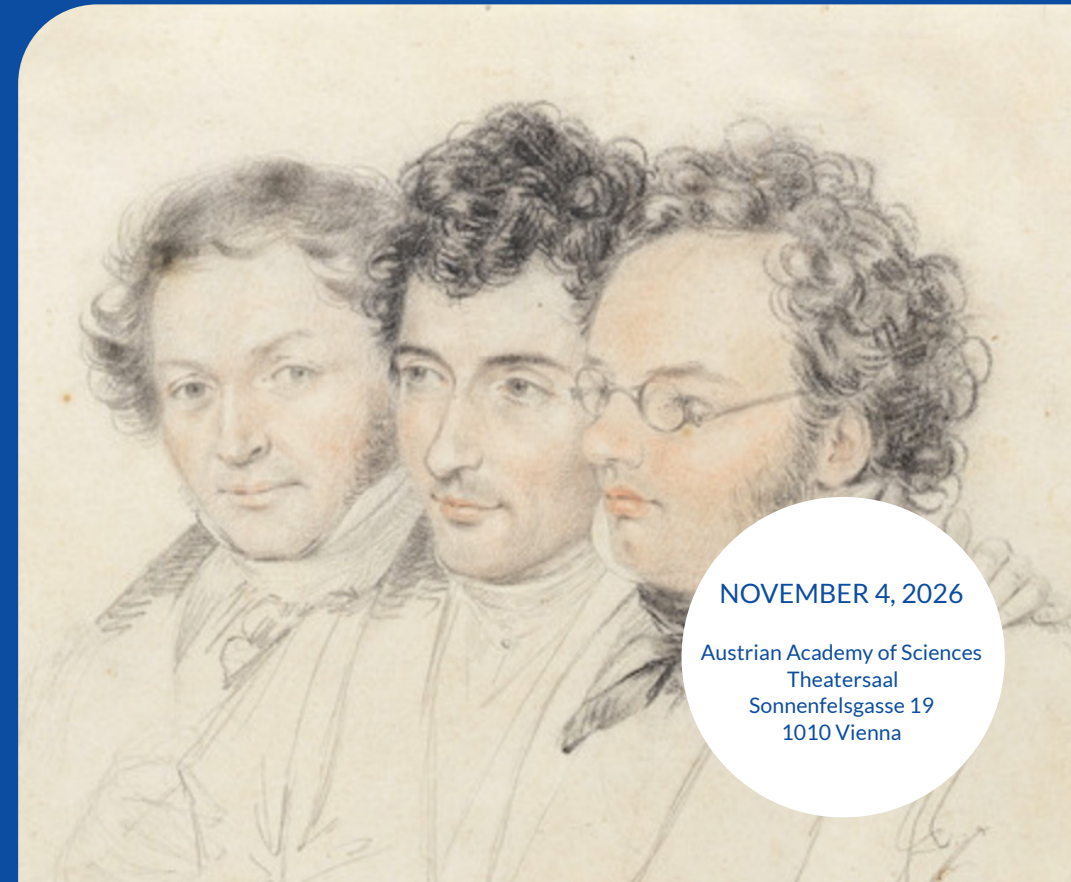


Workshop

THIRD WORKSHOP OF THE SCHUBERT RESEARCH CENTER



NOVEMBER 4, 2026

Austrian Academy of Sciences
Theatersaal
Sonnenfelsgasse 19
1010 Vienna

Program

WEDNESDAY, 4 NOVEMBER

Chair: Vasiliki Papadopoulou

14:00

Mary Kirchdorfer

Uncovering the Roles of Women in Viennese Concert Life 1780–1830

14:30

Riccardo Mandelli

A Tenor for the Emperor. Antonio Poggi in Vienna (1835–1838)

15:00

Joshua Neumann

Multi-modal Journeys with Dietrich Fischer-Dieskau through Winter

COFFEE BREAK

16:00

Elizabeth Stern

Embodiment and Late Style in Schubert's Theme and Variations on "Trockne Blumen"

16:40

Henrike Rost

Piecing Together, Searching, Correcting: Inside Schubert-digital

Abstracts and CVs

Mary Kirchdorfer
University of Vienna

Uncovering the Roles of Women in Viennese Concert Life 1780–1830

The fact that women performed in Viennese concert life around the year 1800 is well documented and studied. Barbara Fröhlich (1797–1879) performed as a singer at numerous Abendunterhaltungen and the Concerts Spirituels series with great acclaim. Josepha Barbara Auernhammer (1758–1820) composed over 60 works and organized her own Akademie concerts to premiere them. Auernhammer's daughter, Marianna Maria Czegka née Bessenig, (1786–1849) had a successful performing career as a singer, pianist, and teacher. One of Bessenig's own students, Henriette Sontag (1806–1854), went on to be a soloist in the premiere of Beethoven's 9th Symphony and the Missa Solemnis. Less understood, however, is how women managed to achieve great musical success in a city where there was no dedicated concert hall, no standardized or required musical education, no centralized ticket sales or event management, not to mention the reduced options available to women at the time. For example, how was it possible that Cleopha Lechner (1756–1832) was able to own a coffee house that hosted weekly concerts in 1792, but women were not allowed to enter a coffee house as a guest in Vienna until 1856? The FWF/WEAVE project "Concert Life in Vienna 1780–1830" has uncovered many new individuals in concert life and allowed us to have a deeper glimpse into the varied experiences of these performers, entrepreneurs, poets, declaimers, hosts, and composers. Our database helps to connect individuals to one another (through concert programs, institutions, or patrons) and shed light on the networks occurring in Vienna before 1830. It especially helps in making sense of where women performed most often, what music they performed, and who women relied on. This presentation will focus on selected women from my dissertation project with particularly interesting roles in concert life and present their networks (visualized in the application Gephi), alongside primary source material, including handwritten correspondence, concert reviews, and lithographs.

MARY KIRCHDORFER studied harp at the University of Augsburg (2016) before obtaining an assistantship at the University of Minnesota, where she completed her MA in Musicology (2018). Mary moved to Austria on a Fulbright Teaching Assistantship (2018 & 2020), and later she started her PhD in musicology at the University of Vienna. Her research interests include gender studies, music iconography, women's history, and harp pedagogy. At the moment, her PhD dissertation is focusing on the multiple roles and networks women had in Viennese concert life.

Riccardo Mandelli
Leipzig University

A Tenor for the Emperor. Antonio Poggi in Vienna (1835–1838)

This paper examines the career of the Italian tenor Antonio Poggi (1806–1875) as a case study in the circulation of opera singers between Vienna and the Lombard-Venetian provinces during the Vormärz. It argues that Poggi's artistic consolidation was decisively shaped by his participation in the Italian opera season at Vienna's Kärntnertortheater in the mid-1830s, where his interpretations of roles in operas by Donizetti and Bellini—most notably Orombello in *Beatrice di Tenda*—established his reputation as one of the leading operatic tenors of his time.

Drawing on contemporary periodicals, theatrical records, and librettos, the paper reconstructs Poggi's mobility between Vienna, Milan, Venice, and provincial theatres in northern Italy in 1837–38, demonstrating how imperial and provincial stages formed an interconnected operatic network. Vienna functioned as a crucial site of artistic legitimation: Poggi's success there earned him court recognition and the title of *Kammersänger*, while also enhancing his prestige in Lombardy-Venetia during the operatic seasons organized on the occasion of Emperor Ferdinand's coronation in 1838.

Particular attention is given to the reception and afterlife of Poggi's interpretation of Bellini's *Beatrice di Tenda* in Vienna. Its impact extended beyond the stage through publications such as Anton Diabelli's *Cantilene gesungen von Herrn Poggi*, revealing how domestic music-making contributed to the construction and dissemination of the singer's fame. By situating Poggi's career within Viennese musical life and broader transnational circuits, this study highlights Vienna not only as a centre of operatic production but also as a hub within a wider system linking courtly, urban, and provincial musical cultures across the Habsburg Empire during the Vormärz.

RICCARDO MANDELLI is a researcher in the ERC project “Opera and the Politics of Empire in Habsburg Europe” based at Leipzig University, where he is completing a doctoral thesis on the role of opera in the Austrian Kingdom of Lombardy-Venetia. He previously studied musicology at the University of Milan and completed a master's degree with a thesis on Ponchielli's opera “*I promessi sposi*,” conceived as a case study of Milan's cultural life after Italian unification. In 2026 he is a fellow at the Deutsches Studienzentrum in Venice. His research interests include the cultural history of opera, music journalism, and the role and function of opera in the context of dynastic representation, especially in Habsburg Europe. His research has appeared in academic journals including *Verdiperspektiven* and *Donizetti Studies*. With Barbara Babić and Axel Körner he edited a special issue of *Donizetti Studies*, entitled “Donizetti in Habsburg Europe” (2025).

Joshua Neumann

Centre for Digital Music Documentation, Akademie der Wissenschaften und der Literatur,
Mainz

Multi-modal Journeys with Dietrich Fischer-Dieskau through Winter

Dietrich Fischer-Dieskau's association with Schubert's *Die Winterreise* stands out among performer-repertoire pairings, for both its nearly 50-year duration and his reputation as ‘the’ iconic singer of the cycle. While substantial attention has previously been devoted to both assessing and shaping this reputation and the creative practices that sustained it, much has relied upon hermeneutical observations about performance events by critics and scholars, and has treated them as fixed events. The ephemeral nature of music making poses numerous challenges for engaging with its auditory phenomena in concrete ways. The performance and digital turns in musicology enable an expanded milieu for interdisciplinary examination of recorded performances of this cycle and the creative partnerships involved in them, while also encouraging reflection on the habitus of musicological praxis.

This talk offers an overview of digitally-enabled and/or -enhanced approaches to assessing Fischer-Dieskau's creative history with *Die Winterreise*. Following the convention of page-to-stage, an extension of philology to include performer annotations results in construction of an “Interpretations Edition.” Second, encoding extracted performance data within the MEI ecosystem enables machine-readability for computational approaches and data preservation. Data-driven analyses of each of the (recorded) performances and their relations across time and contexts then enrich probing of musical creation and consumption. Alongside these efforts, consideration of the unique art world of Fischer-Dieskau and his network of collaborators offers sociological perspectives on the functioning of this art world. Together, these methods point toward an updated conceptual and methodological framework for assessing how this distinctive example of a singer spending so long with one work continues to inform modern understandings of both.

JOSHUA NEUMANN is a research associate at the Centre for Digital Music Documentation, Akademie der Wissenschaften und der Literatur, Mainz, and affiliate faculty at Johannes-Gutenberg-Universität Mainz. His Habilitation (in progress) examines sociological structuration of music-making and musicology; he holds a PhD in Historical Musicology (University of Florida). His research to date spans digital musicology, performance practice tradition, and creative collaboration, focusing on Dietrich Fischer-Dieskau's long association with Schubert's *Die Winterreise*, and Puccini's *Turandot* previously. He is developing an interpretations-edition, working on Music Encoding Initiative documentation and FAIR/CARE data practice, and serving as general chair of Digital Libraries for Musicology.

Elizabeth Stern

Peabody Conservatory of Johns Hopkins University

Death in Bloom: Embodiment and Late Style in Schubert's Theme and Variations on "Trockne Blumen"

In the final years of his life, Franz Schubert produced works of extraordinary intensity, marked by their exploration of memory, mortality, and transcendence. Pieces such as the "Death and the Maiden" String Quartet and the Winterreise song cycle reveal a composer attempting to confront illness and death through the marriage of music and narrative. Within this period, his Introduction and Variations on a Theme from "Trockne Blumen," D 802 for flute and piano (1824) stands out as a singular contribution. Based on "Trockne Blumen" from Schubert's Die Schöne Müllerin – a Lied of unrequited love that culminates in the protagonist's suicide – the piece is one of only a handful of major flute works of the Romantic era and Schubert's only work for the flute as a solo instrument. It displays many of the characteristics of his late style and challenges the technical boundaries of the available flutes of the time, suggesting a transfiguration of Schubert's personal existential crisis into music. However, there is very little comprehensive literature available on the history of this work, which has at times been written off as a trivial composition in Schubert's oeuvre, though it is one of the most substantial Romantic era compositions for the flute and is considered a cornerstone of the flute repertoire. I aim to address a significant gap in the existing scholarship surrounding this work and contribute to expanding the definition of "late style" in Schubert's music through the lens of embodiment and performance studies, using Joseph Straus's late style framework as a point of departure.

ELIZABETH STERN is a concert flutist and doctoral candidate at the Peabody Conservatory of Johns Hopkins University. She has appeared as a soloist, chamber musician, and orchestral musician throughout the United States, Europe, and Asia, with performances at Lincoln Center, the Isabella Stewart Gardner Museum, and the Mozarteum Salzburg, and with orchestras including the Baltimore Symphony, York Symphony, Long Island Philharmonic, and Wallingford Symphony. A recipient of numerous performance honors, including awards from the National Flute Association and Pittsburgh Concert Society, she holds an Ed.M. from Harvard University, where her work focused on the intersections of German literature, music, and education.

Henrike Rost

Austrian Centre for Digital Humanities, Austrian Academy of Sciences

Piecing Together, Searching, Correcting: Inside Schubert-digital

In my talk, I will first briefly introduce the project Schubert-digital, based at the ACDH (Austrian Centre for Digital Humanities), and then report on my own daily work. Using the early opera fragment Der Spiegelritter D 11 as an example, I will illustrate the steps involved in this process, starting from the Kritische Berichte (Critical Reports) of the Neue Schubert-Ausgabe. Many Schubert autographs survive scattered across archives worldwide. One of Schubert-digital's aims is to bring digitized sources of Schubert's works together on a single platform, making them accessible to researchers, and to provide foundational descriptions that researchers can build on. D 11 is a particularly good example to introduce our concept of Bestandteile (components) and Gesamtmanuskripte (complete manuscripts): a complete manuscript is meant to bring together the individual parts of an autograph work. I will also discuss search and research processes in my work, and explain how Schubert-digital, while building on the Critical Reports, can also supplement (and where necessary correct) the information they contain.

HENRIKE ROST is Academy Scientist at the Austrian Academy of Sciences, working for Schubert-digital. She is also Principal Investigator of a research project on networking practices in Vienna 1900, based at the University of Music and Performing Arts Vienna (mdw). Her work focuses on nineteenth-century music, gender, and material culture. She has published widely on European album culture. She studied musicology, media studies, and Italian studies at the Humboldt University of Berlin, before working as a research and teaching associate at the University of Paderborn and the Hochschule für Musik Detmold (2015–19). She completed her doctorate at the Hochschule für Musik und Tanz Köln in 2019. For her publications, see <https://henrikerost.de/>.

Notes

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