

Forging an American Musical Identity in the Long Nineteenth Century
Conference Program

Wednesday, 28 January

Sidewalk Studio, David Geffen Hall, Lincoln Center for the Performing Arts

8:45-9:15 Registration & Coffee

9:15-9:30 Greetings

Katherine K. Preston (Bottoms Professor of Music Emerita, College of William & Mary; Chair, *FAMI* Committee)

9:30-11:00 **Session 1. Developing an American Cultural Identity**

Chair: Deane Root (Professor Emeritus, University of Pittsburgh and Editor-in-Chief of the *Grove Music Project*, Oxford University Press)

Molly Barnes (PhD, Independent Scholar, Chapel Hill, NC): “A Great Revolution in the Musical Character of the American People”: Music as a Tool of Social Reform in the United States, 1830-1845

Marianne Betz (Professor of Musicology, Hochschule für Musik und Theater „Felix Mendelssohn Bartholdy“ Leipzig): “Is it not the Music Teachers and Composers that Govern the Music of the People?” George Whitefield Chadwick (1854-1931), Composer, Educator, Cultural Manager

Matthew Reese (Peabody Institute of The Johns Hopkins University): “We are not all of [Unmixed] English Blood”: Coleridge Taylor, Race, and American Self-Fashioning

11:00-11:15 Break

11:15- 12:15 **Session 2. Music of Everyday Life**

Chair: Maribeth Clark (Associate Professor of Music, New College of Florida)

William Brooks (Emeritus Professor of Music, University of Illinois): “Irene, Good Night”: Gussie Davis and Middlebrow Parlor Songs

George Boziwick (Retired Chief, Music Division, The New York Public Library for the Performing Arts): Henry Chadwick: A Life with Music and Baseball

12:15-1:15 Lunch break (Conferees on their own)

1:15-2:00 EXHIBITION: NYPL for the Performing Arts, Music Division, third floor

“A Life on the Ocean Wave”: George Bristow (1825-1898) American Composer, Educator and Musician, with commentary by curator George Boziwick

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2:15-3:45 **Session 3. Music in the Political Arena**

Chair: Neely Bruce (John Spencer Camp Professor, Wesleyan University; Vice Chair, *FAMI* Committee)

Dr. Bonny Miller (Independent Scholar, Columbia, SC): “The Nation Calls!” Augusta Browne and the 1876 Presidential Election

Ellen Sauer Tanyeri (PhD Candidate in Musicology, Case Western Reserve University): *Vive le son*: Songs of the French Revolution in Nineteenth-Century America

Gabryel Smith (Director, Archives and Exhibitions, New York Philharmonic): Whose Music? How World War I Transformed the Perception of German Music in the U.S.

3:45-4:00	Break
4:00-5:30	<p>Session 4. Enterprising Women and the Musical Economy</p> <p>Chair: Bill Faucett (Campaign Director, Tampa Museum of Art)</p> <p>Whitney Henderson (PhD, Independent Scholar): Composing in the “Wild and Woolly”: The Seattle Ladies Musical Club’s Support of Local Composers, 1900-1914</p> <p>Christopher Reynolds (Distinguished Professor, Emeritus, University of California, Davis): American Women Songwriters as Self-Publishers: Carrie Jacobs Bond and Her Entrepreneurial Predecessors</p> <p>Petra Meyer-Frazier (Lamont School of Music, University of Denver): “Only Waiting”: Towards a Supply-Chain Model for Sheet Music and Bound Volumes in Mid 19th-Century America</p>

5:30-6:30 Dinner break (Conferees on their own)

Evening Sessions at the Century Association, 7 West 43rd St, Manhattan
(for registered conference attendees only)

6:30-7:30 Light refreshments at the Century Association

Lecture Recitals 1-2: Late-Century American Women Composers and Performers

Chair: Hilary Poriss (Professor and Chair, Department of Music, College of Arts, Media and Design, Northeastern University)

Liane Curtis (Women's Philharmonic Advocacy), Sarah Baer (Women's Philharmonic Advocacy and Moravian University), Laurie Blunsom (Women's Philharmonic Advocacy) Tammy Hensrud (mezzo-soprano, Hofstra University): Uncovering Voices: The Songs of Margaret Ruthven Lang and Amy Beach in the Making of an American Art Song Tradition

Monika Herzig (Professor of Artistic Research, Jam Music Lab Private University, Vienna): The Hidden Figures of Ragtime: A Case Study of Culture and Society in Indianapolis, 1890-1920

Thursday, 29 January. Elebash Recital Hall, Graduate Center, City University of New York

8:30-9:00 Light breakfast (coffee/tea, fruit, pastries/bagels)

9:00-10:45 Session 5. New York Opera Houses and Reviving the Spirit of '76: Operatic Settings of James Fenimore Cooper's *The Spy*

Chair: Giuseppe Gerbino (Professor of Music, Columbia University)

William Hennessey (Art Director and President, Chrysler Museum of Art, retired): Building Valhalla: The Architecture of New York’s Early Opera Houses

Dr. Valeria Wenderoth (University of Hawai'i): Villanis' *La Spia* in Italy: American Patriotism *tra il buffo e il serio*

Douglas Bomberger (Professor of Music, Emeritus, Elizabethtown College): Ardit's *La Spia* in New York: Grand Opera in the Service of Patriotism

Respondent: Will Crutchfield (Artistic and General Director of *Teatro Nuovo*, New York)

10:45-11:00 Break

11:00-12:30	Session 6. Music Everywhere All at Once Chair: Douglas Shadle (Associate Professor, Vanderbilt University; member, <i>FAMI</i> Committee) Warren Kimball (Louisiana State University): Examining the Louisiana Creole Songs in <i>Slave Songs of the United States</i> Matt Marble (Ph.D., Princeton University): Strange Music: The Influence of Andrew Jackson Davis's Harmonial Philosophy on 19 th -Century American Music Culture (and Why It Matters Today) Maeve Nagel-Frazel (University of North Carolina at Chapel Hill): A Lottery by Any Other Name: The New York Gift Concert Mania of 1851
12:30-1:30	Lunch break (Conferees on their own)
1:30-2:30	Session 7. Navigating the Racial Divide after the Civil War Chair: Colin Roust (Professor of Music and Associate Dean, University of Kansas) Candace Bailey (Neville Distinguished Professor, North Carolina Central University): A US-American Identity, But Not For All: The Case of Edmond Dédé Christopher Brelochs (SUNY Schenectady, Dean of the School of Music): Forging an American Musical Identity: Gilded Age Black Musicians William James Knapp (1843–1885) and Ulysses J. Alsdorf (1872–1952)
2:30-2:45	Break
2:45-4:00	Session 8. The Music of Moravian Life Chair: Katherine K. Preston (Bottoms Professor of Music Emerita, College of William & Mary; Chair, <i>FAMI</i> Committee) Christopher Ogburn (Executive Director, Moravian Music Foundation): Finding a Voice and a Place: The Americanization of the Moravian Church and Its Music in the 19th Century Lecture/Recital: Jewel Smith (College Conservatory of Music, University of Cincinnati)/Martha Schrempel (Moravian University, Bethlehem, PA): The Kummer Sisters' Binder's Volumes and Manuscript Books: A Testament of Cultural Significance
4:00-4:15	Break
4:15-6:15	Panel Discussion: The World and Music of George Frederick Bristow Chair: Kyle Gann (Composer and Hawver Professor of Music, Bard College) Leon Botstein (Conductor and President, Bard College) John Graziano (Director, <i>Music in Gotham</i> ; Professor Emeritus, CUNY, <i>FAMI</i> Committee) Barbara Haws (Archivist and Historian Emerita, New York Philharmonic; <i>FAMI</i> Committee) Eduardo Montes-Bradley (Independent Documentary Filmmaker, Charlottesville, VA and Founding Partner of the Heritage Film Project) Katherine K. Preston (Bottoms Professor of Music Emerita, College of William & Mary; Chair, <i>FAMI</i> Committee) Douglas Shadle (Associate Professor, Vanderbilt University; <i>FAMI</i> Committee)
6:15-7:45	Dinner break (Conferees on their own)

8:00-9:30	Concert Concert introduction: John Graziano (Director, <i>Music in Gotham</i> , Professor Emeritus, CUNY Graduate Center; <i>FAMI</i> Committee) Anthony Philip Heinrich, <i>Sunset Chimes</i> , song cycle. Steve Hoagland, tenor; Neely Bruce, pianist. ***** CUNY Graduate Center String Quartet: William Henry Fry, String Quartet no. 11 in A minor. George Frederick Bristow, String Quartet no. 2 in G minor
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FRIDAY, 30 January. Segal Hall, Graduate Center, City University of New York

8:30-9:00	Light breakfast (coffee/tea, fruit, pastries/bagels)
9:00-10:00	Session 9. Black Identities Chair: Sandra Graham (Professor of Music Emerita, Babson College) Kristen Turner (Independent Scholar, Cary, NC): The Afterlives of Stephen Foster's Minstrel Songs and the Lost Cause Lynne Foote (Post Doctoral Fellow, University of Oxford): The Effect of German <i>Bildung</i> on Shaping Harry T. Burleigh's Art Song Career
10:00-10:15	Break
10:15-12:15	Session 10. Beyond the Score Chair: Barbara Haws (Archivist and Historian Emerita, New York Philharmonic; <i>FAMI</i> Committee) Hilary Poriss (Professor and Chair, Department of Music, College of Arts, Media and Design, Northeastern University): Companion to a Diva: Ada Wilson Baldwin Lindsey Jones Zagorodnev (PhD Candidate, Musicology, Rutgers University): Marion Bauer's Early Works as a Composer and Critic in American Music Joyce Li Yue (PhD student in Music Theory, Yale University): The Musical Salon of John Singer Sargent: Fauré, Loeffler, and the American Imagination Marion Casey (Professor of Irish Studies and History, New York University): <i>Natoma</i> : Opera as American History
12:15-1:15	Lunch break (Conferees on their own)
1:15-2:45	Session 11. Planting Musical Ideas Chair: Davide Ceriani (Professor of Musicology, Rowan University) Sean Curtice (Schola Cantorum Basiliensis): Phil. Trajetta and the American Conservatorio: Neapolitan Musical Traditions in the Nineteenth-Century United States Bradley Hoover (DPhil in Music, University of Oxford): <i>Delsartemania</i> : How Americans Transformed a French Operatic Training System into Modernist Performance Practice Sarah Cox (PhD student, Royal Birmingham Conservatoire, UK): Teaching America to Sing: Carlo Bassini and the Dissemination of "Voice Culture" at the Geneseo Normal Musical Academy, 1859–1865

2:45-3:00	Break
3:00-4:30	<p>Session 12. An American Kaleidoscope</p> <p>Chair: John Graziano (Director, <i>Music in Gotham</i>; Professor Emeritus, CUNY Graduate Center; <i>FAMI</i> Committee)</p> <p>John Koegel (Professor of Music, California State University, Fullerton): A <i>MUSA</i> Anthology of Mexican American Music: Editing the Lummis Wax Cylinder Collection (Los Angeles, ca. 1904-1905) and Other U.S. Sources</p> <p>Nancy Rao (Board of Governors Professor of Music, Rutgers University): The Transpacific World in Early American Music History</p> <p>Heather Platt (Ball State University): Does a Preposition Matter? Folksong in America or American Folksong</p>
4:30-5:15	<p>Wrap Up and Discussion</p> <p>Deane Root (Professor Emeritus, University of Pittsburgh and Editor-in-Chief of the <i>Grove Music Project</i>, Oxford University Press)</p>
5:30-7:45	Dinner break (Conferees on their own)
7:00-7:45	Pre-concert lecture (optional), Carnegie Hall
8:00-10:00	<p>Carnegie Hall Concert – <i>Forging an American Musical Identity</i></p> <p>American Symphony Orchestra/Bard Festival Chorale, Leon Botstein, Conductor.</p> <p>DUDLEY BUCK: <i>Festival Overture on the American National Air "The Star-Spangled Banner"</i> TRAD. "Go Down Moses" (arr. Harry Burleigh) TRAD. "Behold the Star" (arr. Harry Burleigh) TRAD. "Swing Low, Sweet Chariot" (arr. Harry Burleigh) RICHARD WAGNER: <i>Großer Festmarsch (American Centennial March)</i> and GEORGE FREDERICK BRISTOW: Symphony No. 5, <i>Niagara</i> (not heard since 1898!)</p>