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

July 10

Session 1a – Music, Materialism, and Capitalism
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”

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 Maria Christina de Borbón: A Case Study in Romantic Aesthetics and Patronage of 1830s Spain”
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
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”

July 11
Session 4a – German Musical Aesthetics
10:45-11:30: Diego Cubero, “Schopenhauer’s Influence on Early Schenker (1895–1906)”

Session 4b – Fidelity and Transgression
10:00-10:40: Peng Liu, “Klavier Amazone: Interpreting Caroline de Belleville’s Virtuosity through Her Concerts in the 1830s”

Session 5a – Clara Schumann’s Musical Partnerships
1:00-1:40: Robert Eschbach, “Clara Schumann and Joseph Joachim: A Partnership Begins”

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”

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”

July 12

Session 7a – Opera in Nineteenth-Century France
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
10:00-10:40: Rhianna Nissen, “Subverting the Subversives: Historicism and Conservatism in Carl Loewe’s Gutenberg Oratorio”
10:45-11:30: Tekla Babyak, “Beethovian 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 Czechoslovakian 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”