

ABSTRACT

Title of Dissertation: SOLO PIANO MUSIC IN VIENNA
FROM HAYDN TO WEBERN

Jungyeon Yim, Doctor of Musical Arts, 2020

Dissertation directed by: Professor Bradford Gowen
Piano Division

For centuries, Vienna has always had a reputation of being a musical city. Even when national and regional styles of composition developed in various European countries, one cannot doubt that Vienna remained an important musical city. However, the history of music in Vienna is based mostly on studies of composers who were either born in Vienna or visited and lived there for significant periods of time: Joseph Haydn (1732-1809), Wolfgang Amadeus Mozart (1756-1791), Ludwig van Beethoven (1770-1827), Franz Schubert (1797-1828), Robert Schumann (1810-1856), Johannes Brahms (1833-1897), Alban Berg (1885-1935), Anton Webern (1883-1945), and so on. In order to fully understand the history of music in Vienna, a broader approach, which includes political and cultural development, is required. The purpose of this project is to explore piano literature of Vienna from the late eighteenth century to the early twentieth

century, and to demonstrate the unique expression in the piano literature of Viennese composers, as well as to discuss how social conditions changed over two centuries, and how composers responded to those changes through their piano compositions.

I have recorded approximately two hours of solo piano music, which were recorded by Antonino D'Urzo of Opusrite Productions at the DeKelboum Concert Hall, University of Maryland. The recordings are available in the Digital Repository at the University of Maryland, and the CDs are available through the Library System at the University of Maryland.

SOLO PIANO MUSIC IN VIENNA
FROM HAYDN TO WEBERN

by

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Dissertation submitted to the Faculty of the Graduate School of the
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CD Contents

CD I: Solo Piano Music in Vienna From Haydn to Webern

Joseph Haydn (1732-1809)

Piano Sonata in A-flat Major, Hob XVI: 46

- 1) *I. Allegro Moderato* [5:32]
- 2) *II. Adagio* [5:35]
- 3) *III. Finale: Presto* [2:45]

Wolfgang Amadeus Mozart (1756-1791)

- 4) Fantasia in D Minor, K. 397 [5:52]

Ludwig van Beethoven (1770-1827)

- 5) Six Variations in G Major on 'Nel cor più non mi sento' WoO 70 [5:13]

Robert Schumann (1810-1856)

Faschingsschwank aus Wien, Op. 26

- 6) *Allegro: Sehr Lebhaft* [8:37]
- 7) *Romanze: Ziemlich Langsam* [2:35]
- 8) *Scherzino* [2:22]
- 9) *Intermezzo: Mit Größter Energie* [2:15]
- 10) *Finale: Höchst Lebhaft* [4:16]

Total Time: 45:03

CD II: Solo Piano Music in Vienna From Haydn to Webern

Franz Schubert (1797-1828)

Piano Sonata in A Major, D. 959

- 1) *I. Allegro* [16:03]
- 2) *II. Andantino* [8:41]
- 3) *III. Scherzo: Allegro vivace* [5:11]
- 4) *IV. Rondo: Allegretto* [12:11]

Total Time: 42:06

CD III: Solo Piano Music in Vienna From Haydn to Webern

Johannes Brahms (1833-1897)

Sixteen Waltzes, Op. 39

- | | |
|---|--------|
| 1) No. 1 in B Major: <i>Tempo giusto</i> | [0:59] |
| 2) No. 2 in E Major | [1:29] |
| 3) No. 3 in G-sharp Minor | [0:50] |
| 4) No. 4 in E Minor: <i>Poco sostenuto</i> | [1:13] |
| 5) No. 5 in E Major: <i>Grazioso</i> | [1:19] |
| 6) No. 6 in C-sharp Major: <i>Vivace</i> | [1:08] |
| 7) No. 7 in C-sharp Minor: <i>Poco Poco più Andante</i> | [1:56] |
| 8) No. 8 in B-flat Major | [1:35] |
| 9) No. 9 in D Minor | [1:16] |
| 10) No. 10 in G Major | [0:34] |
| 11) No. 11 in B Minor | [1:15] |
| 12) No. 12 in E Major | [1:55] |
| 13) No. 13 in B Major | [0:50] |
| 14) No. 14 in G-sharp Minor | [1:39] |
| 15) No. 15 in A-flat Major | [1:27] |
| 16) No. 16 in D Minor | [1:08] |

Alban Berg (1885-1935)

- | | |
|------------------------|---------|
| 17) Piano Sonata Op. 1 | [11:55] |
|------------------------|---------|

Anton von Webern (1883-1945)

- | | |
|------------------------|--------|
| 18) <i>Kinderstück</i> | [1:16] |
|------------------------|--------|

Total Time: 42:43

INTRODUCTION

Background and History

Most of the “Viennese” composers who form the subject of this recording project were not natives of Vienna. Franz Schubert (1797-1828), Alban Berg (1885-1935), and Anton Webern (1883-1945) are the only composers who were born in Vienna. However, after they had visited Vienna from different parts of Austria or other countries in Europe, Joseph Haydn (1732-1809), Wolfgang Amadeus Mozart (1756-1791), Ludwig van Beethoven (1770-1827), and Johannes Brahms (1833-1897) fell in love with the city and lived there until their deaths. Why was Vienna such a significant cultural and musical mecca for these composers?

The Baroque period had its major centers in Italy (Vivaldi), Germany (Bach), England (Handel), and France (Rameau).¹ Vienna was not the “City of Music” yet. Music-making was inextricably linked with the Habsburgs, a royal dynasty that ruled over the Holy Roman Empire from 1440 to 1806. The opera was first introduced to Vienna when a member of the Habsburg family, Ferdinand II (1578-1637) married a princess of Mantua, a province in northern Italy. Since then, most events at the court such as weddings, birthdays, and the name days were celebrated with performances of operas. The court employed composers and instrumentalists to serve its needs. Many emperors themselves were talented musicians as well. Music was not just a form of entertainment, but it was an assertion of identity.² Since the prime function of music was to celebrate and

¹ Jones, David Wyn. *Music in Vienna: 1700, 1800, 1900*. Woodbridge, UK: Boydell Press, 2019, 2.

² Ibid, 11.

continually reinforce imperial power, musical life was centered in the court. It was difficult for an individual musician to find a career and develop artistically outside the court. Nonetheless, music was the representational art form of the Habsburg identity, and the court cultivated music passionately and had much love and knowledge of music, which played a major role in Vienna's becoming the "City of Music."

At the end of the eighteenth century, patronage gradually moved down a social level from the court to the aristocracy. It was the Age of Enlightenment and Joseph II (1741-1790), who ruled the Holy Roman Empire from 1780 to 1790, attempted reforms in various areas including religion, education, the press, and health. Consequently, musicians were not employed by the court as much as before, but instead they were sustained by the aristocracy. Aristocratic patronage was often on a casual basis. They commissioned works from composers who were not in their permanent employment and purchased it independently from music dealers in a commercial market.³ Baron Gottfried van Swieten (1733-1803) was one of the most influential patrons in Vienna. He was a patron and supporter of Mozart, Haydn, and Beethoven. The composers did not work for van Swieten on a salary basis, but occasionally received payments from him.

During the Napoleonic Wars, Vienna was occupied by Napoleon's forces twice, in 1805 and 1809. As a result, the Holy Roman Empire was dissolved in 1806. The Habsburgs lost the title of Holy Roman Emperor and were quickly losing its powers and political influence. Nonetheless, Vienna kept its status as the capital of Austria and when the wars finally ended in 1814, the international powers gathered in Vienna to settle the

³ Ibid, 4.

peace, the Congress of Vienna. Following the end of the Napoleonic Wars, the Viennese middle class grew in numbers. Artists and musicians concentrated on home life for the growing middle class. Painters portrayed feelings of security and comfort as opposed to the instability of the Napoleonic years. Architecture tended to be simple and functional. In music, there were a number of enthusiastic middle-class patrons from the professional classes, such as court civil servants, lawyers and bankers.⁴ One of the most influential individuals was Joseph Sonnleithner. He was an imperial officer and lawyer. Moreover, he was one of the founders of the *Gesellschaft der Musikfreunde* (Society of Friends of Music) and served as its first secretary.

By 1900, the number of middle-class music lovers who worked for music institutions such as the *Gesellschaft der Musikfreunde*, the conservatory, small concert rooms and amateur orchestras, increased. As a result, they became an important force in musical life. The deep involvement of the court and the aristocracy in music-making for the two earlier periods had produced a cohesive and enthusiastic musical public. Also, the huge physical development of Vienna in the late nineteenth century, including the demolition of the old fortress walls, the subsequent building of the *Ringstrasse*, and the fifth World Exhibition in Vienna in 1873, stimulated a greater emphasis on recognition of the city.⁵ The term “Viennese School” was first used by Austrian musicologist Raphael Georg Kiesewetter (1773-1850), but the explicit linkage of ‘Viennese’ with ‘classical’ was codified only later in early 20th-century writings. In 1908, the Philharmonic Orchestra formally adopted the title Vienna Philharmonic Orchestra.

⁴ Ibid., 5.

⁵ Ibid., 6.

Development of the Piano and Viennese Classical School

After Bartolomeo Cristofori (1655-1731) in Italy invented the first pianoforte in 1709, it was German piano manufacturers who furthered the development of his invention, particularly Johann Andreas Stein (1728-1792) and his son-in-law, Johann Andreas Streicher (1761-1833). With its elegant tone, its smooth, fluent action, and its lovely, graceful outward appearance, this was the instrument with the so-called “Viennese” action. Mozart highly praised the Stein piano, especially for its even tone. Other Viennese makers who followed closely in the Stein tradition in the 1780s and later were Anton Walter (1752-1826) and J. Wenzel Schanz (1762-1828). Mozart liked the Walter piano as well and had one specially made for him.

Haydn favored and personally owned the Schanz piano. Never the outstanding performer that Mozart was, he preferred Schanz’s lighter touch to Walter’s.⁶ One of his correspondences that proves that he enthusiastically adopted the new pianoforte was his letter to his publisher on October 26, 1788: “In order to compose your three pianoforte Sonatas well, I had to buy a new fortepiano. Now since no doubt you have long since realized that scholars are sometimes short of money—and that is my situation at present—I should like to ask you, Sir, if you would be kind enough to pay 31 gold ducats to the organ and instrument maker, Wenzel Schanz.”⁷

Even though Beethoven is classified as belonging to the “Viennese Classical School” with Haydn and Mozart, he felt some degree of frustration with the Viennese Stein pianos that he tried, as shown in a letter of late 1796 from him to Streicher:

⁶ Parrish, Carl. *Haydn and the Piano*. Journal of the American Musicological Society. Boston, 1948, 27.

⁷ Haydn, Joseph, and H C. R. Landon. *The Collected Correspondence and London Notebooks of Joseph Haydn*. London: Barrie and Rockliff, 1959.

I received the day before yesterday your fortepiano, which is really an excellent instrument. Anyone else would try to keep it for himself; but I should be deceiving you if I didn't tell you that in my opinion it is far too good for me, because it robs me of the freedom to produce my own tone.⁸

Beethoven preferred the heavier and sturdier touch of the English piano by John Broadwood (1732-1812) over that of the Viennese pianos.⁹ In 1825, two years before his death, a piano by Conrad Graf, one of the best-known of Viennese piano makers of the day, (1782-1851) was made to Beethoven's own order. It had a wider keyboard range of six and one-half octaves, and it was equipped with four strings for every key.¹⁰

Romanticism in Vienna

In the early nineteenth century, even though the Viennese tradition of aristocratic connoisseurship and their financial support continued, public concerts were less frequent than in the previous decade. Instead, lighter keyboard music, such as dances, marches, variations, rondos, and other pieces for the amateur market flourished. Beethoven was eager to engage in this change as a composer and performer.

Most composers at that time, including Beethoven, increasingly supported themselves either through teaching or working in the civil bureaucracy and composing on the side. Schubert, on the other hand, lived solely from his compositions. It was typical for a composer to present his newest works in a musical salon organized by himself. Due to Schubert's inordinate shyness when it came to the public performance of his own works, it was his friends who organized such a performance for him. Further concerts were impossible because a few months later Schubert died. Because he lived such a short

⁸ Gerig, Reginald R. *Famous Pianists & Their Technique*. Newton Abbot: David & Charles, 1976, 38.

⁹ Ibid.

¹⁰ Ibid.

life and did not travel, his reputation at the time of his death was confined to regional boundaries.

In 1862, Brahms made his first visit to Vienna and he settled there in 1863. During the late nineteenth century, active amateur musicians flourished, and musical connoisseurship through reading about music in newspapers, journals, and books was evolving. Like Beethoven, despite his mastery of large musical structures, some of Brahms's most popular works were small-scale works that were readily accessible to the amateur market.

Vienna in the Twentieth Century

In addition to instrumental works, the 1870s and 80s were also the highpoint of operetta. Johann Strauss II (1825-1899) was the most significant composer of this genre. His works often have such a strong Viennese style, and capture so fully the cultural "mood" of that period, that he was dubbed the "Waltz King" and many Austrians thought of him as their unofficial national composer. After Strauss's death in 1899, even though over 250 new Viennese operettas were premiered, no other composer became as successful as him. There was a public sense of deep identification with the style and spirit of his music. Few could have predicted how soon and how radically music in Vienna was to change.

Following the outbreak of World War 1 in 1914, more than 350,000 refugees came to Vienna; about half of them were Jewish. Due to such a quick and large influx of Jews the spirit of anti-Semitism, already present in Viennese culture, intensified. Even to have an association with someone who was a Jew could easily lead to denunciation.

As early as four decades earlier, Gustav Mahler (1860-1911) had been a victim of this prejudice. As a conductor at the Imperial Opera, possessing very high performance standards that ensured his reputation as a conductor, he regularly received hostility from the anti-Semitic press.¹¹ As a result, Mahler's own compositions experienced limited success in Vienna compared with his reputation as a conductor. Nevertheless, he remained an important supporter of new music. He became the president of the *Vereinigung Schaffender Tonkünstler* (the Society of Creating Musicians in Vienna), a new organization devoted to young composers and their works that gave some first performances of Schoenberg's works, even though these performances led primarily to criticism and conflict between those who welcomed Schoenberg's modern and challenging style and those devoted to a continuation of Romanticism.

Nonetheless, Schoenberg persisted in his own radical "modern" style and in time developed the twelve-tone method of composition, which broke through the boundaries of tonality. This compositional technique was taken up by many of his students including Webern and Berg, and formed a crucial component of the avant-garde of the day, with composition not hindered by key or conventional practices of tonal harmony. Nevertheless, as direct successors of Mozart, Haydn, Beethoven, Schubert, and Brahms, the musical legacy of those earlier composers can still be found in their works.

¹¹ Ibid.

Chapter 1

THE COMPOSERS AND THEIR COMPOSITIONS

1.1 Joseph Haydn (1732-1809) in Vienna

Haydn was born in Rohrau, a small Austrian village near the Hungarian border, and received early musical training in the parish school in Hainburg near his hometown. At that time, music and musical talent were nurtured in the parish schools of the Habsburg monarchy. Schubert's father was a parish schoolmaster in a suburb of Vienna, and Franz worked there as an assistant schoolmaster. Neither Schubert nor Haydn came from an elevated social background that could provide tutors for sons of wealthy families. The music education in parish schools played a key role in the musical development of those boys

In 1740, now eight years old, Haydn left Hainburg to continue his music studies as a student at the Choir School of St. Stephen's Cathedral in Vienna. The school was heavily oriented toward choral and instrumental performance, so he did not receive any systematic training in music theory and composition. He was dismissed from the school in 1749 because his voice had changed to the point that he was no longer able to sing high choral parts.

After he left the school, he taught himself composition and music theory, while struggling financially and working at many different jobs. Haydn later recalled that one of the first theoretical treatises he read at that time was *The Complete Capellmeister*

(*Der vollkommene Capellmeister*) by Johann Mattheson (1681-1764), a leading theorist of composition in eighteenth-century Germany and considered an important figure in the transition from the high Baroque to the Classical style.¹² Besides Mattheson's book, he studied counterpoint and composition as he found them in the works of Carl Philipp Emanuel Bach (1714-1788), whom he later acknowledged as an important influence. Georg Griesinger (1769-1845), a friend of Haydn who wrote one of the earliest biographies of his friend, wrote:

Haydn came upon the first six sonatas of Emanuel Bach, and said: 'I did not leave my clavier until I had played them through, and whoever knows me thoroughly must discover that I owe a great deal to Emanuel Bach, that I understood him and studied him with diligence. Emanuel Bach once paid me a compliment on that score himself.'¹³

Haydn composed his first opera, *Der krumme Teufel* (The Lame Devil) a few years after leaving St. Stephen's. It was not an *opera seria*, which was common at that time in Vienna, but a musical farce. Haydn composed it for Johann Joseph Felix Kurz (1717-1784), a very popular comic actor in Vienna, whose performances were repeatedly banned as immoral and offensive.¹⁴ Even though the opera was premiered successfully in 1753, it did not survive. However, it is now generally believed that Haydn continued to collaborate with Kurz after this first opera, which likely would have helped him to cultivate the playful and witty qualities that came to be a hallmark of his compositions.¹⁵

¹²Melton, James H. "School, Stage, Salon: Musical Cultures in Haydn's Vienna." *Haydn and the Performance. Of Rhetoric*. (2007): 82.

¹³Feder, Georg, and James Webster. "Haydn, (Franz) Joseph." *Grove Music Online*. 2001. Oxford University Press.

¹⁴Melton, 264.

¹⁵Ibid, 269.

In 1761, Haydn entered the employ of Prince Paul Anton Esterházy as Vice-Kapellmeister at the family palace in Eisenstadt. Prince Paul was succeeded upon his death in 1762 by his brother Prince Nikolaus who promoted Haydn to full Kapellmeister in 1767. Because Haydn worked faithfully at Esterházy for more than thirty years, he was quite isolated from his contemporaries. Haydn once told his friend, Griesinger that “I was cut off from the world. There was no one to confuse or torment me, and I was forced to become original.”¹⁶

1.2 Haydn: Piano Sonata in A-flat Major, Hob XVI: 46 (1767-1768)

Composers in the seventeenth century and the early eighteenth century wrote keyboard works which they entitled “Sonata,” but it was only during Haydn’s lifetime that the term “keyboard sonata” gained a definite meaning and a distinctive form. This formal development took place during a period when keyboard instruments themselves were changing, with the harpsichord being gradually replaced by the new fortepiano. Logically, the keyboard works of Haydn reveal a gradual development over the course of his long career. There are no dynamic marks in the early sonatas, which were intended for the harpsichord. The sonata in C minor Hob. XVI: 20, composed in 1771, was the first sonata that dynamic marks occur. With its abrupt dynamic changes (Figure 1), this sonata was clearly a sonata for the new fortepiano with sensitive touch, rather than for the harpsichord.

¹⁶ Feder, Georg, and James Webster. “Haydn, (Franz) Joseph.” *Grove Music Online*. 2001. Oxford University Press.



Figure 1. Haydn Piano Sonata in C minor Hob. XVI: 20 I. Moderato, measures 12-15

By the 1760s, Haydn's early sonatas were written for an instrument with a five-octave range from the F, two and a half octaves below middle C, to the F two and a half octaves above it. Rather than struggling against these registral limits, Haydn turned this limitation to musical effect, as Charles Rosen says:

One of the chief advantages of using an early piano is that the public can appreciate the way Haydn used the upper and lower limits of the keyboards for the most powerful climaxes. The visual effect of performance on old instruments may seem a trivial point, but the dramatic effect of striking the highest or lowest note on the keyboard was an essential part of the musical structure.¹⁷

In the first movement of his sonata in A-flat Major, Hob. XVI: 46, Haydn took full advantage of the extreme notes for important musical events. In the beginning of development (Figure 2), the relative minor is briefly introduced with a statement of the main theme. After sixteen measures of tonal fluctuation, the F minor ends with a half cadence on vi in measure 64. After a fermata, another theme, also from the exposition, is finally stated in F minor. The key of F minor is confirmed by an authentic cadence in measure 71, where he used the low F to emphasize it. Just three measures before this cadence, he visits the high F, which creates "the dramatic effect of striking the highest and lowest note," as Rosen mentions.

¹⁷ Rosen, Charles. *The Classical Style: Haydn, Mozart, Beethoven*. London: Faber, 2015.



Figure 2. Haydn Piano Sonata in Ab Major Hob. XVI: 46 I. Allegro moderato, measures 64-71

In a long toccata-like passage (Figure 3), Haydn uses the low F again in measure 81 to highlight the closure of a long passage of tonal instability.



Figure 3. Haydn Piano Sonata in Ab Major Hob. XVI: 46 III. Presto, measures 76-85

The style of Haydn's writing for keyboard comes directly from that of Carl Philipp Emanuel Bach, and displays such characteristics as sudden wide leaps, cadenza-like interpolations, dramatic dynamic contrasts, unexpected modulations, and the almost ubiquitous expressive "sighs" that occur in Haydn's sonatas from as early as XVI: 1 to as late as XVI: 52. In C.P.E. Bach's *Versuch über die wahre Art das Clavier zu spielen* (Essay on the True Art of Playing Keyboard Instruments), he discussed *Empfindsamer Stil* or *Empfindsamkeit*, the style of playing and composing most closely associated with his name. This style seeks to express personal sensitivity and emotions. He believed that music's main aims were to touch the heart and to play from the soul, rather than "learned" or "strict" styles.¹⁸ In his words, "one has to make music from the soul, not like a trained bird."¹⁹

Haydn wrote this A-flat Major Sonata immediately after his promotion to full Kapellmeister at the Esterházy court. The first movement opens with an *empfindsamer* theme with delicate ornaments and sighing appoggiaturas. The movement is full of rapid runs, extreme unpredictability, and unexpected pauses. The second movement takes on a contrapuntal texture with a flowing melodic line. As shown in Figures 4 and 5, this movement contains cadenza-like interpolations, a trait that is frequently found in Bach's works. In spite of extreme busy-ness in the last movement, the running sixteenth notes always have a strong sense of direction as Haydn does not fully abandon the exciting yet charming melodic writing.

¹⁸ Ibid, 33.

¹⁹ Weiss, Piero, and Richard Taruskin. *Music in the Western World: A History in Documents*. Belmont, CA: Thomson/Schirmer, 230.



Figure 4. Haydn Piano Sonata in Ab Major Hob. XVI: 46 II. Adagio measures 60-66



Figure 5. Haydn Piano Sonata in Ab Major Hob. XVI: 46 II. Adagio measures 73-75

1.3 Wolfgang Amadeus Mozart (1756-1791) in Vienna

In 1781 Mozart gave up his position as Konzertmeister and organist in Salzburg to work as a freelancer in Vienna, which he called *Klavierland*. He wrote to his father: “It is perfectly true that the Viennese are people who like to shift their tastes, but only in the theatre; and my special thing is too popular here not to allow me to support myself. Here is certainly the land of the piano.”²⁰ As a pianist-composer, he gained immediate access to musical society there, and a foundation for a broader career that was no longer dependent on the support of just a single patron. Wherever he performed, he created extraordinary

²⁰ Jones, 102.

enthusiasm. Mozart's move to Vienna enabled him also to get to know and study the works of Haydn and C.P.E. Bach. For him, Vienna was the land of opportunity.

Mozart's Vienna decade is noteworthy as a period of transition in the economics of music, and particularly of composition. It was a time of change from the private patronage system to the beginnings of a market mechanism under which the product of the composer and the performer became a commodity that could be bought and sold.²¹ Mozart was among the first in Vienna to turn his talents as composer and virtuoso pianist into such a commodity.

Another economic factor during this time was that music publication in Vienna started to expand. The popularity of the new *galant* style, as opposed to the Baroque's complex, contrapuntal style, increased the opportunities for amateur musical performance. This led to a great demand for published compositions of varying levels of difficulty.²² Mozart found the opportunities to increase his income by performing in private salons. He organized subscription series of three or four concerts, which were usually held in private facilities. Mozart claimed to have 174 subscribers for one such projected series.²³ Between 1782 and 1783, Mozart composed a series of three piano concertos (K.414, 415, 416) for performance at his own subscription concerts. The concertos were designed to entertain the public. He wrote to his father about these three concertos:

These concertos are a happy medium between what is too easy and too difficult. They are very brilliant, pleasing to the ear, and natural without being vapid. There are passages

²¹ Baumol, William J. *On the Economics of Musical Composition in Mozart's Vienna*. New York, N.Y: C.V. Starr Center for Applied Economics, New York University, Faculty of Arts and Science, Department of Economics, 1992, 175.

²² Ibid, 176.

²³ Ibid, 176.

here and there from which the connoisseurs alone can derive satisfaction, but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why.... In order to win applause, one must write stuff which is so insane that a coachman could sing it, or so unintelligible that it please precisely because no sensible man can understand it.²⁴

During his time in Vienna, Mozart wrote a large number of significant piano works including six sonatas for solo piano, three for piano duet, nine sets of variations for piano, one for piano duet, three fantasias, seventeen piano concertos and several other smaller works.

1.4 Mozart: Fantasia in D Minor, K. 397 (1782)

Mozart's opportunity to study and perform the works of Haydn and Baroque composers while in Vienna came through his acquaintance with Haydn's friend and future librettist of Haydn's oratorios, Baron Gottfried van Swieten, who possessed collections of Bach scores including the *Well-Tempered Clavier* and the *Art of Fugue*. Mozart's keyboard compositions from his early years in Vienna clearly show the huge influence of his study of Bach's music. One of the best examples of that is his Prelude (Fantasy) and Fugue in C Major, K. 394, composed in 1782 around the same time as the Fantasy in D minor. Mozart mentions his thoughts on the composition of the C Major Fantasy and Fugue in a letter to his sister Nannerl:

... Baron van Swieten, to whom I go every Sunday, gave me all the works of Händel and Sebastian Bach, to take home with me after I had played them for him. When Constanze heard the fugues, she absolutely fell in love with them... Well, as she had often heard me play fugues out of my head, she asked me if I had ever written any down, and when I said I had not, she scolded me roundly for not recording some of my compositions in the most artistic and beautiful of all musical forms and never ceased to entreat me until I wrote down a fugue for her...²⁵

²⁴ Ibid.

²⁵ Mozart, Wolfgang A., Emily Anderson (trans.). *The Letters of Mozart and His Family*. London: Palgrave Macmillan Limited, 2016.

The fantasias of C.P.E. Bach were another important influence on Mozart. Rhapsodic and improvisatory for the most part, they are highly subjective pieces for the clavichord. Most belong to the “free form” type of fantasia that is unbarred and contains juxtapositions of tonalities and dynamics. Unlike C.P.E. Bach’s “free” fantasia, Mozart’s fantasias are barred throughout. His D minor Fantasia, K. 397 is closer to Bach’s style as it contains three unbarred cadenza-like sections as shown in Figure 6.



Figure 6. Mozart Fantasia in D minor, K. 397, measures 34-37

In addition to these unbarred sections, Bach’s influences are evident in this D minor Fantasia such as in the use of arpeggios, extreme contrasts of thematic material, sudden dramatic appearances of chromaticism, abrupt shifts of emotion, and sighing motives.

The first edition of this piece, published by the ‘Bureau d’Arts et d’ Industrie’ in Vienna in 1804, contained only 97 measures. In that edition, the piece ended on the dominant-seventh chord in measure 97 (Figure 7). In 1944, Paul Hirsch questioned the

authenticity of the final 10 measures in his article, “A Mozart Problem.” As Hirsch wrote, the title of the piece in that edition is ‘Fantaisie d’Introduction,’ which implies that the piece was meant as an introduction to another piece, and that piece, or the ending, was missing.²⁶



Figure 7. Mozart *Fantasia in D minor*, K. 397 measures 93-107

The fantasia was published again two years later by Breitkopf & Härtel in Leipzig, with ten additional concluding measures. Hirsch wrote that these were probably provided by August Eberhard Müller, an intimate friend of the editor Gottfried Christoph Härtel.²⁷ Hirsch believes that Mozart intended the D minor Fantasy to be a prelude to a fugue, as in the case of his C Major fantasy, K. 394 (That fantasy ends on the dominant, creating the expectation for the fugue).

1.5 Ludwig van Beethoven (1770-1827)’s Early Years in Vienna

In 1790, the young Beethoven first met the renowned Haydn in Bonn when Haydn was on his way to London for an extended stay. About two years later, they met

²⁶ Hirsch, Paul. “A Mozart Problem.” *Music and Letters*, vol. 25, no. 4, 1944: 209-212.

²⁷ Ibid.

again on Haydn's return journey to Vienna. By this time Beethoven had composed a substantial number of works in a variety of genres including keyboard works, chamber works, songs, choral cantatas, and ballet music, which impressed Haydn very much. Accordingly, Haydn invited Beethoven to continue his studies with him in Vienna, for there were many great musicians there and music had been reaching new levels of excellence.

During this time, although most of the private orchestras in Vienna, including Esterházy, were disbanded in the 1790s for economic reasons, the aristocrats continued to support musicians in various ways, purchasing their works and sponsoring concerts. Some of Beethoven's generous supporters in his early years in Vienna were Mozart's former patrons, Prince Karl Lichnowsky and Baron Gottfried van Swieten. From 1802, Archduke Rudolph (1788-1831), the youngest son of Emperor Leopold II and youngest brother of Emperor Franz, studied composition with Beethoven. Their pupil-teacher relationship gradually changed to sustained friendship, with Beethoven dedicating eight major works to the Archduke including the Fourth and Fifth Piano Concertos, the 'Archduke' trio, the 'Les Adieux,' 'Hammerklavier' and Op. 111 Piano Sonatas, the *Missa Solemnis* and the *Grosse Fuge*.²⁸

Although Beethoven's initial purpose in moving to Vienna had been to study composition with Haydn, their personalities often clashed. According to a widely believed account written by Johann Schenk in 1830, Beethoven grew dissatisfied with Haydn's teaching after about six months. When Haydn departed in 1794 for his second

²⁸ Jones, 77.

visit to London, it seemed a natural moment for Beethoven to end his studies in Vienna and return to Bonn. However, since Haydn arranged for Beethoven to continue his studies there with Johann Albrechtsberger, a noted theorist, composer, and leading contrapuntist, Beethoven decided to stay in Vienna. While taking lessons with Albrechtsberger, he wrote his three piano trios, Op. 1 (dedicated to Prince Lichnowsky) and three piano sonatas, Op. 2 (dedicated to Haydn).

1.6 Beethoven: Six Variations in G Major on ‘*Nel cor più non mi sento*,’ WoO 70 (1795)

For his first ten years in Vienna, Beethoven actively pursued careers both as a pianist and a composer. Of the thirty-seven works published during this time with an opus number, twenty-two involved the piano, either alone or in collaboration with other instruments.²⁹ Publishers then frequently gave no opus numbers to sets of variations, an indication of the mostly limited compositional ambition of such works using well-known themes, especially from operas and ballets that were performed in Vienna.³⁰ Beethoven participated in composing such light sets of variations for his use as a performer. The original composers of the variations’ themes would not have opposed the use of their music because the variations could only increase the popularity of their works. In fact, stage performance of the original opera or ballet with private performance of piano arrangements or sets of variations on particular themes connected the theatre to the salon.

The theme for the Six Variations on ‘*Nel cor più non mi sento*’ (WoO 69) is from an Italian opera, *La Molinara* by Giovanni Paisiello (1740-1816). Paisiello’s opera

²⁹ Jones, 103.

³⁰ Ibid, 103.

enjoyed international success following its first performance in Naples in 1788. In Vienna, it was performed first in the original Italian, and later from 1795 through 1832 in German. Beethoven first wrote a set of variations in 1795 on another aria from that opera: Nine Variations on ‘Quant’ è più bello.’ Such sets of variations were very popular among performers and audiences of that time. They enjoyed the varied treatments of a familiar melody, and the pieces were perfect for students as they learned to develop finger technique, project a variety of moods, and to recognize harmonic patterns. As is usual in such sets of variations, Beethoven includes an *espressivo* one in the tonic minor and extends the final one through a short coda.

1.7 Franz Schubert (1797-1828)

Schubert lived during the *Biedermeier* period that took place between the Congress of Vienna in 1815 at the end of the Napoleonic Wars and the revolutions in Europe in 1848. The name *Biedermeier* was borrowed from the name of a fictional character (Gottlieb Biedermeier) who often appeared in the German weekly humor magazine *Fliegende Blätter* (“Flying Leaves,” also translated as “Flying Pages”) published in Munich. His name can be translated as “common man,” and he was intended to represent the middle class during this time, which grew in numbers due to growing urbanization and industrialization. The term “*Biedermeier*” was later used to describe the culture of German-speaking Europe during this period. Painters portrayed feelings of security and comfort as opposed to the instability of the Napoleonic years. *Biedermeier* architecture tended to be simple and functional, which differed from decorative Roman Empire styles. At the same time, there was growing political oppression in the aftermath

of the Napoleonic Wars, causing people to become less active in politics. Due to strict censorship, *Biedermeier* writers and painters concentrated on non-political and comfortable domestic themes as opposed to the instability experienced during the Napoleonic years.

The growth of the urban middle class during this period resulted in the development of home music-making and house concerts. The music-making of the middle classes in Vienna was recorded by Charles Sealsfield in his book *Austria As It Is* (London, 1828):

Wherever you go, the sound of musical instruments will reach your ears. Whatever family of the middle class you enter, the pianoforte is the first object which strikes your eyes.³¹

Private concerts in Vienna featured mostly intimate musical works such as small-scale piano pieces for solo and duo, dance music, songs, and chamber music for small groups. The best example was the Schubertiads of the 1820s, informal gatherings at private homes to play and celebrate Schubert's music in small circles. At these private gatherings, Schubert himself often sang and played his own songs and dance pieces. In his book *Schubert: A Documentary Biography*, Otto Erich Deutsch includes a letter from Josef Huber to his fiancée in which Huber describes the first known Schubertiad:

Last Friday I was excellently entertained...Fran Schober invited Schubert and fourteen of his close acquaintances for the evening. Schubert sang and played a lot of his songs by himself, lasting until about 10 o'clock in the evening. After that we drank punch offered by one of the group, and since it was very good and plentiful the gathering, already in a happy mood, became even merrier; it was 3 o'clock in the morning before we parted.³²

³¹ Sealsfield, Charles. *Austria As It Is*. Riverside, CA: Ariadne Press, 2004.

³² Deutsch, Otto E. *Schubert: A Documentary Biography*. New York: W.W. Norton, 1947.

As well as private concerts, public concerts also flourished in Vienna during this time. The Viennese music society, *Gesellschaft der Musikfreunde* (Society of the Friends of Music), was founded in 1812. The society promoted music in many ways by organizing public concerts and establishing the Vienna Conservatory in 1819. Because The *Gesellschaft der Musikfreunde* was an organization of amateurs, paid professional musicians could not join it. In 1817, Schubert applied for membership in this society as an accompanist, hoping his music could be performed in concerts. However, the application was rejected because he was not considered an amateur musician even though he was employed at that time only as a school teacher, not as a musician. A few years later, Schubert applied again and was finally accepted as a member of the *Gesellschaft der Musikfreunde* in 1821. The reason for the acceptance was not clearly documented. Regardless of the first rejection, the society clearly gave Schubert numerous opportunities as a composer. His songs were featured regularly during society's concerts, and his reputation in the society grew rapidly. The concert of November 1821 was important for Schubert because his Overture in E minor, D. 648, was played in public along with music of Mozart and Beethoven, which must have been a huge honor for him to be featured with two great composers he greatly admired.

In the early months of 1828, his final year, Schubert had many reasons to be optimistic. His songs, dances, and other short piano pieces were in demand among publishers, and his social circle included some professional musicians such as the renowned Bohemian pianist Carl Maria von Bocklet. At this point, he was not only an extremely prolific composer, but his music was published and frequently performed in

Vienna although the condition of his health was becoming critical and eventually led to his death, at age of 31, in November 1828.

In a sense, Schubert composed mostly for amateur musicians in society and for private concerts. Even the great works of his last years that are often featured in large public concerts today, including the *Fantasy* in F minor, the *Moments Musicaux* and the last three piano sonatas, remained unplayed at public concerts at that time. Whether intentionally or unintentionally, Schubert participated in the *Biedermeier* culture in Vienna throughout his life.

1.8 Schubert: Sonata in A Major, D. 959

Schubert had long struggled writing large keyboard sonatas. During his early years, he composed fifteen piano sonatas, eleven of which he left unfinished. He returned to this genre intermittently throughout his career, and in 1828, his amazingly productive year, Schubert returned to every form that he had cultivated during his career including the piano sonata, and composed three sonatas in only a few months. Unlike his earlier smaller works, Schubert's late works often contain sections that far exceed the *Biedermeier* culture such as the emotional extremities he reaches in the middle section of the second movement of the A Major Sonata D. 959.

Although Schubert is often considered the fourth composer in the Classical Viennese School, interest in his music, unlike that of Haydn, Mozart, and Beethoven, was limited for most of his life to a relatively small number of admirers. By contrast, the last year of his life, 1828, was marked by growing public recognition. Ironically, that year was marked also by the extreme deterioration of his health. It is known that Schubert

composed the last three sonatas (D. 958, 959, 960) between May and September 1828. In a letter to one of his publishers, dated October 2, 1828, Schubert mentioned his wish to have these sonatas published, but unfortunately the editor was not interested in them, and Schubert died in November with those sonatas only in manuscript. After his death, the sonatas were neglected during the entire nineteenth century. It took eleven years for them even to be published. Johann Nepomuk Hummel (1778-1837) had been Schubert's intended dedicatee, but by the time the sonatas were published, Hummel was also dead. The publisher chose Schumann, who had highly praised many of Schubert's works in his periodical *Neue Zeitschrift für Musik* (New Journal for Music). However, the last sonatas disappointed Schumann, who criticized their "much greater simplicity of invention" and how they "ripple along from page to page as if without end, never in doubt as to how to continue, always musical and singable, interrupted here and there by stirrings of some vehemence which, however, are rapidly stilled." This negative view began to change during the first half of the twentieth century as some renowned pianists such as Artur Schnabel and Eduard Erdmann played them in public. Their later popularity among such great pianists as Myra Hess, Rudolf Serkin, Alfred Brendel, Richard Goode, and younger performers of our day, secured their recognition as among the masterpieces of piano literature.

Schubert's last three sonatas have been frequently compared to Beethoven's late piano sonatas because of Beethoven's significant influence on Schubert. Charles Rosen and Edward Cone wrote that the structure of the finale of the finale of D. 959 was borrowed from the finale of Beethoven's Sonata Op. 31 No. 1, as evident through

numerous parallels in structural features. According to Cone, the rhythmic motif of Schubert's measures 61-67 refers to Beethoven's measures 49-52 (Figure 8 and 9).



Figure 8 Schubert Piano Sonata in A Major D. 959 IV. Rondo-Allegretto, measures 61-68



Figure 9 Beethoven Sonata in G Major Op. 31 No. 1 IV. Rondo-Allegretto, measures 44-51

Despite this and other evidence of Beethoven's influence on Schubert, pianist Alfred Brendel points out that "he [Schubert] evokes the memory of Beethoven and the classical style, but is no docile follower. His familiarity with Beethoven's works taught him to be different...Schubert relates to Beethoven, he reacts to him, but he follows him hardly at all." Beethoven departed from conventional forms in his late sonatas, and began

using the fugue, dramatic recitative and complex polyphony. Schubert was a more conservative Classical composer in his use of standard movements and forms.

Schubert's D. 959 in A Major is often regarded among pianists as the "Great" A Major Sonata to distinguish it from the "Little" Sonata D. 664 in the same key, because of its much greater length, more complexity, and deeper emotional expression. One of the main reasons why this sonata along with the other two sonatas were neglected for a long time was their length. In fact, despite many similarities, Schubert's finale of D. 959 is much longer than the finale of Beethoven's Op. 31 No. 1. The total length of the entire sonata is also much longer than that of any Beethoven's late sonatas. Nevertheless, in spite of its imposing nickname of the "Great," and its many complexities, this sonata represents Schubert's distinctive style, originated in his songwriting and perhaps the *Biedermeier* culture: simplicity and transparency compared to Beethoven's full and rich sonorities.

1.9 Robert Schumann (1810-1856) and Vienna

At the age of eighteen, Clara Wieck (1819-1896) made her first concertizing trip to Vienna. Between December 1837 and April 1838 she gave six public performances³³, all of which were sold out and highly praised. On March 15, 1838, Clara received Austria's greatest honor *Königliche und Kaiserliche Kammervirtuosin* (Royal and Imperial Chamber Virtuosa) despite the fact that she was a foreigner and a female. Her concerts were so popular that restaurants served a cake named after her, *torte à la Wieck*.

³³ Chissell, Joan. *Clara Schumann, a Dedicated Spirit: A Study of Her Life and Work*. London: H. Hamilton, 1983.

After Clara had returned to Leipzig, Robert Schumann wrote to his brothers Eduard and Karl outlining his intention to marry and live with Clara in Vienna, where she might obtain a teaching position at the conservatory, and where he planned to continue to edit his music magazine, *Neue Zeitschrift für Musik* (New Journal of Music). Schumann's attempt to establish business relations with the Viennese publishers for his magazine was not successful as he hoped. Nonetheless, Clara and Robert prepared for a visit to Vienna before making the final move. For Schumann, Vienna was the city of hopes of improving both his financial and musical situation to win the approval of his teacher, Friedrich Wieck, the father of his beloved Clara.

Eventually, Schumann decided not to settle in Vienna not only because he was rejected by the Viennese publishers, but also because he was disappointed with the musical life in the city. Although he had always admired Viennese composers, especially Beethoven and Schubert, he was surprised by both the number of musical cliques and their pettiness.³⁴ He wrote about Vienna in the *Zeitschrift* in 1838: "They are afraid of everything new, of everything that strays from the beaten track. Even in music they want nothing revolutionary"³⁵ He left Vienna after spending six months there. As far as the publication of the journal was concerned, the Vienna trip came to nothing, but it was an important trip in many other ways. He visited Ferdinand Schubert, brother of Franz Schubert whom he had admired, and was shown by Ferdinand the manuscript of the Great C Major Symphony, as yet undiscovered. Also, he regularly attended concerts and operas, which reawakened his interest in dramatic music, and wrote a dozen keyboard

³⁴ Jensen, Eric F. *Schumann*. Oxford: Oxford University Press, 2012, 52.

³⁵ *Ibid*, 52.

pieces including the *Arabesque* Op. 18, *Blumenstück* Op. 19, *Nachtstücke* Op. 23, and *Humoreske* Op. 20, and began to work on three others: a piano concerto in D minor, Four Pieces for Piano Op. 32, and *Faschingsschwank aus Wien* Op. 26.

1.10 Schumann: Faschingsschwank aus Wien, Op. 26 (1839)

Schumann's plan for visiting Vienna was to meet some of the influential people Clara had met during her successful tours, and to enlist their help to have his journal published there. However, because of the severe censorship in Austria following the Napoleonic Wars, he encountered difficulties even though his *Zeitschrift* had no political tendencies. He expressed his disappointment through his music, indulging in political humor. The first movement of *Faschingsschwank aus Wien*, Op. 26, contains a brief quote of the national anthem of France, *La Marseillaise*. By this quotation, Schumann satirized the harsh repression he personally felt because Vienna was banning the song at that time due to bitter memories of Napoleon's invasion.

By 1839 Schumann had been writing piano cycles for about ten years including *Papillons*, Op. 2 (1829-1831), *Davidsbündlertänze*, Op. 6 (1837), and *Carnaval*, Op. 9 (1834-1835). *Faschingsschwank aus Wien*, described by Schumann as *Phantasiebilder* (fantasy-pictures) is another piano cycle in five movements. Schumann wrote the first four movements during his stay in Vienna, and the last on his return to Leipzig. During his Vienna trip, the pre-Lenten celebration of Carnival (*Fasching*) was in progress. The Viennese dressed in costumes, wore masks, and danced. The primary theme in the first movement introduces the joy of the earlier *Carnaval*. It begins with a sturdy waltz tune which then alternates with six contrasting episodes, occasionally introducing entirely new

themes. Following the lengthy first movement, the second, *Romanze*, is only a page long. It serves as an intimate interlude perhaps suggesting Schumann's sweet and intense longing for Clara that he had already expressed in earlier works, notably his *Fantaisie*, Op. 17. The third movement, *Scherzino*, is full of humor as the title suggests, reflecting the spirit of *Fasching*. The fourth movement, *Intermezzo*, has a virtuosic accompaniment in the right hand, which enlivens an impassioned melody, desperately waiting for resolution that will be given only at the end. The *Finale* begins with a triumphant introduction in B-flat octaves, and continues with almost uninterrupted exuberant busy-ness. The *Presto* ending brings the cycle to a celebratory close.

1.11 Johannes Brahms's (1833-1897) early years in Vienna

Brahms was born in Hamburg, Germany but spent most of his creative life in Vienna. When Brahms made his first visit to Vienna in 1862, music teaching was becoming more common, due to more people having pianos in their homes and increasing publication of music journals and books. Having failed to secure the position of conductor of the Hamburg Philharmonic concerts, he decided to settle in Vienna, hoping that that would give him more opportunities. He remained there for the rest of his life. Brahms performed his own works and those of J.S. Bach and Schumann in his first recital in Vienna in 1862. In attendance was the prominent music critic Eduard Hanslick (1825-1904), who later recalled, "The general public knew of Brahms only from Schumann's prophetic recommendation from Schumann's essay, published in Leipzig nine years earlier."³⁶ Brahms visited Schumann in Düsseldorf in 1853, urged by his friend

³⁶ Hanslick, Eduard, translated by Kevin C. Karnes. *Vienna's Golden Years of Music. 1850-1900*. Freeport, N.Y: Books for Libraries Press, 1969.

Joseph Joachim, the renowned violinist who knew the Schumanns well and would become a life-long friend of both the Schumanns and Brahms. In a biography of her father, Eugenie Schumann described Brahms's visit:

One day (in 1853) the bell rang toward noon; I ran out, as children do, and opened the door. There I saw a very young man, handsome as a picture, with long blond hair. He asked for my father. My parents went out, I said. He ventured to ask when he could come again. Tomorrow, at eleven, I said, my parents always go out at twelve. The next day at eleven, he came again. Father received him and he brought his compositions with him and father thought that as long as he was there, he could play the things for him. The young man sat down at the piano. He had barely played a few measures when my father interrupted and ran out saying, "Please wait a moment, I must call my wife." The midday meal that followed was unforgettable. Both parents were in the most joyful excitement. Again and again they began and could not speak of anything but the gifted young morning visitor, whose name was Johannes Brahms.³⁷

Schumann was deeply impressed by the talent of the twenty-year-old Brahms and wrote what would be his last article entitled "*Neue Bahnen*" (New Paths) in his *Zeitschrift* describing Brahms as "fated to give expression to the times in the highest and most ideal manner."³⁸ Brahms immediately wrote to Schumann that this article "will arouse such extraordinary expectations by the public that I don't know how I can begin to fulfil them."³⁹ Brahms had been introduced to the public only through Schumann's words, but his Vienna debut was a great success.

In 1863, Brahms was appointed as a conductor of the *Wiener Singakademie*, a choir in Vienna, where he concentrated on historical and modern works including those

³⁷ Schumann, Eugenie. *The Schumanns and Johannes Brahms: The Memoirs of Eugenie Schumann*. Lawrence, MA: Music Book Society, 1991.

³⁸ Schumann, Robert, and Henry Pleasants. *Schumann on Music: A Selection from the Writings*. New York: Dover Publication, 1988, 199-200.

³⁹ Brahms, Johannes, and Styra Avins. *Life and Letters*. Oxford: Oxford Univ. Press, 2001, 24.

of J.S. Bach, Giovanni Gabrieli, Heinrich Schütz, Beethoven, and Felix Mendelssohn. In 1872 he became a director of the *Gesellschaft der Musikfreunde*.

1.12 Brahms: Sixteen Waltzes, Op. 39 (1865)

For Brahms, the 1860s were years of discovering “the unknown Schubert,” in a time when Schubert’s waltzes were barely known. Among his many activities as an editor, Brahms began editing and arranging Schubert’s 12 *Ländler*, D. 790. Soon he followed Schubert’s example and produced a set of waltzes of his own, comprising dances of diverse character and including pieces that transcend the normal limits of music written for the dance.⁴⁰ The Waltzes, Op. 39, were written in 1864 and published two years later with a dedication to Eduard Hanslick. In a letter of April 1866 to Hanslick, Brahms talks about the influence of Schubert on his waltzes:

While writing the title of the four-hand waltzes, which are to appear shortly, your name came to me spontaneously. I don’t know why, I thought of Vienna, of the beautiful girls with whom you play four-hand music, of you yourself, connoisseur of the same, good friend, and so on. Suddenly I felt the necessity of dedicating it to you. If it is all right with you that it remains thus, then I thank you most obediently; if, however, you for any reason do not desire the things, then give word and the engraver receives a contrary order. They are two books of little innocent waltzes in Schubertian form—if you do not want them and would prefer your name on a proper, four-movement work, then “Give the command, and I will follow.”⁴¹

Even though Brahms respected highly his Viennese contemporary, Johann Strauss II⁴² (1825-1899), the composer of over 500 waltzes, Brahms composed his waltzes in “Schubertian” form, rather than in the current Viennese style of Strauss’s waltzes. In the

⁴⁰ Brodbeck, David. “Primo Schubert, Secondo Schumann: Brahms’s Four-Hand Waltzes, Op. 39.” *The Journal of Musicology*. 7.1, 1989, 60.

⁴¹ Brahms, Johannes, and Styra Avins. *Life and Letters*. Oxford: Oxford Univ. Press, 2001.

⁴² When Strauss’s stepdaughter, Alice von Meyszner-Strauss, asked Brahms for his autograph, Brahms wrote down the first few bars of Strauss’s “Blue Danube” waltz and wrote underneath “*Leider nicht von Johannes Brahms*” (“Alas! Not by Johannes Brahms”)

hands of Strauss, the Viennese waltz form had come to comprise a fairly small number of dances, linked where necessary with transitional material and framed with an introduction and coda.⁴³ In contrast, Op. 39 follows the traditional “Schubertian” plan, whereby the cycle is made up of a larger number of short dances standing alone without need of the Straussian introduction, transitions, and coda.

Brahms’s waltzes were originally written for four hands and were transcribed by himself one year later for solo piano, due to popular demand. At the request of his publisher, he also wrote an easier solo version for enthusiastic amateurs. These waltzes are Brahms’s homage to Vienna, his adopted city, even though some of them are more evocative of the Hungarian style that he would come to adopt in his *Hungarian Dances* Nos. 1-10 in 1869 and Nos. 11-20 in 1879. The waltzes were first performed on 23 November 1866, by Clara Schumann and the pianist Albert Hermann Dietrich, a friend of Brahms.

1.13 Schoenberg’s two pupils:

Alban Berg (1885-1935) and Anton von Webern (1883-1945)

In the early twentieth century, Viennese-born composer Arnold Schoenberg, and his two Viennese-born students, Alban Berg and Anton von Webern, created a movement that came to be called the Second Viennese School whose music broke through the boundaries of tonality. Their compositions were no longer hindered by key or conventional rules of tonal harmony. They explored beyond the increased

⁴³ Brodbeck, 62.

chromaticism of much late nineteenth-century music to discover a new realm of atonal and twelve-tone composition.

At the turn of the twentieth century, the general Viennese public was particularly conservative in its musical tastes, especially after Strauss's death. Simultaneously, however, many artists were creating an experimental and radical avant-garde. One of Schoenberg's friends, the architect Adolf Loos, eliminated ornament from his designs in order to reveal and clarify the formal structure of a building. His artist friend, Oskar Kokoschka chose to portray the inner reality of his subjects rather than a literal exterior view.⁴⁴ Such ideas had a crucial impact on Schoenberg.

Berg and Webern both joined Schoenberg's composition class in the autumn of 1904 and stayed with Schoenberg for about five years. This was one of the most productive periods of Schoenberg's career; he wrote the D minor Quartet Op. 7, the Chamber Symphony Op. 9, and the Second String Quartet, Op. 10. Schoenberg had a tremendous effect on the musical lives and works of Berg and Webern. He was a strict teacher who imprinted his ideals on his students.

Even though avant-garde painters, writers, and composers in Vienna during this time were deliberately creating work that would shock most of the public, Schoenberg, Webern and Berg all developed a different attitude towards their works. They anticipated the general lack of understanding that would come from the public and other musicians. Their philosophy became to compose music primarily for themselves and for their art.⁴⁵ Nonetheless, as direct successors of Mozart, Haydn, Beethoven, Schubert, and Brahms,

⁴⁴ Elliott, Martha. *Singing in Style: A Guide to Vocal Performance Practices*. Urbana: University of Illinois Press, 2011, 223.

⁴⁵ Ibid, 223.

the musical legacy of those earlier composers is present throughout their works, filtered through the language of each man's individual style. After Schoenberg stretched tonality and chromaticism to their breaking point, believing this was the inevitable destination of Romanticism, his disciples Berg and Webern followed, creating music ranging from Berg's barely-tonal language leaning heavily toward Romantic expressiveness, to Webern's sometimes-nearly-empty pointillism and eventual progression past Schoenberg's original technique into total serialism, with Schoenberg all the while, except for a few exceptions, packing his dense and systematic atonal language with as much musical "information" as possible.

1.14 Berg: Piano Sonata Op. 1 (1908, published in 1926)

As a teacher, Schoenberg was very demanding and not always encouraging. However, he highly praised this Piano Sonata in a letter to Berg in 1912, writing: "I received your scores and was very happy to see the sonata again. It really is a very beautiful and original piece."⁴⁶ First performed in Vienna in 1911 and published in 1926, the Piano Sonata Op. 1 was completed in 1908, the year Berg ended his studies with Schoenberg. Berg's decision to give to this sonata the important designation of Opus One was because it signified the moment of his detachment from his teacher.

The sonata incorporates both older and current qualities of this period. It is cast clearly in a traditional Classical sonata form with exposition, development, recapitulation, definite tonal centers, and themes rooted in recognizable keys. . At the same time, as the pianist Glenn Gould once said, "This (Berg's Op. 1) is the language of

⁴⁶ Brand, Juliane, Christopher Hailey, and Donald Harris. *The Berg-Schoenberg Correspondence*. London: Palgrave Macmillan UK, 1987. 65.

collapse and disbelief, the last stand of tonality betrayed and inundated by chromaticism.”⁴⁷ The entire sonata was composed at a time when tonal music was about to be shattered, and Berg would absorb the new compositional methods of Schoenberg in the next few years. However, even though Berg freely uses all twelve tones of the chromatic scale in this sonata, tonality is still an organizing force to the point that he uses a key signature and resolves all the work’s tensions in a cadence to the tonic in the home key of B minor. While he adopted Schoenberg’s avant-garde technique, Berg inclined to his ancestors’ styles as well, especially Brahms, employing motivic development, contrapuntal writing, and thick chordal style. Therefore, despite its tonality-stretching chromaticism and dissonances, Berg poured into a classical mold an expressive urgency that is anything but Classical, filled with the intense emotionalism, soaring lines, long build-ups to huge climaxes, and rhapsodic instability of dynamics, keys, and tempo, and yearning for resolution that define Late-Romanticism at its most vivid.

1.15 Webern: *Kinderstück* (1924)

1924 was the year in which Webern integrated into his own music the twelve-tone method that Schoenberg had formulated the year before. In early 1924 he had directed the rehearsals for the première of Schoenberg’s *Serenade*, Op. 24, and in the process had studied the first piece to make use of twelve-tone technique throughout. After Webern had thoroughly examined the new compositional technique in detail, he was approached by the Viennese publisher Emil Hertzka, who suggested that he should compose some

⁴⁷ Clarkson, Michael. *The Secret Life of Glenn Gould*. Toronto: ECW Press, 2010.

children's pieces. Webern originally intended to compose a whole cycle of such pieces for young musicians, but in the end he wrote only this one. Webern adopted Schoenberg's twelve-tone system for the first time in this work, and not only employed it thereafter for all his further compositions but developed it with severe consistency to its most extreme potential of total serialism. This work is his only twelve-note composition that consists solely of linear unfolding of a tone-row, probably because it was written for children.

CONCLUSION

The image of Vienna as a musical city, one that served as a mecca for prominent composers from Haydn onwards, is a familiar one. Vienna has remained an important musical city until today not only because of its many great composers because it was the Viennese people including the Habsburg family, the aristocrats, the piano makers, the publishers, and the bourgeois, who all passionately cultivated and supported the city's musical life and supported the composers and their music.

Haydn went to Vienna for better education. Mozart gave up his job and moved to Vienna hoping to work as a freelancer. Haydn suggested to young Beethoven that he come to study with him in Vienna, where he ended up settling in for the rest of his life. It was fortunate for Schubert to be born in Vienna and to live there during his entire life because he was able to easily encounter the music of his contemporary, Beethoven, and and even to meet him in person, which had a tremendous influence on his musical life. After hearing Clara's successful concert tour in Vienna, Schumann was almost certain that his magazine would also be successful there, which would help him to win the approval of Clara's father. Brahms failed to secure his position as a conductor in

Hamburg, and decided to settle in Vienna, where there were far more opportunities waiting for him and where he also settled for the rest of his life. Under the Nazi regime, Berg's and Webern's works were not welcomed but were misunderstood and criticized. In spite of that—or perhaps partly because of that—they continued to compose significant works in their avant-garde styles.

It is difficult to define “Viennese” style in a single word, but while I was working on this project, there was one word that has constantly crossed my mind: Vibrancy. Whether its music was written for a patron or at a publisher's request, whether it captures the buoyant spirit of the Viennese *Fasching* or portrays the depths of tragedy as in the second movement of Schubert's sonata, whether it targeted the most sophisticated connoisseurs or the growing number of amateur players or was written for children, every single note of these works reflects and contributes to the vibrancy of Viennese life. My goals for this dissertation were to investigate what Vienna meant to these composers, to discover how they responded to social changes, and to demonstrate through my playing the variety and greatness of their compositions.

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