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IWU to Host Conference, March 30-31, Probing German-Austrian History, Music, Art from 1815-48

BLOOMINGTON, Ill.--Napoleon was in exile after ravaging Europe. Metternich and his Congress of Vienna colleagues had crafted a peace for Europe. Karl Marx's "Communist Manifesto" and a new round of European revolutions wouldn't take place until the 1840s.

Against this chaos-to-peace backdrop, giants like German composer Ludwig van Beethoven and German writer Johann Wolfgang Goethe were crafting a rich cultural legacy in music, literature, and other arts.

That legacy is the target of a conference at Illinois Wesleyan University next month, "History, Music, and the Arts in Germany and Austria, 1815-1848," organized by Michael Cooper, assistant professor of music. The conference's focus begins with 1815 when the Congress of Vienna met to sort out European politics after the Napoleonic wars and runs through 1848 when revolutions in Paris, Vienna, Berlin, Rome, and elsewhere swept across the continent.

The March 30-31 conference will attract a wide range of scholars from places like Duke University, University of Chicago, Boston University and Columbia University to probe the politics, history, music, literature, and other arts of German-speaking culture in the post-Napoleonic world. More than 60 proposals for papers to be presented at the conference were received by Cooper. A dozen were selected for presentation by Cooper and Julie Prandi, IWU professor of German.

"Politically and artistically, this time was unique in German-speaking countries," Cooper said. "It was a period of relative political stability between two periods of great turmoil--the Napoleonic wars and the revolutions of 1848.

"The period," Cooper explained, "had its crises, which forced composers and other artists to deal with important issues--for example, the death of Europe's preeminent composer, Beethoven, raised the question of who would assume the mantle of his leadership for a new generation of musicians. A similar situation resulted happened in literature from the deaths of Goethe and Schiller."

A unique aspect of the conference is its interdisciplinary nature, according to Cooper.

"We're bringing together people from music, history, women's studies, and other fields," Cooper explained, "rather than having to go to individual conferences from these disciplines to get a broader perspective."

The conference will examine some politically sensitive topics like censorship, which are relevant to today's world, Cooper said.

"Beethoven wrote three versions of his opera, *Fidelio*," Cooper said, "in part because of actions by the censor's office since it deals with individual heroism and political oppression."

Cooper expects many IWU students will attend the conference.

"An educational objective of the conference," Cooper explained, "is for students to see that cultural history is not engraved in stone in books, but that it can be reappraised and that new problems and perspectives can be looked at.

Here is a rundown of the conference's three sessions:

➤ **"Political and Cultural Metropolises: Berlin and Vienna," March 30, 9 a.m.-12 p.m., Westbrook Auditorium, Presser Hall . . .**

Guest speaker: R. Larry Todd, professor of music at Duke University, will discuss, "The Visual Element in Mendelssohn's Music." Todd has written extensively about 19th-century music, especially that of Felix Mendelssohn. Among his recent works is "Mendelssohn: 'The Hebrides' and Other Overtures" (1992). He has edited three volumes, "Schumann and His World" (1994), "Mendelssohn Studies" (1992), and "Mendelssohn and His World" (1991).

Papers will be presented by:

- Elizabeth Paley, University of Wisconsin, Madison, "'Music, Such as Charmeth Sleep': Musical Narrative in Mendelssohn's *Midsummer Night's Dream*."
- Keith Cochran, University of Mississippi, "'A Subject Drawn from our National History': The Libretto for Spontini's *Agnes von Hohenstaufen*."
- Marian Wilson, Cornell College, "Women, Music, and the Divine: The Female Composer in *Florentin* and *Charles Auchester*."
- Lisa Feurzeig, University of Chicago, "Magnetic Illness in Friedrich Schlegel's Circle: The Story of Marie Schmith."

➤ **"Music and the Literary Arts," March 30, 1:30-5:30 p.m., Westbrook Auditorium, Presser Hall . . .**

Guest speaker: James McGlathery, professor of German and Comparative Literature and head of the Department of Germanic Languages and Literature at the University of Illinois at Urbana/Champaign, will discuss, "Wagner's Opera Texts and German Literature." McGlathery is the author of "Desire's Sway: The Plays and Stories of Heinrich von Kleist;" "Mysticism and Sexuality: E.T.A. Hoffmann;" and "Fairy Tale Romance: The Grimms, Basile, and Perrault." McGlathery is the editor of "The Brothers

Grimm and Folktale." He is working on an interpretive study of Richard Wagner's opera libretti.

Papers will be presented by:

- Jonathan Bellman, University of Northern Colorado, "Knights and Gypsies: The Musical Representation of Two German Literary Motifs."

- David L. Mosley, Goshen College, "The Wanderer as Topic and Trope in Early Nineteenth-Century German Culture."

- Harry E. Seelig, University of Massachusetts, Amherst, "Orientalism and the Feminine in Selected German Lieder from 1815 to 1848: Settings of Goethe's *West-ostlicher Divan* by Schubert, Mendelssohn, and Schumann."

- John Burchard, Rutgers University, "Present at the Creation: Robert Schumann and the Myths Surrounding Schubert and Jean Paul."

- Peter Mercer-Taylor, Valparaiso University, "Mendelssohn's Grand Tour and the Italian *Bildungssymphonie*."

- Jurgen Thym, Eastman School of Music, "Schubert's Free Verse Settings."

► **Politics and the Arts, March 31, 9 a.m.-12 p.m., Westbrook Auditorium, Presser Hall . . .**

Guest speaker: John Daverio, associate professor of music and chairman of the musicology department at Boston University, will speak on "Sounds from without the Gate: Schumann and the Dresden Revolution." Daverio is the author of "Nineteenth Century Music and the German Romantic Ideology" (1993). He is writing a study of the life and works of German composer Robert Schumann.

Papers will be presented by:

- Heidi Owen, University of Texas, Austin, "Beethoven and the Congress of Vienna: Music, Message, and a New Path."

- Matthew C. Glenn, Pennsylvania State University, "German Romantic Opera and Political Persecution."

- John Sienicki, South Bend, Ind., "'Round about Metternich': The Subtle Art of Political Criticism in Some Plays by J.A. Gleich."

- Susanna Lodato, Columbia University, "Robert Schumann's Lieder Criticism and German Nationalism."

- Marjanne E. Gooze, University of Georgia, and Ann Willison Lemke, Hennef, Germany, "Music, Literature, and Political Activism in the Lives and Works of Bettine von Arnim and Johanna Kinkel."

A conference highlight will be a 7:30 p.m. concert, March 30, in IWU's Evelyn Chapel, which will recreate a famous 1833 performance in Dusseldorf, honoring a

Prussian crown prince. In the concert, the music of Beethoven, Weber, Handel, and Lotti is linked by poetry with the theme of political support for the arts. The 1833 concert also featured people appearing in poses from famous engravings.

"When the original concert took place," Cooper said, "it was commercial," aimed at encouraging the crown prince to support the arts.

IWU's Collegiate Choir, under the direction of Robert Kvam, associate professor and director of the School of Music, will perform at the concert, as well as organist David Gehrenbeck, professor of organ and sacred music.

Cooper, the conference's organizer, joined IWU's music faculty in the fall of 1994. He earned bachelor and master's of music degrees in music history and percussion performance from Florida State University. His doctorate in musicology is from Duke University. Cooper was awarded two concurrent Fulbright Scholarships in 1989-1990 for studies at Universitat Regensburg and Johann-Wolfgang-Goethe-Universitat in Frankfurt.

Before joining the IWU faculty, Cooper was a graduate student teaching assistant at Florida State University and Duke University.

Cooper's research interests span the music of composers Felix Mendelssohn and Richard Strauss, the timpani, and 19th-century music theory. He is working on five books and has published about 20 articles and translations.

Cooper is organizing another IWU conference for March 6-7, 1997, "The Mendelssohn's at the Millennium: Felix Mendelssohn Bartholdy and Fanny Heusel After 150 Years," which will mark the sesquicentennial of the death of composer Felix Mendelssohn and his sister, Fanny, in 1847.

IWU, founded in 1850, enrolls about 1,850 students in a College of Liberal Arts, College of Fine Arts, and a four-year professional School of Nursing. A \$15 million athletics and recreation center opened in the fall of 1994; and a \$25 million science building opened in the fall of 1995. The Carnegie Commission for the Advancement of Teaching promoted Illinois Wesleyan to a "Baccalaureate I" institution in 1994, a classification that places it among 161 highly selective National Liberal Arts Colleges in the annual *U.S. News & World Report* rankings. *Barron's Profiles of American Colleges*, another respected college guide, rated IWU "highly competitive (+)" in its latest edition.

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