

WAGNER



1900

MONDAY 9 APRIL — WEDNESDAY 11 APRIL 2018

SHIP STREET CENTRE, JESUS COLLEGE, OXFORD

# WAGNER 1900

## AN INTERDISCIPLINARY CONFERENCE

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The International Association of  
Richard Wagner Societies

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# PROGRAMME OF EVENTS

## MONDAY 9 APRIL

- 12.00-12.45 **REGISTRATION**  
12.45-13.00 **WELCOME AND INTRODUCTION BY ANNA STOLL KNECHT**  
13.00-14.00 **KEYNOTE BY BARRY MILLINGTON**  
14.15-17.45 **PAPERS**
- 19.00-19.30 **DRINKS RECEPTION**  
19.30 **WAGNERIAN CONFERENCE DINNER**
- 

## TUESDAY 10 APRIL

- 9.30-10.30 **KEYNOTE BY PATRICK CARNEGIE**  
10.30-11.30 **ROUNDTABLE *ISOLDE***  
12.00-13.00 **PAPERS**  
13.00-14.00 **LUNCH BREAK**  
14.15-17.45 **PAPERS**
- 20.00-20.30 **CONCERT INTRODUCTION BY BARRY MILLINGTON**  
20.30-22.00 ***KOKOSCHKA'S DOLL / THE ART OF LOVE***
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## WEDNESDAY 11 APRIL

- 9.30-13.00 **PAPERS**  
13.00-14.00 **LUNCH BREAK**  
14.15-17.15 **PAPERS**  
17.15-18.00 **INTERVIEW WITH SUSAN BULLOCK**
- 20.00-21.30 ***ISOLDE***  
22.00 **POST-SHOW DRINKS IN THE KING'S ARMS**

# WORDS OF INTRODUCTION

## ANNA STOLL KNECHT

Dear conference delegates and speakers,

*Hojotoho! Heiaha!* Welcome to ‘Wagner 1900’!

Coming from the fields of musicology, German studies, art history, theater and performance studies; reaching Oxford from Montreal, Paderborn (Germany), London, Winchester (Virginia), Surrey, Bremen, Geneva, Columbia (South Carolina), Vienna, Worcester (Massachusetts), Aberdeen, Iceland, Los Angeles, Dublin, Bern, Asheville (North Carolina), Chicago, Salzburg, Cambridge, Berlin, Nottingham, Hamar (Norway) or Philadelphia: we all gather here for three days of Wagnerian listening, thinking and exchanging, inspired by the cosiness of British climate and stimulated, on occasion, by the peculiar taste of British ale.

‘Wagner 1900’ investigates the impact of Richard Wagner on *fin-de-siècle* Vienna in music, history, politics, the visual arts, theatre, literature, psychoanalysis and German culture. To what extent did Secession artists embrace the Wagnerian *Gesamtkunstwerk*, and how did they interpret it? How did Gustav Mahler’s operatic reforms in Vienna relate to the ‘Bayreuth style’ established by Cosima Wagner? How Wagnerian were early Zionist theories? Such questions, and others, are explored through different perspectives, throwing new light on *fin-de-siècle* Wagnerism and its complex heritage.

Two performances are at the centre of the conference: each opens key issues of performance practice in historical and contemporary staging, thus making ‘Wagner 1900’ a unique association of research-based performance and performance-based research. *Isolde* combines a historical perspective with a new interpretation of Wagner’s *Tristan und Isolde*, while John Casken’s new piece *Kokoschka’s Doll* offers a seminal contribution by proposing a contemporary vision of *fin-de-siècle* Vienna. In addition, we are delighted to welcome Susan Bullock during the conference, for a conversation with Jesus Alumnus Tom Brown on Wagnerian singing practice.

The first sketches for ‘Wagner 1900’ date from the Wagner conference that took place in Leeds in 2013, inspired by the workshop on Anna Bahr-Mildenburg led by Kristina Selen. Experimenting with Bahr-Mildenburg’s treatise for performing *Isolde* brought fascinating insight on *fin-de-siècle* singing and acting practice, and the idea was to develop this workshop into an operatic performance, which would then lie at the centre of an academic conference. My postdoctoral



project *Mahler Interpreting Wagner* provided the input for organising ‘Wagner 1900’ in Oxford, and over the past three years, this endeavour has been regularly stimulated by Barry Millington, Roger Allen, Peter Franklin and Aloïse Fiala-Murphy – and I cannot thank them enough for their encouragement.

‘Wagner 1900’ came to life through the support of numerous individuals and institutions. My team of co-pilots is mainly responsible for keeping the boat stable and afloat *während der Überfahrt von Irland nach Cornwall*: conference administrator Lukas Beck, conference assistants Samuel Budnyk and Alexandr Rodzianko; programme committee members Roger Allen, Anastasia Belina, Peter Franklin, Tosca Lynch and Merel van Tilburg; session chairs; performance committee Aloïse Fiala-Murphy, Cecilia Stinton and John Warner; and the ‘Wagner 1900’ scholars who worked in tandem with our artistic team on the conception of *Isolde*. It was a great pleasure to work all together in the making of the project, as each of them put tremendous effort and passion towards its realisation.

Jesus College provided critical support (Major Research Grants and Development Fund Grant), and we particularly thank the Principal Sir Nigel Shadbolt and Lady Bev Shadbolt, the Director of Development Brittany Wellner James, Senior Tutor Alexandra Lumbers, Alumnus Tom Brown, Director of Accommodation, Catering and Conferences Ruedi Baumann, Simon Smith and Ruth Bryant from the Conference and Event team, Operations manager Deborah Kelly-Greaves and the catering team. We are grateful for the assistance and support of the Faculty of Music, particularly from Catherine Lieben, Emma Jones and Liz Green. The John Fell Fund, Mariann Steegmann Foundation, Richard Wagner Society, Richard Wagner Verband, *Music & Letters* Trust and Marlyse Pietri all generously contributed in making this event possible.

Wishing you all a great conference!

Anna Stoll Knecht, convener

*Anna Stoll Knecht is a British Academy postdoctoral fellow at the University of Oxford (Jesus College), engaged in research on Gustav Mahler’s interpretation of Richard Wagner, both as a conductor and as a composer. Her publications include a forthcoming monograph on Mahler’s Seventh Symphony (OUP 2019), articles in Gustav Mahler in Context (CUP 2019), The Wagner Journal (2017), and Rethinking Mahler (OUP 2017) among others. Her new research project, ‘Music and clowning’, explores the use of sound and music in physical comedy (at the circus, theatre and cinema). She holds a PhD from New York University (2014) and an MA from the University of Geneva.*

# MONDAY 9 APRIL

ALL EVENTS TAKE PLACE IN JESUS COLLEGE SHIP STREET CENTRE, UNLESS OTHERWISE STATED

- 12.00-12.45 REGISTRATION FOR ALL DELEGATES
- 12.45-13.00 WELCOME AND INTRODUCTION BY ANNA STOLL KNECHT
- 13.00-14.00 **KEYNOTE BY BARRY MILLINGTON:** *MANIFESTATIONS OF THE GESAMTKUNSTWERK IN FIN-DE-SIÈCLE VIENNA*
- 14.15-14.45 **MORTEN SOLVIK:** *OF HEROES AND PROPHETS. WAGNER'S BEETHOVEN IN VIENNA*
- 14.45-15.15 **ANNE LEONARD:** *THE CHALLENGE OF IMMATERIALITY IN WAGNERIAN PAINTING*
- 15.15-15.45 **WENDY LIGON SMITH:** *ELECTRIC DESIGNS: THE WORKING RELATIONSHIP BETWEEN ADOLPHE APPIA AND MARIANO FORTUNY*
- 15.45-16.15 — COFFEE BREAK —
- 16.15-16.45 **RICHARD MOUKARZEL:** *THEATRE AS A CODIFIED MEDIATOR: THE POSTHUMANISTIC IDEAL OF WAGNER, ARTAUD AND BRECHT*
- 16.45-17.15 **NICHOLAS VAZSONYI:** *WARNING: CONSUMING WAGNER CAN BE HAZARDOUS TO YOUR HEALTH: ON TRISTAN UND ISOLDE AND DEATH IN VENICE*
- 17.15-17.45 **LAURA TUNBRIDGE:** *LOOKING FOR RICHARD: WAGNERIAN MODELS FOR ORCHESTRAL SONG*

PLEASE NOTE THE DRINKS RECEPTION IS OPEN TO CONFERENCE DINNER GUESTS ONLY

- 19.00-19.30 DRINKS RECEPTION
- 19.30 **WAGNERIAN CONFERENCE DINNER, JESUS COLLEGE DINING HALL**

13.00-14.00 **BARRY MILLINGTON: MANIFESTATIONS OF THE  
GESAMTKUNSTWERK // FIN-DE-SIÈCLE VIENNA**

The Wagnerian *Gesamtkunstwerk*, with its amalgamation of art forms and transformative political ambition, cast a long shadow over *fin-de-siècle* Vienna, and this paper begins with a brief discussion of the work of such artists as Gustav Klimt, Josef Hoffmann and Adolf Loos in this context. However, the truth is that these artists were driven less by Wagnerian imperatives than by the challenges and possibilities of their own time.

The paper goes on to adumbrate a constellation consisting of Wassily Kandinsky, Arnold Schoenberg and Oskar Kokoschka, with Alfred Roller and Alma Mahler making coruscating appearances on the periphery. Kandinsky and Schoenberg were both striving at this period to create a quasi-Wagnerian total work of art that embraced choreography, gesture, colour and light as well as text and music. The former's *Der gelbe Klang* and the latter's *Die glückliche Hand* are examined in some detail.

Kokoschka's passion for Wagner's music was at the root of his short-lived but tempestuous relationship with Alma Mahler, in the aftermath of which he created a life-size doll in Alma's form. Like both Schoenberg and Kandinsky, Kokoschka was something of a *Gesamtkünstler*, adept in other genres beside his primary one, and the extent to which the exploration of multiple genres was stimulated by a desire for radical innovation can be seen as a key aspect of manifestations of the *Gesamtkunstwerk* in *fin-de-siècle* Vienna.

*Barry Millington is Chief Music Critic for the London Evening Standard and founder/editor of The Wagner Journal. He is the author/editor of eight books on Wagner, of which the latest, The Sorcerer of Bayreuth, was published by Thames & Hudson/OUP in 2012. He also contributed the articles on Wagner and his operas to The New Grove Dictionary of Music and Musicians and The New Grove Dictionary of Opera. He was the founder and artistic director of the Hampstead & Highgate Festival (1999–2003), has acted as dramaturgical adviser at international opera houses, and co-founded the ensemble Counterpoise.*

— CHAIR: MEREL VAN TILBURG

14.15-14.45 **MORTEN SOLVIK: OF HEROES AND PROPHETS. WAGNER'S  
BEETHOVEN IN VIENNA**

In his 'Beethoven' essay of 1870 Wagner co-opted the oeuvre and reputation of his great predecessor in an attempt to present his own work as the next inevitable step

in the advancement of the supposed German hegemony over music. Most crucial in the construction of Wagner's argument was the re-casting of Beethoven's Ninth Symphony as an anticipation of music drama, a nexus of verbal and musical expression of the highest order. Wagner's pamphlet cleverly lent aesthetics a nationalist tinge, positioned musical accomplishment as spiritual clairvoyance, and redefined the artistic legacy of Beethoven – in which Wagner hereby firmly ensconced himself – as a matter of profound import to the destiny of humankind. The impact of this written excursion into music, politics, religion, and self-aggrandizement was compounded by the author's own tremendous cachet. Wagner mattered - to the general public but also especially to other artists.

Gustav Mahler and an entire generation of creative thinkers in Vienna would be especially challenged and inspired by Wagner's position. Beethoven was, of course, deeply embedded in Viennese culture, but even more significant in Wagner's essay was the reification of artistic creativity. The talk explores Wagnerism in turn-of-the-century Vienna through the reception of Beethoven and his Ninth Symphony – in the worldview of Gustav Mahler but also in the Secession's 'Beethoven' exhibit of 1902, a *Gesamtkunstwerk* that melded architecture, sculpture, painting, music, and text in a manner deeply indebted to Wagner.

*A native of Norway, Morten Solvik grew up and received his education in the US (Cornell University, University of Pennsylvania) before moving to Austria, where he currently resides. Solvik's research focuses on the tantalizing connections between music and culture, especially with regard to Gustav Mahler and the turn of the century. His essays have appeared in numerous journals and books, he is a frequent speaker at conferences and public venues, and he serves as a contributor, writer, and consultant on productions for radio and television. His activities in public musicology include his role as intendant of the Gustav Mahler Festival in Steinbach am Attersee and his work on the Board of both the International Gustav Mahler Society and the Mahler Foundation. He is the Center Director of IES Abroad Vienna, a study abroad program for US university students, where he also teaches music history.*

14.45-15.15     **ANNE LEONARD:** *THE CHALLENGE OF IMMATERIALITY IN WAGNERIAN PAINTING*

Gustav Mahler and Alfred Roller's 1903 production of *Tristan und Isolde* ushered in a new era of stage lighting and colour effects, consonant with Adolphe Appia's observation that 'between music and light there exists a mysterious affinity'. Already in 1861, Charles Baudelaire had affirmed the importance of light as a sensory

attribute of Wagner's music, describing – in his paradigmatic account of listening to *Tannhäuser* – the sensation of being transported to an immaterial, light-filled realm. Mahler and Roller succeeded at 'dematerialising' the stage sets of *Tristan* at a time when Wagner productions often drew complaints about clunky scenic designs that detracted from the music's ethereal qualities. This paper argues that their innovations converged with the ambitions of a range of painters under the Idealist or Symbolist banner to dematerialize their art, evoking otherworldly realms that were accessible only through transcendent or mystical experiences (such as listening to Wagner's music).

Teodor de Wyzewa had recognized this quality in a manifesto-style article for the 1886 *Revue wagnérienne*, in which he labelled as Wagnerian those painters who concerned themselves more with emotional expression than with descriptive representation. Interestingly, however, the painters assigned to this category were for the most part not involved in producing designs for the composer's operas, which suggests that the criteria for Wagnerian painting lay somewhere far removed from (or perhaps even opposed to) the needs of operatic stagecraft.

That paradox offers an apt standpoint from which to consider the 1903 *Tristan*, whose lengthy night scene of Act II posed a particular challenge. Some of Roller's stage effects made the acting frankly difficult to perceive, meaning that the audience, in 'hearing the light', would also see darkness. Artists, meanwhile, in struggling to defy the materiality of painting, faced the difficulty of conjuring Wagnerian emotionalism while not falling into mere illustration of Roller's aesthetic. This paper will conclude with an exploration of the 'Secession style' of flat and decorative patterning as a means of expressing Wagner-style emotionalism, as against the earlier approaches of Henri Fantin-Latour, Rogelio de Egusquiza, Fernand Khnopff, Jean Delville, and others.

*Anne Leonard is Senior Curator of European Art and Director of Publications and Research at the Smart Museum of Art, and Lecturer in the Department of Art History, all at the University of Chicago. Research interests include Symbolism and Wagnerism, attention and modes of aesthetic experience, time in painting, and nationalism and internationalism. A primary area of scholarly focus has been the relations between visual art and music, which are the subject of a book she co-edited with musicologist Tim Shephard, The Routledge Companion to Music and Visual Culture (2014), the first comprehensive reference work in this field. In addition to exhibition catalogues for the Smart Museum (including Looking and Listening in Nineteenth-Century France, 2007), she has published in The Art Bulletin, Imago Musicae, Nineteenth-Century French Studies, Print Quarterly, caa.reviews, and several edited volumes. She holds a PhD from Harvard University.*

15.15-15.45      **WENDY LIGON SMITH:** *ELECTRIC DESIGNS: THE WORKING  
RELATIONSHIP BETWEEN ADOLPHE APPIA AND MARIANO  
FORTUNY*

Swiss lighting reformer Adolphe Appia, known for his severely abstract Wagnerian set designs, saw the advent of electric theatre lighting as an opportunity to revolutionize stage décor. Keen to pursue these technical possibilities, in 1903 he sought out Spanish-Venetian artist Mariano Fortuny who was experimenting with new lighting techniques in his Parisian studio. Appia introduced Fortuny to a wealthy, Parisian patroness and they worked together, testing their ideas in her home theatre.

In an essay titled ‘Comment réformer notre mise en scène’ (written in 1902, published in 1904), Appia described a lighting approach that would give the flexibility to colour the stage like a painter with a palette, which closely echoes Fortuny’s claim that his theatre lighting system ‘permits the artist to mix his colours on stage, to paint in the theatre as if with a palette’. (Mariano Fortuny y Madrazo, *Éclairage Scénique: Systeme Fortuny*, Paris, 1904. 3.) Appia, in a footnote to this essay, lauds Fortuny’s lighting system, declaring that ‘this brilliant invention will provoke, in the staging of all theatres, a radical change in favour of light’. (Adolphe Appia, ‘Comment réformer notre mise en scène’, *La Revue*, vol. 50, (Paris), June 1904, 342-349. 345) What Appia had theorized, Fortuny had realized.

However, by 1906 the stylistic differences between Appia and Fortuny had driven them apart. Appia desired a holistic change in the way Wagnerian scenography was conceived – to have the visual emanate from the aural. Lighting, being more immaterial than painted sets, was the ideal medium for Appia’s minimal designs. Meanwhile Fortuny invented his system of electric lighting to faithfully produce the fading, dissolving colour and atmospheric effects described in Wagner’s stage directions. Fortuny’s goal was to bring Wagner’s complex scenographic transitions to fruition in a seamless manner that enacted the musical score – to have scenery change in time with the music.

Not much has been known about the relationship between Appia and Fortuny and some scholars have inferred there was a rivalry between the two Wagnerians – that ideas were appropriated without due credit and that contention led to their separation. While it is documented by multiple sources that Max Rheinhardt imitated a crucial component of Fortuny’s lighting system for his ‘Himmelskuppel’ there is less evidence of such malfeasance between Appia and Fortuny. This paper will illuminate the relationship between the two using information found in Fortuny’s private journals.

Wendy Ligon Smith is an independent scholar specialising in art and visual culture of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. Her current book project, *Fortuny's Visions: From Wagner to Proust*, has evolved from her doctoral dissertation on *Mariano Fortuny y Madrazo* (PhD in Art History and Visual Studies, University of Manchester, 2015). Following a recent Delmas grant for research at Palazzo Fortuny and Biblioteca Nazionale Marciana in Venice, she is currently writing a chapter on Fortuny's paintings and is beginning her second book project, *The Weather in Wagner*. Currently based in Boston (USA), Wendy continues to publish on Fortuny, Wagner, Venice, Proust, and visual culture. Her most recent publications include: 'Venezia nella moda di Mariano Fortuny y Madrazo' in *Moda, Città e Immaginari*. ed. Alessandra Vaccari. Milan: Mimesis Edizioni, 2016; and 'Mariano Fortuny and His Wagnerian Designs' in *The Wagner Journal*. Vol. 11, no. 3, (London) November 2017.

15.45-16.15 — COFFEE BREAK —

— CHAIR: ROGER ALLEN

16.15-16.45     **RICHARD MOUKARZEL:** *THEATRE AS A CODIFIED MEDIATOR: THE POSTHUMANISTIC IDEAL OF WAGNER, ARTAUD AND BRECHT*

In the context of the declining humanistic culture at the turn of the 19<sup>th</sup> century, it is perhaps not so surprising to consider the relation between the works of Richard Wagner (1813-1883), Antonin Artaud (1886-1948) and Bertolt Brecht (1898-1956), three dramatists similar in their quest for a living art. In the light of the artwork of the early 20<sup>th</sup> century, Wagner appears indeed as a precursor of post-human dramaturgy: a scenic art that exceeds the individual and transcends the representational and logocentric value of the classical theatre.

Through Nietzsche's and Wagner's own writings, the modern reader fully realises the influence of the *Gesamtkunstwerk* on the avant-garde dramaturgy. Total Art is not only a syncretic, Dionysian and social drama, but above all a *coded* mediator, surpassing the univocality of Aristotelian representation. The ideal of a non-mimetic art is achieved through the complex interplay between musical leitmotiv, thematic fragment, text and performance. Thus, the Wagnerian allegory develops itself as an organic constellation of signs.

In drawing parallels between Wagner's *Artwork of the Future* and the works of playwrights and theorists from the early 20<sup>th</sup> century, one may trace back the origins of post-human dramaturgy to the visionary romantic composer. Bertolt Brecht and Antonin Artaud similarly considered theatre as an essential social mediator and a civic institution. While Brecht leans towards the critical and Artaud towards the

mystical, both conceived a dramaturgy based on a sign system that goes beyond the discursive function of language. These major dramatists, in addition to thinkers such as Lacoue-Labathe, Badiou, Nietzsche and Barthes, reconsidered the role of drama as an active social mediator while renewing the semiotic processes that govern it.

*Richard Moukarzel is an architecture and music student born in 1994. Currently studying at the Académie Libanaise des Beaux-Arts and at the National Lebanese Conservatory, his interests range from musical theory to literature, postmodern philosophy and aesthetics. He has published a study entitled Wagner, Artaud et Brecht, l'idéal post-humaniste d'un théâtre médiateur in the 73rd issue of 'Littératures' (Presses Universitaires du Midi, France).*

16.45-17.15      **NICHOLAS VAZSONYI: WARNING: CONSUMING WAGNER CAN BE HAZARDOUS TO YOUR HEALTH: ON TRISTAN UND ISOLDE AND DEATH IN VENICE**

We don't know what exactly causes Gustav von Aschenbach's death in Venice. Thomas Mann, as usual, leaves only hints. But it seems that he dies from the immediate causes of cholera, which he may have contracted by eating overripe strawberries. His death, in this case, is the result of a two-fold consumption. First the strawberries, but also the cholera itself, which in turn consumes the body.

Like *Tristan und Isolde*, Thomas Mann's novella *Death in Venice* is about many things. It is a work about desire, homoerotic desire, about aging and youth, and, like many prophetic works written on the eve of World War One, about the decay of a culture. Its protagonist, Gustav von Aschenbach, though a writer, is also endowed with many of the characteristics of the composer Gustav Mahler, who died the year Thomas Mann wrote the work. But it is also a novella about Wagner, not so much Aschenbach as Wagner, nor even Venice as emblematic of Wagner, as some have suggested before, but about the effect of consuming Wagner's music – specifically the music of *Tristan* – the way Wagner would have us consume it, written by an author who, like Friedrich Nietzsche, wanted to be seduced by Wagner's art and, at the same time, was frightened by the consequences of that seduction. It is not Wagner who dies in Thomas Mann's Venice, nor does his presence spell the death of music, but rather the death of literature – a case made by Baudelaire already fifty years before Mann penned his novella and, more recently, a case made theoretically by Philippe Lacoue-Labarthe and Friedrich Kittler.

Given the overwhelming corpus of critical literature on *Death in Venice* offering different avenues of interpretation, this aspect of the *Venice-Tristan* connection has, by comparison, been all but ignored. And yet the novella was written in the



immediate wake of Mann's so-called 'Wagner-Crisis' articulated in 1911, and is indeed a literary working through of that very crisis, a crisis which permeates most of modernism, despite or perhaps because of its indebtedness to Wagner in general and *Tristan* in particular. This talk proposes to examine that connection with more care than has been done to date.

*Nicholas Vazsonyi (PhD UCLA 1993) is Jesse Chapman Alcorn Memorial Professor of German and Comparative Literature, and Chair of the Department of Languages, Literatures & Cultures at the University of South Carolina. His first book Lukács Reads Goethe (1997) was followed by two edited volumes, one on German national identity formation between 1750 and 1871 (published 2000) and the other titled Wagner's Meistersinger: Performance, History, Representation (2003). His book Richard Wagner: Self-Promotion and the Making of a Brand (Cambridge UP, 2010) was reissued in paperback and appeared in German translation as Richard Wagner: Entstehung einer Marke (Königshausen & Neumann, 2012). More recently, he completed work as editor of the Cambridge Wagner Encyclopedia (2013), became co-editor of the journal wagnerspectrum, and is currently co-editing the Cambridge Companion to Wagner's 'Der Ring des Nibelungen' with Mark Berry, set to appear in 2019. His next book project is on 'Wagner and Modernity'.*

17.15-17.45      **LAURA TUNBRIDGE: LOOKING FOR RICHARD: WAGNERIAN  
MODELS FOR ORCHESTRAL SONG**

Orchestral songs around 1900 were undoubtedly Wagnerian in spirit. Yet was the model for composers the operas themselves, the 'bleeding chunks' heard on recital programmes, or his Wesendonck Lieder? It is generally assumed to be the former. As James Parsons writes in *The Wagner Encyclopaedia*, 'The Lied, so the story goes, has little influenced the commanding and public genres of symphony and opera', a statement that might be extended to them having little influence over Lieder either (the more common compositional models being cited as Schubert or Schumann). In sympathy with James Parson's claim that 'while the nineteenth century valued musical monumentality, diminutive, private song was its frequent confederate', this paper considers the relationship between Wagnerian music drama and turn-of-the-century song from the perspectives of generic expectations and performance practices.

The Wesendonck Lieder (1857-58) were both model and challenge for song composers in *fin-de-siècle* Vienna. Their archetypal status resided in their basis in personal romance (Wagner wrote the songs to poems by his neighbour and muse, Mathilde Wesendonck) and, in many ways, in their being a collection rather than a

cycle. Felix Mottl's decision to orchestrate the remainder of the Wesendonck Lieder (Wagner having orchestrated *Träume*) also signalled the flexible relationship between piano and orchestral versions; composers such as Hugo Wolf, Richard Strauss, and Gustav Mahler similarly provided songs for different forces, without one form necessarily taking precedence. Although the size of the orchestras used required voices of a scale that could cope with opera, there remained a sense of intimacy within their Lieder. It is this last point that forges a strong link back to the figure of Wagner and the poetics of the Wesendonck Lieder while also destabilizing claims made for the connection between opera and song.

*Professor Laura Tunbridge is Henfrey Fellow and Tutor in Music at St Catherine's College, University of Oxford. Her publications include the monographs Schumann's Late Style (Cambridge, 2007), The Song Cycle (Cambridge, 2010), and Singing in the Age of Anxiety: Lieder Performances in New York and London between the World Wars (forthcoming with Chicago University Press, 2018), and articles in the Journal of the American Musicological Society (on Frieda Hempel), 19th-Century Music (on Richard Strauss), 20th-Century Music (on Scarlett Johansson), and Representations (on lieder in translation). Laura was editor of the Journal of the Royal Musical Association from 2013-2018 and is currently a Director-at-Large of the International Musicological Society. In June 2018, with Dr Sarah Collins and Prof Barbara Kelly, she is hosting a conference in London entitled A 'Musical League of Nations'?: Music Institutions and the Politics of Internationalism.*

THE HISTORICAL  
JESUS COLLEGE  
DINING HALL



PLEASE NOTE THE DRINKS RECEPTION IS OPEN TO CONFERENCE DINNER GUESTS ONLY

19.00-19.30 DRINKS RECEPTION

19.30 **WAGNERIAN CONFERENCE DINNER, JESUS COLLEGE DINING HALL**

**Starter - Vorspeise**

German potato soup (*Kartoffelsuppe*)

Selection of German Sliced Meats, Cheese, Pickled Gherkin

(*Auswahl an Wurst und Käse, eingelegte Gurken*)

**Main Course - Hauptspeise**

Mustard Glaze Pork Rib Eye Steaks, Peppercorn Sauce

(*Rib Eye Steak vom Schwein mit Senfglasur, Pfeffersauce*)

Spinach, Mushroom and Brussel Sprout Strudel, Tarragon Tomato Sauce

(*Spinat-Pilz-Rosenkohl-Strudel, Estragon-Tomatensoße*)

German Pan Fried Potatoes (*Bratkartoffeln*)

Braised Red Cabbage (*Geschmorter Rotkohl*)

Sauerkraut

**Pudding - Nachtisch**

Sunken Apple Cake, Cinnamon Cream

(*Versunkener Apfelkuchen, Zimtsahne*)

Vanilla Bean Ice Cream, Sour Cherry Compote

(*Vanilleeis, Sauerkirschkompott*)

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# TUESDAY 10 APRIL

ALL EVENTS TAKE PLACE IN JESUS COLLEGE SHIP STREET CENTRE, UNLESS OTHERWISE STATED

- 9.30-10.30 **KEYNOTE BY PATRICK CARNEGIE:** *TRISTAN UND ISOLDE, VIENNA 1903: MAHLER AND ROLLER'S ABROGATION OF WAHNFRIED*
- 10.30-11.30 **ROUNDTABLE ISOLDE** WITH **CECILIA STINTON, JOHN WARNER,** AND **ANNA STOLL KNECHT,** AND SCREENING OF A SILENT FILM ON ANNA VON MILDENBURG WITH **KARIN MARTENSEN**
- 11.30-12.00 — COFFEE BREAK —
- 12.00-12.30 **DIANE V. SILVERTHORNE:** *WAGNER'S TRISTAN UND ISOLDE ARRANGED BY MAHLER AND ROLLER: THE VISIBLE DEEDS OF MUSIC*
- 12.30-13.00 **MATTHEW WERLEY:** *MAHLER READING WAGNER READING GLUCK: ROLLER'S IPHIGENIE IN AULIS (1907) AND THE BIRTH OF MODERN DANCE IN VIENNA*
- 13.00-13.30 — LUNCH IN THE DINING HALL —
- 14.15-14.45 **PETER FRANKLIN:** *BEYOND THE MAGIC THEATRE: RECONSIDERING A FIN-DE-SIÈCLE WAGNER IN VIENNA, 1933*
- 14.45-15.15 **ROGER ALLEN:** *WAGNER AND WAGNERISM IN FIN-DE-SIÈCLE VIENNA: HOUSTON STEWART CHAMBERLAIN AND THE FOUNDATIONS OF THE NINETEENTH CENTURY*
- 15.15-15.45 **HERMANN GRAMPP:** *THE DARKER SIDE OF VIENNA - HITLER AND THE NATIONALIST WAGNERIAN MILIEU*
- 15.45-16.15 — COFFEE BREAK —

- 16.15-16.45 **LEAH BATSTONE:** *ART AND REVOLUTION: WAGNER'S LEGACY IN VIENNA 1900*
- 16.45-17.15 **VICTOR NEFKENS:** *WAGNER'S SENSUOUSNESS AND HERZL'S NIETZSCHEAN ZIONISM*
- 17.15-17.45 **LAURIE MCMANUS:** *WAGNER PROBLEMS, FREUDIAN SOLUTIONS: WAGNER, GRAF, AND THE BIRTH OF PSYCHOANALYTIC MUSIC CRITICISM*

THE FOLLOWING EVENTS WILL TAKE PLACE IN THE **HOLYWELL MUSIC ROOM**

20.00-20.30 **BARRY MILLINGTON** INTRODUCES THE EVENING'S PROGRAMME  
AND ANNOUNCES A MAJOR ALMA MAHLER DISCOVERY

20.30-22.00 *KOKOSCHKA'S DOLL / THE ART OF LOVE*



OSKAR KOKOSCHKA: *THE BRIDE OF THE WIND*, OIL ON CANVAS, 1914

9.30–10.30    **KEYNOTE BY PATRICK CARNEGy:** TRISTAN UND ISOLDE, VIENNA  
1903: MAHLER AND ROLLER'S ABROGATION OF WAHNFRIED

Gustav Mahler and Alfred Roller's staging of *Tristan und Isolde* at the Vienna Opera in 1903 is one of the great watersheds in theatrical history. Neither the traditional simulacrum of Wagner's own 1865 production, nor of Cosima Wagner's Bayreuth version of 1886, it was the first time a major international theatre had dared to create its own stage pictures from Wagner's score. It marked the birth of what was, and for some still is, the shocking idea that production (Inszenierung) is not just an attempt at a faithful realization of the composer's blueprint but can be creative in its own right. It was an acknowledgement that to perform is always to interpret.

Vienna in the 1900s was the city of Freud, of Wittgenstein, Schoenberg, Karl Kraus and Adolf Loos. It was a cradle of modernism. The arts and the intellectual world were caught up in a revaluation of all values. Mahler was keenly aware of the turbulent horizon and of the anti-naturalistic theatre reform movement that had blossomed in Paris, Munich and Berlin in the 1890s. The essence of this was that theatre should abandon its efforts to achieve the 'realistic' depiction of historic and legendary locales. It should be honest to its quintessential artifice. Stage design should be severely stylised. As the Swiss theatre artist Adolphe Appia declared, the 'Illusionsbühne' should be replaced with an 'Andeutungsbühne', meaning a stage on which things should be suggested rather than shown.

The reformers argued that only the music was sacrosanct. The composer's stage directions (of which Wagner's are famously detailed) were often obfuscatory and to be regarded as no more than a point of departure. 'Steht alles in der Partitur' (It's all in the score), insisted Mahler. Friendly with the artists of the Viennese Secession, he discovered in Alfred Roller a fellow spirit. Together, they reimagined a visual world for *Tristan und Isolde*. To our modern eyes it was, in truth, not a massive departure from Wagner's own settings. And just like Wagner, Mahler sought a *Gesamtkunstwerk* (a total work of art) in which every musical and scenic element was perfectly coordinated. But contemporaries recognized the production as a wholly new approach to staging Wagner. They were especially struck by Roller's use of lighting not to illuminate scenery but rather to mirror and reinforce the musical drama.

I will draw on all significant records and critical accounts of the production to evoke the staging and its extraordinary impact on the theatrical world. Revolutionary in 1903, it was fated to become a classic that was performed more than 180 times up to 1943, when Furtwängler's revival at the Vienna Opera was cut short by the impact of Allied bombing. Mahler and Roller's new path of the

interpretation rather than the representation of the composer's vision raises critical issues which I will attempt to consider. Their work heralds the birth of Regietheater, of 'director's opera', a notion that is inherently problematic, being productive of performances both great and disastrous. If everything significant in a performance is to be discovered just 'in der Partitur', who is to decide the veracity, or otherwise, of a director's 'discoveries'?

*Since he first visited Bayreuth in 1967 as music critic for The Times, Patrick Carnegie's principal research interest has been the stage history of Wagner's works. He was the first person to be appointed Dramaturg (literary and production adviser) at the Royal Opera House, Covent Garden. He was Stratford-upon-Avon theatre critic for The Spectator from 1998 - 2013. Dr Carnegie's books include Faust as Musician (1973), a study of Thomas Mann's Doktor Faustus, and Wagner and the Art of the Theatre (2006) which won a Royal Philharmonic Society Music Award, and in the USA a George Freedley Memorial Award for its 'outstanding contribution to the history of the theatre'.*

10.30-11.30     **ROUNDTABLE ISOLDE WITH CECILIA STINTON, JOHN WARNER, AND ANNA STOLL KNECHT, AND SCREENING OF A SILENT FILM ON ANNA VON MILDENBURG WITH KARIN MARTENSEN**

11.30-12.00     — COFFEE BREAK —

— CHAIR: EVAN BAKER

12.00-12.30     **DIANE V. SILVERTHORNE: WAGNER'S TRISTAN UND ISOLDE ARRANGED BY MAHLER AND ROLLER: THE VISIBLE DEEDS OF MUSIC**

At some point in the months preceding the 1903 staging of Wagner's *Tristan und Isolde* at the Vienna Court Opera under the direction of Gustav Mahler, Alfred Roller, the Vienna Secession designer, produced a series of drawings in black-and-white depicting the figures of the two protagonists. These drawings from the archives at the Austrian Theatre Museum are representative neither of costume nor stage designs, although Roller created both for this notable production. They indicate a convergence with the ideas of Wagnerian stage-design theorist, Adolphe Appia, which whom Roller corresponded. Appia defined the singular challenges for the visualisation of this music drama, characterising the audience as 'blind

supernumeraries'. In particular Roller's impressions of Isolde may be interpreted as a metaphysical manifestation of her person.

In most accounts of this production, emphasis has been placed on Wagner's previously unrealised vision for this work by harnessing new technical resources in stage lighting to orchestrate the expressive light-and-colour effects for each of the three acts. Roller's drawings and his early stage design plans (unpublished) also demonstrate a concern for the audience experience which relied on the inherent inner expressiveness of Wagner's text.

This paper also challenges the idea that Roller's stage design aesthetics were born at this pivotal point in the history of European stage design reform. I will show in what ways Roller's role within the Vienna Secession from its inception in 1897 to the culmination of the Secession's notable 'Klinger: Beethoven Exhibition' of 1902, together with continuities in his design aesthetics inflected his new role at the Court opera. These relied in part on Roller's concern for 'space' as a material of his art, and his concerns for the disposition of the spaces of the stage as they were inhabited by the performers. Photographs of this particular production also evidence manifestations of Secession aesthetics in the final presentation of the work.

Through this account of the visualisation of Wagner's intentions for the work, I draw on the concept of 'Schein', (semblance), an insistent trope in the writings of Wagner and Nietzsche.

*Diane V. Silverthorne is an art historian and a 'Vienna 1900' scholar with research interests in Wagnerism from the mid-nineteenth century onwards. She has contributed to several anthologies on music, art and modernism, including 'Wagner's Gesamtkunstwerk' in The Routledge Companion to Music and Visual Culture, and 'Music and Immanence: the 1902 Beethoven Exhibition' in Music and Transcendence, 2015. Her edited volume, Music, Art and Performance from Liszt to Riot Grrrl is in press for Bloomsbury. She holds a post in cultural studies at Central Saint Martins, University of the Arts, London.*

12.30-13.00 **MATTHEW WERLEY: MAHLER READING WAGNER READING  
GLUCK: ROLLER'S IPHIGENIE IN AULIS (1907) AND THE BIRTH  
OF MODERN DANCE IN VIENNA**

Gustav Mahler claimed that Alfred Roller's March 1907 production of Gluck's *Iphigénie en Aulide* (1774), using Richard Wagner's 1847 reworking, was 'the best [thing] that Roller and I have yet pulled off'. The first Gluck opera Mahler conducted in Vienna, critics hailed Roller's stripped-back stage designs and incorporation of modern-dance elements as revolutionary, particularly the plain



white curtain used to silhouette the dancers as moving figures in an Etruscan-relief tableau. The choreography for these antique scenes – influenced by Isadora Duncan’s Hellenistic-themed *Tanzabende* – did not originate with the Ballettmeister Joseph Hassreiter, but the twenty-one-year-old ballerina Grete Wiesenthal (1885-1970), whom Roller, just a month prior, had cast as Fanella in *La muette de Portici*. Yet the terms under which a junior-ranking member of the ballet such as Wiesenthal was able to collaborate with Mahler and Roller – as well as other cast members with exceptional dramatic credentials, such as Anna Mildenburg (Klytemnestra) and Marie Gutheil-Schoder (Iphigenie) – to introduce modern-dance elements onto the operatic stage, remain entirely unknown.

This talk traces the strands of influence that came together in this pivotal production, focusing on Viennese Wagner reception and Mahler and Roller’s views on the eighteenth-century operatic reformer in the context of *fin-de-siècle* aesthetics. Drawing upon previously overlooked archival materials in Vienna and Salzburg (where the production was revived with a nearly identical cast in August 1930), this talk argues that though Mahler had previously blocked Isadora Duncan’s request to appear at the opera in 1903 (despite the Kaiser’s endorsement and her own Wagnerian credentials), his receptivity toward Wiesenthal and her artistry stemmed from her inherently musical conception of modern dance (one arguably more faithfully Schopenhauerian than Duncan’s). To be sure, Wagner’s arrangement of Gluck’s reform opera marked Wiesenthal’s last appearance with the court ballet before she embarked upon a successful career as a modern dancer, which prompted Vienna’s cultural elite (such as Gustav Klimt, Max Reinhardt and Hugo von Hofmannsthal) to laud her dance as an embodied answer to the crisis of subjectivity in *fin-de-siècle* Viennese modernism.

*Matthew Werley (DPhil Oxon) is a lecturer in Musicology and Dance Studies at the Paris Lodron Universität Salzburg. He has held previous appointments at the Universities of Cambridge and East Anglia, and has held three research fellowships awarded by the German Academic Exchange Service (DAAD) and Gerda Henkel Stiftung at the Richard-Strauss-Institut in Garmisch-Partenkirchen (Bavaria). His research on topics ranging from Gluck to Schreker has appeared in various journals, books and proceedings, including Music, Modern Culture, and the Critical Ear (Routledge 2018). Currently he is working on an interdisciplinary study of the Viennese dancer Grete Wiesenthal (1885-1970) and her diverse musical dance collaborations around the First World War. In Austria, he serves as Generalsekretär of the International Richard Strauss Society and is co-editor of the (now peer-reviewed) Richard Strauss-Jahrbuch for Hollitzer Verlag (Vienna).*

13.00-13.30 — LUNCH IN THE DINING HALL —

— CHAIR: ANASTASIA BELINA

14.15-14.45     **PETER FRANKLIN:** *BEYOND THE MAGIC THEATRE: RECONSIDERING A FIN-DE-SIÈCLE WAGNER IN VIENNA, 1933*

The young and often impoverished denizens of the ‘fourth gallery’ felt that the 1903 Vienna *Tristan* was ‘performed very much for us’. Subsequently prominent critics like Paul Stefan, from whose later evocation of the experience that quotation derives, and the Berlin-based Paul Bekker (aged 24 and 21 respectively in 1903) were of a generation for whom the spirit and the experience of the European *fin-de-siècle* was formative. Circumstances brought them together, three decades later, to reconsider Wagner in the Vienna journal *Anbruch* on the 50th anniversary of the composer’s death. Just as their initial engagement with Wagner had been in a culture of modernity soon to be shattered by the First World War, so their reconsideration of Wagner in January 1933 placed them on the brink of a no less drastic cultural upheaval. Both older and newer reactions to Wagner were to be negotiated by them in highly interesting ways that, for Bekker, came strikingly to rest less upon questions of politics or race, than of gender.

*Peter Franklin was a Professor of Music at the University of Oxford until his retirement in 2014; he is an Emeritus Fellow of St Catherine’s College. Publications include Mahler Symphony no.3, The Life of Mahler (both Cambridge University Press) and Seeing Through Music. Gender and Modernism in Classic Hollywood Film Scores (Oxford University Press, 2011). A book based on his 2010 Bloch Lectures at the University of California at Berkeley was published in 2014 as Reclaiming Late-Romantic Music: Singing Devils and Distant Sounds, University of California Press (2014).*

14.45-15.15     **ROGER ALLEN:** *WAGNER AND WAGNERISM IN FIN-DE-SIÈCLE VIENNA: HOUSTON STEWART CHAMBERLAIN AND THE FOUNDATIONS OF THE NINETEENTH CENTURY*

Wagner’s English son-in-law Houston Stewart Chamberlain (1855-1927) is a complex, uncomfortable, yet unavoidable figure in the history of the dissemination of Wagnerian ideas and ideologies around the turn of the twentieth century. He was not always, however, the doughty defender of orthodoxy he became following his marriage to Wagner’s daughter Eva and his move to Bayreuth in 1908. His writings

from the 1880s and early 1890s are amongst the earliest attempts to engage critically with the phenomenon of Wagner's art and still merit close attention as historical texts. Chamberlain was also an enthusiastic supporter of the young Adolphe Appia's innovative ideas for the staging of Wagner's operas; although unsurprisingly his attempts to persuade the increasingly autocratic Cosima to incorporate them into Bayreuth productions came to nought.

Chamberlain's progressive artistic ideas were in marked contrast to his cultural and political conservatism. By making extensive use of evolutionary models in his Wagner biography Chamberlain effectively brought the growing phenomenon of Wagnerism into the mainstream of pan-German ideology, increasingly dominated by conservative-nationalist thinking based on a reading of the theories of Charles Darwin: *Richard Wagner* (1896) marks the point at which the converging streams flow into one another. It was in his next major work, the hugely influential and widely read *Foundations of the Nineteenth Century* (published in Munich in 1899 but written in Vienna) that Chamberlain created a literary crucible in which the ideas of Wagner's later years were perceived as nourishing a particularly tendentious form of late nineteenth-century Germanic ideology rooted in racial and cultural nationalism.

In the first volume of the *Foundations* Chamberlain surveys the entire sweep of European history up to 1200 AD in terms of a dialectical struggle between conflicting racial groups; the second follows on by charting the rise of European culture since 1200 in terms of Teutonic hegemony. When Chamberlain's *Foundations* first appeared, Cosima tartly declared that the intellectual debt to Wagner was inadequately acknowledged, a charge quickly countered by Chamberlain in a revised and extended preface to the third edition (1901). This paper will look in particular at Chamberlain's defence together with his use of evolutionary models to consider to what extent he did or did not plagiarise Wagner's late essays in the construction of his thesis, and what effect this dispute had on the reception of Wagner's operas in the political and cultural melting pot that was *fin-de-siècle* Vienna.

*Roger Allen is Fellow and Tutor in Music at St Peter's College, University of Oxford. He is a member of the Editorial Board of The Wagner Journal, to which he regularly contributes articles and reviews. His research is primarily centred on late-nineteenth and early-twentieth century German and English music, with special interests in Wagner, Bruckner and Elgar. He is also interested in analytical issues, especially long-term structural and tonal processes in Wagner and Bruckner. His ongoing study of late nineteenth-century performance practice is fostering an interest in the development of methodologies for the study of historic recordings as a musicological resource. His critical edition of Wagner's seminal essay Beethoven (1870), newly translated from autograph*

*sources, was published by Boydell and Brewer in October 2014. His latest book, Wilhelm Furtwängler: Art, Politics and the Unpolitical is forthcoming from Boydell and Brewer in May 2018.*

15.15-14.45      **HERMANN GRAMPP: *THE DARKER SIDE OF VIENNA - HITLER  
AND THE NATIONALIST WAGNERIAN MILIEU***

This paper will examine the nationalist Wagnerian milieu in Vienna between 1900 and 1914 to determine its influence on Adolf Hitler's developing Wagnerian world view. On the basis of Brigitte Hamann's important pioneer study *Hitler's Vienna* it shall attempt to uncover clues as to what musical-intellectual atmosphere Adolf Hitler was exposed to during his Vienna years. Moreover, this paper will follow findings of Hans Vaget's ground-breaking work *Wehvolles Erbe* casting a new light on the matter, among other things on the role of Vienna's Lord Mayor Karl Lueger in shaping Hitler's political convictions representing the ideal political leader as a literal *Rienzi* figure.

The Austrian German Nationalist movement embodied by the political party *Alldeutsche Vereinigung* under the leadership of the Wagnerian Georg von Schönerer might serve as a link between Austrian politicized Wagnerism of the late 19<sup>th</sup> century and its reception by young Adolf Hitler in the early 20<sup>th</sup>. As from the 1880s there has been significant overlapping between the *großdeutsch* oriented Austrian nationalists and the Wagnerian movement represented by the Viennese Wagner Societies. Hermann Bahr's 1883 speech during the official mourning ceremony at the occasion of Richard Wagner's demise claiming an encompassing *alldeutsch* political programme of Wagner's art appears like the origins of the nationalist Viennese cultural-political ambience after 1900 in which Adolf Hitler got acquainted with the operas and writings of Richard Wagner.

Whereas Bahr portrayed the artist Wagner as politician, Hans Vaget views Hitler the politician as a self-appointed artist who derives his entire political scheme from his personal Wagnerian world view. To understand this paradox better, this paper attempts to determine how Hitler's Wagner reception in Vienna evolved precisely and to what degree Viennese political Wagnerism might have been decisive in this respect.

*Hermann Grampp studied history, political science and economics in Berlin, Cambridge and Paris. He holds Master Degrees on medieval, 19<sup>th</sup> century, and 20<sup>th</sup> century history from the University of Cambridge, the Freie Universität Berlin and the Université Paris-1 Sorbonne, where he was affiliated with the École normale supérieure. His research interest focuses on 19<sup>th</sup>/20<sup>th</sup> century*

*Berlin history, French Wagnerism and the (political) reception of Richard Wagner. He is the co-author of *Comprendre Wagner* (2013), contributed articles to recent *Wagner encyclopaedias* in French, German and English, and published on various occasions about topics of *Wagner reception*. He works as a freelance historian in Berlin.*

15.45-16.15 — COFFEE BREAK —

— CHAIR: LAURA TUNBRIDGE

16.15-16.45      **LEAH BATSTONE:** *ART AND REVOLUTION: WAGNER'S LEGACY IN VIENNA 1900*

One would imagine it would be particularly gratifying for a composer who philosophized extensively about society and politics to trace the demonstrable influence that he exercised over a political era. Rather than look to the unfortunate utilization of Richard Wagner's works by the Third Reich, this paper focuses on the much more essential importance of Wagner's writings and compositions to the political philosophy and style of the Austrian Social Democrats emerging at the end of the 19th century. Wagner most clearly influenced Austrian Socialist political philosophy through his advocacy for the formation of a new aesthetic religion that placed great importance on drama and symbolism, on the one hand, and for the values of a socialist community based in the glorification of the *Volk*, on the other. The founding father of Austrian socialism, Victor Adler, employed Wagnerian ideas of drama and unity, providing a fascinating study of the overlap between arts and politics, not merely as it was theorized by many important thinkers of the time, but as it was successfully realized for a period of Austrian history. Drawing on William McGrath's *Dionysian Art and Populist Politics in Austria*, this paper explores Wagner's legacy in the emergence and development of the Austrian Social Democrats under the leadership of Victor Adler, and continued by Wilhelm Ellenbogen, both of whose staunch Wagnerism consistently informed their political strategies and ideals. I will also consider interpretations of Wagner among Adler's circle of student friends at the University of Vienna, members of a group called the Pernerstorfer Circle that included other Wagnerians such as Engelbert Pernerstorfer, Gustav Mahler, Siegfried Lipiner, and Richard von Kralik. This study will draw on archival documents including essays by Adler and contemporary recollections by colleagues and friends as well as Austrian scholarship on Adler and Ellenbogen's approach to the art of politics. By tracing Wagner's influence on the early Austrian Social

Democrats, this paper provides a study of Wagnerism in *fin-de-siècle* Vienna as well as a palpable example of the intersections between music and politics.

*Leah Batstone is a PhD candidate in Musicology at McGill University in Montréal, Québec. Her dissertation, written under the supervision of Steven Huebner, examines the influence of Friedrich Nietzsche on Mahler's first four symphonies by reconstructing Nietzsche's reception amongst members of the Pernerstorfer Circle at the University of Vienna. Her dissertation research has been supported by a Fulbright-Mach fellowship through which she undertook primary source research in Vienna in 2015-16. She also has a Master's of Studies from the University of Oxford, where she wrote her thesis with Peter Franklin.*

16.45-17.15      **VICTOR NEFKENS: WAGNER'S SENSUOUSNESS AND HERZL'S  
NIETZSCHEAN ZIONISM**

Theodor Herzl's claim to have been inspired by Wagner while writing *Der Judenstaat* (1896) is still controversial and poorly understood. The father of modern political Zionism wrote in his diary that thanks to *Tannhäuser* he was able to maintain his Zionist beliefs, and he furthermore expressed his debt to Wagner by opening the Second Zionist Congress (1898) to the music of the opera's overture. Although frequent reference has been made to Herzl's love of the composer to counteract the accusation that anti-Semitism is intrinsic to Wagner's artistic enterprise and/or to question Israel's informal ban on public performances of Wagner's works, there has been very little attention paid so far to the question as to how the artist's musical works and Herzl's Zionist ideal can be related. This paper will argue that Nietzsche's ideas that influenced Herzl, too, can function as a suitable framework for examining the relationship between Wagner and Herzl's ideal of Jewish emancipation. Jacob Golomb (2004) has pointed out that Nietzsche's ideal of authenticity resonated with the desire of the assimilated European Jew 'to overcome his own marginal self, to initiate a new history of his own making' (*Nietzsche and Zion*, 29). To that end, it was imperative to espouse a full sensual life as opposed to the anti-sensual, decadent worldview that would rule Europe. 'Marginal Jews, acutely aware of their anomalous existence and longing for a healthy and natural life, responded enthusiastically to this injunction' (*Nietzsche and Zion*, 44). Golomb's research provides a useful insight into Herzl's penchant for Wagner. Through an analysis of both *Tannhäuser* and *Tristan* I will demonstrate that despite Nietzsche's critical stance towards Wagner's 'success with nerves' the latter's sensuousness is compatible with Nietzsche's philosophy that enables one to conceive of a life free from enslaving absolutisms such as Volk and Fatherland. In this way Wagner's music corresponds

to Herzl's ideal of a society without stifling dogmas and essentialist views; a society that would enable Jews to achieve the personal authenticity they could not achieve in late 19th century Europe which witnessed a surge of nationalism and antisemitism.

*Victor Nefkens studied musicology at Utrecht University, music and performance at the University of Bayreuth, and philosophy at the University of Leuven. He is currently a Ph.D. Candidate at the Institute for Music Aesthetics at the University of Music and Performing Arts Graz (Austria). His work touches on the intersections of Wagner's music dramas, philosophy, media, and culture. Prior to beginning his doctoral studies, Victor was a songwriter, musician, producer and artistic manager of The Wagner Experience, a symphonic multimedia show on board of the world's first musical theatre freight ship.*

17.15-17.45      **LURIE MCMANUS: WAGNER PROBLEMS, FREUDIAN SOLUTIONS: WAGNER, GRAF, AND THE BIRTH OF PSYCHOANALYTIC MUSIC CRITICISM**

‘Wagner’s work grew out of Romanticism and realized all the desires of the Romantic artist’, claimed Max Graf in his ‘Wagner Problems’ essay of 1900, arguing that Wagner stood at the end of an era, his works ‘like a grand resumé’. But despite his assertion of Wagner’s cultural import, Graf did not allow that his own work was also a product of that Wagnerian-Nietzschean *fin-de-siècle* tendency to look below the surface for psychological motivations – what Eric R. Kandel has called ‘the age of insight’. Not long after analysing the expression of subconscious tensions in Wagner, Graf would join Sigmund Freud’s Wednesday Society, taking part in weekly discussions and even offering his own son as a psychoanalytic case study. Graf’s 1910 book, *The Inner Workshop of the Composer*, further refined the Wagnerian tendencies into a full-fledged Freudian theory of musical psychoanalysis.

Narratives of late nineteenth-century Viennese musicology often focus on its self-conscious positioning as a positivistic, empirical field. This may accord for the overlooking of Graf, a musicology student of Hanslick’s at the University of Vienna, who represents a different, post-Wagnerian line of music analysis that diverged from that of Hanslick and his successor, Guido Adler. This paper presents Graf and his work as a case study demonstrating Wagner’s indirect but significant impact on the nascent genre of psychoanalytic music criticism – itself understudied in preference for Wagnerian influence on *fin-de-siècle* arts, or dismissed as an embryonic, simplistic application of Freudian principles. Like Freud, Graf strove to reconcile the seemingly subjective art of psychoanalysis with more rigorous, ‘scientific’



methodologies; in his case, he drew on Adlerian stylistic and musical analysis to infer the subconscious psychological states of the composer, arguing that the pieces themselves could provide this insight.

Even as Graf strove to develop a new psycho-scientific study of music, he drew on Wagnerian psychological insights, seen in numerous of Wagner's own writings and in his influence on Nietzsche. Wagner thus provided a link between what Graf recognized as Romantic intuition and the modernist desire to combine a materialist approach to knowledge with the artistic expression of the subconscious.

*Laurie McManus is currently Associate Professor and Area Coordinator of Music Literature at Shenandoah Conservatory in Winchester, VA. She is finishing a book project analysing nineteenth-century Brahms reception at the intersections of art religion, gender, and sexuality. She has presented at national and international conferences, and has published in Nineteenth-Century Music, the Journal of Music History Pedagogy, Jazz Perspectives, Studi Musicali, and the American Brahms Society Newsletter. Her research has been supported by a fellowship from the Berlin Program for Advanced German and European Studies, the George and Virginia Bozarth Travel Grant, and the Karl Geiringer Scholarship in Brahms Studies from the American Brahms Association. Today's talk forms part of a second project on the development of psychoanalytic music criticism around the fin-de-siècle.*



SIR JOHN TOMLINSON AND ROZANNA MADYLUS IN *KOKOSCHKA'S DOLL*



THE FOLLOWING EVENTS WILL TAKE PLACE IN THE HOLYWELL MUSIC ROOM

20.00-20.30 **BARRY MILLINGTON** INTRODUCES THE EVENING'S  
PROGRAMME

20.30-22.00 *KOKOSCHKA'S DOLL / THE ART OF LOVE* (2017)

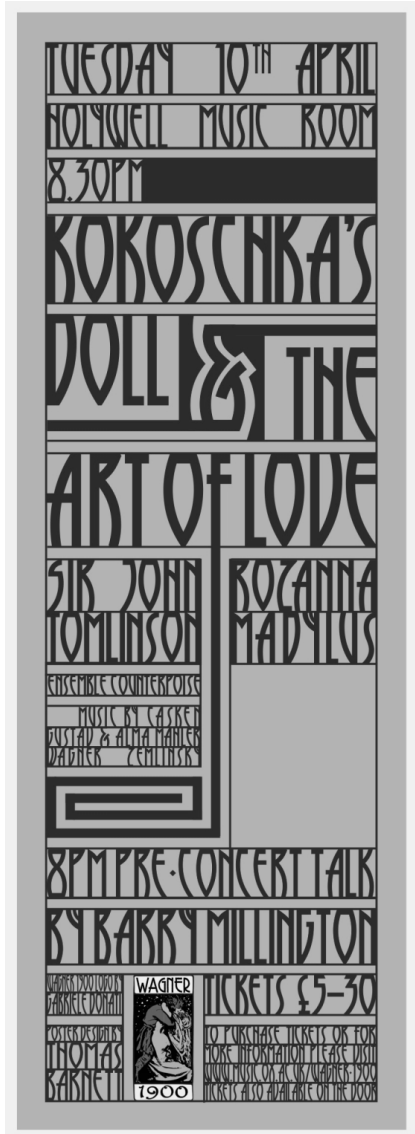
*Kokoschka's Doll*, commissioned from English composer John Casken by the ensemble Counterpoise, investigates the tempestuous love affair between Alma Mahler and Oskar Kokoschka. The singer/narrator will be the distinguished bass Sir John Tomlinson.

The first half of the programme sets the scene with a sequence of music and text featuring the work of Gustav and Alma Mahler, Wagner and Zemlinsky, under the title *The Art of Love: Alma Mahler's Life and Music*. The sequence, performed by the mezzo-soprano Rozanna Madylus, incorporates an unpublished song by Alma Mahler previously unperformed in the UK.

Sir John Tomlinson *bass-baritone/speaker*  
Rozanna Madylus *mezzo-soprano*

Counterpoise:  
Fenella Humphreys *violin*  
Deborah Calland *trumpet*  
Kyle Horch *saxophone/clarinet*  
Iain Farrington *piano*

PLEASE NOTE: DELEGATES WILL HAVE RECEIVED  
A FREE TICKET FOR THIS PERFORMANCE  
DURING THE REGISTRATION



## WEDNESDAY 11 APRIL

ALL EVENTS TAKE PLACE IN JESUS COLLEGE SHIP STREET CENTRE, UNLESS OTHERWISE STATED

- 9.30-10.00 **KARIN MARTENSEN:** *ANNA BAHR-MILDENBURG: THE DARK ISOLDE*
- 10.00-10.30 **EVAN BAKER:** *1903-1943. ALFRED ROLLER'S PRODUCTION OF TRISTAN UND ISOLDE AT THE WIENER HOFOPERNTHEATER AND STAATSOPER WITH GUSTAV MAHLER AND WILHELM FURTWÄNGLER AS STAGE DIRECTORS*
- 10.30-11.00 **EVA RIEGER:** *'NICHT BEWEGUNG - SONDERN SEELE'. COSIMA WAGNER'S INTERPRETATION OF ISOLDE IN COMPARISON TO ANNA BAHR-MILDENBURG, FRIDA LEIDER AND ROSA SUCHER*
- 11.00-11.30 — COFFEE BREAK —
- 11.30-12.00 **MELANIE GUDESBLATT:** *ANIMATING OPERA AFTER WAGNER*
- 12.00-12.30 **MANUEL BÄRTSCH:** *WAGNER ON WELTE: TRISTAN UND ISOLDE AROUND 1907. RECORDINGS FOR REPRODUCING PIANO SYSTEMS AS SOURCES FOR EARLY PERFORMANCE TRADITIONS OF RICHARD WAGNER'S MUSIC.*
- 12.30-13.00 **CHRISTOPHER FIFIELD:** *HANS RICHTER*
- 13.00-13.30 — LUNCH IN THE DINING HALL —
- 14.15-14.45 **GENEVIEVE ROBYN ARKLE:** *'THE RESOLUTION TO THE TERRIBLE PROBLEM OF LIFE': WAGNER'S PARSIFAL AND THE INFLUENCE OF 'RELIGIOUS REDEMPTION' ON THE LIFE AND WORKS OF GUSTAV MAHLER*
- 14.45-15.15 **DANIELLE STEIN:** *THE RETURN OF THE DUTCHMAN AND MOORING UTOPIAN FUTURES: THE FLYING DUTCHMAN FROM FIN-DE-SIÈCLE VIENNA TO THE BAYREUTH PREMIERE*

15.15-15.45 — COFFEE BREAK —

15.45-16.15 **BENJAMIN M. KORSTVEDT:** *THE PERFORMANCE OF BRUCKNER SYMPHONIES IN THE SPIRIT OF WAGNER, CA. 1900*

16.15-16.45 **FLORIAN AMORT:** *'...LIKE THE GREAT RICHARD WAGNER...' THE ARRANGEMENT OF MOZART'S IDOMENEO (1931) BY LOTHAR WALLERSTEIN/RICHARD STRAUSS AND THE AESTHETICS OF MUSIKDRAMA*

16.45-17.15 **MARK BERRY:** *MODERNIST OPERATIC CANONS: FROM WAGNER TO BOULEZ, VIA MAHLER AND SCHOENBERG*

17.15-18.00 **SUSAN BULLOCK** IN CONVERSATION WITH TOM BROWN

THE FOLLOWING EVENT WILL TAKE PLACE IN THE SHELDONIAN THEATRE

20.00-21.30 *ISOLDE*

22.00 DEGUSTATION OF LOCAL BEER AND POST-CONFERENCE CELEBRATIONS IN THE KING'S ARMS



ALFRED ROLLER: STUDY FOR ISOLDE ©THEATERMUSEUM, VIENNA

9.30-10.00 **KARIN MARTENSEN:** *ANNA BAHR-MILDENBURG: THE DARK ISOLDE*

In an undated newspaper article with the headline ‘*The Isolde* for a whole generation’, Anna Bahr-Mildenburg’s way of interpretation of this role on the stage was described as follows:

‘Anna Bahr-Mildenburg always acted as a “dark” person, respectively a person shrouded in mystery. She, too, brought a “dark” Isolde on the opera stage in a time, where a fair-haired Isolde was common. She was called “The Mildenburg” around 1900 with regard to the gestures of her sensitive hands and her spiritual facial expression, which stood in contrary to the common big opera gestures and the habit of “singing only”.’

This quotation refers to the aesthetical debate on the so called ‘singing actor’, who was polemically delineated from the ‘only singing actor’. The debate had fundamental influence not only on the staging, but also on the concepts of opera roles in general. In my paper, I will not only introduce Anna Bahr-Mildenburg as a famous singer in the era of Gustav Mahler in Hamburg and in Vienna. Most notably, I will describe the aforementioned debate around the ‘singing actor’ and the position Anna Bahr-Mildenburg had in it. Subsequently, I will focus on her conception of a ‘dark’ Isolde and will point out, why this conception was exceptionally in her time. This opinion can be taken not only from German newspapers, but also from several English-speaking articles from 1906, shortly after Bahr-Mildenburg had appeared as Isolde in London with big success:

‘Her Isolde is a fascinating and original performance. She has thrown away all the conventions of the part, and neither dresses nor acts according to the Bayreuth traditions. The usual Isolde screams with anger through the first act; is inarticulate with exaggerated passion in the second, and takes the centre of the stage for the delivery of the death song. Miss Mildenburg did none of these things. She did not wear carefully curled hair down her back and wave bare arms in the stiff manner of the Wagnerian stage, but in appearance looked like a figure from a pre-Raphaelite canvas. She is one of the few singers who act not only with their faces and voices, but with every movement and pose of the body, and with every gesture. Her hands have the eloquence of Duse’s and her eyes a strange depth and vividness of expression. The voice is beautiful in quality and expression, and is produced with ease’. (*The Daily News*, 1906).

In the ‘dark’ figures, Bahr-Mildenburg not only distinguishes herself from ‘light’ ones and from ‘fair-haired’ Isolde characters. Furthermore, actual ideas of femaleness from the turn of the century became manifest in these dark figures. In this way, Bahr-Mildenburg came to a great plausibility of her characters on the stage, and, too, met the spirit of the era. This was the reason for the fame as a singer she archived Europe-wide. In the final analysis, it can be shown that Bahr-Mildenburg and her ‘dark’ Isolde was in the centre of the discourse about the ‘singing actor’ and about women characters on the stage. This makes her work as a singer and as a stage director interesting for scholarly discourse to date.

*Karin Martensen had studied musicology at the University of Hamburg. In spring 2012, she received her PhD from the School of Music in Hannover/Germany with a dissertation on Anna Bahr-Mildenburg’s prompt books about Richard Wagner’s Der Ring des Nibelungen. Since April 2014, she works as a postdoctoral research fellow at the School of Music in Detmold/Germany. Since March 2016, she is the project leader of the project ‘Technologies of Singing: Research into the Dispositif Singing – Body – Media in the Early Years of Recording’, which is (together with Rebecca Grotjahn and Malte Kob) conducted in Detmold. This project is funded by the German Research Foundation (DFG) with one Million Euro. Karin Martensen teaches in Detmold and has published several articles on Anna Bahr-Mildenburg, on sound recording and on the construction of body and voice. Furthermore, she gave lectures on these topics in Germany, Austria, Switzerland, and the USA.*

10.00-10.30 **EVAN BAKER: 1903-1943. ALFRED ROLLER’S PRODUCTION OF TRISTAN UND ISOLDE AT THE WIENER HOFOPERNTHEATER AND STAATSOPER WITH GUSTAV MAHLER AND WILHELM FURTWÄNGLER AS STAGE DIRECTORS**

After sixty-five performances of the first production of Richard Wagner’s *Tristan und Isolde* to the designs of Carlo Brioschi at the Hofoperntheater on 4 October 1883, Gustav Mahler realized the need for a new staging of the opera that would coincide with the twentieth anniversary of the composer’s death. Sometime in June 1902, Mahler viewed the proposed designs for a new production by Anton Brioschi (stage) and Heinrich Lefler (costumes), and gave his preliminary approval, albeit with trepidation. Shortly before, Mahler had met Alfred Roller, then a respected professor at Vienna’s *Kunstgewerbeschule* and president of the art movement, the Secession. Roller, having already studied the score of *Tristan*, drew several sketches for settings (supposedly on napkins in a coffeehouse) and presented them to Mahler, who reacted enthusiastically and asked Roller to proceed secretly with more designs.

Upon viewing the finished drawings and stage models, Mahler realized he had found his ideal artistic collaborator. Roller's new production, staged by Mahler, premiered to a rousing success on 21 February 1903. Writing for the *Fremdenblatt*, Max Graf gave one of the best descriptions of the first act setting:

'With great expectation, the first act brought forth the awaited ship. To begin, one saw at first only the canopy of Isolde, of which the top and back were closed off by a large, heavy, red-orange velvet curtain. [As] the curtains were drawn apart, one saw the entire upper deck of the ship, the bright horizon of the sea from which the main mast, the sail rigging, and the red flag waving in the gentle wind stood out magnificently.... A wonderful effect of colours is seen through the gaps in Isolde's dark canopy out to the ocean. It was a bright blue!'

But what did the settings actually look like? A beautiful stage design does not always translate into a beautiful production. Although Roller's original designs exist, along with stage plans, a model created by Brioschi for Act Three (a model of the first act was recreated only in 1991), no contemporary production photographs of the entire 1903 settings seem to exist. There are, however, a number of stage photographs from both scenes of the first act from the late 1920s, several with Roller's own emendations, through which one can discern his refinements for lighting the first scene.

On 2 January 1943, Wilhelm Furtwängler staged a new production based entirely on Roller's designs. Photographs of the first and third acts appeared in the February 1943 issue of *Die Wiener Bühne*. For Wagner 1900, I shall examine the 1903 and 1943 productions through digital recreations based on these production photographs. Supplemental supporting material—Roller's own designs and revisions housed in the Österreichisches Theater Museum, plans found in the archives of the Technical Direction of the Wiener Staatsoper, and production documents from the archives of the Hofoperntheater held at the Haus-, Hof-, und Staatsarchiv—will assist us viewing digital stage settings as completely as possible. At the same time, the ideas of 'painting the stage with light' espoused by Adolphe Appia, so admired by Alfred Roller and Gustav Mahler, will be a significant part of the presentation. In this manner, the viewing public will gain a greater understanding and appreciation of the works and artistic achievements of Alfred Roller.

*Evan Baker (PhD, 1993, New York University) is an independent scholar specializing in the history of opera and theatrical production and staging, theatre architecture and technology, and opera iconography. His most recent publication, From the Score to the Stage: An Illustrated History of Continental Opera Production and Staging (2013, University of Chicago*

*Press*) was recognized in 2014 by the Association of American Publishers as the best publication in Music and the Performing Arts. Presently, Baker is preparing a study on Gustav Mahler and Viennese stage designer Alfred Roller, and their influences on opera production at the Vienna Court Opera, 1897–1907.

10.30–11.00 **EVA RIEGER:** *'NICHT BEWEGUNG - SONDERN SEELE'. COSIMA WAGNER'S INTERPRETATION OF ISOLDE IN COMPARISON TO ANNA BAHR-MILDENBURG, FRIDA LEIDER AND ROSA SUCHER*

Perhaps it is no coincidence that various woman musicians like Cosima Wagner, Anna Bahr-Mildenburg, Rosa Sucher, Lilli Lehmann and Frida Leider have published their thoughts on Wagner's *Tristan und Isolde*, as the role of Isolde is especially fascinating, seen in the light of the repression which middle-class women suffered in the 19th century. Wagner, Bahr-Mildenburg and Leider comment as directors of the opera; Sucher, Lilli Lehmann and also Leider as singers. Leider's piano score is full of directives for the role of Isolde, referring to nearly every bar.

Although Richard Wagner tended to allow some improvising on the stage and often changed his mind, a specific tradition of gestures was passed on, together with the idea of illustrating the emotions in empathy. The differences but also the similarities can be found in Cosima Wagner's remarks in an essay and in letters, Bahr-Mildenburg's printed thoughts, Sucher's ideas on the role of Isolde in her autobiography of 1914 and Frida Leider's letter to Winifred Wagner as well as the pencil notes in her piano score. It seems that the gestures, facial looks and movements were part of a tradition from Richard Wagner through Cosima Wagner, onwards to Siegfried Wagner and from there to Heinz Tietjen. They were also respected by Mahler.

*Eva Rieger, Professor for musicology at the University of Bremen until 2000, lives in Liechtenstein. She has worked on music pedagogy, film music, gender studies and Richard Wagner. Richard Wagner's Women was published in English in 2011 (Boydell). Her latest publication is Frida Leider. Sängerin im Zwiespalt ihrer Zeit (Hildesheim: Olms 2017).*

11.00–11.30 — COFFEE BREAK —

11.30–12.00 **MELANIE GUDESBLATT: *ANIMATING OPERA AFTER WAGNER***

Frustrated by sterile expression and dramatic lifelessness in the theatre, *fin-de-siècle* Viennese audiences longed for stages occupied by characters they considered animate. Anxiety about meeting this new critical demand was particularly acute for Anna Bahr-Mildenburg (*née* von Mildenburg), the Vienna Hofoper's premier Wagnerian soprano. Alongside her career at the Hofoper, Mildenburg established herself at Bayreuth, where she sang all of Wagner's major soprano roles and even studied privately with Cosima Wagner. The coincidence posed a problem: contemporary periodicals depicted Bayreuth as home to a centralized and rule-driven style of performance that had the potential to stifle the individualized creative expression increasingly regarded by Viennese critics as evidence of a vital, arresting performance. This paper examines Mildenburg's attempt to reassure her public that she could create animate performances despite her close association with Bayreuth, arguing that her campaign led critics to commend her performances of Wagner using terms like 'plasticity' and 'interiority' – the watchwords of Vienna's new dramatic ideal.

*Melanie Gudesblatt is a Ph.D. candidate in Music History and Literature at the University of California, Berkeley. Her dissertation, 'Between Noise and Song: The Contested Voice in Opera after Wagner', examines the meanings read onto and through operatic voices by Austro-German writers in the years around 1900. An article based on material from the dissertation, titled 'Origins of a Menschendarstellerin: Characterization and Operatic Performance in fin-de-siècle Vienna' is forthcoming from the Journal of the Royal Musical Association. She has presented her work at the national meetings of the American Musicological Society and German Studies Association, and has been supported by a Berkeley-Mellon fellowship as well as research funding from the DAAD and Berkeley's Arts Research Center.*

12.00–12.30 **MANUEL BÄRTSCH: *WAGNER ON WELTE: TRISTAN UND ISOLDE AROUND 1907. RECORDINGS FOR REPRODUCING PIANO SYSTEMS AS SOURCES FOR EARLY PERFORMANCE TRADITIONS OF RICHARD WAGNER'S MUSIC.***

Recordings made for reproducing pianos such as the so-called Welte-Mignon are a rich source of information on Wagner interpretation during the first decades of the twentieth century. Even though they belong to the earliest existing sound documents



of Wagner performances, they have been rarely investigated, and it is only recently that the technology has become available for extracting reliable information from their paper rolls. In Wagner's case, the effort involved is particularly rewarding. Unlike acoustical recordings at that time, piano rolls could store up to 14 minutes of music, making possible recordings of core pieces such as the *Tristan* Prelude, Siegfried's Death and even the Overture to *Rienzi*.

In the case of *Tristan*, the catalogues display an astonishing variety. This paper focusses on four different interpreters of *Tristan*. In 1907, Felix Mottl (1856-1911) recorded the Prelude and the Duet from Act II for Welte; these rolls enable us to come closer to understanding what the 'Cosima'-style might have been. At the other end of the pianistic spectrum there is the famous Viennese virtuoso Alfred Grünfeld (1852-1924) with a Lisztian 'Liebestod', which is remote from any 'authentic' Wagner tradition, but nevertheless important in documentary terms because it was one of the best-selling rolls. The rolls of Cornelius Rübner (1855-1929) are almost unknown today. He was an assistant of Mottl and a professor at Columbia University in New York, and he here plays his own *Tristan* transcription. Our picture is completed by Julius Prüwer (1874-1943), the conductor of the first Russian performance of *Tristan* and a student of Hans Richter. He recorded on a competing system, the Hupfeld Triphonola. A synoptic analysis of these recordings allows us to narrow down different kinds of approach to *Tristan*, enabling us to make educated guesses about the performance practices of the first generation of Wagner conductors, and demonstrating certain features that might have a considerable impact on our understanding of historical performance practice for the orchestral originals.

*Manuel Bärtsch is a Swiss pianist and musicologist. Born in St.Gallen/CH, he studied at the Basel Music Academy with Jürg Wyttenbach (chamber music: Walter Levin and Hatto Beyerle, composition: Rudolf Kelterborn) and graduated with a soloist diploma. Prizes as chamber musician at International competitions in Stuttgart, Berlin and Graz, solo concerts with the Basler Symphonieorchester and the Orchestre National de Lyon, collaborations with contemporary composers and his research projects and publications about piano performance practises of the early 20<sup>th</sup> century show his widespread interests. He is a professor and a research lecturer at the Bern University of the Arts (HKB).*

12.30-13.00    **CHRISTOPHER FIFIELD:** *HANS RICHTER*

The Austro-Hungarian conductor Hans Richter (1843-1916) was a dominant force in concert and opera performances between 1865 and 1912, mainly in Budapest,

Vienna, Bayreuth, London and Manchester. His influence was enormous and for a young performer or composer to enter the profession at the highest level would invariably require an appearance under Richter's baton. He gave world premieres of symphonies by Brahms and Bruckner and furthered the careers of Dvořák, Sibelius, Bartók and Glazunov but he himself worshipped (his word) two composers, Wagner and Elgar. In 1867, he had just completed his studies at Vienna's Music Academy and taken a post as principal horn at the Kärntnerthor Theatre when he was sent as an amanuensis to Wagner. His task was to make a fair copy of the full score of *Die Meistersinger*, given its premiere the following year in Munich under Hans von Bülow with Richter its chorus master. Wagner's affair with Cosima von Bülow now made it impossible for her husband to conduct the *Ring*, so Richter was told to take over despite his inexperience. By the time of the premiere of the tetralogy in 1876, Richter was based in Vienna. He remained at the Opera for 25 years by which time (from 1897) Gustav Mahler was Artistic Director. Richter never wanted such a post after the excessive administrative duties he encountered in Budapest at the start of his career (1870-1875). Instead, in Vienna, he was the first Kapellmeister while Franz von Jauner and then Wilhelm Jahn were happy to conduct repertoire which appealed less to Richter's taste. Wagner kept a close watch on his protégé and came to Vienna in 1877 to oversee nine performances of *Die Walküre* with Jauner directing and Richter conducting. When Mahler came to Vienna in 1897, the city had just lost Bruckner and Brahms and Jahn retired. Richter and the mercurial Mahler were temperamentally poles apart. Richter was set in his ways and often away conducting in England and elsewhere in Europe, while the mercurial Mahler was a new broom who wanted to sweep away bad habits and operatic conventions of the day. Most significantly, Mahler wanted to conduct the music of Wagner uncut. It was time for Richter to move on.

*Dr Christopher Fifield is a conductor and music historian. After many years spent at Glyndebourne, his conducting work has taken him to Europe, Africa and the Far East and throughout the UK, while his recordings for the Swedish Sterling label are all world premieres of orchestral music by composers such as Frederic Cliffe, the Scharwenka brothers, Richard Franck, Robert Hermann, Andreas Hallen and Schnyder von Wartensee. He was Director of Music at University College, London throughout the 1990s and gave British premieres of operas by Bruch, Verdi and Smetana. His books include the first biography of composer Max Bruch (Gollancz 1986, Boydell 2005), conductor Hans Richter (OUP 1993, Boydell 2017) a commissioned history of the music agency Ibbes and Tillett (Ashgate 2005), The Letters and Diaries of Kathleen Ferrier (Boydell 2003, 2012) and The German symphony between Beethoven and Brahms (Ashgate 2015).*

13.00-13.30 — LUNCH IN THE DINING HALL —

— CHAIR: ANNA STOLL KNECHT

14.15-14.45      **GENEVIEVE ROBYN ARKLE:** *'THE RESOLUTION TO THE TERRIBLE PROBLEM OF LIFE': WAGNER'S PARSIFAL AND THE INFLUENCE OF 'RELIGIOUS REDEMPTION' ON THE LIFE AND WORKS OF GUSTAV MAHLER*

While discussions of Mahler and Intertextuality are coming to the forefront of Mahler Studies research, evaluations of Mahler's relationship with Richard Wagner and his music dramas are still in their infancy. In current research, there are a handful of scholars who are beginning to shed light on the Wagnerian musical allusions, quotations and borrowings that feature across Mahler's songs and symphonies. However, there is also still much to be said regarding the ways in which 19<sup>th</sup>-century Wagnerian aesthetics, culture and context impacted the development of Mahler's own aesthetics.

This paper will discuss the ways in which Wagnerian aesthetics, particularly the ideas of philosophical and religious redemption found in Wagner's *Parsifal*, influenced the music and aesthetics of Gustav Mahler. It intends to explore the ways in which Wagnerian aesthetics and culture impacted Mahler during his impressionable years in Vienna, and the ways in which the key themes coined in *Parsifal*, particularly the notion of 'religious redemption', influenced the composition of Mahler's symphonies. I will be focusing on the inscriptions found in the unfinished Tenth Symphony, and a musical feature than can be observed in both the Ninth and Tenth Symphonies. Here, I will offer a 'Wagnerian reading' of these potential allusions, and discuss how they can contribute to a better understanding of Mahler's relationship with themes of life, death, redemption and salvation.

*Genevieve is a second-year PhD student at the University of Surrey, with a concentration in intertextuality in Mahler Studies. Her doctoral research examines Gustav Mahler's Ninth and Tenth Symphonies, and the musical and contextual allusions to Wagner's Parsifal. Prior to beginning her PhD, she studied at City, University of London (BMus) and King's College London (MMus), and has also worked with and written pieces for companies such as the English Touring Opera, the Royal Opera House, the Orchestra of the Age of Enlightenment and the annual summer Salzburg Festival. Alongside her research, she works as an Outreach Advocate for the University of*

*Surrey and as a tutor for The Brilliant Club, running sessions based around her PhD thesis to engage young people with the field of musicology, and encourage a younger interest in classical music.*

14.45-15.15      **DANIELLE STEIN:** *THE RETURN OF THE DUTCHMAN AND  
MOORING UTOPIAN FUTURES: THE FLYING DUTCHMAN FROM  
FIN-DE-SIÈCLE VIENNA TO THE BAYREUTH PREMIERE*

As cultural and intellectual life blossomed through the urbanization of Vienna at the approach of the 20th century, social conservative groups increased political participation. By 1900, liberals had lost their parliamentary power as conservative movements continued to grow. The erosion of Austrian liberalism and questions of modernity sent artists retreating into an idealized art world inspired by Richard Wagner as cultural hero. As the outsider doomed to wander until redemptive, pure love saves and regenerates the soul, the Dutchman provided an opportune metaphor for artists striving for utopian futures amongst shifting political landscapes. The Austrian artist and architect Camillo Sitte, inspired by Wagner, conceived of a monumental museum of German culture in the late 19th century. Titled the ‘Dutchman Tower’, the site was ‘cut free from every practical purpose, a purely artistic national monument’. Although never realized, Sitte’s museum plans detailed an enormous tower to be erected on a barren beach, far from the influences and realities of Vienna’s city centre. Amongst political polarizations in *fin-de-siècle* Vienna, *The Flying Dutchman* had emerged as a stronghold for conservative values.

By 1901 Cosima Wagner presented *The Flying Dutchman* for the first time at the Bayreuth Festival. Dedicated to an ‘authoritative’ performance, Cosima adhered to the aesthetics of the 19th century Romantic naturalism and incorporated Wagner’s unrealized wishes to present the opera as one cohesive, unbroken act. Combined with a rigorous propaganda campaign in the *Bayreuther Blätter*, the opera’s presence on the 1901 Bayreuth roster cemented *The Flying Dutchman* as the seed of the music-drama in Wagner’s canon. The ostracized outsider, who had fallen out of favour in opera performance in the latter half of the 19th century, had made a triumphant return in its Bayreuth premiere while the new gloss presented a mooring for conservative, nationalistic values. Drawing from performance histories, Cosima’s correspondence, and the writings of Camillo Sitte and Sigmund Freud, this paper analyses the re-emergence of *The Flying Dutchman* from the artistic circles of *fin-de-siècle* Vienna to early canonization at Bayreuth and the resulting nationalistic resonances.

*Danielle Stein is a Ph.D. student in the Department of Musicology at the University of California, Los Angeles. Her research examines World War II propaganda music and the development of weaponized music and sonic environments in the 20th and 21st centuries. Danielle has presented at the American Musicological Society's and Society for American Music's national meetings, as well as at the Transnational Opera Studies Conference in Bern in 2017. Also a soprano and avid arts producer, Danielle has performed with the San Diego Opera and Tusciana Opera Festival, served as the Assistant Artistic Director of the Celestial Opera Company in Pasadena, California (2015-2017), and has recently co-founded the performance group, the California Music Collective.*

15.15-15.45 — COFFEE BREAK —

— CHAIR: BARRY MILLINGTON

15.45-16.15 **BENJAMIN M. KORSTVEDT: *THE PERFORMANCE OF BRUCKNER SYMPHONIES IN THE SPIRIT OF WAGNER, CA. 1900***

Bruckner has often been considered, both positively and negatively, in relation to Wagner. Bruckner was well-known as an admirer of Wagner's works, and two of his best-known symphonies (the Third and the Seventh) were presented to the public with clear Wagnerian associations. As a result, during the composer's lifetime and in the following decades, responses to Bruckner were often deeply coloured by reactions to his perceived Wagnerian affiliation. For the last hundred years, however, the idea that Bruckner was a 'Wagnerian' composer has been widely dismissed, most often on the basis of manifest differences between Bruckner's harmonic procedures, instrumentation, and thematic treatment and those of Wagner.

This presentation takes an entirely different approach to Bruckner's association with Wagnerian aesthetics. It focuses on the editions of his symphonies published during the 1880s and 1890s, which were in continual use until they were systematically rejected by scholars and critics starting in the 1930s as corruptions of the composer's intended texts. One of the most persistent objections was, as one editor put it, that these editions had been modified with the 'intention of making Bruckner's music sound Wagnerian' (Nowak). This claim has almost always been made with reference to changes to the orchestration. Yet, in fact, these changes are modest, if not incidental. The truly important textual differences involve the presence of extensive indications outlining modifications of tempo and character, articulated fluidly in both large and small dimensions, that are virtually absent from modern urtext editions. These performance markings – which recent philological

research suggests are quite authentic – not only use distinctly *Wagnerisch* vocabulary (*Mässig bewegt, Ruhig, Lebhaft*, etc.), but also describe a manner of performance very much in the spirit Wagner advocated in *Über das Dirigieren*.

In this presentation I re-examine the question of the Wagnerian affinities of Bruckner's symphonies by focusing on these editions as performance texts. My intention is to re-imagine how these symphonies were performed in the decades around 1900 and to consider how performances in this style would have inflected, and indeed strengthened, the perception of Bruckner as a Wagnerian symphonist.

*Benjamin M. Korstvedt is Professor of Music at Clark University. His scholarly work engages critical theory, textual criticism, reception history and the study of musical culture in the late Habsburg Empire. He is the author of Listening for Utopia in Ernst Bloch's Musical Philosophy (Cambridge, 2010) as well as numerous other publications on Bruckner, Viennese musical culture, compositional process, and music criticism, the most recent of which is 'Mahler's Bruckner, between devotion and misprision' (JAMS 2017). His three-volume critical edition of Bruckner's Fourth Symphony, which elucidates the extraordinary compositional process of this work in full for the first time, will be published in the Neue Anton Bruckner Gesamtausgabe beginning later this year.*

16.15-16.45      **FLORIAN AMORT: '...LIKE THE GREAT RICHARD WAGNER...' THE ARRANGEMENT OF MOZART'S IDOMENEO (1931) BY LOTHAR WALLERSTEIN/RICHARD STRAUSS AND THE AESTHETICS OF MUSIKDRAMA**

'...violent rape...': Such dramatic words served musicologist Alfred Einstein in his newly edited Köchelverzeichnis in 1937, when he criticised the *vollständige Neubearbeitung* of Mozart's *Idomeneo* by Lothar Wallerstein and Richard Strauss. Einstein was not alone in this opinion. In fact, his verdict marks the culminating point in a series of critiques in response to the arrangement, despite its successful premiere at the Vienna State Opera on the 16<sup>th</sup> of April 1931 (conductor: Strauss; director: Wallerstein; set and costume designer: Alfred Roller). Following this line of judgement, current research sheds a rather negative light on the aforementioned arrangement of *Idomeneo*. Scholars have described it as 'high-handed' (Ernst Krause), and 'questionable' (Hanjo Kesting), or even 'a dramaturgical mortal sin' (Gerhard Heldt).

On several occasions, Wallerstein and Strauss were forced to defend the result of their collaboration: the former at a musicological conference of the *Internationale Stiftung Mozarteum in Salzburg* in 1931, the latter in the form of various

correspondence. Both relied explicitly and without reservation on Wagner for their justifications; Strauss, for instance: ‘...like the great Richard Wagner, when he embellished his youthful-fresh *Tannhäuser* with a few *Tristan*-harmonies...’.

This paper examines Wallerstein’s and Strauss’s collaboration in the context of Wagner’s reception in the early 20<sup>th</sup> century. Analysing the textual, dramaturgical and musical changes as well as the preserved documents, which include Wallerstein’s lecture in Salzburg and Strauss’s so-called *Späte Aufzeichnungen*, provides new insights into their artistic approach. I demonstrate how this adaptation of the opera, by means of which they hoped to regain *Idomeneo* for the contemporary stage, follows Wagner’s created aesthetic of the *Musikdrama* found in *Oper und Drama* (1851) in the recitatives, whilst preserving the original substance of arias and ensembles. This ambivalent dramaturgy, which is particularly striking when compared with Ermanno Wolf-Ferrari’s arrangement of 1931, corresponds to Strauss’s personal notion of music history as reflected in his writings, in which Mozart and Wagner hold a very important position as his forerunners.

*Florian Amort studied musicology, history of art, history and catholic theology at the universities of Munich, Vienna and Pavia/Cremona as a scholar of the Studienstiftung des deutschen Volkes (German National Academic Foundation). He holds degrees from the Ludwig-Maximilians-Universität Munich (B.A. 2014; M.A. 2017). Since February 2017, he is pursuing his doctorate as a research associate in the FWF research project Domenico Cimarosa’s ‘Il matrimonio segreto’ between Italy and the Empire (1792–1815) at the Department of Musicology of the University of Vienna. Amort’s main field of interest concerns music theatre, perception, adaptation and biographic studies as well as the history of musicology.*

16.45–17.15      **MARK BERRY:** *MODERNIST OPERATIC CANONS: FROM WAGNER  
TO BOULEZ, VIA MAHLER AND SCHOENBERG*

I should like to compare interventions in the shaping of operatic canons by Wagner and by one of his most important later twentieth-century admirers, advocates and interpreters: Pierre Boulez. I shall propose that those of the latter, increasingly influenced by the former, proved as influential on the modernism of the second half of the twentieth century as Wagner’s had during the first half. Both were guided by markedly Hegelian thinking, both in terms of dialectics – all canonic discourse is, in one sense, dialectical, but in these cases, there are both qualitative and quantitative distinctions to be made – and of idealism (reshaping the past in their own Modernist image). Both Wagner and Boulez as conductors – Wagner as director too, and Boulez in close collaboration with directors who transformed our understanding of

Wagner forever – had first-hand practical experience of the realities, and especially the frustrations, of operatic repertory production, giving rise to different, yet related, modernist critiques. This resulted not only in the same kind of self-programming as canonic reform, but also ultimately in their (similar) stances toward the canon, understood in more broadly ‘musical’, less purely ‘operatic’ terms, becoming contested parts of the canon themselves.

The (broadly speaking) Viennese modernism of Mahler and Schoenberg, moreover, stands as a crucial link – as well, of course, as exerting fascination in itself – between these two (early and late?) modernistic instances of self-programming and reform. Attention will also be paid to such ‘Wagnerism’ and its relationship to other, contradictory or at least opposing tendencies, such as the influence on Schoenberg of Brahms: a common object of suspicion, yet grudging respect, for both Wagner and Boulez. For a crucial element in retrospect of this historical teleology is the role, often defining, played by non-operatic works, be they musical or dramatic. Neither Mahler nor Schoenberg, for obvious reasons, worked at Bayreuth; yet both played a role, intentional and otherwise, in dialectical construction of a canon that emphasised, not unlike *Parsifal*, the difference of Wagnerian ‘music drama’, placing it least as much within canons of ‘music’ and ‘drama’ as of ‘opera’.

*Mark Berry is Reader in Music History at Royal Holloway, University of London. He has written widely on intellectual, cultural, and musical history from the late seventeenth century to the twenty-first. He is the author of Treacherous Bonds and Laughing Fire: Politics and Religion in Wagner’s ‘Ring’ (Ashgate: 2006), After Wagner: Histories of Modernist Music Drama from ‘Parsifal’ to Nono (Boydell: 2014), and Arnold Schoenberg: A Critical Life, to be published later this year by Reaktion. He is co-editor with Nicholas Vazsonyi of the forthcoming (2018) Cambridge Companion to Wagner’s ‘Der Ring des Nibelungen’, to which he has also contributed a chapter on the Ring’s characters. His next major project will be a book on Mozart’s operas. He regularly reviews concert and opera performances across Europe and beyond for his blog, Boulezian and elsewhere.*

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17.15-18.00 **SUSAN BULLOCK IN CONVERSATION WITH TOM BROWN**

Susan Bullock's unique position as one of the world's most sought-after British dramatic sopranos was recognised by the award of a CBE (Commander of the Most Excellent Order of the British Empire) in June 2014.

One of her most distinctive roles, Wagner's *Brünnhilde* has garnered outstanding praise leading Susan Bullock to become the first ever soprano to sing four consecutive cycles of *Der Ring des Nibelungen* at the Royal Opera House under Sir Antonio Pappano. Appearances as Richard Strauss' *Elektra* have brought her equal international acclaim and collaborations with some of the world's leading conductors including Fabio Luisi, Semyon Bychkov, Seiji Ozawa, Sir Mark Elder and Edo de Waart.

Her vast and diverse concert work has included the Prelude and Liebestod from *Tristan und Isolde* with Esa-Pekka Salonen and the Philharmonia Orchestra, as well as working with Zubin Mehta and the orchestra of the Bayerische Staatsoper.

Popular appearances have included the Last Night of the Proms in 2011 and a special appearance at the London 2012 Olympics closing ceremony.

Susan Bullock's substantial discography includes *Der Ring des Nibelungen* with Oper Frankfurt under Sebastian Weigle on OehmsClassics (also available on DVD), and the title role in *Salome* with the Philharmonia Orchestra under Sir Charles Mackerras for Chandos.



*Tom Brown is an alumnus of Jesus College, having studied German and French 1975-9, taking in Gottfried's Tristan in the original Middle High German. He was already an enthusiastic Wagnerian and as member of the Oxford Wagner Society recalls meetings with Sir Georg Solti, John Culshaw, Deryck Cooke among others. After Oxford he pursued a career in banking, which supported his life-long interest in music drama, and has so far seen 10 different productions of Der Ring der Nibelungen, ranging from Goetz Friedrich at Covent Garden in the 1970s to Frank Castorf at Bayreuth in 2017, but including in particular complete cycles starring Susan Bullock as Brünnhilde in Keith Warner's still current Covent Garden production.*

THE FOLLOWING EVENT WILL TAKE PLACE IN THE **SHELDONIAN THEATRE**

## 20.00-21.30 ISOLDE

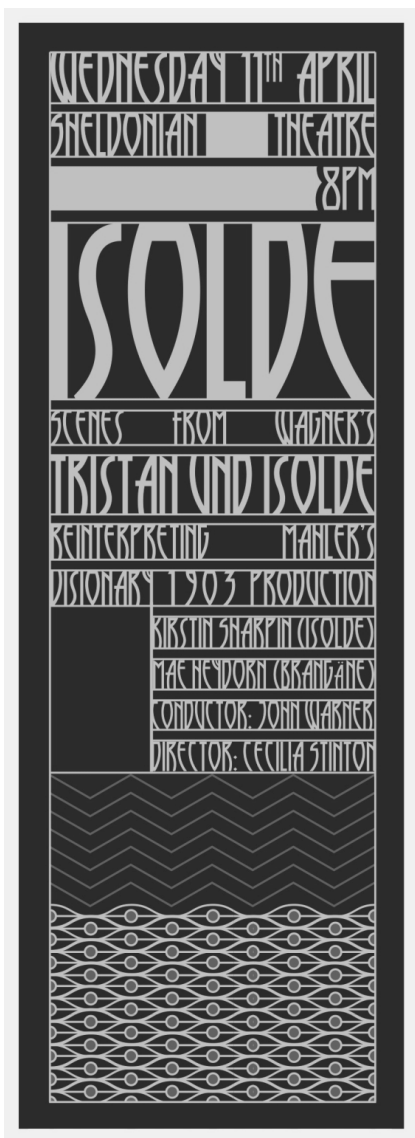
*Isolde* offers a thorough historical perspective on the landmark 1903 performance of Richard Wagner's *Tristan und Isolde* in Vienna. Remarkably directed and conducted by Gustav Mahler, with stage sets by the renowned Secession artist Alfred Roller, this performance became a paragon for modern Wagnerian staging. This production combines a historical perspective with a bold new interpretation of the opera, performed in an intimate chamber reduction, concentrating on the character of Isolde.

By removing the dramatic core of the opera (the love scene) and keeping only the passages involving Isolde and her confidante Brangäne, the performance focusses on Isolde's state of mind before and after the encounters with Tristan. *Isolde* allows for a heightened intimacy between the two female characters, providing an opportunity to perform Wagner's opera in an exceptionally concentrated version (1h15) that brings out the orchestra's voice as an expression of the work's fundamental drama.



#ISOLDE2018 @ISOLDEOXFORD

PLEASE NOTE: DELEGATES WILL HAVE  
RECEIVED A **FREE TICKET** FOR THIS  
PERFORMANCE DURING THE REGISTRATION



22.00 DEGUSTATION OF LOCAL BEER AND POST-CONFERENCE  
CELEBRATIONS IN **THE KING'S ARMS**

# The Wagner Journal

*The Wagner Journal* last year celebrated its 10th anniversary. Here is what two distinguished Wagnerians have to say about us:

'Whilst I have been inside peering out, you have been keenly looking in – observing, investigating, analysing – for the past ten years, with great perception and insight. Congratulations and thanks.

*Sir John Tomlinson*

'A mine of information for all lovers of Wagner's music – covering scholarship and performance.' *Sir Antonio Pappano*



*The Wagner Journal* has established itself over the eleven years since it was launched as the world's leading periodical devoted exclusively to Wagner studies. Combining top-quality writing and high production values, the journal is required reading for anyone concerned with the Wagner phenomenon either historically or in performance today.

*The Wagner Journal* appears three times a year (March, July and November) and is published in both print and electronic form.

**[www.thewagnerjournal@btinternet.com](http://www.thewagnerjournal@btinternet.com)**

# THE VENUES

## JESUS COLLEGE, OXFORD

Jesus College, or to give it its full name, 'Jesus College within the University and City of Oxford of Queen Elizabeth's Foundation', was founded in 1571 by Queen Elizabeth I, at the petition of Dr Hugh Price, Treasurer of St David's Cathedral in Wales. It was the first Protestant College. The Royal Charter changed the premises of White Hall, an academic hall that already had a 300-year history, into Jesus College on 27<sup>th</sup> June 1571.



The origin of the Jesus College coat of arms is unknown. The arms were in use at the College by 1590, and in heraldic terminology, are 'vert, three stags trippant argent, attired or'. The arms, which originally had a blue surround, later began to be used with the present green, and depicts three stags in profile with their right legs raised. Until the 1870s, the majority of 'Jesus' students were Welsh; today the College draws its students from all over the world, particularly within its graduate community. 1974 the College became one of the first five men's colleges to accept women; today the student body has approximately equal numbers of men and women.

Address: Turl Street, OX1 3DW



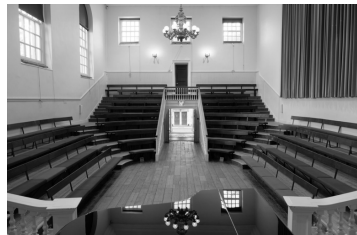
## SHIP STREET CENTRE

In 2010, the College opened a new, state-of-the-art facility directly across from the College in the heart of Oxford's City Centre. The Centre consists of 31 ensuite rooms, a 100-seat lecture theatre, two seminar rooms, and reception area.

Address: Ship Street, OX1 3DA

## HOLYWELL MUSIC ROOM

The oldest custom-built concert hall in Europe opened its doors to the public for the first time in 1748. Designed by Thomas Camplin, Vice-Principal of St Edmund Hall, the building was probably the brainchild of William Hayes, then Professor of Music at the



University. The project was funded by public subscription (established in 1742). The Holywell was restored and refitted in 1959-60 and since that time has been the location for many hundreds of recitals and concert series featuring prestigious visiting musicians as well as many local groups and student performers.

Address: Holywell Street, OX1 3SD



## THE SHELDONIAN THEATRE

The Sheldonian Theatre is the official ceremonial hall of the University of Oxford. It is the place where students are admitted to the University, where they receive their degree and it is the meeting place for Congregation - the University's parliament. The Sheldonian

Theatre was constructed between 1664 and 1669. Funded by Gilbert Sheldon, Warden of All Souls College and later Archbishop of Canterbury, the Sheldonian Theatre was the first major design of Sir Christopher Wren. The original roof design was a masterpiece of architectural design. It is made up of a series of timber trusses and complicated cross beams supported by braces and screws without any columns.

Over the past 10 years the Sheldonian Theatre has been the subject of a number of major restoration projects. In 2004 the 32 panel painted ceiling was sent away for a four year conservation and repair project. After investigations by architectural paint researchers, Sir Christopher Wren's original colour scheme was reintroduced, which had last been seen in the 1720s. In 2011 the University won an award from the Oxford Preservation Trust for the Theatre's redecoration and lighting.

Address: Broad Street, OX1 3AZ

## THE KING'S ARMS

The famous Kings Arms is arguably the oldest pub in Oxford built in 1607 and still standing in its original position. It is quite possibly also the brainiest pub in Oxford too, known for having the highest IQ per square foot of anywhere in the world! Loved by Oxford scholars and tourists alike and renown for fine cask ales, hearty homemade food and a resident ghost.



Address: 40 Holywell Street, OX1 3SP, at the corner of Parks Road and Holywell Street, opposite the New Bodleian Library building

# GENERAL INFORMATION

## CONTACTS

For any conference enquiries, please email: [lukas.beck@music.ox.ac.uk](mailto:lukas.beck@music.ox.ac.uk)

For conference emergencies, please call Lukas Beck (+44 7380 430004) or Anna Stoll Knecht (+44 7565 807473)

You can also refer to Jesus College porters lodge (24h) in person or by phoning +44 1865 279700.

## EMERGENCIES

You should use the 111 service (NHS) if you urgently need medical help or advice but it's not a life-threatening situation. For immediate, life-threatening emergencies, continue to call 999.

## WI-FI ACCESS

The worldwide university Wi-Fi 'eduroam' is available for any university-affiliated delegate at Ship Street Centre. Non-affiliated delegates can use the university's visitors network: 'The Cloud', please visit <http://www.thecloud.net/free-wifi/> for information.

It is easy to access free Wi-Fi powered by The Cloud:

- Check your Wi-Fi is on
- Select 'The Cloud' from the available network list (if the Cloud is not available on the network list, please contact the Lodge)
- Open browser and follow on screen instructions to register
- Once you're registered you will seamlessly connect to The Cloud Wi-Fi without needing to re-enter your username and password

Wi-Fi registration can be completed in advance by visiting:

<https://service.thecloud.net/service-platform/login/>

If you have any technical problems, please visit <http://www.thecloud.net/free-wifi/support/> or contact the support line 0333 202 0931 (Phone line open 9am - 5.30pm).

## ATM

The nearest ATM is located just outside Jesus College, at the corner Turl Street – Broad Street. Most of the UK's major bank branches are located at Cornmarket Street.

## **PARKING / TAXIS**

There is no parking available at Jesus College. If you arrive by car, we recommend using one of the Park&Ride services, to be found here:

<https://www.oxfordshire.gov.uk/cms/public-site/park-and-ride>

If you have to call a taxi, there are several taxi companies located in Oxford:

A1 Taxis (+44 1865 248000); Royal Cars (+44 1865 777333); 001 Taxis (+44 1865 240000); ABC Taxis (+44 1865 775577)

## **CAFÉS NEARBY**

PRET A MANGER provides reliably good coffee and friendly staff. Sandwiches, salads, pastries, and much more for in between.

Address: 26-27 Cornmarket Street

Opening hours: 7am - 9pm

THE MISSING BEAN is an independently owned and run espresso bar set up to bring the artisan Antipodean style coffee and laid back atmosphere to Oxford.

Address: 14 Turl Street

Opening hours: 8am - 6.30pm

VAULTS & GARDEN offers a delicious and healthy seasonal menu. On nice days, the garden is great spot to sit in, surrounded by the scenic Oxford panorama.

Address: University Church, High Street

Opening hours: 8am - 6pm

TURL STREET KITCHEN has a regularly changing menu, offering the best of local seasonal produce with a twist of creativity.

Address: 16-17 Turl Street

Opening hours: 8am – late

THE ROSE is a small restaurant and tea room on the High Street, offering freshly prepared food from breakfast to afternoon tea.

Address: 51 High Street

Opening hours: 9am - 7pm

THE GRAND CAFÉ, the site of the first coffee house in England (according to Samuel Pepys' Diary, 1650): The Grand Café has now become an Oxford institution. During the day serving lunch, cream teas and high teas all perfectly at home in the opulence of the marble-pillared, historic gold-leafed building.

Address: 84 High Street

Opening hours: 9am - 6.30pm

## RESTAURANTS NEARBY

EDAMAMÉ (Japanese) ㄚ is ocated in a small house next to New College, and features communal tables which help contribute to its relaxed atmosphere.

Address: 15 Holywell Street

Opening hours: Wed – Sat

11.30-2.30pm, 5.00-8.30pm

QUOD (Classic British) ㄚㄚ Brasserie & Bar on High Street forms the hub of The Old Bank Hotel with its terrace and bar. The Quod is a favourite venue for Oxford students who are being taken out by their parents.

Address: 92-94 High Street

Opening hours: 7am – 11pm

Tel: 01865 202505

MALMAISON (French) ㄚㄚ is housed in what used to be the Oxford prison. The food is described as a modern take on French classics.

Address: 3 Oxford Castle

Opening hours: 12.00-2.30pm

Tel: 01865 268400

and 6.00-10.30pm

## PUBS NEARBY

KING'S ARMS has a spacious wooden interior and is divided into various rooms. As a Young's pub it has a good selection of real ales.

Address: 40 Holywell Street

Opening hours: 10.30am – Late

THE TURF TAVERN is a 13th century ale house. The bars are very small and very busy at peak times. The Turf is hard to find but worth the effort.

Address: 4-5 Bath Place

Opening hours: 11am – 11pm

THE BEAR lays claim to being the oldest pub in Oxford. Its walls house an immense collection of ties collected over the years in exchange for a free pint.

Address: 6 Alfred Street

Opening hours: 11am – 11pm

THE EAGLE AND CHILD is a tourist attraction due to its associations with 'The Inklings', the literary group that C.S. Lewis and J.R. Tolkien were member of.

Address: 49 St Giles

Opening hours: 12pm – 11pm

THE LAMB AND FLAG, a favoured location of Oxford students. It is believed that Thomas Hardy wrote his novel 'Jude the Obscure' in this pub.

Address: 12 St Giles

Opening hours: 12pm – 11pm



# THE CONFERENCE TEAM

**CONVENER:** ANNA STOLL KNECHT

**CONFERENCE COMMITTEE:** ANNA STOLL KNECHT, ROGER ALLEN, ANASTASIA BELINA, PETER FRANKLIN, TOSCA LYNCH, MEREL VAN TILBURG

**PERFORMANCE COMMITTEE:** CECILIA STINTON, JOHN WARNER, ALOISE FIALA-MURPHY

**CONFERENCE ADMINISTRATOR:** LUKAS BECK

**CONFERENCE ASSISTANTS:** SAMUEL BUDNYK, ALEKSANDR RODZIANKO

**JESUS COLLEGE:** CONFERENCE OFFICE (SIMON SMITH, RUTH BRYANT), CATERING TEAM (DEBORAH KELLY-GREAVES, BRUNO MOLLIER, ANAND DUBE)

**FACULTY OF MUSIC:** CATHERINE LIEBEN, EMMA JONES, LIZ GREEN, MATTHEW THOMSON

**PROGRAMME EDITOR AND DESIGN:** LUKAS BECK

**LOGO DESIGN:** GABRIELE DONATI (NY)

**POSTERS DESIGN:** THOMAS BARNETT

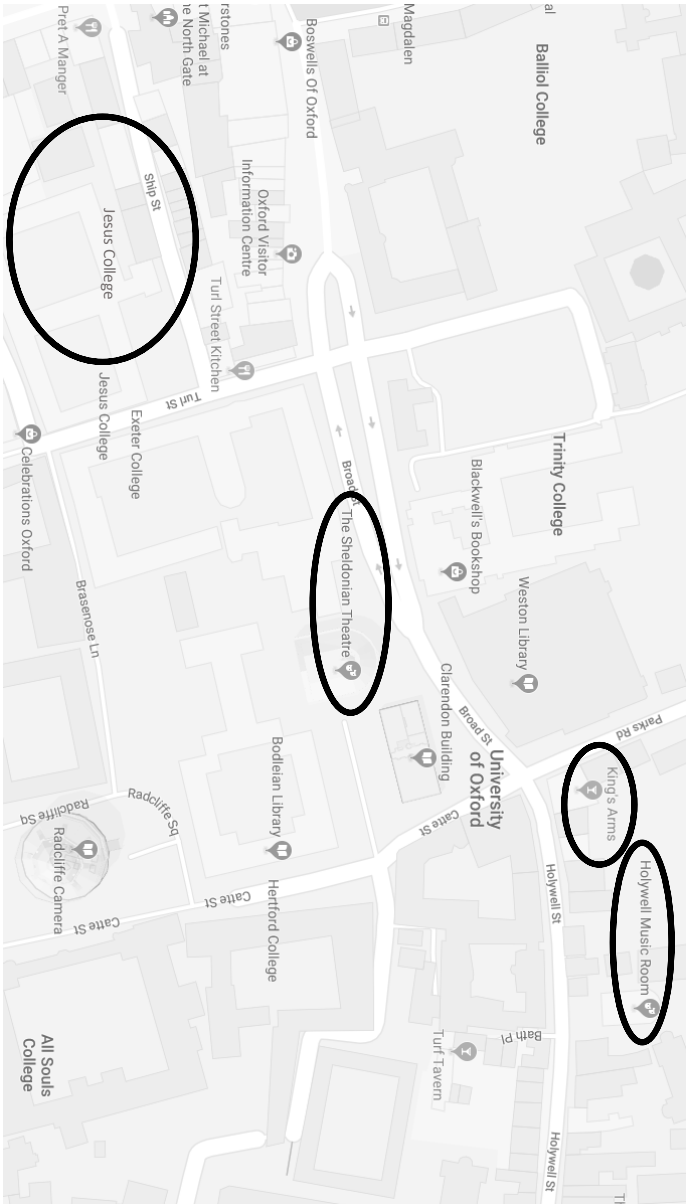
*The conference committee is grateful for the support of Jesus College: Principal Sir Nigel Shadbolt and the Governing Body of Jesus College, the Development Office (Brittany Wellner James and Nicola Choules-Rowe), the Academic Office (Senior Tutor Alexandra Lumbers, acting Academic Director Anne Mullen), the DACC Office (Ruedi Baumann), the Conference and the Catering Team.*

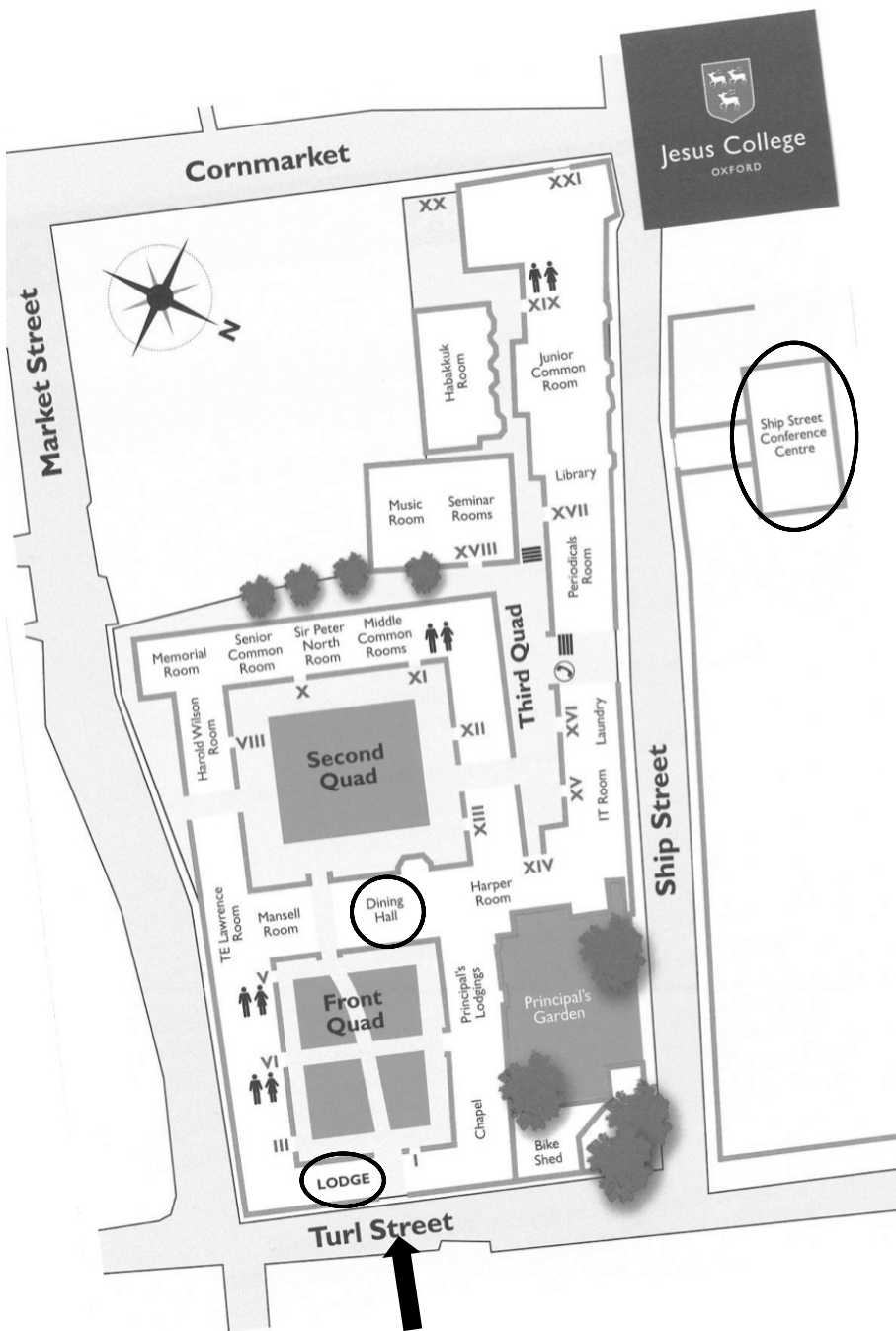
*These events have been made possible through the generous support of Jesus College (Development Fund, Major Research Grant), the John Fell Oxford University Press Research Fund, the Mariann Steegmann Foundation, the Music & Letters Trust, the Faculty of Music (University of Oxford), the Wagner Society, the Richard Wagner Verband, and Ms Marlyse Pietri.*

*The conference committee also thanks the Theatermuseum in Vienna for allowing to use the drawing by Alfred Roller as the conference logo (A. Roller, sketch for Tristan und Isolde, 1903, black and white, Alfred Roller Archives, Theatermuseum, Vienna).*

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# MAPS OF VENUES





COLLEGE ENTRANCE

TUESDAY 10<sup>TH</sup> APRIL

HOLYWELL MUSIC ROOM

8.30PM

# KOKOSCHKA'S DOLL & THE

# ART OF LOVE

SIR JOHN  
TOMLINSON

BOZANNA  
MADYLLUS

ENSEMBLE COUNTERPOISE

MUSIC BY CASPER  
FUSTAD & ALMA HANSEN  
WAGNER ZEMLINER



8PM PRE-CONCERT TALK

BY BARRY MILLINGTON

WAGNER BOOTLEND'S  
FABRIQUE DONATI  
POSTER DESIGNED BY  
THOMAS  
BARNETT



TICKETS £5-30

TO PURCHASE TICKETS OR FOR  
MORE INFORMATION PLEASE VISIT  
COUNTRYSIDE MUSIC OR ALMA HANSEN 1900  
TICKETS IS ALSO AVAILABLE ON THE DOOR

WEDNESDAY 11<sup>TH</sup> APRIL

SHELDONIAN THEATRE

8PM

# ISOLDE

SCENES FROM WAGNER'S

TRISTAN UND ISOLDE

REINTERPRETING MANIER'S

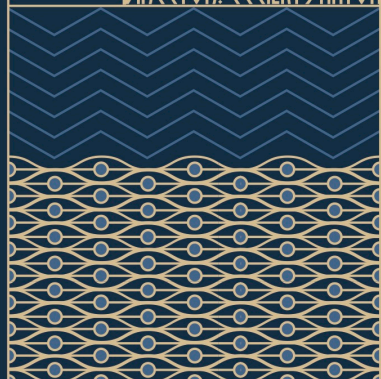
VISIONARY 1903 PRODUCTION

KIRSTIN SHARPIN (ISOLDE)

MAE NEWDORN (BRANDANE)

CONDUCTOR: JOHN WAGNER

DIRECTOR: CECILIA STINTON



UNIVERSITY OF  
OXFORD

TWB ARTWORK & DESIGN  
THOMASVBARNETT.COM