

INTERNATIONAL CONFERENCE

## NINETEENTH-CENTURY MUSIC CRITICISM

Organized by  
Centro Studi Opera Omnia Luigi Boccherini, Lucca

Palazzetto Bru Zane – Centre de musique romantique française, Venice

In collaboration with  
OICRM: Observatoire interdisciplinaire de création  
et de recherche en musique, Montréal

Lucca, Complesso Monumentale di San Michele  
10-12 November 2015



### PROGRAMME COMMITTEE:

MARITA FORNARO BORDOLLI (Universidad de la República, Uruguay)  
TERESA CASCUDO (Universidad de La Rioja)  
MICHEL DUCHESNEAU (Université de Montréal / OICRM)  
KATHARINE ELLIS (University of Bristol)  
ROBERTO ILLIANO (Centro Studi Opera Omnia Luigi Boccherini)  
ÉTIENNE JARDIN (Palazzetto Bru Zane)  
MASSIMILIANO LOCANTO (Università degli Studi di Salerno)  
FULVIA MORABITO (Centro Studi Opera Omnia Luigi Boccherini)  
GEMMA PÉREZ ZALDUONDO (Universidad de Granada)  
LUCA LÉVI SALA (Université de Poitiers / Yale University)



### KEYNOTE SPEAKER:

TERESA CASCUDO (Universidad de La Rioja)  
KATHARINE ELLIS (University of Bristol)



## TUESDAY 10 NOVEMBER

9.00-10.00: *Welcome and Registration*

### Room 1: 10.00-10.30: **Opening**

- FULVIA MORABITO (President Centro Studi Opera Omnia Luigi Boccherini)
- ÉTIENNE JARDIN (Palazzetto Bru Zane, Venice)

### Room 1: **Musical Aesthetics and Criticism**

11.00-12.30

(Chair: **Teresa Cascudo**, Universidad de La Rioja)

- MICHAEL WARD (University of Colorado, CO): *“Absolute” Philosophy? Gender, Nationalism, and Jewishness in Eduard Hanslick’s Formalism*
- ŽARKO CVEJIC (Singidunum University in Belgrade): *Demons, Charlatans, and Fallen Angels of Music: Subjectivity in Early 19<sup>th</sup>-Century Philosophy and the Reception of Virtuosity in Contemporary Music Criticism*
- OREN VINOGRADOV (University of North Carolina at Chapel Hill): *Composing a New German Aesthetic: Labels and Self-Determination among German Critic-Composers within the Program Music Debate*



13.00 Lunch

### Room 1: 15.30-16.30 – **Keynote Speaker 1**

- KATHARINE ELLIS (University of Bristol): *Music Criticism, Generic Contracts, and Speech Acts*

### Room 1: **Music Criticism in France**

17.00-19.00

(Chair: **Étienne Jardin**, Palazzetto Bru Zane)

- SÉVERINE FÉRON (Université de Bourgogne): *Castil-Blaze (1784-1857), fondateur de la critique musicale en France : Bilan d’une carrière et perspectives*
- MARICA BOTTARO (Università Ca’ Foscari di Venezia – Université Paris 8): *Le riflessioni timbriche di François-Joseph Fétis nella «Revue musicale» e nella «Revue et gazette musicale de Paris»*
- HANAÉ TSUKADA (Okinawa Prefectural University of Arts): *Criticism of Piano Music in the 1830s France and the Changing Aesthetic Perspectives on Instrumental Music: A Study of Music Reviews in «Le Pianiste» and the «Gazette musicale de Paris»*
- SYLVIA KAHAN (The Graduate Center and College of Staten Island, City University of New York): *Music Reporting of Paris’s 1878 Exposition Universelle: Twenty-two Articles by Émile-Mathieu de Monter for the «Revue et Gazette musicale de Paris»*

### Room 2: **Music Criticism in Spain and Argentina**

17.00-19.00

(Chair: **Gemma Pérez Zalduondo**, Universidad de Granada)

- SARA NAVARRO LALANDA (Universidad Autónoma de Madrid): *Musical Criticism around the Royal Conservatory of Music and Declamation Maria Cristina of Madrid (1830-1854)*
- CONSUELO PÉREZ COLODRERO (Universidad de Granada): *(Re)Discovering Andalusian Cultural Identity: Music criticism through «Galería de músicos andaluces contemporáneos» (Havana, 1927) by Francisco Cuenca Benet (1872-1943)*
- DIANA DÍAZ GONZÁLEZ (La Rioja International University): *New Directions in Spanish Music Criticism in the Nineteenth-Century: The Leadership of Manuel Manrique de Lara in the Press*
- MELANIE PLESCH (The University of Melbourne): *The «Boletín Musical» (1837) and the Reception of Romantic Thought in 19<sup>th</sup>-Century Buenos Aires*

## WEDNESDAY 11 NOVEMBER

### Room 1: Criticism and Italian Opera

09.30-11.00

(Chair: **Katharine Ellis**, University of Bristol)

- CHLOE VALENTI (University of Cambridge): *Throats, Ears and Force-Pump Operas: 'Sick' Audiences and Singers in Nineteenth-Century Italian Opera*
- INGEBORG ZECHNER (Karl-Franzens-Universität Graz): *London's Italian Opera as a Topic of International Interest to Nineteenth-Century Musical Criticism*
- CRISTINA SCUDERI (Karl Franzens Universität Graz): *Describing Divas: Verdian Singers and Musical Criticism in the Press of the Post-unitarian Italy*

11.30-12.30

- CECILIA NICOLÒ (Università 'La Sapienza', Roma): *Il caso Verdi fra Lucca e Ricordi strategie editoriali attraverso «L'Italia musicale» e la «Gazzetta musicale di Milano»*
- DEMOSTHENES FISTOURIS (University of Athens): *The Italian Musical Criticism of the Late 19<sup>th</sup> Century and the Rivalry of the Dipole Ricordi-Sonzogno Foreshadowed the Case of Spyros Samaras - From the Apotheosis of «Flora Mirabilis» to the Condemnation of «Lionella» and again to the Great Successful Score of «La Martire»*

### Room 2: Performing Practice and Criticism

09.00-10.30

(Chair: **Roberto Illiano**, Centro Studi Opera Omnia Luigi Boccherini)

- NANCY NOVEMBER (University of Auckland): *The String Quartet in Early Nineteenth-Century Performance and Criticism*
- DAVID HURWITZ (Classicstoday.com): *Vibrato in the Classical Orchestra: A Nineteenth Century Case Study*
- WALTER KREYSZIG (University of Saskatchewan / University of Vienna): *Tracking the Compositional Process of Johann Sebastian Bach's «Zwölf Choräle» in the Birnstiel Edition of 1765: Abbé Georg Joseph Vogler's «Verbesserungen» and «Reduktionen» and Carl Maria von Weber's «Einleitung und Zergliederung» in the Context of Nineteenth-Century Harmonic Practices in Germany*

### Nineteenth-Century Music Criticism

11.00-12.30

(Chair: **Marita Fornaro Bordolli**, Universidad de la República, Uruguay)

- ANJA BUNZEL (Maynooth University): *Johanna Kinkel's «Trinklied für Männerchor» as a Reactive Response to Nineteenth-Century Music Criticism*
- THOMAS RADECKE (Institute of Musicology Weimar-Jena): *Franz Liszt's General German Music Society (ADMV) and the Rise of Russian Music in Germany towards 1900 in Disputing German and Russian Music Criticism*
- LEVON HAKOBIAN (Russian State Institute of Art Studies, Moscow): *The Early Foreign Responses to Russian Music and the Russians' Responses to These Responses*



13.00 Lunch

### Room 1: 15.30-16.30 – Keynote Speaker 2

- TERESA CASCUDO (Universidad de La Rioja): *Discourse and Transfer: Two Key-concepts for the Study of Musical Criticism*

### Room 1: Wagner and Criticism

17.00-19.00

(Chair: Gemma Pérez Zalduondo, Universidad de Granada)

- RAINER KLEINERTZ (Universität des Saarlandes): *Richard Wagner's Open Letter «Über Franz Liszt's Symphonische Dichtungen» in the «Neue Zeitschrift für Musik» (1857)*
- YAËL HÊCHE (Orchestre de Chambre de Lausanne): *«Ich sah venezianische Dolche und Spione des Rates der Zehn, ich atmete die üppige Luft Zyperns». Richard Wagner critique musical à Paris et «La Reine de Chypre» de Fromental Halévy*
- NICOLA MONTENZ (Università Cattolica, Milan): *Nel laboratorio del genio: la produzione critica del giovane Wagner*
- JOSÉ-IGNACIO SUÁREZ (Universidad de Oviedo): *The Image as Criticism in the First Wagnerian Reception in Madrid (1876-1914)*

### Room 2: Composers as Critics

17.00-19.00

(Chair: Étienne Jardin, Palazzetto Bru Zane)

- GUILLAUME BORDRY (Université Paris 'Descartes' V – IUT): *Barnum et les Romains Critique, claque et réclame dans les «Soirées de l'orchestre» d'Hector Berlioz*
- JAMES ARNOLD (Birkbeck College, University of London): *«Les plaisirs de l'imagination sont les seuls réels»: Grétry's Writings and the Expansion of Musical Thought at the Beginning of the Nineteenth Century*
- MATTHIEU CAILLIEZ (Université Paris-Sorbonne): *Inventaire et étude synthétique des critiques musicales (1834-1856) du compositeur Adolphe Adam*
- ADA AYNBINDER (P. I. Tchaikovsky State Museum-Reserve, Klin): *P.I. Tchaikovsky as Critic*

## THURSDAY 12 NOVEMBER

### Room 1: Writings on Music

09.00-10.30

(Chair: Massimiliano Locanto, Università di Salerno)

- MARIA TERESA ARFINI (Università della Valle d'Aosta): *Beethoven e Mendelssohn nel pensiero di Adolf Bernhard Marx*
- MARIATERESA STORINO (Conservatorio 'V. Bellini', Caltanissetta): *'Beyond' the Absolute Music: «Die Symphonie nach Beethoven» by Felix Weingartner*
- RENATO RICCO (Università di Salerno): *«La musica non imita e non esprime che lo stesso sentimento in persona»: su alcune riflessioni leopardiane intorno alla musica*

11.00-12.30

- STEPHANIE KLAUK (Universität des Saarlandes): *La musica di Wolfgang Amadeus Mozart negli scritti di Ernst Theodor Amadeus Hoffmann*
- DIAU-LONG SHEN (Free University Berlin): *E.T.A. Hoffmann's Evaluation of Mozart As "Inimitable Creator of the Romantic Opera" in His Music Criticism*
- KAROLINA KOLINEK-SIECHOWICZ (University of Warsaw): *Nineteenth Century Music Criticism as the Source of Narrative Thinking about Music*

### Room 2: Theatrical Press

09.00-10.30

(Chair: Marita Fornaro Bordolli, Universidad de la República, Uruguay)

- JEROEN VAN GESSEL (State University Groningen): *Speaking for Whom? Thirty Years of Opera Reviews in Strasbourg (1886-1918)*
- ERIN FULTON (University of Kentucky, KY): *Nativist Rhetoric in the Opera Journalism of Antebellum New York City*

- WOLFRAM BODER (Kassel, Germany): *Louis Spohr's Last Opera and Its Reception in Nineteenth-Century Music Criticism – A Case Study*

### **Music Criticism in Portugal and Brasil**

11.00-12.30

(Chair: **Teresa Cascudo**, Universidad de La Rioja)

- ANA MARIA LIBERAL (Universidade Nova de Lisboa): *«Mr. Strauss Compositions Can Be very Rich and Invaluable but... They Stun Me!» – Music Criticism in Porto in the «Belle Époque»*
- MARIANA CALADO (Universidade Nova de Lisboa): *Some Ideas about Music Criticism in Portugal at the Second Half of the Nineteenth Century*
- MÓNICA VERMES (Universidade Federal do Espírito Santo / IA-Unesp): *The Music in the Theaters of Rio de Janeiro (1890-1900): Concert Series, Music Criticism and Conflicting Cultural Projects in the Early Years of the Republic*



13.00 Lunch

### **Room 1: Musical Criticism and the Press**

15.00-16.30

(Chair: **Fulvia Morabito**, Centro Studi Opera Omnia Luigi Boccherini)

- ANTONELLA D'OVIDIO – ELENA OLIVA (Università di Firenze): *Modi e temi della critica musicale sui quotidiani italiani nella seconda metà dell'Ottocento*
- THOMAS DELPEUT (University of Amsterdam): *Semantic Pallets of Music Criticism: Adapting Musical Ideological Vocabulary in Dutch Concert Reviews in «Caecilia» (1844-1917)*
- MARC ERNESTI (University of Sheffield): *1813, Vienna, and a Re-print of the «Allgemeine musikalische Zeitung»: Notes on Intertextuality in German Music Media around 1800*

17.00-18.30

- SANJA MAJER-BOBETKO (Croatian Academy of Sciences and Arts): *Croatian Music Criticism in the 19<sup>th</sup> Century. The Present State of Research with Special Emphasis on Criticism Written in Croatian*
- ANNE REESE WILLÉN (Uppsala University): *The Institutionalization and Professionalization of the Musical Press in Sweden during the 19<sup>th</sup> Century*
- KERRY MURPHY (Melbourne Conservatorium of Music, The University of Melbourne): *A Counterpoint of Critical Voices*