North American Conference on Nineteenth-Century Music
PROGRAM – current 22 May 2019

July 10

Session 1a – Music, Materialism, and Capitalism
9:15-9:55: Amalya Lehmann, "Imperious Gut: The Circulation of Anglo-Roman Musical Products, 1798–1832"
10:00-10:40: Katie Callam, "A Whale and the Nightingale: Hearing Wealth and Class in Jenny Lind Scrimshaw"
10:45-11:30: Erin Pratt, "Beethoven in Walmartland: A Pastoral Travesty"

Session 1b – Music and Nature
10:00-10:40: Edmund Goehring, "Mozart in Jena: *Naturphilosophie* and Genius in Early Romantic Criticism"
10:45-11:30: Bonny H. Miller, "*Aurora*: Composing Nature in the Service of Faith"

Session 2a – Brahms
1:00-1:40: Valerie Woodring Goertzen, "The Arranger Brahms on the Concert Stage"
1:45-2:25: David Brodbeck, "Who was Brahms's Strong Man Armed?"
2:30-3:15: Alana Murphy, "(Cradle) Songs without Words: Brahms, Herder, and the Hermeneutics of an Instrumental Lullaby Topos"

Session 2b – Sheet Music Albums
1:00-1:40: Christina Wisch, "The Liceo Album of María Christina de Borbón: A Case Study in Romantic Aesthetics and Patronage of 1830s Spain"
2:30-3:15: Molly Barnes, "Otto, Louise, and Alma: Fashioning German-American Identities in Sheet-Music Albums, c. 1850–1880"
1:45-2:25: Candace Bailey, "Reconstructed Women Playing a Reconstructed Repertory: Beethoven as a Sign of Women's Independence in the Post-Civil War South"

Session 3a – Intertextuality in French Piano Music
3:45-4:25: Tom Croke, V, "Chopin Listens: The Formation of the Études through Historical Dialogue"
4:30-5:10: Jonathan Spatola-Knoll, "Thoughts on the Potential Meanings of Opus Numbers: Louise Farrenc and her Consecutive-Opus Pairs"

Session 3b – Power, Politics, and Race
3:45-4:25: Lindsay Jones, "Mauro Giuliani and the Congress of Vienna: Musical Representations of Power and Politics"
4:30-5:10: Lindsay J. Wright, "The Paradox of the Black Prodigy: The Case of Thomas Wiggins"

July 11

Session 4a – German Musical Aesthetics
9:15-9:55: Jacques Dupuis, "*Unverständlichkeit* in Robert Schumann's Reviews of Schubert and Berlioz"
10:00-10:40: Laurie McManus, "The Limits of Wagnerian Aesthetics: Sacher-Masoch, Nietzsche, and the Assault on Art-Religious Ideology"
10:45-11:30: Diego Cubero, "Schopenhauer's Influence on Early Schenker (1895–1906)"

Session 4b – Fidelity and Transgression
9:15-9:55: Mary Beth Sheehy, "The 'Faithful Female' of *The Pirates of Penzance*: Mabel as a Nineteenth-Century Operatic Trope"
10:00-10:40: Peng Liu, "*Klavier Amazone*: Interpreting Caroline de Belleville's Virtuosity through Her Concerts in the 1830s"
10:45-11:30: Laura Pita, "Teresa Carreño's Private Concerts in Venezuela, Cuba, and the United States, 1862–1866"

Session 5a – Clara Schumann's Musical Partnerships
1:00-1:40: Robert Eschbach, "Clara Schumann and Joseph Joachim: A Partnership Begins"
1:45-2:45: Emily Shyr, "A Romantic Model: Relationships Between Robert and Clara Schumann's Romances, Op. 94 and Op. 22" **(Lecture-Recital)**

Session 5b – American and British Musical Theatre
1:00-1:40: Sarah Gerk, "'Blending Dovetailing Intertwining': Formal Innovation and Social Encounter in the Mulligan Series"
1:45-2:25: Samuel Backer, "'Marvel of the Common Song': New York Entertainment and the Social Geography of Tin Pan Alley"
2:30-3:15: Kristen Turner, "Good American Boys: Operatic Stereotypes and Nationalism in American Popular Entertainment"

Session 6a – Mass Media and Music Journalism
3:45-4:25: Shaena Weitz, "Maurice Schlesinger and the Artificial Media Event"
4:30-5:10: Timothy R. McKinney, "Hugo Wolf On and In Mass Media"

Session 6b – American Identities
3:45-4:25: Ryan Weber, "'A Real Figure in American Music': Daniel Gregory Mason, John Powell, and the Paradox of Progress"
4:30-5:10: Douglas Shadle, "A.J. Goodrich and the Construction of an American Music Theory"

July 12

Session 7a – Opera in Nineteenth-Century France
9:15-9:55: Paul Abdullah, "Rossini's *Otello* in Restoration Paris: Shakespeare, Cosmopolitanism, and Race"
10:00-10:40: Kelly Christensen, "What is *opéra-comique*? Asking for a Friend in 1856"
10:45-11:30: Jennifer Walker, "Church, State, and an Operatic Outlaw: The Mystery of Jules Massenet's *Hérodiade*"

Session 7b – Music, Spirituality, and the Sacred
9:15-9:55: Christopher Ruth, "Imitative Counterpoint and the Topos of the Sacred: Meanings of Fugato in the Secular Music of Berlioz and Schumann"
10:00-10:40: Rhianna Nissen, "Subverting the Subversives: Historicism and Conservatism in Carl Loewe's *Gutenberg* Oratorio"
10:45-11:30: Tekla Babyak, "Beethovenian Images of Convalescence in Carl Loewe's *Bethesda*"

Session 8a – Orchestration, Form, and Narrative
1:00-1:40: Julie Anne Nord, "'All You Have to Do is Listen': Wagner's Associative Orchestration of the *Tristan* Matrix"
1:45-2:25: Scott Warfield, "From Classical to Modern: Richard Strauss and the Orchestra at the End of the Nineteenth Century"
2:30-3:15: Morgan Block, "Rotational Form and Narrative Process in Mahler's Symphony No. 3, Mvt. III"

Session 8b – Searching for a National Identity
1:00-1:40: Matthew Leone, "Canonic Constructs, National 'Schools,' and Jan Ladislav Dussek's Nineteenth-Century Legacy"
1:45-2:25: Mark Seto, "Local Color and French Patrimony in Massenet's *Scènes alsaciennes*"
2:30-3:15: Christopher Campo-Bowen, "Opera, the Prague National Theater, and Epistemologies of Empire at the 1895 Czechoslavic Ethnographic Exhibition"

Session 9a – Touch
3:45-4:25: Michael Accino, "Toward a History of Tactile Notation: Blindness, Music, and Print Culture in the Long Nineteenth Century"
4:30-5:10: Michael Weinstein-Reiman, "'Touching' Spectacles: Making Citizens with Jean-Louis Adam's *Méthode de piano du Conservatoire* (1804)"

Session 9b – German Lieder, 1830s–50s
3:45-4:25: Michael Baker, "Strategic Incompletion in Clara Schumann's Lieder"
4:30-5:10: Laura Stokes, "Fanny Hensel's Lied 'Der Fürst vom Berge' in Light of Contemporary European Politics"