos

Saturday, July 9

8:45-11:00 a.m.

Concurrent Session VIa: Schumann/Brahms Panel

- Alexander Stefaniak (Eastman School of Music), “Poetic Virtuoso Makes his Debut: Schumann’s ‘Abegg’ Variations, Op. 1 and the Conventions of the Bravura Variation Set”
- Christopher Ruth (University of Pittsburgh), “Redefining the Oratorio: Religion as Community in Schumann’s *Der Rose Pilgerfahrt*”
- Laurie McManus (University of North Carolina, Chapel Hill), “‘Euch wiedersehen’: Interpreting a Schumannian Reminiscence in Brahms’s *Requiem*”

Concurrent Session VIb: Traveling Pianists

- Therese Ellsworth (Independent Scholar), “Émigrés-Pianists in 19th-Century London: The Career of Louise Dulcken (1811—1850)”
- Kristen Turner (University of North Carolina, Chapel Hill), “Louis Moreau Gottschalk and the Virtuoso as a Professional Nomad”
- John Koegel (California State University, Fullerton), “From Anaheim to Wanganui: Pianist Albert Friedenthal’s Tours Around the Globe, to California, New Zealand, and Beyond”

11:00 a.m.-1:00 p.m.

Lunch Break

1:00-3:15 p.m.

Concurrent Session VIIa: Problems in Aesthetics

- Sandra Fallon-Ludwig (Boston College), “Liszt’s Creation of Musical Narrative: The Case of *Hunnenschlacht*”
- Brian Mann (Vassar College), “Frédéric Louis Ritter (1834-1891): Between ‘Absolute’ and ‘Program Music’”
- Gavin Shin-Kang Lee (Duke University), “Subject Contra Object: The War Over Musical Knowledge between Hanslick and the New German School”

1:00-3:15 p.m.

Concurrent Session VIIb: Cosmopolitan Crossings

- César Leal (University of Kentucky), “Gabriel Astruc Presents ‘Paris in Perspective 1880-1913’: Entrepreneurship, Cosmopolitanism and Globalization shaping Parisian cultural life during the turn of the century”
- Mai Kawabata (University of East Anglia), “Towards a Historiography of Nineteenth-Century Violin Schools”
- Jennifer Wilson (Graduate Center, City University of New York), “Meyerbeer and the New Orleans French Opera Company in New York City, 1845: ‘How, therefore, could New York have remained behind?’”

3:15-3:30 p.m.

Coffee/Tea Break

3:30-5:00 p.m.

Concurrent Session VIIIa: How to Die in Italian Opera

- Helen Greenwald (New England Conservatory), “*Ars moriendi*: Reflections on the Death of Mimi”
- Linda Fairtile (University of Richmond), “Four Deaths and a Funeral: The Endings of Puccini’s *Edgar*”

Concurrent Session VIIIb: Literary Reception in the United States

- Kelly St. Pierre (Case Western Reserve University), “Literary and Musical Reception of Irving’s Fantastic ‘Sleepy Hollow’”
- Juanita Karpf (Case Western Reserve University), “It’s about the Bible so it can’t be opera: William Bradbury’s *Esther, the Beautiful Queen*, Religious Constraint and Orientalism”

6:30 – 8:00 p.m. Conference Dinner