

## **GERMAN SONG ONSTAGE 1770-1914**

**A collaboration between the Royal College of Music,  
Wigmore Hall and the German Historical Institute London**

### **CONFERENCE SCHEDULE**

#### **Friday 12 February Venue: Royal College of Music 9.00**

##### **9:30-11.00 Session 1: The Programming of German Song (Chair: Laura Tunbridge)**

Simon McVeigh (Goldsmiths, University of London), 'Vocal concerts, recitals, and other nooks and crannies: tracing the Lied across London's concert calendar from 1870 to 1914'

Susan Wollenberg (University of Oxford), 'German song in Oxford's concert culture'

William Weber (California State University), 'Song and Canonicity at London's Bechstein Hall in 1910'

##### **Coffee 11:00-11:30**

##### **11:30-13:00 Session 2: Ideals of Performance (Chair: Nicholas Marston)**

Benjamin Binder (Duquesne University), 'Song in Concert as Observed by the Schumanns: Toward the Personalization of the Public Stage'

Dana Gooley (Brown University), 'Performance Aesthetics in the Ballad Revival of the Late 19th Century'

Beatrix Borchard (Hochschule für Musik und Theater Hamburg), 'Der Konzertsaal: ein geschlechtsneutraler Raum?'

##### **13.00-14.00 Lunch**

##### **14.00-15.30 Session 3: Song Programming as Vocal Identity (Chair: Melanie von Goldbeck)**

Marlen Hachmann (Independent), 'Deutsche Lieder in den Programmen einer belcanto Diva – Pauline Viardot und ihre Edition *Mélodies de Franz Schubert*'

Raika Simone Maier (Hochschule für Musik und Theater Hamburg), 'Johannes Brahms' Lieder sung by Lula Mysz-Gmeiner'

Rosamund Cole (Royal Northern College of Music), 'Lilli Lehmann: Lieder singer'

##### **15.30-16.00 Tea**

##### **16.00-17.00 Session 4: Performing Cycles (Chair: Susan Wollenberg)**

Natasha Loges (Royal College of Music), 'Performing the German Song Cycle in Brahms's circle'

Heather Platt (Ball State University), “‘For Any Ordinary Performer It Would Be Absurd, Ridiculous or Offensive’: Performing Lieder Cycles in the United States, 1850-1900’

## **RECEPTION**

**19.30-22.00 Concert in the Amaryllis Fleming Concert Hall, introduced by Katy Hamilton**

## **Saturday 13 February**

**Venues: Wigmore Hall 10.00-14.00; Royal College of Music 16.00 onwards**

**10.00-10.45 Keynote Lecture by Professor Susan Youens (University of Notre Dame) ‘From Patchwork Quilt to Song Recital: Case Studies’**

**11.00-12.30 Public workshop for RCM singers and accompanists on song programming Led by Graham Johnson and Christoph Prégardien**

**13.00-14.00 Recital: R. Schumann Dichterliebe Op. 48 as Clara Schumann would have performed it, Stephan Loges (bass-baritone) and Imogen Cooper (piano)**

**14.00-16.00 Break and travel from Wigmore Hall to RCM**

**16.00-17.00 Session 5: Song in Translation (Chair: Leanne Langley)**

Peter Horton (Royal College of Music), ‘German song English’d: Lieder in London in the early Victorian era’

Laura Tunbridge (University of Oxford), “‘Nobody could sing it like Herr Slossenn Boschen’: Loving and loathing the Germans in wartime London’

**17.00-17:30 Break**

**17:30-19:00 Session 6: The Lied Compounded: Orchestration, Arrangements, Accompaniment and Improvisation (Chair: Ceri Owen)**

Paul Berry (Yale University), ‘Private Memory, Public Performance: Schubert’s Greisengesang on the Concert Stage, 1860-1900’

Nicholas Attfield (Brunel University, London), “‘Eine Reihe bunter Zauberbilder’: Thomas Mann, Hans Pfitzner, and the Politics of Song Accompaniment’

Matthew Werley (Cambridge University), ‘The Liederabend in the last days of the Kaiserreich: Richard Strauss as Franz Steiner’s accompanist, 1911-1918’

**19.30 Conference Dinner in the RCM Inner Parry Room (for Conference Delegates only)**

## **Sunday 14 February Venue: Royal College of Music**

**Coffee 9:30**

**10.00-11.00 Session 7: Reception (Chair: Nicole Grimes)**

Nicola Montenz (Milan Catholic University), 'Viennese Lieder Performances in Eduard Hanslick's Critical Writings'

Maria Razumovskaya (Royal College of Music): 'Nikolai Medtner: Championing German Song in Moscow'

**11:00-12:00 Session 8: Questions of Genre (Chair: Wiebke Thormählen)**

Lodewijk Muns (independent), 'Concert Song and Concert Speech around 1800'

Axel Fischer and Matthias Kornemann (Westfälische Wilhelms-Universität Münster), 'Lied und geselliges Chorlied zwischen Privatheit und Öffentlichkeit'