

# PROGRAMME

FRIDAY 17 SEPTEMBER, 2021

10-10.15	<b>Welcome:</b> <b>Jeremy Barham</b> (University of Surrey, IAGMR Director)	
10.15-11.15	<b>Keynote 1:</b> <b>Mark Berry</b> (Royal Holloway, University of London) ‘Wagner’s Actuality’ <b>Chair:</b> Erik Levi	
11.15-11.30	<b>BREAK</b>	
11.30-1.00	<b>Session 1a: Issues of National Identity (1)</b> <b>Chair:</b> Florian Scheding	<b>Session 1b: Musical (Re)discoveries</b> <b>Chair:</b> Michael Custodis
	<b>Martina Hochreiter</b> “Heimat” and <i>Hermanns Schlacht</i> : A Reassessment of the Debate on Christoph Willibald Gluck’s German Compositions’	<b>Roger Heaton</b> ‘Friedrich Wildgans: Clarinettist, Composer and Political Activist’
	<b>Gregor Kokorz</b> ‘There is no Such Thing as Austria: German Music Identity Construction in Post-Napoleonic Austria’	<b>Martin Ennis</b> ‘Relocating Brahms’s “Glorious Nation”: New Light on the Origins of the <i>Fest- und Gedenksprüche</i> , Op. 109’
	<b>Michael Haas,</b> ‘Greater-Austria vs German-Austria’	<b>Daniel Valentin Marx</b> ‘Discovering the Composer Adam Darr (1811–1866) and his Sonata for Guitar’ (lecture-recital)
1.00-2.00	<b>BREAK</b>	

2.00-4.00	<b>Session 2a: Film and Stage</b> <b>Chair:</b> Jeremy Barham	<b>Session 2b: Criticism and Reception</b> <b>Chair:</b> Beth Snyder
	<b>Timur Sijaric</b> ‘RUND UM WIEN. Vienna’s Audiovisual Representation in Feature and “Documentary“ Films 1938–1945’	<b>Bianca Schumann</b> ‘Between East and West: The Reception of Franz Liszt’s National Identity in Viennese Music Criticism (1857–1900)’
	<b>Maria Fuchs</b> ‘Symphonic Poems on Screen. Composing for the Romanticism of Nature and the Imagination of Home in Ludwig Ganghofer’s Cinematic Adaptations’	<b>Benjamin M. Korstvedt</b> ‘Anxiety and Disgust: Music Criticism and the Disciplining of the gebildete Ohr, ca. 1900’
	<b>Max Erwin</b> ‘ <i>Zeitopern</i> Out of Time: Mark Lothar from Weimar to Third Reich and After’	<b>Jeremy Zima</b> “‘A first-class funeral’”: Musical Politics, Modernism, and the Critical Reception of Franz Schreker’s <i>Der singende Teufel</i> ’
	<b>Lucia Agaibi and Martina Kalser-Gruber</b> ‘From the Sewing Machine to Frankenstein: the Choreographed Instrumental Theatre of Otto M. Zykan and H. K. Gruber’	<b>Golan Gur</b> ‘Political Autonomous Music? David Josef Bach and the Reception of the Austro-German Classical Tradition in Red Vienna’
4.00-4.30	<b>BREAK</b>	
4.30-5.30	<b>Keynote 2:</b> <b>Caroline Kita</b> (Washington University in St. Louis) ‘Sounding Difference: Revisiting Jewishness and Otherness in Austrian and German Music’ <b>Chair:</b> Jeremy Barham	
5.30-5.35	<b>Introduction:</b> <b>Anna Scott</b> , (Academy of Creative and Performing Arts, Leiden University)	
5.35-7.00	<b>BREAK</b>	
7pm	<b>Lecture Recital:</b> <b>Anna Scott</b> (Academy of Creative and Performing Arts, Leiden University) ‘Brahms in a Sharper Key: the Politics of Performance Style’	

SATURDAY 18 SEPTEMBER, 2021

10.00-12.00	<p><b>Session 3a. Interpretations in Performance and Recording</b>  <b>Chair:</b> Natasha Loges</p>	<p><b>Session 3b. Issues of National Identity (2)</b>  <b>Chair:</b> Federico Celestini</p>
	<p><b>Ning Hui See</b>          ‘Concert Programming Strategies for Clara Wieck-Schumann’s Piano Sonata (1841–42)’</p>	<p><b>Alexander Wilfing</b>          ‘How to Establish an Academic Discipline: the Multi-Ethnic Makeup of 19<sup>th</sup>-Century Austria, Habsburg Positivism, and the (Political) Creation of Musicology and Art History’</p>
	<p><b>Anna Stoll Knecht</b>          ‘Interpreting Wagner: Gustav Mahler, Cosima Wagner and Anna von Mildenburg’</p>	<p><b>Christine Fischer</b>          ‘Re-reading the Nation Building of Switzerland in a Music Cultural Perspective’</p>
	<p><b>Karina Zybina</b>          ‘Recording Mozart, Revising Mozart: Bruno Kittel’s 1941 <i>Requiem</i> Recording as a Propaganda Tool’</p>	<p><b>Dietmar Friesenegger</b>          ‘Last Waltzes: Dances of Diversity and Difference in Turn of the Century Czernowitz’</p>
	<p><b>Emlyn Stam</b>          ‘<i>Märchenbilder</i>: An Exploration of Early Recorded German Performance Practices’ (lecture-recital)</p>	<p><b>Lóránt Péteri</b>          ‘Bachian Traditions and an “Hommage à Mahler”’: Zoltán Jeney’s <i>Aus tiefer Not</i></p>
12.00-1.00	<b>BREAK</b>	
1.00-2.00	<p><b>Keynote 3: Nick Attfield</b> (University of Birmingham)          ‘Austrofascism, Music, and the Austro-German’  <b>Chair:</b> Erik Levi</p>	
2.00-2.15	<b>BREAK</b>	
2.15-3.15	<p><b>Panel: Thinking Outside the Box: Alternative Approaches and Methodologies for Investigating Austrian and German Music</b>  <b>Speakers:</b> Marcus Pyle (Davidson College) and Sonya Donaldson (New Jersey City University)  <b>Chair:</b> Kira Thurman</p>	

3.15-3.30	<b>BREAK</b>		
3.30-6.00	<p><b>Session 4a: Themed Panel: Aesthetic and Philological Perspectives on Mahler's Lieder, Symphonies, and Conducting Practices</b></p> <p><b>Chair:</b> Genevieve Arkle</p>	<p><b>Session 4b: Diaspora, Migration</b></p> <p><b>Chair:</b> Brigid Cohen</p>	<p><b>Session 4c: Politics and the Person</b></p> <p><b>Chair:</b> Benjamin Korstvedt</p>
	<p><b>Vanessa Maria Carlone</b> (Mahler Research Centre PGR Forum) 'The Child(-like) in Gustav Mahler's Lieder'</p>	<p><b>Jason Weir</b> 'Real and Imagined Viennas: Josef Schrammel's "Orientreise"'</p>	<p><b>Tristan Harkcom</b> 'Richard Wagner's Music of Traumatic Reminiscences and Forebodings'</p>
	<p><b>Maho Naito</b> (Mahler Research Centre PGR Forum) 'The Formal and Instrumental Relationships in the Early Symphonies of Gustav Mahler'</p>	<p><b>Beth Snyder</b> 'Creative Mobilities—Migrant Musicians in Britain During World War II'</p>	<p><b>Marko Deisinger</b> '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><b>Johann Layer</b> (Mahler Research Centre PGR Forum) 'Compositional Beethoven Reception in Mahler's Fourth Symphony'</p>	<p><b>Balint Bethlenfalvy</b> 'Autobiographical Motives and Treatment of Program Music in some Late Works of Arnold Schoenberg'</p>	<p><b>Laura Biemmi</b> 'The <i>neue Hosenrolle</i>: Reconceptualising the Trouser Roles of Richard Strauss'</p>
	<p><b>Alice Verti</b> (Mahler Research Centre PGR Forum) '"Schattenhafte Ironie": Hoffmannesque <i>Humor</i> and the Scherzo of the Seventh Symphony'</p>	<p><b>Gintare Stankeviciute</b> 'The Second Viennese School in the British Provinces in the First Half of the Twentieth Century'</p>	<p><b>Michael Custodis</b> 'Fighting Wagner with Bach. The Imagery of German Music in the Errol Flynn Movie <i>Edge of Darkness</i> (1943)'</p>
	<p><b>Stefanie Liang</b> 'From Canonization to Neglect: Gustav Mahler's Retouchings of Beethoven's Ninth Symphony'</p>		<p><b>Lesley Hughes</b> '"A German Artwork for the German People": Altarpieces and Accommodation in Paul Hindemith's <i>Mathis der Maler</i>'</p>
6.00	<p><b>Concluding Remarks and IAGMR Zoombar</b></p> <p>We will keep the Zoom session open should you wish to chat more informally, 'network', and toast each other with a glass of your favourite Austrian or German beverage!</p>		