



## IAGMR Inaugural Conference

### Revisiting Austrian and German Music: from the 'Spring of Nations' to the Cold War

University of Surrey, September 17–18, 2021

September 17

Time

#### MORNING SESSIONS

10-10.15 Welcome

10.15- 11.15 **Keynote 1: Mark Berry, 'Wagner's Actuality'**

11.15-11.30

#### BREAK

11.30-1.00 **Session 1a. Issues of National Identity (1)**

Martina Hochreiter  
"Heimat" and *Hermanns Schlacht*: A Reassessment of the Debate on Christoph Willibald Gluck's German Compositions'

Gregor Kokorz  
'There is no Such Thing as Austria: German Music Identity Construction in Post-Napoleonic Austria'

**Session 1b. Musical (Re)discoveries**

Roger Heaton  
'Friedrich Wildgans: Clarinettist, Composer and Political Activist'

Martin Ennis  
'Relocating Brahms's "Glorious Nation": New Light on the Origins of the *Fest- und Gedenksprüche*, Op. 109'

Michael Haas,  
'Greater-Austria vs German-Austria'

Daniel Valentin Marx  
'Discovering the Composer Adam Darr (1811–1866) and his Sonata for Guitar' (lecture-recital)

1.00-2.00

**BREAK**

### AFTERNOON SESSIONS

2.00-4.00

#### **Session 2a. Film and Stage**

Timur Sijaric  
'RUND UM WIEN. Vienna's Audiovisual Representation in Feature and "Documentary" Films 1938–1945'

Maria Fuchs  
'Symphonic Poems on Screen. Composing for the Romanticism of Nature and the Imagination of Home in Ludwig Ganghofer's Cinematic Adaptations'

Max Erwin  
'*Zeitopern* Out of Time: Mark Lothar from Weimar to Third Reich and After'

Lucia Agaibi and Martina Kalser-Gruber  
'From the Sewing Machine to Frankenstein: the Choreographed Instrumental Theatre of Otto M. Zykan and H. K. Gruber'

#### **Session 2b. Criticism and Reception**

Bianca Schumann  
'Between East and West: The Reception of Franz Liszt's National Identity in Viennese Music Criticism (1857–1900)'

Benjamin M. Korstvedt  
'Anxiety and Disgust: Music Criticism and the Disciplining of the gebildete Ohr, ca. 1900'

Jeremy Zima  
'"A first-class funeral": Musical Politics, Modernism, and the Critical Reception of Franz Schreker's *Der singende Teufel*'

Golan Gur  
'Political Autonomous Music? David Josef Bach and the Reception of the Austro-German Classical Tradition in Red Vienna'

4.00-4.30

**BREAK**

4.30-5.30

**Keynote 2: Caroline Kita, 'Sounding Difference: Revisiting Jewishness and Otherness in Austrian and German Music'**

5.30-5.35

**Anna Scott Introduction**

### EVENING SESSION

5.35-7.00

**BREAK**

7pm

**Lecture Recital: Anna Scott, 'Brahms in a Sharper Key: the Politics of Performance Style'**

## September 18

Time

### MORNING SESSIONS

10.00-12.00

#### **Session 3a. Interpretations in Performance and Recording**

Ning Hui See

'Concert Programming Strategies for Clara Wieck-Schumann's Piano Sonata (1841–42)'

Anna Stoll Knecht

'Interpreting Wagner: Gustav Mahler, Cosima Wagner and Anna von Mildenburg'

Karina Zybina

'Recording Mozart, Revising Mozart: Bruno Kittel's 1941 *Requiem* Recording as a Propaganda Tool'

Emlyn Stam

'*Märchenbilder*: An Exploration of Early Recorded German Performance Practices' (lecture-recital)

#### **Session 3b. Issues of National Identity (2)**

Alexander Wilfing

'How to Establish an Academic Discipline: the Multi-Ethnic Makeup of 19th-Century Austria, Habsburg Positivism, and the (Political) Creation of Musicology and Art History'

Christine Fischer

'Re-reading the Nation Building of Switzerland in a Music Cultural Perspective'

Dietmar Friesenegger

'Last Waltzes: Dances of Diversity and Difference in Turn of the Century Czernowitz'

Lóránt Péteri

'Bachian Traditions and an "Hommage à Mahler": Zoltán Jeney's *Aus tiefer Not*'

12.00-1.00

### BREAK

### AFTERNOON SESSIONS

1.00-2.00

**Keynote 3: Nick Atfield, 'Austrofascism, Music, and the Austro-German'**

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| 2.00-2.15      | <b>BREAK</b>  |  |  |
| 2.15-3.15      | <b>Panel Discussion - Thinking outside the box: Alternative approaches and methodologies for investigating Austrian and German music</b><br>Dr. Marcus Pyle, and additional speakers to be confirmed.   |  |  |
| 3.15-3.30      | <b>BREAK</b>  |  |  |
| 3.30-5.30/6.00 | <p><b>Session 4a. Themed Panel: Aesthetic and Philological Perspectives on Mahler's Lieder, Symphonies, and Conducting Practices</b></p> <p>Vanessa Maria Carlone (Mahler Research Centre PGR Forum)<br/>'The Child(-like) in Gustav Mahler's Lieder'</p> <p>Maho Naito (Mahler Research Centre PGR Forum)<br/>'The Formal and Instrumental Relationships in the Early Symphonies of Gustav Mahler'</p> <p>Johann Layer (Mahler Research Centre PGR Forum)<br/>'Compositional Beethoven Reception in Mahler's Fourth Symphony'</p> <p>Alice Verti (Mahler Research Centre PGR Forum)<br/>'"Schattenhafte Ironie": Hoffmannesque <i>Humor</i> and the Scherzo of the Seventh Symphony'</p> <p>Stefanie Liang<br/>'From Canonization to Neglect: Gustav Mahler's Retouchings of Beethoven's Ninth Symphony'</p> | <p><b>Session 4b. Diaspora, Migration</b></p> <p>Jason Weir<br/>'Real and Imagined Viennas: Josef Schrammel's "Orientreise"'</p> <p>Beth Snyder<br/>'Creative mobilities--Migrant Musicians in Britain During World War II'</p> <p>Balint Bethlenfalvy<br/>'Autobiographical Motives and Treatment of Program Music in some Late Works of Arnold Schoenberg'</p> <p>Gintare Stankeviciute<br/>'The Second Viennese School in the British Provinces in the First Half of the Twentieth Century'</p> | <p><b>Session 4c. Politics and the Person</b></p> <p>Tristan Harkcom<br/>'Richard Wagner's Music of Traumatic Reminiscences and Forebodings'</p> <p>Marko Deisinger<br/>'Hegemonic Masculinity and the Concept of <i>Umlinie</i>. Heinrich Schenker's Theory of Musical Structure in the Context of Shifting Gender Roles'</p> <p>Hugo Shirley<br/>'Domestic Hero: (Auto)biography, Image, and Performing Privacy in Richard Strauss's <i>Symphonia Domestica</i> and <i>Ein Heldenleben</i>'</p> <p>Laura Biemmi<br/>'The <i>neue Hosenrolle</i>: Reconceptualising the Trouser Roles of Richard Strauss'</p> |
| 6.00           | <b>Concluding Remarks, Networking and IAGMR Zoombar</b>   |  |  |