

The Cluster of Excellence
Understanding Written Artefacts
at the Centre for the Study of Manuscript Cultures (CSMC)
and the **Institute of Austrian and German Music Research**
cordially invite you to the workshop

**‘Second Hands’ and ‘Second Thoughts’:
Multilayered Written Artefacts of 19th- and 20th-
century Austrian and German Music**

Friday, 10 October 2025, 9:00 am – 6:30 pm CEST
Saturday, 11 October 2025, 9:00 am – 3:45 pm CEST

Mittelweg 177, 20146 Hamburg

Organised by Laura-Maxine Kalbow (University of Hamburg),
Ivana Rentsch (University of Hamburg),
and Jeremy Barham (University of Surrey)

Registration:

<https://www.csmc.uni-hamburg.de/register/workshop74>

In cooperation with the Institute of Austrian and German Music Research (IAGMR), University of Surrey, this international workshop focuses on 19th- and 20th-century music manuscripts from Austria and Germany. Using the concept of ‘multilayered written artefacts’, the event explores how various written layers — both original and added — shape the editing, performance, and archiving of musical works.

At the centre of discussion are ‘second hands’ and ‘second thoughts’: revisions by composers, annotations by others, and later interventions that influence how music is transmitted and understood. Contributions examine how such layers emerge, interact, and reflect broader aesthetic, cultural, and political contexts, especially in transnational and multilingual settings. By combining perspectives from manuscript studies and musicology, the workshop highlights the often-overlooked significance of layered manuscripts in shaping music history and performance practice.

We gratefully acknowledge the generous support of Yamaha Music Europe in providing a grand piano — allowing live performances to become a vibrant part of the workshop.

Programme

Friday, 10 October 2025, 9:00 am – 6:30 pm

9:00 – 9:30	Registration and Coffee
9:30 – 10:00	Welcome (Kaja Harter, Co-Spokesperson CSMC/UWA)
10:00 – 10:30	Introduction (Ivana Rentsch, Jeremy Barham, Laura Kalbow)
10:30 – 11:00	Coffee Break

Section 1 Layers of Editions

11:00 – 11:30	Esther Dubke (University of Heidelberg) Denkmale der musikalischen Kunst. <i>Between the Lines of an Early 19th-Century Music Edition</i>
11:30 – 12:00	Benjamin M. Korstvedt (Clark University) <i>Who's Afraid of "Second Hands"? Regarding an Issue in Bruckner Criticism</i>
12:00 – 12:15	Coffee Break

Section 2 Layers in Mahler's Compositional Workshop

12:15 – 12:45	Renate Stark-Voit (International Gustav Mahler Society, Vienna) <i>Tracing the Multiple Metamorphosis of Mahler's Lied "Das himmlische Leben" in a Single Manuscript</i>
12:45 – 1:15	Anna Ficarella (Morlacchi Conservatory Perugia) <i>Revealing the "Kammermusikton"? Mahler's Rethinking of Orchestration in his Fifth Symphony</i>
1:15 – 2:30	Lunch Break

Section 3 Layers of Survival, Identity and Belonging

2:30 – 3:00	Manuel Cini (University of Surrey) <i>Layers of Survival: Exploring Musical Manuscripts from the Holocaust</i>
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- 3:00 – 3:30 Katja Kaiser (Exilearte – Zentrum für verfolgte Musik, Vienna)
Hans Winterberg's Musical Legacy: Between Life Story, History, and Documentary
- 3:30 – 4:00 Jakob Uhlig (University of Marburg)
Revisions as an Act of (Non-)Belonging: The Sources of Fritz Heinrich Klein's Concertino op. 9 and their Biographical-Historical Implications
- 4:00 – 4:30 Coffee Break

Section 4 Layers in the Archives

- 4:30 – 5:00 Reuben Philips (University of Oxford)
Multilayered Manuscript Copies in Brahms's Music Library
- 5:00 – 5:30 Laura-Maxine Kalbow (University of Hamburg, CSMC)
Scattered Layers: Franz Schreker's and Alexander Zemlinsky's (Performance) Scores in the Archive of the National Opera in Prague
- 5:30 – 6:00 Holger Winkelmann-Liebert (State Opera Hamburg)
Guardian of the Version – The Library of the Hamburg State Opera and its Responsibilities
- 7:30 Conference Dinner for invited Speakers

Saturday, 11 October 2025, 9:30 am – 3:45 pm

Section 5 Layers of Arrangements and Completions

- 9:00 – 9:30 Marcel Klink (University of Heidelberg)
Marteau Revising Reger Revising Marteau: The Multiple Layers of Max Reger's Piano Reduction of Marteau's Cello Concerto op. 7
- 9:30 – 10:00 Nicole Grimes (Trinity College Dublin)
Second Hands, First Intentions: Reimagining Emilie Mayer's Lost Symphony No. 4
- 10:00 – 10:30 Jeremy Barham (University of Surrey, IAGMR)
Whose Spirit, Whose Letter? Realization, Reconstruction, and Elaboration in Performing Versions of Mahler's 10th Symphony
- 10:30 – 11:00 Coffee Break

11:00 – 11:45 Jan Dvořák (Hamburg)
Dirty Practice, Clean Paper. From Score to Performance and Back Again

11:45 – 1:15 Lunch Break

Section 6 Beyond the Surface: Schubert's Manuscripts

1:15 – 1:45 Andrea Lindmayr-Brandl (Schubert Research Center)
Schubert's Multilingual Songs in Layers: The Reconstruction of the Autograph of Op. 52

1:45 – 2:15 Vasiliki Papadopoulou (Austrian Academy of Sciences)
Schubert's Gesang der Geister über den Wassern D 714 Reconsidered

2:15 – 2:45 Clemens Gubsch (Austrian Academy of Sciences)
Invisible and Lost Layers: On Semi-Automatic Analysis of Paper Structures and Watermarks in Franz Schubert's Music Autographs

2:45 – 3:15 Coffee Break

3:15 – 3:45 Closing Remarks

4:30 Vincent Dahm, Guided Tour of the Elbphilharmonie (for invited speakers)

Abstracts and Contributors

Esther Dubke (University of Heidelberg)

Denkmale der musikalischen Kunst. Between the Lines of an Early 19th-Century Music Edition

Friday, 10 October 2025, 11:00 am – 11:30 am

Music, as an ephemeral art, leaves no lasting trace unless translated into a medium of memory – through notation, writing, or material artefacts. Yet, as Astrid Erll argues, even such fixation is not sufficient: the memory of the sounding phenomenon itself must become materialized in order to be culturally remembered.

This paper explores one of the earliest unrealized attempts to monumentalize music in written form: the *Denkmale der musikalischen Kunst*, planned by Joseph Sonnleithner, Johann Nikolaus Forkel and others around 1800. Situated between Enlightenment and Historicism, this (unfinished) project sheds light on emerging strategies of musical remembrance, even before composer statues or canonical editions had taken shape.

Approaching the planned publication as a multilayered written artefact that weaves together historical narrative, national identity formation, and the curation of repertoire, my paper explores the cultural and medial conditions under which music was deemed worthy of remembrance. What meanings were inscribed into such early editions? And how did they shape the emerging discourse of music history at the threshold of modernity?

Esther Dubke studied Historical Musicology in Münster and Hamburg. From 2013 to 2019, she worked as a research assistant at the Institute of Historical Musicology at the University of Hamburg, completing her PhD in 2020. Her dissertation, “Orlando di Lasso’s Masses in the Munich Choir Books: Ordinary Settings Between Tradition and Reorganization” (translation), was published the following year. From 2021 to 2023, she taught at the University of Hamburg, Humboldt University Berlin, and the University of the Arts Bremen. She then taught and received a fellowship through the Thuringian Program to support young female researchers at the Franz Liszt University of Music Weimar. Since October 2023, she has been a member of the Department of Musicology at Heidelberg University.

Benjamin M. Korstvedt (Clark University)

Who's Afraid of "Second Hands"? Regarding an Issue in Bruckner Criticism

Friday, 10 October 2025, 11:30 am – 12:00 am

Every phase of the modern reception of the music of Anton Bruckner—performance, criticism, analysis, editorial work, and even biography—has been shaped to an unusually great degree by what may be characterized as a fear of “second hands.” This tendency is rooted in the editorial ideal first declared by the Collected Works Edition in the 1930s: reclaiming Bruckner’s works in their “pure and unadulterated” [“rein und unverfälscht”] state. In practice, this meant treating the composer’s autograph scores as the sole valid source of his music, and it fueled—and often still does—strenuous efforts to purge the texts of Bruckner’s music of anything added by others (i.e., “second hands”) as well as elements believed to have been added by the composer under the sway of “external influence.”

These efforts have yielded important results, most notably the recovery of early versions of several major works. Yet to the extent that the pursuit of “pure” Bruckner has become dogmatic, let alone fetishized, it has limited understanding and sown confusion. In this presentation I will address three areas of misunderstanding involving the presence of “second hands” in Bruckner’s symphonies. The first involves questions that arise when a “second hand” was in fact Bruckner’s own hand. The second concerns the complicated realities surrounding the presence of “second hands” that originated from editorial collaboration that Bruckner actively sought and approved. Finally, I will turn to the importance of “second hands” in the context of performance. For Bruckner, as is so often the case, bringing a new score to successful performance almost always involved “second hands,” naturally those of performers, but also in the form of information about performance and practical interpretation that found its way into the final text of the score, whether it was added by the composer or by others. The effacement of these “second hand” notations, which has long been a common practice, has fundamentally changed how the symphonies are performed and heard—and hence has exerted great influence, and not always beneficially, on the understanding and aesthetic appreciation of these works.

Benjamin M. Korstvedt is the George N. and Selma U. Jeppson Professor of Music at Clark University in Worcester, Massachusetts. His most recent book, *Bruckner’s Fourth: The Biography of a Symphony*, was published last year by Oxford University Press. He is also the author of *Listening for Utopia in Ernst Bloch’s Musical Philosophy* (Cambridge, 2010) as well as numerous publications on the symphonies of Bruckner and Mahler, textual criticism, compositional process, music criticism, reception history, and musical culture in late nineteenth-century Vienna, interwar Austria, and during the Nazi era. He serves on the Advisory Board of the Institute of Austrian and German Music Research and the Editorial Board of the New Anton Bruckner Collected Works Edition. The first volume of his three-volume critical edition of

Bruckner's Fourth Symphony was awarded the 2020 Claude V. Palisca Award by the American Musicological Society. The second volume is scheduled for publication later this year. His current projects include a comparative study of the reception of Bruckner and Mahler between the US and German-speaking Europe during the 20th century.

Renate Stark-Voit (International Gustav Mahler Society, Vienna)

Tracing the Multiple Metamorphosis of Mahler's Lied "Das himmlische Leben" in a Single Manuscript

Friday, 10 October 2025, 12:15 am – 12:45 am

When Mahler composed his Lied *Das himmlische Leben* in 1892 in Hamburg, together with (then) four others of his so-called Humoresken for both piano and orchestral accompaniment, he was soon hoping to deliver also these songs to the publisher Schott in Mainz who recently had printed his first three volumes of earlier piano songs. He had the new songs (and more of them that followed in 1893) copied and presented them to director Dr. Strecker accompanying them by various promotional letters especially emphasizing the value of orchestral songs for current concert life. Eventually, in late 1893, the project failed due to commercial concerns which was very disappointing for Mahler. We do not have traces of the other copied songs that had been sent to Schott and back to Mahler after the refusal, but both Stichvorlage versions of *Das himmlische Leben* survived due to the fact that Mahler later developed many other compositional ideas out of this special song: in several conceptual plans for his Third and eventually his Fourth Symphony the song was projected as the finale in its entity. Certainly, for this reason he did not include this Lied any more when a collection of *Wunderhorn* songs was accepted by Weinberger in Vienna in 1899 for publication. Instead, during the production of his then Fourth Symphony in 1901 by Doblinger in Vienna, he passed the original copy of the piano song to the editor and corrector Josef Venatius von Wöss at the production company of Eberle & Co. to adapt it for his piano reduction of the Finale of the Fourth. In this multi-layered and multi-purpose manuscript we can trace four different handwritings from two periods and locations: the Hamburg copyist Weidig's and Mahler's additions and corrections of 1893, the Viennese editor Wöss's with various adaptations to the score of the symphony as well as Mahler's additional comments and corrections of 1901 in Vienna.

Renate Stark-Voit was born and raised in Munich. She studied musicology, German and Italian languages and literature in Munich, Graz and Vienna, and in 1988 gained her Doctorate (Dr. phil., then Hilmar-Voit) in Vienna on Mahler, with a dissertation published under the title "Im *Wunderhorn*-Ton" (Tutzing 1988). She conducts research, publishes essays, and gives lectures on Schubert, Schumann, Webern and Mahler, while working freelance at Universal Edition, Vienna.

She has collaborated with performers, above all KS Thomas Hampson, Mariss Jansons, Teodor Currentzis, Alain Altinoglu, and Giuseppe Mengoli on various Mahler performance and edition projects.

Since 1993 she has been editor of the Complete Critical Edition (KGA) and since 2012, with Stephen Hefling, the New Complete Critical Edition (NKG) of Gustav Mahler's works: *Wunderhornlieder* with piano and orchestral accompaniment (UE Vienna 1993, ²2008, and 1998, ²2011), Second Symphony (UE and Kaplan Foundation, 2010) and Fourth Symphony (UE, 2021), which received the German Music Edition Award "Best Edition" in 2023; collaborations on *Titan. A Tone Poem in Symphonic Form* and *Das Lied von der Erde*; in preparation: First Symphony in four movements (version 1910). She is a Board member of the International Gustav Mahler Society (IGMS) Vienna, and editor of the annual *Nachrichten zur Mahlerforschung / News about Mahler Research*.

Anna Ficarella (Morlacchi Conservatory Perugia)

Revealing the "Kammermusikton"? Mahler's Rethinking of Orchestration in his Fifth Symphony

Friday, 10 October 2025, 12:45 am – 1:15 pm

In most studies, Mahler's creative process is divided into three major phases: initial ideas, sketches and drafts, and the finished work. However, this description seems too linear and teleological. In fact, Mahler's creative process, like that of all composers, consists of constant rethinking. Although Mahler's "block-like" and "patchwork-like" approach in the early compositional phases is not directly comparable with the later ones, a tendency towards shaping and remodelling can also be detected in the latter.

The revisioning process particularly concerns the instrumentation and sonic dimensions. However, this does not necessarily represent continuous "refinement" or improvement; rather, it is a necessity for experimentation. As far as the changes to the instrumentation and the sonic dimensions are concerned, the process begins with the delicate transition from the sketches in the form of the "short score/*Particell*" (which Mahler described as a "skeleton") to the drafts in the form of a score. However, the most impressive aspect is the revisions to the orchestration made following the early performances of the works, which were conducted by Mahler himself. The *Fifth Symphony* is a particularly well-known case of constant orchestration revisions, which remained a challenge for Mahler until the end of his life. The shaping of the orchestration and sonic dimensions in this work can only be traced in the autograph fair copy of the score, as the *Particell* and draft score sketches have not survived. Conversely, the material on revisions after rehearsals and public performances is extensive, albeit incomplete. This material is based on

printed scores and orchestral parts into which Mahler inserted his autograph changes or authorised entries by his trusted copyists.

How can these changes and adjustments be analysed? The philological approach of genetic textual criticism is particularly useful, as it allows the textual dynamic to be examined even in the later stages of revision, when a relatively stable text undergoes significant changes in sound design.

The philological history of a section of the first movement of the Fifth Symphony, known as Trio II (the section between Figures 15 and 18), will be reconstructed by analysing orchestration variants in different scores (*Dirigierpartituren*) and orchestral material. Regarding the “second Trio”, Mitchell refers to the “revelation” of the *Kammermusikton* in the “polyphonic network of motivic allusions”. As an attempt at genetic textual criticism, I will analyse the *Textbewegungen* (textual movements) and *Variantenbildung* (formation of variants) within a particular segment of the second Trio (measure 344 to measure 365). This analysis reveals that the emergence of the *Kammermusikton* is far from linear, particularly in this segment.

Anna Ficarella completed her musical and university studies in Bari. She then obtained a doctorate in historical musicology from the University of Cologne in 1999. Subsequently, she was awarded a three-year research grant at the University of Bari to carry out research on 'Gustav Mahler and musical taste in fin de siècle Vienna', in collaboration with the Gustav Mahler Gesellschaft Wien. She has published a monograph on Busoni (*Die Kategorie des Spätstils in der Klaviermusik vom 19. und 20. Jahrhunderts. Studien zur Klavierübung von Ferruccio Busoni*, Gustav Bosse Verlag, Kassel, 1999) and a monograph on Gustav Mahler's compositional process (*Non guardare nei miei Lieder! Mahler compositore orchestratore interprete*, LIM, Lucca, 2020), as well as essays on Busoni, Mahler, Weill, German Fantastic Theatre, Ravel and Richard Strauss, and orchestration treatises. Since April 2024, she has been a full professor of Music History at the Morlacchi Conservatory in Perugia. She also lectures in Contemporary Music History at the University of Padua and is an Associate Scholar at the *Wissenschaftszentrum Gustav Mahler und die Wiener Moderne* in Vienna. She currently lives in Rome.

Manuel Cini (University of Surrey, IAGMR)

Layers of Survival: Exploring Musical Manuscripts from the Holocaust

Friday, 10 October 2025, 2:30 pm – 3:00 pm

Musical compositions created by prisoners in Nazi concentration camps during the Second World War remain underexplored within the broader scholarly discourse, although ongoing archival research across institutions in the United States and Europe has continued to reveal the

breadth and historical significance of this marginalized repertoire. At the center of my current study is the extensive collection compiled by Alexander Kulisiewicz (1918-1982), a Holocaust survivor, performer, and researcher, whose post-war efforts preserved a substantial body of works by previously unknown and neglected composers from the concentration camps.

Specifically, this paper will focus on the works of Leon Kaczmarek (1903-1978), a Polish political prisoner in the Dachau Concentration Camp from 1940 until its liberation in 1945. As conductor of the German men's camp choir, Kaczmarek produced an extensive corpus of vocal and instrumental works, including original compositions for choir, piano, and strings, as well as transcriptions and arrangements of opera arias and popular melodies. His legacy represents a remarkable contribution to the musical culture of the Dachau camp, whose artistic activities have remained largely overlooked despite its crucial role throughout the Third Reich as the first camp established by the Nazis and one of the last to be liberated.

This paper explores the complexity of Kaczmarek's musical output through the analysis of selected manuscripts written during his imprisonment. His role as choir conductor involved collaboration across borders, particularly with German and Polish prisoners, which gave rise to multilingual and multilayered works that deserve further investigation. The distinctive nature of these compositions posed significant challenges in the process of transcription, reconstruction, and performance, which I am currently undertaking as both a scholar and performer. By examining these issues, the paper connects manuscript studies with the complex socio-cultural dimensions of music composed during the Holocaust, highlighting the importance of recovering written artifacts created under conditions of extreme oppression and human suffering.

Born in 1998, **Manuel Cini** is a concert pianist and musicologist. He graduated *Magna cum Laude* from the Conservatorio di Musica Luisa D'Annunzio (Pescara, Italy) in 2017 under the guidance of Filomena Montopoli and received an Advanced Performance Diploma at the Scuola di Musica di Fiesole (Florence, Italy) studying with Andrea Lucchesini two years later. In 2021, he completed the Master of Music in Performance with Distinction at the Royal College of Music in London. His MMus dissertation explored the interpretation of stylistic and narrative references in Viktor Ullmann's last three piano sonatas composed in the Theresienstadt ghetto. Cini's performance career includes recitals across Europe and Asia, appearances as soloist with international orchestras, as well as extensive chamber work and international tours with New York City based Lincoln Center Stage. In 2022, he released Franz Liszt's *12 Études d'Exécution Transcendante* for Odradek Records. As a music scholar, Manuel is completing a Ph.D. at the University of Surrey to uncover unknown compositions written by prisoners in the Nazi concentration camps during WWII and has presented this work in publication as well as through lecture recitals to international audiences. His research has garnered support from Techne AHRC Doctoral Training Partnership. Cini serves as the Deputy Director of the Institute of Austrian and German Music Research (IAGMR).

Katja Kaiser (Exilearte Centre, Vienna)

Hans Winterberg's Musical Legacy: Between Life Story, History, and Documentary

Friday, 10 October 2025, 3:00 pm – 3:30 pm

Hans Winterberg's musical manuscripts are more than just notated scores — they are deeply personal documents. Each page carries traces of a life marked by displacement, trauma, resilience, and creativity. My central thesis is that these autographs reflect more than musical ideas: they speak of a composer navigating the complexities of his time and his identity.

The layers of handwritten corrections, the energy of his notation, and the recurring revisions suggest a creative process that was never detached from the world around him. His manuscripts are not simply technical drafts; they reveal an inner urgency and a sensitivity to the historical and political realities that shaped his life — from his time in Prague, through his internment in Theresienstadt, to his exile and statelessness in post-war Germany.

My approach combines detailed musical analysis with cultural and historical context. This dual perspective not only helps to bring a neglected composer back into view, but also offers a method for how we can engage with the artistic legacies of marginalized figures more broadly. Winterberg's case challenges us to think differently about musical archives — not just as repositories of sound, but as human documents.

His autographs are of interest not only to musicologists, but also to those working in museum education, cultural outreach, and public history. They offer a powerful entry point into questions of memory, identity, and belonging. As such, Winterberg's legacy speaks to broader audiences and reminds us that music can be both an artistic and historical medium — a space where individual lives and larger narratives intersect.

By viewing Winterberg's manuscripts in this light, we gain insight not only into his compositional voice, but also into the ways music can bear witness to the lived experiences of those often left at the margins of cultural history.

Katja Kaiser studied flute in Vienna. She managed the archive of the Universal Edition publishing house for many years and has been focussing on the music and fates of composers from the first half of the 20th century as an archivist at the Exilarte Centre of the mdw (University of Music and Performing Arts Vienna) since 2022. She is responsible for the Exilarte music edition, the music archive and the conception of the exhibitions. In March 2025, she began her PhD studies at the mdw and her dissertation on the composer Hans Winterberg.

Jakob Uhlig (University of Marburg)

Revisions as an Act of (Non-)Belonging: The Sources of Fritz Heinrich Klein's Concertino op. 9 and their Biographical-Historical Implications

Friday, 10 October 2025, 3:30 pm – 4:00 pm

Fritz Heinrich Klein, a student of Alban Berg, is known in musicological literature today almost exclusively for supposedly having composed a piece using his own twelve-tone technique before Arnold Schoenberg. The significance Klein is attributed in music history is based almost entirely on this thesis, which, however, proves untenable on closer inspection. In an analytical comparison, the work reveals such fundamental differences from Schönberg's ideas that it is hardly possible to speak of a real connection. Nevertheless, the composer himself claimed to have anticipated Schönberg's idea: in letters to Alban Berg, he complained about being ignored by the Viennese Circle and demanded that his idea be given its rightful place in music history.

Although there have been several papers on Klein's *Maschine*, the scientific community has not yet paid any attention to his *Concertino* op. 9. Klein wrote the unpublished composition in the summer of 1924, at a time when he was particularly taken with Schoenberg's ideas and regularly incorporated dodecaphonic motifs into prominent passages of his work. In the surviving part books, Klein visibly replaced some bars in the opening of the piece. A comparison with a single surviving page from an earlier edition shows that Klein removed twelve-tone elements from his work, even though he had formerly attributed particular importance to them.

In my lecture, I pursue two lines of inquiry based on an examination of the key sources for the *Concertino* op. 9. On the one hand, I will discuss Klein's work as a central testimony to the perception of Schoenberg's dodecaphony in early 20th-century Austria, where the twelve-tone technique generated great interest in particular circles, although there was considerable uncertainty at the time about how exactly it actually worked. Secondly, I will discuss the role of revisions as acts of belonging and non-belonging: Klein's initial inclusion of the twelve-tone elements in the composition can be understood as an expression of his search for a place in the Schoenberg circle, which was later reversed. The revisions in the *Concertino* can therefore be used as a clear example of how connections to artistic "schools" can be viewed almost symbolically in the smallest musical moments.

Jakob Uhlig studied Historical and Systematic Musicology in Hamburg and Basel from 2015 to 2021. In 2021, he completed his master's degree with a thesis on the Alban Berg student Fritz Heinrich Klein. Since April 2022, he has been a research assistant at the Institute of Musicology at the University of Marburg, where he is doing his doctorate on the reception and compositional practice of the chromatic total in the 20th century. From 2021 to 2023, Jakob Uhlig was chairman of the German umbrella organization of musicology students (Dachverband der Studierenden

der Musikwissenschaften) and was responsible for the founding of *StiMMe*, the first German musicological undergraduate journal.

Reuben Philips (University of Oxford)

Multilayered Manuscript Copies in Brahms's Music Library

Friday, 10 October 2025, 5:00 pm – 5:30 pm

Manuscript materials listed in the estate of the composer Johannes Brahms include valuable autographs from composers he admired as well as a sizeable group of manuscript copies. To be found among the latter are seventeenth- and eighteenth-century instrumental and choral compositions, collections of folksongs, dances by Franz Schubert, canons, and an assemblage of short voice-leading progressions. The importance of these materials has long been noted by scholars (Mandyczewski 1904, Geiringer 1933) and examination of the early choral works has proven valuable for understanding Brahms's own choral writing (Hancock 1983). However, to date there has been little attempt to study these materials in their entirety, and only limited attention to the manuscripts beyond their use as explanatory resources for Brahms's compositional creativity.

Through examination of sources in the archive of the Gesellschaft der Musikfreunde, in this paper I consider the multilayered nature of Brahms's manuscript copies and the wide range of musical practices to which they relate. The dating of Brahms's copies and the various sources used by him form a central part of my inquiry. In addition to this I will present instances of later alterations and annotations and discuss a number of manuscript copies present in Brahms's collection made by other people. More generally, I seek to thematize the nineteenth-century activity of engaging with early music through copying it out by hand, and to reflect on how this manual process functioned both as a means of taking ownership of musical repertoire and as a way of deepening knowledge of its contours and formal properties.

Reuben Phillips is a Postdoctoral Researcher at the University of Oxford and is currently writing a book about the library of the composer Johannes Brahms. He is the author of articles published in *The Musical Quarterly*, *The Journal of the Royal Musical Association*, *19th-Century Music*, *Music & Letters*, and *The Journal of Musicology*; with Nicole Grimes he co-edited the recent Oxford University Press volume *Rethinking Brahms*. Reuben completed his PhD at Princeton University and has since been the recipient of fellowships from British Academy, the DAAD, the Staatliches Institut für Musikforschung in Berlin, and the Österreichischer Austauschdienst.

Laura-Maxine Kalbow (University of Hamburg, CSMC)

Scattered Layers: Franz Schreker's and Alexander Zemlinsky's (Performance) Scores in the Archive of the National Opera in Prague

Friday, 19 October 2025, 5:30 pm – 6:00 pm

In 1920, Franz Schreker's long-standing wish was finally granted: to see his opera *Der ferne Klang* performed at the New German Theatre in Prague. For seven years, it had been repeatedly postponed by his friend and colleague, Alexander Zemlinsky; and it also took seven years of preparation by the two composer-conductors – or rather, conductor-composers – to bring the production to fruition for its premiere on May 20, 1920.

The preparatory process undertaken by the two musicians serves as a remarkable example of the multilayered complexity inherent in the diverse materials of musical theatre. It reveals a strong collaboration between two major figures of Viennese Modernism. Evidence of this collaboration between conductor and composer can be found primarily in the preserved archival holdings of the Prague National Opera.

At this point, the significance of opera house music archives becomes particularly evident: inventory stamps not only allow for the reconstruction of the interpretive process shaped by Zemlinsky and his ensemble, but also reveal a subsequent phase of revision undertaken by Schreker himself. The extent to which processes of interpretation and composition mutually informed one another in the case of *Der ferne Klang* becomes apparent only through the critical collation of the scattered layers preserved in various material sources.

The 'second hands' of Schreker and Zemlinsky provide insight not only into the performance history but also into Schreker's 'second thoughts', which he must have had eight years after the premiere of his work. In my paper, I aim to demonstrate how the conductor Zemlinsky translated these second thoughts of his colleague, and to what extent the archival history of these materials allows for a potential re-evaluation of the compositional genesis.

Laura-Maxine Kalbow studied Historical Musicology and French Literature at Universität Hamburg and Sorbonne Université Paris. From 2020 to 2024, she was a Research Associate at the Cluster of Excellence 'Understanding Written Artefacts' in the project 'Handwritten Layers of Operatic Practices – The Reception of Richard Wagner at the Neue Deutsche Theater in Prague (1888–1938)' (RFD12). In 2024, she completed her PhD in Musicology on the subject of Alexander Zemlinsky's performance style as a conductor (*„Der erste lebende Dirigent“: Alexander Zemlinsky interpretiert Richard Wagner's „Parsifal“ am Neuen Deutschen Theater in Prag, Würzburg 2025*). She is currently a member of UWA, project lead of RFD19 (Performance Practice of Viennese Modernism – Collaboration in Composing and Conducting at the Turn of the Century) and a Postdoctoral fellow of the Isa Lohmann-Siems Stiftung.

Holger Winkelmann-Liebert (Staatsoper Hamburg/ Hamburg State Opera)

Guardian of the Version – The Library of the Hamburg State Opera and Its Responsibilities

Friday, 16 May 2025, 6:00 pm – 6:30 pm

In this lecture, the librarian of the Hamburg State Opera outlines the responsibilities of the institution's music library within the context of operatic and concert performance practices. The library provides sheet music to both the Hamburg State Opera (*Hamburgische Staatsoper*) and the Hamburg Philharmonic Orchestra (*Philharmonisches Staatsorchester Hamburg*), each with distinct requirements.

For the orchestra's concert activities, scores must be supplied either from the library's own holdings or through rental materials obtained from music publishers. In contrast, opera productions demand a broader range of materials, including piano reductions for the orchestra, singers, and various artistic and technical departments involved in staging the opera. Ongoing performance practice gives rise to stratified performance scores, whose successive layers serve as historical witnesses to the evolving versions and interpretive traditions of the work.

While concert scores typically require only the preparation of individual parts, opera scores often involve modifications to the music—such as cuts, reorchestrations, or transpositions—to accommodate the needs of the production. Following their use, all materials are systematically archived. The archive is organized according to the user groups it serves and is therefore divided into opera and concert categories.

Beyond acquisition, preparation, and archiving of musical materials, the library of the Hamburg State Opera fulfills additional essential functions. These include preserving the authorized performance versions of operatic repertoire and compiling instrumentation lists for works included in the season's program.

Although developments in the digitization of performance materials have been observed, no concrete steps have yet been taken to implement a digital system—such as Newzik or similar platforms—for use in opera or orchestral operations. The lecture offers a perspective on the archival complexities inherent in the preservation and management of stratified performance materials, shaped by evolving performance practices.

Marcel Klinke (University of Heidelberg)

Marteau Revising Reger Revising Marteau: The Multiple Layers of Max Reger's Piano Reduction of Marteau's Cello Concerto op. 7

Saturday, 11 October 2025, 9:00 am – 9:30 am

Under the shelfmark Mus.ms. 23228, the Bayerische Staatsbibliothek in Munich preserves the manuscript of a piano reduction prepared by Max Reger of Henri Marteau's Concerto for Cello and Orchestra in B-flat major, Op. 7. Following the completion of the concerto in 1904, an initial piano reduction had been commissioned by Karl Piening, principal cellist of the Meiningen Court Orchestra and the intended soloist for the premiere. However, Marteau found this version so unsatisfactory that he turned, on short notice, to his friend Reger with a request for a new arrangement. Reger fulfilled this request in the spring of 1905 and was able to deliver the completed reduction shortly before the premiere of the work, which took place on 29 May in Dortmund.

The manuscript is of considerable interest: in addition to Reger's musical text written in black ink – together with his indications concerning dynamics, expression, phrasing, and instrumentation in red – the piano reduction bears extensive evidence of multiple layers of intensive revision carried out by Marteau himself. Throughout the manuscript, one finds pervasive signs of erasures, including large-scale deletions made in ink, pencil, and blue crayon. Many pages show pasted-over and overwritten sections, along with a multitude of additions and corrections. Finally, the manuscript also documents the preparation of the engraved edition for the Berlin publisher Simrock, visible in the form of numerous penciled annotations relating to the layout of the full score, presumably entered by the engraver.

In addition to examining the liberties Reger took in comparison with the orchestral score when preparing his piano reduction, and the successive layers of revision undertaken by Marteau, the central focus of the paper will be the question of what may have motivated such extensive reworkings on the composer's part. More broadly, this case will serve as a point of departure for considering to what extent multi-layered manuscripts – where composers intervene in arrangements of their own works – can be understood and utilized as documents of compositional authority.

Marcel Klinke studied musicology and German language and literature at the Universities of Greifswald (BA) and Hamburg (MA) and gained his PhD at the University of Greifswald in 2022 with a thesis on the earliest works of Richard Strauss. After research associate positions at the Universities of Greifswald (2017–2021) and Saarbrücken (2021–2023) he is currently employed as an academic researcher at the University of Heidelberg, where the focus of his research lies on techniques and meanings of musical borrowing in the fifteenth and sixteenth century.

Nicole Grimes (Trinity College Dublin)

Second Hands, First Intentions: Reimagining Emilie Mayer's Lost Symphony No. 4

Saturday, 11 October 2025, 9:30 am – 10:00 am

This paper explores the complex afterlife of Emilie Mayer's Symphony No. 4 in B minor, a work whose orchestral score does not survive. What remains is a four-hand piano reduction prepared by August Jurke at Mayer's commission and published in 1860. In the absence of a full score in manuscript or print, this piano version has become the unlikely vessel through which the symphony has re-entered modern musical life. Drawing on archival records of performances from Mayer's own Berlin concert series in the 1850s, the paper first considers what can be inferred about the original orchestration and public reception of the work.

In recent years, Mayer's Fourth Symphony has been reorchestrated twice, each time from Jurke's reduction. The first orchestration, by Stefan Malzew, was premiered and recorded by the Neubrandenburg Philharmonie in 2018. The second, by Andreas A. Tarkmann and conducted by Jan Willem de Vriend with the NDR Radiophilharmonie, appeared in 2025. These modern orchestrations—distinct in conception, instrumentation, and interpretive approach—highlight the challenges and opportunities of reconstructing a nineteenth-century symphonic work by a woman composer when only mediated sources remain.

The paper examines how each version interprets the stylistic and structural cues of the piano reduction, and how these “second hands” of modern orchestrators intervene in Mayer's legacy. Rather than treating these efforts as speculative or secondary, I argue for their importance as acts of creative musicological engagement. Through comparative analysis of the orchestrations, their recordings, and Mayer's historical context, this paper explores what it means to reimagine a lost symphony—what is gained, what is transformed, and how such acts of recovery speak to larger questions of authorship, absence, and feminist historiography in music.

Nicole Grimes is Associate Professor of Music at Trinity College Dublin. Her research is focused at the intersection between German music criticism, music analysis and music aesthetics from the late-eighteenth century to the present day. She has published four books and numerous articles. Her monograph *Brahms's Elegies: The Poetics of Loss in Nineteenth-Century German Culture* (Cambridge University Press, 2019) was awarded an Honorable Mention in the 2022 *Danijela Kulezic-Wilson Book Prize* of the Society for Musicology in Ireland, and was one of nine *Notable Music Books of 2019* by Alex Ross of the *New Yorker*. She is currently undertaking a multi-year project exploring large-scale form in the music of nineteenth-century women composers from which the material for today's talk is drawn.

Jeremy Barham (University of Surrey, IAGMR)

Whose Spirit, Whose Letter? Realization, Reconstruction, and Elaboration in Performing Versions of Mahler's 10th Symphony

Saturday, 11 October 2025, 10:00 am – 10:30 am

The situation regarding Mahler's 10th Symphony is messy. Rendering this incomplete work performable has involved, since 1910, multiple layers of at least first, second, third, and fourth hands, thoughts, revisions, revisions of revisions, reworkings, re-imaginings, reductions and elaborations. The descriptions given to some of the many attempts to bring the work into the concert hall are revealing of the various aesthetic and practical stances in operation: 'Bearbeitung' ('Arrangement', Carpenter); 'Performing Edition' (Wheeler, Mazzetti); 'Konzertfassung' / 'Performing Version [of the Draft]' (Cooke et al.); 'Ricostruzione' ('Reconstruction', Samale and Mazzuca); 'Rekonstruktion und Orchestrierung nach Mahlers Entwurf' ('Reconstruction and Orchestration from Mahler's Draft', Barshai); 'Realisation und Weiterentwicklung der unvollendeten Skizzen; Konzertfassung' ('Realisation and Further Development [Elaboration] of the Unfinished Sketches [Drafts]; a Concert Version [Performing Edition]' (Gamzou).

Though it might be tempting to divide these endeavours into two clear groups — those which remain 'faithful' to the sources, and those which editorially intervene — reality makes this impossible. If the intention has been to make the whole of this body of music somehow accessible to others in the real world (and not to allow it to reside in the imagination of merely a few privileged individuals), adhering utterly and only to what Mahler left would be to produce an inadequate travesty, while rendering the sketched material performable is already to second guess what the composer may have gone on to do, and to engage in creative interpretation. Any further augmentation serves to widen the gap between composer as unreliable source and editor as powerful agent of artistic manipulation. Thus, there is a spectrum of approaches to this compelling task. On micro- and macro-levels, examination of more recent 'versions' by Rudolf Barshai (2001) and Yoel Gamzou (2015), compared on the one hand with that which has emerged rightly or wrongly as the *locus classicus* in the field (Cooke et al., third version, 1989) and on the other hand with the wilder adventures of Carpenter (1949/66), demonstrates much about process, concept, and the very identity of what is invariably presented in performance as 'Mahler's 10th Symphony'.

Jeremy Barham is Emeritus Professor of Music at the University of Surrey, UK, where he is also Director of the Institute of Austrian and German Music Research (<https://iagmr.org/>). He is editor of, and contributor to, *Perspectives on Gustav Mahler*, *The Cambridge Companion to Mahler*, *Rethinking Mahler*, and the *Nineteenth-Century Music Review* journal issue 'Mahler:

Centenary Commentaries on Musical Meaning'. His most recent publications include the guest-edited issue of *19th-Century Music* 'Mahler, Sex, and Gender' (<https://online.ucpress.edu/ncm/issue/47/3>), and *The Routledge Companion to Global Film Music in the Early Sound Era* (both 2024). He is currently working on a volume of translated Russian scholarship on Mahler, and a journal issue for *Music, Sound, and the Moving Image* on the use of Mahler's music in film prior to Visconti's *Death in Venice*.

Jan Dvořák (Hamburg)

Dirty Practice, Clean Paper. From Score to Performance and Back Again

Saturday, 11 October 2025, 11:00 am – 11:45 am

Hamburg-based composer and theatre maker Jan Dvořák experiences the relationship between his scores and their performances as a dialectical one: the score usually serves as preparation for specific theatre projects and is developed, expanded, and revised during the working process. Often – but unfortunately not always – he integrates these results back into the scores, where they can become the foundation for new projects. “Dirty,” meaning spatial, psychological, and stage-practical requirements, ultimately lead to “clean scores” in which these practical developments are structurally embedded. Examples include works such as *Der Mensch als Pflanze*, his opera *Frankenstein*, or *Utopia*.

This winding path produces numerous versions of scores, notes, and recordings, where even the creator himself often finds it difficult to say which phase of the work could be considered “valid” in the traditional sense. When time allows, a kind of “private musicology” emerges, leading to latent interdisciplinary concert works. In other cases, the result is ambiguous, hard-to-decipher relics.

The presentation of such contemporary process of work formation also sheds light on how scores of earlier periods were created and evaluated.

Jan Dvořák is a composer, dramaturge, and author based in Hamburg. He studied composition, theory, and musicology in his hometown and in Vienna, followed by additional conducting studies. His works span from performative projects and chamber music to drama and operas such as *Frankenstein* or *20.000 Meilen unter der See*. In 2008, together with Thomas Fiedler and Julia Warnemünde, he founded the group *Kommando Himmelfahrt*, dedicated to a utopian-performative form of music theatre.

Andrea Lindmayr-Brandl (Schubert Research Center)

Schubert's Multilingual Songs in Layers: The Reconstruction of the Autograph of Op. 52

Saturday, 11 October 2025, 1:15 pm – 1:45 pm

Opus 52, *Sieben Gesänge aus Walter Scott's Fräulein vom See* (including the famous “Ave Maria”) is an interesting case of a very early (inconsistent) multilingual publication (Artaria, Vienna, 1826). We have documents showing that Schubert was interested in distributing his songs also in languages other than his own. To this end he made a contract with a poet who was to supply him translations of classical texts in several languages, with the German translation in the meter of the original. Opus 52 appears to be the first and only experiment based on this idea, and one might wonder how the compositional process went on. Since Schubert's autograph of the songs is lost, we have to reconstruct this process from the first edition which gives us several clues as to how the original might have looked.

Andrea Lindmayr-Brandl is full professor of music history at the University of Salzburg. Her doctoral dissertation addressed the motets of Johannes Ockeghem (Laaber, 1990), while her habilitation focused on Schubert's fragments (Stuttgart, 2003). She has held the Austrian Chair Professorship at Stanford University, has been a guest professor at the University of Vienna, and is an active member of several academic institutions and organizations. Her research encompasses studies in Renaissance music, manuscript and early print studies, music notation and editorial work, as well as Franz Schubert and his time. She is the Chair of the Schubert Research Center at the Austrian Academy of Sciences, which was established in 2021.

Vasiliki Papadopoulou (Austrian Academy of Sciences)

Schubert's Gesang der Geister über den Wassern D 714 Reconsidered

Saturday, 11 October 2025, 1:45 pm – 2:15 pm

Franz Schubert's *Gesang der Geister über den Wassern* D 714 for eight-part male choir and lower strings has experienced a complex reception history. Premiered on March 7, 1821, at the Vienna Kärntnertor Theatre, the work initially met with perplexity and disapproval due to its unconventional harmonic modulations and structural complexity, as criticized by contemporary reviewers. After more than three decades of obscurity, the work was rediscovered in 1857 by Johann von Herbeck, director of the Vienna Männergesang-Verein, who performed it with great success and first published it in 1858. Schubert's autograph features extensive redaction marks, including long cuts omitting 60 from 173 bars of the composition, the origins and purpose of which have long been debated among scholars. While recent research confirmed Schubert's involvement in

the redaction process, as he made adjustments at the junctures before and after the cuts, Herbeck's editorial decisions as well as subsequent editions have not been critically reviewed. For these introduced significant misinterpretations of Schubert's intentions, blending sometimes the two versions, truncated and uncut, and introducing striking harmonic misreadings; the editing of the work for the New Schubert Edition brought these to light. This paper discusses the redaction process, its historical context, and the editorial challenges that have shaped the work's reception, highlighting passages where earlier misinterpretations led to harmonic deviations from Schubert's intentions.

Vasiliki Papadopoulou is a senior research scientist at the Musicology Department of the Austrian Academy of Sciences (ÖAW) and lecturer at Zurich University of the Arts. In 2014, she joined the ÖAW in the project Johannes Brahms Gesamtausgabe. Currently, she is leading the Vienna Research Group of the Neue Schubert-Ausgabe and is board member of the Schubert Research Center at the ÖAW. She has been a PI of research projects on Brahms reception in Vienna funded by the Cultural Affairs Department of the City of Vienna (brahms-online.oew.ac.at/) and has taught at the University of Vienna and the University of Music and Performing Arts Vienna. From 2016 to 2020, she was a member of the Junge Akademie Mainz, 2018–2024, she served as co-editor of the peer-reviewed open-access journal *Musicologica Austriaca – Journal for Austrian Music Studies* (musau.org). She studied violin, baroque violin, musicology, and art history in Cologne/Wuppertal, Zurich, and Vienna. In 2015, she attained her PhD in historical musicology from the University of Music and Performing Arts Vienna for which she received the “Award of Excellence 2015” of the Austrian Federal Ministry of Education, Science, and Economy.

Clemens Gubsch (Austrian Academy of Sciences)

Invisible and Lost Layers: On Semi-Automatic Analysis of Paper Structures and Watermarks in Franz Schubert's Music Autographs

Saturday, 11 October 2025, 2:15 pm – 2:45 pm

The various layers of handwriting, and thus the demonstrable stages of revision in musical compositions, are generally preceded by a conscious or subconscious process of material-related decision-making. These decisions are usually closely tied to the scope and nature of the textual intervention: from minor deletions and erasures to pasting over of entire passages and the replacement of whole pages or gatherings within a manuscript. These material changes, from the choice of writing tools to the type of paper used, provide important evidence for reconstructing the chronology of Schubert's working process. Particularly in cases where entire pages or gatherings were replaced—representing the most extensive type of textual

intervention, often leading to substantial changes to the work's structure—these replacements can be traced and, more importantly, dated not only on the basis of the internal development of the work, but also through the analysis of different types of paper and their associated watermarks.

This study takes paper analysis as its starting point, demonstrating how the examination of paper structures and watermarks enables the chronological ordering of replaced sheets through cross-referencing between dated and undated manuscripts. At the same time, this approach allows for the reconstruction of a previously lost layer—namely, the physical sheets of paper themselves, according to their original mould structure. The starting point for these reconstructions is a semi-automated clustering method applied to the thermographically captured full-page images of all Schubert autographs preserved in Viennese libraries and archives (A-Wst, A-Wgm, and A-Wn). Ultimately, this approach facilitates various types of reconstruction: the differentiation of multiple paper layers within a single manuscript, the identification of related sheets across different manuscripts, and the validation of existing watermark research. Finally, the presentation will also address the visualization and technical integration of these project results into the research platform *schubert-digital.at*.

Clemens Gubsch studied musicology and German Literature at the Universities of Freiburg and Berlin. From 2017 to 2019, he was a staff-member of the project Digitales Werkverzeichnis Anton Bruckner. In the Department of Musicology at the ACDH, he is a co-worker of the editorial staff of the Anton Bruckner-Lexikon online and co-project manager of the research platform *schubert-digital.at*. Since 2019, he has held various teaching positions at the Humboldt University of Berlin, the University of Vienna and the University of Tübingen. In 2024, he attained his doctorate from the University of Vienna with a thesis on 'Music theory in Vienna in the second half of the 19th century - Anton Bruckner as student and teacher'.