

GUSTAV

AFTER MAHLER'S DEATH

INTERNATIONAL GUSTAV MAHLER
SYMPOSIUM AND EXCURSION



ARNOLD SCHÖNBERG: BEGRÄBNIS VON GUSTAV MAHLER

24 – 28 MAY 2011

VIENNA

KALISCHTE

MAHLER

GRUSSWORT

Die Gustav Mahler-Gedenkjahre 2010/2011 sind für das Musikland Österreich und die österreichische Auslandskulturpolitik von besonderer Bedeutung. Bereits anlässlich des 150. Geburtstages von Gustav Mahler hat das Bundesministerium für europäische und internationale Angelegenheiten zahlreiche Projekte in aller Welt unterstützt. Unser Bemühen, Mahlers Leben, Werk und Vermächtnis auch im Ausland besser bekannt zu machen, setzt sich im 100. Todesjahr dieses großen Komponisten der Spätromantik fort.

Vor diesem Hintergrund begrüße ich es sehr, dass in der Zeit vom 24.-26. Mai 2011 im Wiener Konzerthaus ein Internationales Symposium mit dem Titel „Nach Mahlers Tod“ stattfindet, das sich Mahlers posthumer Rezeption im Kontext historischer und ästhetischer Fragen widmet. Es freut mich besonders, dass es sich dabei um ein bilaterales Projekt mit unserem Nachbarland Tschechien handelt, das auf einer Partnerschaft zwischen der Universität für Musik und darstellende Kunst in Wien und der Palacký Universität Olomouc/Olmütz beruht und von weiteren wichtigen Institutionen unterstützt wird. Ich beglückwünsche Herrn Univ.-Prof. Dr. Gerold Gruber und Herrn Univ.-Prof. Dr. Jan Vičar zu ihrer diesbezüglichen Initiative und zu ihrem Engagement.

Gustav Mahler, geboren am 7. Juli 1860 im böhmischen Kalíšť/Kalischte, gestorben am 18. Mai 1911 in Wien, hat wie kaum ein Anderer mitteleuropäisches Künstlertum verkörpert und dieses bis nach Übersee getragen. Aus den USA kamen später bekanntlich wichtige Impulse für die Mahler-Renaissance. Es ist daher sehr zu begrüßen, dass führende Mahler-Interpreten aus den USA, nämlich Thomas Hampson und Michael Tilson Thomas, ebenfalls zum Symposium eingeladen wurden.

Ich wünsche allen Teilnehmern viel Erfolg und der Veranstaltung großen Anklang bei Publikum und Fachwelt. Ich bin überzeugt, dass dieses Symposium wertvolle Erkenntnisse erarbeiten und der Mahler-Forschung neue Impulse geben wird.

Dr. Michael Spindelegger

Vizekanzler der Republik Österreich und
Bundesminister für europäische und internationale Angelegenheiten

AFTER MAHLER'S DEATH

INTERNATIONAL GUSTAV MAHLER SYMPOSIUM AND EXCURSION

24 – 28 MAY 2011

VIENNA (Wiener Konzerthaus) – A
KALISCHTE, JIHLAVA, OLOMOUC – CZ

University of Music and Performing Arts Vienna (MAED) together with exil.arte, Department of Musicology of Palacký University Olomouc, IES Abroad Vienna and IMFG

Under the patronage of

the Foreign Minister of Austria
Michael Spindelegger
and the Foreign Minister of the Czech Republic
Karel Schwarzenberg

SYMPOSIUM

24th – 26th MAY 2011

Wiener Konzerthaus, Schönbergsaal
Lothringerstraße 20, 1030 Wien

TOPIC

The composer's posthumous reception in connection
with historical and aesthetic questions

SPECIAL GUESTS

Michael Tilson Thomas, Thomas Hampson, Jason Starr

Free admission!

Ist DAY 24 MAY “History and Reception”

9:00 **Greeting** in the presence of Marina Mahler

9:30 **Opening lecture**
Morten Solvik
IES Abroad Vienna

“Mahler on Mahler After Mahler”

10:00–11:00 SESSION 1

10:00 **Timothy Freeze**
Indiana University

*“Klezmer and the Posthumous Reception of the
Third Movement of Mahler's First Symphony”*

10:30 **Abby Anderton**
University of Michigan

*“Wir genießen die himmlischen Freuden, drum
tun wir das Irdische meiden”: Mahler's Fourth
Symphony in Postwar Berlin”*

11:00–11:30 *Coffee Break*

11:30–12:30 SESSION 2

11:30 **Milijana Pavlovic**
Bosnia and Herzegovina

“The Curious Case of Mahler's Reception in Italy”

12:00 **Matthew Mugmon**
Harvard University

*“Mahler's Modernist Champions: Boulanger and
Copland in France and the United States”*

12:30–14:00 *Lunch Break*

14:00 Round Table (1)
with **Michael Tilson Thomas**
on Gustav Mahler and the music of the people,
with clips from his new television production
Keeping Score: Mahler

Coffee Break

2nd DAY 25 MAY “Media”

6 9:00 Opening lecture
Gerold Gruber
University of Music and Performing Arts Vienna
*“Mahler’s Symphonic Aesthetics in the Tradition
of Film Music”*

9:30–10:30 SESSION 3

9:30 **Ilaria Grippaudo**
University of Rome „La Sapienza“
“Mahler and Film: The Case of Woody Allen”

10:00 **Eftychia Papanikolaou**
Bowling Green State University
“Ken Russell’s Mahler as Reception History”

10:30–11:00 *Coffee Break*

11:00–12:00 SESSION 4

11:00 **Jeremy Barham**
University of Surrey
“Mahler on Screen: Truth, Translation, Travesty”

11:30 **Greg Hurworth**
Palacký University Olomouc, Monash University Melbourne
“Leonard Bernstein’s The Little Drummer Boy”

12:00–14:00 *Lunch Break*

14:00 Round Table (2)
with filmmaker **Jason Starr**
on filming the ideas behind a symphony, with
a screening of his latest Mahler production
*Of Love, Death and Beyond: Exploring Mahler’s
Resurrection Symphony*

Coffee Break

19:30 CONCERT

of Mahler’s Ninth Symphony

by **Michael Tilson Thomas**
and San Francisco Symphony
in Wiener Konzerthaus

3rd DAY 26 May “Conducting and Composition”

9:00–10:30 SESSION 5

9:00 **Sybille Werner**
Conductor, New York
“Mahler Performance History 1911–1961”

9:30 **Randy Kinnett**
Southern Methodist University, Dallas
“Berg’s Reception of Mahler: The Chamber Concerto Revisited”

10:00 **Eveline Nikkels**
Netherlands
“‘Wer hatte Recht...’ (Bruno Walter x Willem Mengelberg)”

10:30–11:00 Coffee Break

11:00–12:00 SESSION 6

11:00 **Thomas Peattie**
Boston University
“Hearing Mahler: Berio’s Sinfonia and the (Re)ordering of Musical Events”

11:30 **Bogumila Mika**
University of Silesia, Katowice
“‘My time will come’: Mahler’s Influence on Polish Postmodern Music”

12:00–14:00 Lunch Break

14:00 Round Table (3)
with **Thomas Hampson**
on finding the composer in his works, with a screening of his film *Gustav Mahler: A Life in Song*

16:00–16:30 Coffee Break

16:30 Panel discussion
“The Mahler Renaissance and Mahler Today”

EXCURSION

27th – 28th MAY 2011

EXCURSION TO MAHLER SITES IN THE CZECH REPUBLIC KALISCHTE – JIHLAVA – OLOMOUC

Price: € 90

*2 days of bus travel, night in a hotel - breakfast included,
entrance to the "Mahler Haus", dinner in Jihlava*

Contact persons:

Gerold Gruber, Morten Solvik, Pavlina Divosova
MahlerWien2011@gmail.com

1st DAY 27 May

- 6:30 Departure from Vienna
(Konzerthaus – Hotel Intercontinental)
- 9:30 Birthplace in Kalischte
- 11:00 Departure to Jihlava
- 12:00 Welcome in the Town Hall in Jihlava
- 12:30 – 14:00 Lunch break (on your own)
- 14:00 Church of St. Jacob
- 15:00 Church of St. Ignatius
- 16:00 Gustav Mahler's House (with exhibition on Gustav Mahler)
- 18:00 Gustav Mahler Monument in the new park
Jewish cemetery
- 20:00 Group dinner and accommodation in hotels in Jihlava

2nd DAY 28 May

- 9:00 Departure from Jihlava to Olomouc
- 11:00 Visit to the theatre in Olomouc
- 13:00 Lunch break (on your own)
- 14:30 Optional sightseeing of Olomouc, which is on the
UNESCO World Cultural Heritage list
- 16:30 Concert in the Corpus Christi Chapel of Palacký University
- 18:30 Departure to Vienna
- 21:30 – 22:00 Arrival in Vienna
(Konzerthaus – Hotel Intercontinental)

SPECIAL GUESTS

MICHAEL TILSON THOMAS

Michael Tilson Thomas is Music Director of the San Francisco Symphony, Founder and Artistic Director of the New World Symphony and Principal Guest Conductor of the London Symphony Orchestra. Born in Los Angeles, he is the third generation of his family to follow an artistic career. His grandparents, Boris and Bessie Thomashefsky, were founding members of the Yiddish Theater in America. His father, Ted Thomas, was a producer in the Mercury Theater Company in New York before moving to Los Angeles where he worked in films and television. His mother, Roberta Thomas, was the head of research for Columbia Pictures.

Mr. Tilson Thomas began his formal studies at the University of Southern California where he studied piano with John Crown and conducting and composition with Ingolf Dahl. At age nineteen he was named Music Director of the Young Musicians Foundation Debut Orchestra. He worked with Stravinsky, Boulez, Stockhausen and Copland on premieres of their compositions at Los Angeles' Monday Evening Concerts. During this same period he was the pianist and conductor for Gregor Piatigorsky and Jascha Heifetz.

In 1969, after winning the Koussevitzky Prize at Tanglewood, he was appointed Assistant Conductor of the Boston Symphony Orchestra. That year he also made his New York debut with the Boston Symphony and gained international recognition after replacing Music Director William Steinberg in mid-concert. He was later appointed Principal Guest Conductor of the Boston Symphony Orchestra where he remained until 1974. He was Music Director of the Buffalo Philharmonic from 1971 to 1979 and a Principal Guest Conductor of the Los Angeles Philharmonic from 1981 to 1985. His guest conducting includes appearances with the major orchestras of Europe and the United States.

His recorded repertoire of more than 120 discs includes works by composers such as Bach, Beethoven, Mahler, Prokofiev and Stravinsky as well as his pioneering work with the music of Charles Ives, Carl Ruggles, Steve Reich, John Cage, Ingolf Dahl, Morton Feldman, George Gershwin, John McLaughlin and Elvis Costello. He recently finished recording the complete orchestral works of Gustav Mahler with the San Francisco Symphony.

Mr. Tilson Thomas's television work includes a series with the London Symphony Orchestra for BBC Television, the television broadcasts of the New York Philharmonic Young People's Concerts from 1971 to 1977 and numerous productions on PBS Great Performances. Mr. Tilson Thomas and the San Francisco Symphony produced a multi-tiered media project, *Keeping Score*, which includes a television series, web sites, radio programs and programs in schools.

In February 1988 he inaugurated the New World Symphony, an orchestral academy for graduates of prestigious music programs. In addition to their regular season in Miami Beach, they have toured in Austria, France, Great Britain, South America, Japan, Israel, Holland, Italy and the United States. Prior to their January, 2007 appearance at Carnegie Hall, the New World Symphony was profiled in a feature story in *The New York Times*. New World Symphony graduates have gone on to major positions in orchestras worldwide. In 1991 Mr. Tilson Thomas and the orchestra were presented in a series of benefit concerts for UNICEF in the United States, featuring Audrey Hepburn as narrator of *From the Diary of Anne Frank*, composed by Mr. Tilson Thomas and commissioned by UNICEF. This piece has since been translated and performed in many languages worldwide.

In August 1995 he led the Pacific Music Festival Orchestra in the premiere of his composition *Showa/Shoah*, commemorating the 50th anniversary of the bombing of Hiroshima. Thomas Hampson premiered his settings of poetry by Walt Whitman, Renee Fleming premiered his settings of the poetry of Emily Dickinson and the San Francisco Symphony premiered his concerto for contrabassoon entitled *Urban Legend*. As a Carnegie Hall Perspectives Artist from 2003 to 2005, he had an evening devoted to his own compositions which included *Island Music* for four marimbas and percussion, *Notturmo* for solo flute and strings and a new setting of poems by Rainer Maria Rilke. Other compositions include *Street Song* for brass instruments and *Agnegram*, an overture for orchestra.

As Principal Conductor of the London Symphony Orchestra from 1988 to 1995, Mr. Tilson Thomas led the orchestra on regular tours in Europe, the United States and Japan as well as at the Salzburg Festival. In London he and the orchestra have mounted major festivals focusing on the music of Steve Reich, George Gershwin, Johannes Brahms, Toru Takemitsu, Nicolai Rimsky-Korsakov and the School of St. Petersburg, Claude Debussy and Gustav Mahler. As Principal Guest Conductor of the LSO, he continues to lead the orchestra in concerts in London and on tour.

His fifteen-year tenure as Music Director of the San Francisco Symphony has been broadly covered by the international press with

feature stories in Time, Newsweek, The Wall Street Journal, The New York Times, Los Angeles Times, The Times of London and The Frankfurter Allgemeine Zeitung among many others. With the San Francisco Symphony he has presented eight summer festivals including ones devoted to the music of Mahler, Stravinsky, Wagner and American Mavericks. With the San Francisco Symphony he has made numerous tours of Europe, United States and the Far East.

Mr. Tilson Thomas is a Chevalier dans l'ordre des Arts et des Lettres of France, was Musical America's Musician of the Year and Conductor of the Year, Gramophone Magazine's Artist of the Year and has been profiled on CBS's 60 Minutes and ABC's Nightline. He has won ten Grammy Awards for his recordings. In 2008 he received the Peabody Award for his radio series for SFS Media, The MTT Files. In 2010, President Obama awarded him with the National Medal of Arts, the highest award given to artists by the United States Government.

JASON STARR

14 Jason Starr since 1981 Mr. Starr has produced and directed over one hundred television programs for broadcast on PBS, CBC, A&E, BRAVO, and independent stations in the United States and Europe. These programs range from classical music and modern dance performances to documentary profiles of artists and cultural issues.

One of his most recent productions, *What the Universe Tells Me: Unraveling the Mysteries of Mahler's Third Symphony* narrated by Oscar nominee and Emmy Award-winner Stockard Channing, won the 2004 Maui Film Festival "Visionary Filmmaker Award" and was an official selection of the 2005 Montreal International Festival of Films on Art in addition to being a New York Times "Critic's Pick". The documentary, which features acclaimed baritone Thomas Hampson and numerous music historians and philosophers, was released for worldwide broadcast distribution by Tapestry International and as a DVD—with subtitles in seven languages—by Video Artists International.

As producer of the nationally broadcast PBS series *Backstage/Lincoln Center*, Jason Starr created two seasons of programs exploring issues of performance and creativity in preparation for concerts aired on "Live From Lincoln Center". Talent included Emanuel Ax, Alfred Brendel, Sarah Chang, Yo-Yo Ma, Kurt Masur, and members of the New York Philharmonic, the Chamber Music Society of Lincoln Center, New York City Opera and the Mostly Mozart Festival. From 1994-96 Mr. Starr was credited as Segment Producer for the Emmy Award winning *Live From Lincoln*

Center. The twelve-part documentary series *Filmmakers*, produced and directed by Mr. Starr, completed two runs on PBS stations around the country, and *Wildlife Cinematographer Wolfgang Bayer* was broadcast nationally on PBS and as part of the National Geographic Explorer series. *Ars Nova*, the acclaimed performing arts series featuring the Emerson String Quartet, Gilbert Kalish and the New York New Music Ensemble among its many guests, was prime-time viewing across Canada on the CBC. Mr. Starr also produced and directed *The Beethoven Cycle*, featuring the Guarneri Quartet and hosted by Hal Linden. Broadcast in over twenty countries (domestically on BRAVO) and released as a videocassette, laser disc and DVD, this one-hour chamber music special was heralded by the Chicago Sun-Times as "a breakthrough tape for classical music video programming."

In 1989 Jason Starr produced the A&E special *A Master's Class* hosted by Isaac Stern, featuring Eugene Istomin and students at the Interlochen Center for the Arts. Beginning in 1990 Mr. Starr was site producer for an international multi-media tour of Eisenstein's film *Alexander Nevsky* with synchronized live performances of the Prokofiev score. In venues throughout Europe and the United States, the project enjoyed the participation of many world-renowned conductors including Vladimir Ashkenazy, Seiji Ozawa, David Zinman and Jesus Lopez Cobos.

15 Jason Starr holds a B.M. in composition from Hartt School of Music and a M.M. from Manhattan School of Music. Mr. Starr also serves as a consultant to academic institutions on the use of television for educational purposes. In both 1993 and 1994 his educational programs won the Golden Apple Award presented by PBS for innovative use of technology for education. He resides in New York City where he formed Cultural Media Collaborative, a not-for-profit corporation, to create performing arts films and interactive media. Having just completed a feature film on Mahler's Second Symphony entitled *Of Love, Death and Beyond*, Mr. Starr is currently working on several projects including broadcasts of the XIV International Tchaikovsky Competition from Moscow and St. Petersburg.

THOMAS HAMPSON

American baritone Thomas Hampson enjoys a singular international career as a recitalist, opera singer, and recording artist, and maintains an active interest in teaching, research, and technology. He has performed in all of the world's most important concert halls and opera houses with many of today's most renowned singers, pianists, conductors, and orchestras. He is one of the most respected, innovative, and sought-after soloists performing today.

Hampson has won worldwide recognition for his thoughtfully researched and creatively constructed programs that explore the rich repertoire of song in a wide range of styles, languages, and periods. He is one of the most important interpreters of German romantic song, and with his celebrated "Song of America" project, has become the "ambassador" of American song. Through the Hampsong Foundation, founded in 2003, he employs the art of song to promote intercultural dialogue and understanding.

A significant part of Hampson's 2010-2011 season is dedicated to performances celebrating the 150th anniversary of Gustav Mahler's birth and the 100th anniversary of his death. Recognized as today's leading interpreter of the Austrian composer's songs, he began the worldwide celebrations on July 7, 2010 – Mahler's 150th birthday – in Kaliste, Czech Republic, with a recital from the composer's birth house, streamed live on medici.tv, as well as an internationally televised orchestral concert, available on DVD. Throughout the season he performs Mahler in many of the world's musical capitals with orchestras such as the Vienna Philharmonic, the Royal Concertgebouw Orchestra, the New York Philharmonic, the NDR Sinfonieorchester, Gustav Mahler Jugendorchester, and the Czech Philharmonic with conductors such as Alan Gilbert, Manfred Honeck, Mariss Jansons, Philippe Jordan and Antonio Pappano. He also features the composer's songs in a series of recitals in Berlin, Munich, Hamburg, Vienna, Zurich, London, Amsterdam, Paris, Milan, Madrid, and Oslo, and presents the complete songs as "Mahler Artist-in-Residence" at Hamburg's Elbphilharmonie. His new recording of *Des Knaben Wunderhorn* with the Wiener Virtuosen – a conductor-less ensemble comprised of the principal players of the Vienna Philharmonic – will appear on Deutsche Grammophon in January 2011.

Additional highlights of Hampson's 2010-2011 season include season-opening performances in the title role in a new production of Verdi's *Macbeth* at Lyric Opera of Chicago; three all-Strauss concerts with Renee Fleming and the Berliner Philharmoniker conducted by Christian Thielemann; selections from George Crumb's *American Songbooks*

performed with the Chamber Music Society of Lincoln Center; "Song of America" recitals at Duke University and Minnesota Beethoven Festival; performances and a world-premiere recording of Richard Danielpour's *Songs of Solitude*, originally commissioned for Hampson and the Philadelphia Orchestra; and the world-premiere of William Bolcom's *Laura Sonnets*, also written especially for him. In Switzerland, he performs at the Zurich Opera in new productions of Verdi's *I Masnadieri* and Wagner's *Parsifal* under Adam Fischer and Daniele Gatti, and appears in a series of opera galas.

Much of Hampson's 2009-2010 season was devoted to the "Song of America" project, commemorating the 250th anniversary of what is recognized as the first song written by an American. In collaboration with the Library of Congress, Hampson performed recitals and presented master classes, exhibits, and broadcasts across the United States and through a new interactive online resource, www.songofamerica.net. He also released a new album, *Wondrous Free – Song of America II*, on his own imprint, Thomas Hampson Media. Also last season, Hampson became the New York Philharmonic's first Artist in Residence, an association that featured him in three programs with the orchestra; a tour in Europe under the Philharmonic's new music director, Alan Gilbert; a recital; and a lecture series. Some of these performances, including a New Year's Eve concert broadcast nationally on Live from Lincoln Center, are available for download on iTunes. Other key engagements included Verdi's *Ernani* and Tchaikovsky's *Eugene Onegin* at the Zurich Opera, *La traviata* at the Metropolitan Opera, and numerous recitals and concerts across Europe.

Raised in Spokane, Washington, Hampson has received many honors and awards for his probing artistry and cultural leadership. His discography of more than 150 albums includes winners of a Grammy Award, two Edison Prizes and the Grand Prix du Disque. He holds honorary doctorates from Manhattan School of Music, Whitworth College, WA, and the San Francisco Conservatory, and is an honorary member of London's Royal Academy of Music. He carries the titles of *Kammersänger* of the Vienna State Opera and the *Chevalier de l'Ordre des Arts et des Lettres* by the Republic of France, and was awarded the Austrian Medal of Honor in Arts and Sciences in 2004. He is the 2009 Distinguished Artistic Leadership Award recipient from the Atlantic Council in Washington DC, and in 2008 was named Special Advisor to the Study and Performance of Music in America by Dr. James H. Billington, Librarian of Congress. In 2010, Hampson was elected a member of the American Academy of Arts and Sciences.

ORGANIZATION

MORTEN SOLVIK

A native of Norway, Morten Solvik grew up and received his education in the US before moving to Austria, where he currently lives with his wife and two children. Solvik's research focuses on the tantalizing connections between music and culture, especially with regard to Gustav Mahler and the turn of the century. Essays on Mahler have appeared in *The Mahler Companion* (Oxford, 2002), *Perspectives on Gustav Mahler* (Ashgate, 2005), and the *Cambridge Companion to Mahler* (2007), and he has also published on Schubert and Bruckner. His most recent work includes consulting on three different television documentaries on Mahler and co-editing a book entitled *Mahler im Kontext/Contextualizing Mahler* (Böhlau, 2011). He is the Center Director of IES Abroad Vienna where he also teaches music history.

GEROLD GRUBER

Gerold W. Gruber is a member of the Institute for Analysis, Theory and History of Music at the University of Music and Performing Arts in Vienna. As a musicologist he is a specialist on Austrian music (17th-21st centuries), methods of music analysis and exiled composers persecuted and killed within the Second World War. In 2007 he established the charity organization *exil.art* and the scientific centre M.A.E.D. (Music Analysis and Exile Documentation Research Center). In 2009 he arranged a conference of the Word and Music Association, a symposium of the Marcel Proust Society "Marcel Proust und die Neue Musik". As a film music specialist he has organised in 2009 and 2010 two international film music symposiums. Together with his colleague Reinhard Amon Gerold Gruber is finalizing an encyclopaedia of musical forms ("Lexikon der musikalischen Form").

PAVLÍNA DIVOŠOVÁ

Pavlna Divošová (1987) born in the Czech Republic, studies Musicology and German Language and Literature at the Palacký University in Olomouc. Her bachelor thesis was written about Songs by Josef Bohuslav Foerster on the text of German and Austrian Poets. In 2008 she worked as research assistant at the Department for Germanics at Palacký University. In 2009 she studied Musicology at the University of Leipzig. Currently she is doing an internship at the charity organisation *exil.art* at the University for Music and Performing Arts Vienna.

Ist DAY 24 MAY "History and Reception"

TIMOTHY DAVID FREEZE

Timothy David Freeze is Visiting Assistant Professor and Postdoctoral Researcher at Indiana University and teaches at the summer program of IES Abroad in Vienna. His research focuses on the intersections of art and popular music in Austro-German culture before the First World War. His current research project is provisionally titled *Mahler and the Popular: Music and Society in Fin-de-siècle Vienna*. He has presented research on Gershwin and Mahler at numerous national and international meetings. His work on Mahler has appeared in the books *Paradestück Militärmusik* (2011) and *Mahler im Kontext / Contextualizing Mahler* (2010), and in the journals *Naturlaut* (2010), *Nachrichten zur Mahler-Forschung* (2009), and *Tonkunst* (2008). He earned a Ph.D. in historical musicology from the University of Michigan in 2010, and has held fellowships from the Berlin Program for Advanced German European Studies, the *Deutscher Akademischer Austausch Dienst*, and the Fulbright Program.

ABBY ANDERTON

Abby Anderton is a doctoral candidate in Historical Musicology at the University of Michigan, in Ann Arbor. Her dissertation concerns the American Military Government influence on postwar musical culture in West Berlin. She is currently performing archival research in Berlin funded by the Fulbright Commission and the Germanistic Society of America.

MILIJANA PAVLOVIĆ

Milijana Pavlović Born in 1980, in Mrkonjić Grad, Bosnia and Herzegovina. Graduated at the University of Banja Luka, Faculty of Philosophy, obtaining the BA degree in the English Language and Literature in 2004.

In 2006 Pavlović enrolled as a PhD candidate at the University of Ferrara, Italy, Faculty of Philosophy, Department of Musicology, where in 2009 she defended the doctoral dissertation *Mahler and Italy. Biographical Episodes and Creative Process with the highest mark*. Since then she has kept a very active academic life, with a series of lectures and conferences, as well as writing scientific publications. Currently she is working on a book about Mahler in Italy.

MATTHEW MUGMON

Matthew Mugmon is a graduate student in musicology at Harvard University. He is writing his dissertation on the relationship between American modernism and the reception of Mahler's music. His secondary field is medieval music, and he co-edited a volume on Ambrosian Chant with Thomas Forrest Kelly that was published this year. He also maintains a blog, called "Unsung Symphonies," which focuses on lesser-known symphonies of the 20th century.

2nd DAY 25 MAY "Media"

ILARIA GRIPPAUDO

Ilaria Grippaudo (Enna, 1981) took her degree at the University of Palermo in 2003. In 2004 she carried out a research in the music archives of the Mother Church of Enna, cataloguing musical manuscripts dated from the 18th to the 20th century. Since 2005 she has collaborated with the Fondazione Cini of Venice on various projects concerning musical life in Italian ecclesiastical institutions and systematic bibliography of printed sacred music. In 2010 she received the PhD in "Storia e analisi delle culture musicali" at the University of Rome "La Sapienza". She has presented papers at numerous conferences in Italy, Spain, Great Britain, Greece. She is review editor of the academic journal "Drammaturgia musicale ed altri studi", for which she has written book reviews and an article on card game in Bizet, Čajkovskij, Puccini and Stravinsky. Among her publications, various essays and two books: Francesco Paolo Neglia. La vita esemplare di un musicista ennese tra idealismo e classicismo (2004) and Il fondo musicale della Chiesa Madre di Enna – Catalogo (2004).

EFTYCHIA PAPANIKOLAOU

Eftychia Papanikolaou is Assistant Professor of Musicology and Coordinator of Musicology Studies at Bowling Green State University in Ohio. She holds a B.A. in English Philology and Literature from the University of Athens, Greece, Music Theory Degrees from the National Conservatory of Athens, and Master's and Ph.D. degrees in Historical Musicology from Boston University.

Her lectures and publications (from Haydn and Brahms to Liszt and Mahler's fin-de-siècle Vienna), focus on the interconnections of music, religion, and politics in the long nineteenth century, with emphasis on the sacred as a musical topos. Other research interests include music and film. Her essays discussing the music in *The Last Temptation of Christ* and the TV series *Battlestar Galactica* have appeared in interdisciplinary book collections. Upcoming publications include an essay on Schumann's *Faust Scenes* and on Ken Russell's film *Mahler*. She is currently completing a monograph on the genre of the Romantic Symphonic Mass.

JEREMY BARHAM

Jeremy Barham is Senior Lecturer in Music at the University of Surrey. His research interests range from the music and culture of Gustav Mahler and early modernism, through screen music, to jazz. His publications include *Perspectives on Gustav Mahler* (Ashgate, 2005), *The Cambridge Companion to Mahler* (Cambridge University Press, 2007), and *Alfred Mathis-Rosenzweig. Gustav Mahler. New Insights into His Life, Times and Work* (Ashgate/GSMD, 2007); essays on Mahler in *Mahler in His Cultural Context/Mahler im kulturellen Kontext* (Vienna), *Melodramatic Voices: Understanding Music Drama* (Ashgate), and the journal *Music and the Moving Image* (Chicago); articles on screen music in *19th-Century Music*, *The Musical Quarterly*, and *Terror Tracks. Music and Sound in Horror Cinema* (Equinox, 2009), and on jazz for *Jazz Research Journal*. He is series editor of *Oxford Studies in Recorded Jazz* (Oxford University Press, 2011), and is currently working on two monographs: *Mahler, Music, Culture: Discourses of Meaning* (for Indiana University Press), and *Music, Time and the Moving Image* (for Cambridge). He is convenor of the *Gustav Mahler Centenary Conference*, July 2011 at the University of Surrey (http://www.surrey.ac.uk/msr/news/events/gustav_mahler_centenary_conference.htm)

GREG HURWORTH

Greg Hurworth holds degrees from York University and the Royal College of Music, London. He studied ethnomusicology at Monash University, Australia, where his doctoral dissertation was a musical ethnography of the Yami of Botel Tobago. His extensive lecturing experience of the past 35 years covers ethnomusicology [including a fieldtrip with his students to Maramures, Romania], World Musics, music education and the history of music in Australia, Singapore, South Africa,

England and, since 2007, at the Palacky University, Olomouc, Czech Republic. He has presented several semester-long lecture series on Gustav Mahler's life and works in both Australia and the Czech Republic. His many compositions for amateurs include an opera entitled, *The Shepherds' Nowell*. His wide performing experience includes fully-staged productions of Britten's *Noye's Fludde* in Australia and the Czech Republic. In addition, he has led 11 music tours to European, Middle Eastern and Asian countries.

3rd DAY 26 May "Conducting and Composition"

SYBILLE WERNER

Sybille Werner a native of Germany, based in New York, conductor Sybille Werner has appeared with numerous orchestras and opera companies throughout the United States, in Japan, Mexico, Poland, and Germany, including recording engagements with the Bamberger Symphoniker (for Bavarian Radio, BR4) and the SWR Orchestra Kaiserslautern. In addition, she has been working with Henry-Louis de La Grange on the four-volume English version of his biography of Gustav Mahler (Oxford University Press) for the past nine years, revising and updating the appendices concerned with Mahler the composer and conductor. Ms. Werner holds B.A. (Piano) and M.A. (Musicology) degrees from CSU Los Angeles, and she has studied conducting with Michael Zearott, Richard Lert, and Otto-Werner Mueller.

RANDY KINNETT

Randy Kinnett, Visiting Lecturer of Music History at Southern Methodist University in Dallas, TX, received an undergraduate degree at Furman University and completed his M.M. and Ph.D. in Musicology at the University of North Texas. His dissertation, "Now His Time Really Seems To Have Come: Ideas about Mahler's Music in Late Imperial and First Republic Vienna," was written under the supervision of Margaret Notley. Dr. Kinnett's research interests include twentieth-century music in central Europe before World War II, reception history, and interwar Viennese culture, and his work focuses especially on the music of Gustav Mahler and Alban Berg. He is a recipient of the AMS-Southwest Hewitt-Oberdörffer Award (2006) and the UNT Toulouse School of Graduate Studies Thesis and Dissertation Award (2008).

THOMAS PEATTIE

Thomas Peattie holds a B.Mus. (composition) and an M.A. (musicology) from the University of Calgary and a Ph.D. (historical musicology) from Harvard University. He is currently Assistant Professor of Music at Boston University where he served as chair of the Department of Musicology and Ethnomusicology from 2004-05. He is the author of "The Expansion of Symphonic Space in Mahler's First Symphony" (*Journal of the Royal Musical Association*, 2011), "Mahler's Alpine Journey" (*Acta musicologica*, 2011), and "Mahler's Distance" (*Naturlaut*, 2010). His essay "In Search of Lost Time: Memory and Mahler's Broken Pastoral" appears in the collection *Mahler and his World* (Princeton, 2002). His most recent research focuses on fin-de-siècle urban culture, and notions of space and theatricality in late nineteenth-century symphonic music. In the spring of 2006 he held the position of Visiting Assistant Professor of Music at Harvard. In 2007-08 he was a Junior Fellow in the Boston University Society of Fellows.

BOGUMILA MIKA

Bogumila Mika – PhD, assistant professor in the Institute of Music, and since 2009 also a Vice-dean at the Department of Fine Arts and Music of the University of Silesia.

She is a sociologist (PhD), musicologist (M.M in music theory) and composer (M.M.). She is the author of three books (*Critical connoisseur or naive consumer. Silesian music audiences at the end of the twentieth century, Katowice 2000; Music as a sign in the context of paradigmatic analysis Lublin 2007; and Musical quotation in Polish art music of 20th century. Contexts, facts, interpretations, Kraków 2008*) and of more than forty articles on contemporary music and social aspects of music. She presented papers in many seminars and conferences, in USA (Yale; Notre-Dame, IN), France (Paris-Sorbonne), England (London, Canterbury), Italy (Roma- Tor Vergata), Finland (Helsinki, Imatra), German (Hannover, Schwerte) as well as in main Polish cities.

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