

# isa Science

- **11–15 August 2014**  
Reichenau an der Rax / Austria  
Schloss Reichenau

Film Presentations

Lectures

Panel Discussions

Workshops

FREE  
ADMISSION

## Preface

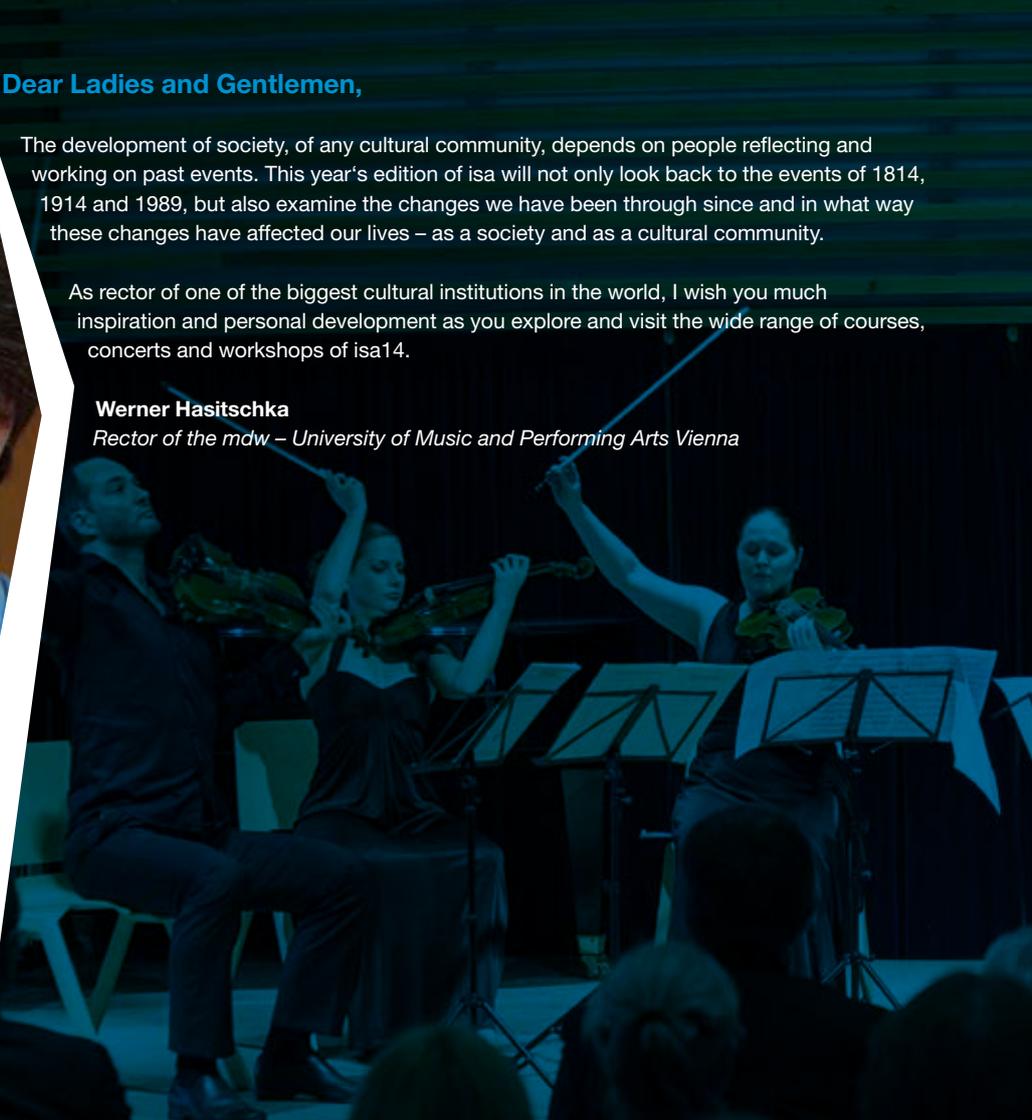
### Dear Ladies and Gentlemen,

The development of society, of any cultural community, depends on people reflecting and working on past events. This year's edition of isa will not only look back to the events of 1814, 1914 and 1989, but also examine the changes we have been through since and in what way these changes have affected our lives – as a society and as a cultural community.

As rector of one of the biggest cultural institutions in the world, I wish you much inspiration and personal development as you explore and visit the wide range of courses, concerts and workshops of isa14.

#### **Werner Hasitschka**

*Rector of the mdw – University of Music and Performing Arts Vienna*



## Preface

With last year's first edition, isaScience began developing into a forum for the university's research departments, working in direct contact with the artists of the isa master classes and their respective communities. But isaScience is also reaching out to a broader public interested in scholarly discourse on music-related matters that tie in to historical, sociological, pedagogical, acoustical and anthropological issues, and it takes place in an atmosphere characterised by relaxed encounters between participants and the staff, who come from a considerable number of different countries and research traditions.

This year's contributions not only cover a more complete range of academic fields, running from acoustics and music pedagogy to music history and ethnomusicology, but are also presented as part of a programme that encourages and facilitates interdisciplinary communication and exchange in the form of several workshops that are closely related to isa's master class programme.

The overall theme **Times of Change** seems especially suitable in light of isaScience's and isa14's variety of academic and artistic approaches and cooperative activities, with a definite affinity for issues of continuity versus disruption, of development versus revolution, of transfer versus blockage. Since the beginning of the 20<sup>th</sup> century, with the rise of modernism and the medialisation of music followed by the accumulation of a variety of repertoire, such issues have come to be of considerable importance for politics and aesthetics, characterising our globalised, networked society.

Therefore, the insights to be gained by the variety of activities offered by isaScience 2014 most definitely promise to further a broader understanding of our world as represented in music, music-making and music-related issues.

**Cornelia Szabó-Knotik**  
**Ursula Hemetek**  
***Coordinators of isaScience***



Cornelia Szabó-Knotik



Ursula Hemetek



## Preface

### Welcome to isa14!

The 24<sup>th</sup> edition of our university's summer campus and festival will once again bring together an elite of internationally renowned artists and outstanding and promising talents just beginning to spread their wings!

isa14's topic "Times of Change" gives us the chance to reflect not only on the three most important anniversaries of this year (1914, 1814 and 1989), but also on other important turning points in history. We will explore the contexts within which some of "pillars" of our musical repertoire were created.

How are shattering turns in history reflected in musical production and performance?  
What are their implications?

It is fantastic that the challenging new features of last year turned out to be a great success. This fact has enabled us to proceed in developing these new formats further!

**isaScience**, as an exciting forum for an international, music and art-related research community, offers an impressive programme that is closely linked with the workshops and master classes of isa.

**isaOperaVienna**, with its unique combination of professional singing and stage performance courses, the 2<sup>nd</sup> edition of the International Otto Edelmann Competition, and the production of all three Da Ponte-operas by Mozart takes place again in the perfect setting of Schlosstheater Schönbrunn.

The **isaFestival** will make the Semmering region resound once more with stunning performances by legendary figures of the international music scene as well as by up-and-coming stars!

I am happy to welcome all the distinguished artists and scholars and the amazing young musicians and students, and I wish us all a fantastic time of creative experience, discoveries, and new relationships!

**Johannes Meissl**  
*Artistic Director of isa*

Monday, 11 August 2014, 7:30 pm



**Opening Ceremony:  
“Welcome to isa14”**

Schloss Reichenau with guest of honour **Julya Rabinowich**  
and the **Filmakademie Wien**

Keynote address

**Julya Rabinowich  
“Historical Breaks:  
Turning Points”**



Julya Rabinowich



Tuesday, 12 August 2014, 10:00 am–1:00 pm

## Can I trust my Ears?

Lecture and Workshop



### Multimedia-based lecture with sound examples, listening tests and short movies.

Basic considerations pertaining to the question of “What is sound?” and the behaviour of sound waves – How do our ears work – Listening tests: hearing phenomena caused by the ear – How does our brain process the data sent by the ear? – Hearing phenomena caused by our brain – Perfect pitch – Left-Handedness – Neuroplasticity – Consequences for musicians and singers. Research fields: Physiological Acoustics and Psychoacoustics.

### Wiener Klangstil – That Specifically Viennese Orchestral Sound

(as an example of a phenomenon that survived the “times of change in 1814 and 1914” unscathed)

**Part I:** Brief listening test.

**Part II:** Multimedia lecture with sound examples. What is the difference between the Viennese Horn, the Viennese Oboe, Viennese Timpani, Viennese Clarinet, etc. and the instruments commonly used elsewhere in the world? – Influence on the sound of the orchestra.

**Part III:** Comprehensive Listening Test containing 21 pairs of sound examples for A/B identification. One out of each pair is played by the Vienna Philharmonic Orchestra, the other either by the New York Philharmonic or Berlin Philharmonic. Decide which is played by the WPO. This test was conducted with 1,200 people worldwide, including such famous musicians as Zubin Mehta, Seiji Ozawa, etc.

The winner of the current test will receive a small present.

Lecture and Workshop by **Gregor Widholm**  
*Department of Music Acoustics (Wiener Klangstil)*



Gregor Widholm



Tuesday, 12 August 2014, 2:30–4:00 pm

## The Internet has changed musical life forever

Lecture

The digital transformation of the 1990s brought new conditions to our musical life, conditions that remain problematic to this very day. Ever since the 1980s, Kurt Blaukopf and Alfred Smudits have been discussing this process as “digital mediamorphosis” and predicting the consequences thereof. Today’s ability – or, by now, need – to transfer visual and auditory signs into digital code enables their instant electronic transfer. And the distribution of scripts, pictures, and sound has ultimately run out of control with the rapid rise in available bandwidths. What does this mean to musicians who draw (or drew) income from monetised content distribution?

The first part of the presentation will see these aspects discussed from a fundamental standpoint by Michael Huber. Afterwards, Silvester Triebnig will present findings from his current empirical research. As a long-time member of the isa staff, he questioned the participants in isa12 with regard to their music consumption behaviour, and he compared this response with various findings concerning musical life in the digital era. Do young musicians treat recorded music in a distinctive way, or do they also exhibit the characteristics typical of “digital natives?”

Lecture by **Michael Huber** and **Silvester Triebnig**  
*Department of Music Sociology*



Michael Huber



Silvester Triebnig



Tuesday, 12 August 2014, 4:30–6:00 pm

## Chamber Music, 1848

Workshop and Lecture\*



This workshop / lecture deals with chosen examples of chamber music (including lieder) as they relate to revolutions (e.g. 1789, 1848, 1905 and 1917), in terms of the presence or absence of stylistic and aesthetic tendencies in light of various “revolutionary” contexts.

Lecture and Workshop by **Christian Glanz**  
*Department of Music Analysis, Theory and History*

\*depending on participation

Christian Glanz



isa Festival

Tuesday, 12 August 2014, 7:30 pm

Schloss Reichenau

Short film presentations

by the Filmakademie Wien

Wednesday, 13 August 2014, 10:00–11:00 am

## Historical turning points and the perspective on early music

Lecture

During the 19<sup>th</sup> century, there arose a great interest in music of former times, and this interest has remained alive up to the present. But perspectives have changed: various epochs have been preferred and diverse characteristics of music have been placed front and center. As a consequence, the interpretation of this music has also changed. But the new ideas concerning such music should not be regarded independent of history.

Lecture by **Maria Helfgott**

*Department of Stylistic Research in Music*



Maria Helfgott



Wednesday, 13 August 2014, 11:30 am–1:00 pm

## Dancing into the New Era. Imaginations of Past and Future in the Dance Culture of Early 20<sup>th</sup>-Century Youth Movements

Lecture and Dance Workshop

Against the backdrop of contemporary youth cultures, periods during when social movements saw themselves as agents of radical change seem to be far off. However, the conviction of being a part of a dawning era was widespread about a hundred years ago.

In both the anti-modernist and the utopian orientations of the highly diverse counter-cultures of early 20<sup>th</sup>-century German-speaking countries, bodily behaviour appeared as a means of promoting a way of life that was more “natural” – but also as more “species-appropriate” (*artgemäß*), as the jargon of National Socialist racial ideology termed it.

In the German *Jugendbewegung*, dance was perceived as an independent means of expression: as a liberation of the body and the personality. Dancers turned against both the old ideals of ballet and the smooth dance floor of the middle class. Dancing in the round was the embodiment of joyful togetherness – it combined feelings of moving freely and of connection to the remote past.

In this event’s workshop segment, we will attempt to feel these body sensations of early 20<sup>th</sup>-century round dances as well as of couple dances, in order to render tangible the imaginings of that era.

Lecture and Workshop by **Ulrich Morgenstern** and **Else Schmidt**  
*Department of Folk Music Research and Ethnomusicology*



Else Schmidt



Ulrich Morgenstern

Wednesday, 13 August, 3:00–5:00 pm

**THINK: HAYDN?**

A Lecture-Performance

Usually, educational projects attempt to foster the understanding of musical structures by highlighting their contexts, focusing on interesting details, and generally mapping the piece(s) in question.

Does the music of Haydn require these approaches, as music composed by somebody who was deeply convinced that, “My musical language is understood throughout the world”?

Furthermore: is a string quartet that performs a Haydn piece just a tool for the composer’s intentions, or are there moments of presence and embodiment, is there a flow of energy in the mutual interactions that generates unexpected results – even beyond the structures of the master’s work?

**Adamas-Quartett**

in collaboration with **Markus Hirsch** and **Peter Röbbke**  
*Department of Music Education*



Markus Hirsch



Peter Röbbke



Quartetto di Cremona

isa Festival

**Wednesday, 13 August, 7:30 pm**  
**Schlöglmühl, Church of St. Johannes Nepomuk**  
**(on the grounds of the old paper factory)**  
**Romantic Winds**

**8:00 pm**  
**Mürzzuschlag, Großer Stadtsaal**  
**Summer Classix with the Quartetto di Cremona (Italy)**



Adamas Quartett

Thursday, 14 August, 10:00–11:30 am

### Performativity Unlimited?

Panel Discussion

The performative turn's emphasis on the cultural practice of staging (Bachmann-Medick) permits many new perspectives but has at the same time, in many respects, led to those practices becoming ends in themselves. The panel discussion will consider such tendencies with respect to the arts, to research and to politics.

Chair: **Andreas Holzer**

Panelists: **Christa Brüstle, Arno Böhler, Susanne Granzer, Monika Mokre**  
*Department of Music Analysis, Theory and History*



Andreas Holzer

Thursday, 14 August, 2:30–3:30 pm

### Music and Revolution, 1848

Lecture and Book Release

**Barbara Boisits**

*Department of Music Analysis, Theory and History*



Barbara Boisits

Thursday, 14 August, 4:00–5:00 pm

### Musicological/Historical Perspectives

Panel Discussion

This talk will consider the subject of repertoire and musical life in revolutionary times (1792, 1848, 1917, 1989) as reflected in musicological research past and present, with the aim of exploring options for the application of insights to teaching and music-making

Chair: **Cornelia Szabó-Knotik**

Panelists: **Barbara Boisits, Anita Mayer-Hirzberger, 2 participants TBA**  
*Department of Music Analysis, Theory and History*

Thursday, 14 August, 6:00–9:00 pm

isa Science

**“Whose is this song?”  
Nationalism and Traditional Music after 1989 in the Balkans**

Film Presentation and Panel Discussion

Presentation of *Whose is This Song?* – a documentary by Adela Peeva, 2003

**Panel discussion** of issues raised by the film: ownership of traditional music that is considered to be “national heritage” but also seems to be a common “Kulturschatz” due to the influence of the Ottoman empire; the rise of nationalism before, during and after the disintegration of the former Yugoslavia; political implications of the use of traditional music in the creation of new nation-states.

Chair:

**Ursula Hemetek**

Panelists:

**Svanibor Pettan**

**Naila Ceribašić**

**Hande Sağlam**



Ursula  
Hemetek

*Department of Folk Music Research and Ethnomusicology*

Friday, 15 August, 10:00–12:30 am

## Imagining a Woman's Music

Workshop with Introduction



### Schedule

10:00–10:30 Introductory paper

10:40–11:10 Master class I (string quartet)

11:20–11:50 Master class II (piano, chamber music)

12:00–12:30 Final discussion

Following its initial awakening during the 1970s, the increasing interest in music by women led to the establishment of research institutions, archives, publishing houses and professorships dedicated explicitly to the work of female composers and their role in society. In this respect, they epitomise a TIME OF CHANGE, as many of them can now look back on well over a quarter of a century of research.

With reference to Carolyn Heilbrun's *Writing a Woman's Life* (1988), this workshop tackles the problem of how to deal with music that has no continuous tradition of performances. Corresponding to Heilbrun's distinctions, "Imagining a Woman's Music" implies strategies for the treatment of historical data and sources with regard to musical performance: music by female composers was most commonly preserved in form of manuscripts that came to light only decades or centuries after the respective composer's death. It is often impossible to decide whether a work was completed or – if it seems so – whether its composer had the opportunity to undertake final revisions. And more often, a non-published manuscript in a female composer's own hand indicates that the music was originally performed in private.

Workshop by **Annegret Huber**

*Department of Music Analysis, Theory and History*



Annegret Huber

# Speakers



## Arno Böhler

**Thursday, 14 August / 10:00–11:30 am**

Arno Böhler, philosopher, filmmaker (GRENZ-film Vienna) and founder of the philosophy performance festival “Philosophy On Stage”, teaches philosophy at the University of Vienna’s Department of Philosophy. Visiting scholar at the University of Bangalore (1992–1993), New York University (2000–2002), University of Princeton (2002). Currently he heads the PEEK Research Project “Artist-Philosophers” AR 275-G21, (2014–2017).

Research focus: History of Philosophy, Poststructuralism, Indian Philosophy, Aesthetics, Arts-Based Philosophy.

In 1997, together with the actress Susanne Granzer, he co-founded the Viennese art factory GRENZ-film. Realisation of Philosophy in Pictures, numerous lecture-performances. Founder of the Philosophy Performance Festival Philosophy On Stage.

Further information. <http://homepage.univie.ac.at/arno.boehler>

## Barbara Boisits

**Thursday, 14 August / 2:30–5:00 pm**

Barbara Boisits (\*1961): Studies in musicology and art history at the University of Graz (MA 1989, PhD 1996). 1994–1999: research grants from the Austrian Science Fund (FWF) for the musicological project within the “Special Research Programme Modernity. Vienna and Central Europe around 1900” at Graz University. 1999: Senior Scientist at the Austrian Academy of Sciences, Department for Music Research, 2013: Deputy Director of the newly founded Institute for Art History and Musicology and Head of the Division of Musicology. Since 2002: regular academic teaching at the University of Music and Performing Arts Vienna, Department of Music Analysis, Theory and History. 2010: habilitation in Historical Musicology at the University of Music and Performing Arts Vienna. 2013: editor of *Musik und Revolution. Die Produktion von Identität und Raum durch Musik in Zentraleuropa 1848/49*.

Areas of specialisation: history of musicology and aesthetics of music, music history in Austria, cultural aspects of musicological research.

**Christa Brüstle****Thursday, 14 August / 10:00–11:30 am**

Christa Brüstle (\*1962) is a Senior Scientist Postdoc (musicology) and head of the Department of Gender Studies at Graz University of Music and Performing Arts (Austria). She completed her PhD thesis (published in 1998 as *Anton Bruckner und die Nachwelt*) at the Free University of Berlin, where in 1999 she became a lecturer and member of the “Kulturen des Performativen” [Cultures of the Performative] research group. Her habilitation dissertation, *Konzert-Szenen: Bewegung – Performance – Medien. Musik zwischen performativer Expansion und medialer Integration 1950–2000*, was completed in 2007 and published in 2013; the period of 2008–2011 saw her serve as a visiting professor at the Berlin University of the Arts, and she has also taught at the Hanns Eisler School of Music Berlin, the Technical University of Berlin, and the University of Vienna.

**Naila Ceribašić****Thursday, 14 August / 6:00–9:00 pm**

Naila Ceribašić is ethnomusicologist, a research advisor at the Institute of Ethnology and Folklore Research, and an Associate Professor at the University of Zagreb. Her research and publications address traditional music in Croatia and Southeastern Europe, festivalisation, heritage, economics, cultural politics, war, gender, minorities, ethnomusicological theories and applied ethnomusicology.

**Christian Glanz****Tuesday, 12 August / 4:30–6:00 pm**

Christian Glanz (\*1960): Since his habilitation in 2007, he has served as Associate Professor of Musicology at the Department of Music Analysis, Theory and History at the University of Music and Performing Arts Vienna. His research focusses on music and politics in Austria, and on historical aspects of Austrian popular music. He has published monographs on Gustav Mahler (2001) and on Hanns Eisler (2008). Since November 2012, he has been leading a research project on the political history of the Vienna State Opera (1869–1955).



## Susanne Granzer

**Thursday, 14 August / 10:00–11:30 am**

Dr. phil Susanne Granzer is a full professor in the central artistic subject of Acting at the University of Music and Performing Arts Vienna's, Max Reinhardt Seminar.

As an actress, she has played starring roles at national theatres across Europe (Vienna, Basel, Düsseldorf, Frankfurt, Berlin). Parallel to her professional work as an actress, she also studied philosophy at the Goethe University Frankfurt and the University of Vienna, earning her Ph.D. in 1995. In 1997, she joined, together with Austrian philosopher Arno Boehler to found the Viennese art factory GRENZ-film.

Austrian Science Fund (FWF Research Projects): Materiality and Temporality of Performative Speech-Acts (2005–2007). Generating Bodies (2010–2013). Artist-Philosophers. Philosophy as Arts-Based Research (2014–2017).

## Maria Helfgott

**Wednesday, 13 August / 10:00–11:00 am**

Maria Helfgott, born in Bruck an der Mur, studied musicology and art history at the University of Vienna as well as organ at the University of Music and Performing Arts Vienna. She is a Senior Scientist and head of the Department of Stylistic Research in Music at the mdw.

## Ursula Hemetek

**Thursday, 14 August / 6:00–9:00 pm**

Associate Professor and head of the Department of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts Vienna. Main research focus: music of minorities in Austria. Publications in the fields of ethnomusicology and “music and minorities”, (focussing on Roma, Burgenland Croats and recent immigrant groups). Chair person of the ICTM study group “Music and Minorities”.

**Markus Hirsch****Wednesday, 13 August / 3:00–5:00 pm**

Born in 1973; studied at the Detmold Music Academy: music for secondary school teachers (state examination) and instrumental pedagogy for clarinet (diploma); several years' professional activity in both professions; at present finishing doctoral studies (music education) at the Freiburg Academy of Music; since 2012: university assistant at the Department of Music Education at the mdw.

**Andreas Holzer****Thursday, 14 August / 10:00–11:30 am**

Andreas Holzer: staff member at the Department of Music Analysis, Theory and History at the University of Music and Performing Arts Vienna. His research focusses on the history of composition and music theory in the 20<sup>th</sup> and 21<sup>st</sup> centuries, as well as on cultural science theories.

**Annegret Huber****Friday, 15 August / 10:00 am–12:30 pm**

Annegret Huber: Professor of Musicology (mdw, Department of Music Analysis, Theory and History). Academic studies in musicology (PhD), music theory (MA), piano and music education (diploma). Doctoral thesis on the piano music of Fanny Hensel (née Mendelssohn Bartholdy). Research focusses: music analysis, cultural studies, gender studies.

**Michael Huber****Tuesday, 12 August / 2:30–4:00 pm**

Michael Huber is an Associate Professor of Music Sociology at the University of Music and Performing Arts Vienna. His research is focused on music reception in the digital mediamorphosis, structures of present-day musical life in Austria, and musical socialisation.





### Anita Mayer-Hirzberger

**Thursday, 14 August / 4:00–5:00 pm**

Anita Mayer-Hirzberger: studies in musicology and art history at the University of Graz as well as study of the trumpet at the University of Music (formerly Conservatoire) in Graz. Habilitation in the field of musicology (music history) at the Department of Music Analysis, Theory and History at the University of Music and Performing Arts Vienna with a book entitled: ... *ein Volk von alters her musikbegabt. Der Begriff „Musikland Österreich“ im Ständestaat* (published as Vol. 4 of the *Musikkontext* series, Frankfurt/Main 2008). Associate Professor at the Department of Music Analysis, Theory and History at the University of Music and Performing Arts Vienna.

Main areas of research: “The Socio-Cultural Meaning of Music: Music and Politics or the Invention of Tradition”, “Creating Identity by Means of Music in the Early Modern Age” (main focus: music of the Reformation and Counterreformation), late 19<sup>th</sup> and 20<sup>th</sup> century.

### Monika Mokre

**Thursday, 14 August / 10:00–11:30 am**

Monika Mokre is a political scientist and employed as a senior researcher at the Institute of Culture Studies and Theatre History at the Austrian Academy of Sciences. In her work, she focuses on cultural policy, arts and politics, arts-based research, gender and migration research, and research on European public spheres and identities. Monika Mokre teaches in the fields of cultural policy and international relations at various universities, among them the University of Music and Performing Arts Vienna, Webster University Vienna and Zeppelin University in Friedrichshafen.

### Ulrich Morgenstern

**Wednesday, 13 August / 11:30 am–1:00 pm**

Born in 1964 in Gießen, Germany. Professor of History and Theory of Folk Music at the University of Music and Performing Arts Vienna, Department of Folk Music Research and Ethnomusicology. Since 1989: fieldwork in Russia. Current areas of research: European folk music, history of scholarship; folk music in social and political movements; revivalism in Austria.

**Svanibor Pettan****Thursday, 14 August / 6:00–9:00 pm**

Svanibor Pettan is professor and chairman of the ethnomusicology programme at the University of Ljubljana, Slovenia. His most recent publications include the film (with study guide) *Kosovo through the Eyes of Local Romani Musicians* (2013) and the *Oxford Handbook of Applied Ethnomusicology*, co-edited with Jeff Todd Titon (forthcoming). He serves as Secretary General of the International Council for Traditional Music.

**Julya Rabinowich****Monday, 11 August / 7:30 pm**

Julya Rabinowich: born in 1970 in St. Petersburg, 1977: uprooted & resettled in Vienna. 1993–1996: studies in translation at the University of Vienna, 1998–2006: University of Applied Arts Vienna, diploma in 2006.

Focus: painting and philosophy. Lives as a painter and writer in Vienna.

Prizes and scholarships: First Prize of edition *exil*; writing between cultures, 2003; working scholarship of the City of Vienna, 2004; scholarship of Wiener Wortstaetten, 2006/2007; Austrian Federal Chancellor's Office Prize for an outstanding debut (for her novel *Spaltkopf*), 2008; Rauris Literature Prize, 2009; Elias Canetti Scholarships in 2010 and 2012; shortlisted for the Bachmann Prize in 2011; Austrian Federal Chancellor's Office scholarships for literature in 2011 and 2012; Marianne von Willemer Literature Prize, 2013.

**Peter Röbbke****Wednesday, 13 August / 3:00–5:00 pm**

Born in 1954; studied at what is today the Folkwang University of the Arts in Essen; violinist, conductor and music school teacher/director in Essen and Berlin; professorship for instrumental/vocal education (IVE) in Vienna since 1993; head of the curriculum commission for the IVE and director of the Department of Music Education (mdw).



## Hande Sağlam

**Thursday, 14 August / 6:00–9:00 pm**

Mag.a, PhD Hande Sağlam was born in Istanbul, Turkey. She received her magister in music theory from the University of Music and Performing Arts Vienna (mdw) and her doctoral degree in ethnomusicology from the same university's Department of Folk Music Research and Ethnomusicology with a dissertation entitled *Âşık-Tradition in Sivas – Differences among Alevi and Sunni Âşık*. Since 2005, she has worked a research fellow at the Department of Folk Music Research and Ethnomusicology.

## Else Schmidt

**Wednesday, 13 August 2014 / 11:30 am–1:00 pm**

Else Schmidt has been a teacher at the secondary school Josef-Haydn-Realgymnasium since 1990 and a lecturer at the University of Music and Performing Arts Vienna since 2003 (practicum for moving and dancing). Since 1998: chair of the Viennese folk dancing association Volkstanz Wien.

## Cornelia Szabó-Knotik

**Thursday, 14 August / 4:00–5:00 pm**

Cornelia Szabó-Knotik is an Associate Professor of Musicology (Habilitation: Graz, 1996) and currently serves as head of the Department of Music Analysis, Theory and History at the University of Music and Performing Arts Vienna. Her main interests cover the aesthetic content as well as the social and cultural importance of music as a multilayered field of significations and meanings relevant to musical life and cultural memory (e.g. the topos of “Vienna, City of Music”) and including the importance of media (film) for the way in which this musical tradition is confronted.

### Silvester Triebnig

**Tuesday, 12 August / 2:30–4:00 pm**

Silvester Triebnig holds masters degrees in musicology (University of Vienna, MA thesis: “Genius Cult versus Star Cult. Musicians’ Cults from the Baroque to Medial Mainstream”) and in music education with a major in classical piano (mdw – University of Music and Performing Arts Vienna, MA thesis: “The Music Consumption of Digital Natives. An Empirical Study within the ‘Classical’ Sector”).

### Gregor Widholm

**Tuesday, 12 August / 10:00 am–1:00 pm**

Studies at the University of Music and Performing Arts Vienna (horn) and at the Vienna University of Technology (electronics). 1971–2006: member of the Orchestra of the Vienna Volksoper. More than 6,000 opera and concert performances in Vienna, Europe, the USA and Asia. 1980–2014: Professor of Music Acoustics at the mdw and founder of the Department of Music Acoustics (Wiener Klangstil).

### Adamas Quartett

**Wednesday, 13 August / 3:00–5:00 pm**

The Adamas Quartet performs worldwide and has won prizes at several competitions. The quartet focuses especially on composers of so-called “Verfemte Musik”, music that was denounced as degenerate by the Hitler regime. The quartet’s members studied with Johannes Meissl at the University of Music and Performing Arts Vienna and attended master classes with members of world-class chamber music groups. A further interest of the ensemble lies in taking on projects that combine different art forms, such as acting and music. They recently released their first CD, which has already won several awards.

#### Adamas Quartett

**Claudia Schwarzl** violin

**Roland Herret** violin

**Anna Dekan** viola

**Jakob Gisler** cello



# Contact Information

**FREE ADMISSION** to all events of isaScience!

## **ONLINE REGISTRATION**

For organisational reasons, we request that you register online via the website: [www.isa-music.org](http://www.isa-music.org)

## **CHILDCARE & SHUTTLE SERVICE**

isaScience will be happy to provide childcare during the events of isaScience (for a small fee that covers food and materials) as well as shuttle busses between Vienna and Reichenau (for free).

The registration deadline for these services is 30 June 2014.

Details will be announced on [www.isa-music.org](http://www.isa-music.org)!

## **CONTACT INFORMATION**

[isaScience](http://www.isa-music.org) | [isa – International Summer Academy of the mdw – University of Music and Performing Arts Vienna](http://www.isa-music.org)

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[www.isa-music.org](http://www.isa-music.org)

 [isamusic.org](https://www.facebook.com/isamusic.org)

## **isaScience LOCATION**

**11–15 August 2014**

**Schloss Reichenau**

Schlossplatz 9

2651 Reichenau an der Rax

[www.schloss-reichenau.at](http://www.schloss-reichenau.at)



# Accommodations

## Recommended ACCOMMODATIONS (Mention "isaScience" to receive a discount)

### Gasthof Kobald (€)

Hirschwang 52  
2651 Reichenau an der Rax/Austria  
T +43 2666 52461  
F +43 2666 52461-2  
M +43 699 11783901  
info@gasthof-kobald.at  
www.gasthof-kobald.at

*distance between Gasthof Kobald and isaScience-location: 2,2 km*

### Flackl-Wirt (€€)

Hinterleiten 12  
2651 Reichenau an der Rax/Austria  
T +43 2666 52291  
gasthof@flackl.at  
www.flackl.at

*distance between Flackl-Wirt and isaScience-location: 1,4 km*

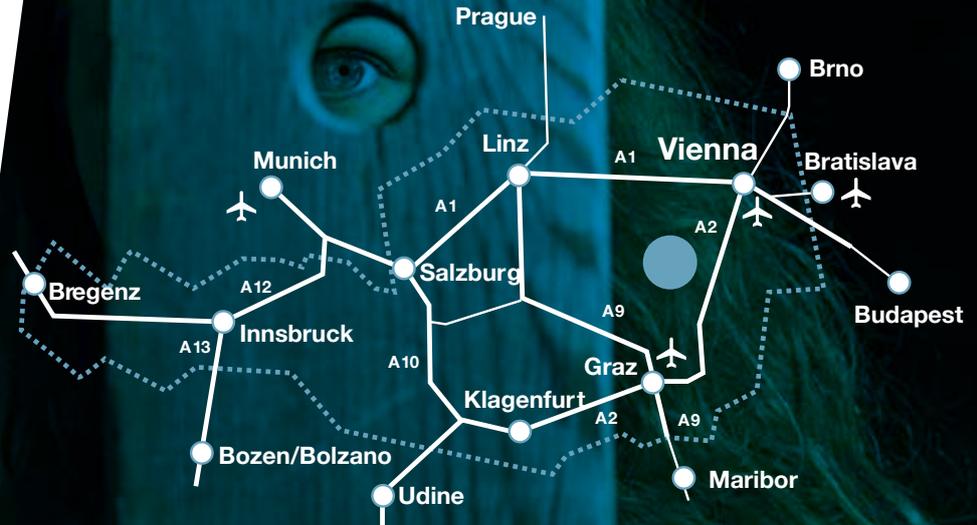
### Hotel Marienhof (€€€)

Gabriela & Brian Johnston  
Hauptstraße 71–73  
2651 Reichenau an der Rax/Austria  
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F +43 2666 52995 580  
hotel@marienhof.at  
www.marienhof.at

*distance between Hotel Marienhof and isaScience-location: 450 m*



# Travel Information





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