

Programme: Nineteenth-Century Music Conference

University of Huddersfield, 2-4 July 2018

MONDAY 2 JULY

10.00, Atrium: Registration opens (coffee and tea provided)

11.15, Atrium: Welcome (Rachel Cowgill and Thomas Schmidt)

11.30: SESSION ONE

1a. CAMG/01: Harmonic Ambiguities. Chair: Steven Vande Moortele

Maddie Kavanagh Clarke (Durham University):

Delayed Cadential Closure: An Examination of Structural Cadences in Mendelssohn's String Quartets

Desirée Mayr (Universidade Federal do Rio de Janeiro), speaking by Skype:

Formal-Harmonic Layered Analysis in the Structural Study of Romantic Music

Diego Cubero (University of North Texas):

Blurred Harmonies in the Music of Schumann and Brahms

1b. Phipps: Raw Materials. Chair: Toby Martin

Inja Stanović (Leverhulme Fellow, University of Huddersfield):

The Julius Block Project: Mechanical Recording Processes, Digital Technologies and Performance Practice

Eva Moreda Rodriguez (University of Glasgow):

Learning to Listen to Recordings: Travelling Phonographs in Spain, 1888–1898

Rebecca Dellow (University of Sheffield), speaking by Skype:

Musical Literacy amongst Nineteenth-Century Vernacular Instrumentalists

1c. BLG/05: Conflict, Resistance and Transgression. Chair: Sarah Collins

Katherine Hambridge (Durham University):

Cross-dressing on the German Stage, c. 1800

Annelies Andries (Yale University):

Sounds of War on the Napoleonic Stage: Aestheticization versus Realism?

Alessandra Jones (University of California Berkeley):
The End of the Bass Drum's Reign: Noise and Silence in Rigoletto's Venice

1d. BLG/10: Transnationalism and Nationhood. Chair: Robert Adlington

Daniil Zavlunov (Stetson University, Florida):
Censoring Italian and French Opera in Russia, 1825–1855

Eric Schneeman (University of the Incarnate Word, Texas):
Giacomo Meyerbeer in the Citrus Groves: German Constructions of Jewishness, Italianità, and Opera in the Nineteenth Century

Ewa Bogula (Uniwersytet Warszawski):
Zygmunt Stojowski – Pole and Cosmopolitan – On the Example of the Composer's Piano Concerti

13.00: LUNCH (Atrium)

With **Lunchtime Recital** (Phipps):
Inja Stanović (Leverhulme Fellow, University of Huddersfield):
Late Nineteenth-Century Expressive Techniques and Music of F. Chopin

14.00: SESSION TWO

2a. CAMG/01: New Approaches to Analysing Romantic Form, convened by Steven Vande Moortele (University of Toronto). Chair: Thomas Schmidt

Steven Vande Moortele (University of Toronto):
Reconfiguring Classical Theories for Romantic Music: The Case of Schubert's 'Unfinished'

Hazel Rowland (Durham University):
Romantic Form and the Formal Function of Vocality in Mendelssohn's Piano Trio in C minor, Op. 66

Benedict Taylor (University of Edinburgh):
Form and Late Style in the First Movement of Mendelssohn's B-flat Quintet, Op. 87

Julian Horton (Durham University):
Becoming as Symphonic Process: The Finale of Schumann's Second Symphony

2b. Phipps: Opera and Cultural Politics in the Late Habsburg Empire, convened by Claudio Vellutini (University of British Columbia) and Martin Nedbal (University of Kansas). Chair: Katherine Hambridge

Claudio Vellutini (University of British Columbia):
Opera Networks between Vienna and the Italian States: Domenico Barbaja and Der Freischütz

Martin Nedbal (University of Kansas):
Eighteenth-Century Opera Seria and Nineteenth-Century Nationalism: Czech and German Approaches to Mozart's La clemenza di Tito in Prague, 1791–1891

Dietmar Friesenegger (Cornell University):
Operatic Battles in the Eastern European Borderlands

Micaela Baranello (University of Arkansas):
'Tu, felix Austriche, nube': Marriage Plots, Habsburg Nostalgia, and Late Operetta

2c. BLG/05: Audiences and Markets, Travel and Transformation. Chair: Tom Irvine

Danielle Padley (University of Cambridge):
Jewish Music for Non-Jewish Audiences: Charles Garland Verrinder's 'Kol Nidrei' and 'Hear my cry O God'

Sarah Kirby (University of Melbourne):
'A souvenir de Bedlam': The Reception of Non-Western Musics at the London International Exhibitions of 1884 and 1885

Ditlev Rindom (University of Cambridge):
Verismo Nights: Italian Opera and 'Popular Music' in New York, c. 1890

Riccardo La Spina (independent):
'This new little song has come from ...': The Ida y Vuelta Folk-song and Italian Opera Experimentation in 1820s Spain

16.00: TEA/COFFEE BREAK

16.30: SESSION THREE

3a. CAMG/01: Performing Feminisms. Chair: Claire Holden

Jessica Beck (Royal Northern College of Music):
Music and Feminism at South Place Ethical Society

Bella Powell (University of York):
The Influence of Wilma Norman Neruda on the Dissolution of the Violin 'Ban'

3b. Phipps: After Wagner. Chair: Ryan McClelland

Genevieve Robyn Arkle (University of Surrey):

Mahler, Wagner and the 'Musical Turn': Wagnerian Allusions and the 'Turn Motif' in Gustav Mahler's Ninth Symphony

Naomi Perley (RILM; Graduate Center, CUNY):

Composing in the Long Shadow of Tristan: Parody, Allusion, and Assimilation in Franck's String Quartet

3c. BLG/05: Nineteenth-Century Musical Language. Chair: Julian Horton

Oliver Chandler (independent):

Edward Elgar's Late Chamber Music and Nineteenth-Century Tonality

Faez Abdalla Abarca (University of Arizona):

Chromatic Evolution: V-of-iii as a Dominant Substitute in Felix Mendelssohn's Songs Without Words

17.30: RECEPTION, sponsored by Cambridge University Press (Atrium)

18.30: KEYNOTE (St Paul's):

Sarah Hibberd (Stanley Hugh Badock Chair of Music, University of Bristol):

Apocalypse Now! French Revolutionary Aesthetics

Chair: Rachel Cowgill

Delegates are invited to make their own dinner arrangements (see 'Places to eat and drink')

TUESDAY 3 JULY

9.00: SESSION FOUR

4a. CAMG/01: Song, Private and Public. Chair: Laura Tunbridge

Jennifer Ronyak (Kunstuniversität Graz):

Translation as Private Sociable Practice: Fanny Hensel's Drei Lieder nach Heine von Mary Alexander

Natasha Loges (Royal College of Music):

Detours and Dead Ends on a Winter's Journey: Schubert's Winterreise, D. 911, in Public Performance

Tommaso Sabbatini (University of Chicago):

Nights at the Opera: The Vocal Nocturne on the French (and European) Stage, 1830–1900

4b. BLG/05: Pedagogies. Chair: David Milsom

Thomas Irvine (University of Southampton) and Wiebke Thormählen (Royal College of Music):

Learning by Doing: Hubert Parry's Music History Pedagogy at the RCM, 1882–1918

Robert Michael Anderson (University of North Texas):

Brahms Vocal Quartets and the Pedagogy of Hausmusik

Richard Sutcliffe (Library of the Koninklijk Conservatorium Brussel, Flemish Division):

The Collections of the Brussels Conservatoire Library as Source Material for Nineteenth-Century Violin Performance Practice

4c. BLG/10: Opera, Soundscapes and Diegesis. Chair: Micaela Baranello

Sonja Jüschke (Universität Koblenz-Landau):

'We'll keep the feast in Pynka Pong' – Festivities in Late Victorian Operetta (1890–1900)

Phyllis Weliver (Saint Louis University):

Oliver Twist, Serialization, and Opera

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4d. BL1/04: Visionaries and Virtuosi. Chair: Eftychia Papanikolaou

Amanda Lalonde (University of Saskatchewan):

Hearing the Visionary: Liszt's Prophetic Mode

Bianca Schumann (Universität Wien):
Virtuosity – A Criterion of Aesthetic Evaluation in Receptions of Nineteenth-Century Programme Music in Vienna

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10.30: TEA/COFFEE BREAK

11.00: SESSION FIVE

5a. CAMG/01: Politics and Song. Chair: Paul Watt

David Kennerley (Leverhulme Fellow, Queen Mary University of London):
Strikes and Singing Classes: Manchester's Musical Politics in the 1840s

Dana Gooley (Brown University)
Commanding Performances: Diva, Queen, and Operatic Spectacle in 1848

Jacek Blaszkiewicz (Eastman School of Music):
Voilà Napoléon: Street Song, Quirk, and Subversion in Second-Empire France

5b. BLG/05: Science, Technologies, Materialities 1. Chair: Wiebke Thormählen

Bruno Forment (Koninklijk Conservatorium Gent):
Reconnecting the Romantic Opera Repertoire: The Forgotten Stage Photographs of the Grand Théâtre de Gand

Mark Pottinger (Manhattan College):
The Sound of Invisible Light: Der Freischütz and the Romantic Science of Johann Wilhelm Ritter

Hayley Fenn (Harvard University):
The Gesamtkunstwerk in Miniature: On Puppets and Phantasmagoria

5c. BLG/10: Catholicism and Redemption. Chair: Balázs Mikusi

Eftychia Papanikolaou (Bowling Green State University):
Liszt's Gran Mass, or, How to 'Smuggle Venusberg into Church Music'

Frankie Perry (Royal Holloway University of London):
Reworking as Redemption? Robert Schumann's Maria Stuart Songs in Robin Holloway's Reliquary

Jennifer Walker (University of North Carolina at Chapel Hill):
'Jesus Looks to France': Théodore Dubois's Le Baptême de Clovis and French Republican Catholicism

12.30: LUNCH (Atrium)

Through the Quay-hole: a tour of our Heritage Quay archive facility – including some nineteenth-century items from the collections – will leave the registration desk at **13.00**

13.30: SESSION SIX

6a. CAMG/01: Music, Communities and Social Dynamics 1. Chair: Simon McVeigh

Floris Meens (Radboud Universiteit Nijmegen):

Connected through Music: Domestic Music, Emotions and Social Relations in The Netherlands, c. 1815–1914

Thomas Delpout (Radboud Universiteit Nijmegen):

Compelling until the end? Programming Strategies and Symphonic Listening in Dutch Concert Life, c. 1840

Christopher Kimbell (Royal Holloway University of London):

Hans Sachs and the Musical Politics of Community in Die Meistersingers von Nürnberg

6b. BLG/05: Science, Technologies, Materialities 2. Chair: Jennifer Sheppard

Karen Henson (Queens College and the Graduate Center, CUNY):

Villiers' Phantom Sounds

Francesca Vella (University of Cambridge):

Aida, Media and Spatial Politics, c. 1871–72

Jane Sylvester (Eastman School of Music):

Theatricality and Reality: Hypnotism and the Subconscious in Leoncavallo's Pagliacci

6c. BLG/10: France and its Others. Chair: Sarah Hibberd

Virginia Whealton (Texas Tech University):

Transformed Abruzzi: Berlioz's Harold en Italie as récit de voyage

Leslee Smucker (independent) and Carlo Caballero (University of Colorado Boulder):

Fauré's Second-Degree Orientalism and Le Voile du Bonheur

Jessica Grimmer (University of Michigan):

From Femme Idéale to Femme Fatale: Contexts for the Exotic Archetype in Nineteenth-Century French Opera

**6d: BL1/04: Adaptation, Training and Coordination in Nineteenth-Century
Orchestras.** Chair: George Kennaway

Emily Worthington (University of Huddersfield):

*'[T]he uttermost perfection of all wind instruments': Franz Tausch (1762–1817) and the
Conservatorium für Blasinstrumente in Berlin, 1805*

Diane Tisdall (University of Warwick):

Musical Chairs: Orchestral Training and Employment in Revolutionary France

Rachel Cowgill (University of Huddersfield) and Claire Holden (University of Oxford):

*In the Early Nineteenth-Century Orchestral Leader's Workshop: Insights from the Musical Library of
Charles Henry Mueller of the Theatre Royal, Norwich*

15.00: TEA/COFFEE BREAK

15.30: ROUNDTABLE:

Evidence and Artistry in Nineteenth-Century Performance Practices (Phipps), chaired by Claire Holden
(Transforming C19HIP project, University of Oxford; Orchestra of the Age of Enlightenment):

David Milsom (Head of Strings, ReCePP, University of Huddersfield)

George Kennaway (Visiting Research Fellow, ReCePP, University of Huddersfield)

Anneke Scott (The Prince Regent's Band)

Inja Stanović (Leverhulme Fellow, ReCePP, University of Huddersfield)

Emily Worthington (Head of Wind, ReCePP, University of Huddersfield)

16.45: RECITAL (Phipps): a programme of nineteenth-century wind, brass, and piano chamber
music presented by: Boxwood & Brass, specialists in the wind and brass ensemble music of
the late eighteenth and early nineteenth centuries (in association with the University of
Huddersfield); The Prince Regent's Band, period brass ensemble; and The Meiningen
Ensemble (University of Huddersfield), with members drawn from the University's new
Research Centre for Performance Practices (ReCePP) Nineteenth-Century Performance
Research Group.

16.45: Part I – Boxwood & Brass: Bernhard Henrik Crusell's Concert-Trio for clarinet, horn
and bassoon, and Franz Tausch's *XIII Pièces en Quatuor* (excerpts), performed by Emily
Worthington and Rosemary Taylor (clarinets), Anneke Scott (horn), and Robert Percival
(bassoon)

Brief pause

17.30: Part II – The Prince Regent's Band: programme of music from the repertoire of 'The
Celebrated Distin family', performed on the Band's unique collection of original saxhorns
and other fascinating brass instruments of the period

18.15: RECEPTION (Atrium), with wine and canapés, sponsored by the University of Huddersfield's Research Centre for Performance Practices (ReCePP) and Centre for the Study of Music, Culture and Identity (CMCI)

19.15: Part III – The Meiningen Ensemble: Robert Schumann's *Märchenerzählungen*, Op. 132, and Walter Rabl's Quartett, Op. 1, performed by David Milsom (violin/viola), Emily Worthington (clarinet), George Kennaway (cello), and Inja Stanović (piano), experimenting with stylistic practices suitable to the period and style.

20:00 Transfer on foot or by taxi to CONFERENCE DINNER (at 20:15), Kashmiri cuisine at Lala's Restaurant, St George's Square (the square in front of Huddersfield train station). Dinner is for delegates who have pre-booked and includes drinks.



Boxwood & Brass (photo: Tom Bowles)

WEDNESDAY 4 JULY

9.00: SESSION SEVEN

7a. CAMG/01: **Music and Literature.** Chair: Amanda Lalonde

Joe Davies (University of Oxford):
Schubert's Gothic Music

Reuben Phillips (Princeton University):
Brahms as Reader: Examining the Young Kreisler's Treasure Chest

George Kennaway (University of Huddersfield):
Blessed Damozel(s): Ekphrastic Perspectives on Rossetti's Poem and Painting

Brad Eden (Valparaiso University, Indiana):
J.R.R. Tolkien and the World of Middle-Earth: A Mythology of Literature and Music

7b. Phipps: **Operatic Canons, Nationalism and Criticism.** Chair: Ditlev Rindom

Edward Jacobson (University of California Berkeley):
After Metastasio

Francisco Manuel López Gómez (Universidad de Castilla-La Mancha):
The Failure of National Opera in Spain: A Matter of Hispanophobia and Status

Eva Branda (Western University, Canada):
'Wandering through the shadows': Modernism, Late Romanticism, and Dvořák's Rusalka in the Contemporary Czech Press

Veronika Vejvodová (Muzeum Antonína Dvořáka – České muzeum hudby/Czech Music Museum – Národní Muzeum/National Museum):
Forgotten Masterpiece: Dvořák's Last Opera Armida and Revival Efforts between the First and Second World Wars

7c. BLG/05: **Britain, America and Africa.** Chair: David Trippett

Kerry Murphy (University of Melbourne):
Henri Kowalski's Travels to America: 'he ... played notes and took them' (The New Music Review and Church Music Review, February 1928)

Patrick Warfield (University of Maryland):

Looking Back While Marching Forward: The United States Marine Band during the American Civil War

Ryan Weber (Misericordia University, Pennsylvania):

Triumph of the Anglo-Saxon (?): Cultural Cannibals, Literary Reminders, and the Music of Eugenicists

Erin Johnson-Williams (Durham University):

'The Concertina's Deadly Work in the Trenches': Musical Metaphors of Trauma in Boer War Concentration Camps

7d. BLG/10: Remembrance, Recollection and Repetition. Chair: Benedict Taylor

Carolyn Carrier-McClimon (Indiana University):

'Erinnerung', Grief, and Imaginative Remembrance in Robert Schumann's Album für die Jugend, Op. 68

Katie Cattell (Royal Holloway University of London):

Schubert and Heidegger: Repetition and Temporality in the A-minor String Quartet, D. 804

Writing History, Preserving Memory. Chair: Benedict Taylor

Fabio Morabito (University of Oxford):

Gossiping the 'Avant-Garde': Etienne-Nicholas Méhul, Napoleon and the Writing of History

Paulina Pieńkowska (Uniwersytet Warszawski):

The Role of Jane Wilhelmina Stirling in Fryderyk Chopin's Life and in Preserving Memory and Legacy of the Composer

11.00: COFFEE/TEA BREAK

11.30: SESSION EIGHT

8a. CAMG/01: Music, Communities and Social Dynamics 2. Chair: Jennifer Ronyak

Anja Bunzel (Irish Research Council Postdoctoral Fellow, Maynooth University):

Five Birds and a Piano: Johanna Kinkel's Vogelkantate, Op. 1

Charlotte Bentley (University of Cambridge):

Understanding Opera Beyond the Stage: Parlour Music and Local Creativity in Nineteenth-Century New Orleans

Rachel Howerton (University of California Riverside):
Charles Hallé, August Manns, and their Role in the Reception History of Hector Berlioz's Damnation of Faust in Nineteenth-Century Britain

8b. Phipps: **New Editions.** Chair: Julian Rushton

David Trippett (University of Cambridge):
Finally Crossing the Rubicon? Hearing and Editing Liszt's Sardanapalo (1851)

Candida Mantica (Irish Research Council Postdoctoral Fellow, Maynooth University):
'Chantons L'Ange de Nisida!': Towards the Premiere of a Hitherto Unknown Donizetti Opera

Luca Sala (Université de Montréal):
Autograph Revisions and Reissues: Performance Practice and Publishing in Clementi's Opp. 2 and 12: The 'Lawrell' Collection (US-NH)

8c. BLG/05: **Aesthetics.** Chair: Joanne Cormac

David Curran (independent):
'Free, proud, and sovereign': Berlioz's Emancipatory Aesthetics

Alexander Wilfing (Österreichische Akademie der Wissenschaften ÖAW):
Historicism, Modernity, and the Musically Beautiful – Re-reading Hanslick's Aesthetics

Sarah Collins (University of Western Australia):
Edmund Gurney, the Sidgwick Circle and the Liberal Press

8d. BLG/10: **Dance, Nation and Representation.** Chair: Catherine Haworth

Erica Buurman (Canterbury Christ Church University):
The Viennese Ländler at the Turn of the Nineteenth Century: Evolving Representations of Austrian Folk Music and Dance

Ma. Alexandra I. Chua (Universidad de Santo Tomas de Manila, Philippines):
Transnational Music, Asian Modernity, and a Borrowed Genre: The Growth of the Music Market and the Transculturation of the Danza Habanera in Nineteenth-Century Urban Colonial Manila (1834–1899)

Sarah Gutsche-Miller (University of Toronto):
Making the Opéra-Comique Great Again: Mariquita, Grecian Dance, and French Modernism

13.00: LUNCH

13:45: SESSION NINE

9a. CAMG/01: Genre. Chair: Erica Buurman

James Deaville (Carleton University, Ontario):
The Festouvertüre and the Question of Absolute/Programme Music

Rachel N. Becker (University of Cambridge):
A Return to Musical Narrative: The Opera Fantasia

9b. Phipps: Analysing Song. Chair: Steven Jan

Lindsay Clavere (Berea College and University of Kentucky):
Multi-modal Analysis in Fanny Hensel's Das Jahr

Michael Baker (University of Kentucky), read by Lindsay Clavere:
Completion and Incompletion in Clara Schumann's Lieder

9c. BLG/05: Media, Promotion and Journalism 1. Chair: Virginia Whealton

Ewa Chamczyk (Uniwersytet Warszawski):
Apolinary Katski – Nineteenth-Century Master of Self-Promotion

David Larkin (Sydney Conservatorium of Music):
Sardanapalian Suppers and Secret Journalism: Media Manipulation in Liszt's Later Career

14.45: COFFEE/TEA

15.15: SESSION TEN

10a. CAMG/01: Hungarian Perspectives. Chair: David Larkin

Belinda Robinson (University of Oxford):
The 'Suffering Duality': Defeat and Resurrection in Ferenc Erkel's Hunyadi László (1844)

Balázs Mikusi (Országos Széchényi Könyvtár/National Széchényi Library, Budapest):
'It needed some ennoblement': Liszt's Last Rákóczi Arrangement in Context

Robert Eshbach (University of New Hampshire):
Edouard Reményi: Fiddler, Patriot, Spy (?)

10b. Phipps: Lecture-Recitals. Chair: Emily Worthington

Francisco José Fernández-Vicedo (Conservatorio Superior de Música 'Óscar Esplá' Alicante)
accompanied by María Eugenia Palomares-Atienza (piano):

The Repertoire for Clarinet and Piano in Nineteenth-Century Spain: National Production and Reception of European Compositions and Performers.

Anne Pustlauk (independent):

'Bel canto' in early Nineteenth-Century Flute Methods

10c. BLG/05: Media, Promotion and Journalism 2. Chair: Kerry Murphy

Shaena Weitz (independent):

Henri Herz and the Gazette musicale: On Propaganda and the 'Truthiness' of Deceit

Paul Watt (Monash University):

Music Criticism in Nineteenth-Century England: How did it become a Profession?

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10d. BLG/10: Brahms, Ancient and Modern. Chair: Natasha Loges

Valerie Woodring Goertzen (Loyola University New Orleans):

From 'Grey Past to Living Present': Brahms's Performances of Bach's Organ Works

Ryan McClelland (University of Toronto):

Metrical Dissonance and Performance in Brahms's Fantasien, Op. 116

Vasiliki Papadopoulou (Österreichische Akademie der Wissenschaften ÖAW):

Johannes Brahms as Reflected in the Wiener Zeitung

16.45, Atrium: Thanks (Rachel Cowgill and Thomas Schmidt).

17.00: Conference closes

