

Eighteenth Biennial International Conference on Nineteenth-Century Music

University of Toronto, Faculty of Music, 18–20 June 2014

PROGRAM

WEDNESDAY 18 JUNE

8:15–9:00: CONTINENTAL BREAKFAST (Faculty of Music Lobby)

8:30–4:30: REGISTRATION (Faculty of Music Lobby)

8:30–4:30: PUBLISHER EXHIBITS (Room 130)

9:00–11:00

PANEL 1: “School’s Out?” The New Germans and the Problematics of the 1860s (Room 330)

Chair: James Deaville (Carleton University)

Detlef Altenburg (Hochschule für Musik Weimar)

The Literary Works and Aesthetics of the New Germans: The Problems of the 1860s

Daniel Ortuno (Hochschule für Musik Weimar)

Liszt’s Heirs: The New German School after 1861

Dominik von Roth (Hochschule für Musik Weimar)

Brendel’s Idea of a New German Aesthetics: An Ideological Crossroads?

SESSION 1: Dance I (Room 109)

Chair: Sarah Gutsche-Miller (University of Toronto)

Alixandra Haywood (McGill University)

Exotic Yet Familiar: Female Bodies and the Supernatural Other in *La Sylphide*

Marian Smith (University of Oregon)

Choreographic Leitmotifs in *Giselle*

Eric Schneeman (University of Southern California)

Das fremdartige Ballett and Issues of Interpolated Dance in 19th-Century Performances of Christoph Gluck’s Operas

Mia Tootill (Cornell University)

The Seductive Dance of the Devil in *Le Diable amoureux*

SESSION 2: Schoenberg (Room 215)

Chair: Don McLean (University of Toronto)

Scott Hanenberg (University of Toronto)

Competing Interests: Form, Programme, and Leitmotifs in *Pelleas und Melisande*

Áine Heneghan (University of Michigan)

Formgestaltung: Reading Beethoven through the Lens of the *Wiener Schule*

Julie Pedneault-Deslauriers (University of Ottawa)

“Denk an meinen Hund”: Recursive Plagialism and Motivic Treatment in Schoenberg’s

“Warnung,” Op. 3/3

September Russell (University of Toronto)

Fatal Attraction: Sex, Drama, and Fluctuating Tonality in Schoenberg’s “Lockung”

SESSION 3: Schenkerian Analysis (Room 217)

Chair: David Beach (University of Toronto)

Diego Cubero (Indiana University)

Voice-Leading Bifurcations and the Trope of Separation in Selected Songs by Brahms

Heather Platt (Ball State University)

Brahms's Laboratory: Probing the Limits of Competing Tonal Centers

Aaron Grant (Eastman School of Music)

Differentiating "True" and "Stylized" Romantic Fragments: A Schenkerian Approach

Lauri Suurpää (Sibelius Academy)

Longing to be United with Nature: Schumann's "Sehnsucht nach der Waldgegend,"
Op. 35, No. 5

11:00–11:30: COFFEE (Faculty of Music Lobby)

11:30–12:30

SESSION 4: Grand Opéra (Room 109)

Chair: Sarah Hibberd (University of Nottingham)

Emanuele Bonomi (Università degli Studi Pavia)

The Metamorphosis of the Prophet: Meyerbeer and the Censorship in Russia

Jacek Blaszkiewicz (Eastman School of Music)

Auber's Greek Aida: The "Exotic Slave-Girl" as Archetype

SESSION 5: Zoomusicology (Room 215)

Chair: Sherry Lee (University of Toronto)

Aaron Allen (University of North Carolina at Greensboro)

Operatic and Ecological Imaginations in *Scena illustrata*

Bennett Zon (Durham University)

Romantic Ornithology and the Meaning of Birdsong

SESSION 6: Music in South America (Room 217)

Chair: Ryan McClelland (University of Toronto)

Monica Vermes (Universidade Federal do Espirito Sante)

The Music in the Theaters of Rio de Janeiro (1890–1900): the Configuration of
Repertoires, Audiences and Myths of Nationality and Civilization

José Manuel Izquierdo König (University of Cambridge)

Unlikely Symphonies from a High Andean Kapellmeister: Reflections on the Instrumental
Music of Pedro Ximénez de Brill (Arequipa, 1786? – Sucre, 1856)

11:30–1:00

**PANEL 2: "... a modest little violet that blossomed hidden from the world": The Public Faces of the
German Lied, 1850–1914 (Room 330)**

Chair: Jennifer Ronyak (University of Texas at Arlington)

Natasha Loges (Royal College of Music)

The Infancy of the Concert Lied: Julius Stockhausen and Johannes Brahms

Katy Hamilton (Royal College of Music)

Growing Audiences and International Advocates: George Henschel

Laura Tunbridge (University of Manchester)

The Lied in the International Marketplace

1:00–2:30: LUNCH BREAK

2:30–3:30

SESSION 7: Schubert and the Keyboard (Room 109)

Chair: Angela Mace Christian (Colorado State University)

Joe Davies (Oxford University)

Fantasizing at the Clavier: Schubert and the Musical Grotesque

Anne Hyland (Royal Holloway)

Schubert and Hummel: Structural Considerations in the Piano Trios

SESSION 8: Virtuosity and Madness (Room 215)

Chair: Shay Loya (City University of London)

Alicia Levin (University of Kansas)

A Virtuoso on Display: Marie Pleyel in Vienna, Paris, and Brussels

James Deaville (Carleton University)

Schumann's "Song of (Mad) Love": A Composer's Insanity in Cinematic Representation

2:30–4:00

SESSION 9: Opera in America (Room 217)

Chair: Karen Ahlquist (George Washington University)

Jennifer Wilson (Graduate Center of the City University of New York)

La Querelle de New-York, or, Establishing an American Musical Style through Italian or "English" Operas, 1832–35

Kristen Turner (University of North Carolina at Chapel Hill)

Carmen in America

Monika Hennemann (University of Cardiff)

Sainted Censorship? The Great War, the Met, and American Anti-Wagnerism

SESSION 10: War and Revolution (Room 330)

Chair: Karen Henson (University of Miami)

Delphine Mordey (University of Cambridge)

Marianne, *La Muette*, and *La Marseillaise*: Storming the Fourth Wall in the Franco-Prussian War

Jonathan Kregor (University of Cincinnati)

Disavowing the Instrumental Battle Piece

Sarah Hibberd (University of Nottingham)

Rossini's *Siège*: An Archaeology of the Senses

4:00–4:30: COFFEE (Faculty of Music Lobby)

4:30–5:30: KEYNOTE 1 (Walter Hall)

Chair: Patrick McCreless (Yale University)

Thomas Christensen (University of Chicago)

Les guerres de tonalité, ca. 1850

5:30–7:00: DEAN'S WELCOME RECEPTION (Walter Hall Lobby)

THURSDAY 19 JUNE

8:15–9:00: CONTINENTAL BREAKFAST (Faculty of Music Lobby)

8:30–1:00: REGISTRATION (Faculty of Music Lobby)

8:30–4:30: PUBLISHER EXHIBITS (Room 130)

9:00–11:00

PANEL 3: Renewing Music in *fin-de-siècle* Vienna: A Roundtable (Room 330)

Chair: Benjamin Korstvedt (Clark University)

Thomas Peattie (Boston University)

Cacciari's Vienna

Benjamin Korstvedt (Clark University)

On the Experience of Music as Social Text in Late Nineteenth-Century Vienna

Julian Horton (Durham University)

Topical Discourse and Formal Narrative in the First Movement of Brahms's Piano Concerto No. 2, Op. 83

Nicole Grimes (University College Dublin)

The Last Great Cultural Harvest: Nietzsche and Brahms's *Vier ernste Gesänge*

Kevin C. Karnes (Emory University)

Schoenberg, Maeterlinck, and the "Duty to be Happy": A Utopian Moment in *fin-de-siècle* Vienna

SESSION 11: Sheet Music Markets (Room 109)

Chair: Tim Neufeldt (University of Toronto)

Peter Mondelli (University of North Texas)

Faust at the Piano: The Social Economy of Opera in the New Domestic Sphere

Michelle Boyd (Acadia University)

Pride and Progress: Sheet Music Publication in Nova Scotia, 1849–1867

Catherine Mayes (University of Utah)

In Vienna "Only Waltzes Get Printed": The Decline and Transformation of the *Contredanse Hongroise* in the Early Nineteenth Century

Erica Buurman (Canterbury Christ Church University)

Beethoven's Waltzes in the British Isles: Dissemination and Reception in the Early 19th Century

SESSION 12: History of Music Theory (Room 215)

Chair: Thomas Christensen (University of Chicago)

Gilad Rabinovitch (Eastman School of Music)

Gustave Lefèvre's *Traité d'harmonie* Revisited

August Sheehy (University of Chicago)

Judging Weber

Alexandra Kieffer (Yale University)

Between Helmholtz and Riemann: Jean Marnold's Musical Ear

David Byrne (University of Manitoba)

From Function to Transformation: Sigfrid Karg-Elert (1877–1933) as Proto-Neo-Riemannian

SESSION 13: Dance II (Room 217)

Chair: Marian Smith (University of Oregon)

Megan Varvir Coe (University of North Texas)

Musicality of Language and “Corporeal Writing”: Reconciling Music, Language, and Dance in Symbolist Theater

Sarah Gutsche-Miller (University of Toronto)

“Lifestyle Modernism” Before the Ballets Russes

Marian Wilson Kimber (University of Iowa)

Hymnody, Dance, and the Sacred in the Illustrated Song

Wayne Heisler (The College of New Jersey)

Choreographing Mahler Songs at the Centenary

SESSION 14: Early Nineteenth-Century Pianism (Room 209)

Chair: Alicia Levin (University of Kansas)

Shay Loya (City University of London)

1838: Liszt’s Schubert and the Arrival of the Heroic Hungarian Masterwork

Stephen Downes (Royal Holloway)

Sentimental Chopin

Katelyn Clark (University of Toronto)

“*Une nuit sans ténèbres*”: Representation of White Night in the Early Nocturnes of John Field

Joanne Cormac (Oxford Brookes University)

Liszt on Chopin: Composer Biography as Memorial and Mirror

11:00–11:30: COFFEE (Faculty of Music Lobby)

11:30–12:30

SESSION 15: Wagner and Faust (Room 109)

Chair: Natasha Loges (Royal College of Music)

Oren Vinogradov (University of North Carolina at Chapel Hill)

The Contesting of *Faust*: Composer Networks and the Status of Program Music in 1850s Germany

William Marvin (Eastman School of Music)

Wagner and the Uses of Convention? *La solita forma* in *Die Feen* through *Lohengrin*

11:30–1:00

SESSION 16: England and Beyond (Room 215)

Chair: Bennett Zon (Durham University)

James Grande (King’s College London)

Chamber Music, Conversation and Sociability in Early Nineteenth-Century London

Michelle Meinhart (Martin Methodist College)

Variations on the Grand Tour: Musical Empathy and *Risorgimento* Sympathies in the Italian Travelogues of Lady Anne Noel Blunt, 1854–5

Jonathan Hicks (King’s College London)

Aesthetics over a Barrel

SESSION 17: New Approaches to Italian *Bel Canto* (Room 330)

Chair: David Rosen (Cornell University)

Edward Jacobson (University of California, Berkeley)

Listening for the Lowlands: How Scottish is *Lucia*?

Helena Kopchick Spencer (University of Oregon)

Geography and Meaning in Donizetti's *La Favorite*

Candida Mantica (University of Southampton)

Linda's Madness Reconsidered: An Intertextual Reading of Donizetti and Schopenhauer

SESSION 18: Performance Studies (Room 209)

Chair: Harald Krebs (University of Victoria)

Kailan Rubinoff (University of North Carolina at Greensboro)

Disciplining the "Gothic Monument Overcrowded with Ornaments": The Pedagogy of Embellishment at the Paris Conservatoire

Georgia Volioti (University of Surrey)

Narrativity and Story-telling in Grieg's Ballade: The Evidence from Performance

Brent Yorgason (Marietta College)

Mandatory Mannerisms: Notated Expressive Asynchrony in the Music of Franz Liszt

SESSION 19: Matters of Taste (Room 217)

Chair: Derek Scott (University of Leeds)

Shaena Weitz (Graduate Center of the City University of New York)

Le Pianiste's Defense of Salon Music: Performance and Meaning in Early 19th-Century French Pianism

Sarah Gerk (University of Michigan)

Loyalty and Loathing: American Reception of Thomas Moore's *Irish Melodies*

Oskar Cox Jensen (King's College London)

"Ground to death by barrel-organs": Taste, Competition, and Nostalgia for the London Ballad-Singer, 1800–1860

1:00–2:30: LUNCH BREAK

2:30–3:30

SESSION 20: Notions of Empire (Room 109)

Chair: Nalini Ghuman (Mills College)

Róisín Blunnie (Dublin City University)

With God on their Side: Divine Endorsement of Empire in Elgar's *Scenes from the Saga of King Olaf* and *Caractacus*

Ryan Weber (University of Connecticut)

Collective Affinities, Conflicting Identities: Delius, Grainger, and the Transatlantic Imagination

2:30–4:00

PANEL 4: Richard Strauss at 150: Dramatic Symphonist or Symphonic Dramatist? (Room 330)

Chair: Steven Vande Moortele (University of Toronto)

David Larkin (Sydney Conservatorium of Music)

The Unbroken Career of Richard Strauss, Symphonic Dramatist

Morten Kristiansen (Xavier University)

Symphonic or Dramatic? Strauss's Leitmotivic Practice 1893–1901

Joseph E. Jones (Chinese University of Hong Kong)

Tone Poems for the Stage? Symphonic Sketching for *Arabella* and *Der Rosenkavalier*

SESSION 21: Wagnérisme (Room 215)

Chair: Linda Hutcheon (University of Toronto) and Michael Hutcheon (University of Toronto)

Mark Seto (Connecticut College)

Composition as Ethnography in Vincent d'Indy's *Fantaisie sur des thèmes populaires français*

César Leal (University of Kentucky)

Gabriel Astruc and the Wagnerism of the Théâtre des Champs-Élysées

Steven Huebner (McGill University)

Classical Wagnerism: Albéric Magnard's *Bérénice*

SESSION 22: Tonality (Room 217)

Chair: Stephen Gosden (University of North Florida)

John Muniz (Yale University)

Transformation at the Margins of Tonality: Scriabin's Seventh Piano Sonata

Ellen (Olga) Bakulina (Graduate Center of the City University of New York)

Tonal Pairing in Russian Sacred Music

David Kopp (Boston University)

Exploring Intermediate States of Key

SESSION 23: Operatic Documentation (Room 209)

Chair: Caryl Clark (University of Toronto)

Sarah Fuchs Sampson (Eastman School of Music)

Le Musée de la voix: Sound Technology and the Operatic Artifact in *fin-de-siècle* France

Karen Henson (University of Miami)

Of Androids and Phonograph-Salons: Opera and Sound Recording in the 19th Century

Hilary Poriss (Northeastern University)

Pauline Viardot's Letters to Her Husband

4:00–4:30: COFFEE (Faculty of Music Lobby)

4:30–5:30: KEYNOTE 2 (Walter Hall)

Chair: Mary Ann Smart (University of California, Berkeley)

Richard Kramer (Graduate Center of the City University of New York)

My 1815

7:00–9:00: CONFERENCE BANQUET (Massey College)

FRIDAY 20 JUNE

8:15–9:00: CONTINENTAL BREAKFAST (Faculty of Music Lobby)

9:00–11:00

PANEL 5: Colonialisms and Musical Practices (Room 330)

Chair: David Gramit (University of Alberta)

Nalini Ghuman (Mills College)

David Gramit (University of Alberta)

Adalyat Issiyeva (McGill University)

Jann Pasler (University of California, San Diego)

SESSION 24: Operetta (Room 109)

Chair: Zoë Lang (University of South Florida)

Micaela Baranello (Princeton University)

Operetta, Labor, and Escapism in Fin-de-siècle Vienna

Kathleen Hulley (McGill University)

Viennese Operetta and Female Respectability: Sexuality and Spectatorship in *Die Lustige Witwe*

Derek Scott (University of Leeds)

Comic Style in the Music of Arthur Sullivan

Kimberly White (University of Southampton)

Performing 18th-century *opéra comique*: Offenbach's *Madame Favart*

SESSION 25: Analyzing Strauss (Room 215)

Chair: David Larkin (Sydney Conservatorium of Music)

Evan Campbell (McGill University)

Moving Beyond Tradition: Meter and Form in Richard Strauss's Tone Poems

Caitlin Martinkus (University of Toronto)

Richard Strauss and the Classical Cadence

Harald Krebs (University of Victoria)

Motion and Emotion in the Lieder of Richard Strauss

SESSION 26: Voice and Body (Room 217)

Chair: Ellen Lockhart (Princeton University)

Laura Protano-Biggs (New Zealand School of Music)

Tired Voices, Worn Bodies: Italian Voice Lessons at the *fine secolo*

Catherine Schwartz (McGill University)

Self-Realization and the Politics of Voice Production in *Fin-de-siècle* France: On Dr. Pierre Bonnier's Theory of Phonation

Chloe Valenti (University of Cambridge)

Throats, Ears and Force-Pump Operas: "Sick" Audiences and Singers in 19th-Century Italian Opera

Carmel Raz (Yale University)

"The Expressive Organ within Us": Ether, Ethereality, and Early Romantic Ideas about Music and the Nerves

11:00–11:30: COFFEE (Faculty of Music Lobby)

11:30–1:30

PANEL 6: Performing the Poetic: Music and Media in Prussia 1800–1850 (Room 330)

Chair: Laura Tunbridge (University of Manchester)

Dana Gooley (Brown University)

Poetry, Music, and Improvisation: Carl Loewe's Performative Romanticism

Jennifer Ronyak (University of Texas at Arlington)

Protective Strategies for Public Spheres: Lyric Poetry, Intimate Expression, and the Lied on the Prussian Stage (1800–32)

Katherine Hambridge (University of Warwick)

Performing Romantic Distance, Berlin c. 1800

SESSION 27: Staging (Room 109)

Chair: Ryan Minor (Stony Brook University)

Heather Hadlock (Stanford University)

"Adapters, falsifiers, and con artists"? Staging *La damnation de Faust* in Monte Carlo and Paris, 1893–1903

Hannah Chan-Hartley (Toronto Symphony Orchestra)

"The Harmony Between the Music and the Action": Anton Seidl's 1876 Scenic Notebook

Elaine Kelly (University of Edinburgh)

No Redeemer, No Redemption: *Parsifal* and the German Left

Claudio Vellutini (University of Chicago)

Macbeth and Google Maps: Staging Verdi in the 21st Century

SESSION 28: Late Romantic Symphonic Repertoire (Room 215)

Chair: Andrew Deruchie (University of Otago)

Stephen Gosden (University of North Florida)

Convention and Context: Secondary Keys in the Finales of Rachmaninoff's Second Symphony and Third Piano Concerto

Eric Lai (Baylor University)

The "Recapitulatory Crisis" and Bipartite Design in the First Movements of Bruckner's Symphonies

Joseph Kraus (Florida State University)

Tchaikovskian Monumentality: Emergence and Narrative Shift in the Third Movement of the Sixth Symphony

11:30–12:30

SESSION 29: Mahler (Room 217)

Chair: Vera Micznik (University of British Columbia)

Leah Batstone (McGill University)

Whose Nietzsche? Mahler and Strauss's Treatment of *Thus Spoke Zarathustra*

Amanda Hsieh (University of Toronto)

Nature and the *Ewig*: Mahler's *Das Lied von der Erde*

12:30–1:30

SESSION 30: Jewish Identity (Room 217)

Chair: Vera Micznik (University of British Columbia)

Hilary Donaldson (University of Toronto)

"Music by Enemy Composers": Exploring the Politics of Mahler Reception in Early 20th-Century England

David Brodbeck (University of California, Irvine)

Eduard Hanslick and the German Liberal *Quid Pro Quo*

1:30 END OF CONFERENCE