

The European Salon: Nineteenth-Century Salonmusik
Maynooth University, Music Department
2–4 October 2015



Friday, 2 October 2015		
08:00 Registration; check in (also available on Thursday, 1 October)		
09:15 Opening and Welcome Note		
Session 1: 10:00–11:30		
British Salons	Large-Scale Works and Chamber Music in the Salon	Der Salon als Wirkungsraum von/für Frauen
Dr Rosalba Agresta (Paris, France): Music and Sociability: The British Upper-Class Salons during the First Half of the Nineteenth Century	Simone Laghi (Cardiff, UK): Lecture Recital: The Opera Arias Arranged for Solo Viola by Alessandro Rolla for His Pupil Count Giuseppe Archinto: From La Scala's Stage to the Private Salon	Annkathrin Babbe (Bremen, Germany): Wirkungsräume von Instrumentalistinnen im deutschen und französischen Salon
Dr Melanie von Goldbeck (Oxford, UK): Parties or Services?: Musical Gatherings in Private Homes in Nineteenth-Century London	Dr Nancy November (Auckland, New Zealand): The Early Nineteenth-Century Viennese String Quartet: Between Salon and Stage	Dr Volker Timmermann (Bremen, Germany): Jenseits der Metropolen: Der Salon der Geigerin Mariane von Berner in Kurland
Dr Adèle Commins (Dundalk, Ireland): 'Too Much the Gentleman to Compose Anything but Drawing-Room or Classroom Music': Stanford's Contribution to Salon Music in England	Dr Péter Bozó (Budapest, Hungary): Operetta as Salon Music: The Drawing-Room in Offenbach's <i>M. Choufleuri restera chez lui le...</i>	Evelyn Buyken & Dr Gesa Finke (Cologne, Germany): Der Salon: Witwen gestalten Erinnerung
Refreshments: 11:30–12:00		
Keynote I: 12:00–13:00 Prof. Susan Youens		
Lunch: 13:00–14:30		
Session 2: 14:30–16:30		
Bohemian Composers	Salons in Sweden, Austria and Germany	Vocal Genres in the Salon
Barbora Kubečková (Olomouc, Czech Republic): Václav Jan Tomášek in Prague's Salons: A Marginal Concert Activity?	Prof. em. Boel Lindberg (Växjö, Sweden): Assemblies Arranged by Musical Societies in Provincial Swedish Towns 1790–1830: A Kind of Musical Salon?	Dr Aleksandra Wojda (Krakow, Poland): Sociability as a Transmedial Structure: The "Polish Ballads" of Carl Loewe
Prof. Kenneth DeLong (Calgary, Canada): From Dancing to Dreaming: Smetana's Piano Music in the Context of Bohemian Salon Culture 1840–1875	Kirsten Santos Rutschmann (Durham, USA): Fridays with Malla: Musical Repertoire in the Swedish Salon of Malla Silfverstolpe	Dr Natasha Loges (London, UK): 'Er befreite dies verfeinerte, bereicherte Weib aus dem Hülster der Hausbackenheit.' Paul Heyse's Poetry in the Salons around Brahms
Prof. Jan Smazcny (Belfast, UK): Antonín Dvořák in the Salon: A Composer Emerges from the Shadows	Michael Haas (London, UK): The Constitution of 1867 and the Emergence of the Jewish Salon	Nicolás Puyané (Maynooth, Ireland): Exploring Liszt's Evolving Relationship to the Lied

<p>Dr Jiří Kopecký (Olomouc, Czech Republic): To Whom Do These Piano Miniatures Belong – the Composer, the Publisher, or the Woman?</p>	<p>Dr Karl Traugott Goldbach (Kassel, Germany): The Diversity of the Musical Salon in the Nineteenth Century: Case Study Kassel about 1844–1849</p>	<p>Tammy Hensrud & Korliss Uecker (New York, USA): Lecture Recital: Duet Literature of the Salon: Women Composing for Women</p>
Refreshments: 16:30–17:00		
Session 3: 17:00–18:30		
<p>Panel: The French Salon of the 1830s and 1840s</p>	<p>Berlin Salons</p>	<p>Panel: Transformationen von Unterhaltung: Zum Wechselspiel von Salonmusik und Kulturzeitung in mittel- und osteuropäischen Städten</p>
<p>Dr Arline Cravens (St Louis, USA): Performing in the Parisian Salon of Marie d’Agoult</p>	<p>Stephanie Bonaroti (University of Chicago, USA): Playing with Gender: Luise Hensel’s Liederspiel and the Nineteenth-Century German Salon</p>	<p>Dr Anna Ananieva (Tübingen, Germany): Transformationen von Unterhaltung zwischen Konversation und freier Geselligkeit in der Biedermeier- und Vormärzzeit</p>
<p>Dr Mary Anne Garnett (Arkansas-Little Rock, USA): The “Chanteur de salon” as Subject of Satire during the July Monarchy</p>	<p>Anja Bunzel (Maynooth, Ireland): Did Johanna Kinkel Lie? Thoughts on the Reliability and Objectivity of (Primary) Sources</p>	<p>Johanna Heisig (Tübingen, Germany): Von Petersburg nach Dresden: Der Salonmusiker Charles Mayer</p>
<p>Dr Marie-Agnès Sourieau (Fairfield, USA): Marie d’Agoult’s Circle: Her ‘Salon de Musique’ and Its Functions</p>	<p>Dr Jennifer Ronyak (Arlington, USA): Sketching in the Salon: Amateurism and Spontaneity in the Lied Sketches of Bettine von Arnim</p>	<p>Dr Rolf Haaser (Tübingen, Germany): Geselligkeit und Musikalienhandel in Leipzig</p>
<p>18:45 Lecture Recital: Prof. R. Larry Todd (Durham, USA) & Prof. Katharina Uhde (Valparaiso, USA): The German 1850s Salon and Inwardness: Two Private Performances by Joseph Joachim Reconsidered</p>		
<p>19:45 Book Launch <i>Women and the Nineteenth-Century Lied</i> (Aisling Kenny & Susan Wollenberg) Wine Reception with Finger Food</p>		

Saturday, 3 October 2015

Session 4: 09:30–11:00

Salon Culture in Italy	Der europäische Salon des 19. Jahrhunderts als grenzen- und genreüberschreitende Institution	Überlegungen zum Salonbegriff
Alessandra Palidda (Cardiff, UK): Intellectuals, Artists and Patriots: Public and Private Dimensions in Napoleonic Milan	Dr Carola Bebermeier (Oldenburg, Germany): Musikkultur in nordamerikanischen Salons um 1900: Kulturelle Transformationen einer europäischen gesellschaftlichen Institution	Prof. i. K. Inga Behrendt (Tübingen, Germany): Hugo Riemanns Kritik an Salonmusik: „Die ungefähr den Antipoden der guten alten Hausmusik vorstellt“
Valeria Lucentini (Berne, Switzerland): Music as Reflection of Aristocratic Society in pre-1848 Italy: Cosmopolitanism in Salons and Nationalism in the Street	Dr Sabine Brier (Venice, Italy): Die römische Bachgesellschaft und das internationale Salonnetzwerk	Dr Christine Hoppe (Göttingen, Germany): Der musikalische Salon: Ein privater Raum für Virtuos_innen?!
Prof. Carmela Bongiovanni (Genoa, Italy): Salonmusik and Local Music Publishing in Genoa in the Nineteenth Century	Dr Petra Wilhelmy-Dollinger (Munich, Germany): Musikgeschmack und Liedkultur im Staegemann-Olfersschen Salon in Berlin (1810–1914)	Gerrit Bogdahn (Berlin, Germany): Das Charakterstück im Salon des 19. Jahrhunderts

Refreshments: 11:00–11:30

Plenary Session: 11:30–12:30

Prof. Michael Uhde (Karlsruhe, Germany), Prof. Katharina Uhde (Valparaiso, USA) & Johanna Vargas (Karlsruhe, Germany):
(New)-German Bonds Transformed: Jessie Hillebrand's Musical Salon in Florence of the 1870s

Prof. Harry White (Dublin, Ireland):
Promiscuity, Propriety and the Piano: A Cinematic Representation of the Victorian Salon

Lunch: 12:30–14:00

Session 5: 14:00–15:30

The European Salon in America	Piano Music: Analysis	Salonkultur in Wien und Tirol
Dr Sarah Tomaszewski (New York, USA): A European Salon in America: Music and Appropriation in Anne Lynch Botta's New York City Conversazione, 1845–1891	Stephen Armstrong (Michigan, USA): Integral Salonmusik: Materiality and Textural Transformation in Liszt's B-Minor Ballade	Isabella Sommer (Vienna, Austria): Alfred Grünfeld (1852–1924): „Pianist Wiens“ und Salonmusikkomponist
Katie Callam (Harvard, USA): The European Salon Comes to America: Clara Kathleen Rogers's Boston Salon, 1880–1900	Dr Zbigniew Granat (New York, USA): Chopin Deconstructing Schubert: The Mystery of the A Minor Prelude Unveiled	Dr Andrea Schwab (Vienna, Austria): Konzertvortrag: Der Salon als besonders performative Gelegenheit für Frauen: ein „Netzwerk“ komponierender Frauen?
Dr Veronika Kusz (Budapest, Hungary): “[...] Too Much Playing Four Hands!?”: Ernst von Dohnányi's European Salon in the United States of the 1950s		Dr Markéta Štědrónská (Vienna, Austria): Salonmusik in der Wiener Musikkritik von August Wilhelm Ambros und Eduard Hanslick

Lieder Recital: 16:00–17:30

Sylvia O'Brien & Dearbhla Collins
Refreshments: 17:30–18:00
Keynote II: 18:15–19:15 Prof. Glenn Stanley
Conference Dinner (Optional): 19:30

Sunday, 4 October 2015

Session 6: 09:00–11:00

Salonkultur im Rheinland, in Baden-Baden und Hannover	Fanny Hensel & Felix Mendelssohn	Salonkultur in Paris
Pia-Tamara Bender, Helge Korengel (Göttingen, Germany): Der Salon der Ingeborg von Bronsart in Hannover: Zwischen den gesellschaftlichen Verpflichtungen einer Salonnière und dem künstlerischen Freiraum einer Pianistin und Komponistin	Dr Cornelia Bartsch (Basel, Switzerland): Music and the “Power of Conversation” or “Beethoven in the Salon”	Josephin Heurtel (Weimar, Germany): Deutsche Opern in Pariser Salons: Fragmentarische Rezeption als "zweiter Weg" des deutsch-französischen Kulturaustausches
Marlen Hachmann (Hamburg, Germany): Konzertvortrag: Vom Théâtre du Thiergarten: Die Sonntagsmatineen bei Pauline Viardot in Baden-Baden	Dr Sanna Iitti (Finland): The Mendelssohns' Salon as the Background of Fanny Mendelssohn	Barbara Bong (Liege, Belgium): Rue Chaptal 31: Der Salon des Künstlerehepaars Henry Vieuxtemps und Josephine Eder im Paris der 1860er und 1870er Jahre
Monica Klaus (Bonn, Germany): Johanna Kinkels <i>Maikäferbund</i> : Der etwas andere „Salon“	Dr Katsura Koishi (Kyoto, Japan): The Desire for a New Style of Salonmusik: From F. Mendelssohn to F. Liszt	Dr Michael Chizzali (Weimar, Germany): »Ein Tiroler in Paris«: Der Pianist, Komponist und Pädagoge Ignaz Anton Ladurner (1766–1839)
Maria Behrendt (Weimar, Germany): „Rhein-Sagen und Lieder“: Der Salon als Schmiede einer gemeinsamen nationalen und kulturellen Identität	Prof. Lauri Suurpää (Helsinki, Finland): From a Gentle Argument to a Hesitant Consensus: Mendelssohn's ‘Duetto’ op.38, no.6	Christine Baur (Stuttgart, Germany): Gabriel Faurés Romances sans paroles im Kontext der Salonmusik seiner Zeit

Refreshments: 11:00–11:30

Session 7: 11:30–13:00

Parisian Salons and Their Repertoire	Salon Instruments	Englische Salonkultur
Prof. James William Sobaskie (Mississippi, USA): Unsuspected Sophistication: Quiet Innovation in the Vocal and Chamber Music of Gabriel Fauré	Dr Beatrix Damstädter (Vienna, Austria): The Salon in the Viennese <i>Biedermeier</i> and Its Musical Instruments	Angelika Silberbauer (Vienna, Austria): Translation der Kulturen: Ethel Smyth und Herzogenberg
Dr Sylvie Douche (Paris, France): The Insertion of the Melodrama in the Théâtre-Musical Programs of the Parisian Salons (1870–1910)	Dr Tanya Sirotina (Manchester, UK): JOHN FIELD@REVEAL'D: The Legacy of John Field in Contemporary Russia	Maren Bagge (Hannover, Germany), Clemens Kreutzfeldt, Elisabeth Reda, Anastasia Wendler (Oldenburg, Germany): 40-minütiger Konzertvortrag: Englische Salonkultur

Damien Top (Paris, France): Edmond de Coussemaker Conquers the Salon	Sam Girling (Auckland, New Zealand): Lecture Recital: The Female as a Virtuoso: The Appearance of the Tambourine in the Early Nineteenth-Century Salon	um 1800: Eine Annäherung über (klingende) Karikaturen
Lunch: 13:00–14:00		
Session 8: 14:00–15:30		
Piano Music in the Salon	Salon and Identity	Salon und Kommerz
Dr Alison Hood (Maynooth, Ireland): Dvořák the Pianist: A Re-Evaluation of Dvořák's Solo Piano Works	Dr Tim Wise (Salford, UK): The Alpine-Themed Song	Dr Rüdiger Thomsen-Fürst (Mannheim, Germany): Musizieren unterm Tannenbaum: Ein Sonderfall der Salonmusik: Weihnachtsmusik für die häusliche Feier in Deutschland im 19. Jahrhundert
Joe Davies (Oxford, UK): Lyricism and Sentimentality in Schubert's Keyboard Miniatures	Marina Dapkviashvili (Tbilisi, Georgia): Aristocratic Salons in Nineteenth-Century Georgia	Dr Marijana Kokanović Marković (Novi Sad, Serbia): Die Produktion serbischer Salonmusik im 19. Jahrhundert
	Riccardo La Spina (Oakland, USA): 'Il Segretto di Susanna': Saverio Mercadante (1795–1870) and the Origins of the Salon Bolero	Patrick Becker (Berlin, Germany): Die Automatisierung des Salons
Refreshments: 15:30–16:00		
Keynote III: 16:00–17:00 Prof. Harald Krebs		
17:00–17:15 Closing Remarks		

Please note that this programme is still subject to change depending on delegates' requests for time changes as well as potential cancellations.