

**Interpretation in the Arts and in Economics: Exploring the Anglo-German Divide.
A Workshop
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PARTICIPANTS

Dan Albright is the Ernest Bernbaum Professor of Literature at Harvard University. His research interests include theories and strategies of comparative arts, Shakespeare and music, Surrealism and British literature, and Synoptic Modernism. He is the author of, among other titles, *Music Speaks: On Opera, Dance, and Song* (University of Rochester P, 2009); *Modernism and Music: An Anthology of Sources* (University of Chicago P, 2004); *Untwisting the Serpent: Modernism in Music, Literature, and the Visual Arts* (University of Chicago P, 2000); *Quantum Poetics: Yeats, Pound, Eliot, and the Science of Modernism* (Cambridge UP, 1997), and *Stravinsky: The Music-Box and the Nightingale* (Gordon and Breach, 1989).

John Berry has been Artistic Director of ENO since 2005, having initially joined in 1995 as Casting Director before taking the position of Director of Opera Planning. He has been Artistic Consultant to the Royal College of Music and the Hallé Orchestra and consultant to the BBC and Channel 4 for several major opera film projects; for the latter he collaborated with film director Penny Woolcock on the highly regarded award winning feature film of John Adams's *The Death of Klinghoffer*. He has lectured at music colleges around the world (such as the Royal College of Music, the Royal Academy of Music and Indiana University) and has sat on guest competition panels including Metropolitan Opera Guild, Young Concert Artists Trust. Before ENO he spent several years as an artists' manager working both independently and with the London agency Harrison Parrott focusing his work on composers and special projects in the fields of jazz and classical music.

Barbara Burgdorf is Concertmaster of the Bavarian State Orchestra of the Bavarian State Opera, a position she has held since 1992. She studied in Karlsruhe, Freiburg and at the Juilliard School of Music in New York. She has been prize winner in many international violin and chamber music competitions and performs as a soloist in addition to her orchestra work. She is also Primarius of the Schumann String Quartet of Munich.

James Conway is General Director of English Touring Opera, and was before that General Director of Opera Theatre Company (Dublin), and Opera Specialist for the Arts Council of Ireland. He has written original libretti for two operas and translations for three others, as well as several works of fiction. Productions he has directed include: *Katya Kabanova*, *Rusalka*, *Susannah*, *Eugene Onegin*, *Orfeo*, *Erismena*, *Jenufa*, *Anna Bolena*, *Mary, Queen of Scots*, *A Midsummer Night's Dream*, *Teseo*, *Alcina*, *Serse*, *Il tabarro* and the world première of Alexander Goehr's *Promised End* (all ETO); *Ariodante*, *Flavio*, *The Cunning Little Vixen* (ETO and OTC);

Tolomeo (London Handel Festival/ ETO); Tamerlano, Amadigi, Rodelinda, L'elisir d'amore, Katya Kabanova and The Rake's Progress (OTC); Cinderella (De Vlaamse Opera/ Transparant); Don Giovanni (Canadian Opera Company); The Cunning Little Vixen (Moravian National Theatre).

Gerhard Dannemann is Professor of English Law, British Economy and Politics at the Centre for British Studies, Humboldt University, Berlin, having previously taught for eight years at the University of Oxford where he was made Reader of Comparative Law and Fellow of Worcester College. His research interests are in comparative law, especially of contract, torts, unjust enrichment, conflict of laws and constitutional law. He is the author of *The German Law of Unjust Enrichment and Restitution: a Comparative Introduction* (OUP, 2009), *Comparative Law: Study of Similarities or Differences?* (Oxford Handbook of Comparative Law, 2006) and of *Accidental Discrimination in the Conflict of Laws* (Mohr Siebeck 2004, in German).

Ernst-Wilhelm Händler is the author of several novels. He studied Philosophy, Management Science and Economics at the University of Munich where he received a PhD in 1980. He is the recipient of the 1999 Erik-Reger Prize and the 2006 Hans-Erich-Nossack Prize. His latest novel, *Welt aus Glas*, was published by Frankfurter Verlagsanstalt in 2009.

Heike Harmgart is a principal economist at the European Bank for Reconstruction and Development where she has particular responsibilities for food security. She holds a PhD in Economics from University College London. She has published about the Florida election disaster, supermarket regulation and problems of trust. More recently, she has co-authored (with Steffen Huck and Wieland Müller) three articles on Richard Wagner's *Tannhäuser*.

Peter Heilker is Director of Opera at the Theater St Gallen. After studying Drama, German and Psycho Linguistics, he worked at Munich Biennale for New Music Theatre and as Dramaturg at the Bavarian State Opera. He has done freelance work at Deutsche Opera am Rhein and the Glyndebourne Festival among others.

Anselm Heinrich is a Lecturer and Head of Theatre Studies at the University of Glasgow. He is the author of *Entertainment, Education, Propaganda. Regional Theatres in Germany and Britain Between 1918 and 1945* (2007) and he has co-edited a collection of essays on *Ruskin, The Theatre, and Victorian Visual Culture* with Kate Newey and Jeffrey Richards for Palgrave (2009). His new monograph on theatre in Westphalia and Yorkshire for German publishers Schoeningh is forthcoming in 2012. Other research interests include contemporary German theatre, dramaturgy, cultural policy, national theatres and emigration from Nazi-occupied Europe.

Andreas Homoki, stage director, has been "Chefregisseur" of the Komische Oper Berlin since 2002 and has become its General Director in 2004. He grew up in Bremen (West-Germany) with Hungarian family background and studied Music and German Literature in former West Berlin. From 1987 until 1993 he was assistant and resident producer at the Cologne Opera. His free lance work as opera director since 1993 includes productions in Hamburg, Berlin, Dresden, Munich, Paris, Lyon, Brussels, Milan, Amsterdam, Barcelona, Tokyo. Workshops with opera singers at various places. From Summer 2012 he will be General Director of the Zürich Opera.

Steffen Huck is Professor of Economics at UCL. The recipient of a 2004 Philip Leverhulme Prize, his research has investigated the role of trust and fairness for competition as well as issues in bounded rationality and evolutionary game theory. More recently, he has worked on counterfactuals in Richard Wagner's *Tannhäuser* and belief systems in *Lohengrin*

Michael Hutter is research director of the unit |cultural Sources of Newness| at Social Science Center Berlin (WZB) and research professor at the Institute of Sociology of Technische Universität Berlin. From 1987 to 2008, he held the chair for economic theory and its social environment at Witten/Herdecke University. His recent research interests focus on cultural determinants of social change, particularly on the role of artistic innovation. He has explored this topic during residencies at the Rockefeller Foundation Study Center, Bellagio, and the Getty Research Institute, Los Angeles.

Sir Peter Jonas was General Director of English National Opera from 1985 to 1991. In 1993 he became General Director of the Bavarian State Opera, a post he held until he retired in 2006. He has a first degree in English Literature and studied Opera and Music History as a postgraduate. In 1974 he joined the Chicago Symphony Orchestra where he was Director of Artistic Administration before he moved to ENO. He is a Fellow of the Royal Society of Arts and the Royal College of Music. He was knighted on New Year's day 2000. He holds teaching posts at the Universities of St. Gallen and Zurich and the Bayerische Theaterakademie and serves on the board of the Stiftung Oper in Berlin, the Netherlands Opera and the council of the University of Lucerne.

Matthias Klaes is Head of Keele Management School. He joined Keele in 2005 as Professor of Commerce. Having studied in Germany, France, Holland and Scotland, his background is in engineering, economics, and science studies. He was previously Reader in Economics and Director of the Stirling Centre for Economic Methodology at the University of Stirling, as well as Managing Editor of the Journal of Economic Methodology. His research focus is on behavioural economics and finance, online credit exchanges, the governance of carbon trading, and Chinese economic reform. Longstanding interest in economic philosophy, and the history and methodology of the economic and management disciplines.

Dorothea Kübler is Professor of Experimental Economics at Technical University Berlin and Director of the research unit Markt Behavior at the WZB. She studied economics as well as philosophy, and is still trying to make sense of the two approaches when studying human decisions. She is mainly interested in notions of bounded rationality in combination with markets and their design.

Maurice Lausberg is Professor of Cultural Management at the Hochschule für Musik und Theater in Munich and managing director of the consultancy firm actori. A trained physicist, he started his career at Roland Berger before joining the Bavarian State Opera as production manager in 2000. In 2005 he left the opera house to found actori.

Oliver Lepsius is Professor of Law at the University of Bayreuth. He has published widely on constitutional law, public (international) law and the concepts of liberty and safety. With degrees from Munich and Chicago, he held a law chair at the University of Heidelberg before moving to Bayreuth in 2002.

Thomas Macho is Professor of Cultural History at Humboldt University in Berlin. In 2008-9 he was a Fellow of the Internationales Kolleg für Kulturtechnikforschung und Medienphilosophie. He is co-founder of the Hermann von Helmholtz-Zentrum für Kulturtechnik. His most recent book publication *Vorbilder* (Wilhelm Fink 2011) deals with role models.

Jonathan Rée worked for many years as a teacher of philosophy (mainly at Middlesex University in London), but eventually realised what he had always known: that the great creative traditions of philosophical writing are ill-served by the institutions of modern professional philosophy. Since that time he has been a freelance writer, with journalism appearing in Evening Standard, New Statesman, Prospect, London Review of Books, Times Literary Supplement, etc. His books include *Proletarian Philosophers*, *Philosophical Tales* and *I See a Voice*. He is working on a massive project which he hopes will overturn the way people see the history of philosophy, and he is very grateful to the friend who recently said: 'What's the point of a book that does not take twenty years to write?'

Pamela Rosenberg is Dean of Fellows and Programs at the American Academy in Berlin, an institute for advanced studies and cultural exchange. She was Intendantin (General Manager) of the Berliner Philharmoniker from 2006 until August 2010. Prior to that, she worked in the field of opera and theatre, as General Director of the San Francisco Opera, Co-Intendantin of the Stuttgart State Opera, Manager of Artistic Affairs at De Nederlandse Opera in Amsterdam, Head of Planning at the Deutsches Theater Hamburg (with Peter Zadek), and as Head of Productions and Casting at the Frankfurt Opera in the 1980's (with Michael Gielen). She is on the Board of Trustees at the University of California at Berkeley and is a member of the Board of Advisors to the Cogut Center for the Humanities

at Brown University. She is Chairman of Daniel Barenboim's Musikkindergarten, a model project.

C. Bernd Sucher is Professor at the HFF (Hochschule für Fernsehen und Film) in Munich, where he leads the postgraduate course Theater-, Film- und Fernsehkritik, in co-operation with the Bavarian Theater Academy. He studied German Literature, Theatre History and Romance Studies at the Universities of Hamburg and Munich. He received his PhD in Hamburg, the topic of his a dissertation was *Martin Luther and the Jews*. Until 2006 he was the chief theater critic at the *Süddeutsche Zeitung*. He is the author of several books, audio books and Films (especially for ARTE) and he presents in several European Theatres and in the Bavaria Television his lectures: *Suchers literarische Leidenschaften* (with famous actors).

Tom Sutcliffe is President of the Critics' Circle in the UK. He studied English Literature at Oxford, and singing (privately) with Roy Hickman of the Guildhall School. He has twice been awarded Leverhulme Research Fellowships and is an Honorary Fellow of Rose Bruford College. His countertenor career included managing Musica Reservata, solo work with Harnoncourt, and playing Ottone in Harro Dicks's staging of *L'incoronazione di Poppea* in Darmstadt. He was opera critic and feature writer for *The Guardian* (1973-1996) and the *London Evening Standard* (1996-2002). He has written for *Opera News*, *Opern Welt*, and many other publications and is contributing editor on *Opera Now*. As dramaturg he has worked in Vienna and Brussels. His *Believing in Opera* for Faber's, on theatrical interpretation, came out in 1996. He edited *The Faber Book of Opera* and contributed *Technology and interpretation: aspects of 'modernism'* to the *Cambridge Companion to Twentieth-Century Opera* (2005). He has been an elected member of the Church of England General Synod since 1990.

Peter Watson was deputy editor of *New Society* and New York correspondent of *The Times*. He has written for *The Observer*, *Punch*, *The Spectator* and *The New York Times*. His journalistic work has included detailed investigation of auction houses and the international market in stolen antiquities, which has resulted in books and TV documentaries. In June 1997 he became a research associate at the McDonald Institute for Archaeological Research at Cambridge. He has published thirteen books, his last being *The German Genius*, published by Simon & Schuster in 2010.