

Fifth Biennial North American Conference on Nineteenth-Century Music Vanderbilt University, June 7 – 9, 2017

Supported by the Blair School of Music, the Department of Musicology and Ethnomusicology, and
the American Brahms Society

Wednesday, June 7

7:15 AM Breakfast (Rand Dining Hall)
8:30 AM Welcome (Kissam Multi-Purpose Room [MPR])
James A. Lovensheimer (Chair, Musicology, Vanderbilt University)
8:45 AM - 10:15 AM Concurrent Session 1

Session 1a: Agency and the Performing Body (Kissam Classroom [KC])

Moderator: Kunio Hara (University of South Carolina)

Kristen Strandberg (University of Evansville): The Female Violinist as Mechanical Object in Nineteenth-Century France
Jane Sylvester (Eastman School of Music): "A Flick of the Eye": A Study of Hariclea Darclée's Bodily Agency in
Giacomo Puccini's *Tosca*

Session 1b: Music and Literary Romanticism (MPR)

Moderator: Styra Avins (Independent Scholar)

Reuben Phillips (Princeton University): Brahms and Eichendorff
Robert Eshbach (University of New Hampshire): "For all are Born to the Ideal": Joseph Joachim and Bettina von Arnim

10:15 AM - 10:30 AM Coffee Break (Kissam)
10:30 AM - 12:00 PM Concurrent Session 2

Session 2a: Liberalism, Nationalism, Cosmopolitanism in the Hapsburg Empire and After (MPR)

Moderator: Nicole Grimes (University of California, Irvine)

David Brodbeck (University of California, Irvine): Brahms's *Triumphlied* in Context
Chris Campo-Bowen (University of North Carolina, Chapel Hill): "The Time of Miracles": Cosmopolitan Dreams and
the Czech National Theater at the 1892 Exhibition of Music and Theater in Vienna

Session 2b: Cyclic Forms (KC)

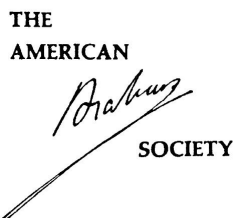
Moderator: Alexandra Kieffer (Rice University)

Andrew Deruchie (University of Otago): Saint-Saëns's First String Quartet and the Cultural Politics of Cyclical Form
Michael Oravitz (University of Northern Colorado): A Triptych Within: Cyclic Facets in the Opening Three "Ariettes
oubliées" Poems Within Debussy's Larger, Eponymous Song Set

12:15 PM – 1:45 PM Lunch (Rand Dining Hall)



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2:00 PM - 4:15 PM

Concurrent Session 3

Session 3a: American Sheet Music and Digital Methods (KC)

Moderator: Douglas Shadle (Vanderbilt University)

Katie Callam (Harvard University): Music Speaking Volumes: Houghton Library's Bound Sheet Music Collection

Karen Stafford (Art Institute of Chicago/Indiana University): Digitally Mapping the Transmission of Music in Nineteenth-Century Binders' Volumes

Heather Platt (Ball State University): Small Songs Big Data: A Preliminary Study of Lieder in American Concert Life

Session 3b: Bringing the Nineteenth Century Alive in the Twenty-First Century Classroom (MPR)

Moderator: Laurie McManus (Shenandoah University)

Kay Norton (Arizona State University): Using Aesthetics to Help Students Recognize the Long Reach of Romanticism in Music

Petra Meyer-Frazier (University of Denver): Awakening the Undergraduate Mind in Romantic Survey Courses

Katherine K. Preston (College of William & Mary): Two Birds/One Stone: Methodological Pedagogy and a Deepening of Student Understanding of 19th-Century Musical Life

4:15 PM - 4:30 PM

Coffee Break (Kissam)

4:30 PM - 5:30 PM

Keynote Lecture (MPR)

Suzannah Clark (Harvard University): Music Theory and the Hermeneutics of Song

Moderator: Melanie Lowe (Vanderbilt University)

(Professor Clark's address is sponsored by the Department of Musicology and Ethnomusicology, Vanderbilt University)

6:00 PM - 7:15 PM

Dinner (Rand Dining Hall)

7:30 PM

Recital (Blair School of Music [BSM], Turner Recital Hall)

Atlantic Ensemble (Vanderbilt University)

Piano Quartets by Raff and Brahms

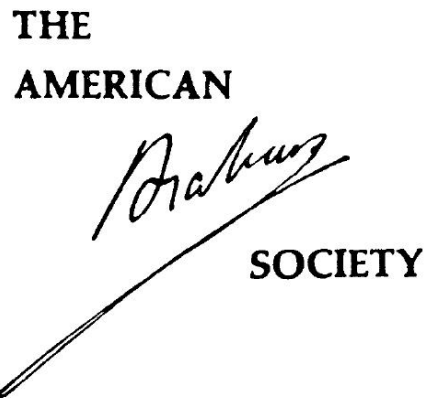
Post-Recital

Wine Reception (BSM, Lobby)

(Recital and Reception sponsored by Blair School of Music and American Brahms Society)



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Thursday, June 8

7:15 AM Breakfast (Rand Dining Hall)

8:30 AM – 10:45 AM Concurrent Session 4

Session 4a: Opera in New York (KC)

Moderator: Katherine K. Preston (College of William & Mary)

Jennifer Wilson (Brooklyn College): Establishing an American Dramatic Style, or *La Querelle de New-York*, 1832–35
Gwen L. D'Amico (Brooklyn College): *I Maestri Cantori*: Is German Art Still Holy When Presented in Italian?
John Graziano (Music in Gotham): *Aida* in New York: Culture, Criticism, and Crashing Financial Markets

Session 4b: Schubert Lieder (MPR)

Moderator: Suzannah Clark (Harvard University)

Marjorie Hirsch (Williams College): Reframing the Question: The Interrogative in Schubert's *Die schöne Müllerin*
Timothy Gonzalez (Temple University): Schubert, Barthes, and Kristeva: Interdisciplinary Intersections in "Der
Leiermann"
Chelsea Wright (University of Oregon): Music in Motion, Motion in Music: Musical Forces in *Die schöne Müllerin*

10:45 AM – 11:00 AM Coffee Break (Kissam)

11:00 AM – 12:30 PM Concurrent Session 5

Session 5a: Virtuosity and Its Discontents (KC)

Moderator: Shaena Weitz (Independent Scholar)

Brent Yorgason (Brigham Young University): Evolution of Liszt's Mandatory Mannerisms
Laurie McManus (Shenandoah University/Conservatory): Where Present and Past Meet: Teaching Romantic
Performativity and Reception

Session 5b: Progressivism and Modernity in the United States (MPR)

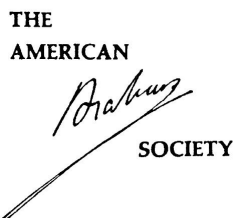
Moderator: Petra Meyer-Frazier (University of Denver)

Lars Helgert (Independent Scholar): The Progressive Politics of German-American Forty-Eighters as Reflected in the
Music of Herman Saroni (c. 1823-1900)
E. Douglas Bomberger (Elizabethtown College): November 1917: The End of the Long Nineteenth Century in
American Music

12:15 PM – 1:45 PM Lunch (Rand Dining Hall)



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2:00 PM – 3:30 PM

Concurrent Session 6

Session 6a: Wagner (KC)

Moderator: Anthony Barone (University of Nevada, Las Vegas)

Julie Anne Nord (University of Western Ontario): “Pointing out the Path to Salvation”: Wagner’s Continuum of Love in *Tristan und Isolde*

Feng-Shu Lee (Tunghai University): Coloring with Tones: Wagner’s Preliminary Orchestration for *Das Rheingold*

Session 6b: Brahms I (MPR)

Moderator: Marie Sumner-Lott (Georgia State University)

Drew Stephen (University of Texas, San Antonio): The Hunt, the Requiem Idea, and the Brahms Horn Trio Op. 40

Loretta Terrigno (The Juilliard School): The Art of Lamenting: Resurrection of the Past in Brahms’s “Es steht ein Lind,” WoO 33, no. 41

3:30 PM – 3:45 PM

Coffee Break (Kissam)

3:45 PM – 5:15 PM

Concurrent Session 7

Session 7a: Digital Tools for Performance Analysis (KC)

Moderator: Benjamin Korstvedt (Clark University)

Joshua Neumann (University of Florida): Modeling Tradition: A Digital Musicology Approach to Nello Santi and *Turandot*’s Riddles

David Kopp (Boston University): Does Analysis Matter?

Session 7b: Brahms II (MPR)

Moderator: David Brodbeck (University of California, Irvine)

Nicole Grimes (University of California, Irvine): A Disembodied Head for Mythic Justice: Brahms, Tantalus, and *Gesang der Parzen*

Daniel Beller-McKenna (University of New Hampshire): *Rückblick*: Inter-movement Thematic Recall in Brahms

6:00 PM - 7:15 PM

Dinner (Rand Dining Hall)

7:30 PM

Concurrent Session 8

Session 8a: The Question of Influence (BSM, Choral Hall)

Moderator: Celia Applegate (Vanderbilt University)

Rhianna Nissen (University of Michigan): Crossroads of Cultural Conflict: Assessing the Influence of the Caecilian Movement in the Music of Josef Gabriel Rheinberger

Anthony Barone (University of Nevada, Las Vegas): Wagner, *Faust*, and Paris: A Reassessment

Session 8b: Lecture-Recitals (BSM, Turner Hall)

Moderator: Daniel Beller-McKenna (University of New Hampshire)

Chad Fothergill (Temple University): Late Style and Last Things in Brahms’s Op. 122 Chorale Preludes

Katharine Uhde (Valparaiso University)/R. Larry Todd (Duke University): Rediscovering Two Lost Works: Joseph Joachim’s Hungarian and Irish Fantasies



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Friday, June 9

7:15 AM Breakfast (Rand Dining Hall)

8:30 AM – 10:45 AM Concurrent Session 9

Session 9a: Mutual Attractions: Interactions Between Music and Written Texts (KC)

Moderator: Loretta Terrigno (The Juilliard School)

Robert Michael Anderson (University of North Texas): The *unerhörte Begebenheit* as a Formal-Aesthetic Paradigm: Reading Brahms's Vocal Quartets as Musical Novellas

Leah K. Batstone (McGill University): Overcoming and the *Übermensch*: Contexts for Mahler's Benevolent Ambition

Clare Carrasco (Butler University): Listening between the Lines: Beethoven's *Große Fuge*, Schoenberg's *Kammersymphonie*, and the Critical Debate over Bekker's *Neue Musik*

Session 9b: Fin-de-siècle Paris I (MPR)

Moderator: Andrew Deruchie (University of Otago)

Jennifer Walker (University of North Carolina, Chapel Hill): Reaching the Promised Land: Massenet's *La Terre promise* and the Religious Republic

Megan Varvir Coe (University of Texas, Arlington): Caught Between Aesthetics and Politics: French Nationalism in the reception of two *Salome* Operas in Pre-War Paris

Helena Kopchick Spencer (University of North Carolina, Wilmington): Henri Justamant's Choreographies for *Les Huguenots* and *La Favorite* at the Paris Opéra, 1868/69

10:45 AM – 11:00 AM Coffee Break (Kissam)

11:00 AM – 12:30 PM Concurrent Session 10

Session 10a: Life in Düsseldorf in the 1850s (KC)

Moderator: Katharina Uhde (Valparaiso University)

David Ferris (Rice University): "While the Daylight Lasts": Schumann and Myth of Madness

Toni Casamassina (Independent Scholar): "Wein, Weib, Gesang": Art and Music in the Paintbox

Session 10b: Fin-de-siècle Paris II (MPR)

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

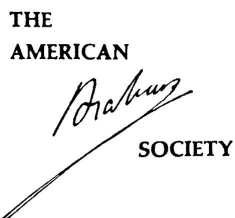
Peter Lamothe (Belmont University): From Marionettes to *Mélisande*: The Importance of Incidental Music in Symbolist Marionette Plays

Alexandra Kieffer (Rice University) Rewriting Modernism: Bergson, Debussy and Early Twentieth-Century *Psychologie*

12:15 PM – 1:45 PM Lunch (Rand Dining Hall)



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2:00 PM – 3:30 PM

Concurrent Session 11

Session 11a: History and Memory (KC)

Moderator: David Ferris (Rice University)

Abigail Fine (University of Chicago/University of Hawaii): Mozart on the Mountaintop: Masonic Pilgrimage to the Magic Flute Cottage in Salzburg

Marie Sumner Lott (Georgia State University): Restore the Golden Days: An Anti-Utopian Approach to Honor and Duty in Brahms's Cantata *Rinaldo*, Op. 50 (1869)

Session 11b: German Music Criticism (MPR)

Moderator: Heather Platt (Ball State University)

Tekla Babyak (Cornell University): Exploring the Waters of Music Criticism in Nineteenth-Century Germany

Craig Comen (University of Virginia): Hoffmann's Musical Modernity and the Pursuit of Sentimental Unity

3:30 PM – 3:45 PM

Coffee Break (Kissam)

3:45 PM – 5:15 PM

Concurrent Session 12

Session 12a: The American South (KC)

Moderator: Laura Moore Pruett (Merrimack College)

Horace Maxile (Baylor University): Reading and Interpreting Harry T. Burleigh's *From the Southland*

Warren Kimball (Louisiana State University): National Identity and the Oratorio in New Orleans

Session 12b: Popular Virtuoso Genres (MPR)

Moderator: Kristen Strandberg (University of Evansville)

Samuel Zerín (New York University): Violin Virtuosity and the Art of Transcription

Shaena Weitz (Independent Scholar): Plagiarism and the Napoleonic Potpourri

Dinner on your own.



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