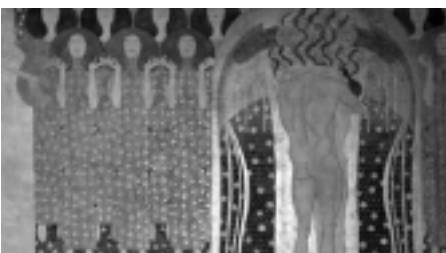


Beethoven and Klimt

Barbara Holub, Artist, Architect, President of the Vienna Secession



The Association of Visual Artists Vienna Secession was founded in 1897 and presented its first exhibition in 1898, the same year the new Secession building was completed as designed by Joseph M. Olbrich. The motto above the portal: "To every time its art, to art its freedom" by the art critic Ludwig Hevesi still describes the self-understanding of the Artists Association today, as it did more than a hundred years ago. Conceived as a tribute to the composer Ludwig van Beethoven, the exhibition most sublimely embodied the Secessionist idea of the whole artwork as "Gesamtkunstwerk". It contained works by twenty Secession members centred around Max Klinger's statue of Ludwig van Beethoven.

> The Beethoven Frieze by Gustav Klimt, the first president of the Secession, depicts Richard Wagner's interpretation of Beethoven's Ninth Symphony. Today considered a masterpiece, it was originally designed as a decoration for a temporary exhibit. Bought by a collector who ensured that the frieze and its supporting structure of plaster, reeds and laths was cut into eight parts, it was removed and preserved. In 1973, it was purchased by the Austrian Republic and restored over ten years by the Bundesdenkmalamt (Federal Office of Monuments). Finally, in 1986 the fresco was mounted in a specially designed room in the Secession and made permanently accessible to the public. As the *Wall Street Journal* recently stated: "Visitors today, eager to ogle the Klimt, should not overlook the other galleries at the Secession building. Returning to its original message as a cultivator of the avant-garde, it has for more than 20 years maintained one of the most ambitious exhibition programs for contemporary art in Vienna, indeed in Europe. Olbrich's generation has triumphed and no longer has a reason to secede. The unconventional is now the *status quo*." Today, the Secession reaches out beyond the historical building into the urban space.

<http://www.secession.at>

Performance and Heritage

Sonja Ortner, Curator of Archives and Popular Song, Tiroler Museum

For two decades, Manfred Schneider, working at the Ferdinandeum, the Tyrol's regional museum, has been the peerless curator of the music collection with the unique task of preserving the musical heritage through conservation of music and performance. As a region's intangible cultural asset, music is to be treated with the same amount of effort and care as restoration of historic monuments. Over the years, deeply committed to this pioneering work, Schneider has often been exposed to the difficulties of making the public understand that saving, restoring and performing musical scores is as vital in preserving cultural assets as is maintaining famous architecture.

> Step by step, his work has been to sort and select manuscripts (from private or state archives, whether local or international), edit these using the modern musical notation system, and organise concerts with top-quality musicians (such as Cappella Istropolitana/Bratislava, for instance) in order to produce compact discs. This entirely new mode of preserving heritage could only have been developed with modern technological resources. The outcome is A History of Music in the Tyrol through Performance, comprising now over 150 CDs and presenting, as a rule, composers from or connected to the Tyrol. Visitors can listen to

the first hundred CDs in the auditorium of the "Zeughaus" building in the Tiroler Landesmuseum.

> The composers are presented individually, from Blasius Ammon, one of the most colourful composers of the late 16th century, to the exceptionally talented, young Manuela Kerer (with her 2006 concert for the Landesmuseum). Some amazing discoveries have been made in the process: the world-famous "Toy Symphony", usually attributed either to Joseph Haydn or Leopold Mozart, has turned out to have actually been written by the Tyrolean Edmund Angerer. There are other amazing discoveries, too: the innovative social songs of Alexander Utendal (1574) or the Mariale, a series of motets by Jakob Tegnart (1588), both dedicated to the Archduke Ferdinand II. Among the great Tyrolian composers who were famous in their lifetime, we can listen to: Johann Zach, Josef Netzer and Johann Rufinatscha.

> Visitors can download extracts from CDs and listen to scores written by some fifty composers, published online and available on request. Not only has the musical heritage thus been preserved, creating a source of lasting pleasure for the passive consumer, but also these scores, constantly available worldwide on Internet, may now be rediscovered by professional musicians and can serve their original purpose – performance

<http://www.musikland-tirol.at>

Leopold Mozart's Violin

Beatrix Darmstaedter, Curator, Kunsthistorische Museum

As part of the collection of Historical Musical Instruments covering more than four centuries, the Museum of Art History of Vienna conserves the violin owned by Johann Georg Leopold Mozart (1719-1787) composer, music teacher and father to Wolfgang Amadeus. In 1756, the same year as Wolfgang Amadeus' birth, Leopold wrote his *Versuch einer gründlichen Violinschule*, a comprehensive treatise on violin playing.

> The violin has a hand-written label identifying the maker as: "Antonio Amati Cremona Anno [year illegible] estate of Leopold Mozart". Based on the paper quality and the handwriting in the style of the Biedermeier period, it may be assumed that the label was produced in the period 1825-1830. The instrument displays stylistic characteristics peculiar to the Austrian-Bohemian area and was probably made around 1770. Thus far no convincing arguments have been made for attributing the instrument to Simon Joh. Havelka. The most conspicuous distinguishing feature of the violin is the ornamented tailpiece of ivory, which bears the engraved inscription: "Carl v. Mayrhofer". This leads us to a chain of ownership extending back to the Mozart family, through Leopold's daughter's heirs by marriage (his step grandchildren).

<http://www.khm.at>

More Austrian Museums in Music

Austria is also known for its extraordinary musical instrument collections at the Carolino Augusteum Museum in Salzburg and at the Schlossmuseum in Linz. The origin of modern classical music is featured at the Schönberg Centre in Mödling while the spirit of music is alive in the historic house museums of Beethoven, Haydn, Mozart, Schubert and Strauss (all in Vienna), and those of Brahms in Mürzzuschlag and, of course, Mozart in Salzburg.



Photo: © Kunsthistorische Museum, Vienna, SAM 1043