

## 22nd International Conference on Nineteenth-Century Music

Centre for the Study of Nineteenth-Century Music

Faculty of Music, University of Toronto

25–27 June 2026

### Day 1: 25 June 2026

9:30-11:00am

Session A1: Canon and National Identity

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| <b>Sandara Velasquez</b> | Piano Repertoire in Nineteenth-century Mexico:<br>Between the Canon and the Search for a Cultural Identity              |
| <b>Eleanor Legault</b>   | A Lost Legacy: Emilie Mayer and her Impact on 19th Century<br>Music and Culture in Germany                              |
| <b>Aria Torkanbouri</b>  | Embodied Modalities: From Nineteenth-Century Humoral Sound<br>to Early Twentieth-Century National Harmony in Azerbaijan |

Session B1: Gustav Mahler

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| <b>Virginia Bernardoni</b> | Performing Mahler's Contralto: Materiality and Vocal Agency<br>in <i>Das klagende Lied</i>                 |
| <b>Sean Wood</b>           | Mahler's Kindertotenlieder in the context of child-loss musical<br>culture at the turn of the 20th century |
| <b>Thomas Peattie</b>      | Gustav Mahler, (Anti-)Maximalist   |

11:00-11:30 BREAK

11:30-1:00 pm

Session A2: Donizetti and His World

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| <b>Ditlev Rindom</b>      | The Vanishing Buffo: Don Checco, Neapolitan Opera Buffa and<br>Improvisatory Performance                               |
| <b>Candida Mantica</b>    | From Sierra Morena to Hispaniola: Colonial Tensions in<br>Donizetti's <i>Il furioso all'isola di S. Domingo</i> (1833) |
| <b>Eleanora Di Cintio</b> | <i>Caterina Cornaro</i> and others: politics on the Italian stage on the eve of 1848                                   |

Session B2: Vienna

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| <b>Abigail Fine</b>      | Ready-made Memory: Kitsch and the Ephemeral in the Musical “Albumblatt” |
| <b>Sadie Menicanin</b>   | The Wienerwald as Vienna’s Musical Genius Loci c.1900                   |
| <b>Micaela Baranello</b> | Women’s Movements, Viennese Operetta, and Austro-Hungarian Liberalism   |

Session C2: Lecture Recital

Véronique Mathieu, Reclaiming the Canon: A Performance Study of Selected 19th-Century Works by Women Composers

1:00-2:30 LUNCH

2:30-4:30

Session A3 Panel: Intertextualities in Nineteenth-Century Music and Dance: Shared Repertoires and Networks of Circulation on the Parisian Stage (Sarah Gutsche-Miller, Mark Everist, Katherine Hambridge, Helena Kopcick-Spencer)

Session B3 Liszt in situ

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| <b>Theodora Serbanescu-Martin</b>            | Liszt as Necromancer: Morgues, Waste, and the Ecology of Romantic Death                           |
| <b>Jamie Meyers-Riczu and James Deaville</b> | “The Hills Are Alive...”: Liszt, the “Alpine Sublime”, and Geomusical Creativity                  |
| <b>Noriko Kamiyama</b>                       | The Niederrhein Music Festival in the 1850s–1860s: “Musical Worship” within a “National Festival” |

4:30-5:00 BREAK

5:00-6:30 PLENARY 19<sup>th</sup> Century Music

6:30-7:30 Reception

## Day 2: 26 June 2026

9:30-11:00 am

Session A4 Late Liszt

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| <b>Daniel Huang</b>       | For a “Society of Virtuosi”: The Pedagogical “War of the Romantics” between Franz Liszt’s Later Masterclasses and the Conservatories (1869-96) |
| <b>Caleb Labbe Phelan</b> | Mephisto Waltz no. 3 as Late Liszt’s Virtuositic Critique  |
| <b>Sheridan Zahl</b>      | Franz Liszt’s Late Piano Music: Romanticism Towards the Inorganic  |

Session B4 Voice, Texture, and Idea

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| <b>Sarah Waltz</b>                 | “The Starry Sky Above Us”: Beethoven and the Changing Universe   |
| <b>Julie Pedneault-Deslauriers</b> | Text and Texture in Clara Schumann’s Lieder  |
| <b>Claire O'Donnell</b>            | The Many Lives of John Field's Nocturne No. 5: From Vocal Origins to Pianistic Embellishments (and Back) |

Session C4 Lecture Recital: Zoey Cochran and Robin Wheeler, Rethinking Text-Music Relations in Verdi’s *La traviata* through Prosodically Informed Vocal Performance: A Lecture-Recital

11:00-11:30 BREAK

11:30-1:00 pm

Session A5 The Global Turn

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| <b>David Chu</b>       | Desolation and the Schöne Stelle: A Transpacific Reading of Beethoven’s Coriolan |
| <b>Yu Hao Chen</b>     | Shorthand Conversion   |
| <b>Michelle Assay,</b> | Rethinking Modernism Through Empire: Music and                                   |
| <b>David Fanning</b>   | Historical Consciousness in a Global 19th Century                                |

Session B5 Failed Reconciliations

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| <b>Jan Meßtorff</b>    | Undertones Unheard: Riemann’s Speculative Acoustics and its Collapse |
| <b>Emily Travaline</b> | Madness or Creativity: Chopin's Mazurka, Op. 50, No. 3               |
| <b>Laurie McManus</b>  | Max Graf’s Wagner Reception: A Case Study in Musicological Synthesis |

1:00-2:30 LUNCH

2:30-4:30pm

Session A6 Paris

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| <b>Emma Kavanagh</b>  | Between Socialism and Self-Promotion                      |
| <b>Taryn Dubois</b>   | Failed Modernities in Caricatures of Manzotti's Excelsior |
| <b>Elwyn Rowlands</b> | Sexualising Sylph: Gendering French Fairies               |
| <b>Ina McCormack</b>  | Supernatural Schooling: How the Harp Got Its Technique    |

Session B6: Vincenzo Bellini's musical theater: new perspectives and interpretation (Giuseppe Montemagno, Candida Billie Mantica, Maria Rosa De Luca, Graziella Seminara)

4:30-5:00 BREAK

5:00-6:30 Keynote: Prof. Emanuele Senici (Università di Roma La Sapienza)

## Day 3: 27 June 2026

9:30-11:00 am

Session A7 Representing Women

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| <b>Nazli Kashiri</b>   | Female Musical Iconography and the Philosophy of the Male Gaze in Qajar Iran |
| <b>Kristen Whittle</b> | Fictional Music Careers: Class, Music, and Aspiration in The Girls Own Paper |
| <b>Shaena Weitz</b>    | Henri Herz and the Feminization of Celebrity                                 |

Session B7 Romantic Form

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| <b>Ardi Echevarria</b>      | Sonata Reformation: Rethinking Nineteenth-century Form   |
| <b>Dan Deutsch</b>          | Functional Multiplicity, Fragmentation, and the Model-Sequence Technique in the Romantic Violin Concerto             |
| <b>Yonatan Bar-Yoshafat</b> | Expanded or "Rebooted"? The First Movement of Saint-Saëns's Piano Trio No. 2 and the Problem of Displaced HK Returns |

BREAK: 11-11:30am

11:30-1:00 pm

Session A8 Unusual Archives

**Elena Russo** Traveling Musicians and Opera Singers

**H Poriss** Companion to a Diva: Ada Wilson Baldwin

**K Franseen** "Earnestly bruted about": Gossip and Anecdote in Rossini's Published Conversations

Session B8 Understanding Elgar's Themes: Place, Representation, Communication (Joanna Bullivant, Frankie Perry, David Lewis)