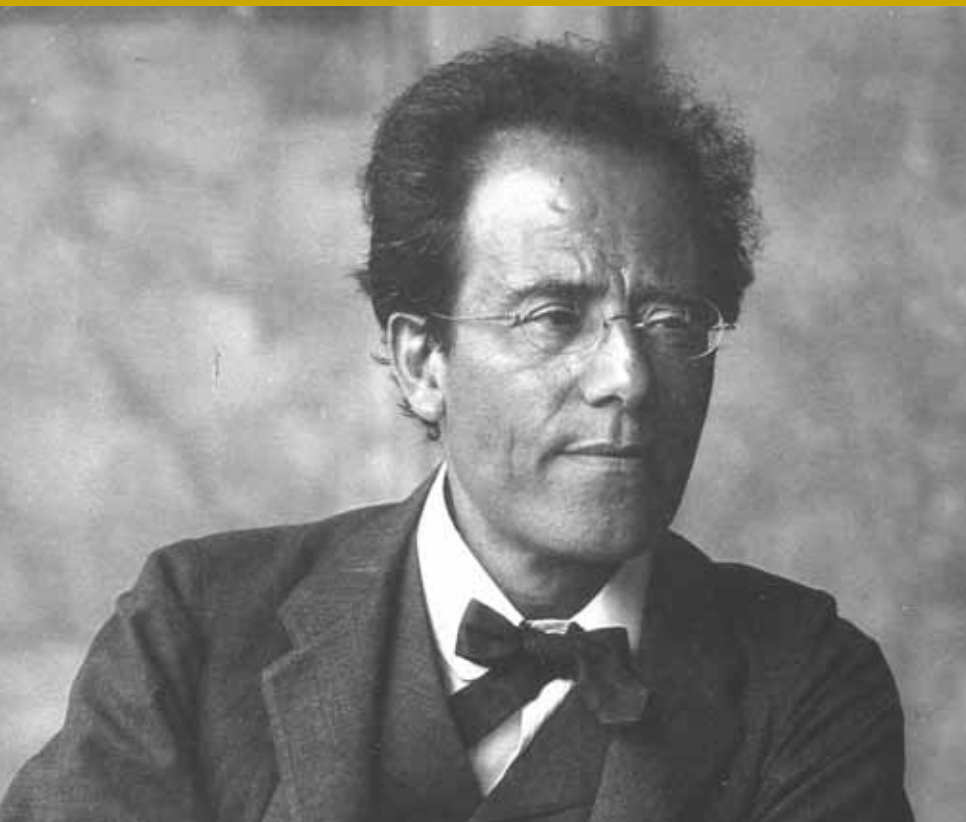


# GUSTAV MAHLER CENTENARY CONFERENCE 'MAHLER: CONTEMPORARY OF THE PAST?'

DEPARTMENT OF MUSIC AND SOUND RECORDING  
UNIVERSITY OF SURREY

7, 8 AND 9 JULY 2011  
PROGRAMME



Caroline Tate - Painting: "Second Symphony Final Bars"  
(90 x 60 cm acrylic and musical score)

The conference is generously supported by:





# Gustav Mahler Centenary Conference

'Mahler: Contemporary of the Past?'

Welcome to the Department of Music & Sound Recording at the University of Surrey, hosts of the Gustav Mahler Centenary Conference, 'Mahler: Contemporary of the Past?', July 7 - 9, 2011.

This conference offers an opportunity in Mahler's anniversary year to re-evaluate the composer's position within the musical, cultural and multi-disciplinary landscapes of the 21st century, and to reassess his relationship with the historical traditions of his own time.

Over thirty years ago Pierre Boulez suggested that:

'There is too much nostalgia, too much attachment to the past in Mahler's music for him to be declared, without any qualifications, the revolutionary who initiated an irreversible process of radical renewal in music'.

But at the same time he also stated:

'There is no sense in looking for the clear markers we find in classical music ... There is [in Mahler] ... a determination to disregard the categories of the past'.

The conference theme's play on the title of Kurt Blaukopf's 1969 study of the composer (*Gustav Mahler oder der Zeitgenosse der Zukunft*) invites us to readdress paradoxical questions of past, present and future in Mahler's creative practice and in our engagement with it. Accordingly, from a variety of disciplinary perspectives, the conference papers, together with associated performances and works of visual and sound art, pursue ideas of nostalgia and historicism as well as modernity in their wide-ranging exploration of Mahler's musical structures, contexts, aesthetics, intermediality, performance, and reception.

The generous financial support of the following organizations is gratefully acknowledged:

The British Academy

The Institute of Advanced Studies, University of Surrey

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The Department of Music and Sound Recording, University of Surrey

*I would like to thank Mirela Dumic for her invaluable administrative support in the preparation of this conference, and Peter Bryant, Julian Fagan-King, Laurence Willis, Hera Yoon and Julie Barham for their help in ensuring its smooth running*

# Programme

Thursday 7 July

## Morning

(All presentations take place in Lecture Theatre M)

8.30am - 9am Registration (Lecture Theatre M foyer)

9am - 9.15am Welcome: Professor Phil Powrie, Dean of the Faculty of Arts and Human Sciences  
Jeremy Barham, conference convenor

### *Paper session 1. Culture and Interpretation (i): Nostalgia, Myth and the Fourth Symphony (chair: Jeremy Barham)*

9.15am Suzie Wilkins, 'Megalomania, Marginalisation and Martyrdom: The Mahler Myth and its Consequences for his Fourth Symphony'

9.45am Benjamin K. Davies, 'Nostalgia, Denial and Virtual Reality in Mahler's Fourth Symphony, First Movement'

10.15am Caroline Kita, 'Mahler's "Heavenly Life": Nostalgia or Critical Commentary?'

10.45am - 11am Coffee (Lecture Theatre M foyer)

### *Paper session 2. Analytical Approaches (chair: Christopher Mark)*

11am Seth Monahan, 'Grappling with Sonata Form in "Part One" of Mahler's Third Symphony'

11.30am Anna Stoll-Knecht, 'Mahler's Seventh Symphony and *Die Meistersinger*'

12 noon Mathieu Schneider, '"Pedester ist der Musikstoff, sublim der Vortrag" – Mahler's Scherzos as Impulses for the Evolution of Musical Language'

# Programme

Thursday 7 July

## Afternoon

- 12.30pm - 1.45pm Lunch and visit to art exhibition 'A Celebration of Mahler' (Caroline Tate), and sound installation 'spirit redux' (Matthew Sansom), Lewis Elton Gallery
- 2pm Keynote address: Julian Johnson
- 3pm - 3.15pm Afternoon tea/coffee

### *Paper session 3. Performance (i) (chair: Stephen Goss)*

- 3.15pm Matthew Mugmon, 'Advising Koussevitzky: Copland, Mahler, and the BSO Canon'
- 3.45pm Eric Shanes, 'Doing Exactly What it Says on the Tin: Sound and Meaning in the Eighth Symphony'

## Evening

- 4.30pm Depart for Hatchlands
- 5pm - 7pm Early evening meal at Queen's Head pub, Clandon
- 7.30pm Tour of Hatchlands collection of historic keyboard instruments
- 8.30pm Evening concert: Maureen Galea and Michelle Castelletti (Mahler songs and 19th-century Bohemian piano music)

# Programme

Friday 8 July

## Morning

### *Paper session 4. Histories (i): Musical Invocations (chair: Zoltan Roman)*

- 9am Molly Breckling, 'Mining the Past for New Expressions: Song Form as Narrative Device In Mahler's Ballads from *Des Knaben Wunderhorn*'
- 9.30am Lóránt Péteri, 'Idyllic Masks of Death: References to *Orphée aux Enfers* in "Das himmlische Leben"'
- 10am Alessandro Cecchi, 'Mahler, Contemporary of Bruckner: Bruckner's Ninth and Mahler's First Symphony'
- 10.30am - 10.45am Coffee

### *Paper session 5. Culture and Interpretation (ii): Aesthetic Theory (chair: Peter Revers)*

- 10.45am Stephen Downes, 'Allegory and Symbol in the Music of Mahler'
- 11.15am Mark Nixon, 'Deceptive Perfect Cadences: The V-VI-I Cadential Progression and the Earliness of Mahler's Late Romanticism'
- 11.45am Federico Celestini, 'Gustav Mahler and the Aesthetics of De-Identification'

# Programme

Friday 8 July

## Afternoon

- 12.15pm - 1.15pm Lunch and visit to exhibition and sound installation
- 1.15pm - 2pm Lunchtime concert: Tetra Guitar Quartet, music by Gustav Mahler, Stephen Goss and Kurt Weill (Studio 1, PATS)

### *Paper session 6. Performance (ii): Re-creation and Reception (chair: Morten Solvik)*

- 2.15pm Roberto Scoccimarro, 'The Reconstruction of Mahler's Tenth Symphony: Yoel Gamzou's Performance Edition'
- 2.45pm Inna Barsova, 'From the Elites to the Masses: the Fate of the Adagietto from Mahler's Fifth Symphony'
- 3.15pm - 4pm Afternoon tea/coffee
- 4pm -5.30pm Composer roundtable discussion, chaired by Julian Johnson: Stephen Goss, Edward Gregson, Emily Howard, David Matthews, and Anthony Payne

## Evening

- 5.45pm - 7.45pm Barbecue by the lake (dinner in Oak Suite if weather is bad)
- 8pm Evening concert: Uri Caine (Studio 1, PATS)
- 9.30pm Post-concert drinks reception (PATS)

# Programme

Saturday 9 July

## Morning

### *Paper session 7. The Eighth Symphony (chair: James Buhler)*

- 9am Stephen E. Hefling, 'Justine Mahler's *Faust* Notebook'
- 9.30am Peter Revers, 'Gustav Mahler's Eighth Symphony and Max Reinhardt's Concept of "Massenregie"'
- 10am Vera Micznik, 'Mahler's Eighth and *Das Lied*: an Exploration of their Discursive Similarities'

10.30am - 10.45am Coffee

### *Paper session 8. Culture and Interpretation (iii): Love, Death and Modernity (chair: Stephen Downes)*

- 10.45am Morten Solvik, "'What Love Tells Me.'" Art and Eros in Mahler's World'
- 11.15am Maria Christofi, 'Thanatos in Mahler's music: Lost in Translation'
- 11.45am Zoltan Roman, 'Decadent Transitions: Mahler, Modernism, and the fin de siècle'



## Afternoon

- 12.15pm - 1.15pm Lunch and visit to exhibition and sound installation
- 1.15pm - 2pm Lunchtime concert: Emilie Capulet, piano works in the Viennese tradition (Studio 1, PATS)

### *Paper session 9. Culture and Interpretation (iv): Mahler and the Visual (chair: Stephen Hefling)*

- 2.15pm Bogumila Mika, 'Mahler and the Art of "Secession style" as Seen in Symphony 4'
- 2.45pm Yulia Kreinin, 'Mahler's and Klee's "Forms in Motion": Dynamic Processes in Music and Visual Art'
- 3.15pm Eftychia Papanikolaou, 'Ken Russell's *Mahler* as Reception History'
- 3.45pm James Buhler, 'Mahler and the Myth of the Total Symphony'
- 4.15pm - 4.30pm Afternoon tea/coffee

### *Paper session 10. Histories (ii): Deflecting Time (chair: Julian Johnson)*

- 4.30pm Timothy Freeze, 'The Topicality of Nostalgia: Multiplicity of Reference in the Posthorn Solos of Mahler's Third'
- 5pm Thomas Peattie, 'Songs of the Departed'
- 5.30pm Jeremy Barham, 'Delusional History'

## Evening

- 6.15pm - 7.45pm Dinner at Lakeside Restaurant
- 8pm Evening concert: Endymion Ensemble, works by Mahler, Korngold, Shostakovich and Schnittke (Studio 1, PATS)
- 9.45pm Post-concert drinks reception (PATS)

# Keynote Address

Professor Julian Johnson (Royal Holloway, London)

## ‘Time, History, and Modernity in the Music of Gustav Mahler’

Mahler’s centenary is an appropriate moment to reconsider how we understand this most contradictory and multi-faceted of composers and how we make sense of his position within music history. My suggestion in this lecture is that Mahler resists any stable historical location precisely because, at the heart of his music, is a reflection on temporal experience and our relation to ideas of history that cross the borders of our normative ways of understanding history. Mahler’s music offers a study of modernity that draws together the modernism of his own time, the romanticism which remained his own aesthetic touchstone and the postmodernity of our own age to which his music continues to speak so powerfully.

My lecture will focus on examining the ways in which Mahler’s music shapes time. This is music that is extraordinarily reflective about its own temporal processes and which constantly foregrounds the disjunctions of different modalities of temporal experience. Like his contemporary Marcel Proust, Mahler deploys bewildering shifts of temporal pace and direction. His symphonic forms underline the rupture of the past from the present but, at the same time, constantly retell their own past in order to rearrive at the present as a site for the potential overcoming of the past. But in Mahler, the constant deferral of arrival is offset by ‘shocking’ moments in which a radical present is materially realized, here and now.

Through its formal process, Mahler’s music thus articulates a kind of philosophical reflection upon time and history, but one enacted as an existential drama – a performative act that insists on the experience of the categories upon which it reflects. It engages with the broader historical discourse of modernity, but in material, ‘lived’ ways. In other words, Mahler plays out in the temporal processes of his music a version of the same tensions that shape the wider historical context in which his works are located. All of the various ways by which we might approach Mahler’s music – questions of genre or programme, of stylistic allusion and quotation, of material social resonances, of subjectivity and identity – are, in the end, functions of what this music proposes about the experience of time.

Julian Johnson is Professor of Music and Head of Department at Royal Holloway, University of London, having formerly been Fellow and Tutor in Music at St Anne’s College, Oxford University (2001-07) and Lecturer in Music at the University of Sussex (1992-2001). He has published widely on music from Beethoven through to contemporary music, but with a particular focus on Mahler and Viennese modernism. He has written four books, including *Webern and the Transformation of Nature* (CUP, 1999), *Who needs classical music?* (OUP, 2002), and *Mahler’s Voices: Expression and Irony in the Songs and Symphonies* (OUP, 2009). He has been closely involved with the educational work of several orchestras and opera companies, including the Philharmonia Orchestra, for whom in 2009 he curated the much-acclaimed series *City of Dreams: Vienna 1900-1935* and, this year, *Maazel: Mahler Cycle 2011*.

# Abstracts

Thursday 7 July

## Paper session 1. Culture and Interpretation (i): Nostalgia, Myth and the Fourth Symphony

**Suzie Wilkins (University of Sussex)**

### **'Megalomania, Marginalisation and Martyrdom: The Mahler Myth and its Consequences for his Fourth Symphony'**

Few composers have a popular reputation as strong as Gustav Mahler, who is mythologised as a suffering outsider whose music raises broad eschatological questions concerning life and death. This reputation is particularly reinforced by a knowledge of the composer's life, as understood through primary and secondary documents such as his and his close companions' letters and diaries. In my paper I will briefly examine the construction of Mahler's reputation, with a particular focus on how his Jewish identity has affected his cultural position throughout the twentieth and twenty-first centuries.

The paper will then show how the mythologisation of Mahler affects the reception of his Fourth Symphony, a work which, due to its neo-Classical elements, less complicated orchestration and smaller scale, does not fit the usual vision of the composer and the understanding of his oeuvre as a whole. Because of this, the symphony has become known in terms of an eschatological programme which has been based on the text of the work's final vocal movement, but is also heavily reinforced through programmatic references drawn from secondary sources.

Through a series of short musical examples it will therefore be shown that this use of a programme has distorted our understanding of the humorous, paradoxical and disjointed symphony, by glossing over these musical elements with reference to a programme. Because of this, the symphony is in danger of being seen purely as a narrative with a few privileged musical moments acting as narrative signposts.

**Benjamin K. Davies (Conservatori del Liceu, Barcelona)**

### **'Nostalgia, Denial and Virtual Reality in Mahler's Fourth Symphony, First Movement'**

The Fourth has almost invariably been seen as innocent, naïve and optimistic: an evocation of past elegance, and a vision of future happiness. Adorno goes so far as to call it a fairytale, complete with 'once upon a time' preamble. Yet the musical surface is not entirely placid and untroubled. Repeats at all levels fail to be literal; there are peremptory overlaps and strange elisions; rhythmic patterns are shifted by beats or fractions of them; and bar and phrase structure struggle to maintain regularity. Overall, the work is rife with discontinuities in texture, orchestration and thematic development. The fabric of the form—this apparently effortless and flawless weave—is increasingly subject to various forms of warping, as if hidden forces or desires seek—as in all fairytales—to disrupt the apparent idyll. Something from below threatens to break through. Might it not be that the seeming classical restraint and decorum are, in fact, strategies of denial seeking to negate and repress the darker stirrings?

This paper will suggest—with due attention to the musical processes at work—that the first movement of the Fourth might profitably be seen as an elaborately-realised illusion—a fantasy, perhaps even pathological—upon which an external and more threatening reality gradually impinges. The surface incongruities already noted would thus constitute the attempted containment of the threat within the terms of the fantasy, but rupture eventually occurs, opening a window to the darker and more humanly tragic Fifth Symphony.

# Abstracts

Thursday 7 July

Caroline Kita (Duke University)

**'Mahler's "Heavenly Life": Nostalgia or Critical Commentary?'**

This paper presents a new interpretation of the conclusion of Mahler's Fourth Symphony (1901) by analyzing the setting of the *Des Knaben Wunderhorn* folksong, 'Das himmlische Leben', in light of the composer's relationship to the poet and cultural critic, Siegfried Lipiner (1856-1911). The childlike perspective of the narrator of 'Das himmlische Leben' and the character of Abel in Lipiner's drama *Adam* (1898) both offer paradoxical visions of heaven in which life is both celebrated and destroyed. In this paper I claim that Mahler's setting of 'Das himmlische Leben' in his Fourth Symphony presents a musical narrative that is closely tied to Lipiner's larger critique of religion and its failure to offer relief to a suffering people in search of redemption from the trials of earthly life. However, both composer and poet voice this critique by way of an innocent speaker, suggesting that their desire for change is tempered by nostalgia for the past, a desire to believe in a view of the world in which these sufferings will be relieved and faith will be rewarded. This paper suggests that Mahler's symphony reveals a far more conflicted view toward religion than previously suggested and presents previously unpublished correspondence detailing Lipiner and Mahler's relationship to theories of socialism and art. By connecting Mahler's symphony to Lipiner's project of spiritual renewal and social justice, I demonstrate that the composer and poet had a common goal, to use art as a means to express their concerns with the society of their time.

## Paper session 2. Analytical Approaches

Seth Monahan (Eastman School of Music)

**'Grappling with Sonata Form in "Part One" of Mahler's Third Symphony'**

Analysts of Mahler's Third Symphony have long agreed that for all its striking departures from classical practice—its vast dimensions, 'novelistic' heterogeneity, and programmatic/poetic underpinnings—the opening movement can be said to follow some kind of deeply-embedded sonata scheme. But there has been little agreement as to how that formal scheme should be understood; sonata-form readings of the Third are remarkably inconsistent, showing little consensus on even the most fundamental questions of sectional division and thematic identity. No less striking is the near absence of commentary on these disparities. Few are the analyses that acknowledge the movement's uniquely disputed status, and fewer still are those that reflect on the reasons for it. My study aims to fill this critical vacuum with a twofold strategy. First, I pinpoint the most decisive variables in any formal analysis, ultimately laying bare two broad interpretive traditions: one that takes the opening 246 bars as an extended slow introduction, and another that reads that D-minor funeral march as extended 'primary theme' group. Next, I explore why our choice among these two interpretive paradigms matters—in terms of both hermeneutic and historical understanding—and why I believe that the first of them has more explanatory power. Though my 'evidence' will include Mahler's own paratexts and various features of the movement's own internal logic, my argument will pivot most decisively on intertextual considerations. My aim will be to show that an 'embedded-sonata' reading (as I call it) unlocks a vastly more substantial network of structural/rhetorical/processive parallels with Mahler's previous and succeeding sonata forms, including the opening of the First, Fourth, and Seventh Symphonies and the finale of the Sixth. Thus my aim will be to show, above all, that it is only by situating the movement in terms of Mahler's own compositional past and future that can we conceptualize its form most effectively.

Anna Stoll-Knecht (New York University)

**'Mahler's Seventh Symphony and *Die Meistersinger*'**

Mahler's Seventh Symphony has a particular way of referring to the past, and the reference to Wagner's *Meistersinger* in the Finale – noted by many commentators – is the clearest sign of this. In this paper, I will argue that the reference to *Meistersinger* goes beyond that of a simple quotation, and that both works, being built on a similar confrontation between 'tradition' and 'innovation', share a connection at a deeper level. In fact, while this relationship to *Meistersinger* is only clearly revealed in the last movement, almost as a caricature, the whole symphony reflects the connection. In the Finale, Mahler borrows thematic and structural elements from Wagner's opera, and inverts their traditional function: for example, introductory elements lead directly to concluding cadences, which themselves lose their concluding function by dint of being obsessively repeated. This recalls Beckmesser's distorted interpretation of Walther's song in Act III, transforming the initial meaning of the song. I shall show that Mahler's rejected sketches and drafts for the Seventh Symphony support this interpretation and reveal that Wagner's opera, and Beckmesser's music in particular, plays a crucial role in the composition of the Finale. Further, this connection with the opera affects the whole symphony, since all the movements are closely related thematically and show similar inversions of structural elements. 'If German Art were to disappear completely, one could reconstruct it from *Die Meistersinger*', said Mahler. I suggest that we might hear the Seventh as Mahler's own distorted reconstruction of German Art, questioning the meaning of traditional structural devices.

Mathieu Schneider (Université de Strasbourg)

**"Pedester ist der Musikstoff, sublim der Vortrag" –  
Mahler's Scherzos as Impulses for the Evolution of Musical Language'**

This paper aims to show how Mahler, starting from a Beethovenian approach to the scherzo in his First symphony, developed the genre up to his Ninth Symphony and how the scherzo, both in the freeness it offers in musical form and in the dance-like and popular motives and rhythms it is based on, was one of the most appropriate genres for experimenting in new approaches to musical form. Of course, irony, which was part of the scherzo since its beginnings, played an important role in the deconstruction of the musical material and of the form in Mahler's music – this has already been studied in musicology. What will be developed here, is not the influence of the cultural and social context of *fin-de-siècle* Vienna, but more an analytical point of view that underscores the innovations in rhythm, the use of hypermeters, and especially the orchestration in Mahler's scherzos (based mainly on a comparative analysis of those of the First and the Ninth Symphonies), and thus the increasing discrepancy between the kitsch of the musical material and the music which is constructed from it. Mahler drew in his scherzos new perspectives for the 20<sup>th</sup> and the 21<sup>st</sup> centuries: the broken orchestration, the chamber-music tone and the rhythmic irregularities were used by Shostakovich and Webern in their scherzo-like compositions.

# Abstracts

Thursday 7 July

## Paper session 3. Performance (i)

**Matthew Mugmon (Harvard University)**

### 'Advising Koussevitzky: Copland, Mahler, and the BSO Canon'

In a 1925 letter to the *New York Times*, Aaron Copland joined the longstanding American debate about the quality of Gustav Mahler's music, defending it against critics who called it 'bombastic', 'long-winded', and 'banal'. With modernism then captivating Copland and many of his colleagues, he praised Mahler's economical orchestration and masterly counterpoint. He also highlighted the Ninth Symphony — composed in 1908-1909 but as yet unheard in America — as containing 'the stuff of living music'. Six years later, in 1931, Copland's advocate Serge Koussevitzky led the Boston Symphony Orchestra in the U.S. premiere of that very composition.

This and other Mahler performances in 1931 have been linked to the Bruckner Society of America, founded that year to promote the music of both Mahler and Anton Bruckner in the United States. But I offer a new perspective, arguing that Copland himself was a crucial and unacknowledged presence behind the American premiere of Mahler's Ninth. Copland's activities during the 1920s, as well as correspondence between Koussevitzky and Copland, suggest that Copland played a major part in motivating Koussevitzky's first performances of Mahler's music, beginning with *Das Lied von der Erde*, in 1928. Furthermore, archival documents reveal that Copland authored a statement on Mahler's significance that was published under Koussevitzky's name in 1931.

By unearthing Copland's relationship with these performances, I expand our picture of Mahler reception beyond the usually emphasized realms of conducting and criticism. I also underline the role of American modernism in the transatlantic story of Mahler's American canonization.

**Eric Shanes**

### 'Doing Exactly What it Says on the Tin: Sound and Meaning in the Eighth Symphony'

In live performance, Mahler's Eighth Symphony is undoubtedly the most ill-served of all the composer's works, for in recent decades it has regularly been mounted using choral forces totalling between 150 and 400 singers. Such numbers fall far short of the 850 or so choral singers that were employed by Mahler for the first two performances of the symphony in Munich in 1910, performances that definitively established the number of choral participants required for the work. Naturally, under-powered forces have altered perceptions of what the symphony is about, and full appreciation of the Eighth symphony has been further hindered by a widespread critical failure to apprehend what unites its two parts, namely the subject of creativity, both on the autobiographical and philosophical levels.

In this talk, Eric Shanes will analyse why the Eighth Symphony is regularly under-powered (the answers being economics and venues); explain why the correct choral numbers of around 850 are vital if the work is fully to project the sense of the cosmos that Mahler wished to suggest in the work; and explain how and why the Eighth Symphony is rooted in Mahler's awareness of his own creative destiny, and in his consciousness of the highest, platonic meaning of creativity, the invocation of creativity in the first part of the work being profoundly linked to the gradual ascent to the universal creative force personified by Goethe's 'Ewig Weibliche' in the symphony's second part. And finally Eric Shanes will address the subject of creativity that confronts vast numbers of people in the world today, while arguing that Mahler's Eighth Symphony provides a perennially fresh answer to that central question of contemporary life. Naturally the speaker will buttress his case by means of quotations from Mahler's letters and other primary and secondary sources, as well as by quoting insights that have come down to us from composers such as Hector Berlioz regarding the unique sonic and psychological effects produced by unusually large-scale choral forces.

# Abstracts

Friday 8 July

## Paper session 4. Histories (i): Musical Invocations

Molly Breckling (University of North Carolina, Chapel Hill)

**'Mining the Past for New Expressions:**

**Song Form as Narrative Device In Mahler's Ballads from *Des Knaben Wunderhorn*'**

Between 1888 and 1901, Gustav Mahler composed twenty-four songs to texts from *Des Knaben Wunderhorn*. Of these songs, eighteen possess the characteristics traditionally associated with the ballad: telling a story that passes through time with a discrete beginning, middle, and end combining epic, dramatic and lyrical narrative voices. Mahler utilized numerous methods to bring these stories to life in his ballads, one of the most unique being the use of traditional song forms as a device for conveying narrative. Using variations of traditional song structures, Mahler paired these musical constructions with familiar ballad poetry that progressed in a similar fashion. He set stories in which circumstances change very little throughout in modified strophic form, used ternary form to create a kind of narrative frame surrounding events that begin and end in much the same way, and adopted bar form to present stories in which a single event causes life to irrevocably change for the protagonists. In his most complex cases, Mahler was forced to abandon the traditional formal models, creating ballads that unfold like miniature scenas in order to best convey the narrative material at hand, demonstrating that while the use of traditional forms formed a conceptual connection between his musical settings and this folk poetry, narrative storytelling held primacy in his compositional process. Essentially, Mahler refashioned tools that song composers had used for over a century for a new purpose, as a further layer of narrative reinforcement, tangling the old with the new, and modernizing by way of nostalgia.

Lóránt Péteri (The Liszt Academy of Music)

**'Idyllic Masks of Death: References to *Orphée aux Enfers* in "Das himmlische Leben"'**

My paper will present the hypothesis that Mahler's song 'Das himmlische Leben' includes a rich web of motivic and stylistic references to the 'chanson' of Aristaeus from Act I of Offenbach's *Orphée aux Enfers* – a work Mahler conducted repeatedly during the early period of his career. I will argue that the remarkable archaisms of melodic line, part-writing, harmonization and orchestration which are featured in Mahler's song, are, at least partly, inspired by the direct historicism of Offenbach's fake pastoral. On grounds of intertextual and topical connections I wish to reconsider the meanings of the *Wunderhorn* setting, which played a crucial role in Mahler's various symphonic plans until its final incorporation into the Fourth Symphony. I think the references to Offenbach's operetta reveal the dark irony of the song. The seemingly innocent 'chanson' of the shepherd Aristaeus appears in the course of the plot as part of a camouflage. In fact, it is Pluto, the god of the underworld who is disguised as Aristaeus in order to lure Eurydice into death. I will claim that the allusion to Offenbach heightens the ambiguities of Mahler's setting of a text which describes the joys of Paradise from the perspective of a child. I will also discuss the critical, outsider attitudes of both composers towards cultural traditions (French operatic classicism on the one hand, folkish Roman Catholicism on the other) – traditions about which they possessed the intimate knowledge of insiders.

Alessandro Cecchi (University of Siena)

**'Mahler, Contemporary of Bruckner: Bruckner's Ninth and Mahler's First Symphony'**

The historical connection between Bruckner and Mahler has been drastically denied by postwar commentators as a consequence of two concurrent events: the 'nazification' of Bruckner's music and the exclusion of Mahler's 'degenerate music.' Adorno (1960), for his part, was too much involved in depicting Mahler as a composer who opened the path of 'new music' to accept the idea of a contiguity with the 'romantic' Bruckner. Historical distance, while making comprehensible the dynamics of such a reception, offers perspective for a re-evaluation of Bruckner as a 'model' for Mahler (Revers 1997). I propose to enlarge the inquiry to more general formal principles, in order to draw connections between different but comparable compositional attitudes. As a point of departure I take Ernst Kurth's (1925) idea of 'intensifying wave' as guiding formal principle of Bruckner's symphonies. On that basis I offer a comparison between quasi-contemporary works such as Mahler's First and Bruckner's Ninth Symphony, focusing on the relationship between the structural disposition of intensification processes and the deliberate blurrings of traditional formal boundaries.

# Abstracts

Friday 8 July

## Paper session 5. Culture and Interpretation (ii): Aesthetic Theory

Stephen Downes (University of Surrey)

### 'Allegory and Symbol in the Music of Mahler'

This paper employs theories of allegory and romantic symbol to generate analytical and hermeneutic interpretations of selected examples from the music of Mahler. The method generates insights related to some of the perennial analytical-critical issues in Mahler – fragment versus unity; the 'absolute' in music, the relationship to romantic aesthetics.

The romantic symbol, dependent upon ideals of organic unity and the transcendental, is a sensuous particular which both represents the whole and is a revelation of the supersensuous and Universal. It can thus be related to the concept of 'Absolute' music, which claims to be at once the general (the absolute) and the particular (the work) (see Chua 1999). By contrast, in a distinction which preoccupied many romantics, allegory is artificial, constructed.

'New allegorists' after de Man debunked the romantic symbol as a mystifying illusion and raised the deconstructive potential of allegory and its relation to subversive irony and indirect speech. More recent literary theory, however, has revised the romantic view that symbol and allegory are antithetical and considered how allegory may be part of symbolically functioning wholes, or, conversely, how the allegorical may be a dominant mode over coexistent remnants of the symbolic; in short, the potential modal interplay between symbol and allegory.

A powerful model for analysing this interplay in Mahler is Walter Benjamin's early 'redemptive criticism' whose first task is the 'mortification' of the transcendent image in the unredeemed historical age, with a focus on allegorical functions in the *Trauerspiel*. According to Benjamin, when the relationship to the absolute has become problematic 'authentic' works assume the form of allegorical fragments or ruins.

The examples in this paper consider 'arrival' or 'salvation six-fours' (after Hatten 1994) as romantic 'symbols' in Mahler's settings of Rückert's 'Liebst du um Schönheit', 'Ich bin der Welt abhanden gekommen', and their contrasting allegorical treatment in 'Um Mitternacht' and 'Nun seh' ich wohl, warum so dunkle Flammen' as precursors of interactions between the symbolic and the allegorical in passages of the first and last movements of the Ninth Symphony.

Mark Nixon

### 'Deceptive Perfect Cadences: The V-VI-I Cadential Progression and the Earliness of Mahler's Late Romanticism'

The music of late Mahler recurrently features an elision of the traditional deceptive and perfect cadence progressions into a V – VI – I progression: a 'deceptive perfect cadence'. The way this progression is used in Mahler's music can be related to Mahler's descriptions of how musical works should be constructed, particularly his insistence on development, evolution and the avoidance of clearly delineated boundaries. Schoenberg's description of the use of the deceptive cadence to introduce a digression provides the basis for an alternative to descriptions of Mahler's musical techniques, particularly those relating to closure or cadential practice, which concentrate on modernistic juxtapositions or the subversion of classical techniques. Instead, I will show how Mahler's 'digressive' musical language relates to nineteenth-century conceptions of the organic fragment which reach back to the aesthetics of early Romantics such as Wilhelm Friedrich Schlegel.



Federico Celestini (Kunstuniversität Graz)

## 'Gustav Mahler and the Aesthetics of De-Identification'

At a time when the search for the musical expression of cultural and political identities has become topical in musicological discourse, I feel it is important to explore – as a dialectic counterpart – an aesthetic experience that leads the subject to a shift in the relationship between Self and Otherness. In connection with an intensive philosophical and literary discourse about the crisis of the subject (Nietzsche, Freud, Schnitzler, Hofmannsthal, Musil etc.) and in the political and social context of the multi-national, multi-cultural and multi-lingual state of the Habsburg Monarchy at the turn of the 19th to the 20th Century, the music of Gustav Mahler offers the opportunity for an enrichment of the unilateral identity paradigm in musicological research through the concept of cultural and aesthetic hybridity. In order to substantiate this perspective, I propose analytical categories able to serve the plurality and hybridity in Mahler's music and discuss relevant passages in his work according to these categories. These are: 1. tragic breakdown (of the musical subject); 2. grotesque destabilization; 3. alienated sound; 4. plurality of voices; 5. metamorphosis and mimesis; 6. thematic instability; 7. hybridity of genres and forms; 8. eclipses of the author. A short overview of the reception of Mahler's music during his lifetime will show how strongly the aesthetic experience of de-identification can emphasize the issue of cultural identity in music.

## Paper session 6. Performance (ii): Re-creation and Reception

Roberto Scoccimarro

### 'The Reconstruction of Mahler's Tenth Symphony: Yoel Gamzou's Performance Edition'

It is a long time ago that Ernst Krenek attempted to 'complete' the first and the third movement of Mahler's 10<sup>th</sup> Symphony. After this first attempt many scholars, conductors and musicians have attempted to give new life to the sketches, the *Particellen* and the almost fully orchestrated material that the composer left unfinished. Deryck Cooke's version of the Symphony has been the most widespread one until the end of the 90s, but alternative solutions, like the editions by Joe Wheeler and Clinton Carpenter brought a significant contribution to the long expected revival of the composition. Carpenter's version raised the question of a more creative approach to the extant material and was intended to realize a hypothetical (inevitably subjective) Mahlerian style through the addition of personal, sometimes bold, sound and structural solutions. Other 'creative' versions, like Rudolf Barschai's, looked with more attention at the dramatic and narrative plan of the work, and distanced itself from Cooke's and Wheeler's elaborations in a less arbitrary way than Carpenter, without forgetting the priority of a performance-oriented realisation.

The solution to this question seems also to be the most important goal of Yoel Gamzou, who presented his new version of the Symphony on the 5<sup>th</sup> September 2010 in Berlin. The young conductor, who knows all former versions, is convinced of the necessity to reach a more trustful and scientific realisation of the work without undervaluing the requirement to satisfy aesthetical aims. Gamzou, who defines Cooke's version as a 'musicological experiment', holds that all the former attempts pay too much attention on the 'right' instead of the 'best' solution – a statement which has to be intended from 'the point of view of a performer'. For this he is convinced that a musician can accomplish in a more effective and practical way the completion of the work. During his work Gamzou decided to use Franz Schalk's copy of the first movement, in the belief that this is more reliable than the facsimile edition by Erwin Ratz. Gamzou's approach is therefore connected with the question raised by Cooke's and Carpenter's version; Jörg Rothkamm has framed it as the dichotomy between the literal fidelity to the unfinished composition and the level of completeness we can find in other Mahler symphonies. In this way, Gamzou poses (and answers) the question of whether the completion of a work of art has moral legitimacy. We are faced with the problem of the choice between 'unfaithful faithfulness' and supposed literal faithfulness to the text.

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Inna Barsova (Moscow P.I. Tchaikovsky Conservatory)

'From the Elites to the Masses: the Fate of the 'Adagietto' from Mahler's Fifth Symphony'

The subject of the paper is the transition of a musical composition from the elitist cultural and social sphere to the field of popular art. As an example of such a shift the 'Adagietto' from the Fifth symphony of Gustav Mahler (1902) is chosen.

The author retraces the several stages through which the performance history of the 'Adagietto' has passed:

- The premiere of the five-part symphony at the concert in Cologne (1904); the composer doubted the success of the opus with the Cologne public, which he considered provincial and inexperienced.
- Three years later only the 'Adagietto' (an extract from the cycle) was performed at a concert in Rome directed by the composer and ipso facto achieved the status of an independent composition.
- In the second half of the 20<sup>th</sup> century the attitude to this extract changed. It began to be seen as a self-sufficient whole, and moreover to be integrated into the semantic context of the other arts.

For the little 'Adagietto' by Mahler the semantic context proved to be that of ballet and cinema:

- In the 70s and the 80s the world-famous choreographers Roland Petit, Maurice Béjart and John Neumeier created one-act ballets set to Mahler's 'Adagietto', which were a great success and are still extremely popular with the public.
- The major event in the history of the 'Adagietto' was its inclusion in the soundtrack for the film *Death in Venice* directed by Luchino Visconti (1971.) The 'Adagietto' stepped over the borders of music art. The fact that it sounded from the cinema screen made it belong to the sphere of mass consciousness. The public not only heard the music of the Adagietto but also appropriated it. The 'Adagietto' lost touch with the Fifth symphony and with Mahler, it became an anonymous composition. Younger people not sophisticated in 'high art' called this piece of music 'the "Adagietto" from *Death in Venice*'.

Mahler's 'Adagietto' included in the film by Visconti became another composition, different from the 'Adagietto' from the Fifth symphony. The intellectual cinema to which Visconti's deep, refined, tragic and really aestheticist film belongs, offers a wide scope of perception.

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## Paper session 7. The Eighth Symphony

Stephen E. Hefling (Case Western Reserve University)

### 'Justine Mahler's *Faust* Notebook'

This paper will consider a little-known item called 'Justine Mahler's Faust Notebook' located in the Mahler-Rosé Room at the University of Western Ontario. This 122-page document, entirely in Justine's hand, is a commentary on only the second part of Goethe's *Faust*. Most of the observations it records cannot be Justine's own, but there are clues suggesting who the author might be. Perhaps most interesting among its entries is the interpretation of 'Das Ewig-Weibliche', which is notably similar to the commentary Mahler wrote to Alma in his well-known letter from the summer of 1909. The paper will conclude with a brief consideration of the only sketch page known to survive for Mahler's setting of the 'Schlusszene' from *Faust* in the Eighth Symphony.

Peter Revers (Universität für Musik und darstellende Kunst, Graz)

### 'Gustav Mahler's Eighth Symphony and Max Reinhardt's Concept of "Massenregie"'

Amongst Gustav Mahler's compositions, his Eighth symphony has been by far the most polarizing one. Even its problematic epithet 'Symphony of a Thousand' strikingly reflects the exceptional rank of this work. Mahler's Eighth was perceived on the one hand in its tendency towards the colossal and sublime ('Hang zum Kolossal und Gewaltigen', Korngold 1910: 2), and on the other hand as manifestation of 'the elevating enthusiasm of the festivals of song, reviving *Meistersinger* tones' (Adorno, *Mahler*, 1992: 140), which Adorno disparaged as a lapse 'into grandiose decorativeness' (ibid.: 184). Mahler's Eighth was considered not only as an artistic, but also as a social event (Korngold, ibid.), taking into consideration a detailed analysis of numerous press articles covering both the performances and the circumstances of its preparation as well as the rehearsals.

About two weeks after the premiere of Mahler's Eighth Symphony, Max Reinhardt produced Hofmannsthal's adaption of Sophocles' *Ödipus Rex*, which can be seen in some respects as an aesthetic counterpart to Mahler's Symphony (and which also took place in the 'Musikfest-halle' during the festival 'Ausstellung München' in 1910). Reinhardt's interest in Greek tragedies was – as Judith Beniston pointed out – 'inseparable from his desire to experiment with the arena stage. This had several attractions, the most obvious being the sheer size of acting space and auditorium in such buildings as circus arenas and exhibition halls. These favoured symbolic staging techniques, with particular emphasis on lighting' (Beniston 1998: 141). In my paper I will analyze the aesthetic background of Mahler's Eighth in comparison with Reinhardt's concept of 'Massenregie' as well as a 're-evaluation' of classical drama (or influences of medieval or baroque elements like the use of the Pentecost Hymn as well as Bach reception in the first movement of the Symphony), and finally its impact for modern Festival-Events.

Vera Micznik (University of British Columbia)

### 'Mahler's Eighth and *Das Lied*: an Exploration of their Discursive Similarities'

Several Mahler scholars have noticed similarities between the Eighth Symphony and *Das Lied von der Erde*, but to my knowledge there is still no in-depth study articulating those resemblances. Adorno in his *Mahler* book writes: '[Part II of the Eighth Symphony] endowed with a mighty, evolving subterranean flow, [it] is a "symphony" as was *Das Lied von der Erde*, with which it is strangely convergent' (*Mahler* (Engl.): 141). Henry-Louis de La Grange recognizes in the opening bars of Part II a 'similarity of atmosphere with the . . . second and sixth Lieder in *Das Lied*', as well as a resemblance between Mater Gloriosa's 'tender and sinuous melody' and 'the epilogue of *Das Lied*' (La Grange, Vol. 3: 921, 923). Donald Mitchell too mentions that 'in the concluding section of Part II [of the Eighth] one is continually aware of invention, textures and instrumentation – a handling of sound – that anticipate some of the most characteristic features of *Das Lied*' (Mitchell, Vol. 3: 588).

These audible resemblances are challenging from several points of view. First, the almost two years separating the known dates of composition of the two works (summers of 1906 and of 1908, respectively) would make the overlapping of musical materials less likely to occur, than, for example, those between *Das Lied* and the Ninth, conceived closer in time. Yet, it is known that all throughout the composition of *Das Lied* Mahler was still making revisions to the Eighth in preparation for its premiere in 1910,

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which makes it possible that ideas from the latter were still lingering in his mind during that period. Given that both works have words and thus their semantic content is more explicit, these musical intertextual connections raise interesting questions about Mahler's conception of the relationship between music and words, because it is hard to imagine more different aesthetic stands than those of Goethe's Christian allegory and the allegedly oriental philosophy that imbues the Chinese poems of *Das Lied*. It is in this light that this paper will examine the musical connections, in particular those between the angels' episodes and song four of *Das Lied*, which might possibly give us inklings into Mahler's musical visions of youth and eroticism.

## Paper session 8. Culture and Interpretation (iii): Love, Death and Modernity

Morten Solvik (IES Abroad Vienna)

**'What Love Tells Me.' Art and Eros in Mahler's World'**

Mahler's perspective on the issues of his day often reveals him as an artist and intellectual curiously removed from many of his contemporaries. At first glance, one of the most telling topics in such a comparison can be found in the composer's approach to the concept of love. While many artworks at the turn of the century thematized the erotic as a means of exploring sexuality and the subconscious, Mahler's interest in the subject – such as in the finale to the Third Symphony – gravitated to the transcendental potential of love as *caritas*, a shift of emphasis from the body to the spirit. But Mahler's position did simply exclude its counterpart, *cupiditas*, for it was precisely in the earthly that one could partake in the essential process of life. As we can see in Mahler's interpretation of Goethe, the creation in procreation had the potential to elevate physical love to a divine act.

A reconsideration of Mahler's contemporaries reveals a somewhat surprising alignment with these interests. In the conflation of Classical mythology and Christian iconography of Max Klinger and Richard Dehmel, in Gustav Klimt's monument to art and overcoming in his 'Beethovenfries' we find a persistent rapprochement between the profound and the profane in the concept of love.

Maria Christofi (Newcastle University)

**'Thanatos in Mahler's music: Lost in Translation'**

For the last three decades, scholars from around the world have attempted to provide interpretations of Mahler's music, conducting style and composing with a plethora of findings often conflicting. One aspect of Mahler's music, however, has received a relatively unilateral and dogmatic approach. This is the case of *thanatos* in Mahler's music. Habitually, certain events in Mahler's life have been used as exhibits to draw conclusions on his engagement with *thanatos* and the generation of his negative connotations towards *thanatos* and its use as a favorable topic in his music.

However, the many writings on this topic imply that there is a universal agreement on what *thanatos* meant for Mahler and how this was manifested in his work. But is there a chance that we might have been biased on this topic based on the meanings that *thanatos* entails in our times? Have we been absolute? Have we adopted the worm's eye view on this topic?

This paper has as its point of departure the philosophical ideas introduced in Paul Ricoeur's *Interpretation Theory: Discourse and the Surplus of Meaning* that 'there is not an absolute/universal truth but rather multiple truths'. This paper aims at unveiling a different interpretation-truth of the concept of *thanatos* in Mahler's music and to demythologize what has until now has dominated in Mahlerians' writings: that *thanatos* was the navigating power in Mahler's life and work.

If it is true that there is always more than one way of construing a text (perception), it is not true that all interpretations are equal. It is always possible to argue against an interpretation, to confront interpretations, to arbitrate between them and to seek for an agreement, even if this agreement remains beyond our reach.

Zoltan Roman (University of Calgary)

**'Decadent Transitions: Mahler, Modernism, and the fin de siècle'**

'Turning to the critics for a definition of Decadence is like listening to the orchestra of the King of Siam: each musician plays the way he wants to, without regard for the score'. (G.L. Van Roosbroeck, 1927)

'Decadence is a crucial yet often misunderstood aspect of modernism'. (Stephen Downes, 2010)

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'The points of contact between evolution and decadence [will show them to be] synonyms'. (Arnošt Procházka, 1910)

'Aesthetic decadence is the synonym of lively youthfulness and renewal'. (Noël Richard, 1968)

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'Decadence is less a period of transition than a dynamics of transition'. (David Weir, 1995)

'Impasse, in which there is only uncertainty, is unimaginable in the logic of decadence'. (Donald Kuspit, 2000)

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*'Plus ça change, plus c'est la même chose'*. (Anon., BT, *alias* Alphonse Karr, 1849)

Not unlike *Jugendstil*, 'decadence' has had a difficult time establishing itself in musical scholarship. In both cases, concept and label originated, and were used chiefly, in other fields: the former in the visual arts, the latter in literature. Moreover, both were entrenched, at least initially, in specific cultures: German(ic) in the one case, French in the other. Yet another impediment to an objective application of 'decadence' in musical discourse arises from the apparently endless contradictions, misunderstandings and misinterpretations that span the term's history in all disciplines (see above). Finally, for a broadly interdisciplinary examination of Mahler's life and music under the convoluted concept of decadence, transition and modernism (the purpose of this paper), the historian must take into account Vienna's unique social, political, and artistic complexion around 1900.

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## Paper session 9. Culture and Interpretation (iv): Mahler and the Visual

**Bogumila Mika (University of Silesia, Katowice)**

### 'Mahler and the Art of "Secession style" as Seen in Symphony 4'

In the fine arts, the turn of 19<sup>th</sup> century saw the triumphant march of a new style, known in different countries under different names. In Austria, where, from 1897 to 1907, Mahler served as director of the Vienna Court Opera, the term 'Secession' was given to this style. This nomenclature derives from the artists' society 'Secession', founded in 1897.

'Secession style' was not a matter of indifference to Mahler. He was closely connected with the Vienna Secession movement from 1902. But do connections exist between the epoch influenced by Secession and Mahler's music? Can one find signs of 'Secession style' in his works?

I will suggest that Mahler's Fourth Symphony, written in 1900, is a good example of the 'Secession style' in music. Three levels of consideration of this Symphony make possible an analogy between Secession style in art and in music:

- 1/ structure of elements of the work
- 2/ fundamental aspects of its form
- 3/ cultural context

In my paper I will analyze these levels, and also will examine the features of musical Secession style, comparing them with features of music from the Classical and Romantic epochs.

**Yulia Kreinin (Jerusalem University)**

### 'Mahler's and Klee's "Forms in Motion": Dynamic Processes in Music and Visual Art'

Regarding musical form, Mahler was convinced that 'each repetition is already a lie. A work of art must evolve perpetually' ['immer weiter entwickeln'], like life'.

Mahler's attitude is very close to that of Klee, who stated, 'The genesis of writing provides a very good parallel for movement. A work of art is also first and foremost a genesis; it is never experienced ready-made'. His advice to students: 'Don't think of form, but of forming'.

At the same time, Klee sought 'to order the motion' and suggested a brilliant idea that would explain the dynamic processes both in visual and musical form: he painted several 'forms in motion' – the Circle, Pendulum, Arrow, and Spiral.

Obviously, Klee's figures are both static (on paper) and moving (an image). In music we observe similar phenomena, but in the opposite correlation: form as a moving process that we perceive during listening, and form as a (static, complete?) 'crystal', absorbed after listening. In both fields, music and visual arts, Klee's figures might be a point of departure for the study of the form-building duality of movement and rest.

I have chosen, as one of the possible fields of observation, to consider the final movements in Mahler's *Finalsymphonien* (Paul Bekker's formulation, 1921) since Mahler's finales are always 'form in motion' – a form in the making, coming into being, as embodied in spiral, arrow, or circle form according to Mahler's concrete design.

**Eftychia Papanikolaou (Bowling Green State University)**

**'Ken Russell's *Mahler* as Reception History'**

Ken Russell's *Mahler* (1974) constitutes aesthetically and historically one of the most idiosyncratic and at the same time rewarding composer biopics. In the film the narrative unfolds on a train that becomes the locus of the diegesis and provides the occasion for a series of reminiscences through several overlapping flashbacks, interspersed with fantasy and dream sequences. By foregrounding the cinematic apparatus, Russell forces the viewer to put together Mahler's life as if in a temporal puzzle, in a non-teleological fashion that comes in sharp relief to the linear progression of time implied by the train's journey.

At the same time, however, the film serves as a microcosm of reception history of Mahler's life and music. In spite of its obvious historical inconsistencies and extravagant modes of presentation, the film performs a fascinating commentary on a composer still in the process of being discovered. Although the director achieves a remarkable visual and aural synchronization in the film between Mahler's memories and his music (thus excerpts from the composer's works function simultaneously as the mode and means of diegesis), Russell also aims to re-construct and manipulate Mahler's — and also the audiences' — memories. In this presentation I argue that Russell's excessively exorbitant cinematic re-telling of the composer's life articulates and comments on the reception of Mahler's life and music at that particular point in time, thus perpetuating images and ideologies that were already in place. Instead of being a study in myth-making, *Mahler* encapsulates and appropriates the reception of the Mahler myth.

**James Buhler (University of Texas at Austin)**

**'Mahler and the Myth of the Total Symphony'**

In a short but influential essay, French film critic André Bazin noted that the development of the cinema has been driven more by the pursuit of an idea, what he calls 'the myth of total cinema', than by technological inventions and improvements. The inventors of cinema, he suggested, all imagined it 'as a total and complete representation of reality', and innovations such as synchronized sound and color are neither supplements nor foreign intrusions to the art but means of realizing the very origin and essence of cinema. Bazin thereby takes the 'myth of total cinema' as revealing a picture of its real history, and in a related article, 'The Evolution of the Language of Cinema', he sketches phases of a dialectical history based on the idea. The movement of cinema history passes from symbolic montage in the silent era (c. 1925), to analytical editing in the classic Hollywood sound film (c. 1935) to the long take and deep-focus photography of post-war filmmaking (c. 1945). Whether or not one agrees with Bazin's conceptual framework, it undoubtedly gives rise to a fruitful metaphorical world.

This paper uses Bazin's 'total cinema' as a productive analogy through which to understand Mahler's well-known comment: 'The symphony must be like the world. It must embrace everything'. With Bazin's framework in mind, Mahler's statement seems to express a will to the total symphony, and I will press the analogy, asking what in Mahler's art might correspond to the long take and deep-focus photography.

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## Paper session 10. Histories (ii): Deflecting Time

Timothy Freeze (Indiana University)

### 'The Topicality of Nostalgia: Multiplicity of Reference in the Posthorn Solos of Mahler's Third'

Ever since the premiere of Mahler's Third Symphony in 1902, the posthorn solos of the third movement have split opinion between those, like Adorno, who see them as provocative kitsch and others, like Eggebrecht, who hear only unblemished beauty. In this paper, I argue that this polarized reception is a consequence of the multiplicity of stylistic references contained in the solos. In addition to their likenesses to posthorn stylizations distinctive to repertoires of popular music that Mahler demonstrably knew and which his contemporary critics often cited in their reviews, Mahler's score refers to all of these sources without being reducible to any one of them.

Recognizing such multiplicity of reference helps explain the dichotomous reception and can also serve as the basis for reevaluating the function of the solos within the Symphony's larger semantic project. In addition to the retrospective implications of the posthorn topic, the solos are simultaneously powerful conduits of the present on account of their pointed allusions to contemporary popular music. These apparently contradictory implications can be reconciled using the Symphony's song texts – including 'Ablösung im Sommer', the *Wunderhorn* Lied on which the rondo refrains of the third movement are based – which thematicize death and the desire for life. In this context, the posthorn solos do not express a nostalgic longing for an irretrievable past as much as a love and affirmation of earthly life tinged by the awareness of its inevitable end.

Thomas Peattie (Boston University)

### 'Songs of the Departed'

From Gustav Mahler's portrait of the 'fahrender Geselle' in his early song cycle *Lieder eines fahrenden Gesellen* to Hans Heinrich Eggebrecht's account of the second 'Nachtmusik' of the Seventh Symphony as an urban promenade, the idea of walking continues to shape our understanding of Mahler's music. Yet this metaphor remains a curiously neglected avenue of inquiry, one that tends to surface only in discussions that simultaneously invoke the figure of the Romantic wanderer. Drawing on the writings of Massimo Cacciari, Maurice Blanchot, and Stanley Cavell, this paper reexamines Mahler's relationship to the archetype of the wanderer by considering the practice of wandering both as a genre of autobiography and as a form of exile. By exploring the idea of walking as it relates to Mahler's lifelong preoccupation with the closely related ideas of landscape and mobility, I reveal their unexpected intersections in his late music. Nowhere is this more apparent than in the closing movement of *Das Lied von der Erde*, where the composer introduces a range of processional topoi whose increasing inability to project a sense of sustained forward motion coincides with the gradual dissolution of the movement's temporal framework. I argue in turn that this compromised mobility emerges as an important marker of the composer's late style, one that interiorizes the explicit theatricality of his earlier symphonies. Against this backdrop I consider the ways in which the connections between walking and disability have implications for articulating a theory of late style in Mahler's final works.

Jeremy Barham (University of Surrey)

### 'Delusional History'

Rhizomatic models of historiography have been criticized for dislodging history from its 'proper' sphere towards 'structural atemporalities'. Adherents claim that 'History is an inaccessible limit', 'a transcendental idea' that cannot be written; instead there exists an incoherent, incomplete and chaotic flux of ramifications that does not lend itself to forms of ordered, teleological representation. Mapping the proliferation of Mahler's music in the light of these discussions is illuminating. While the counter-cultural becomes establishment art, rescuing the history of the unfavoured becomes a perverse minority pastime. While the historical neutering of a music in the 'republic of minds' proceeds towards completion, Schnittke, Caine, and certain film directors have out-pluralized the arch-pluralist, and generated awkward temporalities of reception. A brief case study centring on the Third Symphony explores the properties of 'improper' Mahler historiography.



# Programme of Concerts

Thursday 7 July 8.30pm, Hatchlands

## SONG and PIANO RECITAL with MAUREEN GALEA (piano) and MICHELLE CASTELLETTI (soprano)

Hosted by The Cobbe Collection of Keyboard Instruments and The National Trust,  
Hatchlands Park, Clandon

**Pianist Maureen Galea plays 19th-century Bohemian piano music on an 1860s Steinway Grand, and accompanies Mahler songs using the composer's own 1836 Graf piano.**

'Nun seh' ich wohl, warum so dunkle Flammen' (*Kindertotenlieder*) – Mahler  
No. 3, Allegro con brio, & no. 7, Allegro furioso, (12 *Rhapsodies*, Op. 1) – Vorišek  
*Love Song*, Op. 7 no. 1 – Suk  
*Lieder eines fahrenden Gesellen* – Mahler  
*Georgine's Polka*, *Pensée Fugitive*, *Louisa's Polka* – Smetana  
'Ich bin der Welt abhanden gekommen' (*Rückertlieder*) – Mahler

*"Pianistic genius ... spiritual fire in her playing ... a tour-de-force of pianistic wizardry ... exceptionally true talent"*  
(*The Times of Malta*)

Maltese pianist Maureen Galea has performed as soloist, chamber musician and accompanist in Britain, the Czech Republic, France, Greece, Italy and Malta, and has been a prizewinner at several competitions. She was recently invited to give a recital at the prestigious Hummel Festival in Bordeaux, France, and future engagements include the UK premier of Koželuh's Piano Concerto for 4 hands in March 2012. Maureen has recently completed doctoral research at the University of Surrey in the performance and editing of piano music by Bohemian composers, in particular J. V. H. Vorišek.

Michelle Castelletti studied music at the University of Malta and is currently reading for a PhD in conducting and orchestration at Christ Church University, Canterbury under a scholarship from the Maltese Government and the EU. Michelle is co-director (together with Brian Cefai) of the Amadeus Chamber Choir and Orchestra. She has performed widely as a soloist, conductor, répétiteur, pianist and/or accompanist in the UK and across Europe. Her latest vocal performance was 'opera insight' together with Glyndebourne's Opera Experience Artistic Director, Dominic Harlan. She is now Festival Manager of SOUNDS NEW CONTEMPORARY MUSIC FESTIVAL, one of the leading contemporary music festivals in the UK, and is teaching harmony, analysis, orchestration, conducting and arranging at Canterbury Christ Church University.

# Programme of Concerts

Friday 8 July, 1.15pm, PATS Studio 1

## TETRA GUITAR QUARTET

**The Tetra Guitar Quartet plays a diverse programme including a specially commissioned set of arrangements/ reworkings of Mahler songs by composer Stephen Goss.**

*Grossiennes*, after Erik Satie – Stephen Goss

*Mahler Lieder* (First Performance) – Stephen Goss

*Threepenny Opera Suite* – Kurt Weill

*“Tetra ranks among the very best in the world” (Gramophone Magazine)*

Formed in 1988, the **Tetra Guitar Quartet** quickly established a reputation as an innovative and virtuosic ensemble. Their unique repertoire and highly original programming has helped make the quartet one of the most influential and sought-after guitar ensembles on the scene today. The quartet has given numerous recitals at London’s South Bank Centre, St John’s Smith Square and the Barbican, and recent tours have included trips to India, Germany, Italy, the Czech Republic, the UAE, Ireland, Saudi Arabia, Malaysia, Brunei and Borneo. Tetra records, to great critical acclaim, for the Conifer, Carlton Classics, Cadenza and Hallmark labels.

Friday 8 July, 8pm, PATS Studio 1

## URI CAINE plays MAHLER

**World-renowned jazz pianist and composer Uri Caine pays a rare visit to the UK to give a spectacular concert of piano improvisations, transformations and re-thinkings of Mahler’s Music.**

*“This brilliant solo jazz piano album is testament to both his exemplary compositions and virtuoso playing” (BBC);*

*“his [Mahler] suite is a triumph of cultural as well as musical imagination” (Daily Telegraph)*

Born in Philadelphia, Uri Caine has played in bands led by Philly Joe Jones, Hank Mobley, Johnny Coles, and Grover Washington. He studied composition with George Rochberg and George Crumb, and has recorded 21 CDs featuring his jazz trio, his Bedrock Trio and his ensemble performing arrangements of Mahler, Wagner, Beethoven, Bach and Schumann. Recently Caine has received commissions from the Vienna Volksoper, The Seattle Chamber Players, Relache, The Beaux Arts Trio, the Basel Chamber Orchestra, Concerto Köln and the American Composers Orchestra. He has performed with orchestras including the Cleveland Orchestra, the Moscow Chamber Orchestra, the CBC Orchestra in Canada and the Swedish Chamber Orchestra. In 2009 he was nominated for a Grammy Award for ‘The Othello Syndrome’. He has performed at many jazz festivals, including The North Sea, Montreal, Monterey, JVC, San Sebastian, and Newport, as well as classical festivals including The Salzburg Festival, Munich Opera, Holland Festival, Israel Festival, IRCAM, and Great Performers at Lincoln Center.

# Programme of Concerts

Saturday 9 July, 1.15pm, PATS Studio 1

## THE VIENNESE CONNECTION

**Exploring the Viennese tradition, pianist Emilie Capulet performs:**

Twelve Variations on *Ah! Vous dirai-je, Maman* – Mozart  
Valse-Caprice No 6 from *Soirées de Vienne* – Liszt/Schubert  
Sonata in E flat Major, Op 31 No 3 – Beethoven

*"Under Emilie's fingers, the notes dance, cascade, and bewitch the audience. A moment of pure magic" (La Provence)*

Emilie Capulet studied at the Conservatoire of Aix-en-Provence, Guildhall School of Music and Drama, London, and has performed as soloist and chamber musician in music festivals and concert halls in Europe, the USA, and Latin America. She recently completed doctoral studies in music and the works of Virginia Woolf, and has built a strong reputation as a lecture-recitalist, giving illustrated talks on the relations between music, literature and painting. In 2008, while touring Latin America, Emilie received the 'ExpressArte' award for her exceptional contribution to Nicaraguan culture and art.

Saturday 9 July, 8pm, PATS Studio 1

## THE ENDYMION ENSEMBLE

**The Internationally renowned Endymion Ensemble rounds off the Mahler Centenary Conference with a diverse programme of chamber music, including Mahler's early Piano Quartet and Schnittke's 'elaboration' on Mahler's related sketch for a scherzo movement:**

Menuetto from the 3rd Symphony – Mahler  
Piano Trio Op 1 – Korngold  
Piano Trio No 1, Op 8 – Shostakovitch  
Piano Quartet (after Mahler) – Schnittke  
Piano Quartet – Mahler

*"The brilliant Endymion" (Sunday Times)* exists to deliver world-class performances of chamber music throughout London, the UK and abroad. It nurtures the UK's most dynamic and original composers, inspires younger and new audiences and champions mixed chamber music of all genres, through performance, commissioning, recording and promotion. Endymion has appeared at most of the major British festivals and performed nine times at the Proms. Recent appearances at the Southbank Centre, Kings Place and at the Cheltenham and Spitalfields Festivals have included works by Kurtág, Simon Holt and Simon Bainbridge, a new work by Michael Zev Gordon, an Elisabeth Lutyens portrait concert and premières of works by Vic Hoyland, Philip Cashian and Brian Elias. A retrospective of Anthony Gilbert's music featured a dozen specially composed musical tributes by distinguished contemporaries, including Birtwistle, Maxwell Davies, Alexander Goehr, Colin Matthews and Anthony Payne. Endymion's collaborations with the BBC Singers have included world premières of Giles Swayne's *Havoc* (Proms, 1999) and Edward Cowie's *Gaia* (2003), as well as the UK première of Birtwistle's *Ring Dance of the Nazarene* at the 2004 Proms: *"startling virtuosity from all concerned"* (*Daily Telegraph*).

# Art Exhibition and Sound Installation

Lewis Elton Gallery, July 7-9, 10am - 5pm

## Caroline Tate, 'A Celebration of Mahler'

Caroline Tate is the great-great-granddaughter of Sir Henry Tate, the Founder of the Tate Gallery, and studied fine arts in London. For many years she exclusively listened to Mahler's music when painting. This inspired colours and shapes she put down on paper and canvas, the musical score often included.



Gustav's Farewell



Fourth Symphony

She has exhibited these paintings at Guildford Cathedral, the Yehudi Menuhin School of Music and the Barbican Music Library. On 7 July 2010 (Mahler's 150th birthday) two of her Mahler paintings were auctioned in aid of the In Harmony Lambeth children's music charity, which raised over £1000, being used to purchase musical instruments for the children. Caroline has donated paintings to St Peter's Hospital in Chertsey, the Grange in Bookham, to CHASE Children's Hospice, and to the Princess Alice Hospice. She has also given paintings to a Breast Cancer charity for auction. She has been teaching painting for over 25 years, and is a member of the committee of the Gustav Mahler Society UK.

<http://www.tateart.co.uk/>

# Art Exhibition and Sound Installation

## Matthew Sansom, 'spirit redux'



*spirit redux* is an abstracted reconfiguration and interpretation of the experience of the spiritual in Mahler's symphonies. It is a multichannel generative composition that foregrounds the moments of stasis that punctuate these works, arguably less memorable moments characterised by a fleeting sense of detachment or release but which often function as the understated apex for change and transformation.

Matthew Sansom is a sound artist, musician and academic. He holds a doctorate in free improvisation from the University of Sheffield and is a lecturer in music at the University of Surrey teaching computer-based creative practice, free improvisation, and soundscape studies.

<http://matthewsansom.com/>

# List of Conference Participants

Dr Jeremy Barham, University of Surrey, j.barham@surrey.ac.uk  
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Mr Peter Bryant, University of Surrey, pdbryant91@yahoo.com  
Prof James Buhler, University of Texas at Austin, jbuhler@mail.utexas.edu  
Mr Uri Caine  
Dr Alessandro Cecchi, University of Siena, Italy, alessandrocecchi@tin.it  
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# List of Conference Participants

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