



JUBILEE

MUSIC AND CULTURAL MEMORY

FILM PRESENTATIONS
LECTURES
PANEL DISCUSSIONS
WORKSHOPS

PREFACE

A constant challenge for the University of Music and Performing Arts Vienna – mdw, one of the world's largest cultural institutions, is to contribute to the development of society in general. And so we are pleased to see how isa, with its constant reflection on the circumstances and conditions of any cultural activity from production and research to performance and pedagogy, has been developing into a laboratory of exploration, inspiration and excellence.

The 25th anniversary of isa, our university's summer camp, is an opportunity for us to celebrate but, at the same time, to ask substantial questions about the construction of a collective cultural memory from various perspectives!

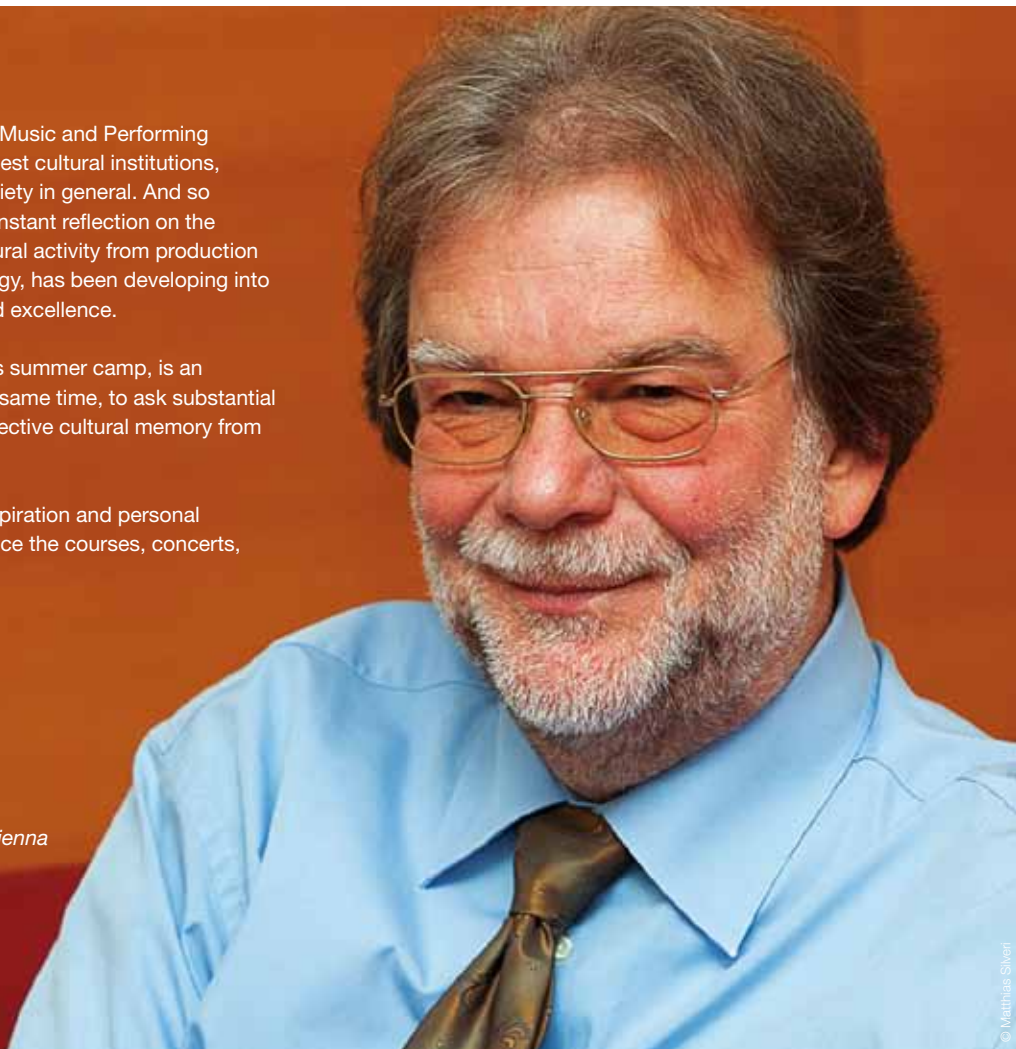
As rector of the mdw, I wish you much inspiration and personal development as you explore and experience the courses, concerts, and workshops of isa15!



Werner Hasitschka

Rector of the mdw –

University of Music and Performing Arts Vienna



For this year's isaScience, the university's research departments proudly present a programme that is already informed by the experience of past editions. The international diversity of the presenters has increased – as has this programme's attractiveness for the isaMasterClass participants. To our mind, this is an important step towards having isaScience become the flagship research-related event at our university.

At the same time, isaScience follows what might already be called its tradition by reaching out to a broader public interested in scholarly discourses on music-related matters viewed in light of historical, sociological, pedagogical, acoustical and anthropological issues including gender and minority studies; these take place in an atmosphere characterized by relaxed encounters between participants and staff members from a considerable number of different countries and research traditions.

The overall theme of **Jubilee!** aims first and foremost to address phenomena of cultural memory and identity construction for which, in our society, music – be it traditional, popular or so-called classical – is one of the most important “instruments”. Regular celebrations of historical events and tributes to memorable personalities structure and characterize society and culture, both in everyday life and in specialized sectors such as academia and the arts. And at the same time, such jubilees and anniversaries (viewed as phenomena of collective cultural memory) point to power relations: some events get remembered, some do not. What forces are at work in their selection?

The insights to be gained from the variety of activities offered by isaScience 2015 have a definite potential to further a broader understanding of our world as represented in music and in everything that relates to it.

Ursula Hemetek and **Cornelia Szabó-Knotik**
isaScience programme chairs



Cornelia Szabó-Knotik



Ursula Hemetek

PREFACE

JUBILEE

MUSIC AND CULTURAL MEMORY

It's with excitement that we're looking forward to celebrating 25 years of isa this coming summer! Over many years of consistent development, what was once a 13-student master class for strings has developed into a project that is unique the world over. With the **isaMasterClass** programme (courses for strings and winds, piano, chamber music, voice, composition, and the interpretation of contemporary music), diverse supplementary workshops, interdisciplinary creative projects, the symposium format **isaScience**, **isaOperaVienna** (courses, an opera production, and the 3rd Otto Edelmann Singing Competition – Vienna), and the **isaFestival** with its well over 40 concerts, isa – as the mdw's summer campus – reflects the leading status of our university on the international level. This year's theme, "Jubilee – Music and Cultural Memory", will give us the opportunity to do quite a bit of celebrating, while at the same time critically questioning the omnipresent programming dictates associated with dates of birth and death!



Johannes Meissl
Artistic director of isa

Monday, 17 August, 7:30 pm

Opening celebration: "Welcome to isa15"

Lectures and presentations on this year's theme framed by musical and cinematic contributions

Keynote speaker: **Gerhard Baumgartner**

director of the Documentation Centre of Austrian Resistance (DOW)



Tuesday, 18 August, 9:30–11:00 am

**THE MEANS OF MUSICAL PERCEPTION AND EXPRESSION.
INTRODUCTION TO THE SCIENCE OF HEARING, SINGING,
AND PERFORMING MUSIC.**

Lecture

This lecture will focus on two musical instruments available to everybody: the human ear and the singing and speaking voice. The various functions of the related organs and their parts will be explained in generally understandable terms and demonstrated by means of computer animations and audio examples. It will be shown how sound propagates into the inner ear where it resonates on the basilar membrane, thereby forming a specific spatial sensation pattern that is locally amplified and directed into the auditory cortex in order to let us become aware of what we hear. On the other hand, we will deal with the vocal apparatus and all the mechanisms involved in singing and speaking. Modern magnetic resonance imaging has been employed to visualize the role of breath support and the flexibility of the human vocal tract. And endoscopy makes it possible to observe vocal folds in slow motion and to show differences between registers and various singing techniques. Recent research on overtone, undertone and subharmonic singing will be presented. The difference between an average voice and a trained singing or speaking voice will be elaborated and explained. And there will also be a general demonstration of how modern computer-based methods like motion capturing and performance capturing can provide musicians with valuable feedback on their performance techniques, revealing subtle differences and personal areas that could be further optimised.

Lecture by **Wilfried Kausel**

11:00–11:30 am Coffee break



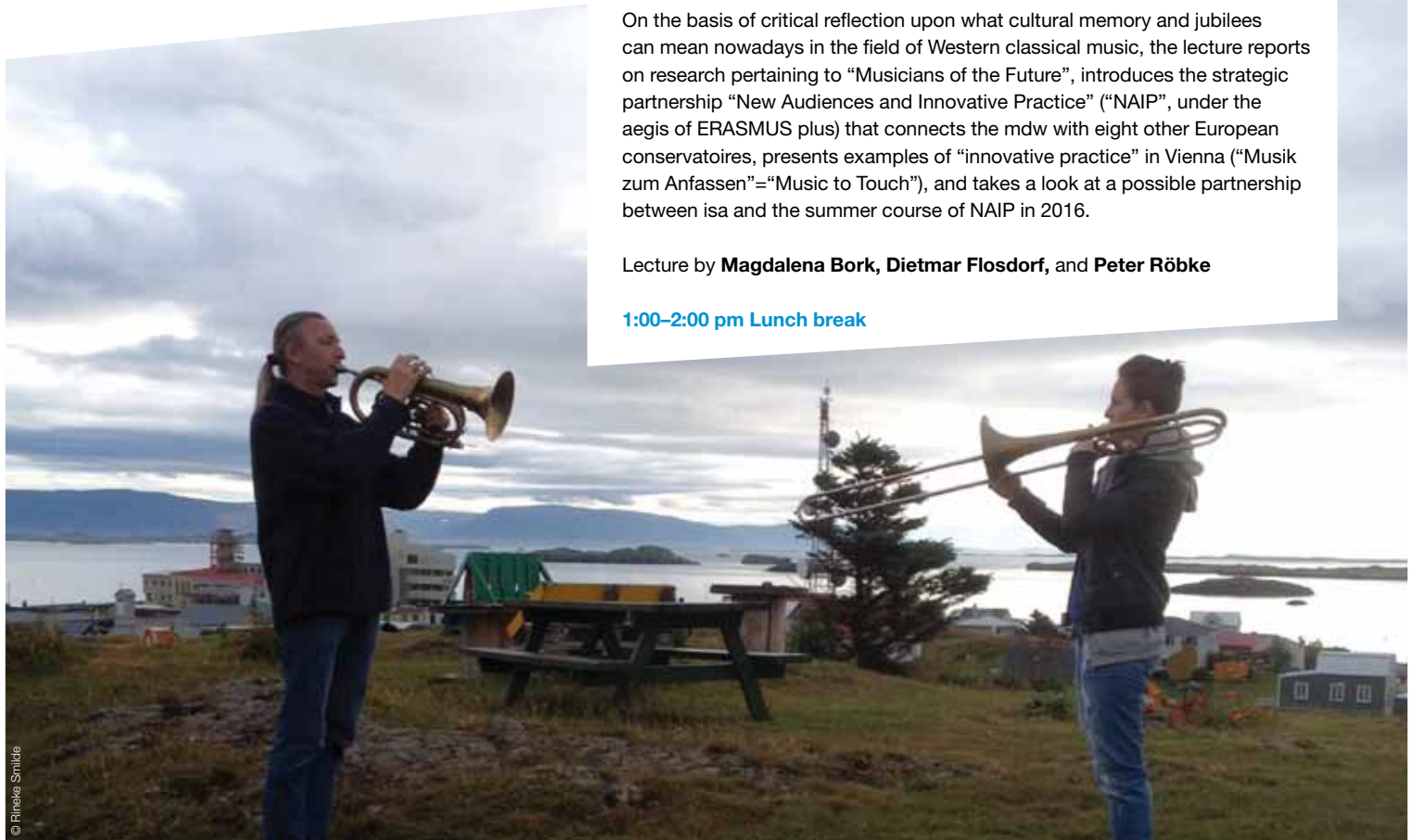
Tuesday, 18 August, 11:30 am–1:00 pm
NEW AUDIENCES AND INNOVATIVE PRACTICE

Lecture

On the basis of critical reflection upon what cultural memory and jubilees can mean nowadays in the field of Western classical music, the lecture reports on research pertaining to “Musicians of the Future”, introduces the strategic partnership “New Audiences and Innovative Practice” (“NAIP”, under the aegis of ERASMUS plus) that connects the mdw with eight other European conservatoires, presents examples of “innovative practice” in Vienna (“Musik zum Anfassen”=“Music to Touch”), and takes a look at a possible partnership between isa and the summer course of NAIP in 2016.

Lecture by **Magdalena Bork, Dietmar Flosdorf, and Peter Röbbke**

1:00–2:00 pm Lunch break



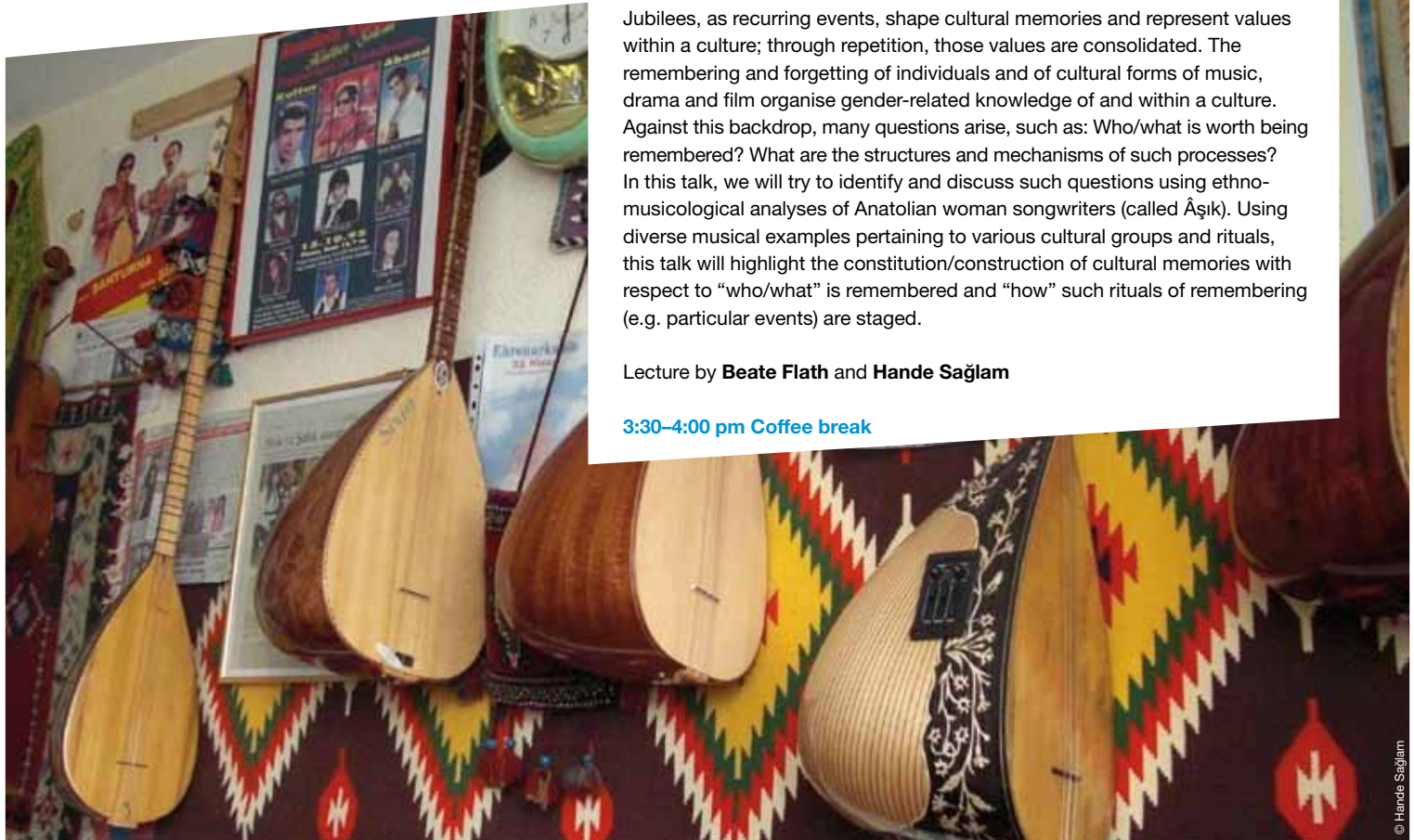
Tuesday, 18 August, 2:00–3:30 pm
GENDER AND CULTURAL MEMORY

Lecture

Jubilees, as recurring events, shape cultural memories and represent values within a culture; through repetition, those values are consolidated. The remembering and forgetting of individuals and of cultural forms of music, drama and film organise gender-related knowledge of and within a culture. Against this backdrop, many questions arise, such as: Who/what is worth being remembered? What are the structures and mechanisms of such processes? In this talk, we will try to identify and discuss such questions using ethno-musicological analyses of Anatolian woman songwriters (called Âşık). Using diverse musical examples pertaining to various cultural groups and rituals, this talk will highlight the constitution/construction of cultural memories with respect to “who/what” is remembered and “how” such rituals of remembering (e.g. particular events) are staged.

Lecture by **Beate Flath** and **Hande Sağlam**

3:30–4:00 pm Coffee break



Tuesday, 18 August, 4:00–5:00 pm

MEMORY AND IMAGINATION. PERSPECTIVES ON THE PAST IN EUROPEAN FOLK MUSIC AND IN FOLK MUSIC REVIVALS

Lecture

Folk music is closely interlinked with various ways of updating particular aspects of the past. In traditional societies, laments uphold the memory of deceased community members, historical songs recall events in the remote past, and epics conflate them with imaginary happenings.

In national and romantic folk music discourses, entire historical periods can become an object of memory and imagination. Reactionary movements idealise bygone social orders, and revolutionary ones revere countercultural formations of the past – for instance in the imaginative reception of songs from the German Peasants' War in 20th-century Germany.

However, many of today's music-oriented revivalists show a much more serious interest in historical sources than was previously the case. While the romantic discourse did not contribute too much to historical folk music research, the knowledge of present-day revivalists is now such that it can provide essential enrichment to a scholarly approach to expressive cultures of the past.

Lecture by **Ulrich Morgenstern**



Tuesday, 18 August, 7:30 pm

SHORT FILM PRESENTATION BY FILMAKADEMIE WIEN

The selection of short films to be shown reflects various filmic approaches to this year's isa theme of "Jubilee! Music and Cultural Memory". Students of Filmakademie Wien will offer different perspectives via their work in various forms ranging from comedy to drama.

In an era of accelerating developments in media technology, questions pertaining to film and cultural heritage take on special significance. Before these films are screened, Univ.-Ass.in Kerstin Parth (Filmakademie Wien) will give a short introduction on the subject from a film and media studies perspective and introduce the filmmakers and their contributions.

The screening will be followed by a discussion between the filmmakers and **Kerstin Parth**.



Wednesday, 19 August, 9:30–11:00 am

ACTIVIST CHOIRS, CULTURAL MEMORY, AND CULTURAL HERITAGE

Panel discussion

This panel discussion investigates the relationship between activist choirs, cultural memory and cultural heritage while raising questions about civic and political participation in society through choral performances in different geopolitical contexts.

Taking activist choirs in the former Yugoslavia as an example, Ana Hofman explores in her presentation “DiSObedIENT: Activist choirs, Neoliberalism and Politics of the Past in Post-Yugoslav Societies” how choral performances shape musical alliances and help to promote the idea of “radical amateurism”. In particular, Hofman addresses the use of partisan and revolutionary songs in post-Yugoslav societies in general and by activist choirs in particular for the construction of cultural memory.

“Hor 29 November”, an activist choir based in Vienna, Austria, uses songs to engage with issues of migration, national identity, popular music history, and contemporary society in Austria. The choir will perform several songs as part of this event.

In her presentation “Not singing in Tune” Rosa Reitsamer explores how Hor 29 November invents a translocal and do-it-yourself popular music heritage in Austria. Three aspects of this DIY music heritage will be presented: firstly, the choir’s collective cultural identity; secondly, the choir’s commemorative practices that highlight the histories of migration to Austria from former Yugoslavia since the 1960s; and thirdly, the choir’s musical repertoire that challenges both Austria’s national cultural heritage and the dominant political and media representations of migrants.

Chair: **Rosa Reitsamer**

Presentations by **Ana Hofman** and **Rosa Reitsamer**

Performance: **Hor 29 November**

11:00–11:30 am Coffee break



Wednesday, 19 August, 11:30 am–1:30 pm

REPACKAGING HEROES:

**CONSTRUCTING ANNIVERSARIES IN YUGOSLAV AND
POST-YUGOSLAV MUSIC AND ART HISTORIOGRAPHIES**

Panel Discussion

The point of departure for this interdisciplinary panel discussion will be the concept of the anniversary proper serving as self-representation – that is, self-celebration in music and other art forms with reference to the chosen heroes. The practice of packaging and repackaging heroes in the political and cultural context of Yugoslavia (as well as in the post-Yugoslav period in Serbia, Croatia, and Slovenia) by constructing, deconstructing, and reconstructing the national anniversaries will be considered in terms of music (since 1962, when only one existing history of Yugoslav [Croatian, Serbian, Slovenian] music was written) as well as in terms of art historiography, university curricula (departments of musicology and art history), and conferences and celebrations organized by state institutions.

Chair: **Tatjana Marković**

Panellists: **Zdravko Blažeković, Leon Stefanija, and Nikola Dedić**

1:30 pm End of activities for the day.



Thursday, 20 August, 09:30–10:15 am

MUSIK UND ERINNERN.

FESTSCHRIFT FÜR CORNELIA SZABÓ-KNOTIK,
ED. CHRISTIAN GLANZ AND ANITA MAYER-HIRZBERGER
(HOLLITZER WISSENSCHAFTSVERLAG: VIENNA 2014).

Book Launch

“Music and Cultural Memory” not only corresponds to the motto of isa 2015, but also runs as a “golden thread” through a recent publication of the mdw’s Department of Music Theory, Analysis and History: *Musik und Erinnern* is an anthology of papers written by members of the department and scholars who feel connected to it. The subject matter as well as the diversity of methods and different approaches seen here have traditionally characterised much of the research done by this institution. Therefore, the book launch will represent an impulse for the whole series of events occurring today – events which, in many ways, document the department’s research and educational work.

Chair: **Anita Mayer-Hirzberger**

Others TBA



Thursday, 20 August, 10:15–11:00 am
MAHLER AS A LOCUS OF MEMORY –
INSTANCES OF AUSTRIAN RECEPTION

Lecture

This lecture covers tendencies and disruptions within the reception of Gustav Mahler's oeuvre and biography before the backdrop of contemporary history and of formative political breaks. Points of reference are political powers' tendency to glorify or exploit him (especially: Mahler in the cultural politics of the Arbeitermusikbewegung [the workers' music movement] and of Austro-Fascism) and also the question of if and how tendencies of musicological reception in the sense of the word are evident in the interpretation of this composer's music (musical examples). Finally, both approaches will be used to look at the hesitant "Mahler Renaissance" in post-World War II Austria.

Lecture by **Christian Glanz**

11:00–11:30 am Coffee break



Thursday, 20 August, 11:30 am–1:00 pm
PUBLIC SEMINAR: CONSTRUCTING MEMORY LANE

Public Seminar

Summing up the abovementioned presentations of the department's research on music and cultural memory, it is the aim of this public seminar to provide a brief introduction to the methodological prerequisites and consequences for musicology, to demonstrate steps taken in a corresponding teaching situation, and finally to discuss the possibilities and limits of this approach.

Students are encouraged to register as active participants before the end of June 2015 via an E-mail sent to the address: szabo-knotik@mdw.ac.at. Active participation entails joining the seminar discussion after contributing an impulse statement; this will be coordinated at a preparatory meeting of the seminar group at the mdw in Vienna during the week before isaScience (details to be announced). The general audience will then be given the opportunity to participate in a closing round of question and answers.

Chair: **Cornelia Szabó-Knotik**

Teaching Team: **Maria Grillenberger, Matej Santi, Cristina Şuteu, and Cornelia Szabó-Knotik**

1:00–2:00 pm Lunch break



Thursday, 20 August, 2:00–5:30 pm

**GUIDED TOUR TO PLACES (AND NON-PLACES)
OF CULTURAL MEMORY IN THE SEMMERING-RAX
UNESCO WORLD HERITAGE REGION**

Guided Tour

Inspired by this year's general isa theme, Juri Giannini and Eva Mayerhofer have planned a guided tour. Participants will spend this afternoon visiting places of cultural memory in the Semmering-Rax World Heritage Region, and will also visit places that did not attain this status. On the road between the various stops, researchers will act as tour guides and give lectures reflecting on the real and imagined relationship between nature and artistic production and its use as a strategy of marketing and image-building. There will also be recorded and live music of different styles, and historical documents will be presented and discussed. The tour will be by bus and with short and easy walks (weather permitting).

The number of participants is limited, so registration is required!

Coordinators: **Juri Giannini** and **Eva Mayerhofer**

Researchers acting as guides:

Marie-Agnes Dittrich, Andreas Holzer, Matej Santi, and others TBA



Friday, 21 August, 9:30–11:00 am
MINORITIES AND CULTURAL MEMORY:
THE BURGENLAND CROATS

Panel Discussion

The panellists will be dealing with music and cultural memory from different points of view. The common theme is the minority of the Burgenland Croats. The first paper centers on power structures associated with the music of minorities and their usual exclusion from official music history narratives. The second paper will take a look at archives, especially the Phonogrammarchiv as a place where documents of “collective memory” are officially stored, also including some pertaining to the Burgenland Croats. The question of whether preserved sound documents offer a starting point to raise awareness of a collective memory will be discussed. The third paper will to a certain extent cover the insider perspective: selected examples will demonstrate cultural narratives in Burgenland Croatian music, combined with a discussion of the significance of these examples for the minority group and an investigation of the possible relevance or representation of Burgenland Croatian music as part of the majority’s cultural memory.

Chair: **Ursula Hemetek**

Presentations by **Ursula Hemetek, Gerda Lechleitner, Marko Kölbl**

11:00–11:30 am Coffee break



Friday, 21 August, 11:30 am–1:00 pm
SINGING AND DANCING
BURGENLAND CROATIAN SONGS

Workshop

This workshop will give its participants the chance to actively perform some of the examples used in the theoretical context of the preceding presentations. It will include the opportunity to learn Burgenland Croatian traditional dances.

Workshop with **Basbaritenori**,
Gabrijela Novak-Karall, and **Stefan Novak**

1:00 pm Conclusion of isaScience 2015



DEPARTMENTS

Department of Music Analysis, Theory and History
Department of Film and Television (Filmakademie Wien)
Department of Music Education
Hellmesberger Department of Strings in Music Education
Department of Folk Music Research and Ethnomusicology
Department of Music Acoustics (Wiener Klangstil)
Department of Music Sociology
Department of Cultural Management and Cultural Studies (IKM)



SPEAKERS

GERHARD BAUMGARTNER



Gerhard Baumgartner, born in 1957; Director of the Documentation Centre of Austrian Resistance (DÖW), historian and journalist, former senior fellow at the Vienna Wiesenthal Institute for Holocaust Research, lecturer at the University of Applied Sciences FH-Joanneum in Graz/Austria, head of research at the international research association “Kanzlei” in Vienna; founding member of Research Society Burgenland (Burgenländische Forschungsgesellschaft); team member of the Austrian Historical Commission; project leader of the current project “Name-Database of Austrian Holocaust Victims among the Roma and Sinti”, editor-in-chief of television programmes for Austrian public station ORF-Burgenland. He has lectured at several universities in Vienna, Salzburg, Klagenfurt, Budapest, and Tel Aviv, and was awarded Burgenland’s Medal for Science and Research in 1993, the Comenius Medal for European Education Media in 2003, and the Gold Medal of Honour of the Province of Burgenland in 2008. He serves as an international education expert for program evaluation with the ETF – European Training Foundation in Turin and the DG XII in Brussels, 1995–2006, and is a member of the editorial board of the historical journal *ÖZG – Österreichische Zeitschrift für Geschichtswissenschaften*. Fields of research: ethnic and religious minorities in Central and Eastern Europe in the 19th and 20th centuries; European social and cultural history of the 19th and 20th centuries; nationality problems of the Austro-Hungarian monarchy; Austrian minority policy and politics after 1945; theory of nationalism; regional history of Burgenland and western Hungary.

ZDRAVKO BLAŽEKOVIĆ



Zdravko Blažeković is director of the Research Center for Music Iconography at the Graduate Center of the City University of New York and executive editor of the *Répertoire International de Littérature Musicale*. In 1998 he founded the journal *Music in Art*, focused on relationships between music and visual arts, which he has edited ever since. He is also chair of the ICTM Study Group on Iconography of the Performing Arts. He has published on the 18th- and 19th-century music of South-Central Europe, music iconography, organology, and historiography of music.

MAGDALENA BORK



Bork is a senior researcher at the University of Music and performing Arts Vienna (mdw). Following training as a classical flautist, she concentrated on the academic discourse in current research on professional musicians. Her dissertation on this subject, *Traumberuf Musiker? [Dream Job: Musician?]*, published by Schott Music in 2010, initiated the artistic research project “Quo vadis, Teufelsgeiger [Devil’s Fiddler?]”, funded by FWF (the Austrian Science Fund), which dealt with free improvisation and classically trained musicians. Bork teaches qualitative methodology at the Department of Cultural Management and Cultural Studies, and her newest research project, “Young Masters Research”, focuses on the musical development of exceptionally talented children and youngsters.

NIKOLA DEDIĆ



Nikola Dedić is an associate professor at the Faculty of Music of the University of Arts in Belgrade as well as for that university’s Interdisciplinary Postgraduate Studies programme. He teaches art history. Books: *Utopian Spaces of Art and Theory after 1960* (in Serbian, Belgrade 2009); *Towards Radical Critique of Ideology: From Socialism to Postsocialism* (in Serbian, Belgrade and Novi Sad 2009); co-author of *Triumph of Contemporary Art* (in Serbian, Belgrade 2010); *Less than Human: Srđan Đile Marković and Underground Figuration* (in Serbian, Belgrade 2011); and *A Painting in the Age of Media: Dragomir Ugren* (in Serbian, Belgrade 2011).

MARIE-AGNES DITTRICH



Marie-Agnes Dittrich studied history and musicology at the University of Hamburg in Germany. She earned her Dr. phil. with a dissertation on *Harmony and Text in Schubert’s Songs, 1983-1993*. She thereafter served as a lecturer at the Hamburg Conservatory of Music and spent the winter semester of 1990/91 at the Universities of Ibadan, Ilorin, and Nsukka in Nigeria. Since 1993, she has been a Professor of Music Analysis at the University of Music and Performing Arts Vienna. Other teaching assignments have been at the Midwest Center for Studies Abroad (USA) in Vienna, the University of Vienna, at Danube Private University in Krems, Austria, and as Chair of Austrian Studies at the University of Leiden, NL (during the spring semester of 2014).

BEATE FLATH



Beate Flath is a university assistant at the Department of Cultural Management and Cultural Studies at the University of Music and Performing Arts Vienna. She studied musicology, art history, and business at the University of Graz, and did her doctoral research on sound design in television advertising; afterwards, she continued as a postdoctoral university assistant at the Department of Musicology at the University of Graz and participated in several research projects in the field of emotional and social sound design. Her research focuses on the intersection of structures/mechanisms of (digital) mass media and aesthetics of every day life (with a current focus on diversity and individualisation in digital cultures) and on methodological issues of empirical research. www.beateflath.net

DIETMAR FLOSDORF



Dietmar Flösdorf, a violist with the Vienna Chamber Orchestra, teaches at the University of Music and Performing Arts Vienna and in the Viennese music school system. He initiated the special music education program “Musik zum Anfassen” [Music to Touch] over than 28 years ago and has continually developed it ever since (under the patronage of Nikolaus Harnoncourt). Under the heading of “Orchestra to Touch”, Flösdorf also coordinates cultural education programs for the Vienna Symphony, the Tonkünstler Orchestra of Lower Austria, and the Viennese opera house Theater an der Wien. Additionally, Flösdorf engages in networking activities in the field of cultural education and cooperation with partners such as the Academy of Fine Arts Vienna and Konservatorium Wien University. A special concern of him is the inclusion of socially disadvantaged groups in his programme. Awards: Junge Ohren Preis (2007) and IRIDA – Kulturvermittlung in neuen Kontexten (2009)

JURI GIANNINI



Juri Giannini was born in Rome, Italy, and studied musicology and Slavic studies in Cremona (University of Pavia) and in Vienna. Since 2010, he has been working as lecturer and research assistant at the University of Music and Performing Arts Vienna (Department of Music Analysis, Theory, and History). He accompanies his scholarly work with journalistic efforts, mainly on themes related to music theatre, the 20th and 21st centuries, jazz, and Eastern European pop. At the moment, he is concluding a monograph on Hans Swarowsky and the translation of libretti. His main research interests are ideology and music history writing, translation studies, and musicology.

CHRISTIAN GLANZ



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 focuses 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 of 2012, he has been leading a research project on the political history of the Vienna State Opera (1869–1955).

MARIA GRILLENBERGER



Born 1988 in Linz Maria Grillenberger received her first piano lessons at the age of 8 at the musical school in Perg (Upper Austria). From the age of 14 onwards she studied organ at the same institution and later on continued with Roman Summereder at the University of Music and Performing Arts in Vienna after graduating from secondary school. In addition, Maria Grillenberger studied German Philology at the University of Vienna, receiving her degree with distinction in 2013. In the autumn of 2013, she began studying instrumental pedagogy for organ. She has thus been receiving piano lessons from Johannes Marian and cembalo lessons from Wolfgang Glüxam in addition to continuing her education with Roman Summereder, and she has also taken part in courses with well-known organists such as Luigi Ferdinando Tagliavini, Louis Robillard, Jon Laukvik, Jan Willem Jansen, Michel Bouvard, and Harald Vogel. Maria Grillenberger has given concerts in Austria and abroad.

URSULA HEMETEK



Ursula Hemetek is an associate professor (tenured) and head of the Department of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts Vienna. She earned her PhD in musicology in 1987, and completed her habilitation in ethnomusicology in 2001 (both at the University of Vienna). Her main research focus: the music of minorities in Austria. She publishes in the fields of ethnomusicology and “music and minorities” (focussing on Roma, Burgenland Croats, and recent immigrant groups) and is chairperson of the ICTM study group “Music and Minorities”. Recent books: *Cultural Diversity in the Urban Area: Exploration in Urban Ethnomusicology* (ed. with Adelaida Reyes), 2007; *Music from Turkey in the Diaspora* (ed. with Hande Sağlam), 2008; *Music and Minorities in Ethnomusicology: Discourses and Challenges from Three Continents* (ed.), 2012.

ANA HOFMAN



Ana Hofman, an ethnomusicologist, is an associate researcher at the Centre for Interdisciplinary Research of the Slovenian Academy of Science and Arts in Ljubljana and a lecturer at the Faculty of Humanities of the University of Nova Gorica. In 2013/2014, she was a visiting fellow at the Centre of Southeast European Studies at the University of Graz. Her research interests include music in socialist and post-socialist societies, music and gender, music and cultural memory, applied ethnomusicology, and music in neoliberalism, all as they relate to former Yugoslavia and post-Yugoslav societies. She has published a number of book chapters and articles. In 2011, she published the monograph *Staging Socialist Femininity: Gender Politics and Folklore Performances in Serbia* (Balkan Studies Series, Brill Publishing), and she has just published the book *Music, Politics, Affect: New Lives of Partisan Songs in Slovenia* (2015), which deals with the renewed currency of partisan songs in Slovenia and the role of music and sound in political mobilisation and participation, the potentials of musical alliances, and musical self-organisation in neoliberalism.

ANDREAS HOLZER



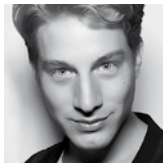
Andreas Holzer works at the Department of Music Analysis, Theory, and History at the University of Music and Performing Arts Vienna. His research focuses on the history of composition and music theory in the 20th and 21st centuries, as well as on theoretical issues of cultural studies.

WILFRIED KAUSEL



Wilfried Kausel was born in Vienna, Austria in 1957. He earned a degree in electrical engineering from the Vienna University of Technology in 1987 and served on that university's staff until 1997. His name is on 14 international patents related to audio and signal transmission systems. He also earned a diploma in Bass Guitar at the Jazz Department of Vienna City Conservatory (today's Konservatorium Wien University). In 1997, he became staff member of the Department of Music Acoustics (IWK) at the University of Music and Performing Arts Vienna, where he has since dealt with physical modelling and signal processing. He earned his PhD in 1999 and was granted tenure after completing his habilitation in Musical Acoustics in 2003. Since 2010, he has been head of the Department of Music Acoustics.

MARKO KÖLBL



Marko Kölbl was born in Vienna in 1986 and is a research and teaching assistant at the mdw's Department of Folk Music Research and Ethnomusicology, where he is also writing his PhD dissertation on the topic of Croatian laments. His research interests are the music of minorities (in particular of Burgenland Croats), music and grief, and music and gender.

GERDA LECHLEITNER



Gerda Lechleitner is the curator of the historical collections of the Phonogrammarchiv at the Austrian Academy of Sciences and editor of the CD series *Sound Documents from the Phonogrammarchiv of the Austrian Academy of Sciences – The complete Historical Collections 1899-1950* as well as of the Phonogrammarchiv's yearbook.

TATJANA MARKOVIĆ



Tatjana Marković is an adjunct professor at the Department of Music Analysis, Theory, and History at the University of Music and Performing Arts Vienna. She has completed two postdoctoral projects (funded by the FWF's Lise Meitner and Elise Richter programs); the latter, entitled "Opera and the idea of self-representation in Southeast Europe", was conducted under the aegis of the University of Graz and the Austrian Academy of Sciences (2010–2014).

She is editor of *TheMA – Open Access Research Journal for Theatre, Music, Arts* (Vienna), a member of editorial board of *Glasbeno-pedagoški zbornik* (Ljubljana). She is chair of the IMS Study Group Music and Cultural Studies. Books: co-author of *The First Belgrade Choral Society: 150th Anniversary* (Belgrade 2004); *Transfigurations of Serbian Romanticism: Music in the context of cultural studies* (in Serbian, Belgrade 2005); *Historical and analytical-theoretical coordinates of style in music* (in Serbian, Belgrade 2009); co-author of *Galina Ivanovna Ustovl'skaja – Komponieren als Obsession* (Cologne 2013).

ANITA MAYER-HIRZBERGER



Anita Mayer-Hirzberger studied musicology and art history at the University of Graz as well as trumpet at the University (formerly Academy) of Music and Performing Arts Graz. She completed her 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). She is an 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), and the late 19th and 20th centuries.

EVA MAYERHOFER



Eva Mayerhofer studied musicology, history, and theatre studies in Vienna and Cremona (University of Pavia). She wrote her master's thesis on the musical activities of the Austrian labour movement and gathered experience in ethnomusicological field research in Sardinia and Vienna. During and following her studies, she held various organisational and editorial jobs in the publishing and media sectors. Since 2012, she has been working at the Department of Music Analysis, Theory, and History at the mdw, and she is part of the coordinating team of isaScience.

ULRICH MORGENSTERN



Ulrich Morgenstern was born in 1964 in Gießen, Germany. He is Professor of History and Theory of Folk Music at the mdw's Department of Folk Music Research and Ethnomusicology. Since 1989, he has conducted fieldwork in Russia. Current areas of research: European folk music, history of scholarship; folk music in social and political movements; revivalism in Austria.

KERSTIN PARTH



Kerstin Parth is a research associate (Univ-Ass.in) at the Department of Film and Television (Filmakademie Wien) at the University of Music and Performing Arts Vienna. From 2007 to 2012, she was artistic director of the Austrian Film Gallery and part of the management team of the joint Digital Film Restoration project in collaboration with the Austrian Film Museum and Filmarchiv Austria. Her research focuses on realist film theory and contemporary cinema.

ROSA REITSAMER



Rosa Reitsamer is a sociologist and senior scientist at the Department of Music Sociology of the University of Music and Performing Arts Vienna. She has published several articles and books on popular music, gender, and activism, including the monograph *Die Do-It-Yourself Karrieren der DJs. Über die Arbeit in elektronischen Musikszenen* (transcript 2013), the anthology *New Feminism. Worlds of feminism, queer and networking conditions* together with Marina Grzinic (Löcker 2008), and the article “Not Singing in Tune. The Hor 29 Novembar choir and the invention of an alternative translocal popular music heritage” in *Popular Music and Society* (2015).

PETER RÖBKE



Peter Röbbke studied at what is today the Folkwang University of the Arts in Essen, worked as a violinist, conductor and music school teacher/director in Essen and Berlin, has held a professorship for Instrumental / Vocal Education (IGP) in Vienna since 1993, and is head of the mdw's curriculum commission for the IGP programme as well as of the Department of Music Education. Röbbke also heads the Viennese branch of the programme New Audiences and Innovative Practice.

HANDE SAĞLAM



Hande Sağlam was born in Istanbul, Turkey. She received her bachelor's degree in composition from Bilkent University in Ankara, her Magister Artium in music theory from the mdw in Vienna, and her doctorate in ethnomusicology from the mdw's Department of Folk Music Research and Ethnomusicology with the dissertation *Âşık-Tradition in Sivas – Differences among Alevi and Sunni Âşık* in 2013; since 2005, she has been working at the University's Department of Folk Music Research and Ethnomusicology. She has participated as a research fellow in the projects "Music Making of Immigrants in Vienna" (2005–2006); "Embedded Industries, Cultural Entrepreneurs in Different Immigrant Communities of Vienna" (2007–2009); "Bi-Musicality of Students of the University of Music and Performing Art Vienna" (2009–2010); "Digitising and Archiving of the Audio-Visual Collection of the Department of Folk Music Research and Ethnomusicology" (since 2011); "Musical Identifications of Muslims in Graz" (2013–2015); and „Music without borders. Multilingualism in Music (Bi- and/or Multi-Musicality) and Understanding the 'Other' and the Unfamiliar" (since March 2015).

MATEJ SANTI



Matej Santi, born in Trieste, studied violin and instrumental pedagogy in Klagenfurt and Vienna (MA) as well as musicology (PhD) at the University of Music and Performing Arts Vienna. His doctoral research, based on assumptions of cultural studies, is focused on understanding the relationship between nationalism and musical practices in Trieste during the 19th and early 20th centuries.

LEON STEFANIJA



Since 1995, Leon Stefanija has been a university professor at the Department of Musicology, Faculty of Arts, University of Ljubljana, where he served as chair of the Department of Musicology (2008–2012) and holds a professorial chair in systemic musicology. His main research and teaching areas are epistemology of music research, contemporary (Slovenian) music, sociology and social psychology of music, music theory, and music education.

Main publications: *On the new in music: alongside the Slovenian instrumental music of the last quarter of the 20th century* (in Slovenian, Ljubljana 2001); *Methods of Music Analysis: A Historical And Theoretical Survey* (in Slovenian, Ljubljana 2004; in Croatian, Zagreb 2008); *Sociology of music: history, theory, and methodology* (in Slovenian, Ljubljana 2009); *Contribution to the Analysis of the Musical Institutions in 20th-Century Slovenia* (in Slovenian, Ljubljana 2010); and as a co-author: *Musical Listening Habits of College Students in Finland, Slovenia, South Africa, and Texas – Similarities and Differences* (Frankfurt am Main et al 2010). Further information is available at: http://www.cobiss.si/cobiss_eng.html

CRISTINA ȘUTEU



Cristina Șuteu graduated with bachelor's (2009) and master's degrees (2011) in musicology from the Gheorghe Dima Music Academy of Cluj-Napoca (Romania), where she has been an editorial assistant secretary for Musicology Papers since 2012. At present, she is finishing her doctoral studies at the same institution. During her years of study, she has conducted research in Turin (Italy), in London (England), in Perth (Australia), and in Vienna at the University of Music and Performing Arts under the supervision of Prof. Dr. Cornelia Szabó-Knotik.

CORNELIA SZABÓ-KNOTIK



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 also takes into account the importance of other media (film) for the way in which this musical tradition is confronted.



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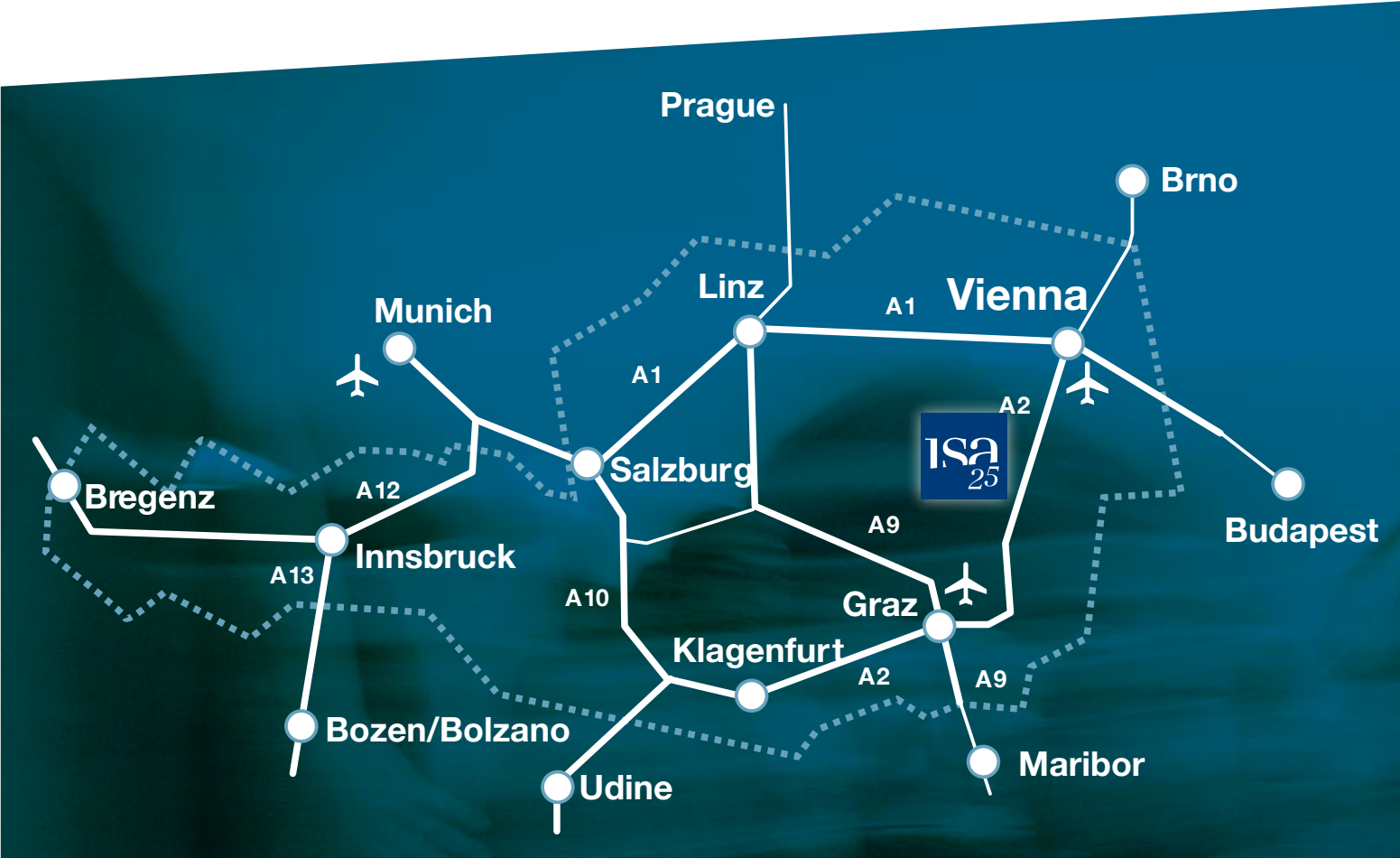
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