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Welcome message

Welcome to the Faculty of Music, University of Oxford. We are delighted to be hosting the 19th Biennial International Conference on Nineteenth-Century Music, which we hope you will find enjoyable and stimulating, both academically and socially.

Many thanks to the people who have helped with the organisation of the conference: the Programme Committee; Philip Bullock, Barbara Eichner, Daniel Grimley, Anna Stoll Knecht, Laura Tunbridge, and Benjamin Walton; Catherine Lieben and Christopher Waite from the administrative team at the Faculty of Music; Daniel Hulme and Mario Baptiste for creating our webpage and offering technical support; our conference administrator, Emily Tan; the student helpers, Lauren Braithwaite, Timothy Coombes, Christie Franke, Eleanor Hicks, Emma Kavanagh, Danielle Padley, Frankie Perry, and Maura Valenti; Merton College, for hosting the keynote talks, conference dinner, and wine reception; A&J Catering; Regency Marquees; the session chairs; and our keynote speakers, Daniel Chua and Jessica Gienow-Hecht.

We are also grateful for financial support from the Faculty of Music, John Fell Oxford University Press (OUP) Research Fund; St Catherine’s College Fellows & Master’s Research Fund; Merton College, Oxford; the Oxford Song Network (TORCH); The Opera Quarterly, and the Centre for Nineteenth-Century Studies at Durham University.
Monday, 11 July

10am-11am: Registration, Faculty of Music

11am-1pm: Sessions 1A-C

Session 1A, Denis Arnold Hall

**Panel - Rethinking Romantic Form: Mendelssohn’s Instrumental Music**
Chair: Benedict Taylor (University of Edinburgh)

- Benedict Taylor (University of Edinburgh): Mendelssohn and Sonata Form: The Case of Op. 44 No. 2
- Julian Horton (Durham University): Mendelssohn’s Piano Trio Op. 66 and the Analysis of Romantic Form
- Steven Vande Moortele (University of Toronto): Expansion and Recomposition in Mendelssohn’s Symphonic Forms
- Thomas Schmidt (University of Manchester): Form through Sound: *Klangfarbe* and texture in Mendelssohn's instrumental compositions

Session 1B, Lecture Room A

**Panel: Tales of the Village: New Perspectives on the Sources and Cultural Contexts of Antonín Dvořák’s operas Jakobín and Čert a Káča**
Chair: Tamsin Alexander (Goldsmiths, University of London)

- Eva Myslivcová (Charles University, Prague): Dvořák’s Král a uhliř
- Emma Parker (University of California, Santa Barbara): Dvořák and Jakobín’s librettist, Marie Červinková-Riegrová.
- Christopher Bowen (University of North Carolina at Chapel Hill): The cultural context of Čert a Káča

- Eva Branda (Western University Canada): Debating Dimitrij: Czech Critical Perspectives on Dvořák as Opera Composer

Session 1C, Committee Room

**Transatlantics**
Chair: Alexandra Wilson (Oxford Brookes University)

- Charlotte Bentley (University of Cambridge): The challenges of transatlantic opera: the Théâtre d’Orléans company in nineteenth-century New Orleans
- Joshua Navon (Columbia University, NYC): ‘It is Necessary to go to Europe for Instruction’: Transmitting Music Pedagogy from Germany to the US, 1840-1875
César Leal (Sewanee: The University of the South): Constructing International Aesthetic Identities: Trans-Atlantic cultural exchanges, entrepreneurship, cultural mediation, and Jewish sponsorship in Paris during fin-de-siècle.


1pm-2pm: Lunch

2pm-4pm: Sessions 2A-C

Session 2A, Denis Arnold Hall

East-West
Chair: Philip Bullock (University of Oxford)

Micaela Baranello (Smith College): Zigeuneroperette: Austro-Hungarian Operetta and Authenticity Reconsidered
Jonathan D. Bellman (University of Northern Colorado): Pictures of the West: Robert Schumann’s Bilder aus Osten Reconsidered
Anne Marie Weaver (University of Rochester): Glinka’s Farewell to St. Petersburg and Russian Cosmopolitanism
David Brodbeck (University of California, Irvine): Heimat Is Where the Heart Is; or, How Hungarian was Goldmark?

Session 2B, Lecture Room A

Songs and Stages
Chair: Laura Tunbridge (University of Oxford)

Oskar Cox-Jensen (King’s College, London): ‘True Courage’: A Song in Stages
Katy Hamilton (Independent): Natalia Macfarren and the English German Lied
Katherine Gray (University of California, Berkeley): Wagner’s vocal techniques
Natasha Loges (Royal College of Music): Telling women’s stories, selling women’s songs: the creative relationship of Paul Heyse and Johannes Brahms

Session 2C, Committee Room

Libretti and historicism
Chair: Susan Rutherford (University of Manchester)

Daniil Zavlunov (Stetson University): Censoring the muses: opera and censorship during the reign of Nicholas I (1825-1855)
Edward Jacobson (University of California, Berkeley): Donizetti’s Historicism
Alessandra A. Jones (University of California, Berkeley): ‘The Theory of the Dagger’: Verdi’s *Un ballo in maschera* and Discourses of Regicide
Claudio Vellutini (University of British Columbia, Vancouver): Fanny Tacchinardi-Persiani, Carlo Balocchino, and Italian Opera Business in Vienna, Paris, and London, 1837-1845

4pm-5pm: Tea

5pm-6pm: Keynote 1, T.S. Eliot Theatre, Merton College
Jessica Gienow-Hecht (Freie Universität Berlin): Music & nation branding in 19th-century international relations

6pm: Wine reception, Merton College

Tuesday, 12 July

9.30am-11am: Sessions 3A-C

Session 3A, Denis Arnold Hall

*Time, Space, Form*
Chair: Benedict Taylor (University of Edinburgh)

Carlo Caballero (University of Colorado): Chopin’s Meditation on Time: Bells, Clocks and Subjectivity in the Prelude, op. 28, in A-flat Major
Chairat Chongvattanakij (University of Toronto): Inverting the Sublime: Franck’s *Variations symphoniques* as a Comic Narrative

Session 3B, Lecture Room A

*C. 1800*
Chair: Julian Horton (Durham University)

Shaena Weitz (City University, New York): Excavating the Potpourri
Katherine Hambridge (Durham University): Genre Consciousness in the Napoleonic Theatre
Annelies Andries (Yale University): Dreaming "Opéra de Luxe": Spectacle in Le Sueur’s *Ossian ou les bardes*
Session 3C, Committee Room

Theatrical Illumination
Chair: Adeline Mueller (Brown University)

Feng-Shu Lee (Tunghai University): Illusory Reality: Shadow in Romantic Music and Arts
Tamsin Alexander (Goldsmiths, University of London): Illuminating Spectacle: Light and illusion in Gustavus the Third (1833)
Tommaso Sabbatini (University of Chicago): Music for the Parisian popular stage: the case of (and the case for) late nineteenth-century féerie

11am-11.30am Coffee

11.30am-1pm: Sessions 4A-C

Session 4A, Denis Arnold Hall

Panel - On (re)hearing Delius: Contexts, Legacies, and Traditions
Chair: Benedict Taylor (University of Edinburgh)

Daniel Grimley (University of Oxford): ‘Unto Brigg Fair’: Cosmopolitanism, Delius, and the Identities of Place
Joanna Bullivant (University of Oxford): ‘’My music has never been played as well by anyone else:’ Sir Thomas Beecham and Delius in Performance’
Sarah Collins (University of New South Wales): ‘The “Zarathustra Mood”: Delius, anti-intellectualism and the problem of musical Nietzscheism’

Session 4B, Lecture Room A

Vienna
Chair: Susan Wollenberg (University of Oxford)

Anne Hyland (University of Manchester): The String Quartet in Schubert’s Vienna
Erica Buurman (Canterbury Christ Church University): The Viennese Minuet after 1814
Sam Girling (University of Auckland): From the Janissaries to ‘Wooden Laughter’: the use of unconventional percussion instruments at the Viennese court during the early nineteenth century

Session 4C, Committee Room

French Theatre
Chair: Laura Protano-Biggs (John Hopkins University)
Sarah Hibberd (University of Nottingham): ‘Stranded in the present’: temporal expression in Robert le diable
Diana R. Hallman (University of Kentucky): Au tombeau at the Paris Opéra: Explorations of Timbre and Space in Halévy’s Guido et Ginevra
Sarah Gutsche-Miller (University of Toronto): Liberated Women and Travesty Fetishes: Mixed Gender Messages in Parisian Music-Hall Ballet

1pm-2.30pm: Lunch

2.30pm-4pm/4.30pm: Sessions 5A-C

Session 5A, Lecture Room A

*Opera in Translation*
Chair: Mark Everist (University of Southampton)

Francesca Vella (University of Cambridge): Lohengrin’s 1871 Tour
Laura Stokes (Indiana University): Prussia, Nationalism, and Integration in Meyerbeer’s Ein Feldlager in Schlesien

Session 5B, Denis Arnold Hall

*Panel: New Approaches to Opera and Character*

Speakers: Kirsten Paige (University of California, Berkeley)*
           Dan Wang (University of Chicago)*
           Nina Penner (McGill University)
           John Kapusta (University of California, Berkeley)
           Adeline Mueller (Mount Holyoke College)

*Chairs

Session 5C, Committee Room

*Historiographies*
Chair: Jonathan D. Bellman (University of Northern Colorado)

Karen Leistra-Jones (Franklin & Marshall College): Hans von Bülow and the Confessionalization of Kunstreligion
Katherine Fry (King’s College, London): Musical Idealism in Victorian Culture: George Eliot as Music Critic and Translator
James Grande (King’s College, London): The Natural History of German Music: George Eliot, Dissent, Cosmopolitanism

4.30pm-5pm: Tea

5pm-6pm: Keynote 2, T.S. Eliot Theatre, Merton College

   Daniel Chua (University of Hong Kong): De-secularizing Beethoven

7pm: Conference dinner

Wednesday, 13 July

9.30am-11am: Sessions 6A-C

Session 6A, Denis Arnold Hall

Recreations
Chair: Andrew Holden (Oxford Brookes University)

   Sarah Kirby (University of Melbourne): Songs at the 1851 Great Exhibition
   Ian Maxwell (University of Cambridge): The Chamber Music Clubs in the British Universities during the Nineteenth Century
   Erin Johnson-Williams (Trinity Laban): Disciplines of Development: Physical Economies of Victorian Music and State Education

Session 6B, Lecture Room A

Gender, Identity, Trauma
Chair: Sarah Collins (University of New South Wales)

   Sarah Gerk (Binghamton University): A Song of Famine and War: Irish Musical Methods of Expressing US Civil War Trauma
   Brian Thompson (The Chinese University of Hong Kong): The Critic, the Public and the ‘Femme’ Fatale
   Myron Gray (Haverford College): Transnational Localism in the Anglophone Reception of Der Freischütz

Session 6C, Committee Room

Around Opera
Chair: Daniel M. Grimley (University of Oxford)

Laura Protano-Biggs (Johns Hopkins University): *Falstaff* and the Resonant Soundscape: Verdi’s Experiments with Sound
Flora Willson (King’s College, London): ‘Musique du plein-air’? Operatic realism and Charpentier’s *Louise*
Gabrielle Cornish (Eastman School of Music): Liza's Transmigration: Urban Decay and Fin-de-Siècle Suicide in Chaikovsky's *The Queen of Spades*

11am-11.30am Coffee

11.30am-1pm/1.30pm: Sessions 7A-C

**Session 7A, Denis Arnold Hall**

*Panel – Opera and Medical Experimentation in the Nineteenth Century*
Chair: Sarah Hibberd (University of Nottingham)

- Carmel Raz (Columbia University): Operatic Fantasies in Early Nineteenth-Century Psychiatry
- Chloe Valenti (University of Cambridge): Pitched battles? Vocal Health and the English Pitch Debate
- Celine Frigau Manning (Université Paris-8): Opera, Hypnosis, and Autosuggestion. A Medical Theorisation of Identification for the Actor-Singer

**Session 7B, Lecture Room A**

*Writing and Encoding*
Chair: Thomas Schmidt

- Frederick Reece (Harvard University): Forging Schubert’s ‘Gastein’: The Cold-War Quest for Truth in a Romantic Fantasy
- Robert Eshbach (University of New Hampshire): ‘I would like to make a violin concerto for you ...’: Ferdinand David and the Mendelssohn Violin Concerto
- Ditlev Rindom (University of Cambridge): Listening with Schumann: The *Phantasie* op.17 and 1830s Sonic Culture

**Session 7C, Committee Room**

*Class*
Chair: Derek B. Scott (University of Leeds)
James Deaville (Carleton University): The Well-Mannered Auditor: Listening in the Domestic-Public Sphere of the 19th Century
Katrina Faulds (University of Southampton) and Penelope Cave (University of Southampton): ‘My harp presents its best Tones to you’: reflections on music in the Jerningham family correspondence

1.30pm-2.30pm: Lunch

2.30pm-4pm/4.30pm: Sessions 8A-C

Session 8A, Denis Arnold Hall

Panel: Giuseppe Verdi in Context
Chair: Stefano Castelvecchi (University of Cambridge)

Helen Greenwald (New England Conservatory): Which Verdi, How, and Why?
Francesco Izzo (University of Southampton): The Verdi edition and periodization: Some methodological questions
Mark Everist (University of Southampton): Taming Verdi’s Bull
Linda B. Fairtile (University of Richmond): Editing Late Verdi and Early Puccini: Correspondences and Contrasts
Stefano Castelvecchi (University of Cambridge): RESPONSE

Session 8B, Lecture Room A

Colonialism
Chair: Benjamin Walton (University of Cambridge)

Jonathan Hicks (King’s College, London): Performing Tourism in 1850s London: Albert Smith’s Ascent of Mont Blanc
Gavin Williams (University of Cambridge): Sound, Colony, and the Multinational: The Gramophone in Singapore ca. 1900
Kerry Murphy (Melbourne Conservatorium of Music): Henri Kowalski (1841-1916): A French Musician in Colonial Australia

Session 8C, Committee Room

Morals, Ethics, Physiologies
Chair: James Davies (University of California, Berkeley)

Bennett Zon (Durham University): Animal Music and the Great Chain of Being
Mark A. Pottinger (Manhattan College): Physiology and the Science of Hysteria in *Lucia di Lammermoor*

Catherine Schwartz (McGill University): Claire Croiza and the Art of the Self

4.30pm: End of conference
MONDAY 11 July
Session 1A

11am-1pm (4 panel papers)

**Panel: Rethinking Romantic Form: Mendelssohn’s Instrumental Music**

**Brief Overview of the Session**

Running like a red thread through a century and a half of Mendelssohn reception is the image of the composer as a ‘classicist’ whose music was—for better or worse—deeply rooted in earlier forms and styles. This old cliché gains new significance in light of the recent forays made into music of the nineteenth century by the ‘new Formenlehre’—the branch of theory and analysis inspired mainly by the work of William E. Caplin (1998) and James Hepokoski and Warren Darcy (2006). Mendelssohn’s music has become emblematic of that of a whole generation: as the first major composer to engage with sonata form in the decades immediately following Beethoven his instrumental repertoire assumes fundamental importance for any account of the development of sonata form in the Romantic era (cf. Horton and Wingfield 2012). However, Mendelssohn’s major contribution to the development of Romantic form is still critically unexamined, with little analytical work undertaken even within specialist Mendelssohn circles.

The aims of this panel are thus to revise and refine our theoretical understanding of large-scale Romantic form in general by examining the specific case of Mendelssohn’s sonata movements—and as a valuable corollary, to deepen our analytical appreciation of Mendelssohn’s instrumental music. Speaker 1’s opening paper introduces the topic by re-examining the sonata movement considered paradigmatic in the most important earlier study of Mendelssohn’s music, revising the reading of Mendelssohn’s practice in light of modern theories and offering historical reflections on the contingency of earlier accounts of his music. Analytical themes identified here are deepened in the subsequent two papers [Speakers 2 & 3]. Entering into critical dialogue with existing theories of classical form, both papers examine in detail how Mendelssohn’s characteristic procedures of phrase expansion, cadential deferral and structural elision interact with wider formal issues, thus offering powerful correctives to the earlier received view of this composer’s style. Finally, Speaker 4’s paper opens up the discussion to include a parameter unusually neglected in music theory: the importance of *Klang* and sonority in Mendelssohn’s articulation of musical structure, providing stimulating new insights into the nature of Romantic form.

**Benedict Taylor (University of Edinburgh)**

**Mendelssohn and Sonata Form: The Case of Op. 44 No. 2**

In a groundbreaking paper published in Carl Dahlhaus’s 1974 *Das Problem Mendelssohn*, the German musicologist Friedhelm Krummacher offered a series of ‘theses’ concerning Mendelssohn’s mature sonata style, using the opening movement of the String Quartet in E minor, Op. 44 No. 2 (1837), as his paradigmatic example. For Krummacher, Op. 44 No. 2 exemplified the essence of Mendelssohn’s mature sonata idiom and was thus a perfect source for offering a revisionist perspective on the composer’s misunderstood later music. In a
succession of detailed analytical points, Krummacher took issue with earlier, often highly superficial characterisations of Mendelssohn’s sonata practice, reflecting the author’s deep knowledge of Mendelssohn’s chamber music and working methods.

Yet for all Krummacher’s revisionary zeal and undoubted scholarly acumen, what is most conspicuous on rereading his paper today is how those elements that would appear to many modern Anglo-American theorists as crucial to this movement’s design—the continual harmonic duplicity over the move to the secondary theme and the harmonically and thematically desynchronised point of recapitulation—are passed over with little or no consideration. Such a turn of events might cause us to reflect on the historical contingency of not just our own but any analysis that might be given to these works. In this paper I offer both a concise new analysis of Mendelssohn’s paradigmatic quartet movement and a self-reflexive critique of the historical contingency of the methods of any such analytical method in trying to come to an understanding of this composer’s music. The concluding section offers, in turn, my own brief latter-day theses concerning Mendelssohn’s mature sonata practice, foreshadowing the following papers in the session. Ultimately, I argue for the future need for scholars to produce a new account of Mendelssohn’s instrumental music for the twenty-first century.

**Julian Horton (Durham University)**

**Mendelssohn's Piano Trio Op. 66 and the Analysis of Romantic Form**

Of Mendelssohn’s two piano trios, Op. 66 has lived in the shadow of its elder sibling Op. 49 for much of its reception history. The lion’s share of analytical attention that Op. 49 has garnered (as a recent example see Schmalfeldt 2011) has perhaps caused scholars to overlook the attractions of Op. 66, especially as a vehicle for formal analysis (as one exception, see Wingfield and Horton 2012). Paying close attention to the first movement and Finale, this paper develops the claim that Mendelssohn’s pivotal innovation in the realm of instrumental form lies in his strikingly post-classical response to the relationship between form and syntax. Opus 66 reveals a rich array of syntactic habits, which depart fundamentally from high-classical precedent. Expositional main-theme groups betray ‘loosening’ techniques (Caplin 1998 and 2013), which greatly enlarge their dimensions; conversely, main-theme recapitulations are subjected to rigorous truncation. In between, functional elisions and cadential deferrals, achieved by the maintenance of active bass progressions across formal divisions, promote a degree of continuity that problematizes late-eighteenth-century notions of formal demarcation. These techniques unseat Mendelssohn’s regressively classicist image: in Op. 66, the music’s Mozartian facility masks a technical radicalism, which is one of the defining contributions to the development of Romantic form.

**Steven Vande Moortele (University of Toronto)**

**Expansion and Recomposition in Mendelssohn's Symphonic Forms**

Since current theories of musical form are based on music in the Viennese Classical style, using them to analyze instrumental music of the post-Beethovenian nineteenth century unavoidably means measuring that music against (and thus suggesting a dependence on) the conventions and expectations of a repertoire that is external to it. The discourse of classical ‘norm’ and romantic ‘deformation’ is a hallmark of Hepokoski and Darcy’s sonata theory
(2006), but it is equally important (although less explicit) in Schmalfeldt’s adaptation (2011) of Caplin’s theory of formal functions for nineteenth-century music.

In this paper I rethink Mendelssohn’s position vis-à-vis the new Formenlehre by focusing on structural expansion and recomposition in the subordinate theme groups of his symphonic sonata forms. A recurring strategy Mendelssohn uses in the exposition of these works is to present a short and tight-knit theme that is then repeated and progressively expanded, significantly delaying the arrival of the cadence that concludes the subordinate theme group. This process of expansion in the exposition subsequently forms the starting point for the recomposition of the subordinate theme group in the recapitulation. The individual techniques Mendelssohn uses to expand his themes are rarely new; in that sense, it would be misguided to ignore the extent to which his music is “in dialogue” with aspects of the classical style. At the same time, the specific constellations in which these techniques appear, and the way in which they forge connections between the exposition and recapitulation, is highly characteristic of Mendelssohn’s symphonic style. Drawing examples from the first movements of the ‘Reformation’ and the ‘Italian’ Symphonies as well as from the overtures Die Hebriden and Ruy Blas, my paper not only seeks to offer a more balanced account of the relation between the old and the new in Mendelssohn’s symphonic music, but also to use that music as a locus of theory formation—rather than just an object of analysis—that contributes to a definition of what constitutes ‘romantic’ form.

Thomas Schmidt (University of Manchester)
Form through Sound: Klangfarbe and texture in Mendelssohn’s instrumental compositions

Mendelssohn’s pioneering role in exploring instrumental colours and textures has never been in doubt. However, these aspects of his compositional practice have not undergone analytical scrutiny in the strict sense, rather having been read from an aesthetic or programmatic point of view: as a manifestation of the composer’s penchant for evocative mood painting. The ‘elfin tone’ of the scherzos from Midsummer Night’s Dream and the Octet come to mind as well as the ‘Nordic tone’ of the Hebrides Overture or the ‘Scottish’ Symphony. But there is more to Mendelssohn’s genius in writing for instruments than individualised topics deployed with poetic intent. As much as and perhaps more so than in many other 19th-century composers, his ‘sound’ is unmistakeable across all genres, whether piano, chamber or orchestral. This paper forms the first attempt to analyse in a systematic way how Mendelssohn actually achieves this ‘sound’ (or these ‘sounds’) — how does he manage, by and large on the same material basis and using the same ensemble types as his contemporaries, to create something that sounds so unmistakeably his own? In a second step, I will then demonstrate how the composer, rather than deploying devices of texture and Klangfarbe as localised programmatic devices, uses them to articulate or indeed generate instrumental form — thus providing yet more evidence how Mendelssohn pursued an alternative to the familiar Beethovenian teleological paradigm.
Session 1B

11am-1pm (3 panel papers + 1 individual)

Panel: Tales of the Village: New Perspectives on the Sources and Cultural Contexts of Antonín Dvořák’s Operas

The rural village was a central fixture of the cultural and artistic landscape of Bohemia, especially in the later nineteenth century. Operas of this time frequently drew on imagery and themes associated with village life, and while Bedřich Smetana’s Prodaná nevěsta may by the dominant example, other composers attempted to forge new paths to depicting the Bohemian countryside on the operatic stage. Antonín Dvořák was no exception to this, and his operas Král a uhlíř, Jakobín and Čert a Káča draw on the tradition of using rural imagery but also expand it in innovative ways. Using wide-ranging sources and methodologies, this panel presents new perspectives on the sources of these operas, the relationships between the composer and his librettists, and the cultural context of these operas in late nineteenth-century Prague.

The idea of the rural village was not only relevant to operatic life in Prague, but in a whole host of European cities in the later nineteenth century, as is evident from, among other things, the international popularity of verismo. By focusing on rare and underutilized archival sources, this panel expands not only discussions of Antonín Dvořák’s frequently overlooked contributions to the operatic repertoire, but also contextualizes Czech opera within its wider European milieu. In so doing it de-emphasizes the nationalist particularity of “Czech opera” as a term and focuses on the connections of larger transnational networks of operatic production, which had a decisive bearing both on the compositions of Dvořák and on the literary work of his librettists.

Eva Myslivcová (Charles University, Prague)

Dvořák’s Král a uhlíř

Investigates the sources surrounding Dvořák’s Král a uhlíř (King and Charcoal Burner), especially in terms of its genesis through various revisions and versions. This paper thus places the process of the opera’s composition in the context of Dvořák’s life and work.

Emma Parker (University of California, Santa Barbara)

Dvořák and Jakobín’s librettist, Marie Červinková-Riegrová

Examines the relationship between Dvořák and Jakobín’s librettist, Marie Červinková-Riegrová. In doing so it explores the sources for the opera, their relationship to the larger idea of the village, and the gender implications of the composer-librettist dynamic.

Christopher Bowen (University of North Carolina at Chapel Hill)

The cultural context of Čert a Káča

Analyzes the cultural context of Čert a Káča and how it incorporates village imagery alongside
elements of fairy tale. This investigation speaks to the issues of post-Wagnerian opera in Europe more broadly and the gendered expectations of village operas.

**Eva Branda (Western University, Canada)**

**Czech Critical Perspectives on Dvořák**

*The Cunning Peasant’s* disastrous showing at the Vienna Hofopera in 1885 reinvigorated debates in the Czech press about Antonín Dvořák as opera composer. While Czech critics referred to the event as an obvious case of Viennese prejudice, many of them were nonetheless convinced that the scandal might have been prevented, if Dvořák’s more recent opera *Dimitrij* had been performed instead. “[*Dimitrij*] would have surprised [audiences], given the immense poverty of opera production [in the Austrian capital],” states one writer for the newspaper *Národní Listy*, “and from Vienna, it would have made its way to all European stages, pushing Dvořák to the first ranks of operatic composers.”

Indeed, during the 1880s, *Dimitrij* was quickly becoming one of the most frequently performed non-comic Czech operas in Prague (Smaczny, 2003). Undoubtedly, Eduard Hanslick’s early praise of the work boosted its reputation, and it was selected as one of a handful of representative “Czech” operas to be showcased by members of the Prague National Theatre at the Internationale Ausstellung in Vienna in 1892 (Brodbeck, 2009). Yet, critical opinions on *Dimitrij* were not unanimous in Prague. In fact, Otakar Hostinský, who set the city’s aesthetic agenda, considered this opera to be Dvořák’s weakest, and it lay at the centre of Hostinský’s controversial 1901 article, which effectively kick-started the infamous “Dvořák battles” of the early twentieth century.

This paper investigates the complex Czech reception of *Dimitrij*, demonstrating that competing pressures from multiple critics ultimately helped Dvořák clarify his own artistic vision in the realm of opera.

**Session 1C**

**11am-1pm (4 individual papers)**

**Transatlantics**

**Charlotte Bentley (University of Cambridge)**

**The challenges of transatlantic opera: the Théâtre d’Orléans company in nineteenth-century New Orleans**

From 1819 until 1859, the Théâtre d’Orléans was at the centre of social life for a wide cross-section of New Orleans’s population. It was well known for the generally high quality of its operatic productions, its unusually well-behaved audiences, and for the fact that its troupe was recruited from Europe each year. It was the first (and, for a long time, the only) permanent opera company in North America, and its influence was wide ranging. Through a series of summer tours, the company played a
key role in transmitting French opera to the eastern seaboard of the United States. Existing scholarship, however, has typically observed only that the company brought its music and performers from Paris, without giving further thought to the details or wider implications of this process or the ways in which new audiences understood French opera. My paper will, therefore, take a closer look at the processes of cultural transfer in the movement of French opera from Europe to New Orleans. It will explore the vital role of human agency in operatic globalisation, in order to argue that the networks of people and places were by no means as straightforward as typically assumed. Nor, I will suggest, were these processes of cultural transfer as unidirectional as generally portrayed. Instead, I will argue that such a study compels us to re-evaluate aspects of the European operatic industry, and reveals an entanglement of local, national and transnational concerns that was vital to the development of a global operatic culture.

Joshua Navon (Columbia, NYC)
“It is Necessary to go to Europe for Instruction”: Transmitting Music Pedagogy from Germany to the US, 1840-1875

During the mid-nineteenth century, a flurry of discourse appeared in American music periodicals concerning the contrasting pedagogical apparatuses of the US and Germany. As elite musicians like Lowell Mason perceived, there were no significant sites for the institutionalized training of musicians in the US, while in Germany, prominent conservatories already existed in Leipzig, Berlin, and elsewhere. In this paper, I trace several shifts in American musical discourse on this transatlantic relationship. Publishing especially in Dwight’s Journal of Music, American musicians initially praised German conservatories, even encouraging young American students to attend them for study. Later, however, they began to question Germany’s hegemony over institutionalized musical training, inciting calls for the establishment of their own music-educational institutions.

Recent scholarship on the spread of German musical Kultur across the Atlantic has focused on the roles of German immigrants, “emotional crossings,” and processes of canonization (Gienow-Hecht 2009). Taking a different path, and echoing my historical actors, I suggest that the westward dissemination of music-pedagogical techniques—ones necessary to the production of widespread cultures of musical expertise—forms a crucial and uncharted route in this transatlantic history. Such a pedagogical perspective encourages us to look beyond the circulation of persons, discourses, and musical works, and toward the means of transmitting musical dispositions and skills that make up the day-to-day practices of expert musicians. Concluding broadly, I outline how conceptualizing pedagogy as integral to musical practice may open novel avenues of inquiry for the historiography of nineteenth-century art music.

César Leal (Sewanee: The University of the South)
Constructing International Aesthetic Identities: Trans-Atlantic cultural exchanges, entrepreneurship, cultural mediation, and Jewish sponsorship in Paris during fin-de-siècle.

Through the study of the activities of Parisian Jewish impresario Gabriel Astruc (1864-1938) as artist’s manager and entrepreneur, this paper examines the impact of sponsorship and
cultural mediation on the establishment of the international musical cultural landscape of the *fin-de-siècle*.

The majority Astruc’s sponsors were members of the Parisian Jewish upper class. Families such as the Camondo, Rothschild, and Vanderbilt, became steady supporters for most of Astruc’s large-scale projects such as the commission and publication of numerous works, the construction of the Theatre des Champs-Élysées, and all the artistic events of la Grande Saison de Paris.

Building on unstudied archival documents (Archives Camondo and Fonds Gabriel Astruc) and existing work by scholars of *fin-de-siècle* cultural life, such as Huebner, Pasler, and Fauser, the present study explores the mechanisms thorough which Astruc obtained and maintained the support of the Jewish elite in Paris and abroad. It focuses on Astruc’s role as the European representative and manager of the Metropolitan Opera Company and its activities in cultural capitals such as New York, Philadelphia, Buenos Aires, and Paris. It emphasizes the process of developing a new sense of global aesthetic identity within the context of active philanthropy and multiple international cultural exchanges.

This paper provides a new contrasting view of Parisian cultural life and its interaction with cultural life in other cultural capitals around the globe. Unlike earlier studies on Trans-Atlantic connections, this document addresses multiple issues, ranging from repertoire and large-scale productions to modern systems of patronage from Astruc’s unifying perspective.

**José Manuel Izquierdo König (University of Cambridge)**

The early nineteenth-century Latin American symphony: problems and perspectives of an unknown repertoire and a transatlantic genre.

While research on colonial Latin American music has grown enormously in the last decades, much is still unknown about music of the early republican period, in the first decades of the nineteenth-century. The lack of sources of secular music, as well as an environment where most professional composers dedicated themselves to church music, has largely transmitted the impression to scholars that there was no symphonic or instrumental music written in Latin America during the period. However, increased resources for archives and libraries has meant that more and more pieces are being discovered, and that the landscape of music during this period is not as dry as we thought.

This paper will explore how of the rapid changes in cultural values after independence, in particular in the 1820s and thirties, gave rise to a generation of composers of symphonic music in Latin America. In a cultural world devoid of affordable musical printing and paid public concerts, composers trying to write symphonies had to reinvent themselves – and the social value of the symphonic genre - to be able to compose their music, which certainly didn’t grant any economic returns. While symphonies were performed only at a local level, the similarities of ideas, procedures and aesthetics among composers that didn’t knew each other across a huge region (from Guatemala to Bolivia), reveals how much the symphony became a symbol of a new cultural paradigm, one that cannot simply be compared to contemporary European practices to be understood.
Session 2A

2pm-4pm (4 individual papers)

East/West

Micaela Baranello (Smith College)

*Zigeuneroperette: Austro-Hungarian Operetta and Authenticity Reconsidered*

Viennese operetta often seems to reduce Hungary to gypsies, uncontrolled passion, and a timeless, mythic landscape. Scholars such as Moritz Csáky, Camille Crittenden, and Jonathan Bellman have debated whether these constructions register as authentic representations of Hungarian nationalism and music, but all share the premise that “gypsy operetta” attempted to represent Hungarian identity. In this paper I examine the gypsy operetta beginning with Johann Strauss II’s *Der Zigeunerbaron* (1885). In close readings of two later works, Franz Lehár’s *Zigeunerliebe* (1909) and Emmerich Kálmán’s *Der Zigeunerprimas* (1912), I argue that gypsy operetta, particularly in its twentieth-century incarnations, was rarely intended or received as an authentic Hungarian cultural artifact but rather as a highly self-conscious anti-modernist fantasy.

Gypsy operettas conformed to many of the descriptions of Hungary in the empire’s official ethnography. Critics were aware, however, that actual Hungarian operettas generally did not. In *Der Zigeunerprimas*, his first work for the Viennese stage, the Hungarian Kálmán put gypsy clichés front and center and his work was marketed as authentically Hungarian. Yet the operetta’s working musician characters, like Kálmán himself, self-consciously assume Roma garb and musical style to make a living. Lehár’s *Zigeunerliebe* similarly couches its romantic gypsy adventures as a dream sequence split from modern reality. Both works largely exclude the aristocracy and direct reference to imperial politics. In an era when operetta was becoming increasingly cosmopolitan, the Hungarian landscape seemed to offer a humble yet romantic escape—but one acutely aware of a more ambivalent reality.

Jonathan D. Bellman (University of Northern Colorado)

*Pictures of the West: Robert Schumann’s Bilder aus Osten Reconsidered*

Robert Schumann’s *Bilder aus Osten* (Images of the East), Op. 66, for piano duet has received little scholarly attention; colorfully titled music in a completely domestic genre would certainly seem to be little more than light, entertaining ephemera, and thus easy to overlook. In his introduction, Schumann wrote (somewhat tantalizingly) that the six pieces were inspired by Friedrich Rückert’s edition of the *Makamat* (scenes, or tales) of the medieval Arabic writer Al-Harīrī of Basra, and formed an “intimate whole.” Only the last piece had a specific association, however: Harīrī’s final scene, in which the aging adventurer-poet Abu Seid al-Serug rues the schemes and excesses of his youth. Despite the unanswered questions, scholars have almost never looked more closely.

A close analysis of the genres, styles, and even individual musical gestures of the other numbers in the set suggests not Harīrī’s linguistic virtuosity or Abu Seid’s mischievous cleverness but rather a wholly western adventure-tale. The individual numbers—which
include battle pieces, an orientale, and a theatrical farewell lament with two distinct voices—evoke the predictable episodes of such a tale: sallying forth, heroism in battle, more than one lady-love, and a sober, moralizing postscript. The result thus approximates Ludwig Tieck’s story of the beautiful Magelone, later set by Brahms; indeed, Op. 66 shows its imprint on Brahms’s music in a variety of different ways. In sum, Schumann’s Images of the East is a very western tale, with eastern coloring and stage scenery only.

Anne Marie Weaver (University of Rochester)

Glinka’s Farewell to St. Petersburg and Russian Cosmopolitanism

Although we often associate Mikhail Glinka’s music with the development of Russian nationalism, that early form of nationalism included a significant amount of cosmopolitanism. Nowhere is that more apparent than in his 1840 collection of songs, Farewell to St. Petersburg. This group lies on the blurred border of the song-cycle genre, and it may (or may not) tell the story of a hero, as Vera Vasina-Grossman argued in 1956. Indeed, I find a more compelling argument for its status as a cycle in the very diversity of its musical contents: this set contains a true microcosm of European song types, including such numbers as a fiery bolero, an operatic cavatina, a sensuous barcarolle, a dramatic ballade-like fantasia, and a lullaby that merges aspects of folk-song with elements more typical of the German tradition of composed Wiegenlieder.

Whether or not Glinka intended this collection to stand as a cycle, however, its real importance lies in its formidable influence on subsequent Russian song composers. The different generic types represented in A Farewell to St. Petersburg continued to appear in Russian songs throughout the nineteenth century, and as a whole the pervasive cosmopolitanism we can observe in the set (as in Glinka’s larger career) essentially set a precedent for song composers. In addition to discussing the contents of Glinka’s set, my presentation will also show how Balakirev, in particular, modeled his early song compositions on Glinka’s example, thus reinforcing the perception of Glinka as the father of Russian music.

David Brodbeck (University of California, Irvine)

Heimat Is Where the Heart Is; or, How Hungarian was Goldmark?

One hundred years ago, on January 2, 1915, Carl Goldmark died in Vienna at the age of 84. In the Viennese obituaries this Hungarian-born Jew who had acculturated as German and achieved a place of eminence in the sociocultural milieu of Liberal Vienna was remembered as a “great composer and Austrian” who had brought honor to the “fatherland.” In the obituaries that appeared in Budapest, by contrast, the late composer was hailed as a Hungarian and “a powerful pillar in the building of Hungary’s artistic fame,” even though he had never learned to speak the language and lived nearly his entire adult life in Austria. Here, in effect, the two halves of the Austro-Hungarian monarchy were fighting over the same man’s legacy.

The Hungarians’ claim on Goldmark was of relatively recent origin. Unlike Liszt, he never made an effort to cultivate a Magyar identity, a virtual requirement for full membership in a magyar nemzet (the Hungarian nation), as the ethnonationalists understood it. Based on evidence found in the Budapest press, I argue that these activists embraced Goldmark as a
fellow Hungarian only when, near the end of the century, at the start of Hungary’s so-called Golden Age, they determined that the cultural prestige he could bestow on the nation trumped his lack of Magyar credentials. I conclude by considering what Goldmark meant to say about his identity or self-perception when, in his unfinished memoirs and a little known essay from 1911, he invoked the distinctly German idea of *Heimat* (home).

**Session 2B**

**2pm-4pm (4 individual papers)**

**Songs and Stages**

**Oskar Cox-Jensen (King’s College, London)**

‘True Courage’: A Song in Stages

This paper follows the early history of a single English song, from its 1798 composition, to its performance in the Sans Souci theatre and on regional tours, to its national dissemination in pirated broadsides, to traces of its wider cultural impact. The song is Charles Dibdin the Elder’s ‘True Courage’, a sentimental paean to compassion combined with extolling the rough, rude virtues of the British sailor. ‘True Courage’ is exceptional in the amount of extant source material surrounding it. But it is more broadly representative of a whole genre of songwriting that has been long neglected by musicologists, literary scholars, and historians alike.

In reconstructing the successive stages of ‘True Courage’, I am most interested in assessing the influence of this bourgeois song culture upon the wider nation – and, chiastically, in how wider concerns of conversation, politics, morality, and militarism were bound up in theatrical representation. A brief reading of the song is tied to its chronological contexts of creation, performance, reception, dissemination, and appropriation, informed by the philosophy, politics, and cultural practices of those involved. The process is reciprocal: as a social object, the song sheds new light on the mentalities and habits of its day. In pursuing this novel take on the case study, I aim to explore an interdisciplinary model of contextual close reading, more appropriate for this repertoire than traditional musical analysis, informed by the burgeoning interest of other disciplines in popular forms of song culture.

**Katy Hamilton (Independent)**

**Natalia Macfarren and the English German Lied**

In the second half of the nineteenth century, German-born singer Natalia Macfarren (1827-1916) produced an extraordinary number of English-language translations of song and opera. For Novello’s operatic vocal score series, she translated works by Mozart, Beethoven, Weber, Auber, Bellini, Donizetti, Verdi and Wagner. In addition, she was a prolific translator of Lieder, providing English versions of songs by Schumann, Mendelssohn, Franz, Weyrauch and Brahms.
Although several of Macfarren’s translations are still in print, there is precious little scholarly research into her work – either by music researchers (for whom she is perhaps more familiar as the wife of composer George Alexander Macfarren) or linguists and literary experts. Yet her texts provide an important insight into the English performance of Lieder from c.1860-1890 (including subtle changes to the meaning of the original poems through linguistic ‘interpretation’), particularly among amateur performers who preferred to sing in their own language. This paper provides an overview of Macfarren’s work, and her attitudes and approaches to translation, using specific case studies. Her contribution will also be discussed in light of twenty-first-century attitudes to Lieder in English, in connection with several recent performances: in Iain Burnside’s play Why Must the Queen Die? (2014), and recitals of Schubert’s Die schöne Müllerin in Jeremy Sams’s new translation, by Toby Spence and Christopher Glyn. It is hoped that interviews with these performers will shed further light on this recent reappearance of the English German Lied.

Katherine Gray (University of California, Berkeley)

Wagner’s vocal techniques

The argument of this paper is that the Wagnerian parameters of Hauptmotiv and Versmelodie cannot be comprehended merely by studying unmarked scores or urtext editions, isolated from consideration of the historical contingencies of operatic performance; Wagner’s conceptions of vocal expression were essential to his compositional idioms. Such idioms, I argue, were dependent upon prevailing practices of dramatic song that governed the emergence of his aesthetics. Wagner’s singers played major roles in constructing both the ideological and material features of what he termed “music dramas.”

An instructive glimpse of Wagner’s vocal world is to be found in a score that belonged to Mary Burrell (1850-1898), recently acquired by the Hargrove library at UC Berkeley. Burrell’s score substantiates the relationship between his so-called Musik Drama and the vocal techniques associated with it. Burrell’s annotations from a lesson with Wagner’s niece, Johanna Jachmann-Wagner (1826-1894) shed new light on the conceptual genesis of Musik Drama. These indicate that Wagner’s singers were responsible for the communication of otherwise latent compositional structures. Jachmann-Wagner was highly acclaimed in the role of Ortrud by audiences, pedagogues, and “Uncle Richard” himself. Burrell’s edition of Lohengrin provides a useful lexicon for the immersive study of Wagnerian composition, performance practices, and reception.

Natasha Loges (Royal College of Music)

Telling women’s stories, selling women’s songs: the creative relationship of Paul Heyse and Johannes Brahms

Brahms was a tremendous fan of the novelist and poet Paul Heyse (1830–1914), declaring that ‘a new novella by Heyse always means a day of celebration for me. I don’t read them just once; I keep them near me for weeks and read them repeatedly’ (Heuberger, 1976). Eduard Hanslick also wrote to Heyse that he could not ‘imagine the time in which your stories will no longer be read’ (Moisy, 1981). Indeed, Heyse enjoyed enormous popularity throughout the second half of the nineteenth century. Today, he is mostly remembered as the author of the 46 poems set by Hugo Wolf in the Italienisches Liederbuch (1891, 1896).
Brahms composed twelve settings of Heyse’s poetry between 1859 and 1888, nearly all of which were for women singing either solo or in small ensembles. This paper will explore how Heyse – and by association Brahms – balanced the need to have popular appeal with a desire to push the boundaries of acceptability in works targeted at the middle-class, educated women of their day. The Baltic writer Laura Marholm (1854-1928) rejoiced in the numerous intellectually and sexually confident female characters Heyse presented, and championed him as an ‘awakener’ of women (Marholm, 1896). Despite recent scholarship (Gerards, 2010), Brahms’s own contribution to this movement has barely been recognised. The paper will examine the three-way relationship between Heyse, Brahms and their target audience using the ‘Mädchenlied’ Op. 95 no. 6 as a case-study.

Session 2C

2pm-4pm (4 individual papers)

Libretti and Historicism

Daniil Zavlunov (Stetson University)
Censoring the muses: opera and censorship during the reign of Nicholas I (1825-1855)

It is hardly news that in nineteenth-century Europe censorship shaped opera in ways large and small. Surprisingly, censorship—as an institution, a network of individual censors, a process, an ideological tool, and so much else—has never become a regular part of the historiography of nineteenth-century Russian music. This paper begins to rectify the situation by focusing on the very complex relationship between censorship and opera in Russia during the reign of Nicholas I. Traditionally, opera and censorship during this time have been examined in scholarship exclusively through the prism of printed librettos. In reality, the printed libretto and the sung libretto of the same opera were two rather different products, censored in discreet government agencies, by very different people. Librettos as performed were censored by the Third Division (the police), librettos as printed were reviewed by the Ministry of People’s Enlightenment, and all librettos that mentioned anything ecclesiastical had to be presented to the Holy Synod. But how did the process actually work? Who were the censors? How were these censors thinking about the texts and why? In answering these questions, the paper integrates different facets of opera censorship into a holistic narrative. It draws heavily on a variety of newly uncovered documents—censor’s reports, censor-annotated manuscript and printed librettos, censorship logs, and Nicholas’s personal notes—from several archival collections in Russia, and focuses on a handful of opera librettos (including A Life for the Tsar, Anna Bolena, and Les Huguenots), tracing these works through the process of sterilization.

Edward Jacobson (University of California, Berkeley)
Donizetti’s Historicism
Perusing Italian opera libretti printed in the first decades of the nineteenth century reveals two significant and interconnected trends: an increase in historical subjects and in para-textual material (such as librettists’ prefaces, historical introductions, extended scenic descriptions, anthropological footnotes, and even bibliographies). This proliferation of printed materials intended to be read—rather than enacted on stage—attests to the rising importance of reading as part of the primo ottocento opera-going experience. Not only were audiences looking at their printed libretti, which conditioned them to invest the operatic action with an aura of authenticity, but the characters on stage often modeled reading as a practice, guiding audiences toward a canon of Italian literary works. Given this emphasis on written history, in this paper I argue that reading during the opera was an indispensable element of Romantic operatic historicism.

I show how both the literary pretensions of ottocento librettists and the related phenomenon of reading in opera reveal the inextricable link between history and literature that has been frequently stressed by historians of post-Napoleonic historical consciousness. These practices converge in Donizetti’s 1833 Torquato Tasso, a work for which the librettist, Jacopo Ferretti, provided an extended historical introduction containing a bibliography, references to archival documents, aspirations to “storica verità,” and quotes from Tasso himself. Combined with the opera’s dramatized reading of Gerusalemme liberata, such prefatory materials demonstrate the intermedial aspects of operatic historicism, one that necessarily invites audiences to supplement operatic spectacle with carefully curated history.

Alessandra A. Jones (University of California, Berkeley)
‘The Theory of the Dagger’: Verdi’s Un ballo in maschera and Discourses of Regicide

When the unpopular Duke of Parma was assassinated in 1854, blame fell on Antonio Carra, who had reportedly volunteered for the task on behalf of Giuseppe Mazzini’s nationalist group, Giovane Italia, because the Duke had seduced his lover. Two years later, statesman Daniele Manin published an open letter denouncing assassination as “the great enemy of Italy,” which prompted an impassioned response in defense of violence from Mazzini. This paper explores how these high-profile debates about political assassination inflected the conception and reception of the final scene of Verdi’s Un ballo in maschera, in which a jealous husband assassinates the king who has seduced his wife.

Antonio Somma’s libretto and Verdi’s music for the scene send conflicting messages: the chorus denounces the regicide, but the heavenly chorus that accompanies the king’s death rings false in the face of his sins. And at least some contemporary spectators understood the assassin, Renato, to be aligned with Mazzini’s sympathetic portrayal of a man provoked to murder. The Gazzetta musicale di Milano, for instance, heard “a most natural psychological effect” when Renato shifted between boiling anger and sentimental remembrances. The critic of the New York Times believed that, in Ballo, Verdi “attempts more vehemently than heretofore... the portrayal of dramatic passion.” Historical attention to the political and topical resonances of Ballo has focused on censorship, but this paper will show that the opera participated in a much more immediate way in discourses about political power, legality, and violent resistance.
Claudio Vellutini (University of British Columbia, Vancouver)
Fanny Tacchinardi-Persiani, Carlo Balocchino, and Italian Opera Business in Vienna, Paris, and London, 1837-1845

Among 19th-century Italian prima donnas, Fanny Tacchinardi-Persiani has come down in history as the first interpreter of Donizetti’s *Lucia di Lammermoor* (1835). Her international career, however, has received little attention by opera scholars. Despite Paola Ciarlantini’s 1988 biography of the singer, however, her international activity has received little attention by opera scholars. Recent developments in opera studies, as well as previously overlooked archival materials, now provide enhanced critical tools to shed light on Tacchinardi-Persiani’s contribution to the production, circulation, and reception of Italian operas in a transnational context. In this paper, I focus on the hitherto little-known correspondence between the prima donna and Carlo Balocchino, impresario of the Kärntnerthortheater in Vienna, as a window on the economic, social, and cultural dynamics of the operatic networks between the Italian States, Vienna, Paris, and London. This body of documents, currently housed in the Vienna City Library, comprises some forty letters written between 1836 and 1845. Here Tacchinardi-Persiani strategically constructs her image as a self-made woman *vis-à-vis* her rivalry with soprano Giulia Grisi, her repertory choices, her need to provide an income to her family, and her responsibilities as a mother. By revealing the fluidity of power dynamics between opera impresarios, performers, and composers during the 1830s and 1840s, these letters offer a fresh look at the role of prima donnas’ agency in the dissemination and establishment of an international canon of Italian operas.

**Keynote 1**

Jessica Gienow-Hecht

Music & nation branding in 19th-century international relations

The talk will, first, make a number of observations on the intersection of music and international history in current scholarship. Second, it will elaborate on one of the central questions historians have been pondering in regard to the 19th century: how to reconcile visions of extreme nationalism, simultaneously, and internationalism. The presentation will probe the argument that looking at music and politics in tandem might help us address that question. As a tool, the presentation considers what Jessica Gienow-Hecht has come to label “musical nation branding” for researchers in both fields.
TUESDAY 12 July

Session 3A

9.30am-11am (3 individual papers)

*Time, Space, Form*

**Carlo Caballero (University of Colorado)**

Chopin’s Meditation on Time: Bells, Clocks and Subjectivity in the Prelude, op. 28, in A-flat Major

Paderewski once recalled that Camille Dubois, a student of Chopin’s, insisted that the tolling tonic bass notes in the last section of Chopin’s Prelude in A-flat Major must always be struck with the same strength, despite the *sotto voce* expression of the upper voices, because “the idea of that Prelude is based on the sound of an old clock,” and “the clock knows no diminuendo.” Paderewski’s recollection of Dubois’s advice provides a provocative interpretative direction, but also opens this unusual piece to hermeneutic observations of wider significance. I argue that this Prelude movingly develops and intertwines two (or more) different experiences of time. The circular nature of the work, suggesting eternity, is unique in Chopin’s preludes: it begins and ends with pulsing tonic chords in exactly the same disposition, whereas preludes normally begin and end in different registral and figural positions. Within the frame of the eternal, the “action” of the Prelude offers two alternatives: mechanical time (the time of clocks and bells, pulsing chords and tolling bass notes) and human time (constant agogic challenges to mechanical time, harmonic divagations, and quickening harmonic rhythm). The form of the piece suggests two presentations of human and mechanical time in dialogue, each followed by a “protest” against the inevitability of clock time. The clock always returns, and in the final section seems to sound its bell independently of any sentimental resistance on the part of the pianist-protagonist. Yet after the ninth stroke, Chopin allows the pianist to take concessions from the clock, expanding time like a resistant dreamer. The piece ends, thanks to “inner voices,” an extended pedal, and an exquisitely placed grace note, in a spirit of reconciliation rather than resistance.

**Chairat Chongvattanakij (University of Toronto)**

Inverting the Sublime: Franck’s *Variations symphoniques* as a Comic Narrative

The finale of Franck’s *Variations symphoniques* baffled even the most enthusiastic of his supporters. Considering the seriousness that dominated the preceding musical discourse, the sudden shift towards seemingly superficial ebullience strikes me as being “funny” in both senses of the term: amusing and strange. I investigate the incongruous lightheartedness of this finale by discussing the claim that Franck based the music on a festive *cramignon* (a traditional dance from Liège), which served as his compositional point of departure. Therefore, the overarching narrative of the piece can be understood as a comic unveiling of an earthly dance, rather than the achievement of uplifting apotheosis; drawing on Kant and Jean Paul, I argue that the sublime becomes inverted. First, I explore
the idea that sublime experience enacts a mythological plot structure in which an epic struggle eventually gives way to transcendence. Through a close analysis, I demonstrate that the narrative unfolding of the Variations symphoniques departs from the romance archetype typical of sublime experience because infinite longing (as conveyed through the historical scope of Franck’s variation techniques and the disorienting chromatic third relations in the transition into the finale – both of which evoke Kant’s mathematical sublime) is ultimately abandoned for the celebration of the finitude of life (as represented by the unexpected emergence of the cramignon). I propose that this late work redeems Franck’s early brilliant variation sets for the piano, not by attaining sublimity, but by affirming the seriousness of play.

Sebastian Wedler (University of Oxford)
Tonal Pairing as a Strategy of Lyrical Time: Anton Webern’s Langsamer Satz (1905)

Completed in June 1905 as one of the earliest compositional studies which Anton Webern produced under the tutelage of Arnold Schoenberg, the Langsamer Satz has been made subject to scholarly inquiry only inasmuch as it provides an early evidence of Brahms’s influence upon Schoenberg’s musical thought and didactics. Yet to locate the importance of Webern’s Langsamer Satz only within ‘the Brahms fog’ (W. Frisch) would be to misunderstand the work. Rather, as I shall argue, Webern interpreted the ‘Brahmsian techniques’ that Schoenberg had introduced him to (the traditional Formenlehre, functional harmony and developing variation) as expressive means and devices by which to reformulate his pre-existing idiosyncratic concern for ‘lyrical temporality’. The starting point of my interpretation is the work’s pairing of C minor and E-flat major, set up already in the first eight bars, as tonics operating on the same hierarchical level. Through a combination of Schenkerian analysis and Neo-Riemannian theories, as well as a study of the manuscripts and sketches archived at the Paul Sacher Foundation, I will explore the compositional strategies by which Webern aimed at maintaining this tonal pairing throughout the work, in contradistinction to the more common conception of tonal pairings as instances of ‘directional tonality’. As such, the Langsamer Satz invites us not only to see Webern entering into dialogue with, rather than (as is commonly heralded) a one-sided adoption of, Schoenberg’s ideas, but also proves a pertinent place to think through (with reference most notably to Schubert, R. Schumann, Brahms, and Wagner) some of the crucial analytical problems of nineteenth century music and their temporal implications.

Session 3B

9.30am-11am (3 individual papers)

C. 1800

Shaena Weitz (City University, New York)
Excavating the Potpourri
By the mid- to late-nineteenth century, the genre of potpourri was essentially a medley of tunes from a single popular opera strung together, described recently as “hackwork for the amateur or impoverished musician.” But when the potpourri first appeared in France around the turn of the nineteenth century, it was understood in thoroughly different terms. In its original form, the potpourri was a vehicle for witty musical commentary through the borrowing and juxtaposition of passages from diverse musical genres. Among its more unusual uses, one critic of a nineteenth-century music journal explained that the potpourri was “especially good for denouncing plagiarists” because melodies could be deconstructed and placed next to the music from which they allegedly had been stolen. This type of potpourri, however, was made illegal by Napoleonic copyright law. To openly borrow from multiple works to make a musical point was banned; it was only permitted to reference a single work at a time. The potpourri languished into a shadow of what it once had been.

This paper considers ways to understand the early French potpourri as a witty or barbed genre, and the barriers to this sort of comprehension by examining potpourris by Louis Jadin (1768–1853) and Daniel Steibelt (1765–1823) and contemporary writings about the genre. I argue that the particular borrowings found in these early potpourris reflect something far beyond triviality, but provide a window into French musical life and music’s social context in the first decade of the nineteenth century.

Katherine Hambridge (Durham University)
Genre Consciousness in the Napoleonic Theatre

Among the many trends dated ‘c. 1800’ is the modern rejection of the generic, exemplified by Friedrich Schlegel’s insistence that 'every work is its own genre'. My paper revisits this canonic moment in the intellectual history of genre from an alternative perspective: the unruly generic transformations and musical practices in Paris’s theatres, the historic centre of genre theory. The relaxation of licencing laws in 1791 had fuelled a huge expansion in both the number of theatres and the range of genres produced in them: the boulevard theatres in particular hosted a 'genrification' (Senici, 2014) and hybridisation of forms such as vaudeville, mélodrame and pantomime. In 1806-7, however, Napoleon re-introduced a strict regulation of the theatrical economy by distributing particular genres between only eight theatres; genre divisions were again asserted on the basis of subject matter and the role and proportion of spoken word and music.

Using surviving administrative documents, my paper reconstructs the political and financial motivations for the 1806 retrenchment, and the bureaucratic process of defining genre characteristics. Taking both works and discourse in the years immediately following the reorganisation — including a spate of plays in which genres were personified onstage — I explore how, and to what extent, categories of genre shaped the use and reception of music as a dramatic medium. This approach shows the importance, I propose, of synthesizing political, institutional, intellectual and reception history, in order to write a history of genre-consciousness, rather than of genre.

Annelies Andries (Yale University)
Dreaming "Opéra de Luxe": Spectacle in Le Sueur's Ossian ou les bardes

Paris Opéra, July 10, 1804: A gigantic aerial palace appears on the stage, forty-five singers
and sixty-five dancers accompanied by twelve harps lament Ossian’s fate. The audience and critics raved about the act IV dream scene in Le Sueur’s *Ossian ou les bardes*, which was the most astounding visual and musical spectacle the Opéra had ever staged. *Ossian*’s reliance on the combined effect of music, dance, costumes and stage sets has traditionally been linked to Napoleonic propaganda and Le Sueur’s operatic aesthetics often considered to prefigure Wagner’s *Gesamtkunstwerk*.

By contrast, this paper discusses the “total spectacle” in *Ossian* as a quintessential product of the Paris Opéra, capitalizing on the institution’s longtime reputation for unparalleled musical and visual luxury and its ambition to be a center for reuniting the fine arts (which became tangible in reorganizations around 1800 that encouraged the collaboration between the Opéra’s various artists). The rich visual and musical world of Macpherson’s Ossianic poems—the principal source of *Ossian*’s libretto—formed the ideal subject to reestablish the splendor of the Opéra. Transmitting this world became increasingly important in consecutive versions of *Ossian*, in particular of the dream scene. While this scene was judged the work’s most Ossianic part, its representation also built on a long history of French operatic dream scenes famous for their luxurious combination of music, dance and visual effects. Looking at the Opéra’s role in the creation of *Ossian*, draws attention to the importance of institutional practices and their reputation in nineteenth-century aesthetic developments.

**Session 3C**

**9.30am-11am (3 individual papers)**

**Theatrical Illumination**

**Feng-Shu Lee (Tunghai University)**

*Illusory Reality: Shadow in Romantic Music and Arts*

Technological advances in glassmaking enabled 19th-century artists to develop new understandings of light relative to darkness, and these ideas passed into contemporary literature, music, and philosophy. This is particularly clear in the Romantics’ conception of shadow as a metaphor for illusion. The Romantics’ fascination with shadow reflects their re-assessment of its meaning relative to reality. Authors used the image of reflection to challenge the Enlightenment-era relationship between appearance and reality. In optical science, discussions of afterimage showed the potentially deceptive nature of vision. What the human eye does not see may be where the truth lies.

I argue that this visual phenomenon served as an important influence on Romantic music. Examples abound in the production of offstage sound, special timbres, and scenes of hallucination. I start with an overview of the changing visual perception in 19th-century science. I proceed with a discussion of the Romantics’ perception of corporeality relative to their reading of shadow in literature and arts. I conclude with a close reading of *Die Frau ohne Schatten*, in which Strauss and Hofmannsthal each had a different approach to the
protagonist’s quest for shadow. I will show how Strauss’s reading conveyed this image’s metaphorical meaning in audible terms, and how this reading derived from contemporary optical science.

19th-century music scholarship has focused on the verbal dimension of music at the expense of its abundant and clearly visual components. By intertwining viewing and listening experiences, I offer a refreshing perspective to the nature of Romantic music.

**Tamsin Alexander (Goldsmiths, University of London)**

**Illuminating Spectacle: Light and illusion in *Gustavus the Third* (1833)**

On the evening of 13 November 1833, the final scene of *Gustavus the Third* – adapted from Auber’s *Gustave III* – was revealed at Covent Garden to rapturous applause. It was not the presence of a star singer or dancer that provoked this reaction, nor the strains of Auber’s ever-popular dance music. What impressed the audience was the vision of a masked ball illuminated by chandeliers, lamps, brackets, tripods and candelabras. At first glance, the situation in Paris had been much the same. Premiered at the Opéra less than nine months earlier, *Gustave III* also won accolades thanks to its elaborate finale. But changes made to the opera in the transfer process, combined with the differing contexts of lighting and masquerading in London and Paris, meant that *Gustave III* had acquired new significations as *Gustavus*.

Investigations into visuality in opera have become increasingly prevalent in recent years. Few, however, have considered how the introduction of gaslight shaped opera-going and opera stagings. To turn to 1830s London is to explore a time and place obsessed with lighting technologies and with reaching a better understanding the eye. Using the example of *Gustavus*, I explore how new discussions about light and vision influenced responses to opera, and how light could be used to overwhell, distract, prompt audiences to delight in illusion, wonder at technology, and become swept up in a scene. Bringing light into the picture not only draws upon an element of urban life that was consuming contemporary discourse, therefore, but also offers ways to deepen our understanding of how opera was experienced in early nineteenth-century London.

**Tommaso Sabbatini (University of Chicago)**

**Music for the Parisian popular stage: the case of (and the case for) late nineteenth-century féerie**

Until recently, the scholarly community all but ignored the French fairy play, féerie. The last decade has seen a few contributions in the fields of theatre history (notably by Roxane Martin) and film studies (by scholars of Georges Méliès), but no musicologist to this day has engaged with the genre. Féerie, though, was a fixture of theatrical life in nineteenth-century Paris, it reached exceedingly large audiences, it was championed by leading intellectuals, and it relied heavily on music, even more so than melodrama.

In this paper I will expose the preliminary findings of my study of a corpus of some twenty-five féeries dating between 1870 and 1900. Far from being a time of decline for féerie as commonly claimed, this period witnessed its exceptional vitality and capacity for adaptation. Some féeries abandoned patchwork scores compiled by house conductors in
favour of fully original scores commissioned to well-known composers (the first example is Victorien Sardou’s *Le roi Carotte*, set to music by Offenbach, 1872); some renounced the traditional fairy-tale subjects for scientific ones (Adolphe d’Ennery and Jules Verne’s *Le tour du monde en 80 jours*, 1874; Offenbach’s *Le voyage dans la lune*, 1875); and finally, Georges Méliès transferred *féerie* from the stage to the new medium of film (*Cendrillon*, 1899).

On the basis of a survey of both printed and archival (F-Pan, F-Pn, F-Po) sources, I will discuss with the economy, the ideology, and the poetics of the genre, as well as the challenges it poses to theatre and music historians.

**Session 4A**

**11.30am-1pm (3 panel papers)**

**Panel: On (re)hearing Delius: Contexts, Legacies, and Traditions**

Frederick Delius (1862-1934) was a composer of international stature, vision, and inventiveness. Nevertheless, aspects of his scholarly reception remain at a relatively elementary level in comparison with that of both British contemporaries such as Elgar and Vaughan Williams, and also his European colleagues (Debussy, Strauss, and Sibelius). Critical appreciation of his music has often been shaped by a series of assumptions: that he was a mere musical rhapsodist with only a rudimentary grasp of large-scale musical form, or that his richly late-romantic harmonic syntax was anachronistic and out of kilter with more progressive strands of composition.

Taking advantage of the upsurge of interest in the composer in the wake of his 2012 anniversary (notably John Bridcut’s BBC4 film, Delius: Composer, Lover, Enigma) and the launch of the AHRC-funded project ‘Delius, Modernism, and the Sound of Place’ in 2015, this panel presents new scholarly perspectives on the composer and his music. Grimley will analyze the ambivalence of Delius’ use of place, and the problems surrounding attempts to mark the composer as either ‘English’ or ‘cosmopolitan’. Bullivant outlines new uses of digital technology to clarify Delius’ compositional processes and performance history, with particular reference to the work of his great advocate (and later trustee) Thomas Beecham. Collins will assess the influence of Nietzsche on the composer, and his immersion in the philosopher’s wider critical thought, in the context of late nineteenth-century Nietzscheanism in British intellectual circles and its problematic legacy. In sum, the panel will provide insights into a wholesale reappraisal of the composer, with implications for scholars, performers and listeners.

**Daniel Grimley (University of Oxford)**

‘*Unto Brigg Fair*: Cosmopolitanism, Delius, and the Identities of Place’

Cosmopolitanism has been a prominent term in the reception of Frederick Delius’s music ever since the publication of Christopher Palmer’s 1976 widely-read monograph on the composer. For Palmer and others, resisting the negative tone of much writing on Delius
after the Second World War, the term is frequently inflected with positive value, suggesting openness, liberation, and a progressive worldview, rather than signaling critical approbation. Building on the recent work of Bruce Robbins, Amanda Anderson, and Sarah Collins, however, I shall argue that the category is far more destabilizing and opaque than its appropriation frequently suggests, and that its valence in Delius studies is especially problematic.

Delius’s 1907-8 tone poem *Brigg Fair*, subtitled ‘An English Rhapsody’, is an indicative case study. Based on a melody collected by Percy Grainger in North Lincolnshire in 1905 and later arranged for unaccompanied choir, Delius’s set of orchestral variations offers a transformative vision of the music, whose arch-like expressive trajectory is consistent with late nineteenth-century aesthetics. Closer attention to the score, and to its genesis and reception, however, suggests a more complex reading of the work’s multiple points of stylistic reference. Cosmopolitanism here might serve as a straightforward register of the music’s layered evocations of place, or, more pointedly, as a critique of the work’s thinly veiled colonialism. Attempting to resolve these tensions, I will conclude, prompts renewed reflection about the ideological associations of the term in a music-historical context and its usefulness as an interpretative frame.

**Joanna Bullivant (University of Oxford)**

“*My music has never been played as well by anyone else:*” Sir Thomas Beecham and Delius in Performance’

No figure has had a greater impact on Delius’ legacy than Sir Thomas Beecham. As well as establishing a performance tradition for Delius’ works, Beecham was editor-in-chief of the Delius collected edition project. Beecham’s interpretations carry enormous weight, both because of the composer’s strongly articulated approval thereof (as quoted in the title of this paper), and due to the widespread suggestion that Delius, unlike Strauss, Mahler or Elgar, was not an interpreter of his own works, and left works that were an ‘empty house’ requiring extensive editing.

More recently, however, Beecham’s interpretations have been questioned, for example by Sir Mark Elder, speaking in John Bridcut’s 2012 film about the composer. There is also the matter of Beecham’s efforts to establish Delius as a definitively British composer, despite evidence of his cosmopolitanism. While there are dangers in privileging a modern interpretation over Beecham’s, or in seeking a prelapsarian Urtext, it is certainly the case that attempts to find alternatives to Beecham’s interpretations demand a precise understanding of the extent of his influence, as well as that of Delius’ other editors and amanuenses. This paper will discuss how the creation of the Delius Online Catalogue (DOC), using the Music Encoding Initiative (MEI), has created new possibilities for tracing the compositional and editing process of Delius’ works and disseminating this knowledge to performers. In addition to presenting the history of works in an accessible manner, MEI raises the possibility of digital editions which lay bare the influence of different hands and editors in creating the work.
Sarah Collins (University of New South Wales)
‘The “Zarathustra Mood”: Delius, anti-intellectualism and the problem of musical Nietzscheism’

Delius’ identification with Nietzsche’s writings is well documented—he was a militant advocate of Nietzsche’s texts among friends and acquaintances; his familiarity with Nietzsche’s writings was such that his daily conversation was said to have been peppered with Nietzschean quotations; and of course he also set Nietzsche’s poetry to music in a number of works between 1898 and 1916. Nevertheless, there has been a persistent skepticism about the degree to which Delius engaged with Nietzsche’s substantive philosophy, such as it was. When asked to write a programme note for the premiere of Delius’ A Mass of Life, for example, Fritz Cassirer—who had helped select the text of the work, drawn from Nietzsche’s Thus Spake Zarathustra—noted how Delius ‘artistic aim is the rendering of the Zarathustra mood, and nothing more’. Other commentators have affirmed this view in an attempt to distance Delius from nationalist politics, claiming that Delius’s ‘anti-intellectualism’ in this regard allowed him to escape the political implications of identifying with Nietzsche’s Zarathustra in the lead up to World War I.

This paper will show that what was at stake in these claims, as well as in broader discussions of ‘musical Nietzscheism’, was an abiding concern about the relationship between aesthetics and politics, which was expressed through debates about the ability of music to convey non-musical ideas. Further, it will argue that understanding the tension between Nietzsche’s critique of Wagner on the one hand, and post-Wagnerian debates concerning the use of excerpts from Nietzsche’s texts in music on the other, can illuminate the conflicting aesthetic and philosophical ideas at play in advocating autonomy at the turn of the twentieth century.

Session 4B
11.30am-1pm (3 individual papers)

Vienna

Anne Hyland (University of Manchester)
The String Quartet in Schubert’s Vienna

The tendency to understand Schubert’s large-scale instrumental practices within the context of Beethoven’s structural procedures has had two major ramifications. First, traditional applications of tonal theory have read Schubert’s instrumental music as non-systematic, assessing its lyrically conceived parataxis (Mak, 2004) negatively against an unsuitable Beethovenian precedent of hypotaxis. Second, from the perspective of music history, the immediate context of Schubert’s musical life in Vienna and its potential influence on his style has hitherto been overlooked. While the former is addressed by the recent development of new harmonic theories and geometric models (Cohn, 1999; Clark, 2011), the larger historical picture remains incomplete. This is most apparent in the
treatment of form in the string quartets, a genre which occupied Schubert for his entire compositional career and which was central to Viennese musical life during his formative years.

This paper addresses this issue by excavating the historical hinterland to Schubert’s quartets with the aim of situating their formal practices more clearly within their originating circumstances. To that end, it considers the range of string-quartet performance in Vienna in the first two decades of the nineteenth century, and engages analytically with a representative corpus of quartets published there between 1810 and 1828. In particular, it investigates first-movement form in the quartets of Andreas Romberg, Franz Krommer, Peter Hänsel, Louis Spohr and Joseph Mayseder, thereby reappraising Schubert’s practices against contemporaneous procedures. In so doing, it develops an historicist approach to analysis, and challenges the continued use of Beethoven as a model for this repertoire.

Erica Buurman (Canterbury Christ Church University)
The Viennese Minuet after 1814

By the end of the Eighteenth Century the minuet was still in widespread currency in European ballrooms, despite having been one of the most important dances of the ancient régime for more than a century; as Eric McKee (2014) writes: ‘the minuet was both a current dance and a historical dance.’ By the early decades of the Nineteenth Century, however, the minuet was largely superseded by newer dances such as the waltz, the quadrille and the galop. The waltz in particular came to dominate in the wake of the Congress of Vienna, where the craze for waltzing famously led Prince de Ligne to quip that ‘Le Congrès ne marche pas, il danse’.

Yet whereas the waltz had firmly taken hold in Vienna’s suburban ballrooms, there is evidence that the minuet continued to be danced in the Viennese imperial ballrooms long after the Congress of Vienna. The annual balls of the Viennese Fine Artists’ Pension Society, which had taken place in the imperial palace since 1792, continued to feature minuets and German dances by Gyrowetz, Eybler and other local composers until at least 1829. In Viennese art music, by contrast, the minuet had largely been replaced with the scherzo and other dance topics by around 1800. Drawing on information from the archives of the Viennese Fine Artists’ Pension Society, this paper examines the continued presence of the minuet in the imperial ballrooms during and after the Congress of Vienna, and considers what this suggests about the minuet as a topic in Viennese music and dance in the early Nineteenth Century.

Sam Girling (University of Auckland)
From the Janissaries to 'Wooden Laughter': the use of unconventional percussion instruments at the Viennese court during the early nineteenth century

The late eighteenth century saw the height of the Turkish "craze" in Europe, and this existed most prominently in Vienna. Composers such as Gluck, Mozart and Haydn used Janissary percussion in orchestral or operatic works, whilst early nineteenth-century piano manufacturers such as Johann Andreas Stein and Franz Marschik developed the Janissary stop
to allow these sounds to be recreated in domestic, salon and court performances. My paper discusses how toy instruments were also used in compositions as substitutes for Turkish instruments due to their noisy nature and ease to manufacture and play, a topic which conventional music histories by and large ignore. One example of such works is the Mass in C by the court composer Paul Wranitzky, performed for the Empress Marie Therese on 28 February 1802, which uses toy horns and trumpets, glasses, bells, cuckoo, quail, tambourine and rattles that are known as Berchtesgadner Instrumente.

In addition to the toy and Janissary percussion, my recent research suggests that the court of Emperor Franz II and Marie Therese also seemingly had an interest in a small, peasant xylophone instrument known as the 'hölzernes gelächter' (literally translates as 'wooden laughter'). Works for this instrument by composers such as Ignaz Schweigl and Ferdinand Kauer can be found in the imperial music collection, indicating that the taste for the exotic extended to include not only Turkish, or Turkish-sounding, percussion but also peasant, folk-like instruments that would perhaps contribute to the appearance of traditional folk melodies in central European orchestral music later in the nineteenth century.

Session 4C

11.30am-1pm (3 individual papers)

French Theatre

Sarah Hibberd (University of Nottingham)
‘Stranded in the present’: temporal expression in Robert le diable

We have tended to appreciate Meyerbeer’s Robert le diable (1831) for its sensational, Faustian subject matter and pleasingly shocking ballet rather than for its depiction of historical experience. However, the nostalgic pull of the Act V trio, invites us to consider the work in a different light. We find our hero paralysed by indecision: whether to abandon this world and follow his new-found, charismatic father Bertram to the underworld, or to heed his mother’s warning from beyond the grave and to embrace this world and the future. The arresting sound of two trompettes à clef (new, keyed bugles) from below the prompter’s box, evoking the voice of Robert’s mother as he reads her will, inject a powerful sense of yearning, of nostalgia, into the scene,

Taking my cue from the historian Peter Fritzsche, I focus on the way in which the opera dramatises both the irretreivability of the past and the desire to construct the future. The tension between these two positions was at the heart of much historiography of the 1820s and 30s, and – I suggest – underpins the emotional power of the trio. The arresting trompettes à clef erupt out of time, but they also encourage us to think more deeply about the ways in which Meyerbeer’s historical sensibility can be felt in his music, and about the variety of ways in which he moved his audiences both emotionally and through time and space.
Diana R. Hallman (University of Kentucky)

*Au tombeau* at the Paris Opéra: Explorations of Timbre and Space in Halévy’s *Guido et Ginevra*

Although scholars have long recognized the complexity of orchestration and timbral experimentation in French grand opera scores, particularly those of Giacomo Meyerbeer, more study is needed of the interrelationship between composers’ musical choices and the visual and dramatic elements of the *mise-en-scène*. In this case study of *Guido et Ginevra*, a French grand opera by Fromental Halévy and Eugène Scribe inspired by Shakespeare’s *Romeo et Juliette* and produced at the Paris Opéra in 1838, I will examine Halévy’s exploitation of timbre and space in the depictions of death, mourning, and resurrection in the tomb scenes of Act III. In consideration of physical configurations of the Salle Le Peletier and in correspondence with the 1838 split-stage design by René Philastre and Charles Cambon, which offers a stark visual-spatial divide between the light-filled cathedral of Florence and the dark, *chiaroscuro*-touched crypt below, links will be made to the enhancing contrasts between sound and silence, distant voices and instruments *sur le théâtre*, low vs. high registers, celestial timbres and death-signifying trombones and ophicleide, and other sonic representations of the cold and dark surrounding the entombed Ginevra. Musical-visual comparisons to tomb/resurrection scenes in Meyerbeer’s *Robert le Diable* (1831), Adam’s ballet *Giselle* (1841), and Hérold’s *La somnambule* (1827), as well as speculations about possible influences on the final scene of Verdi’s *Aida* and its staging in Cairo and Paris, will be made. Primary sources include music, libretto, and staging sources at the Bibliothèque Nationale, Bibliothèque de l’Arsenal, and Archives Nationales.

Sarah Gutsche-Miller (University of Toronto)

*Liberated Women and Travesty Fetishes: Mixed Gender Messages in Parisian Music-Hall Ballet*

Music-Hall ballets were all about women. Women performed most principal and supporting roles (including travesty), and they populated the entire ballet corps. They played starry-eyed ingénues and princesses, teachers, students, and athletes, strong-willed girls, independent-minded wives, and even a president. Fictitious leading ladies could flirt with impunity, girls could marry the lovers of their choice, and the modern, chic Parisienne presided over the city of Light and Love. The ways in which these women were depicted were not, however, always neutral or straightforward. Independent women ostensibly in control of their destinies were at times the butt of parodies, and many were cast as seductresses or femmes fatales. The dancers themselves were treated as decorative objects, minimally dressed, posed in alluring stances, and asked to perform sensuous dances. Critics, in turn, loved to comment on their physiques, and poster artists depicted them in suggestive poses wearing as little as possible.

My paper explores the multiple and often contradictory representations of women in music-hall ballets staged at the turn of the twentieth century as reflections of shifting conceptions of women’s social roles in fin-de-siècle France. Music-hall ballets mirrored both the broadening of gender norms and the societal fears which accompanied these changing social mores; they helped reinforce shifting perceptions of women while simultaneously undermining them. Created at a rate of six or seven per year for fun-loving socialites, music-
hall productions were as up-to-date as they were ephemeral, serving as an unusually direct theatrical barometer of middle- and upper-class Parisians’ tastes and values.

Session 5A

2.30pm-4.30pm (4 individual papers)

**Opera in Translation**

**Michelle Meinhart (Durham/Martin Methodist College)**

*Wagner, Antebellum Nostalgia, and Post-War Graduation: The Reconstruction of the Southern Belle at the Athenaeum Girls’ School in Columbia, Tennessee, 1865-88*

A Boarding and Day School for teenage girls from 1851 to 1904, the Athenaeum in Columbia, Tennessee offered instruction in subjects essential to genteel ladies’ upbringing, including music. But after the Civil War, during which the school housed both Yankee and Confederate soldiers, the goals of this music instruction changed. Formerly fostering the middling musical accomplishment in young ladies suitable for domestic, private performance, after the war the school implemented a more rigorous curriculum that included public, community performances for its students. As this paper will show, re-workings of contemporary European opera choruses made by the school’s music master, Franklin Harrison Smith, between 1868 and 1888, shed light on music’s role in reconstructing a shattered rural community after the War.

These arrangements cultivated a musical skill and taste in contemporary European music, particularly German music, which was new to the school and the rural South. Marginalia on the scores indicate this music’s purpose as not only pedagogical, but also its use at public community concerts and school events like graduation—performances that would have been improper prior to the War. School records, concert programs, printed sheet music, and life writing of the Smith family further support my understanding of musical life at the school and in Postbellum Columbia. In addition to exhibiting women’s growing musical presence within the public sphere after the War, Smith’s musical adaptations and their re-envisioning of the Southern belle ultimately demonstrate how re-configured contemporary European art music aided in rural, middle Tennessee’s reconstruction.

**Francesca Vella (University of Cambridge)**

*Lohengrin’s 1871 Tour*

On 1 November 1871, *Lohengrin*—the first of Wagner’s works to be staged in Italy—premiered amid much local buzz at Bologna’s Teatro Comunale. Five weeks later, the entire production was exported to Florence’s Teatro Pagliano. Cast, chorus, orchestra, staff, sets, costumes and stage machinery were all relocated by train—an undertaking that reportedly
required the transportation of between 300 and 400 people. Historians and opera scholars have directed their attention unevenly to this series of events. While the Bologna performances have become a staple in accounts of the city’s late-nineteenth-century establishment as the Italian capital of Wagnerism, the transfer to Florence has remained largely unexplored. In this paper, I re-examine the 1871 Lohengrin moment by focusing on some of the historiographical implications of this operatic transplantation.

Although touring opera had existed for centuries, the relocation of the Bologna Lohengrin production to Florence raises provocative questions concerning both contemporary cultural politics and theatrical practices. Connections between the two cities’ stages in the 1870s suggest that opera was tightly bound up in trans-municipal relations even during an age of much-hyped civic cultural competition. What is more, a nexus of technological, institutional and human factors played into the 1871 transfer, which was unprecedented in its scope. Well prior to Angelo Neumann’s 1882-83 Ring tours, this transfer pointed to a conception of opera in which the staging is integral to collective articulations of aesthetic and political-cultural experiences.

Laura Stokes (Indiana University)

Prussia, Nationalism, and Integration in Meyerbeer’s Ein Feldlager in Schlesien

Giacomo Meyerbeer’s Singspiel Ein Feldlager in Schlesien, although largely forgotten today, was a staple of the Berlin Royal Opera repertoire from its 1844 premiere into the 1890s. This work features many elements that were specific to the local environment in Berlin for which it was written: it includes a plot that centers on Frederick the Great, a depiction of a Prussian military camp, and numerous quotations from music associated with Prussian national sentiment. This Singspiel, however, also includes a perspective on ethnic and social integration that is founded on Enlightenment ideals, and which suggests Meyerbeer’s inclusive, rather than exclusive, concept of Prussian identity.

Meyerbeer selected the performers for this Singspiel from an international perspective. The lead role of Vielka was written not for a Berlin singer (although it was, in the end, premiered by one), but rather for the rising star Jenny Lind. Lind later played a role in bringing some of Feldlager’s music to venues outside of Berlin. In Vienna, Feldlager was transformed into Vielka, and Prussian elements were excised from the work. In the United States, Lind included excerpts from Feldlager in her concert repertoire, but the context of the original Singspiel was absent. Indeed, in these new venues, the work was transformed in a way that masked the inclusive philosophy of the original, rendering Feldlager’s political and social significance no longer apparent in its reception outside of Berlin.

Session 5B

2.30pm-4.30pm (5 panel papers)

Panel: New Approaches to Opera and Character
In *The Economy of Character* (1998), Deirdre Lynch argues that the study of character in literature either addresses the qualities of an ‘inward’ self or the violent application of ‘characteristics’ from external sources. While this dichotomy finds significant parallels in the study of opera, its boundaries have not been systematically explored in musicology since the debates involving Edward T. Cone, Peter Kivy, Carolyn Abbate, and Charles Rosen two decades ago. This panel seeks to reopen the debate by engaging conference attendees in a lively discussion about the terms and stakes of ‘character’ in opera. Drawn from a variety of methodologies, the papers investigate how the concept of character coalesces in different operatic practices, and how this concept in turn subordinates particular kinds of fictional worlds. Character, it turns out, can generate new insight into the nature of operatic spectatorship and absorption, opera’s thematization of climate, opera’s relation to narrative and to the emerging ‘bourgeois body’ of nineteenth-century literature, and much more. Amid recent work in the Humanities on the ways that subjects and environments constitute each other, this panel offers new methods and strategies for conceptualizing human subjects in operatic space.

We begin with two papers that ask, from the perspectives of analytic philosophy and affect theory, what constitutes an operatic (as opposed to a theatrical or literary) utterance. The next two papers chase down a pair of “unruly” character archetypes and their effects: the first, the elusive “baryton-Martin” voice type as elaborated in Ravel’s *L’heure espagnole*, the second, the operatic villainess in early nineteenth-century revivals of Mozart’s *Idomeneo*. Our final paper develops a theory of Wagnerian environmental space by taking us on a walk, with Tannhäuser and Parsifal, through natural zones that reveal correlations between space and subjectivity.

**Session 5C**

2.30pm-4pm (3 individual papers)

**Historiographies**

Karen Leistra-Jones (Franklin & Marshall College)

Hans von Bülow and the Confessionalization of *Kunstreligion*

Hans von Bülow’s aphorisms are ubiquitous in the musicological lexicon. Best known, perhaps, is his anointing of the “three B’s”: Bach, Beethoven, and Brahms. Complementing
this, however, were numerous other statements that employed pointedly religious rhetoric: “I believe in Bach the Father, Beethoven the Son, and in Brahms the Holy Ghost of music” was just one example. These types of pronouncements became an important aspect of Bülow’s public image, and beginning in the 1870s, his rhetoric was mirrored in the critical reception of his performances. Critics often described his concerts as a kind of preaching, proclaiming of the musical “gospel,” or scriptural exegesis.

Such responses participated in the well-documented elevation of music to the status of Kunstreligion. Yet they moved beyond the idea of pietistic contemplation characteristic of early Romanticism, and avoided calling the performer a “priest,” an epithet that was common in mid-century music criticism. Instead, Bülow and his critics situated his role within a more traditional German Protestantism by emphasizing the didactic nature of his performances, their focus on a strict “gospel” of canonic works, and their affinity with preaching and biblical interpretation.

This paper locates this development within the “reconfessionalization” of German public life in the nineteenth century, and specifically within attempts to construct a Protestant national culture in the new Kaiserreich of the 1870s and 1880s. In this context, Bülow was able to invest the role of the performer with a new authority, one that drew deliberately from experiences, practices, and language associated with religion.

Katherine Fry (King’s College, London)
Musical Idealism in Victorian Culture: George Eliot as Music Critic and Translator

Scholars have long recognised the importance of music to George Eliot’s life and works. Musicologists have examined issues of music historiography and subjectivity in her 1876 novel Daniel Deronda, while literary critics have recently contextualised her fiction within a broader Victorian musical culture or ‘soundscape’. Literary discussions of this kind tend, understandably, to treat ideas of music and sound as a cultural backdrop for renewed readings of her major novels. Departing from these accounts, this paper focuses on George Eliot’s musical travel writings and translations from her time as editor of the Westminster Review during the 1850s. It explores the wider significance of her writings for the reception of German musical aesthetics in nineteenth-century Britain. The first part of the paper relates her translations of German philosophy (Ludwig Feuerbach in particular) to the larger discourse of idealism in Victorian thought, a discourse that impacted on perceptions of musical value. The second part discusses her essays on Richard Wagner, Franz Liszt and Weimar culture, situating her musical travels within the context of British music criticism and European Wagnerism circa 1855. In so doing, the paper seeks to complicate our understanding of Victorian musical culture and European modernism. How do George Eliot’s criticisms contribute to contemporary debates about music, cultural exchange and transnationalism? Furthermore, how might her writings illuminate broader theoretical concerns about music’s relationship with language and criticism within and beyond the nineteenth century?

James Grande (King’s College, London)
The Natural History of German Music: George Eliot, Dissent, Cosmopolitanism
George Eliot’s essay ‘Liszt, Wagner and Weimar’, published in Fraser’s Magazine in July 1855, gives an equivocal response to Wagnerian opera, recognising it as an important development in the ‘lyric drama’ while regretting the absence of recognisable melody: ‘We are but in “the morning of the times”, and must learn to think of ourselves as tadpoles unprescient of the future frog. Still the tadpole is limited to tadpole pleasures; and so, in our state of development, we are swayed by melody’. A Beethoven quartet after Lohengrin is – in a recognisably Wordsworthian idiom – ‘like returning to the pregnant speech of men after a sojourn among glums and gowries’. This paper will explore Eliot’s responses to German music in her novels and essays in the context of her background in religious nonconformity and her reading of German philosophy; in particular, the writings of Ludwig Feuerbach. In The Essence of Christianity, Feuerbach writes (in Eliot’s translation), ‘Who has not experienced the overwhelming power of melody? And what else is the power of melody but the power of feeling?’ But Feuerbach was profoundly suspicious about the place that the ear occupies within the religious sensorium: ‘The only fearful, mystical, and pious sense is that of hearing’. Music occupies an equivocal place in relation to the realist novel and religious scepticism; however, this paper argues that these anxieties are inextricable from a much older set of concerns about the place of music in Dissenting culture.

**Keynote 2**

Daniel Chua (University of Hong Kong)

De-secularising Beethoven: Is Beethoven a Sacred Composer?

Is the secular Beethoven a necessary myth in the musicological narrative of western music? This paper explores the narrative tensions involved in the classification of Beethoven’ sacred music and the ideological stakes involved in the claims of both the intellectual and local histories that give Beethoven his Enlightenment credentials. If the claims are suspect, does this merely imply a reversal that turns Beethoven into a reactionary figure that eradicates much of the received wisdom of musicological scholarship? Or is there another way forward?
Recreations

Sarah Kirby (University of Melbourne)
Songs at the 1851 Great Exhibition

The 1851 Great Exhibition of the Industry of All Nations has received an almost overwhelming amount of scholarly attention in fields as diverse as history, science, economics and aesthetics. Music, however, has received comparatively little consideration. In one sense, this is unsurprising: as Michael Musgrave states, in The Musical Life of the Crystal Palace, that with the exception of the ceremonial activities of the opening, ‘musical performance on a broader scale had no place as such in the Exhibition’. However, the musical world does not exist only within the sphere of public performance. This paper argues that, while musical performance within the Hyde Park building was limited, music relating to the Exhibition, and performance of this music in wider society flourished. Published sheet music of songs and piano works composed in direct response to the Great Exhibition offered a material way in which the event could be brought directly into the homes of the public.

This paper argues that these songs and piano pieces offer a valuable avenue for studying the reception of the Exhibition itself. Through musical and text-based analysis, these compositions reveal further channels through which imperialist rhetoric and the concurrent, populist constructions of class and race could be either extended or challenged.

Ian Maxwell (University of Cambridge)
The Chamber Music Clubs in the British Universities during the Nineteenth Century

In the archives of the libraries of both Oxford and Cambridge Universities is a treasure trove of material, documenting the activities over more than one hundred years of student Chamber Music Clubs. There are membership lists, recital and concert programmes, day to day business records and minutes of committee meetings. The numerous such clubs, including the Oxford Wartime Musical Club and the Oxford Ladies' Musical Society, and college-based clubs – such as the Balliol College Musical Society in Oxford, all had a similar main purpose – to encourage and facilitate the playing of chamber music. Later in the nineteenth century, similar clubs were formed at the other British Universities – including Edinburgh and Trinity College Dublin.

The data that can be obtained from these records provides an insight into the early activities of many musicians that later became eminent – including records of earlier first performances and hitherto unsuspected musical accomplishments. Beginning with the
Cambridge University Musical Society in 1843 and the Oxford University Musical Society in 1867, chamber music making became an integral part of university life from the middle of the nineteenth century. The names of members comprise a “Who’s Who” of British Music – such as R. R. Terry, H. Walford Davies, Ralph Vaughan Williams and countless others. This paper introduces the common history of the clubs and presents the latest results of how a continuing extensive examination of these archives is uncovering a previously little known aspect of music-making in Britain.

Erin Johnson-Williams (Trinity Laban)
Disciplines of Development: Physical Economies of Victorian Music and State Education

Late Victorian Britain witnessed the unprecedented growth of state-sponsored initiatives for free music education. As is increasingly seen in the proceedings of the London School Board during the 1880s and 1890s, these changes were often introduced in the form of drill exercises that took place as part of physical education classes, rather than through specific forms of ‘music’ education per se. After the gradual school reforms that followed the Education Act of 1870, the introduction of music into Victorian state schools through choreographed ‘drill’ exercises resulted in new forms of education that were introduced as part of wider pedagogical efforts to discipline children, and to aid and promote the evolutionary development of the child’s body into that of a healthy British citizen. Consequently, the origins of state music education in Victorian Britain, on a mass scale, were transformed into national pageantry through both the masculinization of music and its link to physical development – and, by extension, to the international evolution of the Empire. Through a wide array of interdisciplinary primary source material from late nineteenth-century Britain, this paper proposes that the moment at which choreographed, rhythmical exercise first becomes a standardised school activity is precisely the juncture at which music becomes interlinked with the notion of imperial mobility in the physical body of the Victorian child.

Session 6B

9.30am-10.30am (3 individual papers)

Gender, Identity, Trauma

Sarah Gerk (Binghamton University)
A Song of Famine and War: Irish Musical Methods of Expressing US Civil War Trauma

Between 1845 and 1851 in Ireland, an estimated 1 in 8 people died in one of modern history’s most devastating famines. Those who survived nevertheless suffered immense trauma from starvation, disease, and loss of loved ones. Many Irish famine survivors emigrated, precipitating one of the first great waves of immigration to the United States. In
the New World, the drums of civil war sounded scant more than a decade later. In both of these disasters, music served as a crucial tool for coping with trauma.

In this paper, I suggest that the musical mechanisms for dealing with the trauma of famine in Ireland were adopted in the United States and applied to some of the most difficult collective experiences of American history. Using critical frameworks from trauma studies, I compare songs of the famine with those popular in the United States during subsequent decades. “Kathleen Mavourneen,” for instance, addresses experiences of grief and displacement suffered by famine immigrants, and became one of the most significant songs of the American Civil War. A collation of sheet music examples reveals that some thematic tropes from the famine, such as starvation and displacement, retained popularity in music of the Civil War, even though such experiences lost relevance in comparison to militaristic violence. The paper also incorporates primary accounts from the diaries of Irish Americans in the Civil War, showing that some people directly applied expressly Irish musical practice within American wartime contexts to deal with trauma.

Brian Thompson (The Chinese University of Hong Kong)
The Critic, the Public and the ‘Femme’ Fatale

In the spring of 1861, the twenty-five-year-old Eugene d’Ameli (known simply as Eugene) was a celebrity in New York and the leading female impersonator of his time in the US. Despite this, when the war began he did what many other performers were doing: he fled to Britain. He arrived in England completely unknown to the public, but within a year had established himself in the provinces and in London. After two years as a star attraction in London musical halls, he accepted a position with Christy’s Minstrels, in Liverpool, and for the next four years led that company’s productions of burlesques of Lucrezia Borgia, Ernani, Fra Diavolo, and other popular operas.

Through a close examination of the British press, this paper explores the role of the female impersonator in British minstrelsy and, more generally, the place of opera in British popular culture of the 1860s. Having been imported from the US along with other elements of the minstrel show, female impersonators and burlesque opera were accepted and clearly appreciated by British audiences. Given the popularity of Eugene and other impersonators, a significant body of literature exists that scholars have yet to mine. This paper illustrates that while reviews published in newspapers were often limited in detail, they provide significant evidence on the reception of impersonators, and more broadly on attitudes towards race, gender, and sexual orientation.

Myron Gray (Haverford College)
Transnational Localism in the Anglophone Reception of Der Freischütz

Hailed by some as an archetypal German opera, Carl Maria von Weber’s Der Freischütz nevertheless appealed to an international audience. In the years following its 1821 Berlin premiere, it was performed from London and Paris to New York and New Orleans. According to Michael Tusa, the cosmopolitanism of early-nineteenth-century German national identity accounts for the influence of foreign traditions on this self-consciously German work, along with its popularity abroad.
Yet scholars have said little about what the foreign consumption of *Der Freischütz* actually looked like. This paper investigates Weber’s reception in the English-speaking world by considering arrangements of music from the opera, along with newly composed interpolations, that appeared in Dublin and New York in the late 1820s. These documents implicate Weber’s music in the evolution of Anglophone national identities and in the simultaneous formation of a transatlantic musical culture.

For instance, the American composer Charles Gilfert wrote “The Horn of Chace” for inclusion in *Der Freischütz*, although a Dublin edition fraudulently credited this song to “Carl von Gilfert of Prague.” Citing the related concealment of American authorship in London newspapers, a July 1825 article in the *New-York Evening Post* interpreted this misattribution as a reaction to the rising global influence of the United States. A U.S. adaptation of the *Freischütz* overture, published in New York as an “American Serenade,” similarly asserted cultural sovereignty by falsifying the origin of its music. Such examples suggest that musical transnationalism fed the expression of competing, local identities.

Session 6C

9.30am-11am (3 individual papers)

*Around Opera*

Laura Protano-Biggs (Johns Hopkins University)

*Falstaff* and the Resonant Soundscape: Verdi’s Experiments with Sound

In 1893 hundreds of critics came to Milan from all over Europe to hear a work that shimmered with a sound until now never associated with its composer. Giuseppe Verdi’s comic opera *Falstaff* stimulated talk of innovation from the outset: critics remarked that it had infused the Italian musical scene with a new brilliance, and was even an “isolated monument in the history of art”. Recent criticism too has detached this work from its contemporaneous musical landscape; a fetishized anomaly, it has been described as “almost a freak” and “musically and dramatically eccentric”.

Considering the opera from the perspective of sound studies, my paper repositions this “eccentric” work squarely within a nexus of *fine secolo* operas that reconfigured the relationship between sound, audience, and stage action. While Verdi distanced himself from the 1890s verismo operas of Mascagni and Leoncavallo—and scholars have continued to reinforce that distance—*Falstaff’s* shifting acoustic planes reveal an untold debt to these composers.

At first blush the idea of Verdi as a deliberate manipulator of acoustic planes seems anachronistic, and sound studies a mere substitute for more familiar discourses about the noumenal and phenomenal. But focus on acoustic parameters enables us to articulate what makes *Falstaff* distinctive in Verdi’s oeuvre with a precision and concreteness which other approaches lack. The 1890s’ Italian operatic scene is best understood not in terms of
discrete musical initiatives but a broader experiment with sound in which Verdi, much as the veristi, had a stake.

Flora Willson (King’s College, London)
‘Musique du plein-air’? Operatic realism and Charpentier’s Louise

Premiered at Paris’s Opéra-Comique in February 1900, Gustave Charpentier’s Louise is an opera whose early success hinged on its complex relationship with realism. The work was described ubiquitously as realist by its first critics, with Charpentier hailed ‘the creator of musique du plein-air’. Scholars since have largely addressed the same supposedly realist traits: the composer’s generic designation of Louise as a roman musical; its ‘socially relevant’, free-love-infused plot; its representations of the streets of contemporary Paris. Yet commentators have also recognised a strong symbolic element in the opera. Indeed Louise’s lyricism – its clear operatic genealogy – has proved difficult to incorporate into any case made for it as a realist work akin to those of Courbet or Manet, Zola or Flaubert.

In this paper I use Louise to ask how useful the notion of ‘realism’ might be for operatic historiography. In particular, I interrogate aspects of Louise that seem to resist categorisation as realist: these recalcitrant traits can stimulate broader reflections on whether opera and its slippery epistemologies might have distinctive contributions to make in the larger, longer-established discourses about realism in literary studies and art history (work by Linda Nochlin, Peter Brooks and, most recently, Fredric Jameson is especially significant here). Reading the opera through its early reception and via the composer’s own later adaptations for a 1935 gramophone recording and Abel Gance’s 1938 sound film, I am concerned ultimately with how Louise – and opera more generally – might offer productive insights into the afterlife of a once-radical artistic movement.

Gabrielle Cornish (Eastman School of Music)
Liza's Transmigration: Urban Decay and Fin-de-Siècle Suicide in Chaikovsky's The Queen of Spades

Pushkin’s “Queen of Spades” (1833) has long been linked to the so-called “myth of St. Petersburg” — the paradoxical nature of the city as both Peter’s utopian “window to the west” and the decaying metropolis that inspired literary depictions of the city’s degeneracy and maudlin gloom. Written in 1890, Chaikovsky’s opera makes several major alterations to Pushkin’s story that reflect the myth’s transformation. One such change is his addition of Liza’s suicide: rather than leave Hermann and marry another man, she takes her own life. Scholars have heretofore attributed Liza’s suicide to the operatic convention, but this, however, overlooks the opera’s wider aesthetic as an embodiment of and reaction to anxieties toward modernity in fin-de-siècle St. Petersburg.

Chaikovsky’s Queen of Spades is more than just what scholars have called “the first symbolist opera.” It anticipates the coming symbolist movement in music while simultaneously critiquing modern psychology in late Imperial Russia and St. Petersburg. This paper argues that we should read Liza’s suicide not merely as operatic convention, but rather as significant to the opera’s depiction of modern urban decay. To do so, I incorporate previous work by Mark Steinberg and Susan Morrissey on suicide as a phenomenon of and reaction to modernity in fin-de-siècle St. Petersburg. Similarly, I postulate a theorization of
the canal in the context of Walter Benjamin’s metropolis. By drowning herself specifically in the Nevsky River, Liza is both figuratively and literally killed by the modern city — an operatic spectacle in itself.

Session 7A

11.30am-1pm (3 panel papers)

Panel: Opera and Medical Experimentation in the Nineteenth Century

Chair: Sarah Hibberd (University of Nottingham)

The opera singer was a patient of choice and an object of study for nineteenth-century medicine. A variety of interpretative frameworks were used by critics, spectators, and doctors of various schools in order to explain singers’ constitutions or pathologies, and to develop and maintain their health. But singers themselves also made use of long-established models (of the humours, climates, physiognomy or mechanicism), and more recent ones (such as phrenology, works on electricity or the nervous system) in order to interrogate their art. To what extent was the medicalisation of opera and its singers not merely the work of doctors, but also of the singers themselves? How may opera – as a world of references, practices, and performativity – have informed and stimulated medical experimentation outside of the opera house?

This panel will examine various scenes of medical investigation: the therapeutic scene staged by Dr. Schneider in 1835 to treat mental illness, the private house where the baritone Maurel experimented with hypnosis, and the journalistic sphere as a soundboard for the 1860s debate concerning pitch, initiated by singers seeking to protect their voice. In these contexts, opera and medicine shared common ground, in which instances of crisis and excess appeared both as pathological, and as cathartic resolutions. Opera is considered here not only for its general effects, or as a terrain of application for specific medical procedures and techniques: it is a petri dish of experimentation which gives rise to new, often detailed medical and artistic approaches to the body, performativity, and the moral self.

Carmel Raz (Columbia University)

Operatic Fantasies in Early Nineteenth-Century Psychiatry

In System einer medizinischen Musik (1835), Dr. Peter Joseph Schneider provides a detailed report of his treatment of Lina, a young Dutch girl who had fallen into a profound melancholy following the death of her lover Antonio two years previously. Schneider’s therapy consists of the water cure regimen followed by a meticulously staged musical crisis. Hiding family members and musical friends out of Lina’s sight, he assigns the role of “Antonio” to her uncle, and proceeds to conduct a chorale performance, in which “Antonio” takes the tenor lead supported by a choir and harmonium. This treatment works, in that Lina believes
that Antonio is speaking to her, and bursts into tears, a cathartic reaction that heralds her eventual recovery.

Schneider is exceptionally explicit about the deployment of certain repertoires, vocal qualities, and musical keys in his medical cures, correlating different instrumental textures to material changes in the nerves and animal spirits. However, this particular treatment shares many features with other contemporaneous accounts of music therapy, not least in the selection of the instrument used and the age and gender of the patient. This paper explores how ideas, sounds, and repertoire associated with the world of opera informed the treatment of mental illness, and how these in turn may have circulated back to influence composers and librettists. Examining references to specific composers, works, and timbres within medical reports, I argue that the staging of medical cures often mirrors dramatic scenarios familiar from the opera stage.

**Chloe Valenti (University of Cambridge)**

**Pitched battles? Vocal Health and the English Pitch Debate**

In the 1860s, the tenor Sims Reeves, supported by Adelina Patti and Christine Nilsson, started a campaign to lower English concert pitch. Pitch in England was considerably higher than in other parts of the continent, and singers were straining their voices to dangerous levels as a result. Whilst they received support from doctors, singing teachers and critics, Michael Costa resisted the changes, and other notable figures in the British musical world were noticeably absent from the debate.

The problems of pitch and its impact on singers’ health inevitably tapped into a range of other concerns. Foreign singers performing in England were compelled to sing familiar works at a considerably higher pitch than they were accustomed to. Some critics argued that works should be performed at the pitch the composer intended, yet the practice of transposing arias for the comfort of the singers was widespread, if increasingly criticised for damaging the harmonic unity of the work. Some blamed the public for prizing entertainment over the health of the performers, while others believed that the desire of singers to display their voices made them complicit in the climb in pitch. Comparisons with practices on the continent were inevitable, and the mixed results of experiments with pitch in venues abroad were followed with interest by the British press. At the heart of the debate was the question of the singer’s autonomy over their own instrument, whether medical issues overrode aesthetic values, and ultimately whether the voice should be considered public or private property.

**Celine Frigau Manning (Université Paris-8)**

**Opera, Hypnosis, and Autosuggestion. A Medical Theorisation of Identification for the Actor-Singer**

In his *Cours d’esthétique vocale et scénique*, Victor Maurel develops a theory of identification based on his art as an actor-singer and on his experience with hypnosis. When one of Maurel’s friends brings to him Lina de Ferkel – a subject for De Rochas’ hypnosis sessions – Maurel goes beyond the usual musical themes played on the piano and sings *Era la notte* from Verdi’s *Otello*. Very likely chosen because of the baritone’s relationship with the role of Iago, but also because of its musical rhetoric of persuasion, the piece musically parallels the situation of hypnosis: while Iago lulls to sleep Otello’s faculty for reasoning, and simultaneously awakens his suspicions, Maurel, in “restricting [himself] from making any
gesture”, claims to arouse in Lina “some of the gestures which [he himself] used in this famous piece.” To him, this proves that “objectivation”, defined as the exteriorisation of passions through expressions and gestures, comes from the unknown, from the invisible.

Maurel’s approach will be compared with other contemporaneous medical theories in order to explore the link, established by proponents of hypnosis, between interiority and identification. In a renewed approach to acting, autosuggestion allows the actor-singer to draw on his profound interiority, and to bring back to the corporal surface a range of “natural”, transhistorical gestures. Moreover, such gestures are more than simple signs of an affect which captures – or hypnotises – the soul: they are truly part of this affect, allowing the singer to use interiority as a space for creating artificial but true emotional states.

Session 7B

11.30am-1.30pm (4 individual papers)

Writing and Encoding

Frederick Reece (Harvard University)

Forging Schubert’s “Gastein”: The Cold-War Quest for Truth in a Romantic Fantasy

For well over a century, Schubert’s “Gastein” symphony was the great white whale of nineteenth-century music. The mystique surrounding this missing composition began when Joseph von Spaun asserted in the Viennese press that his ailing friend had written “a great symphony at Gastein in the year 1825” which—although unknown to audiences—rightfully “belongs amongst the greatest works of the last century.” In the 143 years that followed, the “Gastein” became a cultural obsession. Sir George Grove urged archivists across Europe to search every cupboard for the lost masterpiece while the Columbia Phonograph Company offered a $1,500 reward for its recovery. Yet it was not until 1971 that a set of antique orchestral parts matching every specification for Schubert’s “Gastein” emerged from an attic in East Berlin. Or so it seemed.

This paper tells the story of how the “rediscovered” symphony rang false. Now universally considered a compositional forgery, in the 1970s and ’80s the work was vehemently upheld as authentic by scholars in East Germany including Harry Goldschmidt. Western musicologists, meanwhile, sought to use stylistic and material methodologies to repudiate not only the composition, but also the authority of those in the East who claimed that it was legitimate. Drawing on my own stylistic analysis of the symphony alongside original archival sources from the Bundesarchiv and Staatsbibliothek in Berlin, I situate this cold-war forgery as a key point of conflict in the struggle to control the authentic musical past of a fractured Austro-German culture.

Jacob Olley (Westfälische Wilhelms-Universität Münster)

Orality, History and (Ethno)Musicology: Preparing a Critical Edition of
Nineteenth-Century Ottoman Music

Critical editions are central to the discipline of musicology, both in terms of the material they make available for research and performance, and the role that they play in developing norms of scholarly methodology. By contrast, the critical edition of musical texts has played a far more marginal role in ethnomusicology, often attributed to the fact that oral transmission is more prevalent in non-European musics. However, there is a wealth of notated sources recording the urban music of the Ottoman Empire, the vast majority of which are unpublished. The German Research Council (DFG) has therefore recently agreed to fund a 12-year research project entitled “Corpus Musicae Ottomanae: Critical Editions of Near Eastern Music Manuscripts”, based at Westfälische Wilhelms-Universität in Münster. The initial aim of the project is to create an online, open-access resource containing critical editions of Ottoman music that will be used by both scholars and performers. The original sources date predominantly from the nineteenth century and are written in modern Armenian church notation, necessitating their transcription into modified staff notation. As a research associate on the CMO project, I will outline its goals and procedures, considering how these relate to existing methodologies in historical musicology and other disciplines, and what the implications of the project might be for future scholarship. In particular, I argue that the project can provide a new perspective on the relationship between “text” and “work”, and offers an opportunity to further the ongoing dialogue between historical and anthropological branches of music studies.

Robert Eshbach (University of New Hampshire)
“I would like to make a violin concerto for you ...”: Ferdinand David and the Mendelssohn Violin Concerto

On 30 July 1838, Felix Mendelssohn wrote to Ferdinand David from Berlin of his intention to write a violin concerto for him for the following winter: “one in e minor sticks in my head, the beginning of which gives me no peace.” The concerto was not completed by the following winter but took six years to write, much of it done in consultation with David. Today, the manuscript of that concerto, as it was premiered at the Leipzig Gewandhaus on 13 March 1845, resides in the Biblioteka Jagiellońska in Kraków. My paper will concern itself with that score, which in significant ways differs from the final published version. I will speak of the ways in which the concerto may indeed have been written with David’s technique and musicianship in mind (including its use of Baroque and early Classical techniques, and apparent borrowings from David’s Hohe Schule des Violinspiels — works by Vitali, Mestrino, et al.), and of the ways in which David may have influenced its final form. A side interest may be the influence of Mendelssohn’s protégé, the young Joseph Joachim, whose virtuosity was also on Mendelssohn’s mind at the time of the concerto’s “making.”

Ditlev Rindom (University of Cambridge)
Listening with Schumann: The Phantasie op.17 and 1830s Sonic Culture

The epigraph from Schlegel which prefaces Robert Schumann’s Phantasie op.17 has long been characterised as a classic description of romantic listening: a form of intense acoustic engagement through which the auditor accesses a reality beyond time and space. Scholarly studies of the musical work’s “romantic distance” have concentrated primarily upon the
Phantasie's formal fragmentation, disregarding the music's materiality in favour of disembodied analysis and "structural" listening. Within this framework, the work's allusion to Beethoven has been interpreted as both a public and private monument, articulating a sense of loss that is partially redeemed through sound.

This paper will instead examine the Phantasie as a work preoccupied with sonority and the process of listening itself. Drawing upon recent work by Veit Erlmann and Emily Dolan which has stressed the constitutive role of the ear in modern rationality and the centrality of timbre to Enlightenment aesthetics, this paper argues that the Phantasie is a document of changing listening practices. Proceeding from Schlegel's poem, the paper offers a timbral analysis of the first movement and proposes that the work stages a phenomenological journey from immediate sensation to remote tone, in turn investigating the shifting meanings of musical listening in 1830s Germany. The paper addresses the overlapping temporalities between the monument, 18th-century fantasia and musical work to argue that the Phantasie is a sounding monument to Beethoven, in which the keyboard functions as a technology that mediates between different forms of perception.

Session 7C

11.30am-1.30pm (2 individual papers + lecture-recital)

Class

James Deaville (Carleton University)
The Well-Mannered Auditor: Listening in the Domestic-Public Sphere of the 19th Century

19th-century etiquette books in English included instruction on how the “well-mannered” (bourgeois) person should behave at urban domestic-public functions (McKee 2005), i.e. invited social events in private residences. The manuals thereby participated in producing the “docile bodies” that Foucault identified as endemic to modern society and that result from the exercise of (self-)disciplining power (Foucault 1975). The books’ prescriptions typically extended to manners during the impromptu musical entertainments at teas, evening parties, and musicales, when the invited guests were requested to perform. The imposed auditory practices for guests during informal music-making reveal how tongue and ear were subjected to the normalizing disciplinary power Foucault proposes.

Behind the rules for behavior within the sonic domain hovered the challenge to order created by the societal move toward the modern “crisis of attention” (Crary 1999). In the ever more confusing, distracting modern soundscape, the guidebooks performed a stabilizing function by attempting to regulate the bodies (and ears) of middle-class subjects (Morgan 2012). Indeed, issues of attention to music and speech at social events play crucial roles in the sources, which can be studied by mapping the events’ zones of acoustic space (Born 2013), both for musical performance and conversation. Auditory disruptions by guests increasingly occurred within and between these spaces; the resultant inattention led to
gre
ater	tigor	in	the	manuals’	policing	of	performed	sound.	Their	regulations	bespeak	society’s	fear	of	the	loss	of	control	over	the	bodies	and	sounds	of	auditors,	which	undermined	the
disciplining	of	bourgeois	subject-listeners	in	the	later	19th
century.

Wiebke Rademacher (University of Cologne)
Beyond Concert Halls. Performance and Reception of Classical Music in Non-Bourgeois Contexts 1860-1914, London and Berlin

The 19th century is commonly regarded as a time in which the performance and reception of classical music became increasingly entangled with bourgeois ideals. The effect of this process has been analysed in numerous studies — most recently, Sven Oliver Müller (2015) has investigated changing behavioural patterns of 19th-century concert audiences, Frank Hentschel (2006) has examined how bourgeois ideals have influenced the disciplinary history of musicology, and Martin Tröndle (2011) has discussed the enduring effects of 19th-century bourgeois ideals on concert life today. The majority of these studies focus entirely on middle and upper class audiences. However, there are many sources that give evidence for the performance and reception of classical music outside bourgeois contexts. In considering these under-examined sources, this talk will address questions such as: Who went to Music Halls in London’s East End where performances of Handel’s Messiah stood next to Circus Shows? Why did orchestras and choirs in Berlin and other European cities establish 'popular concerts' intended for lower class audiences? In which contexts did bourgeois and non-bourgeois audiences have the chance to intermingle? By examining examples from London an Berlin, this presentation hopes to encourage a broader understanding of non-bourgeois performance and reception practices of classical music in the second half of the long 19th century.

Katrina Faulds (University of Southampton)
Penelope Cave (University of Southampton)
“My harp presents its best Tones to you”: reflections on music in the Jerningham family correspondence

The letters and journals of the Jerningham family, located principally in the Cadbury Research Library at the University of Birmingham and the Staffordshire Record Office, proffer a rich resource for studying the significance of music within familial circles in the early nineteenth century. Spanning more than forty years, the correspondence is vibrant, loving and humorous, and includes descriptions not just of public musical life in London, but also commentary on musical education, movement of instruments and private performance. What emerges is a picture of how music facilitated the processes of sharing, communication and collaboration, and how the letters themselves helped to nurture musical, social and cultural networks. Practical musical skill became a source of familial pride and social inclusion; the mobility of instruments and scores mirrored the intercourse of exchange that occurred in letter-writing; and the inclusion of manuscript music embedded the prospect of sound in the correspondence. As scholarly attention on music in the English country house continues to articulate broad lines of domestic practice, it is the individuality of experience that materialises in the Jerningham correspondence. Both men and women in this Catholic family were occupied with different aspects of musicking that
extended beyond the confines of England, highlighting how musical education and engagement linked provincial Norfolk with continental culture.

Session 8A

2.30pm-4.30pm (5 panel papers)

Panel: The Works of Giuseppe Verdi in Context: compositional practice, national traditions, and editorial principles

Our panel addresses holistically the chronological and social framework of Verdi’s operas from an editorial perspective. Taking into account musical revisions and issues of form and genre tied to commerce and national traditions, the panel reveals the absence of editorial praxis specific to Verdi’s French operas as well as the ineffectiveness of applying a one-size-fits-all approach to Verdi’s works. Papers show that editorial principles are evolving phenomena that take into account aesthetic, economic, and stylistic changes as well as the contribution of other composers such as Meyerbeer and Giacomo Puccini, whose early career coincides with Verdi’s later years. Through detailed discussion of individual works, the panel concludes that composition and reception—together with the national idiosyncrasies of opera production (here French vs. Italian), and the collective sources left in their wake—have a profound effect on editorial attitude, practice, and decision-making. While the common division of Verdi’s operas into three periods (Budden) is useful for defining the chronology of Verdi’s career, it cannot be employed as a template for editing (consider, for example two successive works: Attila [1846] and Macbeth [1847, rev. 1865]). Our main topics for discussion are 1. Definition of Verdi’s oeuvre and compositional practice; 2. Periodization; 3. Italian vs. French traditions; 4. Sources; 5. The role of the publisher in steering a work to completion. 5. Other composers and works in Verdi’s constellation. The session will conclude with a response.

Brief description of individual presentations:

Helen Greenwald (New England Conservatory)
Which Verdi, How, and Why?

Provides an overview of Verdi’s works, revealing that more than half were revised owing as much to social conditions as to artistic decisions. Main focus on Attila, “the height of cabalettismo” (Casamorata 1847) and Macbeth (1847), the alleged “harbinger” of Verdi’s so-called “second manner” (Ghislanzoni).

Francesco Izzo (University of Southampton)
The Verdi edition and periodization: Some methodological questions
Shows Verdi’s works of the 1840s to be a defined subset of WGV. Explores elements of continuity and instability of sources after operas’ premières. Focus on *Un giorno di regno* and *I due Foscari*.

**Mark Everist (University of Southampton)**

**Taming Verdi’s Bull**

Focusses on *Les vêpres siciliennes* (1855), which lies at the intersection of two different source traditions: Verdi’s Italian works and Parisian grand opéra. Discusses the influence of French system on Verdi’s compositional process as a whole and identifies problems for future editions of *Jérusalem* and *Don Carlos*.

**Linda B. Fairtile (University of Richmond)**

**Editing Late Verdi and Early Puccini: Correspondences and Contrasts**

Shows how Giulio Ricordi’s concurrent but dissimilar guidance of both Giuseppe Verdi’s penultimate opera, *Otello*, and Giacomo Puccini’s first full-length stage work, *Edgar*, to completion has required dissimilar editorial approaches to two contemporaneous works. Topics include utility of autograph score, notational inconsistencies, and relevance of term “non-definitive revisions” (Lawton and Rosen).

**Stefano Castelvecchi (University of Cambridge)**

**RESPONSE**

Discusses how we deal, theoretically and pragmatically (editorially), with the multiplicity of versions in opera. Shows that we can derive some tools from the work of literary textual critics, while reminding ourselves that editorial work that looks “objective” comes with responsibilities that are often not made explicit.

**Session 8B**

**2.30pm-4pm (3 individual papers)**

**Colonialism**

**Jonathan Hicks (King’s College, London)**

**Performing Tourism in 1850s London: Albert Smith’s Ascent of Mont Blanc**

An 1858 issue of the *New York Musical Review* lists “European Items” of interest to American readers: among announcements of a London *Don Giovanni*, a one-act Meyerbeer opera, and a Viennese *Lohengrin*, is a mention of Albert Smith, who “has ascended the Mont Blanc for the last time, after having done so (in Piccadilly) about two thousand times.” Although the operas in question remain firmly in the musicological canon, Smith’s hit show has received only passing attention. Yet his one-man performance of Alpine tourism, dubbed a “monopolylogue” in the tradition of Charles Dibdin and Charles Matthews, was central to the exhibition culture of the mid-century metropolis, and provides a rich case
study of the uses of music in Victorian stage entertainment. Of course, much of the interest was visual: the first act featured a series of paintings by William Beverley depicting tourist sights en route from London to Chamonix (a destination newly accessible by passenger train); the second boasted a vertically-scrolling backdrop that effected the illusion of ascent. But audiences also heard Smith accompany himself in comic songs at the piano, with an alpine horn and mule bells offered as audible markers of his mountain journey. Using contemporary programmes and press reports, I seek to recover the sonic qualities of Smith’s performance, and then to consider how music in lectures and exhibitions contributed to shaping the popular imagination of European travel.

Gavin Williams (University of Cambridge)
Sound, Colony, and the Multinational: The Gramophone in Singapore ca. 1900

In 1905 the British Gramophone Company renewed its campaign to convince consumers that their technology was serviceable for music. Not only serviceable: the gramophone would allow music of ‘quality’ to be transported throughout the world. Newspaper ads prophesied that records cut in London might be mailed ‘to some far-away corner of the earth where music never was before, to keep the men who keep watch over the outposts of the Empire entertained’ (The Times 1905). Yet the brave new music market envisioned by the Gramophone Company—an early British multinational corporation, much like Dunlop, or Cadbury—was already being lived as a reality by some of the Empire’s distant subjects, and was already part of a transnational commercial environment.

My paper examines the disconnect between the gramophone’s imperial futures and everyday experiences of recorded sound within British colonial society. I take early-twentieth-century Singapore as a case study, and focus in particular on the military band repertoire. These records were enthusiastically received with Singapore’s elite colonial society. Yet recorded music interacted with longer-standing networks of live performance within the city’s spaces—spaces that embraced a broader social milieu. I consider the outdoor concerts given by the 16th Madras Infantry Band that took place (weather permitting) in Singapore’s botanical gardens on every full moon. These performances interacted in complex ways with the recorded bands heard elsewhere in the city, creating a process of mutual influence that can illuminate early gramophone culture—and its globalizing techniques—as a producer of urban space.

Kerry Murphy (Melbourne Conservatorium of Music)
Henri Kowalski (1841-1916): A French Musician in Colonial Australia

French virtuoso pianist and composer Henri Kowalski visited Australia in 1880 and then returned in 1885 when he settled in Sydney for twelve years. He was in some ways a typical nineteenth-century European travelling musician: a cosmopolitan figure, travelling the countries of the world, crossing oceans and hemispheres, encountering unknown languages and social customs. Kowalski was a ‘cosmopolitan patriot’, to use Kwame Appiah’s useful phrase, that is, someone who is ‘attached to a home of …[their] own’ but takes ‘pleasure from other, different places that are home to their different people.’ He assumed the responsibility of nurturing ‘the culture of his home’ spreading and instilling its values while
at the same time documenting, both in words and music, his life as a cultural tourist. This paper explores his introduction of French repertoire, institutional practices and musical instruments to colonial Sydney. It demonstrates that for a short period of time at the end of the nineteenth century, there was a much stronger French presence in musical life in Australia than has previously been acknowledged and that this may influenced the appointment of a Belgian musician as Head of the new Sydney Conservatorium of Music in 1915.

Session 8C

2.30pm-4pm (3 individual papers)

Morals, Ethics, Physiologies

Bennett Zon (Durham University)
Animal Music and the Great Chain of Being

Clutching The Office Guide to the London Zoological Gardens a visitor to the London Zoo of 1851 would expect to follow a pre-determined path along the exhibitions, from the lowest insects to the highest primates. The path was not unique, however; museums and other exhibition spaces all over Britain followed the same evolutionary route – a route fixed by the principles of the Great Chain of Being, an immutable hierarchy connecting the orders of nature from the most rudimentary protozoa to the most advanced mammal, man.

The Great Chain of Being pre-occupied the Victorian imagination, influencing every aspect of its culture. Zoology was no exception, often mirroring human social order in the animal kingdom. As Harriet Ritvo suggests Victorian zoology ‘worked to create and reinforce a range of parallel patterns of human hierarchy.’ (Victorian Science in Context). Yet because ‘animals never exemplified the best human types’ (Animal Estate) – civilized European man – they were widely considered unable to make music.

Darwin, James Sully and other evolutionists would change all that, counter-arguing that not only do all animals create music, all music is a function of nature’s most socially equalizing force, sexual selection. Music democratized nature, proving that the Great Chain was a scientific fraud. This paper uses animal music to explore the demise of the Great Chain, drawing from pre-and post Darwinian zoological science. It contextualizes the Great Chain with Victorian culture; examines animal music in popular and experimental science; and in conclusion offers new insights into key Darwinian texts concerning music.

Mark A. Pottinger (Manhattan College)
Physiology and the Science of Hysteria in Lucia di Lammermoor

Throughout the opera Lucia di Lammermoor (1835) Lucia is aided in her desire to be with the man she loves through visions of a dead relative, who is seen in the water of an
ancestral fountain. Curiously, Lucia is the only one in the opera who is able to see the ghost and thus presents at the end of the opera a vocal communion with the dead. To everyone who hears her in the opera, Lucia is mad and the victim of grief and hysteria, but through her supernatural visions Lucia is now free to escape the reality around her and to join her lover in the afterlife. The corresponding science that will be explored in this paper is physiology and the science of the mind, a new set of scientific inquiries in the early nineteenth century that embraced physiognomy, the science of facial features, and characterology, the science of analyzing external actions and sounds to discover a latent character of the mind. Both of these sister studies of physiology come together in the work of Marshall Hall (1790-1857), the British physician who published in 1826 his widely read ‘Commentaries on the More Important Diseases of Females’. Through an investigation of the look and sound of hysteria in Hall’s work and Donizetti’s opera we can see how close the opera comes to mirroring early nineteenth-century notions of wellness and senility and thus present further insight into the look and sound of this virtuosic female role.

Catherine Schwartz (McGill University)
Claire Croiza and the Art of the Self

Full of notes on Claire Croiza’s performances, masterclasses, and causeries, Hélène Abraham’s Un Art de l’Interprétation, Claire Croiza (1954) serves as a critical source on this famed interpreter who worked closely with the likes of Debussy and Fauré. After attending her first masterclass, Abraham emphasized that “the art of interpretation is above all the art of forgetting oneself,” a statement that seems to contradict her observation a few months later: “the role of personality in the art of expression: predominant.” Reflecting on the apparent tension between the values of selfhood and self-abnegation in Croiza’s art raises a number of questions: Where is the singer’s sense of self located? How is it manifest? How can it be forgotten? What happens to the self in this process? What is at stake in forgetting the self? In a close reading of Croiza’s teachings on the psychology, physicality, and imagination of the interpreter, I focus on these questions through the lens of three previously unexamined topics: first, the concept of dédoublement or split personality, a term used by Abraham to describe Croiza’s performative act; second, Croiza’s characterization of the pedagogical process as a quest for the singer’s own voice; and third, the importance of the gendered self, of féminité, in singing. In elucidating how a multiplicity of answers to the above questions converge on these three issues, my analysis builds on Bergeron’s study of Croiza’s “selfless” vocality in the mélodie genre to illuminate a multifaceted sense of selfhood as integral to Croiza’s broader aesthetics.
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Places to eat

Pubs
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Restaurants
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