

Isa Science

26<sup>TH</sup> INTERNATIONAL SUMMER ACADEMY  
15-18 & 22 AUGUST 2016  
IN REICHENAU / RAX

Isa  
16



# DRAMA RITUAL CULTIC ACTS

LECTURES  
PANEL DISCUSSIONS  
WORKSHOPS  
FILM PRESENTATIONS

**mw**  
university  
of music and  
performing  
arts vienna

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## PREFACE



The past 26 years have seen, isa – the mdw’s summer academy – develop into a distinctive and successful project that reflects the artistic and scholarly approach as well as the self-conception of the mdw.

The unique selling point of the symposium **isaScience** is the trans-disciplinary linkage of the arts and science. As the mdw’s flagship research-related event, isaScience successfully attracts students and professional academics from around the world as well as a broader public interested in both music and culture-related academic research.

This year’s isaScience is devoting its programmatic emphasis to this isa edition’s general theme of “Drama”, for which reason we can expect a variety of exciting and highly interesting encounters that bring together the mdw’s research professionals and international guests in a relaxed and inspiring atmosphere.

I look forward to these challenging events, and in the name of the mdw’s entire rectorate team, I wish all of isa’s participants and instructors an inspiring summer of 2016!

**Ulrike Sych**  
*Rector of the mdw*



This year's isaScience, dedicated to the topic of DRAMA, RITUAL and CULT, presents itself in a new setting and as a re-launch of sorts. With as broad a methodological scope as possible, the university's research departments will collaborate in an even more focussed manner, for the first time also including approaches that involve popular music and music therapy. An equal "first" is the Postgrad Lecture Day which offers an opportunity for selected mdw PhD candidates to reflect upon their respective research emphases in light of the overall isaScience theme and to discuss their insights both within the group and with the general public. All formats of presentation follow the well-established isaScience tradition of openness to discourse, diversity of methods, and an interest in bridging the often overrated gap between experts and public. The international diversity of presenters is also larger than in the years before, and the programme is once again intended to attract isaMasterClass participants, as well. To our mind, this is another important step towards solidifying the role of isaScience as the flagship research-related event of our university.

The insights to be gained from the variety of activities offered by isaScience 2016 have a clear potential to further the broader understanding of our world as represented in music, in performance, and in their "dramatic" and "ritual" aspects.

**Ursula Hemetek** and **Cornelia Szabó-Knotik**  
*Programme chairs, isaScience*



Ursula Hemetek

Cornelia Szabó-Knotik

## PREFACE



“Drama” – in everyday parlance, this word is typically used to denote turbulent, startling, or even tragic events, from “family drama” to “refugee drama” and so on.

But for isa16, the 26<sup>th</sup> edition of the International Summer Academy of the mdw, we’ve chosen the theme of drama as a way to deal with the dramatic principle inherent in music – in other words, with the development of a plot, a “story”, from the tension between voice and counter-voice (protagonist and antagonist).

When we think of music and drama, our probable and justifiable first association is with opera. After all, “dramma per musica” is the very embodiment of music’s dramatic potential! This year’s isaOperaVienna will be showing Don Giovanni at Schlosstheater Schönbrunn, with stage work being a special focus for singing course participants. And alongside the courses and workshops of isaMasterClass, the over 40 concerts of the isaFestival will provide the summer’s best participants with opportunities to wow the public.

And how does the interrelationship between musical structure and dramatic performance shape up? isaScience will aim to lay bare the roots of the dramatic in cultic activities and rituals from the standpoints of music history, ethnomusicology, and sociology: How have instrumental music and singing developed over the course of time as they relate to “performance” in the broadest sense? In an intensified collaborative project with “*Salon5 In Wien. Und an der Rax*”, we will be presenting a format involving music and stage acting that aims to be neither music theatre nor theatre music, but rather to develop an exciting and innovative form of interaction out of the dramatic principle itself. We’re once again excited to see how the students of Filmakademie Wien will deal with this year’s theme in their short films, and another thoroughly dramatic aspect will be isa’s cooperation with the Erasmus project “New Audiences and Innovative Practice”.

I am happy that the very concentrated format of isaScience is now well established within the multifold activities of isa as the summer campus of our university, and I am looking forward to numerous exciting encounters and experiences!

**Johannes Meissl**  
Artistic Director of isa



# Isa Master Class

26<sup>TH</sup> INTERNATIONAL SUMMER ACADEMY  
**14–28 AUGUST 2016**  
IN MÜRZZUSCHLAG, PAYERBACH, REICHENAU / RAX, AND SEMMERING

Isa  
16

# DRAMA

**INSTRUMENTALISTS  
CHAMBER MUSIC  
COMPOSERS  
CONTEMPORARY MUSIC  
WORKSHOPS  
COMPETITION**

Lukas Beck

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**mw**  
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of music and  
performing  
arts vienna



**Monday, 15 August, 7:30–9:30 pm**  
**OPENING CELEBRATION:**  
**“WELCOME TO isa16”**

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

Keynote speaker: **Dieter Berner**  
*Director, screenwriter, actor, university professor*  
[www.dieterberner.de](http://www.dieterberner.de)



**Tuesday, 16 August, 9:30–11:00 am**

## **RITUALS IN MUSIC THERAPY**

Panel Discussion

In music therapy, rituals represent an important element. The involvement of recurrent phenomena may have a confidence-building effect on patients and convey a sense of security. But repetition can also reinforce a pre-existing mental state, inhibiting progress and defending the patient against changes, which might be perceived as threatening.

Three experienced music therapists who deal with this topic scientifically and practically will discuss rituals in order to clarify their meaning in the context of music therapy.

Moderator: **Elena Fitzthum**

Panellists:

**Adriano Primadei:**

Tarantism from a Music Therapy Perspective

Recurring Similarity: The Meaning of Musical Objects in Music Therapy with Adolescents

**Monika Smetana:** Recurring Similarity: The Meaning of Musical Objects in Music Therapy with Adolescents

**TBA**

**11:00–11:30 am coffee break**

**Tuesday, 16 August, 11:30 am–1:00 pm**  
**CONTEMPORARY MUSIC THEATRE – QUO VADIS?**

Panel Discussion

With the situation of music theatre having changed significantly over the past two decades, there are manifold aspects to be discussed:

- emergence of new forms of music theatre
- alternative spaces – what are the consequences?
- new forms of cooperation between the creative participants
- increased social and political involvement
- various consequences at the economic level
- new methods of research

Chairs: **Andreas Holzer, Tatjana Marković**

Panellists: **Mirela Ivičević, Thomas Desi, Jury Everhartz**

**1:00–2:30 pm lunch break**







**Tuesday, 16 August, 2:30–4:00 pm**  
**THE EUROVISION SONG CONTEST**  
**AS A EUROPEAN RITUAL**

Panel Discussion

As a follow-up to the highly successful interdisciplinary symposium on the ESC in March 2016, which focussed on sexual identities, this contribution to isaScience examines the ESC from another perspective. It is the ritual aspect that we want to deal with, here. The annual ritual of the ESC is omnipresent, and as a mass media ritual, it is of great importance both within Europe and beyond, such as in Australia and Israel. Millions of viewers around the world watch this media ritual of a “singing Europe”.

As the ESC is a subject of interest in various academic disciplines, the format that we have chosen is a keynote address by one expert on the ESC followed by responses from various different disciplinary perspectives such as popular music studies, ethnomusicology, and musicology.

Keynote: **Dean Vuletic**

Discussion participants: **Marko Kölbl, Ivan Raykoff, TBA**



**Wednesday, 17 August, 9:30–11:00 am**

## **isaScience PHD SESSION (PART I)**

Postgrad Lecture Day

Since one of isaScience's aims is to support young academic talents, PhD candidates represent an important target group of its activities. This day of lectures by postgraduate students represents a new format created in the interest of furthering this agenda. It offers the opportunity for a group of mdw PhD candidates (screened by a dedicated application process) to reflect upon their respective research activities in the light of the overall isaScience theme and to discuss their insights both within the group and with the general public.

Chairs: **Ursula Hemetek, Cornelia Szabó-Knotik**

Assistant: **Cristina Șuteu**

**11:00–11:30 am** coffee break

**11:30–1:00 pm**

## **isaScience PHD SESSION (PART II)**

**1:00–2:30 pm** lunch break

**2:30 pm**

## **isaScience PHD SESSION (PART III)**



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**Thursday, 18 August, 9:30–11:00 am**

## **STAGED RITUALS IN AUSTRIA BETWEEN THE WARS (PART I)**

Workshop

This workshop takes several events of the year 1928 (Deutsches Sängerbundfest in Wien, Schubert's Centenary, etc.) and debates them in a broader cultural context. It can be argued that the so-called Anschlussgedanke [it meant Austria's accession to Germany] turned those festivals into ritualised discourses about Austria's role within "German culture". One of the central points here is that a very broad spectrum of Austrian society identified itself with those staged rituals. The contributions to this workshop cover musicology as well as sociology and political history.

Workshop with **Christian Glanz, Anita Mayer-Hirzberger, TBA**

**11:00–11:30 am** coffee break

**11:30–12:30 pm**

## **STAGED RITUALS IN AUSTRIA BETWEEN THE WARS (PART II)**

**12:30–2:00 pm** lunch break





**Thursday, 18 August, 2:00–4:00 pm**  
**MUSIC PERFORMANCE AS RITUAL:**  
**EMPIRICAL ASSESSMENT OF THE STAGE**

Panel Discussion

The performance of music as the physical enactment of musical ideas is a multi-modal experience that consists of auditory, visual, and sometimes tactile and other sensory information. This 120-minute session will bring together three speakers who present empirical research in which musical performance is analysed from a quantitative standpoint, including experiments that assess the perceptual importance of visual and auditory modalities, characteristics of conductors' gestures, and strategies used by musicians to communicate with each other in order to begin playing at exactly the same time.

Moderator: **Werner Goebel**

Speakers: **Werner Goebel, Chia-Jung Tsay, Clemens Wöllner**

**Werner Goebel:**

Beginning a Piece Together: Communication Strategies within Music Ensembles

**Chia-Jung Tsay:**

The Power of Visual Information in the Judgment of Music Performance

**Clemens Wöllner:**

Artist-Priests or Shamans: Approaching the Myths of Musical Conducting

**4:00–4:30 pm coffee break**







Thursday, 18 August, 4:30–7:30 pm

## WHIRLING DERVISHES: METAMORPHOSIS OF A RITUAL

Papers and Lecture

Rituals are culturally constructed activities geared toward symbolic communication. And in every culture, they also play a role as a carrier of beliefs, philosophies, and values to succeeding generations.

The whirling of dervishes is a part of the Sema ritual, which originated among Sufis and is still practiced by the Sufi dervishes of the Mevlevi order. The goal of this cultic act performed by dervishes (also called semazen) is to reach the apex of their spiritual being. Finding absolute truth and attaining divinity are the essential goals.

These three lectures are intended not only to give an overview, but also to attempt to present the artistic aspects and “transformations” of Sema ritual. Hande Sağlam will present the philosophical, religious, and musical meanings of Sema by using methods of ethnomusicological analysis to explain this ritual's role and function. Arzu Öztürkmen will explore how different movement systems have been viewed in the historical (Ottoman) context and how they have been represented and/or interpreted in a modern context. And Ziya Azazi, with his lecture *Whirling Dervishes as an Artistic Tool*, will show us an entirely different aspect of this ritual. Azazi was himself influenced by Sufism in shaping his own individuality and artistic identity. And Sufism, at its core, features a mysticism that explores the reason for the creation of the individual and the universe that s/he lives in. In his lecture, Azazi will feature various artistic perspectives relating to whirling dervishes, thus letting us follow the metamorphic processes that the Sema ritual has undergone.

Papers by **Arzu Öztürkmen** and **Hande Sağlam**  
Lecture by **Ziya Azazi**



**Monday, 22 August, 7:00–8:00 pm**

## **MELODRAMA: A MATTER OF STRONG FEELINGS**

Lecture

In the field of film studies, “melodrama” has been defined as a dramatic narrative with musical accompaniment that punctuates emotional aspects, and the term itself is understood literally as expressing both melos (music) and drama. Melodrama always has the ability to evoke strong emotional responses in audiences – from tears of sorrow to mocking laughter.

This lecture will focus on the melodrama debate within the field of film studies, a debate that began in the early 1970s and has included key issues such as authorship, genre, cinematic mise-en-scène, and feminism. The principal exponent of the melodramatic style was the director Douglas Sirk, whose dramas filmed for Universal Studios in the mid-1950s were characterised by a highly expressive mise-en-scène in which colour, gesture, costume, music, lighting, and camerawork all combined to render cinematic texts with manifold meaning and significance. Sirk was to become a key figure not only for film scholars, but also for successive generations of filmmakers (such as Rainer Werner Fassbinder and Todd Haynes).

With several film excerpts as visual support, this lecture will above all highlight basic aspects of the genre that are relevant to gender issues.

Lecture by **Claudia Walkensteiner-Preschl**





**Monday, 22 August, 8:30 pm**

## **SHORT FILM PRESENTATION BY FILM ACADEMY VIENNA**

The selection of short films to be shown reflects various filmic approaches to this year's isa theme of "Drama – Ritual – Cultic Acts". Students of the Film Academy Vienna will offer different perspectives via their work in various forms ranging from comedy to drama.

Before these films are screened, research and teaching assistant Kerstin Parth (Film Academy Vienna) will introduce the filmmakers and their contributions. The screening will be followed by a discussion between the filmmakers and Kerstin Parth.

Film presentation moderated by **Kerstin Parth**

Free Admission

Registration via [isa-science@mdw.ac.at](mailto:isa-science@mdw.ac.at)

Deadline: Friday, 19 August



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## DEPARTMENTS

Department of Music Analysis, Theory and History

Department of Film and Television (Film Academy Vienna)

Music Therapy Division of the Department of Music and Movement Education / Music Therapy

Department of Popular Music

Department of Folk Music Research and Ethnomusicology

Department of Music Acoustics (Wiener Klangstil)



# SPEAKERS

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## ZIYA AZAZI



Born in 1969 in Antakya, Turkey, based in Vienna, Austria since 1994. In 1999, he was awarded a scholarship by *Dance Web (Summer Dance Week Vienna)* and an honourable mention by *Ballett International Magazine* as “The Most Outstanding Dancer of the Year in Austria” with his full-length performance *Unterwegs Tabula Rasa*. Between 2000 and 2002, he worked at the Vienna Volksoper (Austria); Theaterhaus Stuttgart (Germany); and the Grand Théâtre de Genève (Switzerland).

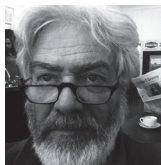
2004 saw him work with Jan Fabre and Troubleyn, and from 2005 to 2007 he participated in Compagnie Thor’s piece *d’Orient*. He has furthermore worked with a wide range of artists including Cem Ertekin, Aydin Teker, Sebastian Prantl, Philippe Arlaud, Anne-Marie Gros, Ismael Ivo, Marcia Haydee, Yoshi Oida, and Thierry Smits.

The festivals at which he has performed include Liteside (Amsterdam), Danse en Ville (Brussels-Luxembourg), KIT (Copenhagen), Polyzentral (Hamburg), iDANS (Istanbul), Les Eclats Choreographiques (Niort), Dance Biennale (Paris), SPAF (Seoul), Teatro Europeo (Turin), CanAsian (Toronto), and Festival de Solos y Duetos (Venezuela).

Selected open-air festivals: Teatro y Artes de Calle (Valladolid), La Merce (Barcelona), Dias de Danza (Barcelona), Festival de Chalon (Chalon), Trafalgar Square (London), and Sziget (Budapest).

[www.ziya-azazi.com](http://www.ziya-azazi.com)

## DIETER BERNER



Director, screenwriter, actor, university professor. Born 1944 in Vienna, Berner studied at Vienna’s Reinhardt-Seminar and in Berlin. Since 1969: theatre and film director in Austria, Germany and Switzerland; mainly film projects for cinema and TV (including the *Alpensaga*), for which Berner received numerous awards – e.g. a Silver Nymph of the Monte Carlo TV Festival, a British Academy Award; inclusion of *Die Verlockung* in the Berlinale’s Panorama programme (1989), and a golden Romy Award (Austria, 2000) for *Die Verhaftung des Johann Nepomuk Nestroy*. In Michael Haneke’s first feature film *Der siebente Kontinent*, he played the lead role. He has been a lecturer for direction, screenplay, and filmic drama at several European

## SPEAKERS

universities: German Film and Television Academy Berlin, Film Academy Vienna, Zurich University of the Arts, and the University of Television and Film Munich. From 2004 to 2009, he served as a professor and as head of the cinematic drama programme at HFF Konrad Wolf in Potsdam (now Film University Potsdam-Babelsberg).

Filmography (selection): *Egon Schiele, Tod und Mädchen* – feature film (2016); *LiebeMacht* – portmanteau film with students from the Reinhardt-Seminar (2014); *Zimmer 34* – portmanteau film (2014); *Krankheit der Jugend* – feature film (2010); *Berliner Reigen* – feature film (2006); *Die schlafende Schöne* – TATORT (ORF, 2005); *Die Verhaftung des Johann Nepomuk Nestroy* – TV film (1999); *Joint Venture* – feature film (1994); *Das Lachen der Maca Darac* – TV Film (1990); *Der siebte Kontinent* – feature film (1989); *Die Verlockung* – feature film (1987); *Lenz oder die Freiheit* – TV series (1985/86); *Ich oder Du* – feature film (1984); *Der richtige Mann* – feature film (1981); *Die Alpensaga* – TV series (1976–1980).

[www.dieterberner.de](http://www.dieterberner.de)

### THOMAS DESI



Thomas Desi is a stage director and author from Vienna. He is founder and artistic director of the ZOON Musiktheater company in Vienna, founder and artistic co-director of *Musiktheatertage Wien Festival*, and founder of Freie Musiktheater Wien. Desi has appeared at festivals such as Ars Electronica Linz, Earport Mainz, JUTA Düsseldorf, Mousonturm Frankfurt, Teatro Goldoni, Sasch-Hall, Totales Theater Paris, KlangArten, Teatro del Sale (Florence), Lincoln Center, The Cell (New York), Festival Wien Modern, Bregenzer Festspiele, START Salzburg, and the Donau Festival in Krems. Desi worked with Michelangelo Pistoletto on the opera *Il Tramonto Senza Sole* and directed the New York production of Morton Feldman and Samuel Beckett's opera *Neither*. He has published articles on contemporary music theatre and, together with Eric Salzman, the book *The New Music Theater: Seeing the Voice, Hearing the Body* (Oxford University Press). 2005–2009 projects: “*Musiktheaterarchäologie*” [Music Theatre Archaeology]. 2009–2013 projects: “*Zeitgeschichte Musiktheater*” [Contemporary History Music Theatre]. Working with authentic documents and texts in search of psychological storytelling is a main aim of his music-theatrical approach. A further focus is on history as a result of the human condition and social relationships.



## JURY EVERHARTZ



Jury Everhartz (\*1971 in Berlin, resident in Vienna) is a composer, conductor, and organist. He is co-founder and artistic director of sirene Operntheater, as well as artistic director of Musica Viva Wien and Vokalensemble Mariahilf, and has furthermore done curatorial work for organisations including the Austrian Federal Ministry of Education, Arts and Culture, the Austrian branch of the International Society for Contemporary Music, and the Vienna State Opera. Works for music theatre (selection): *Das Krokodil* (2003, based on a story by Dostoyevsky; Libretto: Kristine Tornquist); *Das gestohlene Herz* (2004, Libretto: Wolfgang Bauer); *Circus* (2006, Libretto: Kristine Tornquist); *Fröhliche Wissenschaft* (2007, Libretto: Günter Rupp); *Der Bucklige* (2011, Libretto: Kristine Tornquist).

## ELENA FITZTHUM



Dr. sc. mus., music therapist, psychotherapist, and supervisor with over 30 years of experience in a variety of clinical settings. Elena Fitzthum is chair of the *Viennese Institute of Music Therapy* (WIM) and co-editor of WIM's book series *Viennese Contributions to Music Therapy*. She is also a lecturer at the University of Music and Performing Arts Vienna and at the Zurich University of the Arts. Her theoretical work is focussed on the history and development of music therapy.

## CHRISTIAN GLANZ



Christian Glanz was born in 1960. Since his habilitation in 2007, he has served as Associate Professor for 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 also 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 opera in Vienna (1869–1955).

## SPEAKERS

### WERNER GOEBL



Werner Goebel is an associate professor at the Department of Music Acoustics (IWK) of the University of Music and Performing Arts Vienna (mdw). His research focusses on motion analysis of musical behaviours, quantitative performance research, ensemble synchronization, and the acoustics of keyboard instruments. Before joining the faculty of mdw, he conducted research at academic institutions situated in various scientific fields, including at the Royal Institute of Technology in Stockholm (music acoustics), the Sequence Production Lab of McGill University in Montreal (psychology), the Johannes Kepler University Linz, and the Austrian Research Institute for Artificial Intelligence Vienna (computer science). He co-chaired the 2013 International Symposium on Performance Science at his alma mater and serves on the editorial boards of *Musicae Scientiae* and *Frontiers in Psychology: Performance Science*. Alongside his scientific career, he also completed a degree programme in classical piano at the mdw and has performed at renowned venues such as the Musikverein in Vienna and Alti Hall in Kyoto.

### 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 attained her habilitation in ethnomusicology in 2001 (both at the University of Vienna). Her main research speciality is the music of minorities in Austria. She publishes on topics relating to 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: Explorations in Urban Ethnomusicology* (co-edited with Adelaida Reyes), 2007; *Music from Turkey in the Diaspora* (co-edited with Hande Sağlam), 2008; *Music and Minorities in Ethnomusicology: Discourses and Challenges from Three Continents* (ed.), 2012.



## 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 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 theoretical issues of cultural studies.

## MIRELA IVIČEVIĆ



Mirela Ivičević (1980, Split) is a Vienna-based composer, artist and performer. Her work focusses mainly on the exploration of the reflective and subversive potential of sound in both major and supporting roles. The themes of her work are predominantly issues of identity, otherness, physical and mental freedom, and the challenges that they involve in contemporary social environments. The result is often a patchwork of abruptly exchanging, hyperactive structures, distorted phenomena from post-Yugoslavian reality, blocks of noise, and traces of trip-hop. She finished her master's degree in composition at the Academy of Music in Zagreb, pursued postgraduate studies in media composition at the mdw, and is currently doing a postgraduate course in composition with Beat Furrer at the University of Music and Performing Arts Graz. Since 2010, she has been co-curator and executive director of Dani Nove Glazbe Split, a festival of contemporary music and related art forms in Split, Croatia.

## MARKO KÖLBL



Marko Kölbl is a research and teaching associate at the Department of Folk Music Research and Ethnomusicology, where he is currently finishing his dissertation on Croatian laments. His main research areas include music of minorities (in particular Burgenland Croats), death and grieving, gender, and queer theory.

## TATJANA MARKOVIĆ



Tatjana Marković was an associate professor at the Department of Musicology of the University of Arts Belgrade (1995–2015) and is now an adjunct professor at the Department of Music Analysis, Theory, and History of the University of Music and Performing Arts Vienna. She has accomplished two postdoctoral projects (funded by the FWF's Lise Meitner and Elise Richter programmes); 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 (2010–14). She is currently working on the project "Joseph Fribert's *Das Serail* (ca. 1778) as Mozart's Model" (for the research institute Don Juan Archiv Wien). She is chair of the IMS Study Group "Music and Cultural Studies" and co-editor of *TheMA, Open Access Research Journal for Theatre, Music, Arts (Vienna)*. Monographs: *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); *Galina Ivanovna Ustovl'skaja – Komponieren als Obsession* [Galina Ivanovna Ustovl'skaja – Composing as an Obsession] (with Andreas Holzer, Köln 2013). She has also edited numerous books.

## ANITA MAYER-HIRZBERGER



Anita Mayer-Hirzberger studied musicology and art history at the University of Graz as well as trumpet at the Academy (now University) of Music and Performing Arts Graz. She attained 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* [...A Musically Gifted People since Time Immemorial. The Notion of "Austria, Land of Music" under Austro-fascism] (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 19<sup>th</sup> and 20<sup>th</sup> centuries.



## ARZU ÖZTÜRKMEN



Arzu Öztürkmen, who trained in folklore studies (M.A., Indiana University; PhD, University of Pennsylvania), is a professor of folklore, oral history, and performance studies at Boğaziçi University. She is the author of *Türkiye'de Folklor ve Milliyetçilik* (Folklore and Nationalism in Turkey, 1998) and a co-editor of *Medieval and Early Modern Performance in the Eastern Mediterranean* (Brepols, 2014) and *Celebration, Entertainment and Theater in the Ottoman World* (Seagull, 2014). Öztürkmen has published several articles on the cultural history of Turkey, including the memory of national holidays and the history of stylized folk dance. Her research on oral history consists of fieldwork conducted in both Turkey and Greece in order to explore the memory of ethnic conflict in a Black Sea town as a historical multi-sited ethnography. Her contemporary research looks at television drama from an ethnographic standpoint.

## KERSTIN PARTH



Kerstin Parth is a research associate (Univ-Ass.in) at the Department of Film and Television (Film Academy Vienna) of 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.

## ADRIANO PRIMADEI



Adriano Primadei is an psychoanalytic music therapist. He has studied music therapy in Holland and Italy, as well as psychoanalytic observation at the Tavistock NHS Trust of London. He works clinically in the fields of intellectual disabilities, autism, and psychosis, as well as teaching clinical improvisation and serving as director of the School of Psychodynamic Music Therapy in Florence. He was member of the scientific committee of the European Music Therapy Conferences in Jyväskylä (2004) and Cadiz (2010), as well as a keynote presenter at the conference in the Netherlands (2007). In 2014, he wrote a chapter on intellectual disabilities in the book *The Music in Music Therapy* (ed. Jos De Backer and Julie Sutton, pub. by Jessica Kingsley Publishers).

## SPEAKERS

### IVAN RAYKOFF



Ivan Raykoff is an associate professor of music at the Eugene Lang College of Liberal Arts at The New School in New York, where he teaches courses on music history, aesthetics, music theory, film music, and the intersections between music and the visual arts. After having studied piano at the Eastman School of Music and the Liszt Academy in Budapest, 2002 saw him receive his PhD in critical studies and experimental practices from the University of California at San Diego. In 2013, he was a Fulbright Visiting Professor at the University of Vienna for a research project on visual music. His book *Dreams of Love: Playing the Romantic Pianist* (Oxford University Press, 2014) explores the concert pianist as a cultural icon, and he co-edited the collection *A Song for Europe: Popular Music and Politics in the Eurovision Song Contest* (Ashgate, 2007).

### HANDE SAĞLAM



Mag.<sup>a</sup> art. Hande Sağlam, PhD, 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 *Âşîks-Tradition in Sivas – Differences among Alevi and Sunni Âşîks* in 2013. Between 2005 and 2015, she worked at the University's Department of Folk Music Research and Ethnomusicology on various research projects: "Music Making of Immigrants in Vienna" (2005–2006); "Embedded Industries" (2007–2009); "Bi-Musicality of Students of the mdw" (2009–2010); "Digitizing and Archiving of the Audio-Visual Collection of IVE" (2011–2015); "Musical Identifications of Muslims in Graz" (2013–2015); and "Music without Borders" (2015). Since July of 2015, she has served as head of the IVE's archive.



## MONIKA SMETANA



Monika Smetana studied music therapy in Vienna and has been working since 2002 as a music therapist, mainly in the field of child and youth psychiatry. She did her doctoral thesis (2012) on the recurrence of musical objects in music therapy for adolescents with structural disorders. Smetana now works as a postdoctoral university assistant at the Department of Music and Movement Education and Music Therapy at the University of Music and Performing Arts Vienna. Her current research interests encompass musical dialogue and music therapeutic techniques, as well as the linguistification of music therapy processes. She is a core board member of the *Viennese Institute of Music Therapy (WIM)* and co-editor of the German journal *Musiktherapeutische Umschau*.

## CORNELIA SZABÓ-KNOTIK



Cornelia Szabó-Knotik is an associate professor of musicology (habilitation: Graz, 1996) and the mdw's current dean of academic studies. Her main interests encompass the aesthetic content as well as the social and cultural importance of music in terms of a multi-layered field of significations and meanings relevant to musical life and cultural memory (e.g. the topos of "Vienna, City of Music"), including the importance of media (film) for the way in which musical traditions are confronted.

## SPEAKERS

### CHIA-JUNG TSAY



Dr. Chia-Jung Tsay (assistant professor, University College London, School of Management) studies psychological influences on decision-making and interpersonal perception, as well as how expertise and biases affect professional selection and advancement. Dr. Tsay's work has been published in leading academic journals and featured in media outlets including the BBC, *The Economist*, *Harvard Business Review*, *Nature*, and *NPR*, and presented on television and radio programmes as well as in newspapers across 48 countries. Dr. Tsay graduated Phi Beta Kappa with an A.B. in psychology and an A.M. in history of science from Harvard University. In her other professional career as a classical pianist, Dr. Tsay has performed at venues including Carnegie Hall, Lincoln Center, and the U.S. Embassy. She holds degrees from the Juilliard School and the Peabody Conservatory of the Johns Hopkins University, on the faculty of which she later served. Dr. Tsay received a PhD in organizational behaviour and psychology with a secondary PhD field in music from Harvard University, and she has previously taught at the Wharton School of the University of Pennsylvania.

### DEAN VULETIC



As a Marie Skłodowska-Curie Fellow at the Department of East European History at the University of Vienna, Dr. Dean Vuletic leads the project *Eurovision: A History of Europe through Popular Music*, a topic on which he is writing a book and also teaches a course. His Eurovision-related research has been published in several books and journals, and he has been widely interviewed about it in the European media. Dr. Vuletic was previously a Max Weber Post-Doctoral Fellow at the European University Institute in Florence. He was awarded his PhD in history from Columbia University in 2010, and he completed his MA and BA degrees in European studies at Yale University and the Australian National University.



## CLAUDIA WALKENSTEINER-PRESCHL



Claudia Walkensteiner-Preschl is a professor of media and film studies at Film Academy Vienna, University of Music and Performing Arts Vienna. She has published numerous books, articles and research reports on film theory, cinematic style, feminist film historiography, and early cinema: *Lachende Körper. Komikerinnen im Kino der 1910er-Jahre* (Filmmuseum-Synema-Publikationen, vol. 8), Vienna 2008; *Screenwise. Film. Fernsehen. Feminismus*. Schüren, Monika Bernold, Andrea B. Braidt, Claudie Preschl (eds.), Marburg, 2004. *Körper/Denken. Wissen und Geschlecht in Musik, Theater, Film*, Andrea Ellmeier, Doris Ingrisch, Claudia Walkensteiner-Preschl (eds.); Vienna 2015. "Publikumsgeschmack und soziales Engagement. Zur Pionierin Louise Veltée/Kolm/Fleck aus filmhistorisch-feministischer Perspektive", in: *Unerhörte Erfahrung. Texte zum Kino. Festschrift für Heide Schlüppmann*, Doris Kern, Sabine Nessel (eds.), Basel/Frankfurt a. M. 2008; "Die Schlager der Groteske", in: *Sprache der Liebe. Asta Nielsen, ihre Filme, ihr Kino 1910–1933*, Karola Gramann, Eric de Kuyper, Sabine Nessel, Heide Schlüppmann, Michael Wedel (eds.), Vienna 2009; "Das Melodramatische oder die emotionale Wirkungskraft Kino. Nachempfunden an Douglas Sirk's Universal-Filmen", in: *Kultur der Gefühle. Wissen und Geschlecht in Musik • Theater • Film*, Andrea Ellmeier, Doris Ingrisch, Claudia Walkensteiner-Preschl (eds.), Vienna 2012.

## CLEMENS WÖLLNER



Clemens Wöllner is a professor of systematic musicology at the University of Hamburg in Germany. Following his academic education in Hanover, Sheffield, Berlin, and Halle-Wittenberg, he worked at British and German institutions including the Royal Northern College of Music in Manchester and the University of Bremen. His research focusses on performance, perception and the acquisition of expert skills, employing a range of interdisciplinary methods including motion capture and behavioural paradigms. He has published widely on topics related to music performance and human movement, and he serves on the editorial boards of *Psychology of Music* and *Musicae Scientiae*.

## CONTACT INFORMATION



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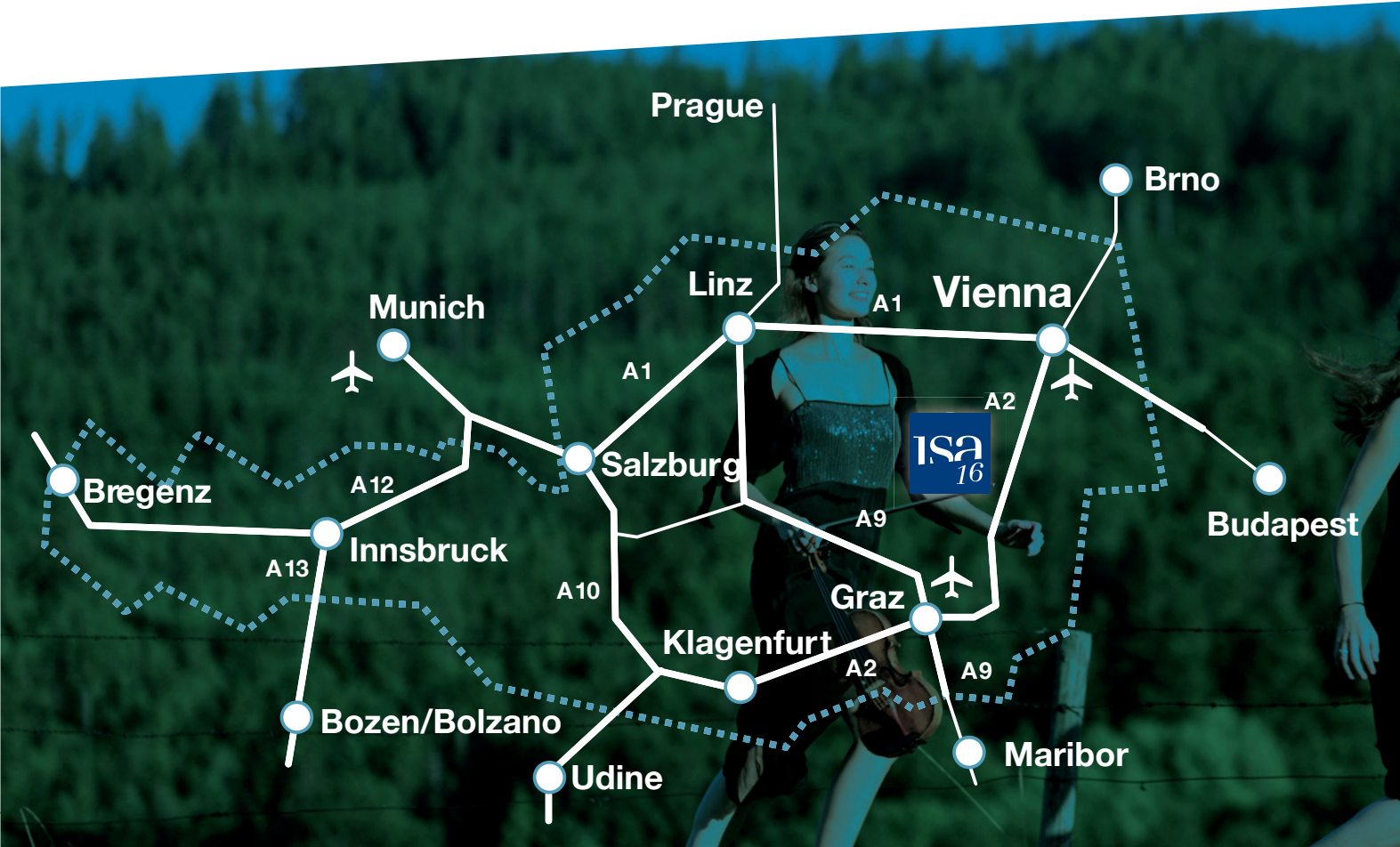
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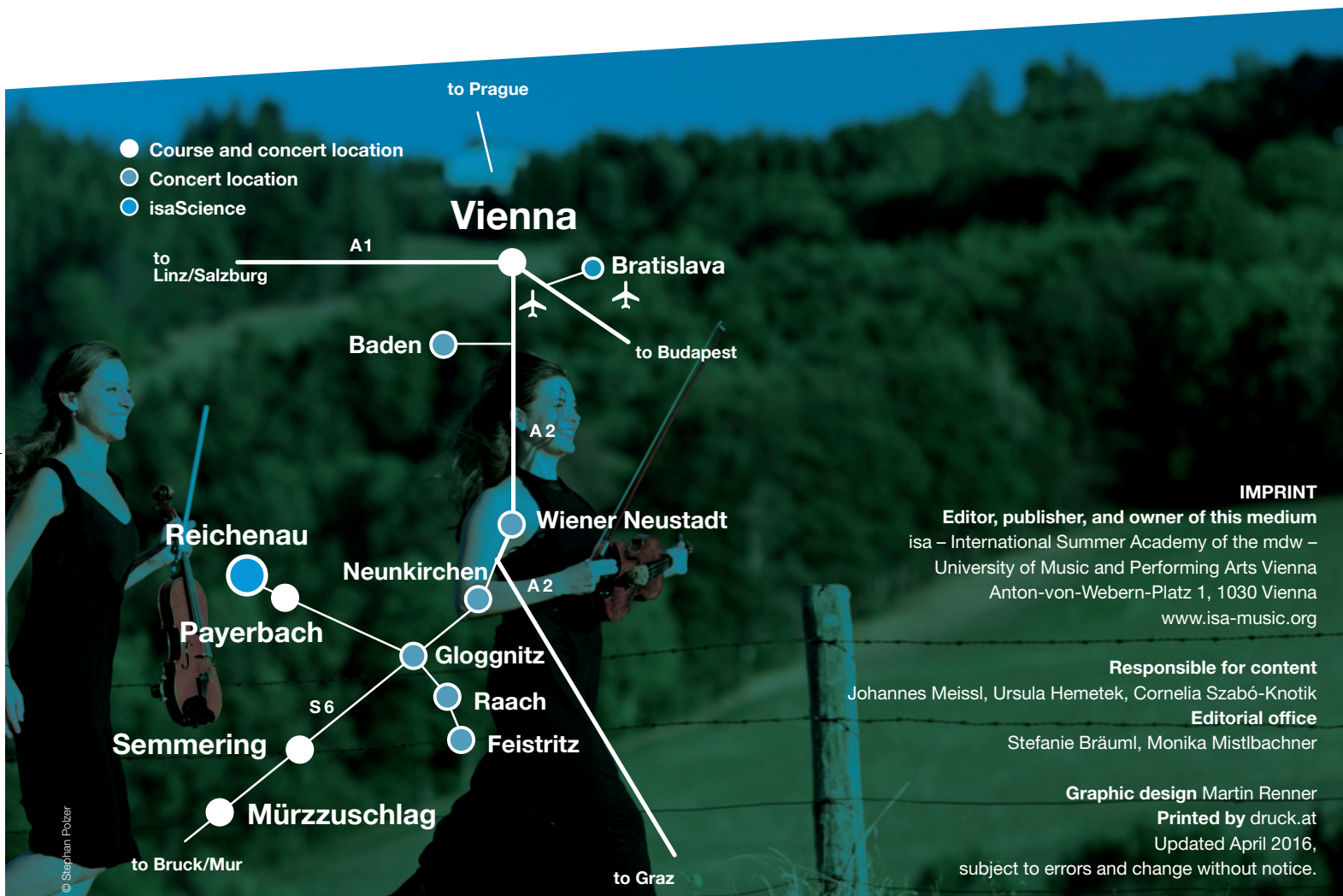
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TRAVEL INFORMATION







#### IMPRINT

**Editor, publisher, and owner of this medium**  
isa – International Summer Academy of the mdw –  
University of Music and Performing Arts Vienna  
Anton-von-Webern-Platz 1, 1030 Vienna  
[www.isa-music.org](http://www.isa-music.org)

#### Responsible for content

Johannes Meissl, Ursula Hemetek, Cornelia Szabó-Knotik

#### Editorial office

Stefanie Bräuml, Monika Mistlbachner

#### Graphic design

Martin Renner

**Printed by** druck.at

Updated April 2016,

subject to errors and change without notice.

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