

University of Vienna – winter school February 2022  
„The Discovery of Modernity – Vienna around 1900“

Markus Grassl  
*Music and Musical Culture in Vienna around 1900*

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Texts to be discussed in class:

**1. Leon Botstein, „Gustav Mahler’s Vienna“, in: Donald Mitchell (ed.), *The Mahler Compendium*, Oxford 1999, pp. 6–38**

- a.) Please read the text until Thursday, February 10, and consider the following questions:
  - Which fundamental social and political developments in Vienna and the late Habsburg monarchy are highlighted ?
  - Explain, in what way the ambivalence towards modernist trends can be viewed as a major trait of Viennese culture and mentality around 1900.
  - What was the relationship of Gustav Mahler with contemporary developments in other cultural fields (as literature and art) ?
- b.) Please deliver a written abstract (2–3 pages) until Thursday, February 17.

**2. Robert P. Morgan, *Twentieth Century-Music. A History of Musical Style in Modern Europe and America*, New York–London, Chapter III, pp. 62–88 (Second Viennese School)**

Please read the text until Monday, February 14.

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## SELECTED LITERATURE

Collections of essays – general surveys

Robert P. Morgan, *Twentieth Century-Music. A History of Musical Style in Modern Europe and America*, New York–London, pp. 18–28 (Mahler), Chapter III, pp. 62–88 (Second Viennese School) [2nd text in the reader]

Friedrich C. Heller, „Die Zeit der Moderne“, in: Rudolf Flotzinger/Gernot Gruber (ed.), *Musikgeschichte Österreichs*, Vol. 3, Vienna 1995, pp. 91-172

Rudolf Stephan, *Musiker der Moderne*, Laaber 1996

Rudolf Haller (ed.), *nach kakanien. Annäherung an die Moderne*, Vienna 1996; esp. Rudolf Flotzinger, „Moderne Musik – Musik der Moderne“, pp. 199–266

Bryan R. Simms (ed.), *Schoenberg, Berg and Webern. A Companion to the Second Viennese School*, Westport 1999

Markus Böggemann e.a., „Traditionen: Wien 1910“, in: Siegfried Mauser / Matthias Schmidt (ed.), *Geschichte der Musik im 20. Jahrhundert: 1900–1925* (Handbuch der Musik im 20. Jahrhundert 1), Laaber 2005, S. 121–198

Richard Taruskin, *The Oxford History of Western Music. Volume 4: The Early Twentieth-Century*, Oxford–New York 2005: „Reaching (for) Limits. Modernism: Mahler, Strauss, Schoenberg“, S. 1–58

Books on individual composers

Henry-Louis de la Grange, *Gustav Mahler*, Vol 2: *Vienna. The years of challenge (1897-1904)*, Oxford 1995; Vol 3: *Vienna. Triumph and disillusion (1904-1907)*, ibid. 1999

Donald Mitchell, *Gustav Mahler*, Vol. 1: *The Early Years*, London 2003; Vol. 2: *Songs and Symphonies of Life and Death*, ibid. 2002; Vol. 3: *The Wunderborn Years*, ibid. 2004

Antony Beaumont, *Zemlinsky*, London 2000

Christopher Hailey, *Franz Schreker, 1878–1934. A Cultural Biography*, Cambridge 1993

Jennifer Shaw (ed.), *The Cambridge Companion to Schoenberg*, Cambridge 2010

Joan Allan Smith, *Schoenberg and His Circle: A Viennese Portrait*, New York 1986

Walter Frisch, *The Early Works of Arnold Schoenberg 1893-1908*, Berkeley 1993

Charlotte M. Cross / Russell A. Berman (ed.), *Schoenberg and Words. The Modernist Years*, New York 2000

Christopher Hailey, *Franz Schreker, 1878–1934. A Cultural Biography*, Cambridge 1993

Donald Mitchell (ed.), *The Mahler Compendium*, Oxford 1999; esp.: Leon Botstein, „Gustav Mahler’s Vienna“, pp. 6–38 [1st text in the reader]

Bryan R. Simms (ed.), *Schoenberg, Berg, and Webern. A Companion to the Second Viennese School*, Westport 1999; esp. Joseph Auner, „The Second Viennese School as a Historical Concept“, pp. 1–36

Anthony Pople (ed.), *The Cambridge Companion to Berg*, Cambridge 2000

Kathryn Bailey (ed.), *Webern Studies*, Cambridge 1996

Kathryn Bailey, *The Life of Webern*, Cambridge 1998

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 SYLLABUS
1. INTRODUCTION (Mon 7<sup>th</sup> – Tue 8<sup>th</sup>)

Time frame: ca. 1890–1920 as period in music history („age of modernism“):  
 general aspects of ‚modernisation‘ – parallels in music / generational shift /  
 changes after WW 1

Viennese musical culture in the 1890's:

dominant figures: Johannes Brahms (1833–1897) and Richard Wagner (1813–1883):  
 main musical and aesthetic characteristics: different relation to music history and tradition  
 – classicism vs. teleological progress (Wagner: „artwork of the future“) / structural  
 sophistication (developing variation) vs. ‚overwhelming expressivity‘ / absolute music  
 (Eduard Hanslick) vs. music as a means of conveying narrative and „extramusical“ content.

Music examples:

- Johannes Brahms (1833–1897): Chorale prelude for organ „O Welt, ich muss Dich lassen“, from:  
*Elf Choralvorspiele* op. 122 (composed 1896, publ. 1902)
- Johannes Brahms: *Sonata* Nr. 1 for Clarinet (Viola) and Piano in f minor, op. 121, No. 1  
 (composed 1894, publ. 1895)
- Richard Wagner: *Vorspiel* (Prelude) from *Tristan und Isolde* (WP Munich 1865, FP Vienna 1883)

Attitudes and reaction of the Viennese public:

Brahms' ‚axis‘ vs. wagnerism – Anton Bruckner / correlation with different political,  
 ideological and social spheres

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2. INSTITUTIONS AND VENUES OF MUSIC-MAKING (Tue 8<sup>th</sup> – Wed 9<sup>th</sup>)

Traditional institutions:

*k.u.k. Hofoper* („court opera“) – Mahler as director 1897–1907 / *Gesellschaft der Musikfreunde*  
 („society for friends of music“) – conservatory of *GdM* / social background of the audience /  
 liberal establishment, modernism and music politics

New developments and innovations c. 1900:

- establishment of private associations / structure of music life – relevance of amateur  
 orchestras, „Zivilkapellen“, choral societies / „popularization“ of classical music: foundation  
 of *Volksoper* („people's opera“) 1898; music politics of the social democratic movement  
 (*Arbeitersymphoniekonzerte* – ‚worker's symphonic concerts‘)
  - the path to a second professional orchestra / foundation and ‚idea‘ of *Konzerthaus* (1913)
  - music journalism and music publishing industry (foundation of *Universal Edition* 1901)
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### 3. GUSTAV MAHLER (Thu 10<sup>th</sup> – Fri 11<sup>th</sup> – Mon 14<sup>th</sup>)

Biographical Survey – cultural context of Mahler's life and career

Mahler's music – general features:

fusion of genres (symphonic tradition, program music, song) / integration of diverse musical idioms and material / Mahler's 'sound' / „maximalism“ – the idea of the symphony as 'mirror of the whole world'

Music examples:

- Gustav Mahler: *Symphony* No. 2 (composed 1888–1894, FP 1899)
- Gustav Mahler: *Symphony* No. 1 (composed 1887/88, FP 1889)
- [in comparison: Anton Bruckner, *Symphony* No. 4]

Mahler's *Symphony* No. 2:

scoring / form / relation to earlier songs / overt vs. hidden program music

Discussion of Leon Botstein, „Gustav Mahler's Vienna“, in: Donald Mitchell (ed.), *The Mahler Compendium*, Oxford 1999, pp. 6–38

### 4. „SECOND VIENNESE SCHOOL – ARNOLD SCHÖNBERG (Mon 14<sup>th</sup> – Wed 16<sup>th</sup>)

The Second Viennese School in general:

- compass and impact – Schönberg, Berg, Webern and their students / subjects of teaching / the SVS as a school of primarily 'music' (and not composition)
- commonly associated notions: „atonality“, „dodecaphony“
- SVS and tradition (genres, form, polyphonic texture, „developing variation“

Music example:

- A. Webern: *Fünf Sätze für Streichquartett* (Five Movements for String Quartet) op. 5, Nr. 1 (1909)

Survey on the 'creative biography' of Schönberg:

- significant biographical aspects: Schönberg and Alexander von Zemlinsky / Schönberg and Mahler / Schönberg and Viennese musical life – Schönberg and the Viennese public
- early works: the predominance of song / influences by Brahms, Wagner and H. Wolf

Music examples:

- String Quartet (1897)
- *Four Songs* op. 2 (1899), No. 1: „Erwartung“ (Richard Dehmel)
- works op. 4–10 (1902–1908): continuation of late 19th century modernism: turn to large-scale composition / Wagner and R. Strauss as background / further genre fusions

Music examples:

- *Gurre-Lieder* for soli, Chorus and orchestra (1900/03–1910/11)
- *1. Kammer-symphonie für 15 Soloinstrumente* (Chamber Symphonie for 15 solo instruments) op. 9 (1906)
- works op. 11–19 (1909–1912): turn to atonality / „athematicism“ / expressionism in music

Music example:

- „Erwartung“. *Monodram* (Expectation. Monodrama) op. 17 (1909)

Comparison with other European avant-garde movements of the early 20th century:

Italian futurism – breaking with tradition

Music example:

- *Risveglio di una Città* (Awakening of a city), per intonarumori (1913)

## 5. POPULAR MUSIC – OPERETTA (Thu 17<sup>th</sup>)

- Musical entertainment culture in general: the „etablisements“ / „Venedig in Wien“ – exotism
- „Schrammelmusik“ as phenomenon of Vienna around 1900

Music example:

– Carl Lorens: *Wiener Spezialitäten-Marsch*

- Viennese operetta: general survey on the development / the „silver age“ of Viennese operetta – connection with the social and political reality

Music example:

– Franz Lehar: *Die lustige Witwe* (1905)