# Abstracts

## Session 1: Political Receptions

Marie Sumner Lott, chair

### Andrew Pau, "Huang Zi and Brahms's Reception in Republican-Era China"

This paper examines the reception of Brahms's music in Republican-era China, between the overthrow of the Qing Dynasty in 1911 and the establishment of the People's Republic in 1949. The focus is on an essay titled "Brahms," published in 1934 by the composer and pedagogue Huang Zi (1904–1938). Huang studied in the United States in the 1920s and earned degrees from Oberlin and Yale. Upon his return to China, he was active in the development of Western classical music, serving on educational curriculum committees, teaching at the newly founded National Conservatory in Shanghai, and becoming the first Chinese board member of the Shanghai Municipal Orchestra.

Huang's essay on Brahms is divided into eight sections. Following an introduction and sections on Brahms's biography and his views on other composers, the essay undertakes a comprehensive survey of Brahms's works by category, starting with the piano works, followed by the symphonies and orchestral works, chamber music, and vocal works. The last section discusses compositional techniques that Huang considered characteristic of Brahms. I will situate my discussion of Huang's essay within the broader context of cultural trends in interwar China, especially the association of Western culture with political progressivism in some intellectual circles following the May Fourth Movement.

The paper will conclude with a comparison between Huang's best-known orchestral work, the concert overture *In Memoriam* (premiered at Yale in 1929), and Brahms's *Tragic Overture*. Huang's work shares numerous correspondences with Brahms's, including the use of characteristic rhythmic and pitch motives, as well as the use of chromatic sequences to build tension. The comparison suggests that Brahms was an appreciable influence on Huang, and through him on musical tastes in cosmopolitan China during the Republican era.

### Barry Wiener, "Furtwängler's Brahms Centenary Lecture and the Nazis: A Reconsideration"

In May 1933, Wilhelm Furtwängler presented the keynote speech at the Vienna Brahms centenary festival. In recent years, Furtwängler's speech has been critiqued by Daniel Beller-McKenna, Ulrike Petersen and Albrecht Dümling. Rather than indict Furtwängler for his rhetorical sins, Beller-McKenna and Petersen attempted to place the speech within the context of Brahms reception history, noting the highly charged nationalist language common in the Brahms literature during the preceding decades (Beller-McKenna 2001; Petersen 2019). In Furtwängler's defense, Petersen invoked the name of the music theorist Heinrich Schenker, pointing to Schenker's letter praising the speech.

In contrast to Beller-McKenna and Petersen, Albrecht Dümling offered an entirely negative evaluation of the speech, singling out Furtwängler's focus on Brahms's Germanness as the source of the composer's greatness. Dümling quoted Alban Berg's description of Furtwängler's keynote as a "Nazi-inspired speech." He concluded with the thought that Brahms had now become "gleichgeschaltet," the Nazi term for ideological alignment with the regime (Dümling 1990).

A close examination of Schenker's correspondence and diaries furnishes a picture in line with Dümling's views. Although Schenker's initial reaction to Furtwängler's speech was positive, he quickly changed his mind. Schenker was shocked by the conductor's use of racial arguments to explain the high quality of Brahms's music, rather than appealing to what Schenker considered to be universal musical laws. He criticized Furtwängler's conduct both in writing and in a private meeting, warning him not to employ Nazi terminology. In his diary, Schenker outlined his letter to Furtwängler in response to the Brahms keynote, sarcastically employing the term "Gleichschaltung" to describe Furtwängler's political repositioning of the composer (Wiener 2022). Schenker's incisive deconstruction of Furtwängler's speech affirms the accuracy of Berg's contemporaneous judgment and highlights the conductor's complicity in the Nazis' ideological delegitimization of Jewish participation in cultural life (Walton 2004).

## Session 2: Chamber Music Performance Histories

Tekla Babyak, chair

### Mineo Ota, "Jenő Hubay's 'French Romanticism' and the Reception of Brahms's Music in Budapest circa 1890: On Brahms' Violin Sonata no. 3, Op.108 and the Franco–Belgian Violin School"

In 1889, when Joseph Joachim played Louis Spohr's *Concertante for Two Violins and Orchestra* with his former pupil Jenő Hubay in Budapest, the Hungarian newspaper *Pesti Hírlap* wrote that the performance was a "real concurrence" between Joachim's "German classicism" and Hubay's "French romanticism." Although the reference to the Hungarian pupil's Frenchness seems odd, studies have also touched on Hubay's relationship with the Franco–Belgian violin school, without discussing it in depth (Stowell 1992: 71). This study examines this question from two perspectives.

First, one should note that Hubay often used the treatise by Károly Huber, his father and first violin teacher, in his lessons. The father's treatise, in turn, reveals the impact of JeanDelphin Alard, a violin professor at the Paris Conservatory. This explains why Hubay advised his pupils to practice *son filé* (long tones), a typical exercise in the Franco–Belgian tradition.

Second, it should be remembered that Hubay had been recognized as a bearer of the Franco–Belgian tradition: in his Paris years (1878–1881), Hubay had been in close contact with Henri Vieuxtemps; in 1882, he became a violin teacher at the Brussels Conservatory as a successor to Henryk Wieniawski and worked there for four years.

Hubay's familiarity with the Franco–Belgian violin school is crucial to understanding the nature of his cooperation with Johannes Brahms. The composer seemingly made use of the violinist's technical skills, such as nuanced bowing with *messa di voce* and heavy use of Gstrings, in his new works, especially in his *Violin Sonata no. 3* Op.108. This had significant consequences for how Brahms' music was received in Budapest, whose musical culture had been strongly influenced by Liszt and Wagner, challenging the pervasive opinion that Brahms' music was "dry" and "too intellectual."

**Paul Allen Sommerfeld, "100 Years of Performing Brahm's Chamber Music in the Library of Congress Music Division"**

Since 1925, the Library of Congress Music Division has offered one of the longest continuously running chamber series in the United States. Within this series, Brahms' music has figured prominently (with the opp. 51 string quartets and op. 34 quintet being the most popular); only works by Beethoven and Mozart surpass him in frequency. Indeed, the Library began collecting Brahms' music manuscripts, correspondence, and other rare materials in 1914. This development into the largest repository of manuscripts outside of Europe, combined with regular music programming, signals the vital role his music held in establishing a robust, refined—and consistent—chamber music scene in the United States.

In this paper, I use a combined quantitative/qualitative analysis of the Music Division's 100year concert series to illuminate this dissemination of Brahms' chamber music in the twentieth century. Drawing on correspondence between Music Division staff and performers as well as music manuscripts, programs, audio recordings, oral histories, and other ephemera, I examine the institution's complex negotiations of musical curation from a large-scale perspective. The Library's radio broadcasts up through the 1980s to online publication in the present, with Brahms' works appearing regularly, indicate the care taken in sharing his works beyond Washington, D.C. audiences as well as their reception in these broader circles. Even as Brahms became less often performed at the Library after the 1970s in favor of a more diversified repertoire, recordings of past performances continued to dominate Library radio programs. These multi-layered programming decisions demonstrate the influential preferences of key—but relatively unknown—players in American classical music, operating at the critical nexus of public policy, artistry, and musical taste: Harold Spivacke, Elizabeth Sprague Coolidge, and Gertrude Clarke Whittall. Ultimately, this mixed-methods study demonstrates the importance and intentional shaping of the consumption of Brahms' chamber music for United States audiences.

# Joint Session with the Mendelssohn Network (Lecture Recital)

David Keep, chair

**Ann DuHamel, "Rückblick: Evoking Nostalgia, Inspired by Brahms"**

This lecture-recital contemplates Brahms in cross-cultural contexts, featuring recent piano music by Minnesotan composers Jocelyn Hagen and Edie Hill. Both works respond to two prompts: 1) borrowing from Brahms, and 2) transformations—musical and otherwise.

Edie Hill's Rückblick takes inspiration from two works of Brahms: Intermezzo Op. 119, No. 1, and Sonata, Op. 5, mvt. IV, an intermezzo subtitled "Rückblick." Throughout the fourmovement work, Hill explores the idea of looking forward and backward in time.

Jocelyn Hagen borrows the opening of Brahms's 3rd Symphony, III. Poco Allegretto, for her Variations on a Theme by Brahms. She writes that the work is "driven by transformation … specifically, the stages of grief." Hagen's 8-minute work transforms the original theme through musical representations of denial, avoidance, anger, bargaining, depression, and acceptance.

Brahms's music serves as a catalyst for the ideas represented in both contemporary works. The theme of transformation functions as a lens to consider our current period of political and social upheaval. Themes of nostalgia and grief represent the passage of time: in "Nostalgia and its Discontents," Svetlana Boym writes, "Nostalgia … is not always retrospective; it can be prospective as well. The fantasies of the past, determined by the needs of the present, have a direct impact on the realities of the future" (The Hedgehog Review, Summer 2007). Moreover, these themes can potently reflect both our internal emotional identity and our collective identities.

The session probes the conference theme of "Uses of Nineteenth-Century Music Up to the Present Day" with new voices (and new methodologies) of award-winning women composers that hail from the conference location of Minnesota.

Program:

Rückblick (2018) — Edie Hill (b. 1962)

A Look Ahead
Memento: After Clara's 'Gray Pearl'

Here, Now
A Backward Glance

Variations on a Theme by Brahms (2019) — Jocelyn Hagen (b. 1980)

## Mendelssohn Session

Emily Shyr, chair

### Heeseung Lee, "Mendelssohn and Moscheles in Sound and Space: The Organ, Immersive Experience, and Romantic Hauntings"

When Amy Gillingham Culligan made her Walt Disney Concert Hall debut with the LA Youth Philharmonic Orchestra in 2022, she conducted the fourth movement of Mendelssohn's "Reformation" Symphony in Vernon Leidig's arrangement, further enriching it with added organ and chorus. Though the organ was audibly present only during the opening and closing statements of the chorale theme, its striking visual prominence—enhanced by dramatic lighting—intensified the performance's religious and aesthetic impact, dominating the audience's perception throughout. Reflecting on the atmosphere it evoked, Culligan remarked, "Mendelssohn sanctified the concert hall." Drawing on our era's renewed fascination with immersive experience in performing and visual arts, this paper explores how Mendelssohn and his close friend Ignaz Moscheles contributed to the formation of an audiovisual culture in Victorian England. At the center of this inquiry are the organ, large-scale orchestral-choral works, and their historical resonance within the spiritual and civic dimensions of nineteenth-century British concert life. My investigation focuses on Moscheles's six performances of Beethoven's Ninth Symphony with the organ (1837–1843), set against the backdrop of the emerging "Mendelssohn Cult." Through contemporary reviews and accounts, I argue that Mendelssohn's engagement with sacred music—and his transnational persona as composer, conductor, and organist—reaffirmed the spectral presence of earlier composers like Bach and Handel, while helping Moscheles cultivate a distinctly British reception of Beethoven as a divine heir to national musical ideals. Building on Celia Applegate's view on the concert hall as a site of religious experience within the diverse Christian traditions of nineteenth-century Britain, this paper contends that theatricality and spectacle—especially as mediated by the organ—played a crucial role in forging cultural memory. It ultimately seeks to demonstrate how sound and space worked in concert to haunt both the ears and imaginations of the age.

### Deirdre Toh, "Fanny Hensel's 'Reise-Album': an Italian Journey Illuminated through Music, Poetry, and Art"

The "Reise-Album 1839–40" is a musical album chronicling Fanny Hensel's Italian journey, which she undertook with her husband, Wilhelm Hensel, and their son, Sebastian Hensel. The album comprises piano pieces, part-songs, and lieder. Hensel composed most of these pieces during her sojourn in Italy, while a handful were written upon her return to Berlin. Hensel composed the music and created settings of poetry on the theme of travel. Her husband, a prolific painter and illustrator, added a vignette to the first page of each work to reinforce the reference to Italian scenes.

This paper explores the "Reise-Album" as a product of a *Bildungsreise* (educational journey). The notion of the "Reise-Album" as a record of Hensel's Italian journey is significant (Giorgi, 2020; Klein, 2008) and, I argue, relates more generally to the concept of the album as a locus of memory in which mementos are presented in diverse art forms (Goldberg, 2020). However, the disparity between lived experience and imagination in the album, and the allusions to original works and to Bach, underscore the transformation of the journey into artistic memory. This disparity reframes Hensel's journey as a *Bildungsreise* and the "Reise-Album" as its product.

I refer to allusion as one of the fundamental principles of the "Reise-Album": the simultaneous evocation of and departure from Italian subjects, and the tension between lived experience and imagination, which together demonstrate Hensel's mastery of an inherited past and its subsequent reimagination. The allusions in the album—from the sketches to the choice of poetry and musical styles—not only commemorate Italy, as might be expected in an album devoted to memory, but also reflect on the role of travel in artistic development. To this end, Hensel employs allusions not solely as a rhetorical strategy but also as a means of demonstrating mastery over the established canon (Reynolds, 2003), thereby showing that the compositions in the "Reise-Album" are more than a travelogue.

## Joint Session: New Perspectives on Singing and Song Composition

Laura Stokes, chair

### Robert Michael Anderson, "Brahms, Hausmusik, and Historiography"

Reception histories of Brahms and his music often recontextualize the familiar BrahmsWagner debate, which pit Brahms's championing of traditional genres and refined musical style against the "innovative" forms and dramatic language of the "New Germans," whether this conflict is understood as political, erotic, or religious. A perspective not captured in these narratives is that of Brahms as a composer of domestic music for amateurs, although such genres constitute most of his compositional output. Along with the works, Brahms himself expressed his dedication to Hausmusik, and writings about the genre from the 1870s onward often named him as one of the few recent composers to champion it, a sentiment echoed in much music criticism. This context offers a new perspective on the composer, in which his traditionalism was seen as a major asset. Other aspects of his music that have been overlooked in academic narratives—folk-like tuneful melodies, exact repetition, and use of popular idioms—were major focuses of reception of Brahms's domestic music. This view of Brahms as a composer of Hausmusik was hardly uncontested; the difficulty of his music was often seen as a barrier to domestic performance. But, unlike the more familiar accusations of writing Gehirnmusik, these criticisms were reactions to perceived departures from an otherwise accessible style. Moreover, towards the end of the century, Brahms's reputation evolved from a somewhat flawed composer of Hausmusik to a paradigmatic one, coinciding with his rapid admittance to the "classical" cannon. By 1944, the Nazis could celebrate Brahms during the annual Tag der Hausmusik with no concern that his

music was inaccessible to the masses. Thus, beyond merely revealing a different side of Brahms's compositional personality, an exploration of his domestic milieu may offer insight into what made him a "great composer" for nineteenth-century listeners before twentieth-century "progressive" historiographies took hold.

**Erin Pratt, "The Strophic Song Problem in Song Reception between Mendelssohn and Brahms"**

Scholars of German song have a strophic problem.

The term "Strophenliedproblem," which originates in Gudrun Busch's work on the songs of C. P. E. Bach, posits that strophic form presents fundamental and inherent inadequacies that yield aesthetically imperfect results. This concept encapsulates a negative attitude towards strophic form that has pervaded song studies so thoroughly that scholars rarely engage with strophic songs at all. Strophic form has long been an albatross for the reception of Mendelssohn's songs, for example. Even his proponents, including Susan Youens in her contribution to the *Cambridge Companion to Mendelssohn*, find themselves adopting a paranoid posture to defend against the inevitable accusations—of conservatism, of lack of invention—that accrue to songs in strophic form. Johannes Brahms, too—who, according to his student Gustav Jenner, preferred strophic songs above all others—has had his song output distorted in scholarly accounts by an undue focus on his non-strophic compositions over his strophic ones.

In this paper, I argue that the real "strophic problem" is the collective scholarly disregard for strophic form, and that modern scholarship needs a new, more affirmative approach to strophic songs. I draw on the reception histories of Mendelssohn and Brahms to illustrate the presence and impact of the strophic problem in the discourse of song studies. I then model my affirmative aesthetics of strophic song through a close reading of Mendelssohn's "Minnelied," op. 8, no. 1. I argue that Mendelssohn uses strophic form's unique and powerful aesthetic affordances in this song to illustrate the poignant interpenetration of joy and sorrow in young love. Through this work, I open pathways for Mendelssohn and Brahms studies, revealing new horizons of meaning in a long-ignored but foundational element of both composers' repertories.

## Thursday morning Brahms Session (at the Hyatt, Lakeshore C): New Directions in Analysis

Loretta Terrigno, chair

**Solomon Guhl-Miller, "Four Readings of Brahms's Intermezzo in B minor Op. 119 No. 1: Teaching Brahms in Different Contexts"**

There are few openings in Brahms as harmonically opaque as what we find in the Intermezzo in B minor. How to address this abundance of dissonance, as Brahms said of it, particularly in the history or theory classroom, presents pedagogical challenges. While most

theorists have focused on the work through the frame of late Romantic harmony, many, particularly performers have called attention to its connections with earlier music like Bach and Couperin, and more "modern" composers like Debussy and Satie. It is surprising to note that the Intermezzo (1892) was composed after Satie's first and third 'Gymnopedie' (1888) and Debussy's 'Suite Bergamasque' (1891), though Brahms never admitted that either composer influenced his work, which makes Opus 119 no. 1 tricky to place in a music curriculum which typically teaches Brahms before Debussy and Satie. One possible way forward is to embrace its multiple possible frames and view it as an example of Brahmsian intertextuality. This study will analyze the Intermezzo and its dissonance using four frames: a Baroque frame in which the harmony will be considered in terms of Rameau's 'basse fondamentale'; a Schumann-Romantic frame, which will address the influence of Clara Schumann's B minor 'Romance'; a Debussy frame, which will examine the harmony in relation to Debussy's chord planing and harmonic flexibility in the 'Suite Bergamasque' and 'Prelude to the Afternoon of a Faun'; and a Satie frame which will identify Brahms's quote of Satie's 'Gymnopedie' in the upper voice in the right hand of the Intermezzo and address its implications. The resulting analyses remind us not only that Brahms's use of intertextuality was not limited to German composers, but that his music can be used pedagogically to examine both fin-de-siècle French and Baroque compositional trends through his own unique lens.

**Cristina G. Rojo, "Topical Transformations in Brahms's Piano Quartet No. 1 in G Minor, Op. 25"**

The lack of continuity in Brahms's Piano Quartet No. 1 in G Minor, Op. 25, together with its formal disproportions, harmonic redundancies, and unusual repetitions of themes, has concerned many analysts. While most scholars have praised the creative richness of the work, their various analytical lenses have left them with no choice but to qualify its sonata form as problematic (Fig. 1). This paper focuses on the particularities of the lengthy second theme group, which already caught the attention of Joseph Joachim and Clara Schumann for its lack of symmetry in terms of length compared to the first theme group. The recapitulation of this second group presents more conundrums: its first part (2a) is missing, and then a striking transformation takes place (2c): as highlighted by Walter Frisch (1990, 74), Brahms retains pitches and harmony, but radically alters the mood of the theme as an "isolated metamorphosis: [...] the once exuberant theme becomes a tranquillo feathery whisper."

In this paper, I characterize the transformation in the recapitulation as a "topical transformation," paying attention to Schoenberg's orchestration of the piece (c. 1937) as a source of implicit topical knowledge. A topical transformation implies not only a thematic alteration but also a change in the signification of the passage (Fig. 2). Some scholars have described similar behaviors as "thematic transformations" (Beller-McKenna 2021) or as instances of "thematic recall" (Sholes 2020). This paper adds a topical layer to the debate: the transformation not only affects the thematic design (melody, harmony, and texture), but also the topical content of the passage. I suggest an interpretation of the topical transformation of the second theme group as a

process of internalization: what once was a public folk-like song, extroverted and unleashed, can be heard in the recapitulation as an inner representation of it, as something that is taking place inside the subject more than in the real world.

### Joey Grunkemeyer, "The Tragic-to-Transcendent Mirage: Brahms's Inheritance of a Beethovenian Trope"

In several of Brahms's works, a sense of transcendence is obfuscated at their ends, as though to call into doubt the initial impression of transcendence. This powerful effect creates what I term the "transcendent mirage." Though scholars such as Hatten have applied the concept of expressive genres to Beethoven's music, these archetypes have been less often applied to Brahms's music. By adapting tools used by others in exploring Beethoven's narrative archetypes, I hope to shed light on an important aspect of Brahms's music. I argue that Brahms adapts the Beethovenian tragic-to-transcendent archetype and undercuts the sense of transcendence through the layering of tragic signifiers within the transcendent conclusion, resulting in a transcendent mirage.

Drawing on Hatten, Smith, Agawu, and Sholes, I contextualize narratives and demonstrate the tragic-to-transcendent mirage across three case studies. The E Minor Cello Sonata, Opus 38, contains the most explicit mirage, with the first movement's transcendent coda being undercut by *pianto* motifs and modal mixture and eventually cut down entirely by the work's tragic conclusion in the third movement. The B Minor Rhapsody, Opus 79/1, exists at the middle of the spectrum and requires a more nuanced discussion to understand the mirage, characterized by the presence of modal mixture and tragic signifiers in the otherwise transcendent coda. Finally, the E Minor Intermezzo, Opus 119/2, presents the most difficult case study in that at face value, it is a transcendent ending. The mirage is only revealed through a discussion of agency and nostalgia in which the shared A and B section motives depict a tragic reminiscence. Understanding Brahms's usage and adaptation of the tragic-to-transcendent genre further informs our understanding of narrative trajectories in his work, and it deepens our understanding of the relationship between his and Beethoven's compositions.

## Thursday morning Mendelssohn Sessions (at the University of Minnesota):

## Session I

### Shaena Weitz, "Mendelssohn, Kalkbrenner, and Friends: Gossip in the Nineteenth Century"

Felix Mendelssohn had a fraught relationship with Frédéric Kalkbrenner (1785–1849), prominent pianist-composer-teacher of the 1820s and 30s. Some anecdotes from Mendelssohn's childhood (ca. 1823) suggest a sense of awe and wonder toward Kalkbrenner's music. But by 1825, in letters from Paris, Mendelssohn begins to subtly mock him. In subsequent correspondence, he calls Kalkbrenner a "bad man," but also confesses he likes him in a "criss-

crossed" way. Not only do stories and word-for-word phrases from these private letters spread across Europe, but nearly every author of negative anecdotes about Kalkbrenner had ties to one man: Felix Mendelssohn.

To Mendelssohn, Kalkbrenner was not merely outdated and ignorable. He seems to have been a symbol of frustration, curiosity, and creative anxiety—a boogeyman emblematic of musical and social missteps. Mendelssohn returned to him often in conversation and correspondence, almost obsessively, and always amusingly. While Mendelssohn paints Kalkbrenner as a villain who, for instance, stole melodies from his friend Ferdinand Hiller, Hiller later wrote in his memoirs, long after both men were dead, that in the end, Kalkbrenner had been awfully kind to both him and Mendelssohn.

In dialogue with DiFonzo & Bordia (2007) and Sharon Marcus (2019), I posit that these Kalkbrenner stories are profitably read as gossip, or exaggerated tales told for emotional reasons. Gossip is not simply idle chatter—it is a social lubricant told to ward off isolation and to form bonds. Mocking Kalkbrenner was a method to endear Mendelssohn to his friends and help define his in-group against the out-group. Read in this way, Kalkbrenner stories within the Mendelssohn friend group reveal relationship building in action, or the scaffolding of camaraderie visible in surviving texts. As this paper will argue, at stake is new insight into the nature of primary interpersonal sources and their intermingling with emotions and identity.

## Session II

**Susan Wollenberg, "'Remnants of a Lost Civilization': The Deneke Family, Musical Culture in Oxford, and the Bodleian Library Mendelssohn Collection"**

The quotation in the title (originally 'Remnant', singular) comes from the author and scholar C.S. Lewis, writing a recommendation for Margaret Deneke in connection with her highly successful concert tour of the USA to raise money towards new buildings at Lady Margaret Hall, Oxford [LMH] – the college with which she and her sister Helena were connected.

The Deneke family, originally from Germany, had moved from London to Oxford and in the early years of the twentieth century acquired the house next to LMH, 'Gunfield', 19 Norham Gardens. The sisters' mother, Clara Sophie Deneke, was a friend of Clara Schumann. The Denekes modelled their musical activities to some extent on the Mendelssohn family, with a Music Room in the garden at 'Gunfield' where concerts were held regularly. A stream of visitors including Joachim's great-nieces, Jelly d'Aranyi and Adila Fachiri, and Albert Einstein (with violin), came to the house. The sisters had a close friendship with Paul Victor Mendelssohn Benecke [PVMB], grandson of Felix, who was an Oxford graduate, and later Fellow of Magdalen College, Oxford where he taught Classics and was heavily involved in music, performing as a pianist in a variety of concert series in 'town and gown'. (He also served as

Treasurer of LMH during the mid-twentieth century.) Through the Deneke sisters' friendship with PVMB the Bodleian acquired the Mendelssohn collection bearing their name.

This paper will explore the sisters' friendship circle and musical activities and illuminate the background to the Bodleian Mendelssohn collection.

## Lecture Recital

### Margaret E. Lucia, "Inspiration from Italy: Piano Character Pieces by Fanny Hensel"

Fanny Hensel's trip to Italy (1839-1840) with her husband and son came at a significant point in her career. In the years leading up to this long-awaited journey, she had composed for piano her most substantial and exploratory works and had taken steps to rearrange 10 of these into a piano cycle paying particular attention to key relationships—a move that suggested her growing desire to publish her compositions. (Todd, 2009) Unfortunately, efforts to convince Felix to give his approval remained unsuccessful. Thus, this change of venue, which offered such artistic as well as musical riches, both buoyed her confidence and served as a catalyst for her adoption of more progressive features: new explorations of harmony and form, and identification of music with place, as found in both mood and application of title. It could also be regarded as the preface for her most celebrated work, *Das Jahr*, written the year after the trip.

The selection of compositions I have chosen will illustrate these developments in the context of Fanny's travels from place to place in Italy—in particular, Venice, Rome and Naples. The program is as follows:

Notturno in G minor (H. 337)

Abschied von Rom (H. 352)

Il Saltarello Roman-Tarantella-Allegro molto (H. 372)

Notturno Napolitano in B minor

November, from *Das Jahr* (H.385)

# Presenter Biographies

**Robert Michael Anderson** is a musicologist whose research focuses on the intersections of music, politics, and national identity in German-speaking Europe in the second half of the nineteenth century. He completed his Ph.D. in musicology and minor in German studies at the University of North Texas in 2022. He also holds a master's degree in musicology from the University of Oxford and a B.A. in music from Loyola University Chicago. His dissertation explores discourse about domestic music-making and national identity that flourished in German-speaking Europe ca. 1848-1900 and its influence on the conception and reception of Brahms's vocal quartets during the same period. This research has been supported by a Karl Geiringer scholarship from the American Brahms Society and an Ernst Mach Worldwide Grant from the OeAD. He has published in the American Brahms Society Newsletter and the Musical Times and presented at national and international conferences.

**Ann DuHamel.** Hailed as a "forward thinking classical pianist" and praised as "... a delight for the ears and the soul," pianist Ann DuHamel enjoys an eclectic musical career. Her performances have spanned 22 countries and 37 United States, including Carnegie Weill Recital Hall. Her debut album, *Rückblick: New Piano Music Inspired by Brahms*, is lauded as "an extraordinary, fascinating CD, musically very strong ... so passionate, technically excellent and inspiring" *(Piano Bulletin)*. Ann's series "Prayers for a Feverish Planet" responds to the climate crisis with 60+ new works from composers around the world, including works she commissioned from Gabriela Lena Frank and Libby Larsen. A 2023-24 McKnight Artist Fellow, she currently serves as Professor of Music at the University of Minnesota Morris, where she is the recipient of the 2025 Faculty Distinguished Research Award; as UMM's 2026 Founders Scholar, she will present a series considering Chopin and Rzewski through the lens of Artivism.

**Cristina González Rojo** is a pianist and PhD candidate in music theory at Columbia University, New York. Her research focuses on hermeneutic analysis, with papers such as "Brahms 1854-2022: A Performer's Search for Meaning. Semantic Analysis of the *Ballades* Op. 10," "The Retrospect in J. Brahms," and "A Musical Stream of Consciousness in Granados *Goyescas,"* which she has presented at conferences such as the Quinquennial Quinquennial Congress of the International Musicological Society in Athens and the International Symposium on Musical Topics and Topic Theory in Colorado. Cristina is currently preparing her doctoral dissertation under the supervision of Benjamin Steege and Walter Frisch, with the provisional title "The Topical World of Johannes Brahms," which will present an analytical methodology for Brahms's chamber repertoire with piano based on topic theory.

**Joey Grunkemeyer** is a PhD candidate in Music Theory at the Indiana University Jacobs School of Music, where he is writing a dissertation on Brahms's usage of musical topics. His other research interests include Schenkerian analysis, musical meaning, and pop-punk music. Aside from his studies, Joey is an active performer on Baroque cello and viola da gamba.

**Solomon Guhl-Miller** is a Lecturer at Rutgers University whose research is focused on Nineteenth-Century Music, Opera, History of Music Theory, and Medieval music. He has presented and published on topics ranging from Ancient Greek Music to 21st century music criticism. He recently became the recipient of an NEH level 2 Digital Humanities grant for his project Ars Antiqua Online: a digital edition of thirteenth century polyphony.

**Mark Kroll** is Professor *emeritus* at Boston University, where he served for twenty-five years as Professor of Harpsichord and Chair of the Department of Historical Performance. He has appeared as a harpsichordist and fortepianist in North and South America, Europe, the Middle East and Asia; performed as concerto soloist with the world's major orchestras; and served as harpsichordist for the Boston Symphony from 1979-2008. His extensive list of over 40 recordings includes a recent release of the complete *pièces de clavecin* of François Couperin; several CDs of contemporary American harpsichord music; and Dutilleux's *Les Citations* with the Boston Symphony Chamber Players. Equally active as a scholar, Kroll has published eight books on Bach, Beethoven, Handel, Scarlatti, the harpsichord, Ignaz Moscheles, and Johann Nepomuk Hummel. Kroll has also published numerous chapters and articles on a variety of subjects and scholarly editions of the music of Hummel, Avison, Junker, and Geminiani.

**Heeseung Lee**, PhD, is Assistant Professor of Music History and Theory at the University of Northern Colorado and co-chair of the AMS-Global East Asian Music Research Study Group. Her research explores music of the Romantic era—particularly themes of synesthesia and transcultural identity—as well as K-pop and global music consumption. Her recent work has appeared in *Musicology Now*, *Nineteenth-Century Music Review*, and *Journal of Music History Pedagogy*.

**Margaret Lucia** performs contemporary as well as traditional piano repertoire. As a Fulbright Senior Scholar in 2016-17, she collaborated with women composers in Spain, performing several concerts of their works along with those of women from the US; she returned in 2019 for an additional tour of Spain and Italy. In November, 2011, she was a featured performer at the Festival Internacional de Música Contemporanea in Havana. Recent research has focused on the works of composers displaced by the Spanish Civil War. She retired recently after 29 years as a Professor at Shippensburg University in Pennsylvania.

**Mineo Ota** was born in Tokyo in 1969. After taking his MA degree at the University of Tokyo, he moved to Budapest and continued his study at the Budapest Bartók Archives. He took his doctorate at the University of Tokyo with the dissertation on the music of Béla Bartók in 2009. His recent publications include studies on Bartók, on 19th - and 20th-century Hungarian music, and on Joseph Joachim. He currently teaches history of music as a professor at the Faculty of Music of Kyoto City University of Arts in Kyoto, Japan.

**Andrew Pau** is an Associate Professor of Music Theory at the Oberlin Conservatory of Music. His research interests include the music of the French Belle Époque, nineteenthcentury opera, phrase rhythm and text setting, chromatic harmony, and theories of musical meaning. A more recent interest in teaching and research involves art music that navigates the interface between East Asian, European, and North American traditions. Andrew's articles have appeared in *Music*

*Theory Spectrum*, *Music Theory Online*, *Theory and Practice* and *Intégral.* He also has a forthcoming article in *SMT-V* and is a contributor to two recent anthologies: *The Cambridge Companion to French Art Song* and *Modeling Musical Analysis*. Andrew received a Ph.D. from the CUNY Graduate Center and a master's degree in piano performance from the Mannes School of Music.

**Erin Pratt** is a musicologist specializing in the aesthetics and cultures of German vocal music from the eighteenth through the twentieth centuries. This spring, she completed her PhD at the University of North Carolina at Chapel Hill, where she studied with Naomi André and Mark Evan Bonds. Her dissertation, "Freedom and Repetition in German Strophic Song," employs innovative critical and analytical tools to unlock songs in strophic form, including those of the eighteenth century, for serious scholarly discussion. Her research has been supported by the Berlin Program of the German Studies Association, the Klassik Stiftung Weimar, and the Graduate School of UNC-Chapel Hill. She is currently working as an instructor of music theory at Western Carolina University.

**Paul Allen Sommerfeld** is a Senior Music Reference Specialist in the Library of Congress Music Division. He holds in Ph.D. in Musicology from Duke University and Masters in Library Science from Catholic University. He has presented at national meetings of the American Musicological Society, Society for American Music, Music and Moving Image, International Association of Music Libraries, and the Music Library Association. He currently serves as the Assistant Editor for *Fontes Artis Musicae* as well as on the editorial board of the *Journal of Film Music*. Previous publications have focused on music in *Star Trek* and music for silent film. Today's presentation represents one facet of an ongoing research project focused on an institutional history of the Library of Congress Music Division and its foundational role in the creation, performance, collection, and study of chamber music in America and abroad.

**Deirdre Toh** is a doctoral candidate in the History and Theory of Music program at the University of California, Irvine. Her doctoral dissertation is an interdisciplinary study that explores the influence of literature and art on Fanny Hensel's piano music and Lieder, as well as the resonances of song and the evocation of landscape imagery in her solo piano works. Deirdre's research interests include music theory and analysis, music and philosophy, and women's contributions to music in the long nineteenth century. She has presented her work internationally and published on the topic of Clara Schumann's piano transcriptions. Deirdre received her BMus from Royal Holloway, University of London, and an MA in Musicology from Cardiff University. Her academic studies have been fully supported by government scholarship and university fellowships.

**Shaena B. Weitz** studies music, media, and culture of the long nineteenth century, particularly in France, and was most recently a British Academy Newton International Fellow at the University of Bristol. Her recent publications have appeared in *The Musical Quarterly*, *Music & Letters*, *19th-Century Music*, and the collection *Berlioz and his World*. She is co-editing a volume called *Between Composer and Audience: Cultural Intermediaries in the Nineteenth-Century Music Market* which is under contract with Cambridge University Press. Her articles have been awarded the RMA

Jerome Roche Prize, the *Music & Letters* Westrup Prize, and the Société des Dix-Neuviémistes SDN Publication Prize. Her current monograph project, *Rescinding Genius*, examines fame and publicity in the late eighteenth and early nineteenth century.

**Barry Wiener** is a musicologist specializing in nineteenth and twentieth-century music, sketch studies, Scandinavian music, and Jewish history and its relation to music. Wiener's publications include articles about Ralph Shapey, Jean Sibelius, Heinrich Schenker, Per Nørgård, Ursula Mamlok, and Akemi Naito. He co-edited the Ralph Shapey special issue of Contemporary Music Review (2008) and wrote liner notes for six CDs of Mamlok's music on CRI and Bridge. Wiener has presented his research about nineteenth, twentieth, and twenty-first century music at regional, national, and international conferences in the United States, Canada, Europe, and Israel.

**Susan Wollenberg** is Emeritus Professor of Music at the University of Oxford, Faculty of Music, and Emeritus Fellow of Lady Margaret Hall. Besides social and institutional history of music in Britain, her research interests include analytical approaches to late eighteenth and nineteenth-century instrumental music, keyboard culture, and women composers. Her most recent publication on local history, co-edited with Robin Darwall-Smith, *Music in Twentieth-Century Oxford* (Boydell Press, 2023), refuelled a long-held interest in the Deneke family, whose Mendelssohnian connections are explored in her paper for the pre-conference event.