

4th Biennial North American Conference on Nineteenth-Century Music
 Merrimack College (North Andover, MA)
 July 16-18, 2015

Thursday, July 16

8:15	Introductions and Welcome
8:30-10:00	<p>Concurrent Session 1a: Czech Opera Chair: Therese Ellsworth (Independent Scholar) Christopher Bowen (University of North Carolina, Chapel Hill), "Czech Villages and French Salons: Bedřich Smetana's <i>The Two Widows</i>, the Rural in Czech Opera, and the Question of Authorship" Emma Parker (University of California, Santa Barbara), "'Man-Hungry Amazon' or 'Traacherous Trumpeter'?: Fibich's <i>Šárka</i> as Property of the Nation"</p>
8:30-10:00	<p>Concurrent Session 1b: National Identities Chair: Marie Sumner Lott (Georgia State University) Roberta Graziano, "Are the Stars Out Tonight?: Tostée, Offenbach, and the Rise of <i>Opéra Bouffe</i> in 1860s New York" Douglas Shadle (Vanderbilt University), "Rethinking Dvořák in America"</p>
10:00-11:00	<p>Coffee/Tea and Poster Session I Beth Abbate (Boston Conservatory), "Mendelssohn's Scottish Sentiments: A New Look at Music, Meaning, and Contemporary Nationalism in Mendelssohn's 'Scottish' Symphony" Sara Eckerson (University of Lisbon), "A.B. Marx and the Musical <i>Idee</i>: A Re-Interrogation of Musical Meaning from the Perspective of Nineteenth-Century Performance" Erin Fulton (University of Kentucky), "Experimental Religion and the Vestry Music of <i>The American Vocalist</i>" Feng-Shu Lee (Tunghai University), "Between Illusion and Reality: The Romantic Conception of Shadow in Fine Arts and Music" Chia-Yi Wu (Rutgers University), "Confronting Death: The Power Struggle in Schubert's Quartet in D Minor, 'Death and the Maiden'"</p>
11:00-12:30	<p>Concurrent Session 2a: Transitions in France Chair: Paul Bertagnolli (University of Houston) Mark Seto (Connecticut College), "Vincent d'Indy, Ethnographer" Shaena Weitz (City University of New York), "Piano Performance Practice and Improvisation in Early 19th-Century France: The Monochromatic School"</p> <p>Concurrent Session 2b: American Topics I: Performance and Marketing Chair: Sarah Gerk (Oberlin College) Elizabeth Morgan (St. Joseph's University), "War on the Home Front: Battle Pieces for the Piano from the American Civil War" Kristen Meyers Turner (North Carolina State University), "Selling Art Music: Marketing Uplift and Distinction in Late-Nineteenth-Century America"</p>
12:30-2:30	Lunch break

North American Conference on Nineteenth-Century Music, 2015

(Thursday, July 16 cont'd)

2:30-3:30	<p>Concurrent Session 3a: Lecture Recital Chair: Laurie McManus (Shenandoah Conservatory) Mark Kroll (Boston University), "A Comparison of Ignaz Moscheles's <i>Variations on a Theme of Handel</i>, op. 29 with Handel's <i>Harmonious Blacksmith Variations</i>, HMV 430"</p>
2:30-4:00	<p>Concurrent Session 3b: Writing on the Bias: Case Studies in American Music Criticism Chair: Katherine Preston (College of William & Mary) Jennifer C.H.J. Wilson (City University of New York), "Foreign-language Opera in 1845 New York: Opera glasses, Ear trumpets, and 'la voix de poitrine.'" Laura Moore Pruett (Merrimack College), "'Perfectly Truthful' or 'A Desecration of the Instrument'?: Critical Reception of Gottschalk's <i>The Banjo</i>"</p>
4:15-5:45 emailed	<p>Concurrent Session 4a: Virtuosity Chair: Jonathan Gregor (University of Cincinnati College-Conservatory of Music) Karen Leistra-Jones (Franklin & Marshall College), "After the <i>Virtuosenzeit</i>: Partisan Alignments and the Specter of Virtuosity in the Field of Musical Performance, c. 1848-1870" Kristen Strandberg (Wabash College), "Napoleonic Narrative and Visual Media in Paganini's Spectacle for Paris"</p> <p>Concurrent Session 4b: Writing on the Bias cont'd Chair: Katherine Preston (William & Mary) Bethany Goldberg (Indiana University), "The Venom of Mr. Darcie: Negotiating the Manager and Critic Relationship" Kathryn M. Fenton (Eastern Illinois University), "Reginald de Koven's Reception of Giacomo Puccini's <i>La fanciulla del West</i>"</p>
4:00-4:15	Coffee/Tea Break
5:45	Business Meeting (all interested participants invited)
6:30	Dinner Reception

Friday, July 17

<p>8:30-10:00</p>	<p>Concurrent Session 5a: Representing German Culture On Stage Chair: Marie Sumner Lott (Georgia State University) Matthew Leone (Indiana University), "Mozart as 'The Pride of His Fatherland': The German Polemic of Albert Lortzing's <i>Szenen aus Mozarts Leben</i>" Bethany McLemore (University of Texas at Austin), "A German Woman in Indian Garb: German Orientalism and Ideal Womanhood in Spohr's <i>Jessonda</i>"</p> <p>Concurrent Session 5b: New Perspectives on Dancing and Singing at the Beginning of the 19th Century Chair: Laurie McManus (Shenandoah University) Jennifer Ronyak (University of Texas at Arlington), "Intimacy, Publicity, and the Lied: Andreas Romberg's Orchestral Setting of Friedrich Schiller's 'Sehnsucht' in Early Nineteenth-Century Concert Life" Joseph Fort (Harvard University), "Dancing the Minuet in 1790s Vienna"</p>
<p>10:00-11:00</p>	<p>Coffee/Tea and Poster Session II</p>
	<p>(Poster Session II) Solomon Guhl-Miller (Temple University), "Zukunftsmusik or La musique de l'avenir: Wagner's Changing View of his Prose Writings in his Marketing for the French" Spencer Huston (University of Kansas), "Offerings At the Altar: The Reception of Beethoven's Piano Sonatas in Post-Rubinstein/Bülów New York City" Erinn Knyt (University of Massachusetts), "Ferruccio Busoni, Jean Sibelius, and JanusFaced Classicism" Megan Sarno (Princeton University), "Debussy's <i>Le Martyre de Saint Sébastien</i>" Jacquelyn Sholes (Boston University), "Gustav Jenner and the Music of Brahms"</p>
<p>11:00-12:00</p>	<p>Keynote Address: Katherine Preston (College of William & Mary), "Opera for the People: English-Language Opera in Late Nineteenth-Century America."</p>
<p>12:00-2:00</p>	<p>Lunch break</p>
<p>2:00-3:30</p>	<p>Concurrent Session 6a: American Topics I: Minstrelsy Chair: Douglas Shadle (Vanderbilt University) Sarah Gerk (Oberlin College), "The Popularization of Syncopation: Blackface Minstrelsy, 1843" John Graziano (City University of New York), "The Evolution of the American Minstrel Show in the 1860s and '70s"</p>
	<p>Concurrent Session 6b: Compositional Problem-Solving Chair: Jacquelyn Sholes (Boston University) Benjamin Korstvedt (Clark University), "Mahler's Bruckner" Heather Platt (Ball State University), "Competing Tonics in Brahms's Vocal Works: An 185869 Compositional Problem"</p>
<p>3:30-3:45</p>	<p>Coffee/Tea Break</p>

North American Conference on Nineteenth-Century Music, 2015

(Friday, July 17 cont'd)

3:45-6:00	<p>Concurrent Session 7a: Reassessing the “Priestess”: Clara Schumann’s Collaborations and Identities</p> <p>Chair: Karen Leistra-Jones (Franklin & Marshall College)</p> <p>Alexander Stefaniak (University of Washington, St. Louis), “The “Priestess” Virtuoso and the Canonic Composer: Staging the Schumann partnership in the Introduction and Allegro Appassionato</p> <p>Laurie McManus (Shenandoah University), “Feminine Space in the Priesthood of Art: Clara Schumann and Amalie Joachim</p> <p>Christopher Ruth (Shenandoah University), “Clara Schumann, <i>Der Rose Pilgerfahrt</i>, and Domestic Collaboration</p> <p>Concurrent Session 7b: French Opera</p> <p>Chair: Will Gibbons (Texas Christian University)</p> <p>Nicole Vilknor (Rutgers University), “The Opera and the Omnibus: The Revolutionary Routes of Boieldieu’s <i>La Dame Blanche</i> in Nineteenth-Century Paris”</p> <p>Helena Spencer (University of North Carolina, Wilmington), “Bathing Beauties, Female Wasps, and Turkish Odalisques: The Parallel Lives of Meyerbeer’s <i>Chœur de Baigneuses</i> in Parisian Vaudeville”</p> <p>Jennifer Walker (University of North Carolina at Chapel Hill), “Massenet’s <i>Vie de Jean Baptiste?</i>: <i>Hérodiade</i> and Renan’s Life of Christ”</p>
6:00	Dinner break
8:00	Concert: Pianist Hugh Hinton, DMA (Merrimack College), “The Long 19th Century: From Mozart to Schoenberg”

Saturday, July 18

8:30-10:00	<p>Concurrent Session 8a: American Sheet Music I</p> <p>Chair: Kristen Meyers Turner (North Carolina State University)</p> <p>Paul Bertagnolli (University of Houston), “<i>Barbe Bleue</i>, <i>Sheherazade</i>, and a <i>Parade in Broadway</i>: The Previously Uninvestigated Sheet Music Collection of Eddie and Walter MacDowell”</p> <p>Tom Mueller (Concordia University), “Jenny Lind Sheet Music in Pre-Lindomania America”</p> <p>Concurrent Session 8b: Singing/Singers I</p> <p>Chair: Kunio Hara (University of South Carolina)</p> <p>Cindy Kim (Independent Scholar), “In Defense of a Performer’s Art: Nineteenth-Century Singers’ Discourse on Ornamentation”</p> <p>Kym White (University of Southampton), “Autobiographical Voices: Singers’ Memoirs in <i>fin-desiècle</i> France”</p>
10:00-10:30	Coffee/Tea Break

10:30-12:00	Concurrent Session 9a: American sheet music II Chair: Kristen Meyers Turner (North Carolina State University) David Blake (Stony Brook University), "The Sacralized Popular Music of American College Students, 1860-1900" Bonny Miller (Independent Scholar), "Wooing Antebellum Boston: The Brownes and the Brahmins" Concurrent Session 9b Singing/singers II Chair: Kunio Hara (University of South Carolina) Hilary Poriss (Northeastern University), "Pauline Viardot's <i>Souvenirs</i> " Kimberly Francis (University of Guelph) and Sofie Lachapell (University of Guelph), "Crisis at the Conservatoire: France's Opera Singer Problem and Early Laryngology"
12:00-2:00	Lunch break
2:00-4:15	Concurrent Session 10a: Liszt Chair: Therese Ellsworth (Independent Scholar) Stephen Armstrong (Michigan State University), "Integral <i>Salonmusik</i> : Materiality and Textural Transformation in Liszt's B-Minor Ballade" Bettie Jo Basinger (University of Utah), "On Huns and Heroes: Liszt's <i>Hunnenschlacht</i> and <i>Héroïde funèbre</i> as 'Musique humanitaire'" Jonathan Kregor (University of Cincinnati, College-Conservatory of Music), "Gender, Nature, and Religiosity in Liszt's Musical Landscapes" Concurrent Session 10b: Embodying Expectations Onstage Chair: Hilary Poriss (Northeastern University) Roberta Montemorra Marvin (Obermann Center for Advanced Studies at the University of Iowa, " <i>Aida</i> in Victorian London" Megan Varvir Coe (University of North Texas), "L'Accompagnement étrange et charmant': The Unique Role of Aleksandr Glazunov's Introduction et la Danse de Salomé in Ida Rubinstein's Productions of Oscar Wilde's <i>Salomé</i> " Marie Sumner Lott (Georgia State University), "The Troubador and the Crusader: Making Love and War in Three Early Romantic Operas"
4:15-4:30	Coffee/Tea Break

(Saturday, July 18 cont'd)

4:30-6:00

Concurrent Session 11a: Embracing and Rejecting Germaness in Nationalistic Performance and Historiography

Chair: Jennifer Ronyak (University of Texas at Arlington)

Linda Shaver-Gleason (University of California, Santa Barbara), “‘It sounds like Mendelssohn, it must be Sterndale Bennett’: Acknowledging German Influence in English Historiography”

Laura Stokes (Indiana University), “Imagining Historical Prussia through *Tableaux vivants*”

Concurrent Session 11b: Boston in Nineteenth-Century Musical Life

Chair: Laura Moore Pruett (Merrimack College)

Warren Kimball (Louisiana State University), “Bostonian Influence on the Music of Antebellum New Orleans”

Heather De Savage (University of Connecticut), “‘The Novelty of the Evening’: Gabriel Fauré’s American Reception, Boston 1892–1904”

6:00

Dinner