

(Re-)mediating Mahler Symposium

Toblach, 15–16 September 2023

This symposium explores the ‘second life’ of Mahler in which his music and persona have been appropriated, re-processed, re-imagined, and modelled in various forms of stage, screen, dance, and visual arts media. From the 1914 *Mahler-Lichtbildkonzert* to Todd Field’s *Tár* (2022), via plays, choreographies, novels, paintings and experimental real-time visualizations, the composer has long proved to be ripe for (re-)mediation. As part of the event, multi-media artist Johannes Deutsch demonstrates his interactive visualization of Mahler’s Second Symphony, and acclaimed pianist Uri Caine performs a unique live-score Mahler improvisation to *Sunrise*, Friedrich Murnau’s classic 1927 silent film.

Keynote

Emile Wennekes “Being Composed, Being Screened: Remediating Mahler”

Session I Staging the musical, the literary, and the personal

Emilio Sala “The ‘Haunting Melody’ and Castelluci’s Staging of Mahler’s ‘Resurrection’ Symphony”

Eftychia Papanikolaou “Mediating the *Pan*-Erotic: John Neumeier’s Choreography of Mahler’s Third Symphony”

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

Emilio Audissino “John Williams: The Mahler of Film Music?”

Session II Visualizing and sounding the legacy

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

Julie Brown “‘No Less Suitable for the Cinema than Any Other Caricature’: the *Mahler-Lichtbildkonzert* (1914) in the Context of Early Moving Picture Biopics”

James Buhler “Evocations of Mahler in Huppertz’s Score to *Metropolis*”

Maria Fuchs “The Persistence of Romantic Landscape in Film Music: From Mahler to the Heimat Genre”

Session III Infusing newer filmic worlds

Julie Hubbert “‘It’s not Visconti’: Mahler and Contemporary Auteurism”

Carlo Cenciarelli “Distant Music, Cinematic Listening, and Jarmusch’s Mahler”

Alessandro Cecchi “Fake Mimesis as Symptom and Strategy: Mahler’s Piano Quartet in Scorsese’s *Shutter Island* (2010)”

Ben Winters “World-building and Mahlerian Symphonic Discourse in Iñárritu’s *Birdman* (2014)”

Presentation

Johannes Deutsch: ‘Vision Mahler’, the Symphony no. 2 Visualization

Performance

Uri Caine: Improvising a Mahler Score Live to Picture