

Durham University, Hatfield College



**The Fourth International Conference of the IAGMR
Conference Programme**

6-7 September 2024

Our Sponsors



Cover Image, Otto Böhler, 'Wagner und Bruckner in Bayreuth'

Introduction

It is my great privilege to welcome the Institute of Austrian and German Music Research to Durham University for The Fourth International Conference of the IAGMR. This conference marks the first open-topic in-person conference of the IAGMR and therefore holds a special place for both the IAGMR and for Durham University. Since joining the Advisory Board in 2021, at the beginning of my PhD, my involvement with the IAGMR has gradually increased and provided some amazing opportunities to engage with this wonderful community of scholars. As I enter the final stages of my doctoral research, this conference holds a special place in my heart as the pinnacle of my IAGMR journey.

Angus Howie

The conference is generously supported by the Royal Musical Association and the Durham Centre for Academic Development.

The Universities of Durham and Surrey are fully committed to the principles of equality and diversity enshrined in the Race Equality Charter, the Athena SWAN Charter, the Disability Confident scheme, and through its support of LGBTQ+ communities.

Conference Committee:

Angus Howie (Durham University)

Jeremy Barham (University of Surrey)

Katherine Hambridge (Durham University)

Philip Keller (Durham University)

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Travel

Durham is well-connected by public transport. If you are using smartphone navigation, the postcode for Hatfield College is DH1 3RQ.

By Train

Durham Station is on the East Coast Mainline and is just a 15 minute walk from Hatfield College. There are frequent train services to London (3hr) and Edinburgh (90 mins) via LNER.

By Bus

Durham is accessible by coach from other major UK cities, such as by Megabus and National Express.

By Plane

Durham's closest airport is Newcastle Airport, which is accessible via train + metro services (c.40 minutes).

By Car

There is no parking at Hatfield College. There are regular taxi services in Durham, and there is a taxi rank at Durham Train Station.

Food and Drink

Lunch and Coffee for the conference will be provided in the Little Burt Room. The conference dinner will take place in Hatfield College Dining Hall on Friday evening.

Hatfield College is in the centre of Durham so there are lots of options for cafes and restaurants, as well as convenience stores and Tesco located on Market Square.

Programme

Day 1: Friday 6 September			
(GMT)			
10:00 – 10:30	Registration and Coffee (The Little Burt Room)		
10:30 – 11:00	Welcome Address (The Little Burt Room)		
11:00 – 12:30	<table border="0" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <p>Session 1a: Music and Politics (Birley) Chair: Angus Howie</p> <p>Frauke Kandler: Reginald Goodall and his Wessex Philharmonic Concerts during 1930's and 1940's – German music and musicians in Britain during World War Two</p> <p>Mariana Da Silva Gabriel: The Sound of War: The Role of Music in Nazi and Soviet Newsreels</p> <p>Orestis Papaionnou: Voice as a Symbol of Sociopolitical and Psychological Status in <i>Wozzeck</i> by Alban Berg.</p> </td> <td style="width: 50%; vertical-align: top;"> <p>Session 1b: Wagner (Chapel) Chair: Philip Keller</p> <p>Laura-Maxine Kalbow: Material traces of Alexander Zemlinsky's 1914 <i>Parsifal</i> performance style at the New German Theatre in Prague</p> <p>Richard Moukarzel: Wagnerian Irony, a German Romantic Affair? <i>Universalpoesie</i> and the literary legacy of Schlegel, Tieck, and Hoffmann.</p> <p>Stijn Paredis: Wagnerism, Music and l'Art Social in Fin-de-Siècle Brussels</p> </td> </tr> </table>	<p>Session 1a: Music and Politics (Birley) Chair: Angus Howie</p> <p>Frauke Kandler: Reginald Goodall and his Wessex Philharmonic Concerts during 1930's and 1940's – German music and musicians in Britain during World War Two</p> <p>Mariana Da Silva Gabriel: The Sound of War: The Role of Music in Nazi and Soviet Newsreels</p> <p>Orestis Papaionnou: Voice as a Symbol of Sociopolitical and Psychological Status in <i>Wozzeck</i> by Alban Berg.</p>	<p>Session 1b: Wagner (Chapel) Chair: Philip Keller</p> <p>Laura-Maxine Kalbow: Material traces of Alexander Zemlinsky's 1914 <i>Parsifal</i> performance style at the New German Theatre in Prague</p> <p>Richard Moukarzel: Wagnerian Irony, a German Romantic Affair? <i>Universalpoesie</i> and the literary legacy of Schlegel, Tieck, and Hoffmann.</p> <p>Stijn Paredis: Wagnerism, Music and l'Art Social in Fin-de-Siècle Brussels</p>
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12:30 – 13:30	Lunch (The Little Burt Room)		
13:30 – 14:30	<p>Session 2: Lecture Recital (Dining Hall) Chair: Katherine Hambridge</p> <p>Inja Stanović: Austro-German Revivals: (Re)constructing acoustic recordings</p>		
14:30 – 15:00	Coffee (The Little Burt Room)		

<p>15:00 – 16:30</p>	<p>Session 3a: Women in Music (Birley) Chair: Katherine Hambridge</p> <p>Ruairidh Pattie: Clara Schumann and her shaping of the German canon in London</p> <p>Seonhwa Lee: A New Perspective on 19th Century German Music Emilie Mayer and Her Twelve Cello Sonatas</p> <p>Carola Darwin/Martyn Wilson: Out of the shadows: creating a performing edition of Johanna Müller-Hermann's <i>Symphony</i></p>	<p>Session 3b: Analysis (Chapel) Chair: Jeremy Barham</p> <p>Dominik Mitterer: Seeking Collective Self-Consciousness: Vormärz Violin Concerti and the Politics of Nationhood.</p> <p>Burak Tüzün: The Lost Symphony <i>1941-Ankara</i> by Ernst Praetorius</p> <p>Jun Kai Pow: The Cyclical Genealogy of Schoenberg's Second Chamber Symphony</p>
<p>18:00 – 22:00</p>	<p>Dinner (Hatfield College Dining Hall)</p>	

Day 2: Saturday 7 September

(GMT)

09:00 – 10:30

Session 4a: Bruckner Studies (Birley)

Chair: Jeremy Barham

Alexander Wilfing:

Whom I want to destroy, I will destroy!" Bruckner, Hanslick, and Musical Criticism in 19th-Century Vienna

Angus Howie:

A Veil for Ideology: Debating Formality in The Reception of Bruckner's Symphonies in Vienna, 1911-1945

Lorant Peteri:

Bruckner, Mahler, Two Scherzos, and the *Fischpredigt* Song

Session 4b: Transnationalism (Chapel)

Chair: Philip Keller

Hakan Ulus:

The Debate on Transculturality in the New Music Scene Discussed in Selected Works by Composers Enno Poppe and Samir-Odeh Tamimi

Mirjana Plath:

Im weißen Rössl and Max Hansen's Operetta Transfers to Stockholm in the 1930s

Jeremy Coleman:

R.G. Kiesewetter and F.-J. Fétis: Music Historians in a Transnational Network

10:30 – 11:00

Coffee (The Little Burt Room)

11:00 – 12:30

Keynote (Chapel)

Chair: Angus Howie

Benjamin Korstvedt:

Bruckner's Doppelgangers: Characterizations in the Mirror World

12:30 – 13:30

Lunch (The Little Burt Room)

<p>13:30 – 15:00</p>	<p>Session 5a: Vienna and Beyond (Birley) Chair: Angus Howie</p> <p>Lorenzo Corsini: «The sweet trivial waltz rhythm of life». Giuseppe Verdi and the aesthetics of the Viennese waltz.</p> <p>Philip Keller: The Jewish Musicological response to Darwinism in Austria and Germany 1870 to 1930</p> <p>Natasha Loges: Towards a Global <i>Winterreise</i>: Multiplying the 20th-Century Art-Song in Concert</p>	<p>Session 5b: Modernism (Chapel) Chair: Jeremy Barham</p> <p>Sebastiano Gubian: Husserl and Schönberg: the role of phenomenology in the dissemination and reception of twelve-tone music</p> <p>Johann Pibert: Helene Fischer and the Contemporary German Pop Culture</p> <p>Alexander Carpenter: Ernst Krenek and “off-brand” Musical Modernism</p>
<p>15:00 – 15:30</p>	<p>Coffee (The Little Burt Room)</p>	
<p>15:30 – 17:00</p>	<p>Session 6a: Opera Studies (Birley) Chair: Katherine Hambridge</p> <p>Dietmar Friesenegger: Musical Theater at Home: The Borkowski Opera Salon in Czernowitz, 1846–1859</p> <p>John Gabriel: Columbus, Catholicism, and Colonialism in Austro-German Opera circa 1930</p> <p>Max Erwin: Towards a ‘Deutsche Opernspielplan’: Contemporary Music Theatre, German Identity, and Canon Formation in the Nationalsozialistische Kulturgemeinde (NSKG)</p>	<p>Session 6b: Cultural Exchange (Chapel) Chair : Philip Keller</p> <p>Günter Stummvoll: Si je savoir – Ferdinand Bonaventura Harrach and the identification of a late 17th century Austro-French cultural exchange system</p> <p>Sebastian Pstrokonski: “For Some Minds Halfway in Asia” Hermann Buchal and Silesian Music in the First Half of the 20th Century</p> <p>Nikita Mamedov: A Comparative Analysis of Pianistic Interpretation through Tempo Choices in Beethoven’s <i>Appassionata</i> Concert Performances</p>
<p>17:00 – 17:15</p>	<p>Closing Remarks (Birley)</p>	

Keynote Speaker: Professor Benjamin Korstvedt (Clarke University)



Bruckner's Doppelgangers: Characterizations in the Mirror World

Bruckner comes to us amid a spectrum of characterizations. The earliest of these arose in the climate of partisanship that grew up around him in Vienna. They ranged from the suggestion that he was “the most dangerous of musical innovators” (Kalbeck 1885)—or simply “half genius, half oaf” (Bülow 1886)—to the proclamation that he was “the greatest symphonist since Beethoven” (Levi 1891). In the decades after Bruckner’s death, new depictions emerged that represented him as, *inter alia*, “the first absolute musician of consummate mastery since Bach” (Halm 1913), “a pantheistic mystic” (Lang 1924) or, most consequentially, the embodiment of the “insoluble spiritual and emotional community of destiny” that supposedly united the German people (Goebbels 1937). These characterizations may seem to be merely historical figments, but even now traces of them color prevalent ideas about Bruckner and his music.

In this presentation, I consider how our understanding of the nature and the ramifications of the legacy of these views of Bruckner can be facilitated by Naomi Klein’s recent work on what she calls the “Doppelganger” phenomenon. Klein shows how representations of a public figure created in what she calls the “mirror world,” a realm of discourse in which characterizations are given free rein, can take on lives of their own as they lose connection with factual reality. Nazi-era reception of Bruckner and certain post-war reactions to it, in particular, sowed the seeds of what we can now recognize as “post-truth” modes of thought that subsist not only in popular reception but even in scholarly work on Bruckner’s music, its nature, and its “problems.” Recognizing this helps to unmask some of Bruckner’s well-established Doppelgangers and thus open the way toward clearer, more historically sound and factually grounded critical approaches.

Benjamin M. Korstvedt is the George N. and Selma U. Jeppson Professor of Music at Clark University in Worcester, Massachusetts. He is the author of *Listening for Utopia in Ernst Bloch's Musical Philosophy* (Cambridge, 2010) as well as numerous publications on the symphonies of Bruckner and Mahler, symphonic aesthetics, compositional process, music criticism, reception history, and musical culture in late nineteenth-century Vienna, interwar Austria, and during the Nazi era. He is a member of the Advisory Board of the IAMGR as well as the Editorial Board of the New Anton Bruckner Collected Works Edition. His critical editions of the three versions of Bruckner's Fourth Symphony have been performed and recorded by leading orchestras worldwide, including those in Vienna, Berlin, Amsterdam, Cleveland, Boston, Chicago, Minnesota, and Tokyo. His most recent book, *Bruckner's Fourth: The Biography of a Symphony* will be published by Oxford University Press in October.

Speakers and Abstracts

Friday 6 September

Session 1a

Music and Politics

Frauke Kandler

“Reginald Goodall and his Wessex Philharmonic Concerts during 1930s and 1940s – German music and musicians in Britain during World War Two”

It was only in the 1950s and 60s that Sir Reginald Goodall’s achievements as a conductor of Richard Wagner’s operatic repertoire began to be more widely appreciated. His early career, and particularly his political leanings, were not discussed until after his death in the early 1990s. According to Goodall’s biographer John Lucas, he joined the British Union of Fascists shortly after the outbreak of war on 1. September 1939. Having been unemployed for some time prior to the war, Goodall accepted an invitation from Mrs. Maisie Aldridge to take up a permanent position as the chief conductor of the newly formed Wessex Philharmonic Orchestra.

During his time in Bournemouth, Goodall continued to perform works by Anton Bruckner and Richard Strauss, among others. However, this led to disputes between him and his audiences. After resigning as conductor for the Wessex, Goodall spent most of 1943 voluntarily serving in the military before being discharged. He then joined Sadler’s Wells Touring Company before settling in London and continuing his work with Sadler’s Wells. He had his first breakthrough in June 1945, leading the premiere of Benjamin Britten’s *Peter Grimes*. Peter Pears argues that he never fully understood how Britten and Goodall got along, given their different personalities, even with Goodall’s controversial character.

In my 20-minute paper, I would like to explore the extent to which Goodall included German repertoire in his Philharmonic concerts in context of the political difficulties between England and Germany during the first few years of the Second World War.

Frauke Kandler studied singing and vocal pedagogy at Osnabrück University of Applied Sciences from 2014 and, after successfully completing her studies, went on to complete a master’s degree in musicology at the Folkwang University of the Arts, Essen. Since autumn 2022, she has been working on her doctorate under Prof. Dr. Michael Custodis at the University of Münster, in the subject of musicology on German music in London during the Second World War.

Mariana Da Silva Gabriel

“The Sound of War: The Role of Music in Nazi and Soviet Newsreels”

This study offers a first comparative glimpse into the use of music and sound in Nazi and Soviet newsreels with a detailed analysis of two case studies: *Die Deutsche Wochenschau N.604* – a Nazi newsreel from 1942 – and a Soviet newsreel from 1941, labelled *Reel N.109*. The analysis is supplemented by a detailed table (found in appendix A and B) that dissects each individual

newsreel, outlining what can be seen and heard in each segment. The points of discussion on music's role in enhancing propaganda power in newsreels are drawn together and concluded. While one could expect to find similarities between Nazi and Soviet newsreels, the case studies analysed here reveal a more nuanced reality, with the Nazi organization, production, and edition of the newsreels seeming far superior to that of the Soviet regime. Despite these differences, the ultimate role of music in both newsreels is similar, enhancing the emotional power of the images and conjuring up feelings of patriotism and group identity. The music also operates as a method of structuring and framing the narrative. The primary contrast between the Soviet and Nazi newsreels is in the treatment and employment of music and sound. The Soviet newsreel relies heavily on voice-over narration while the lack of narration in Nazi newsreel indicates that the Nazi party believed that music could sufficiently portray the regime's message. Indeed, Nazi newsreels appear, at least to modern eyes and ears, slicker and more consistent, which, in a way, confirms and extends the 'Siegfried Kracauer hypothesis', which contends that Nazis were more skilled than the Allies in the use of newsreels for propaganda purposes.

Mariana Da Silva Gabriel (She/Her) is a musicology PhD student at the University of California, Davis. Originally from Portugal, Mariana moved to the United Kingdom at the age of 6. She received her bachelor's degree from Cardiff University and her Master's from the University of Oxford. Her research interests are in the interplay between music and politics under authoritarian regimes, and music-making as a societal response to those regimes.

Orestis Papaionnou

"Voice as a Symbol of Sociopolitical and Psychological Status in "Wozzeck" by Alban Berg"

This paper examines the symbolic use of voice in Alban Berg's *Wozzeck*. Based on Georg Büchner's theatrical work, the opera's narrative centres around Franz Wozzeck, a heavily troubled soldier enduring high social pressure, physical, and psychological violence from his superiors—conditions that ultimately lead to his descent into madness and murder. Berg attempted to underline the semantic and aesthetic structures of the drama by infusing strong symbolism into every musical aspect, including the voice. In his essay 'The Voice in Opera', he asserted that *Sprechgesang*, as demonstrated by Schoenberg, had the capacity to liberate opera from the dominance of bel canto while enriching it with expressive and semantic depth. In this way, *Wozzeck* became the first opera where the voice holds a multifaceted symbolic role in such a systematic manner. Firstly, the voice serves as a dichotomy of social classes, with the authoritative figures (Captain, Doctor, and Drum Major) exclusively singing, while segments of 'pitched parlando' support Berg's vision for creating grotesque and sinister caricatures rooted in commedia dell'arte. In contrast, *Sprechgesang* aligns with the socially marginalised lower-class characters (Wozzeck, Marie, and Andres) symbolising their anguish and Wozzeck's precarious state balancing between sanity and madness, reality and illusion. Furthermore, *Sprechgesang* distinguishes between direct speech and reported speech, as exemplified by Bible recitations and storytelling segments. These two realms frequently intertwine through transitional enunciations of 'half-sung', establishing continuums within the vocal spectrum. In this manner, *Wozzeck* heralded a new era of vocal expression and narrative depth in opera.

Orestis Papaioannou (1993) is a Greek composer and music lecturer. After completing his MA in musicology/composition in Thessaloniki and Luebeck, he is currently in the final year

of artistic research on hybrid voice in opera at the Hamburg University of Music and Theatre. His compositions have garnered awards at international competitions.

Session 1b

Wagner

Laura-Maxine Kalbow

“Material traces of Alexander Zemlinsky’s 1914 “Parsifal” performance style at the New German Theatre in Prague”

At the turn of the century, Alexander Zemlinsky (1871–1942) was one of the most renowned Austrian conductors in Vienna. Influenced by his friend and colleague Gustav Mahler and the latter’s performance practices, Zemlinsky forged forth as Kapellmeister and opera director at the theatres in Vienna where he performed and conducted grand stage works, most notably his operatic productions of Mozart and Wagner.

Zemlinsky reached the zenith of his conducting career when he was named Music Director at the Neues Deutsches Theater (NDT) in Prague. It was at this time that he established the NDT and the repertoire therein as models of contemporary performance practice for composers and performers of the Wiener Schule. Driven by modern stage reforms, his operatic renditions, especially of Wagner’s oeuvre, became legendary because they broke away from nineteenth-century operatic norms advocated by Cosima Wagner and represented by the performance practices in Bayreuth. Zemlinsky’s innovative style was inscribed on the NDT performance materials of Wagnerian operas but given that these materials were presumed lost during World War II, these sources have not been studied. In my paper I will present the archival material of Zemlinsky’s performance of *Parsifal* at the NDT that was previously believed to be lost, drawing on these materials to elaborate further on his idiosyncratic performance style. These materials reveal to us how Zemlinsky negotiated between performance norms in Bayreuth and the modern trends of Austrian music and operatic practice. These materials also paint a colorful portrait of the very first performance of *Parsifal* that was produced outside of Bayreuth.

Laura-Maxine Kalbow studied Musicology at the University of Hamburg and Sorbonne Université, Paris. From 2020–2024, she was Research Associate at the University of Hamburg. In 2024, she submitted her PhD thesis on Zemlinsky’s performance style. She presently works as a Principle Investigator at the Centre for the Study of Manuscript Cultures—“Performance practice of Viennese modernism”.

Richard Moukarzel

“Wagnerian Irony, a German Romantic Affair? “Universalpoesie” and the literary legacy of Schlegel, Tieck, and Hoffmann”

Irony is not a mode of humour usually associated with Richard Wagner’s monumental (and deadly earnest) *Ring* cycle. And yet one can think of numerous passages in which semantic disjunction verges on the comical and disrupts the immersive flow of Wagnerian

drama. Such instances can teach us a great deal about the workings of ‘Total Art’ syncretism and motivic interplay, whilst relating Wagner’s musico-dramatic ideals and practices to their broader intellectual context.

Indeed, I wish to highlight the so far underestimated links between Wagner’s syncretic irony and the legacy of the early German Romantic critics, dramatists, and writers; with whose works the composer was intimately familiar. From the Schlegel brothers’ notions of irony and *Universalpoesie* to their applications in Ludwig Tieck’s theatre and E.T.A. Hoffmann’s fictional prose, I seek to delve into the many ramifications of Romantic aesthetics into Wagnerian representation. In this perspective, by looking at compelling passages from *Siegfried* and *Götterdämmerung*, I wish to show how motivic interplay and dissonance similarly bear the mark of an authorial presence that is essential to an understanding of Wagnerian irony and spectatorship.

Richard Moukarzel (Mecarsel) holds a PhD in music from Royal Holloway University of London, written under the supervision of Prof Mark Berry and Prof Julian Johnson. Having studied piano performance and music analysis at the National Lebanese Conservatory, his interests range from musical history to literature, poststructuralist theory and aesthetics. He is currently a tutor in music at the University of Oxford (Hertford, Keble, and St Peter’s colleges).

Stijn Paredis

“Wagnerism, Music and l’Art Social in Fin-de-Siècle Brussels”

Although *fin-de-siècle* Brussels was referred to as “le petit Paris” by the French (*L’Art moderne*, 1894, 54), the Belgian capital showed considerable cultural differences (Hibbit 2017). Regarding music, for example, its swift and committed engagement with Wagnerism in comparison with the rather hostile Wagner reception in France, made Brussels an early international Wagnerian hotspot. Interestingly, Brussel’s most ardent Wagnerians like La Monnaie’s director Maurice Kufferath, chairman of the Belgian Wagner Association Henri La Fontaine, and author of *Souvenirs d’un Wagnériste* (1888) Octave Maus worked closely with the *Section d’Art et d’Enseignement de la Maison du Peuple*. Founded in 1899 in the spirit of *l’Art Social* and with strong ties to the first socialist political party in Belgium (*Parti Ouvrier Belge*), the *Section d’Art* organised lectures and concerts for a working-class audience.

This paper starts from the particular connection between Wagnerism and Brussels’ left-wing politics (Vergauwen 2014) and sheds light on the presence of Wagnerian and, more broadly, German music at the *Section d’Art*. By analysing its programming and reception through the closely related weekly review *L’Art moderne* (1881-1914), it deepens the understanding of the connection between *fin-de-siècle* Wagnerism and the Brussels’ interpretation of Social Art. Doing so, this paper adds a musicological angle to the topic already scrutinized through the lenses of literature and visual art (Aron 1995) while further exploring the musical distinctiveness of Brussels, acting as a cultural crossroads between France and Germany.

Stijn Paredis is a musicologist and PhD researcher at the Faculty of Architecture at KU Leuven. His research project *En Ecoutant du Schumann. Aesthetic Space and Interiority in Fin-de-*

Siècle Brussels focuses on musical experience in semiprivate music venues and investigates the interaction between socio-aesthetic coherence and interiority regarding music-listening.

Session 2

Lecture Recital

Inja Stanović

“Austro-German Revivals: (Re)constructing acoustic recordings”

This lecture-recital discusses a research case-study on Austro-German performance traditions, which was a part of a larger Leverhulme-funded project *(Re)constructing Early Recordings: a guide for historically-informed performance*, led by Inja Stanović at the University of Huddersfield. The project focused upon mechanical technologies used to produce early recordings and, more specifically, the ways in which those recordings reveal performance practices of the past. The case study on Austro-German performing traditions led to the release of an album involving collaborative performance-based research involving both Stanović, on piano, alongside violinist Dr. David Milsom. This lecture-recital presents findings from the case study, which focused on reconstructions of historic recordings by pianists Ilona Eibenschütz (1871-1967), Natalia Janotha (1856-1932), and Alfred Grünfeld (1852-1924), and violinists Joseph Joachim (1831- 1907), Marie Soldat (1863-1955), and Arnold Rosé (1858-1946). These musicians were all, to some extent, linked to Johannes Brahms (1833-1897); a central figure in the Austro-German canon. Curiously, however, the various recordings that these musicians produced reveal their highly personalised interpretative choices and their distinctive approaches to both technique and musical expression. The aim in reconstructing these historic recordings was to reflect on the wider Austro-German performing traditions, and to explore the various ways in which the first recording musicians of Brahms’ circles produced highly individualistic approaches to their instruments. This lecture-recital points out a long-standing gap in our contemporary understanding of mechanical recording sessions, and the extent to which performing musicians adapted their practice when recording with mechanical technologies.

Dr. Inja Stanović is a pianist and a researcher, specialising in early recordings and historic performance practices. Her most recent publication, *Early Sound Recordings: Academic Research and Practice*, was published by Routledge in 2023. Inja directs the digital platform for historical recording research and practice – Early Recordings Association, at the University of Surrey.

Session 3a

Women in Music

Ruairidh Pattie

“Clara Schumann and her shaping of the German canon in London”

Although Clara Schumann is rightly regarded as a German artist, and was a significant contributor to the coalescing of the Austro-German canon, particularly of piano music, throughout the 19th century, a significant portion of the second half of her career was spent performing in London. Of the 1312 total public concerts Clara Schumann performed in, 250 took place in London, the most she performed in any city (the second most came in Leipzig with 118). She first travelled to London in 1856, after the death of her husband. Although initially unimpressed with the musical prospects of the city, Clara Schumann returned there for a total nineteen tours, until she retired from the London stage in 1888. During this time, she used her position from the concert platform to elevate the status of her husband’s music from highly contentious in the 1850s, to widely accepted as the work of a great master by her retirement.

In this paper I will explore the interaction between programming strategies Clara Schumann used to gain favourable hearings for the music of her husband, as well as others of the Austro-German canon responses of the London musical critics. I will also contextualise this narrative within the, compared to mainland Europe, more nakedly capitalistic economic incentives of the London concert scene, demonstrating the effect of differing concertising norms and the influence of specific impresarios, on the way Clara Schumann presented her repertoire in London, compared to other cities.

Ruairidh has recently submitted his PhD thesis at the University of Glasgow. His thesis focussed on the implication of location for Clara Schumann’s public performing repertoire, and the consequences this had on the formation of local canons. He has presented at conferences in at UC Irvine and the University of Bangor. His research interests include Women in Music (especially in Germany and the UK in the 19th and 20th centuries), The History of Performance, Canon Studies and the life and career of Clara Schumann.

Seonhwa Lee

“A New Perspective on 19th Century German Music Emilie Mayer and Her Twelve Cello Sonatas”

This paper aims to bring Emilie Mayer’s identity and her largely undiscovered, mid-19th-century 12 cello sonatas to light, exploring their possible place within the context of 19th-century German music history. Through an analysis of these sonatas, it will expand possibilities for studies of late 19th-century string performance styles in Germany and their historical musical practices, offering fresh interpretive insights for today’s performance.

As a woman in the 19th-century, when education and professional opportunities seemed generally limited, Mayer (1812-1883) stood among the successful women composers in Germany. Her potential contribution in the development of cello studies is substantial, given the rarity of a composer creating as many as twelve sonatas for cello. However, her name faded away after her death, and much of her music remains unpublished.

The sonatas, composed between 1873 and 1883 in Berlin, coincide with the founding of the German Empire in 1871. This period saw significant development in Prussian capital. Mayer seamlessly integrated her music into the specific Berlin environment, adhering to Classical formal models while evolving her own Romantic and virtuoso musical aesthetic.

In this paper, by analyzing the musical context of her works and late 19th-century German chamber music practices, specifically the performance style of violinist Joachim, with whom Mayer collaborated, I will offer performance editions, showcasing the knowledge required for interpreting performances today. Additionally, I will contextualize Mayer's contribution by exploring connections with her musical contemporaries, shedding light on the role of an influential woman composer who has been marginalized in German music history.

Seonhwa Lee, Cellist and Ph.D. candidate in Musicology at the University of Music Freiburg, focuses on German music history, artistic research, and gender issues. Educated in music performance and music education in Mannheim, Dresden, and Basel, she has won numerous international competitions and has performed at venues including Carnegie Hall.

Carola Darwin and Martyn Wilson

“Out of the shadows: creating a performing edition of Johanna Müller-Hermann’s “Symphony”

Interest in music by composers outside the traditional classical canon has recently brought a wide variety of lesser-known composers into the public eye. Performances of works by these composers rely, however, on finding or creating performable scores and, where necessary, parts. Even when a composer was published and performed regularly in his or her life-time, it can be difficult to identify material that can be performed from, particularly in larger-scale works for which parts are missing, or where scores have been significantly amended. Yet if these cannot be performed, our impression of the composer’s oeuvre will be distorted, and opportunities to disseminate works will be missed.

This paper describes the authors’ on-going work in editing the *Symphony* by the Viennese composer Johanna Müller-Hermann (1868-1941). Despite considerable success in her life-time, Müller-Hermann’s work was quickly forgotten after her death, and has only been rediscovered in the last 10 years. The *Symphony*, scored for a large orchestra, with choir and vocal soloists, was premiered in Vienna in 1919. The score is held in the Austrian National Library, and is in a clear copyist’s hand, with conductor’s annotations and a large number of pencilled amendments by the composer.

After an outline of Müller-Hermann's life and work, our paper discusses the style and structure of the Symphony with live musical examples. We'll identify some of the challenges that arise in deciphering the composer's annotations, and discuss the approach that we've taken to creating the performing material.

Carola Darwin combines a career as a classical singer with research and writing about music. She gained her PhD from Sheffield University and now teaches Music History at the Royal College of Music. She is currently working on a book on women musicians in early 20th-century Vienna, for Equinox.

Martyn Wilson gained a MusB at the University of Manchester and spent 43 years as a secondary school teacher, mostly not teaching Music. In 2023 he was awarded an MA in Musicology from the Royal Birmingham Conservatoire. He is now studying keyboard continuo at RBC.

Session 3b

Analysis

Dominik Mitterer

“Seeking Collective Self-Consciousness: Vormärz Violin Concerti and the Politics of Nationhood”

Speculation about concertante work's socio-political expressivity of the genre's solo-tutti interaction has persisted in the aftermath of the New Musicology (McClary 1986, Kerman 1999, and Tusa 2012). Whilst Mozart's concerti facilitated a dramatic dialogue between the textual agents expressing modes of conflict, collaboration (Keefe 2001), early nineteenth century virtuosi concerti in contrary, subordinate the orchestra discretely to the soloist, to facilitate the display of individuality (Horton 2024). This led to a growing hostility towards the genre, as they undermined the idea of an egalitarian society, because it embodied the tension between individual autonomy and social cooperation rather than harmony (Gooley 2010).

Yet, during the German *Vormärz* the relationship between individual and collective, virtuoso and orchestra, and music's social function changed: Infused with Hegelian philosophy, Schillerian aesthetics, and French Republicanism, this period brought a subjective account of the individual-society relationship to the fore, which regarded the *inner* cultural formation (*Bildung*) of a 'spiritual unity', that is, a collective form of self-consciousness as the *conditio sine qua non* for *external* social harmony (Applegate 2011; Garratt 2010; Vick 2002). I argue that early national liberals sought to generate collectivity from *within* the people rather than an *external* and pre-moulded order which structures society after rational principles, which raises the question of subjectivity's and self-consciousness' political dimension. By bringing this historical context into a cross-disciplinary dialogue with issues of the new *Formenlehre*, this paper scrutinises the political significance of collective subjectification in early national-liberal

thought and how these issues impacted the search for innovative ways to reconcile soloist and orchestra to express an *internal* unity between these textual forces.

Mr Dominik Ralph Mitterer studied Musicology and Philosophy at the *Ludwig-Maximilian's University* Munich, University College Dublin, and the University of Manchester. He completed his M.Mus. with distinction at the University of Manchester in December 2019. Since 2021 he has been a PhD Student and postgraduate teaching assistant at Durham University. Funded by the *Cusanuswerk* doctoral fellowship and supervised by Prof. Julian Horton and Prof. Katherine Hambridge, Dominik's PhD focuses on the politics of form in violin concerti composed in *Vormärz* Leipzig.

Burak Tüzün

"The Lost Symphony 1941-Ankara by Ernst Praetorius"

In 2017, a manuscript of an unnamed symphony dated 1941 was found in an envelope in the library of the Ankara State Conservatory. Comparative analysis of the signature on the last page of the score revealed that the work belonged to Ernst Praetorius, who came to Turkey in 1935 on the recommendation of Paul Hindemith, conducted the Presidential Symphony Orchestra until he died in 1946 and taught at the conservatory. After the editorial study, the symphony was published in collaboration with the Hacettepe University Ankara State Conservatory and the Goethe Institute-Ankara, and premiered on 13 December 2023 by the Hacettepe Symphony Orchestra and conductor Burak Tüzün. After 77 years, Praetorius has once again become a figure that crosses paths and periods, but this time an unknown side of Praetorius was about to be discovered. As the conductor of highly controversial works such as Krenek's *Johnny spielt auf* and Hindemith's *Cardillac*, he had a distinguished career and reputation in Germany, but his compositional output remained a mystery even to the authors of his rare and brief biographies. Both as a member of the editorial team and as the conductor of the premiere, I will focus on Praetorius as a composer, concentrating on his newly discovered symphony. Through an analysis of the work, I aim to explore and show how he engaged with late Romanticism in the vein of Bruckner and Mahler, with compositional trends of his time, and with the tradition to which he felt he belonged as an intellectual exile.

Burak Tüzün is symphony conductor focused on recording new music repertoire, researcher, Professor and General Music Director of the Hacettepe University Symphony Orchestra. Studied at Hacettepe University Ankara State Conservatory and completed his master and doctoral studies at Moscow State Tchaikovsky Conservatory.

Jun Kai Pow

“The Cyclical Genealogy of Schoenberg’s Second Chamber Symphony”

The fact that both the music and writings of Arnold Schoenberg share similar intellectual and spiritual values as the German theologian and translator, Franz Rosenzweig, is firmly established. The manner in which the two artists structure their textual material—composition or translation—is that they follow a certain doctrinal order of things. In addition to the specificities of vocabulary and orthography, the creative object presented by the artists for public consumption shares the same principle, which is that its appreciation is grounded on the intentions behind its creation. Rosenzweig’s structural strategy in re-inserting the revelation in each and every transcreation of Halevi’s poems with his exegetic commentaries preserves the Jewish praxis of cyclical repetitions. In a similar vein, Schoenberg in 1939 was facing the challenge of completing his Second Chamber Symphony, which was started 33 years earlier. Through a harmonic study of his sketches, Schoenberg made an implicit application of Jewish cyclical repetitions as a creative concept to overcome the long compositional block. This paper discusses the use of cyclical form in Mendelssohn and Mahler before laying out some of Schoenberg’s ideas on repetition. Thereafter, harmonic analyses of the two complete movements of the Second Chamber Symphony as well as fragments of the third movement are used to support the argument that an extended cyclic form could have been used by Schoenberg as a method of musical organization during the first few years after his conversion back to Judaism.

I am a musicologist specializing in culture and sustainability in twentieth-century Western Europe and Southeast Asia. I am interested in the representation of race, sexuality and sustainability in music and other media in the twentieth-century, especially in Malaya and Indonesia, and also of their diaspora in Europe and the Caribbean.

Saturday 7 September

Session 4a

Bruckner Studies

Alexander Wilfing

““Whom I want to destroy, I will destroy!” Bruckner, Hanslick, and Musical Criticism in 19th-Century Vienna

As music editor of the liberal *Neue Freie Presse*, Austria’s largest privately owned newspaper in the second half of the nineteenth century, Eduard Hanslick can rightfully be regarded as a central figure in Vienna’s music scene. His critical attitude towards Anton Bruckner, who had been catapulted onto the shield of the “progressive” music party after Richard Wagner’s death in 1883, continues to be a topic of (somewhat onesided) interest in Bruckner scholarship.

Rather than retracing the well-worn paths of Hanslick's personal relations with Bruckner, this paper will shed light on the early phase of Bruckner's reception in two key respects: First, I analyze Hanslick's stances on Bruckner's music, differentiating between his activity as an organist (which was valued highly by Hanslick) and his oeuvre—mainly his masses and symphonies—which, depending on genre, elicits different responses from Hanslick; responses, which are more nuanced than commonly assumed. These stances will be placed within the complex network of cultural, political, and aesthetic attitudes permeating Hanslick's writings, both scholarly and journalistic. Finally, I contextualize Hanslick's positions within the wider realm of Viennese musical criticism and its manifold newspapers, thus examining Bruckner's reception in 19th-century Vienna from a more comprehensive perspective. Both steps are intended to show that although the debate about Bruckner was sparked by aesthetic conflicts, it was moreover anchored in political contexts, which often fade into the background when discussing the fault lines of “progressive” and “conservative” music in 19th-century German-language discourse.

Alexander Wilfing studied musicology and philosophy in Vienna, completing his doctorate in 2016. From 2014 to 2021, he was a researcher at the Austrian Academy of Sciences (ÖAW). After leading a project in Frankfurt and Brno (2021–2022), he has returned to the ÖAW as P.I. of projects on Hanslick's criticism and the establishment of musicology.

Angus Howie

“A Veil for Ideology: Debating Formality in the Reception of Bruckner's Symphonies in Vienna, 191–1945”

Between Anton Bruckner's death in 1896 and his National Socialist appropriation in 1937, a disjunct narrative emerges about his symphonies' perceived formality. During Bruckner's lifetime, critics comparing his work negatively to that of Brahms identified its apparently formless, chaotic, or disorganised construction. By the installation of Bruckner's bust in the Regensburg Valhalla in 1937, however, his music had come to be regarded as a paradigm of formal consistency. In this paper, I investigate the Viennese reception of Bruckner's symphonies across this period to interrogate how, why, and when this change occurred. A combination of new formal theorisations (from Ernst Kurth and Hans Grunsky among others) and the ideological battles surrounding the First Complete Edition (which created an opportunity to manipulate the form of Bruckner's symphonies) both contributed to the re-orientation of Bruckner's perceived formal coherence. Right-wing obsessions over purity, organicism, and authenticity provide significant reason to investigate this reversal of reception as an implication of the political and ideological appropriation of Bruckner's music. The interrelation of concerns for formality in the reception of Bruckner's symphonies, the Complete Edition project (including the so-called *Bruckner-Streit*), and the ideological imperatives of the rising political Right in Austria and Germany creates a fascinating case study for the relationship between music and politics more broadly. The case of Bruckner's formality

demonstrates not only the propagandistic deployment of music, but also the political manipulation of aesthetics and the work of art.

Angus Howie is a doctoral candidate at Durham University. His research focusses on the Symphonies of Brahms, Bruckner, and Mahler in Vienna between 1911 and 1945, with a view to understanding the ways in which those works were adopted by and interact with twentieth-century Austro-German politics and European conflict.

Lorant Peteri

“Bruckner, Mahler, Two Scherzos, and the “Fischpredigt” Song

Since the appearance of Eggebrecht’s monograph on Gustav Mahler at the latest, writers on the composer have paid repeated attention to the fact that one theme in the Scherzo of his Second Symphony bears a marked resemblance to the opening passage from the Trio section of the *Jagd-Scherzo* in Anton Bruckner’s Fourth. Based on an analysis of modality, articulation, and evolving orchestration, my paper attempts to reassess the aesthetic, socio-cultural, political, and personal signification of Mahler’s Bruckner allusion whose original appearance can be found in the *Vorstudie* for the symphonic movement that is the song *Des Antonius von Padua Fischpredigt*. Through a process of refined and gradual deconstruction, a straightforward cultural code, namely Bruckner’s idyllic, alpine, rural *ländler* becomes restlessly ambivalent in Mahler’s scherzo. While in Mahler’s passage the original Austrian *ländler* markers remain recognisable, all the elements which in Mahler’s hands appear new serve to work against those. I think the markers that weaken the *ländler* topos point in a particular direction, and are to be understood as a cultural code fusing together the ‘eastern periphery’ and the ‘Jewry’. Differing regional and ethnic identities of the Austro-Hungarian Monarchy, coexisting traditions of local popular music, contemporary social images of the ‘villager’ and the ‘Jew’, social and geographical mobility as manifest in Bruckner’s and Mahler’s career, Bruckner’s weakening impact on Mahler as a composer of scherzi, and Mahler’s strengthening criticism on Bruckner as a symphonist seem to find a joint musical emblem in this particular passage.

Lóránt Péteri is Professor and Head of the Musicology Department of the Liszt Academy of Music, Budapest. He was one of the co-organizers of the conferences *The Compositional Reception of Gustav Mahler* (Toblach, 2022), and *Rethinking Central European Music* (Budapest, 2023). He is the author of two books, numerous book chapters and journal articles, and also co-editor of three edited volumes.

Session 4b

Transnationalism

Hakan Ulus

“The Debate on transculturality in the New Music Scene Discussed in Selected Works by Composers Enno Poppe and Samir-Odeh Tamimi

Transculturality is a broad and still much-discussed, multi-layered concept that has once again come to the fore, particularly as a result of the current debates surrounding the terms racism, (de)colonialism, inclusion and diversity. In the New Music Scene, the discussion has been going on intensively since the middle of the 20th century; considering the music of Stockhausen (e.g. *Simmung*), Ligeti and Reich (both with works related to traditional African music). But what exactly does transcultural composing mean, what does the term imply in aesthetic terms and in relation to musical material and compositional thinking? What is the status quo of the discourse? Who is discussing and with what intention? What potential does transculturality have in this context in the third and fourth decade of the 21st century?

In this 20-minute presentation, these questions will be approached using selected works by two composers: Works by German composer Enno Poppe (*1969) and Palestinian-Israeli-German composer Samir-Odeh Tamimi (*1970). In addition to music analytical methods, the method of Foucauldian discourse analysis will also be applied.

Prof. Dr. Hakan Ulus is a German composer, researcher and professor for composition and music theory at the Gustav Mahler Private University for Music in Klagenfurt, Austria. He studied composition at the Mozarteum Salzburg, HMT Leipzig and contemporary music at the HfMDK Frankfurt and holds a PhD in composition from the University of Huddersfield. As a scholar, he has given lectures at Harvard University, Goethe University, and the University of Bergen, among others.

Mirjana Plath

“Im weißen Rössl” and Max Hansen’s Operetta Transfers to Stockholm in the 1930s”

In 1935, the operetta star Max Hansen celebrated a triumphal success with his staging of *Värdshuset vita hästen* in Stockholm, a Swedish translation of the German popular musical theatre piece *Im weißen Rössl*.

Hansen had made himself a striking career in Germany in the 1920s as a cabaret artist, singer, and operetta performer. Being of Jewish descent, he moved to safer places in Europe after Hitler came to power, finally arriving in Stockholm and continuing to perform his repertoire there. By working with operettas he already knew from his years in Germany and Austria, Hansen could continue his success in Sweden and help operettas to another heyday in Stockholm.

In this paper, I will examine the impact of Hansen on the operetta transfers from Berlin to Stockholm in the 1930s, with a special focus on the musical theatre work *Im weißen Rößl*. The piece will serve as a case study to explore the contexts of operetta transfers to Sweden, as well as the adaptation strategies of German operettas for local audiences in Stockholm.

Over the last decade, research interests in operetta transfer have mainly been focused on major metropolitan centres such as New York, London, Paris, Vienna, and Berlin. However, including cities with a more peripheral status on the research map might help to overcome one-directional perspectives and challenge established dynamics. At the same time, studying popular musical theatre might broaden our views on which genres or art forms shaped the ideas of ‘German’ culture worldwide.

Mirjana Plath studied at the Universities of Marburg, Oslo, Vienna, and Alberta. She is now working on her dissertation at the Department of Musicology at the University of Oslo. She researches the transfer of popular musical theatre from Berlin and Vienna to Stockholm from the 1920s to the 1940s.

Jeremy Coleman

“Music Historians in a Transnational Network: R.G. Kiesewetter and F.-J. Fétis”

Music historian and high-ranking official in the Austrian imperial war council Raphael Georg Kiesewetter (1773-1850) made important contributions both to music historiography (famously in his *Geschichte der europäisch-abendländischen oder unsrer heutigen Musik*) and to the practical ‘revival’ of music of the distant past with his ‘historical house-concerts’ (*historische Hauskonzerte*) in Vienna. However, the relationship between these two areas of Kiesewetter’s activity – between performance practice and narrative accounts of music history – has not been thoroughly considered, either on its own terms or within a transnational network. With the latter goal in mind, this paper explores Kiesewetter’s connections to François-Joseph Fétis (1784-1871) during the late 1820s and early 1830s, focusing on Kiesewetter’s influence on Fétis as a historiographer and as someone who presented his own ‘historical concerts’ (*concerts historiques*) in Paris and Brussels starting in 1832.

My account of the relationship between Kiesewetter and Fétis begins with their respective entries to the 1828 essay competition of the Royal Netherlands Institute of Sciences, Letters and Fine Arts, on the ‘merits’ of Dutch music from the fourteenth to the sixteenth centuries, the essays’ initial reception, and the correspondence between the two. The discussion then proceeds to performance practice: Kiesewetter’s ‘historical’ concerts from 1816 concentrated on sacred music from the sixteenth to the eighteenth centuries. Given the religious inflection of the project, what kind of relationship with the historical past is denoted? And how does it compare with Fétis’s historical performance practice which not only embraced genres of secular music but also emphasised historical development?

Jeremy Coleman (PhD) is a Resident Lecturer in Music in the Department of Music Studies, School of Performing Arts, University of Malta. He has a PhD from King's College London and is the author of *Richard Wagner in Paris* (Boydell). He is active as a collaborative pianist.

Session 5a

Vienna and Beyond

Lorenzo Corsini

““*The sweet trivial waltz rhythm of life*”. *Giuseppe Verdi and the aesthetics of the Viennese waltz*”

In 1867, the last performance of *La traviata* took place in Vienna's old Opera house, the Kärntnertortheater. *La traviata* was not performed at the city's main opera house again until 1876, the year of its first performance at the new Hofoper, the current Staatsoper. During this decade, the opera, along with other Verdi titles, nevertheless had great fortune in terms of reception: some pieces were often used as dance music for public and private events. The fortune of *La traviata* in Vienna is an example of the reuse of some of the great themes from Verdi's operas lent to the city soundscape of the second half of the 19th Century, consisting of dance music for Cafés and salons. This phenomenon is due to the particular significance of dance music for Vienna at the time. In fact, as Emilio Sala writes in *The sounds of Paris in Verdi's La Traviata* (2013, Cambridge University Press), one of the semantic areas of the Waltz in the 19th Century is the feeling of 'existential dispersion'. The most significant example of this phenomenon is represented by the three Quadrilles on Verdian themes composed by Johann Strauss II (Opus 112, 254 and 272), which will be the main subject of analysis in my presentation, as well as some suggestions comparing *La traviata* with the Austrian composer's most famous title, *Die Fledermaus*. The use of dance music to describe the emotions of the characters is indeed an element of proximity of the two composers. The aim of my presentation will be to juxtapose the two musical cultures (represented by Verdi and Strauss II) in order to analyse a common aspect: the description of the crisis of this historical period through the Waltz, a dance that celebrates the "Gay Apocalypse".

Lorenzo Corsini is attending the third year of PhD course in Music and performing arts at Sapienza University of Rome. His research focuses on the reception of Giuseppe Verdi in Vienna from 1844 to 1918. He studied philosophy and musicology at the Sapienza University of Rome, where he graduated in 2021. He worked as scriptwriter and musical consultant for the docu-film *La Prima Donna* (2020), directed by Tony Saccucci, winner of the Nastro d'Argento 2020 for Best Docu-Fiction. He participated in the international conferences Chigiana 2022 and Opera in Transnational Contexts (Cardiff University) in March 2023.

Philip Keller

“The Jewish Musicological response to Darwinism in Austria and Germany 1870 to 1930”

The presentation will focus on the response of Jewish academics engaged in German music culture to the development of evolutionary ideas following the publication of Charles Darwin’s *The Origin of Species* in 1859. Music culture was an important ideological battleground in Germany Lands as evolutionary theories quickly turned from biological development to *Social Darwinism* which applied Darwinian principles to human society, race and nationhood. As race theories became commonplace in intellectual and popular discourse, Jewish musicologists inevitably felt the need to address related themes within musical and Germanic culture such as the origins of music, how different music cultures interacted over time and, most publicly, notions of musical hierarchies that emphasised the primacy of a Western European music untainted by the Other.

Across many disciplines Jewish responses to evolutionary thinking tended to focus on areas that might reinforce or challenge Jewish identity; in particular a natural empathy with the scientific ethos of the Enlightenment and the use of Darwinism by German nationalists to perpetuate concepts of racial hierarchies. Therefore, Jews were potentially wedged between assimilationist instincts that lauded scientific advances and concerns that the same science would be recruited to delegitimise full Jewish participation in German society and culture. As Erik Levi observes, ‘the question of race was a familiar undercurrent that undermined Jewish composers, musicians, critics and academics’.¹ As Jews were active across all areas of music culture in German Lands, this presentation will focus on the emerging discipline of Musicology as a fertile ideological space in which nationalist claims of European supremacy of race, society and culture would be explored.

Philip Keller is undertaking doctoral research at Durham University on Jewish identity and music culture in Germany and Austria: 1870 to 1930. In between completing a BA in Economics (1987) and an MA in Music (2022), both from Durham, Philip had a career in Finance.

Natasha Loges

“Towards a Global “Winterreise”: Multiplying the 20th-Century Art-Song in Concert”

Despite the long-established global turn throughout the humanities, most conservatoires and concert halls remain committed to a heavily Germanocentric repertoire. Yet the 20th century witnessed the proliferation of music by composers from outside Europe/USA who were variously influenced by Western art music and incorporated aspects of its sound-worlds and aesthetic principles into their music. This paper reflects on a recital I curated and moderated which explored these controversial forms of cultural transfer. It interleaved numbers from Schubert’s *Winterreise* with a selection of 20th-century piano-accompanied art-songs by composers whose musicianship was inflected by forces such as German-style music education and the spread of pianos.

Conceiving of the concert as practice research, and drawing on my reading of figures like Gayatri Spivak, Walter Benjamin, and the ecological economics of Kate Raworth, I aim to forge synergies between an arguably familiar concert experience, and a 20th-century global repertoire which is usually relegated to ethnomusicologists, disparaged as derivative or unpatriotic, or simply ignored.

My reflection focuses on both the curation of the repertoire by German-influenced composers ranging from Japan to South Korea, India, Central Africa, the Middle East and Central and South America, and the surrounding communication with the musicians, the wording of the funding applications, and the marketing material. Such concert projects thus raise ethical, social, cultural and political questions, in tandem with aesthetically-driven decision-making.

Natasha Loges is Professor of Musicology at the Hochschule für Musik Freiburg. Her interests include voice-keyboard repertoire, concert culture, global classical music, gender and performance studies. Her books are *Brahms and His Poets* (2017), and the collections *Brahms in the Home and the Concert Hall* (2014), *Brahms in Context* (2019), *Musical Salon Culture in the Long Nineteenth Century* (2019) and *German Song Onstage* (2020).

Session 5b

Modernism

Sebastiano Gubian

“Husserl and Schönberg: the role of phenomenology in the dissemination and reception of twelve-tone music”

Husserl's phenomenology has widely influenced diverse compositional and musical approaches: the music of Pierre Schaeffer and Emmanuel Nunes, Sergiu Celibidache's theory of interpretation. However, there is a long interpretive tradition that has linked dodecaphony with the methods and key concepts of phenomenology, such as phenomenological reduction, eidos (essence), or intentionality. René Leibowitz, in his books as well as in unpublished writings, argues that Schönberg transformed composition from a science *a posteriori* to one *a priori*, "bracketing" (following the schema of Husserlian Reduction) the certainties of the musical world hitherto known. According to Leibowitz, Schönberg would have brought to light the essential element of Western music: polyphony. This interpretation, which sees in Husserl's phenomenology and dodecaphony two different manifestations of the same *Weltanschauung*, was not only shared by Leibowitz, who had been an extremely influential figure during the very early diffusion phase of this compositional system. Similar convictions also arose in contemporary phenomenological circles, as evidenced by Leibowitz's close relationships with both Sartre and Merleau-Ponty, as well as with the leading representatives of phenomenology in Italy: Enzo Paci and Luigi Rognoni, who precisely described Schoenberg's innovations in the philosophical journal *Aut-aut*. Comparing Leibowitz's private correspondence with the philosophers of his time makes it clear that Husserl's thought was not only understood as a

prerequisite for understanding dodecaphony but was also considered the emblem of a response to the same *Crisis of the European Sciences* to which music also had to find an answer, particularly through the emancipation from tonality.

Sebastiano Gubian graduated *cum laude* in Philosophy in Bologna and in Piano in Trieste and is currently PhD candidate in Musicology at the Universität der Künste (Berlin) under the supervision of Prof. Dörte Schmidt. His research interests lie in the relationships between music and philosophy in the second half of the 20th century, with particular attention to figures such as Leibowitz, Schaeffer, Xenakis, and Nono. He published for “Agenda” publishing house (Italy).

Johann Pibert

“Helene Fischer and the Contemporary German Pop Culture”

Over the past twenty years, German pop culture can best be characterized as a schism between Schlager and rap music. The Schlager star Helene Fischer, who made her first TV appearance in 2005 and has since become one of the most successful singers in Germany, represents the “Schlager pie” that everyone suddenly wants a slice of.¹ She stands for music that is as apolitical as possible, flawlessly produced, and yet devoid of content. By contrast, pop artists singing in German, such as Alina, who stands for body positivity, or Wilhelmine, who belongs to the LGBTG+ community, are visibly struggling to achieve a level of recognition that would allow them to perform beyond small venues or reach a significant TV audience. Only Ayliva, a German-Turkish singer, managed to place 14 singles in the German charts at the same time and to perform at the Brandenburg Gate last New Year’s Eve.

In this presentation, Helene Fischer’s success will be examined top-down from the perspective of screen studies and the psychology of performing arts as well as bottom-up from the perspective of songwriting. The findings will be related to other German artists. Music videos, concert and television recordings along with recordings of live music performances will be used for this purpose. The method applied is descriptive film-psychological analysis with exemplary consideration of YouTube comments and reaction videos. The aim is to discuss which music offerings are appreciated by German recipients nowadays and for what reasons, and why Helene Fischer has revolutionized German Schlager music. In addition, conclusions will be drawn for contemporary German music production, star building, casting shows, and other pop cultural aspects.

Dipl.-Psych. Johann Pibert is currently transferring the affective-integrative film psychology to theater and other performing arts. He was a personal assistant to the president of the Ernst Busch University of Theatre Arts and research assistant at the Film University Babelsberg KONRAD WOLF. He studied film studies at the Free University of Berlin and psychology at the University of Mannheim.

Alexander Carpenter

“Ernst Krenek and “off-brand” Musical Modernism”

The proposed paper considers the case of Austrian composer Ernst Krenek. It argues that Krenek, notwithstanding his substantial oeuvre and significant contributions to music in the 20th century, has been a rather marginalised figure in music historiography and in the cultural consciousness in general. While Krenek enjoyed success with some of his works—notably the 1926 “jazz” opera *Jonny spielt auf*—the heterogeneity of his compositional approach and output has arguably put him at odds with conceptions of modernism that situate him outside of, or at least on the periphery of dominant narratives of musical progress. Drawing on the work of Russian philosopher and cultural theorist Svetlana Boym, this paper makes a case for Krenek as a musical representative of Boym’s theory of the “off-modern.” For Boym, “off-modernism” is not anti-modernism, but rather a means to examine modernism as a plurality, rejecting homogeneity in favour of modernism’s “divergent,” “uneven” or “off-brand” aspects. Krenek’s *Thema und 13 Variationen*, op. 69, a neglected transitional work from 1931, nestled uncomfortably between the composer’s neo-classical and twelve-tone periods, will be used as a case study. This paper poses the question, “In what ways might this work, and by extension Krenek himself, serve as exemplars of a different—‘off-brand’—type of musical modernism?”

Alexander Carpenter is a musicologist and music critic. He is Professor of Music at the Augustana campus of the University of Alberta, where he also serves as the Director of the Wirth Institute for Austrian and Central European Studies. His research interests include the music of the Second Viennese School and popular music.

Session 6a

Opera Studies

Dietmar Friesenegger

“Musical Theater at Home: The Borkowski Opera Salon in Czernowitz, 1846–1859”

My talk explores a genre in a context far outside its usual performance venue: opera in the home of a family and in a provincial town in a region with no opera tradition. We follow the operatic activities of the Borkowski family between 1846 to 1859 in Czernowitz, at the time initially a district capital in Galicia and later the capital of the new crownland of Bukovina. Although of noble Polish descent, the Borkowskis were lower middle class and in constant danger of decline. Their opera salon, which involved all family members and numerous guests, was not only a popular pastime but served as a means of distinction and a tool of social engineering, supporting their efforts to establish for themselves a prominent place in Czernowitz’s multicultural society and to put Czernowitz on the cultural map of the Habsburg Empire.

The main source for my talk is a correspondence of more than a thousand pages with letters from nine family members. The nature of this source, which consists of dozens of drawings as well as numerous poems and dialogues, offers a multi-perspective and multi-media view of the Borkowski opera enterprise and culminates in what is probably the first opera cartoon in history.

Dietmar Friesenegger is currently a research fellow at Leipzig University in the ERC project “Opera and the Politics of Empire in Habsburg Europe, 1815–1914”. He graduated from Cornell with a dissertation on the music culture of Czernowitz. His recent publications include articles in *Early Music* and the *Music Quarterly* as well as editions for Breitkopf&Härtel and Knabe.

John Gabriel

“Columbus, Catholicism, and Colonialism in Austro-German Opera circa 1930”

Around 1930, interest in Christopher Columbus surged in Central Europe. In this paper, I argue that after the tumultuous 1920s, German and Austrian musicians reimagined Columbus’s voyages as both the highpoint and the beginning of the end of a late-medieval order that embodied unity and stability. Columbus specifically highlighted the paradoxical legacy of colonialism: On one hand, the Spanish Empire in the New World aligned with Austro-German longing for lost empires and growing authoritarianism. On the other, the so-called ‘discovery’ of the New World was also understood to have catalysed scientific advances and the Reformation, laying the foundations of the unstable modern world. This mirrored ideas about the promise and threat of modern foreign cultural products, like jazz.

I examine two operas, both with librettos by their composers. The first is Werner Egk’s 1933 radio opera, *Columbus*. Egk thematized colonial conquest, ambivalently combining elements of Communist anti-colonialism with fascist celebration of visionary leaders Columbus and Queen Isabella. The music, in which limited jazz elements are audible within a broadly tonal language, expressed the need to ‘conquer’ foreign elements. The second is Ernst Krenek’s 1932 opera *Karl V* about the eponymous emperor whose reign represented the pinnacle of the global Catholic universalist ideal. Krenek sought to rehabilitate Karl V and learn from his mistakes to advance a new Catholic universalism. This outlook also informed his adoption of the twelve-tone technique in this opera, in which he imagined a neo-medieval, corporatist role for the artist in society.

John Gabriel is Senior Lecturer in Musicology at the University of Melbourne. His research focusses on, but is by no means limited to German and Czech speaking Central Europe from the *fin-de-siècle* to the early Cold War. He is currently completing a monograph on the music theatre of the New Objectivity.

Max Erwin

“Towards a ‘Deutsche Opernspielplan’: Contemporary Music Theatre, German Identity, and Canon Formation in the Nationalsozialistische Kulturgemeinde (NSKG)”

Writing in the inaugural issue of *Deutsche Bühnenkorrespondenz*, published in January 1932 by the dramaturgische Büro of the Kampfbund für deutsche Kultur (KfdK), Walter Stang asserted that ‘liberalism and its ideology of the absolute value of the individual [and] the “autonomy of all art” [...] has robbed the theatre of every inner Völkisch and cultural relation, every higher meaning, every inner unity, in short, all content.’ Against this backdrop of virulent cultural desolation, then, the role of the Kampfbund was ‘the creation of a German repertoire’. This goal remained consistent as the KfdK transformed from an advocacy group to an organ of centralised political power, reconstituted in June 1934 as the Nationalsozialistische Kulturgemeinde (NSKG). As Stang’s credo suggests, the task was central to the organisation’s radically organicist conception of culture as a racial wellspring, and the creation of a ‘Deutscher Opernspielplan’ – an operatic canon for the Third Reich – was taken on by both cultural functionaries and politically-engaged composers.

This project examines the efforts of the NSKG to delineate and foster a contemporary ‘German’ operatic culture, drawing special attention to works published in-house by the Deutscher Musikverlag in der NSKG. It highlights both the work of these institutions as patron and broker for musicians and the work of composers and cultural administrators in creating a supposedly pure, Germanic, and collectivist aesthetic paradigm for music theatre.

Max Erwin is a musicologist, composer, and Head of Department of Music Studies at the University of Malta. His research is primarily focused on musical avant-gardes and their institutional networks. His writing has been published in *Tempo*, *Music & Literature*, *Twentieth-Century Music*, *Perspectives of New Music*, *Revue belge de Musicologie*, *Nuove Musiche*, and *Cacophony*.

Session 6b

Cultural Exchange

Günter Stummvoll

“Si je savoir – Ferdinand Bonaventura Herrach and the identification of a late 17th century Austro-French cultural exchange system”

During the seventeenth century, the great rivalry between the Bourbon King (Louis XIV), and the Habsburg Emperor (Leopold I) resulted in an anti-French sentiment at the Viennese court. Despite this, the Austrian diplomat Ferdinand Bonaventura Reichsgraf von Harrach (1637-1706) took great interest in French culture. He regularly dressed his family in French garments, ordered the latest literary publications from Paris, and even commissioned a French court painter to create his portrait.

Though three hundred years have passed (and the clothing long lost), traces of this cultural exchange system are still visible in the remnants of Count Harrach's music collection: over fifty French arias attest to a personal taste completely divergent from contemporary Viennese fashion. Though his only official mission to France took place early in 1669, when Harrach served as *locum tenens* godfather of a French prince in place of Emperor Leopold, Ferdinand Bonaventura collected these French works throughout his life (a tradition his son, Aloys Thomas, would continue.)

In this paper, I examine an extraordinary case of cultural transfer from Harrach's collection. During Ferdinand's lifetime, the Viennese court was noticeably oriented to southern music styles, heavily influenced by Emperor Leopold's taste of Italian musical theatre. Nevertheless, at least six batches of French vocal music were obtained by Count Harrach, likely sent via the French agent who he met during his Paris mission and with whom he stayed in contact for thirty-seven years. Ferdinand Bonaventura's collection incorporates composers such as Michel Lambert, Jean-Baptiste Lully, or André Campra, surprisingly none of whom are represented in the emperor's vast music library.

Günter Stummvoll studied Musicology at the University of Vienna, and was a Visiting PhD at Columbia University (NYC) during Fall 2023. He holds a degree in Journalism from the University of Applied Sciences WKO Vienna. Since 2018, he has worked as Research Fellow in various projects at the University for Continuing Education Krems. He won an Outstanding Master's Thesis Award from University of Vienna in 2019, and received several Merit and Research Grants. His PhD dissertation, entitled "The Harrach Music Collection in the 18th Century", is funded by the Lower Austrian Society of Research Funding.

Sebastian Pstrokowski

"For Some Minds Halfway in Asia" Hermann Buchal and Silesian Music in the First Half of the 20th Century"

Within the realm of historical musicology, the territory of Silesia continues to exhibit persistent gaps and challenges. Having been Prussian for an extensive duration, Silesia was initially partitioned following the conclusion of the First World War and subsequently, amid Poland's east-west territorial realignment in 1945, predominantly incorporated into the Polish national domain. Therefore, it has always been a region marked by multicultural influences.

German-language musicology became institutionalized in the Silesian capital of Breslau (now Wrocław) in 1915, continuing post-war under Polish auspices. Nonetheless, the epochs of the Nazi regime and the interwar interlude remain conspicuously underexplored, with Polish and German musicologists hesitantly engaging with this terra incognita. Preliminary findings are poised to be unveiled to the public for the first time in Durham, elucidated through the prism of the Silesian composer and pedagogue Hermann Buchal (1884-1961).

Celebrating his 140th anniversary in 2024, Buchal emerges as a multifaceted persona of considerable interest. He became director of the Silesian Conservatory in Breslau in 1924, heralded as a flagship of new Silesian music at the time. Suspected into involvement in the Catholic Action, Buchal was dismissed of his position in 1936. In January 1945, Buchal was evacuated from the besieged city and subsequently found a new home in Jena after the war.

The lecture aims to outline the contemporary landscape of musicological inquiry surrounding Silesia while also providing retrospective insights. By exploring Buchal's life and career in Breslau, a deeper understanding of the rich and diverse musical heritage of Silesia in the first half of the 20th century will be facilitated.

Sebastian Pstrokowski-Komar is a German-Polish music historian specializing in Silesian music and history of musicology. Currently finalising his master's degree at Leipzig University, he already presented his research findings at the DVSM conference in Halle/Saale in December 2023 and is scheduled to speak at the next international conference "Tradycje śląskiej kultury muzycznej" in Wrocław.

Nikita Mamedov

"A Comparative Analysis of Pianistic Interpretation through Tempo Choices in Beethoven's "Appassionata" Concert Performances"

Beethoven's piano literature has commonly appeared on repertoire lists of concert pianists. The composer's works have impacted performance traditions throughout history, and pianistic interpretation plays a vital role in shaping how pianists' artistic construal affects the performance and understanding of Beethoven's music. Pianistic interpretation is at the core of academic music analysis to view pianists' artistry and pianism through deviations in performative elements, as seen in works by Chen (2022), Rehfeldt et al. (2021), and Levy (2001). Beethoven's compositions add the emotional depth and technical challenges that continually inspire pianists to develop new artistic interpretations and encourage Beethoven enthusiasts to attend the concerts. Musical interpretation contributes to the ongoing evolution of piano performance traditions, as the heritage of Beethoven's piano works is a testament to the continuing relevance of his compositions and the transformative power of pianistic interpretation in pianistic literature.

The current study sought an objective measurement to evaluate pianistic interpretation by focusing on the pianists' tempo choices through Beethoven's Piano Sonata No. 23 performance in F minor, *Appassionata*. The current study employed an interpretation factor analysis to examine tempo and pianism in each of the three movements of the *Appassionata*, measuring the pianists' speed during live concert performances. The study employed the frameworks of the maximum, minimum, and total interpretation factors to examine the performance practice interpretations (Mamedov & Cai, 2020). The data included performance tempi by 15 pianists through modern classical performance practice, helping conduct a comparative analysis among the interpretations offered by various historical artists.

Nikita Mamedov (EdD, Arkansas State University; PhD, Louisiana State University) is a music theorist with research interests in music and mathematics and music theory pedagogy. His research appeared in the *Musicology and Cultural Science*, the *International Journal of Music Science, Technology and Art*, and the *International Journal of Learning and Teaching*.