FORSCHUNGSSTELLE
Gustav Mahler
RESEARCH CENTRE

RE-MEDIATING MAHLER

stage – screen – art – literature

**International Symposium
Toblach
15-16 September 2023**

**featuring visual artist Johannes Deutsch
and a live film score performance by
Uri Caine**

International Conference

(Re-)Mediating Mahler

15 September 2023 10am

16 September 2023 7.30pm

Euregio Kulturzentrum Toblach / Centro Culturale Euregio Dobbiaco

Dolomitenstraße 41 / Via Dolomiti 41

39034 Toblach/Dobbiaco, Südtirol/Trentino-Alto Adige, Italien/Italia

Programme, Abstracts and Biographies

Friday 15 September

10.00–10.45	**Arrival**
10.45–11.00	**Welcome**
	Milijana Pavlović, Jeremy Barham and Alessandro Cecchi
11.00–12.00	**Keynote presentation, Emile Wennekes:**
	"Being Composed first, then Being Screened: Remediating Mahler"
12.00–13.00	**Screening of *Mahler. The Echo of Being* ('symphonic cinema' by Lucas van Woerkum, 2020)**
14.30–16.30	**Paper session 1: The Screen (i): from the Beginnings to Visconti**

Julie Brown "Mahler-*Lichtbildkonzert*: An Early Screen Mediation of the Composer in Context"

Laurence Carr "A Song of Two Humans (Murnau and Riesenfeld): An Exploration of Sound and Music in *Sunrise* (1927)"

Maria Fuchs "The Persistence of Romantic Landscape: from Mahler to the Politics of Nature in the *Heimat* Genre"

Giorgio Biancorosso "Mahler and Free Indirect Style in *Death in Venice* (Visconti, 1971)"

Refreshments

17.30–19.00	**Presentation: Johannes Deutsch, 'Vision Mahler'**

Saturday 16 September

10.00–12.00	**Paper session 2: Dramatizing and Visualizing on Stage, Canvas, and Page**

Emilio Sala "The 'Haunting Melody' and Castellucci's Staging of Mahler's 'Resurrection' Symphony"

Eftychia Papanikolaou "Mediating the *Pan*-Erotic: John Neumeier's Choreography of Mahler's Third Symphony"

Martina Pippal "Symbolism as an Underestimated Meta Phenomenon: Gustav Mahler and the Visual Media of His Time"

Jeremy Barham "Making a Song and Dance about Mahler: Dramatizations and Novelizations"

Lunch break

14.30–16.30	**Paper session 3: The Screen (ii): Beyond Visconti**

Maurizio Corbella "(Un)crediting Mahler: Adaptation, Allusion, Reinvention in Italian Film Music Beyond Visconti"

Carlo Cenciarelli "Distant Music and Jarmusch's Mahler"

Alessandro Cecchi "Fake Mimesis as Symptom and Strategy: Mahler's Piano Quartet in *Shutter Island* (Scorsese, 2010)"

Julie Hubbert "'Vergessen Sie Visconti': Mahler, Music, and Auteurism in *Tár*"

Concluding remarks

Refreshments

17.30–19.30	**Performance: Uri Caine, Improvising a Live Mahler Score to Murnau's *Sunrise***

Concept: Jeremy Barham and Alessandro Cecchi

Organisation: Jeremy Barham, Alessandro Cecchi, Federico Celestini, Milijana Pavlović

(Re-)Mediating Mahler

Abstracts

Keynote presentation

Emile Wennekes, *Utrecht University*

"Being Composed first, then Being Screened: Remediating Mahler"

Both Gustav Mahler's symphonies and life story have figured in narrative fiction, film, and the fine arts since his death in 1911. One need only mention certain clichés: Thomas Mann and Oskar Kokoschka, or for the cinematic medium: Ken Russell's eponymous biopic *Mahler* and of course, Visconti's unavoidable *Death in Venice*. To drop just a few of the most famous names associated with Mahler. These last-mentioned productions are time points of reference, as well as stumbling blocks within the rich domain of (re)mediatized Mahler reception, heatedly discussed in academic and public debates alike. Meanwhile, the cinematic Mahler *Durchwirkung* continues, the female conductor film *Tár* being one of the most recent examples.

This presentation will attempt, however, to look beyond and besides these highpoints of the specific cinematic Mahler reception by zooming in on alternative screen media formats. More recently introduced media formats now offer alternative 'horizons of expectations'[1], not seldom resulting in intriguing webs of perceptive associations. Mahler's music is recontextualized from absolute concert music to functional music in service of alternative formats and narratives: 'formare in nova forma', as it were. Mediatizing implies a process, an ongoing, creative and/or commercial development involving numerous actors and factors.

Built upon a taxonomy previously developed to analyze the mediatized Wagner reception,[2] this paper lands on a case study in which Mahler's music is recontextualized in the sequestered environment of the concert venue, format dubbed 'Symphonic Cinema'. The concept is introduced by Dutch film maker Lucas van Woerkum (1982). As a present-day heir to Walt Disney, he 'composes' new footage to music from the classical canon. Van Woerkum's film *The Echo of Being* (2020) – exclusively screened to interact with a live performing orchestra – is not based on

[1] Jauss, Hans Robert; Elizabeth Benzinger (1970). 'Literary History as a Challenge to Literary Theory'. *New Literary History* 2(1):7-37.
[2] Wennekes, Emile (2018). 'Walküre or Wabbit; Richard and/or Rango? Scratching the Surfaces of Multiple Layers of Mediatized Wagner Reception'. In A. Baldassare, & T. Markovic (Eds.), *Music Cultures in Sounds, Words, and Images: Essays in Honor of Zdravko Blazekovic* (pp. 619-639). Hollitzer Verlag.

the possible narrative the music may perhaps tell us, but is a feature film, inspired by Mahler's biography and underscored by various movements from Mahler's repertoire, seamlessly glued together.

Emile Wennekes is Chair Professor of Musicology: Music and Media at Utrecht University, The Netherlands. He has written on a broad range of subjects. With Emilio Audissino, he recently edited the volume *Cinema Changes: Incorporation of Jazz in the Film Soundtrack* (Brepols, 2019). Both are likewise the editors of the upcoming *Palgrave Handbook of Music in Comedy Cinema* (2023). With Anupam Biswas and other colleagues, Wennekes recently also edited two books under the title *Advances in Speech and Music Technology* (Springer Nature, 2021; 2023). Emile Wennekes chairs the Study Group Music and Media (MaM) under the auspices of the International Musicological Society.

Paper session 1

The Screen (i): from the Beginnings to Visconti

Julie Brown, *Royal Holloway, University of London*

"Mahler-*Lichtbildkonzert*: An Early Screen Mediation of the Composer in Context"

In 1914 a multimedia *Lichtbildkonzert* took place in Vienna's 'Urania', which is likely to be the first screen mediation of Mahler's life. This paper will draw together what can be reconstructed of this ephemeral event and place it within the context of early screen sound practices in Vienna and beyond, the emerging genre of composer biopics in particular, and known appearances of Mahler's music, and that of his 'moderne' contemporaries, in silent cinema music collections and scores.

Julie Brown is Professor of Music at Royal Holloway, University of London. She is contributing co-editor of *The Sounds of the Silents in Britain* (Oxford University Press, 2013), and was Principal Investigator for the AHRC-funded Research Network 'The Sounds of Early Cinema in Britain' as well as a BA Research Development Award entitled '"Film fitting" in Britain, 1913–1926'. She has published on silent film score restorations, television music, the pipe organ trope in horror films, the use of music as on-screen metaphor, and silent film biopics. Outside film music, her publications include monographs *Schoenberg and Redemption* (Cambridge University Press, 2014), and *Bartók and the Grotesque* (Ashgate, 2007), and the edited collections *Defining the Discographic Self: Desert Island Discs in Context*, co-edited with Nicholas Cook and Stephen Cottrell (Oxford, 2017), and *Western Music and Race* (Cambridge, 2007), which was awarded the American Musicological Society's Ruth A. Solie Award.

Laurence Carr, *University of Leeds*

"A Song of Two Humans (Murnau and Riesenfeld): An Exploration of Sound and Music in *Sunrise* (1927)"

Despite only directing silent films during his short-lived filmmaking career, F. W. Murnau had a profound understanding of the filmic possibilities of music and sound. Before becoming a filmmaker after the end of the First World War, Murnau dreamed of becoming a composer in the mould of Gustav Mahler. Although Murnau did not achieve this ambition directly, he collaborated closely with composers on the scores for many of his silent films, such as *Der Letzte Mann* (*The Last Laugh*, 1924) and *Faust: Eine deutsche Volkssage* (Faust: A German Folktale, 1926), and routinely used orchestral mood music to guide the performances of his actors on set. This presentation principally investigates the use of music and sound in *Sunrise: A Song of Two Humans* (1927), Murnau's first American picture and the second film from his oeuvre to feature a musical subtitle after *Nosferatu, eine Symphonie des Grauens* (*Nosferatu: A Symphony of Horror*, 1922). Murnau produced the Movietone soundtrack for the film in partnership with Hugo Riesenfeld, an accomplished silent film composer and a musical protégé of Mahler. Using archival evidence, including *Sunrise*'s pressbook and screenplay, I aim to demonstrate that Murnau fundamentally designed every major aspect of his silent film with sound and music in the forefront of his mind.

Laurence Carr is a Postdoctoral Fellow at the University of Leeds. His PhD (awarded by the University of Leeds in 2022) examined the presence of implied sound in silent films produced in the Weimar Republic. Laurence's Masters by Research thesis, which was undertaken at the same institution, explored the use of implied sound in F. W. Murnau's German and American silent films. Prior to this, he studied practical filmmaking at Edge Hill University and the Film Academy of Miroslav Ondricek in the Czech Republic.

Maria Fuchs, *University of Music and Performing Arts Graz*

"The Persistence of Romantic Landscape: from Mahler to the Politics of Nature in the *Heimat* Genre"

The ideal landscape is probably one of the most constant conceptions in Western cultural history. Mahler's nature passages also risk complicity with a social construction of nature characteristic of modernity as a fantasy of a pristine and wholesome place imagined as a contrast to urban civilization, thus offering a 'home' in which one can find oneself physically and spiritually. Mahler's

own biography, with its division between conducting in Vienna and summer composition sojourns, also embodies, as Julia Johnson rightly points out, the separation of city and country, which was a defining category of modern society and was also perpetuated with regard to the medium of film: In the German-Austrian *Heimatfilm*, it is precisely the romantic landscape that is genre-constitutive and stands in fundamental contrast to urbanity. The protagonists flee from the dusty plains to the Tyrolean mountain forests to find peace, physical and mental recuperation.

My lecture will engage with music in *Heimatfilm* and address the central role of untouched or innocent nature in the construction of *Heimat*. In this sense, it is less about discussing obvious moments of nature representation in Mahler or the underlying idea of nature in his music as a whole, but rather how the re-meditation of musical conventions for depicting nature in film ideologically define a concept of *Heimat* and influence political regimes.

Maria Fuchs works at the intersection of film and media studies. From 2020 to 2023 she was head of the FWF project 'Soundscapes from *Heimat*: Mapping Musical Signatures in *Heimatfilm* and *Bergfilm* (1930–1970)', which was conducted at the University of Freiburg and the University of Music and Performing Arts Vienna. With autumn research Fellow at the International Research Center for Cultural Studies Vienna. She is co-editor, with Johannes Müske, of *World Music and its Critique: Postcolonial Approaches to Global Music* (Freiburg 2023 = *Lied und Populäre Kultur/Song and Popular Culture* 67). Her article 'The Silences of the Woods: Heimat and Anti-Heimat' (*19th-Century Music*, special issue on Film Music, ed. Berthold Hoeckner) is forthcoming.

Giorgio Biancorosso, *Hong Kong University*

"Mahler and Free Indirect Style in *Death in Venice* (Visconti, 1971)"

Long considered one of the key passages in the 20th-century reception of Mahler's music, *Death in Venice* (dir. by Luchino Visconti, 1971) has inspired not only astute critical readings but also filmic parodies that address the question of Mahler-as-film-music, specifically. Such examples of 'metafilm music' cover a wide range of approaches to their model: from melodrama to slapstick and heartfelt homage to satire. Despite their diversity, these parodies have reinforced the programmatic association between the famous 'Adagietto' and such broad ideas as the pursuit of beauty, homoerotic desire, decadence, and death. While this is perhaps unavoidable, it has preempted the appreciation of just what Mahler's music does – what filmic functions it performs – in the course of the film: *Death in Venice* less as 'locus classicus', in other words, than 'sacred cow'. My paper, then, proposes to draw a blank as it were and return to the film with an eye and especially

'ear' to Visconti's filmic translation of what is arguably the source-novella's most significant stylistic trait, namely Mann's virtuosic use of free indirect discourse.

Giorgio Biancorosso's work investigates the boundaries of music and sound in the theatre, cinema and digital media. He is the author of *Situated Listening: The Sound of Absorption in Classical Cinema* (Oxford University Press, 2016) and *Remixing Wong Kar Wai: Musical Borrowing and the Aesthetics of Oblivion* (Duke University Press, forthcoming). Biancorosso is the co-founder and co-editor of the journal *Sound Stage Screen* and the co-editor, with Roberto Calabretto, of *Scoring Italian Cinema: Patterns of Collaboration* (Routledge, forthcoming). Currently Professor of Music and Director of the Society of Fellows in the Humanities at The University of Hong Kong, he is also active as a dramaturg. His staging of *The Longest Days and the Shortest Days*, a tech-cantata by Eugene Birman, was premiered at the Gulbenkian Auditorium (Lisbon) in September 2022.

Paper session 2

Dramatizing and Visualizing on Stage, Canvas, and Page

Emilio Sala, *University of Milan*

"The 'Haunting Melody' and Castellucci's Staging of Mahler's 'Resurrection' Symphony"

'What does it mean when some tune follows you, occurs to you again and again so that it becomes a haunting melody?' This well-known question by Theodor Reik is strictly connected with Klopstock's hymn *Die Auferstehung*, which Mahler would have listened to in Hamburg at the funeral service of Hans von Bülow (1894), giving him the idea of how to compose the fifth movement of the 'Resurrection' Symphony. Reik was haunted by the first few measures of this chorale and wrote a whole volume on the psychoanalytical implications of the 'haunting melody'. The results of his reflection, published in 1953, have been questioned in more recent studies from Philippe Lacoue-Labarthe (1979) to Peter Szendy (2008). When I attended Romeo Castellucci's staging of Mahler's Second Symphony filmed by Philippe Béziat, it immediately sprung to my mind the 'haunting melody' debate ignited by Reik's book. But what does Reik have to do with Mahler's 'Resurrection' Symphony as staged by Castellucci?

In my paper I aim to elucidate this parallelism using Reik's book (and the subsequent debate) as a key to understanding this kind of *Regiesymphonie* or symphonic *Regietheater*. What elements make this cross reading profitable and pertinent? What are the theoretical consequences that emerge from this? Reik's *The Haunting Melody* underlines the importance of investigating the emotional resonance of musical associations and their relationship with reality and talks about the destabilizing/shocking sentiment, so typically Mahler, of having anticipated with his artistic creation a real traumatic event. How does this obsessional anxiety work in both Mahler and Castellucci, nurturing an apocalyptic sublime which stands at the centre of their respective poetics? Why is music so suitable to express this oxymoronic concept?

Emilio Sala is professor of Musicology at the University of Milan and serves as a member of many boards, including the Critical Edition of the Works of Giuseppe Verdi (Chicago) and the Fondazione Rossini (Pesaro). During the years 2012-2014 he was scientific director of the Istituto Nazionale di Studi Verdiani and editor of its journal *Studi Verdiani*. He is the author of *The Sounds of Paris in Verdi's "La traviata"* (Cambridge University Press, 2013). In 2019 he founded the online journal *Sound Stage Screen* (University of Milan), which he co-edits with Giorgio Biancorosso.

Eftychia Papanikolaou, *Bowling Green State University*

"Mediating the *Pan*-Erotic: John Neumeier's Choreography of Mahler's Third Symphony"

John Neumeier's expansive choreographic output includes an unusually large number of ballets set to Mahler's music. Among them, the *Third Symphony of Gustav Mahler* (1975) constitutes a signature work that encapsulates Neumeier's lifelong fascination with the composer's works. The ballet's massive scope offers a fascinating choreographic interpretation, but not a specific story. As Neumeier explained in an interview, 'The theme of my ballet is the music of Gustav Mahler. I have translated the feelings experienced and images suggested while hearing his Third Symphony into movement, into pure dance situations and into human relationships'.

Neumeier has insisted that the ballet's abstract nature aims to project and generate emotions – and, indeed, no detailed narrative of the ballet's story exists. Viewing this majestically and intricately choreographed work, however, one detects traces of the titles and programs that Mahler ultimately discarded. Although a lot has been written on the work's depiction of nature and the spiritual, in my presentation I concentrate on the image of Pan that Mahler famously invoked in the first movement. 'Nobody knows the god Dionysus, the great Pan', Mahler bemoaned in an 1896 letter. I propose that in Neumeier's ballet, Pan takes center stage in a dual role: as a unifying character

that appears in all six movements of the ballet, and as a manifestation of the music's erotic energy. Although Mahler and his music have rarely been analyzed in these terms, I encourage us to (re-)evaluate the music's erotic charge, as mediated and transmuted through the ballet's mythic-erotic symbolism and its embodied movement.

Eftychia Papanikolaou is an Associate Professor of Musicology at Bowling Green State University, where she also serves as Musicology Coordinator. Her publications (from Haydn, Spontini, and Robert Schumann to Liszt and Gustav Mahler) explore the interconnections of music, religion, and politics in the long nineteenth century, with emphasis on the sacred as a musical *topos*. She is author of several essays on music for film, and co-editor of *Sacred and Secular Intersections in Music of the Long Nineteenth Century: Church, Stage, and Concert Hall* (2022). Her current project involves a book-length study that looks at choreographic adaptations of select compositions into ballets.

Martina Pippal, *University of Vienna*

"Symbolism as an Underestimated Meta Phenomenon: Gustav Mahler and the Visual Media of His Time"

Documentary films about the Viennese Secession movement are often accompanied by compositions by Gustav Mahler, so that hearing his 'Adagietto' from his Fifth Symphony automatically makes Gustav Klimt's Attersee paintings appear in the mind's eye of the listener. And vice versa. In fact, Gustav Mahler was connected to the circle of artists around Carl Moll and Gustav Klimt through his wife Alma. Moreover, he made music for the pre-opening of the 1902 Secession exhibition, centered on Max Klinger's Beethoven sculpture. Mahler's successful collaboration as court opera director with the stage designer Alfred Roller also soon began.

However, what has not yet been sufficiently highlighted is that Mahler's music and art in Vienna were related at the meta-level of symbolism. This blind spot can be explained on the one hand by the fact that Viennese Art Nouveau is primarily seen as a formal phenomenon; and on the other hand, by the fact that artists like Richard Gerstl, Egon Schiele and Oskar Kokoschka are attributed to early Expressionism. However, much of the work of the Secessionists and the three artists mentioned can be explained by symbolism, which connects them with Mahler's intentions. The focus of the paper is to show the parallelism between Mahler's intentions and the previously underestimated symbolist dimension of the Vienna Secession movement, as well as the 'expressionists' Gerstl, Schiele, and Kokoschka.

Martina Pippal studied art history, classical archeology, history, and theology at the University of Vienna, acquiring her PhD in Art History there. Since her Habilitation she has worked as an Associate Professor in the University's Department of Art History, combining this with an artistic career as a painter and sculptor. Martina's scholarly approach to the history of visual media relies on the methodology of cultural studies combined with iconology and stylistic analysis in the tradition of the Vienna School of Art History. She is particularly interested in the period of Late Antiquity and the Early Middle Ages, but also in the visual media of the 20th century and contemporary art. She has published extensively, including on Austrian modernism and the relations between Gustav Mahler and the visual arts.

Jeremy Barham, *University of Surrey*

"Making a Song and Dance about Mahler: Dramatizations and Novelizations"

Mythologizing Mahler has become a minor industry. If it has reached its consummation through audiovisual screen media, it nevertheless received one of its earliest boosts in Stefan Zweig's semi-fictional literary account 'Gustav Mahler's Return' (*Neue Freie Presse*, 1915). The highly charged sentiments of this encomium spawned something of a tradition and were further poeticized in Kurt Frieberger's 'Of the Solitary Face of the Heart', dedicated to Mahler in 1919 as part of his *Barocke Balladen*. Their preoccupation with death and resurrection has been variously dramatized in more recent prose works such as *Die Heimkehr. Vom Sterben und Leben des Gustav Mahler* (novel with documentary collage, Guy Wagner, 2011), *Mahlers Heimkehr* (for the Salzburg Festival, Walter Kappacher, 2014), and Robert Seethalter's *Der letzte Satz* (on Mahler's final transatlantic journey, 2020).

Byways of sensationalized stories set in fin-de-siècle Vienna featuring Gustav or Alma as characters (Max Phillips, *The Artist's Wife* (2001), Katja Perat, *The Masochist* (2007), J. Sydney Jones, *Requiem in Vienna* (2010), and Mary Sharratt, *Ecstasy* (2018)), stand alongside more deeply considered engagement with Mahler as creative persona in a) poetry (Thomas Kinsella, 'Vertical Man' (1973), 'Her Vertical Smile' (1985); b) the novel (Teju Cole, *Open City* (2011)); and c) stage plays that explore either religious identity and persecution (Ronald Harwood's critically panned *Mahler's Conversion* (2001), Gerald Szyszkowitz, *Direktor Mahler* (2006)), or the Freud encounter (Gay Walley, *Love, Genius and a Walk* (2010)), or that offer an intriguing postmodern take on Mahler's life and work in general (Mike Maran, *Mahler: Song & Dance Man* (2004)). This last work is distinguished by imaginative adaptations of Mahler's music by Karen Wimhurst interweaved throughout the narrative and played live on stage.

This paper gives an introduction to some of these less familiar forms of Mahler remediation which extend across time and discipline, and range from the kitschy to the creatively profound. With

some exceptions, it is when Mahler is used as imaginative artistic touchstone rather than simply as historical subject, that the results become more compelling and meaningful.

Jeremy Barham is Professor of Music at the University of Surrey, where he is also Director of the Institute of Austrian and German Music Research. He researches in the music and culture of Gustav Mahler (*Cambridge Companion to Mahler*, *Rethinking Mahler*), screen music (*Routledge Companion to Global Film Music in the Early Sound Era*), and jazz (*Oxford Studies in Recorded Jazz*). With Mahler he also convened the Centenary Conference 'Mahler: Contemporary of the Past?' at the University of Surrey, and was editor and contributor for the special journal issue 'Mahler: Centenary Commentaries on Musical Meaning' (*Nineteenth-Century Music Review*). In screen music he has also published on experimental film, pre-existent music, the sci-fi genre, the aesthetics of live-score screenings, and jazz in film.

Paper session 3

The Screen (ii): Beyond Visconti

Maurizio Corbella, *University of Milan*

"(Un)crediting Mahler: Adaptation, Allusion, Reinvention in Italian Film Music Beyond Visconti"

While the impact of Visconti's haunting use of the 'Adagietto' in *Death in Venice* (1971) has been thoroughly discussed, this paper tackles Mahler's presence in Italian film culture from a different angle, one in which the craft of film musicians was key in mediating Mahler's influence on the (mass-)cultural canon. The inclusion of pre-existing concert music in film acquired an auteurist undertone in Italy throughout the 1960s. In a time when compiling soundtracks from issued records was still uncommon for non-pop genres, productions often hired film composers as adapters/arrangers of the 'Western art music' repertoire. In this role, however, their contribution extended to paraphrase, allusion, pastiche, and reinvention.

Mahler's case exemplifies this framework. At least six other productions besides *Death in Venice* account for Mahlerian references in Italian cinema between 1967 and 1981, often involving creative agency by the respective film composers. Director Franco Giraldi repeatedly chose Mahler's work for his films, tying this to his origins on the Italian-Slovenian border (formerly Austro-Hungarian territory): for his western *A Minute to Pray, a Second to Die* (1967), composer Carlo Rustichelli conceived a sort of pastiche, blurring the line between quotation and reinvention; Giraldi entrusted Luis Bacalov with similar tasks in *La rosa rossa* (1973) and in the TV-documentary *Trieste 1948*

(1981). Director Liliana Cavani worked with composer Daniele Paris on *Beyond Good and Evil* (1977), whose plot dramatizes Nietzsche's love triangle with Lou von Salomé and Paul Rée. Paris had been a trailblazer of the Mahler renaissance in Italy with his conducting and teaching work. For this film, he devised a thick web of musical references in which Mahler takes centre stage, starting with the diegetic adaptation of the first song from the *Lieder eines fahrenden Gesellen*, which serves as a base for his otherwise original score.

Looking at these examples as symptomatic of the catching on of a Mahlerian vocabulary in the golden age of Italian cinema enables us to reframe Visconti's case less as a singularity, yet rather as a glaring emergence (and a kind of crystallisation) of a shifting taste.

Maurizio Corbella is associate professor of musicology at the University of Milan, where he teaches Theory and methods of music in media and History of film music. He has extensively written on Italian film music and on music mediatisation in film. He recently curated a new edition of Sergio Miceli's 1994 seminal book, *Morricone, la musica, il cinema* (Ricordi-LIM 2022), and translated into English Morricone's memoir, *Ennio Morricone: In His Own Words* (Oxford UP, 2019). He is currently working on a book project titled *Listening to Cinecittà: A Musical History of Italian Cinema*.

Carlo Cenciarelli, *Cardiff University*

"Distant Music and Jarmusch's Mahler"

Since the publication of Adorno's *Mahler: A Musical Physiognomy* (1960), scholars have explored the recurring evocation of distant sounds in Mahler's music and the composer's 'penchant for theatricalizing sound' (Peattie, 2015). This paper explores the new meanings that distant music can acquire when Mahler is heard in a cinematic context. In particular, it focuses on the end of Jim Jarmusch's anthology film *Coffee and Cigarettes* (2003), where 'Ich bin der Welt abhanden gekommen', from the Rückert-Lieder, makes a mysterious appearance. The film's final segment ('Champagne'), centres on a wistful conversation between Bill Rice and Taylor Mead, cult figures from Andy Warhol's Factory, sitting in a dimly lit SoHo bar late at night. Mahler's song begins quietly, echoing from an unspecified off-stage location, and – to Taylor's great disappointment – quickly fades away. In a gesture that recurs through Jarmusch's cinema, the entrance of Western art music is unprepared and seemingly out of context, but the strangeness of its appearance is treated as relatively unremarkable by listeners within the diegesis.

The magical realism of Jarmusch's absurdist vignette provides a convenient vantage point for exploring the relationship between remediating Mahler's sound and remediating the music's cultural placement. I zoom into the spatial displacement of Mahler's song and proceed to explore

the several meanings indexed by that sonic distance. I show how the music's distance articulates various aspects, including Jarmusch's poetics of the everyday and Indie cinema's relative distancing from the mainstream. It serves as a means to mourn the passing of artistic avant-gardes and the heyday of experimental cinema, to feel the constructedness of narrative space and the (im)materiality of the cinema itself as a resonant space, to evoke the haunting power of imaginary media and lament the disappearance of celluloid cinema. I argue that in the overdetermined spatial distance of Jarmusch's Mahler we can hear the residual signifying potential of an increasingly de-contextualised Western art music canon as well as the changing status of cinema at the dawn of the new millennium.

Carlo Cenciarelli is a Lecturer at the School of Music, Cardiff University. His research focuses on music and the screen, and particularly on the way in which cinema, in late modernity, provides a cultural interface for engaging with musical repertoires and audio technologies. His essays on the cinematic representation and remediation of listening have been published in edited collections and in journals including *Radical Musicology*, *Journal of the Royal Musicological Association*, *Cambridge Opera Journal*, *Music and Letters*, and *Twentieth-Century Music*. He is the editor of *The Oxford Handbook of Cinematic Listening* (2021).

Alessandro Cecchi, *University of Pisa*

"Fake Mimesis as Symptom and Strategy: Mahler's Piano Quartet in *Shutter Island* (Scorsese, 2010)"

The distinctiveness of Mahler's music in the compilation soundtrack of *Shutter Island* is strategic under many respects. First, it is the only music related to adaptation issues from the novel. Secondly, the piece chosen for the film – the first movement from Mahler's otherwise unfinished Piano Quartet in A minor (1876) – is the only one that does not belong to the twentieth century. Finally, and most importantly, it is the only example of Western art music that is heard by the film's characters, being represented as coming from record players in two intertwined sequences. Addressed in the film's dialogue, this is also the only music that poses problems of historical plausibility concerning the relation between the reception of Mahler's music and the times of the film's narrative. This includes references to the last phases of the Second World War, although the liberation of the Dachau camp and the consequent discovery of the *Shoah* by the Allied soldiers is represented in a disguised way. One reason for this and other disguised representations is that the film aims to depict the altered perception of a psychiatric patient suffering from a dissociative post-traumatic stress disorder, whose experiences are presented – in Freudian terms – as 'compromise formations' caused by the 'return of the repressed' in a psychologically acceptable form. The

incongruous dislocation of Mahler's music in the record collection of a Nazi officer and playing on a gramophone in an extermination camp (in the novel as in the film) can easily be read in continuity with the representation strategies of the film. Yet these conscious strategies are only ingredients of an emergent result that escapes control of the film director as 'superego' instance. For this reason, I propose to read the film itself – including its music – as a compromise formation, that is, as unconscious symptom of the culture of film viewing and listening that underlies this recent auteurist blockbuster. Leaning on Mahler's uncanny presence in the film and taking fake mimesis as a junction concept between strategic and symptomatic reading, this paper discusses issues of film realism and media hyperreality, bricolage and authentication, and puts *Shutter Island*, with its music, in the context of contemporary media environment, implemented by a culture of (digital) availability.

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Julie Hubbert, *University of South Carolina*

"'Vergessen Sie Visconti': Mahler, Music, and Auteurism in *Tár*"

My paper will explore how Mahler's symphonic music has been used to define contemporary film *auteurism*, specifically how recent film directors – Todd Fields especially – uses Mahler not only to interrogate power structures within their films, the conductor-musician relationship that Mahler himself changed and challenged, but also to play with the power dynamics between directors and their audiences. In *Tár* (2022) Fields uses Mahler's music, specifically the Fifth Symphony, to blur distinctions between art and madness, but also to emphasize the essential role music plays in the cinematic construction of both reality and illusion. In this film, Mahler's music attends to both dualities using musical codes within and outside of the film to reinforce and challenge the limits of cinematic space and authorial power.

Julie Hubbert teaches in the School of Music and in the Film and Media Studies Program at the University of South Carolina where she is the LaDare Robinson Memorial Professor of Music. She has written books and articles on a variety of film music topics including *Celluloid Symphonies: Texts and Contexts in Film Music History* (University of California Press, 2013). She is currently finishing a book for Oxford University Press entitled *Technology, Listening and Labor: Music in New Hollywood Film.* Her work on this book has been supported by Fellowship from the National Endowment for the Humanities (NEH).

Presentation
Johannes Deutsch, "Vision Mahler"

Johannes Deutsch studied graphic art and media art from 1975 to 1980 at the Höheren Lehranstalt für Kunst und Design (College of Art and Design) in Linz and at the Postgraduate Institute for New Media, Städelschule, in Frankfurt from 1990 to 1992. As a painter, director and media artist, Deutsch has always combined media to form a whole. He was already committed to the subject of the total artwork during his time as curator at the Sigmund Freud Museum in Vienna from 1984 to 1989, which finally led him to interactive art.

As a visual artist, Johannes Deutsch has presented his works in solo exhibitions, amongst others, at the Vienna Museum of Modern Art in 1992, at Bonn Museum of Modern Art in 1998, at Museo d'Arte Moderna Ugo Carà, in Muggia (Trieste) in 2012, as well as in thematic exhibitions at Museum Ludwig, Cologne, in 2000, at Salzburg Museum der Moderne in 2006, at the Vienna Leopold Museum in 2010, at Admont Museum of Contemporary Art in 2012 and at Albertina Museum, Vienna in 2017. His works are found in leading private and public collections.

For the 2002 Ars Electronica Festival in Linz, Deutsch created an interactive CAVE installation titled Gesichtsraum (FaceSpace), and together with Ars Electronica Futurelab, he staged Wagner's opera *Das Rheingold* as an interactive virtual reality show for the Bruckner Festival in 2004. He continued in 2006 with Mahler's Resurrection Symphony No. 2, commissioned by the West German Broadcasting Corporation (WDR) in Cologne, for which he produced an interactive visualisation and interactive live television format to mark the 50th anniversary of the broadcasting corporation. To commemorate Schumann's anniversary in 2010, Deutsch staged a live cinema production of *Manfred* (Byron/Schumann) in Düsseldorf including a televised version for the Second German Broadcasting Corporation (ZDF), in 2011. From 2007 to 2012, Johannes Deutsch developed an interactive installation called Zeit Perlen for the House of Music in Vienna, for which he installed a 3-D camera as a natural user interface via which the public was able to change and interpret the music and the film images by moving like a conductor.

Performance

Uri Caine, Improvising a Live Mahler Score to Murnau's *Sunrise*

Uri Caine was born in Philadelphia and began studying piano with Bernard Peiffer and composition with George Rochberg when he was a teenager. He played in bands led by Philly Joe Jones, Bobby Durham and Grover Washington. He attended the University of Pennsylvania and studied music composition with George Rochberg and George Crumb. Since moving to New York in 1985, Caine has recorded 33 albums as a leader. Recent CDs include *Space Kiss* (2017) with the Lutoslawski Quartet (816 Music), *Calibrated Thickness* with his piano trio (2016, 816 Music), and *Callithump* (Winter and Winter 2015) playing his solo piano compositions. He has recorded projects with his ensemble performing arrangements of Mahler, Wagner, Mozart, Verdi, Schumann, and Bach's *Goldberg Variations*. He also leads an acoustic trio that has made several recordings including *Live at the Village Vanguard* (Winter and Winter) as well as his electric Bedrock trio. He was nominated for a Grammy award for the *Othello Syndrome* (Winter and Winter, 2009).

Recent compositions include *Agent Orange* (2017) written for the Brussels Philharmonic and *4 Wunderhorn Songs* (2017) written for the SWF Orchestra. Caine composed *The Passion of Octavius Catto* for the Philadelphia Orchestra with gospel choir celebrating the life of murdered Philadelphia civil rights leader Octavius Catto, and *Hamsa* for the Swedish Chamber Orchestra based on Bach's 5th *Brandenburg Concerto*. Caine has also received commissions to compose music for the American Composers Orchestra, the Vienna Volksoper, the BBC concert Orchestra, Concerto Köln, the Basel Chamber Orchestra, the Arditti Quartet, and the Beaux Arts Trio among others. He was the Composer in Residence for the Los Angeles Chamber Orchestra for 3 years and has performed his version of the *Diabelli Variations* with orchestras including the Cleveland Orchestra, the Swedish Chamber Orchestra, and the Moscow Chamber Orchestra. Caine was the Director of the Venice Biennale in 2003.

During the past several years Caine has worked in groups led by Don Byron, Dave Douglas, John Zorn, Arto Lindsay, Terry Gibbs and Buddy DeFranco, Sam Rivers, Barry Altschul, the Woody Herman Band and the Master Musicians of Jajouka. He has received grants from the National Endowment for the Arts, the Pew Foundation, and the USA Artist Fellowships. He has performed at many festivals including the North Sea Jazz Festival, the Monterey Jazz Festival, the Montreal Jazz Festival, and the Newport Jazz Festival, as well as classical festivals like the Salzburg Festival, the Munich Opera, Holland Festival, IRCAM, and Great Performers at Lincoln Center. He lives in New York City with his wife Jan.

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