THE 1896 VIENNA TONKÜNSTLER-VEREIN COMPETITION: THE THREE AWARD-WINNING WORKS AND SEVEN ANONYMOUS SUBMISSIONS WITH CLARINET

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The Vienna Tonkünstler-Verein (1885-1929) was established for the sole purpose of providing extensive support to the music and musicians of Vienna. The society became renowned in Vienna for its outstanding performances of chamber music and counted among its members many of the city’s foremost musicians and composers. Johannes Brahms had a significant influence on the society as its honorary president and assisted in establishing its composition competitions, aimed at promoting and reviving under-developed chamber genres.

Of particular interest to clarinetists is the Verein’s competition of 1896, which aspired to promote chamber music literature for wind instruments. Brahms’s recently completed chamber works for clarinet were clearly influential in fin-de-siècle Vienna; for of the twelve works chosen as finalists in the competition, ten included the clarinet in the chamber combination.

The purpose of this document is to provide an English-language history of the Vienna Tonkünstler-Verein and a thorough account of its 1896 competition based on my study of the society’s annual reports. In addition, this document will provide the first published account of the anonymous submissions for the 1896 competition. It is my hope that this paper will serve as a springboard for future endeavors aimed at uncovering the identities of the anonymous finalists for this competition.
ACKNOWLEDGEMENTS

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I must mention the helpful staff in the Musiksammlung of the Österreichische Nationalbibliothek, who greeted me with kindness and offered their support during my two visits to Vienna in June 2012 and February 2014. I would also like to thank the staff in the Archive of the Gesellschaft der Musikfreunde. Professor Dr. Otto Biba was kind enough to provide his assistance on both visits to the archive and led me to sources that could not have been obtained without his guidance. Thanks especially to Frau Ilse Kosz for her patience and helpfulness during my time at the archive.

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TABLE OF CONTENTS

ACKNOWLEDGMENTS .................................................................................................. iii

Chapters

1. INTRODUCTION ......................................................................................................... 1

2. LOCATING SOURCES FOR THE HISTORY OF THE
   VIENNA TONKÜNSTLER-VEREIN .............................................................................. 3

3. A HISTORY OF THE VIENNA TONKÜNSTLER-VEREIN,
   CA. 1885-1897 ........................................................................................................ 5
   The Founding of the Vienna Tonkünstler-Verein .................................................. 6
   Association Purpose ................................................................................................ 7
   Musikabende at the Verein ..................................................................................... 11
   Brahms’s Influence on the Tonkünstler-Verein .................................................... 12
   The Vienna Tonkünstler-Verein’s Preisausschreiben .......................................... 13

4. THE 1896 COMPETITION ..................................................................................... 18
   Submissions for the 1896 Competition ................................................................ 19
   Competition Concerts ............................................................................................ 20
   Employed Wind Instrumentalists ........................................................................ 21
   Winners of the 1896 Competition ......................................................................... 22
   Walter Rabl and the Quartet for Pianoforte, Violin,
   Clarinet, and Violoncello, Op. 1 ........................................................................ 22
   Joseph Miroslav Weber and the Septet Aus meinem Leben
   for Violin, Viola, Violoncello, Clarinet, Bassoon, and two Waldhörner ......... 24
   Alexander Zemlinsky and the Trio in D minor for Clarinet,
   Violoncello, and Piano, Op. 3 ............................................................................. 26
   The Anonymous Submissions .............................................................................. 27
5. THE VIENNA TONKÜNSTLER-VEREIN, 1897-1929 ........................................... 31
   A Changing Society Culture ......................................................................... 32
6. CONCLUSION .................................................................................................. 35

Appendices

A. LOCATION OF THE VIENNA TONKÜNSTLER-VEREIN DOCUMENTS................................................................. 37
B. COMMITTEE MEMBERS AND NOTEWORTHY SOCIETY MEMBERS ........................................................................ 39
C. WIND CHAMBER WORKS PROGRAMMED AT THE TONKÜNSTLER-VEREIN .......................................................... 43
D. OVERVIEW OF THE VIENNA TONKÜNSTLER-VEREIN'S COMPETITIONS ................................................................. 53

REFERENCES .............................................................................................................. 58
CHAPTER 1
INTRODUCTION

Nineteenth-century Europe experienced a surge in artistic creativity that resulted in an extensive repertoire of musical works. In contrast to eighteenth-century tastes for wind instruments, nineteenth-century audiences and musicians privileged the symphony and literature for piano and strings.

After mid-century, composers for clarinet had written few 'landmark' solo and chamber works equal in artistic breadth to those produced earlier by Mozart, Weber and Spohr. The clarinet had enjoyed attention from late eighteenth and early nineteenth-century composers, but Eduard Hanslick remarked that the proper place for artists of “boring little pipes” was the orchestra.¹

Hanslick was right; although the clarinet did not receive sufficient attention from composers in the form of solo and chamber works, the nineteenth century was “a period of intense development for the clarinet in a growing number of orchestras and bands.”² These efforts resulted in a vast number of noteworthy orchestral and operatic solos.

In the last decade of the nineteenth century Johannes Brahms completed four chamber works for clarinet, the first worthy successors to Mozart’s output for the clarinet.³ Brahms’s Op. 114, 115 and the Op. 120 Sonatas brought the clarinet ‘out of retirement’ and showed that the instrument was relevant to the nineteenth-century chamber aesthetic. These works inspired an outpouring of chamber works for clarinet by composers eager to emulate the expressivity and brilliance of Brahms’s late works for clarinet.

² Ibid.
³ Colin Lawson, Brahms: Clarinet Quintet (Cambridge University Press, 1998), x.
Among the late nineteenth-century chamber works inspired by Brahms’s output were Walter Rabl’s Quartet for Pianoforte, Violin, Clarinet, and Violoncello; Joseph Miroslav Weber’s Septet Aus meinem Leben for Violin, Viola, Violoncello, Clarinet, Bassoon, and two Waldhörner; and Alexander Zemlinsky’s Op. 3 Trio for Clarinet, Violoncello, and Piano. The Verein awarded prizes to these three works for its 1896 Preisausschreiben—a composition competition that Brahms himself helped to organize.

The Tonkünstler-Verein’s competitions aimed to generate works for underdeveloped genres, and the 1896 call for chamber scores required that at least one wind instrument be included in the chamber ensemble. The results of the call for scores show the influence of Brahms’s recent chamber works in fin-de-siècle Vienna; for of the twelve works selected as finalists for the competition, ten included the clarinet in the chamber ensemble.

The purpose of this paper is to provide an accessible English-language account of the Vienna Tonkünstler-Verein and its 1896 Competition. I cannot claim that I have written a comprehensive history of the society. Accomplishing such a history would require research far beyond the society’s self-published annual reports. Still, the history I provide is intended to serve as an accessible source for those who are interested in the topic of the Tonkünstler-Verein and who are not trained in German reading.

This document is the first to present the known details concerning the anonymous 1896 submissions from the Tonkünstler-Verein annual reports, available only in the archives of the Gesellschaft der Musikfreunde and the Österreichische Nationalbibliothek. It is my hope that my work will be used as a springboard for further research and investigation to uncover the identity of the composers of the seven anonymous submissions that featured the clarinet in the chamber ensemble.
CHAPTER 2
LOCATING SOURCES FOR THE HISTORY OF THE
VIENNA TONKÜNSTLER-VEREIN

Although numerous sources detail the history of the Vienna Tonkünstler-Verein, they remain inaccessible to most American scholars. To work with these sources, one must dedicate several weeks of research at the Gesellschaft der Musikfreunde and the music collection of the Österreichische Nationalbibliothek in Vienna. Visiting these archives is crucial since they contain the only copies of the most pertinent primary sources for this topic: the society’s annual reports.

The Gesellschaft der Musikfreunde owns the following sources: many of the society’s annual reports between the years 1888 and 1912, the original 1889 society statutes and the 1899 revision, and a listing of the books and music entrusted to the Gesellschaft after the disbanding of the Tonkünstler-Verein. Each of the Verein’s annual reports include the following information: a summary of the year’s activities, a general roster of members, a listing of members who joined the society during that year, a listing of the elected board members and each of their respective positions, programs from each of the society concerts given that year, and an annual financial report. Many of the reports also include a list of all materials held in the society’s library. The manuscripts of these annual reports were entrusted to the Gesellschaft der Musikfreunde when the society disbanded in 1929; however, copies of many of the self-published volumes may be found in the music collection of the Österreichische Nationalbibliothek in Vienna.

4 Appendix A documents the location of all known primary source material published by the Verein. I have included this list with the hope that it will save future researchers time and effort locating the documents.
In addition to the society's annual reports, numerous announcements in Viennese papers documented the Tonkünstler-Verein's activities. The most accessible of these publications is the *Neue Freie Presse*, which has been made available online by the Österreichische Nationalbibliothek.

Richard Heuberger's *Erinnerungen an Johannes Brahms* is indispensable for any investigation of the Vienna Tonkünstler-Verein. His chapter “Johannes Brahms als Vereinsmitglied” documents Brahms's involvement with the Verein and provides inside information about the establishment of the annual Preisausschrieb not found in the society's annual reports. Heuberger is a reliable source for the history of the society, since he was a member of the Tonkünstler-Verein and had early access to accounts of the society's committee meetings that are now lost.

Finally, Johannes Behr’s dissertation *Johannes Brahms—Vom Ratgeber zum Kompositionslehrer* has proven to be an invaluable resource for information on Brahms’s involvement with the Verein as well as the history of the society. His chapter “Preisausschreiben des Wiener Tonkünstlervereins” explores Brahms's role as an adjudicator in the annual competitions, and his concise history of the society prior to 1897 synthesizes the sources listed above.
CHAPTER 3
THE HISTORY OF THE VIENNA TONKÜNSTLER-VEREIN, CA. 1885-1897

The Wiener Tonkünstler-Verein, or Vienna Musicians’ Society, grew out of the informal private meetings of a small group of Viennese musicians around 1880. The earliest attendees included Theodor Leschetizky, Anton Door, Julius Epstein, Joseph Gānsbacher, and eventually Johannes Brahms. The group of musicians met each week in the restaurants of the Hotel Elisabeth and the Hotel Royal to share a meal and engage in conversation about the current state of art and music in Vienna. Their small circle gradually widened, as regular attendees invited their friends and foreign artists staying in Vienna to participate in the meetings. Meetings were eventually moved to the larger restaurant within the Musikverein building to accommodate the growing crowd.

Evidence suggests that the society’s informal meetings became more organized early in 1885. According to a summary of the society’s history, Julius Epstein suggested at a meeting in 1885 that the group should begin a series of musical lectures to attract more interest to their growing informal society. 5 Theodore Leschetizky agreed and took the idea further, suggesting that the group establish a Tonkünstler-Verein—an association responsible for “the spiritual and material interests of Viennese musicians”—like those in existence in other large cities. 6 Other attendees at the meeting agreed and entrusted a small committee consisting of Ludwig Bösendorfer, Julius Epstein, J. M. Grün, Theodor Leschetizky, and Dr. Carl Nawratil to create a list of statutes for the society.

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5 See attachment in Verzeichnis der vom Wiener Tonkünstler-Verein übernommen Musikalien und Bücher, 1929. GdM (Sig. 9701/122).
6 Ibid.
Johannes Behr hypothesizes that the society was officially founded no later than that spring, citing two pieces of evidence: Theodore Leschetizky had organized a banquet in honor of Anton Rubenstein and Franz Liszt held on April 17, 1885 at the Musikverein; and Brahms wrote to Franz Wüllner in April 1885 inquiring about the statutes of the Cologne Tonkünstler-Verein in an effort to gain a better understanding of how to organize a similar society in Vienna. 7

The Founding of the Vienna Tonkünstler-Verein

The elected statute committee consisting of Ludwig Bösendorfer, Julius Epstein, J. M. Grün, Theodor Leschetizky, and Dr. Carl Nawratil devised a list of society statutes and presented them at the society’s first general assembly on November 23, 1885. The sixty-three founding members in attendance adopted the proposed statutes and elected the first committee of society board members: Wilhelm Jahn (President), Theodor Leschetizky and Anton Door (Vice Presidents), Julius Epstein (Supervisor), Robert Hirschfeld (Secretary), Joseph Gänsbacher (Treasurer), Hermann Grädner (Archivist), and Hans Richter, Johann Nepomuk Fuchs and Julius Winkler (listed as board members without an official title or office). 8

Members of the Tonkünstler- Verein were separated into three categories: ordinary members, extraordinary (ausserordentliche) members, and honorary members. Ordinary membership was available to musicians, composers, music scholars, music publishers, music shop workers, instrument makers, and instrument dealers.

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7 Johannes Behr, Johannes Brahms—Vom Ratgeber zum Kompositionslehrer: eine Untersuchung in Fallstudien (Kassel: Bärenreiter-Verlag, 2007), 189.
8 Refer to Appendix B for a complete account of board members and notable society members for the years 1885-1912.
Extraordinary members were music patrons who joined the society because of their interest in music and desire to promote Viennese musicians and music. Honorary members were people who had distinguished themselves through their outstanding contributions to music or in the interest of the association.9

All members of the society had the privilege of using the society library, participating in the society evenings, and introducing guests in these meetings; however, only the ordinary and honorary members were allowed to participate and vote in meetings that dealt with internal society matters. Ordinary and extraordinary members were required to pay annual dues of 12 and 24 Kronen, respectively, according to provisions in the statutes and were instructed “to do everything in their power to further the purpose of the association.”10

Association Purpose

The stated purpose of the Tonkünstler-Verein was “to provide the most extensive promotion of music, as well as [to provide] the protection and promotion of the spiritual and material interests of the musicians in Vienna.”11 To serve the society’s stated purpose,

club members will convene at periodic intervals for the performance of music, in which in particular new pieces will be considered, for discussion of musical affairs, or for purely social conversation. In addition, the society will provide for establishing and maintaining of a library and a collection of instruments located within premises reserved for this purpose [and] organize in its own name concerts and musicological lectures.12

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11 Statuten, 1888, § 1: “Sein Zweck ist die weitestgehende Förderung der Tonkunst, sowie die Wahrung und Förderung der geistigen und materiellen Interessen der Musiker in Wien.”
12 Statuten, 1888, § 2: “Die Mitglieder des Vereines versammeln sich zu diesem Zwecke in periodischen Zeiträumen zur Vorführung von Musikstücken, wobei insbesondere Novitäten in Aussicht genommen
The founders of the society repeatedly emphasized the importance of camaraderie and collaboration among its members. Their hope was that younger and inexperienced composers could gain deeper insight into their craft from the society’s older members. As a means to achieve this goal, the society continued their tradition of holding informal social meetings, whereby members would come together to participate in open discussions about music and the Viennese music culture. Attendance at the informal meetings was often a subject of contention within the Verein; many of the annual reports mention the low attendance numbers to these social evenings and reinforce their importance to the purpose of the society. The report for the 1893-1894 society year reveals that the social evenings often included impromptu musical performances by its members.

Music is the art of conviviality, and it seems that 20 musicians cannot come together without making music. . .for no less a person than our honorary president Johannes Brahms has played for us on one of the first social meetings, several of his newest piano pieces still unpublished at that time.

The committee, in hopes of attracting to the social evenings members who were unaware of these lively impromptu performances, found it necessary to add the statement “Musik nicht ausgeschlossen” (“Music not excluded”) to the announcements of the social evenings.

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13 Unfortunately, the society did not record an account of scheduled social meetings in any of the annual reports.
14 Bericht Tonkünstlerverein (1893-94), 5-6: “Aber Musik ist die Kunst der Geselligkeit, und es scheint, dass nicht 20 Musiker zusammenkommen können, ohne Musik zu machen. . .denn kein Geringerer als unser Ehrenpräsident Johannes Brahms hat uns an einem der ersten geselligen Abende einige seiner damals noch ungedruckten neuesten Clavierstücke ganz unprogrammässig vorgespielt.”
15 Ibid.
In its efforts to promote the material interests of Viennese musicians, the Tonkünstler-Verein generously donated funds to projects aimed at commemorating great Viennese composers of the past and to assist musicians and their families who were in financial distress. Table 1 documents the society's expenditures for these purposes. Discussions about establishing a pension fund for members began in 1892 when society member Otto Keller proposed the idea to the committee on behalf of the Parisian life insurance company, L'Urbaine. Members of the society would pay an annual premium and would be able to collect a pension after a number of years. The committee asked Keller to obtain a written offer from the company; after the offer was received, Karl Nawratil would review the document and present his findings in a General Assembly.

The annual reports do not indicate when Nawratil presented his findings to the members of the society, but Dr. Franz Marschner brought up the subject of a pension fund again in 1901. In the annual report for the following year, the committee states that although it wanted to create a pension fund for its members, the financial resources of the Verein were insufficient for such an endeavor. Establishing the pension fund would not be possible without significant contributions from outside the society, adding that “soliciting [such extensive donations] is beneath the dignity of the association.”

16 Richard Heuberger, Erinnerungen an Johannes Brahms (Tutzing: Hans Schneider, 1976), 139: Heuberger notes that Brahms's interest in the society was limited to “the artistic and intellectual education” it could provide its members. Brahms reportedly expressed little interest in establishing a pension or in any other financial matters, stating: “Davon versteh’ ich nichts” (“I understand nothing about these matters”).

Table 1. Tonkünstler-Verein expenditures for the promotion of musicians and for the commemoration of Viennese composers

<table>
<thead>
<tr>
<th>Society Year</th>
<th>Total Donation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1888-1889</td>
<td></td>
</tr>
<tr>
<td>Donation to fund the Beethoven Denkmal in Heiligenstadt</td>
<td>40 fl.</td>
</tr>
<tr>
<td>Donation for the renovation of the Beethoven Haus in Bonn</td>
<td>50 marks, 29 fl, 30 k.</td>
</tr>
<tr>
<td>Assistance for two poor musicians</td>
<td>50 fl.</td>
</tr>
<tr>
<td>Gift to a great-niece of Mozart’s</td>
<td>20 fl.</td>
</tr>
<tr>
<td>1892-1893</td>
<td></td>
</tr>
<tr>
<td>Gifts for musicians</td>
<td>160 fl.</td>
</tr>
<tr>
<td>1893-1894</td>
<td></td>
</tr>
<tr>
<td>Unterstützung an Musiker (Assistance to Musicians)</td>
<td>270 fl.</td>
</tr>
<tr>
<td>1894-1895</td>
<td></td>
</tr>
<tr>
<td>Assistance to musicians using the donation of Frl. L.v. Schwab</td>
<td>210 fl.</td>
</tr>
<tr>
<td>1895-1896</td>
<td></td>
</tr>
<tr>
<td>Unterstützung und Darlehen (Assistance and Loans)</td>
<td>430 fl.</td>
</tr>
<tr>
<td>1896-1897</td>
<td></td>
</tr>
<tr>
<td>Donations given in support of needy musicians on May 7, 1897 (in remembrance of Johannes Brahms)</td>
<td>1000 fl.</td>
</tr>
<tr>
<td>1897-1898</td>
<td></td>
</tr>
<tr>
<td>Donation to fund Brahms Denkmälnern</td>
<td>1000 fl.</td>
</tr>
<tr>
<td>Donation to fund a church window in remembrance of Anton Bruckner</td>
<td>80 fl.</td>
</tr>
<tr>
<td>Donation for a monument for the grave of Simon Sechter</td>
<td></td>
</tr>
<tr>
<td>1898-1899</td>
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<tr>
<td>Unterstützung</td>
<td>168 fl.</td>
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<td>1899-1900</td>
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<tr>
<td>Unterstützung</td>
<td>292 fl, 5 kr.</td>
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<tr>
<td>1900-1901</td>
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<tr>
<td>Unterstützung</td>
<td>573 fl.</td>
</tr>
<tr>
<td>1901-1902</td>
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<tr>
<td>Unterstützung</td>
<td>585 kr.</td>
</tr>
<tr>
<td>1902-1903</td>
<td></td>
</tr>
<tr>
<td>Donation for establishing the Brahms Archive and Museum</td>
<td>100 kr.</td>
</tr>
<tr>
<td>Donation for the Hugo Wolf Denkmal</td>
<td>100 kr.</td>
</tr>
<tr>
<td>1903-1904</td>
<td></td>
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<tr>
<td>Unterstützung</td>
<td>582.72 kr.</td>
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<td>1904-1905</td>
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<tr>
<td>Unterstützung</td>
<td>553 kr.</td>
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<tr>
<td>1905-1906</td>
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<tr>
<td>Unterstützung</td>
<td>511 kr.</td>
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<tr>
<td>1907-1908</td>
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<tr>
<td>Unterstützung</td>
<td>289 kr.</td>
</tr>
<tr>
<td>1908-1909</td>
<td></td>
</tr>
<tr>
<td>Unterstützung</td>
<td>215 kr.</td>
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<tr>
<td>1909-1910</td>
<td></td>
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<tr>
<td>Unterstützung</td>
<td>220 kr.</td>
</tr>
<tr>
<td>1910-1911</td>
<td></td>
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<tr>
<td>Unterstützung</td>
<td>176 kr.</td>
</tr>
<tr>
<td>1911-1912</td>
<td></td>
</tr>
<tr>
<td>Unterstützung</td>
<td>100 kr.</td>
</tr>
</tbody>
</table>

Source: Data adapted from information contained in the Rechnungs-Abschlüssen of Rechenschaftsberichte des Ausschusses des Wiener Tonkünstlervereines (1888-1912).
Musikabende at the Verein

Each year, the society scheduled a series of Musikabende (musical evenings), in which members performed their own original compositions, other new compositions, or lesser-known works by notable composers. Access to these musical evenings was originally restricted to members, but in 1893 the society began to advertise the performances in the local papers.\(^{18}\) The Verein hoped that granting public access to its performances would attract artists visiting Vienna to the activities of their young society. As a result of these evening concerts, the Tonkünstler-Verein established itself as one of the leading venues for performances of chamber music in Vienna.

Each of the annual reports includes a detailed account of the year’s evening concerts: the dates and sometimes the locations of performances, the works programmed for each evening concert, and the performers in each concert. The Verein held a total of 262 documented concerts between the years 1888-1889 and 1892-1910. An examination of the programs reveals a large number of chamber works for strings, piano, and vocal ensembles; these programs boast the names of numerous composers. Among the long list of composers who came to the society evenings to present new works were: Anton Arensky, Alexander Borodin,\(^{19}\) Cesar Cui, Karl Frühling, Richard Heuberger, Vincent d'Indy, Gustav Mahler, Eusebius Mandyczewski, Sergei Rachmaninoff, Max Reger, Arnold Schönberg, Richard Strauss, Bruno Walter, and

\(^{18}\) Statuten, 1888, §11 allows guests to attend “periodic meetings, with the exception of the General Assembly and internal evenings.” Members were required to register their guests with a committee member prior to the performance. The annual reports between 1888-1892 do not indicate which events prohibited guests.

\(^{19}\) Rechenschafts-Bericht des Ausschusses des Wiener Tonkünstlervereines (1909-1910), 3: This report specifically cites Borodin as among contemporary composers who came to the society to present new works [“...Die Komponisten, welche an den Musikabenden des Wiener Tonkünstlervereines mit neuen Werken zu Worte kamen...”] Borodin’s death in February of 1887 indicates that he must have come to the Verein in the first or second society year between 1885-1887. Unfortunately, reports from these two years—as well as the reports for years 1889-1890, 1890-1891, and 1891-1892 are missing.
Alexander Zemlinsky. Although the society programmed mostly chamber works for strings, it also programmed a number of chamber works for wind instruments throughout its history. Appendix C lists all of the chamber works with wind instruments programmed at the Verein.

Brahms’s Influence on the Vienna Tonkünstler-Verein

Johannes Brahms’s involvement with the Vienna Tonkünstler-Verein, which is thoroughly documented by his friend and colleague Richard Heuberger, began long before its official establishment in November 1885.20 Brahms was listed as an ordinary member of the society in the first annual report (now missing) and was appointed honorary president of the society at the request of Theodor Leschetizky on December 15, 1886. Heuberger took issue with a history of the first 10 years of the society that had reduced Brahms’s involvement to his position as a founding member and an honorary president.21 According to Heuberger, this early history neglects to show what Brahms meant to the society:

Brahms was the sweetest, kindest, most industrious, most zealous member of the association, always ready to contribute to the common good and [avoidant of] discord, or if such nevertheless had emerged, brought on its disappearance; he promoted every artistic pursuit, but also took part in all of the social events, never let it be noticed in the society’s circle that he stood so high above everyone else, always took the weakness of others with extreme tolerance and was—as honorary president—the true spiritual leader of the society, the rightful president, who never lost sight of even the ordinary working of the society.22

20 Richard Heuberger, “Brahms als Vereinmitglied” in Erinnerungen an Johannes Brahms (Tutzing: Hans Schneider, 1976), 137-146. Heuberger was listed as a member of the Tonkünstler-Verein in its earliest available report from 1888. Heuberger presented a lecture on Brahms in the 1892-1893 society year and was an active member of the society. During his membership, he held several positions on the committee and served as president of the society from 1899-1903. Heuberger was granted honorary membership status in 1903.


22 Heuberger, Erinnerungen, 137. “Brahms war das liebenswürdigste, gütigste, fleißigste, pflichteifrige Mitglied des Vereines, stets bereit, zum gemeinsamen Besten beizusteuern, jede Zweitacht zu
The position of honorary president or duties for such office is not listed in either the original Statutes from 1888 or the 1899 revision; however, Heuberger indicates that Brahms had a powerful voice in the endeavors of the society. According to Heuberger, when Julius Epstein suggested that the society begin to host lectures and concerts, it was Brahms who was able to convince the famous scholar Philip Spitta to present a widely attended lecture on Carl Maria von Weber on behalf of the society.\(^{23}\) Heuberger notes that in 1887, Brahms also made the astute observation that the evening programs would attract a larger audience if the society programmed new or lesser-known chamber works around a larger chamber piece. Heuberger observes that Brahms was generous with his time and expertise. He would often provide feedback and coaching to the composers and musicians who were preparing programs for the society’s concerts. Brahms also proposed that the society compensate musicians for their performances in the evening concerts—especially when a chamber work required wind players. Brahms was sensitive to the value of a musician’s donated time and proposed that they performers be paid by voluntary contributions and generously offered the first donation of 100-200 fl.

The Vienna Tonkünstler-Verein’s Preisausschreiben

Brahms’s influence on the society is most apparent in his involvement in establishing the society’s Preisausschreiben (competitions), arguably the society’s most

\[^{23}\] The lecture was held on April 2, 1886 in Saal Bösendorfer.
significant promotion of Viennese music and musicians. Heuberger provides the only first-hand account of the founding of the Verein’s competitions, and in the summary I simply translate and synthesize what he wrote.

In the spring of 1886, Julius Epstein proposed to establish an annual competition that would serve to “promote and revive a serious compositional genre through competition.”24 The committee approved the proposal and decided that the first competition would award 20 ducats for the winning string quartet. An adjudication panel consisting of Brahms, Karl Goldmark, and J.M. Grün was proposed, but Grün declined the nomination and was replaced by Karl Nawratil, a composition lecturer at the Vienna Conservatory. Brahms also declined the nomination, instructing Anton Door to convey to the committee that “…although he was fundamentally opposed to any Preisausschreiben,” he wished to participate as a judge to show his support and interest in the society.25 Door added that Brahms could not accept the position with a clear conscience, as he anticipated being away for the summer, which meant that he would be absent from several competition-related events.

Leschetizky, Door, and Gänsbacher, who were under the false impression that Brahms was fundamentally opposed to competitions, met with the composer to discuss this matter. They quickly discovered that there had been a miscommunication and that Brahms was not fundamentally opposed to the Verein establishing a competition, but that he did oppose several aspects of the proposed competition guidelines. This visit led to a long negotiation between Brahms and the committee that lasted until October 1886, when a meeting was finally called to vote on the specifics of the competition.

24 Heuberger, Erinnerungen, 139: “…durch Preisausschreibung für eine ernste Kompositionsgattung die Produktion zu fördern und zu beleben.”
25 Ibid, 139.
The committee had previously agreed upon the usual competition guidelines: works would be sent anonymously to the society, and the adjudication panel would select a winner from the submitted works. Brahms believed that there was a more desirable way to structure the competition. He suggested appointing an adjudication panel that would be responsible for previewing all of the submitted works. The panel would then, in conjunction with the committee, select several semi-finalists whose works were deemed worthy of being performed before members of the society in an evening concert at the Verein. After this special evening concert, the adjudication panel and committee would reconvene to judge which of the two or more compositions were best received by the audience. These selected finalists would be programmed again in an evening concert at the end of the year. At the conclusion of the concert, the ordinary members of the society would vote on the compositions.

Brahms was also avidly opposed to the idea that compositions should be submitted anonymously. He wanted full disclosure of the composers’ identities but softened his stance on the issue due to the steadfast opposition of the committee. Brahms revived the idea during the final negotiations in October 1886 and asked the committee at least to consider revealing the identities of the finalists before their performance at the end of the year. Brahms argued that it would be better to award a prize among several almost equally efficient works, to those belonging to a still young aspiring composer, even if some small violations in practice existed; than the correct, technically finished work of an composer already advanced in years, from whom not much more is to be expected.26

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26 Heuberger, Erinnerungen, 141: “Es wäre doch besser unter mehreren fast gleich tüchtigen Arbeiten diejenigen zu prämiieren, welche einem noch jungen, hoffnungsvollen Komponisten angehört, wenn auch einige kleine Verstöße darin vor kämen als die korrekte, technisch fertige Arbeit eines etwa schon bejahrten Komponisten, von dem nicht mehr viel zu erwarten sei.”
During the same committee meeting, Brahms suggested that the competition not be limited to the genre of the string quartet, and that it should be widened to include all chamber music genres. He also argued that the competition should be restricted to members of the Tonkünstler-Verein, thereby creating a more intimate and collegial character.\textsuperscript{27} Karl Goldmark objected to the idea of limiting the competition to the members of the society. He argued that composers in the provinces often struggled to have their works performed or heard and he felt that they would benefit from such an opportunity. Both Goldmark and Robert Hirschfeld objected to the idea of expanding the competition to include all chamber music genres, adding that “…the [string] quartet represents the purest art form. Trios with piano, etc. are merely offshoots of this noble branch of art.”\textsuperscript{28}

At the end of the meeting, Brahms’s proposed competition guidelines—establishing an adjudication panel, presenting finalists to members on society evening concerts, and determining the winners based on votes by ordinary members of the society—were adopted by the committee. The committee upheld the restriction to the genre of the string quartet, and the stipulation that submissions would be accepted from a member of the society or from any Austro-Hungarian citizen. The identities of all submitting composers were to remain anonymous with the exception of that of the competition winner.

Between the years 1885-1912 the society hosted a total of seven competitions, five of which took place during Brahms’s lifetime. Since the details of each competition

\textsuperscript{27} Heuberger, Erinnerungen, 140-141.
\textsuperscript{28} Ibid, 141. “…daß Quartette die reinsten Kunstrichtung bedeuten, Trio mit Klavier usw. nur Ableger dieses edlen Kunstzweiges seien.”
are beyond the scope of this study, I have included a summary of each competition in Appendix D.
CHAPTER 4

THE 1896 VIENNA TONKÜNSTLER-VEREIN COMPETITION

The focus of the fifth society competition, the last competition during Brahms's lifetime, was decided during a committee meeting early in January 1886. Shortly after the meeting, the society made the following announcement in the local papers:

For the promotion of chamber music for winds, the Vienna Tonkünstler-Verein advertises two prizes for the best chamber pieces in which at least one wind instrument is used. The composition of the remaining instrumentation is left to the discretion of the composer. 29

The committee set two prizes for 300 and 200 Kronen and agreed that the competition should be open to any composer residing in Austria or Hungary or to any Austro-Hungarian citizen residing elsewhere. To maintain the anonymity of the submitting composers, each was required to include a copy of the score and instrumental parts copied by someone other than the composer. The composer was instructed to assign the score a motto, which would be used to identify the works without revealing the name of the composer. Each submission would also include an envelope with the name of the chosen motto on the outside and the name and address of the composer sealed on the inside. Interested parties were invited to send their anonymous submissions to the Vienna Tonkünstler-Verein at the address 1 Canovagasse 4 before July 1, 1896.

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Submissions for the 1896 Contest

The call for wind chamber works was announced only a year after the Tonkünstler-Verein programmed both of Brahms’s Op.120 Clarinet Sonatas. Clarinetist Richard Mühlfeld of Meinegen and Brahms himself performed the works for the society in an evening concert in January 1895. Brahms’s works for clarinet are undeniably among the most important repertoire pieces for the instrument; for they brought the clarinet ‘out of retirement’ and made it relevant during a period in which few new works for the instrument were being composed. These works inspired an outpouring of chamber works for clarinet by composers eager to emulate the expressivity and brilliance of Brahms’s late works for clarinet. The influence of these magnificent works can be seen in the resulting submissions for the 1896 competition.

By July of 1896, eighteen works had been submitted for consideration to the Tonkünstler-Verein competition. An adjudication panel consisting of Brahms, Mandyczewski, and Anton Door was placed in charge of reviewing each submission and  

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30 Neue Freie Presse, Morganblatt Dienstag 17 November, 1896 (Nr. 11579): 8. The advertisement reads: “The Vienna Tonkünstlerverein has once again begun its activities. The upcoming programs arouse great interest; a great number of works (chamber music with wind instruments) submitted to the Prize Competition will be performed. The musical evenings for this will take place in the Festival Hall in the Commercial Association [building] at the address I. Johannesgasse 4. Membership applications are to be addressed to the current president Anton Door at [the address] I. Sonnensfelsgasse 1.”
choosing those that were deemed worthy of performance. The committee selected twelve finalist compositions to be performed for members of the Verein in a series of evening concerts in the late fall. Of the twelve finalist submissions, ten featured a clarinet in the ensemble.

Competition Concerts

Due to the large number of finalists, the panel scheduled an unprecedented five evening concerts in order to program the competition finalists.31 Brahms’s attendance at every competition concert underscores his devotion to this 1896 Preisausschreiben. Although Brahms never complained to the members of the society, his health was rapidly declining during the winter of 1896. The tribute to Brahms in the 1897 annual report states the following:

At the very last stage of his serious illness, Brahms pursued with interest the carrying out of the most recent contest. He was regularly in attendance at the performances of the selected works and had expressed heartfelt happiness in the beautiful artistic final result. He increased the prize money from his own funds, so that a third prize could be created, and he provided for the publication of the award-winning works.32

In November 1896, shortly before the first competition performance, an anonymous ‘friend of the society’ donated 400 Kronen to support a third prize. Brahms had obviously realized while reviewing the submissions that many were worthy of consideration and found three pieces in particular that he wished to receive an award.

31 The concerts were held on the evenings of November 20, 27 and December 4, 11, and 22 of 1896. 32 Rechenschafts-Bericht des Ausschusses des Wiener Tonkünstlervereines (1896-1897), 4: “Noch im letzten Stadium seiner schweren Krankheit verfolgte Brahms mit regstem Interesse die Durchführung des jüngsten Preisausschreibens. Bei den Aufführungen der ausgewählten Werke war er regelmässig zugegen und hatte herzliche Freude an dem schönen künstlerischen Endergebniss. Er erhöhte aus eigenen Mitteln die Preissumme, so dass noch ein dritter Preis geschaffen warden konnte und sorgte für Drucklegung der preisgekrönten Arbeiten.”
Eduard Hanslick remarked that

. . . when it came to the examination of the anonymous manuscripts that had been submitted, he [Brahms] showed astonishing acuity in guessing from the overall impression and technical details, who the author was, or at the very least his school or teacher.33

In addition to donating money for a third prize and paying for the publication of the award-winning works, Brahms also paid the wind instrumentalists who were hired to perform in each of the five concerts.34

The Wind Instrumentalists Employed for the 1896 Competition

The society hired the following wind players to perform the twelve finalist submissions: Professor Roman Kukula (flute), J. Strassky (oboe and English horn), Franz Blümel (clarinet), A. Schmidt (bass clarinet), H. Thaten (bassoon), and Emil Wipperich and Franz Moissl (horns).35

Information concerning the clarinetist Franz Blümel is scarce. He was born in Vienna in August 1878, and was an eighteen-year-old student at the Vienna Conservatorium für Musik und darstellende Kunst when the 1896 Tonkünstler-Verein competition was announced. Blümel entered the conservatory in 1891 to major in clarinet and was enrolled in courses in chamber music and orchestration during the 1895-1896 academic year. He received his diploma and Gesellschaftmedaille (society medal) in clarinet at the end of that year. Blümel left the conservatory for a full academic year before returning in 1897 to focus on composition, enrolling in counterpoint and

35 Kukula, Wipperich, and Moissl were members of the Vienna Philharmonic.
piano courses until he left the conservatory again in 1899.\textsuperscript{36} He also performed as clarinetist at Vienna’s Carltheater.

The Winners of the 1896 Competition

The three winners were chosen on the last evening concert and announced in the local papers the following morning.\textsuperscript{37} Walter Rabl received first prize for his Op. 1 Quartet for Pianoforte, Violin, Clarinet, and Violoncello; the second prize was awarded to Joseph Miroslav Weber’s Septet \textit{Aus meinem Leben} for Violin, Viola, Violoncello, Clarinet, Bassoon, and two Waldhörner; and Alexander Zemlinsky claimed the third prize for his Op. 3 Trio for Pianoforte, Clarinet, and Violoncello.

Walter Rabl and the Quartet for Pianoforte, Violin, Clarinet, and Violoncello, Op.1

Hanslick notes that during the 1896 submission review, “Brahms was very interested in an anonymous quartet whose author he was quite unable to identify. Impatiently, he waited for the opening of the sealed notice. On it was written the heretofore entirely unknown name: Walter Rabl.”\textsuperscript{38} Furthermore, on December 3, 1896 Brahms wrote this to his friend and publisher Fritz Simrock:

\begin{quote}
. . . I am endowing the prize-winning compositions royally. All of them should be performed by December 11 and subsequently voted on. In any case, the best piece is a piano quartet with clarinet. It is supposed to be by Rabl, a student of
\end{quote}

\textsuperscript{36} The information above was taken from \textit{Matrikel Conservatorium für Musik und darstellende Kunst “Blümel, Franz,”} (GdM).

\textsuperscript{37} See Figure 2.

Nawratil. I know little of the young man and his work, as I did not much care for him [on first meeting]. Of course, now, I will keep an eye on him and his piece. 39

Rabl’s Quartet consists of four remarkable movements, a quartet that “in no respect gives the impression of a first work.”40 The first movement opens with a lovely 32-measure primary theme, played by the clarinet, the first two measures of which reveal themselves to be the nucleus for the entire movement. The second movement of the quartet is a remarkable Adagio that begins with a solemn funeral march. After the B-section, Rabl confounds the listener’s expectations by inserting a fugue before the return of the A-material. The middle section of the lilting third movement evokes the image of a dance, while the final movement is an assertive sonata-rondo.

Walter Rabl was born in Vienna in November 30, 1873 and was a Ph.D. candidate at the German University of Prague when he submitted his Quartet for the 1896 competition. He was an accomplished pianist and had studied law in Salzburg before moving to Prague to study philosophy and musicology under Guido Adler. After winning the 1896 competition, Rabl became more involved with the Tonkünstler-Verein, serving as its secretary from 1897-1898 and as one of the members of the 1899 statute revision committee. During the same year, the society was sad to report that he had resigned his committee position to accept employment as a Kapellmeister in Prague.

Rabl’s active career as a pianist and Kapellmeister has been thoroughly studied and documented by John F. and Virginia Strauss.41 A brief overview of his career


includes a position as an opera coach and chorus master at the Dresden Hofoper, as the Kapellmeister for the Stadttheater in Düsseldorf, and the first city Kapellmeister in Magdeburg. As a composer, Rabl became best known for his vocal works and especially for his opera *Liane*.


Few sources exist that document the life and works of Joseph Miroslav Weber. Brahms submitted the works by Rabl and Zemlinsky to Simrock, but he did not submit Miroslav Weber’s septet; the work was published by Aibl of Munich in 1899. A short

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42 *Neue Freie Presse*, Morgenblatt Wednesday December 23, 1896 (Nr. 11615): 7. “At the Tonkünstlerverein a decision was reached by means of a ballot today as to which of the compositions for chamber music with winds entered into the society’s competition would be awarded the three promised prizes. A Quartet for Pianoforte, Violin, Clarinet and Violoncello by Walter Rabl of Vienna received the first prize; the Septet “Aus meinem Leben” for Violin, Viola, Violoncello, Clarinet, Bassoon, and two Horns by Joseph M. Weber, Concertmaster in Munich the second prize; a Trio for Piano, Clarinet, and Violoncello by Alexander Zemlinsky of Vienna the third prize.”

biography in the preface to the Amadeus edition of the Septet states that Miroslav Weber was born in Prague in 1854 and was the son of a music teacher and conductor. Under the tutelage of his father, Miroslav Weber became a highly acclaimed violinist and would eventually be employed as a concertmaster in Darmstadt and in the Munich court orchestra. In addition to the Septet he submitted for the 1896 competition, Miroslav Weber also composed a Concerto for Violin in G minor, a String Quartet, and a Woodwind Quintet. The announcement of the 1896 winners in the *Neue Freie Presse* reveals Miroslav Weber to have been a concertmaster in Munich at during the time of the competition.

*Aus meinem Leben* (“From My Life) contains four movements, each assigned a descriptive title. Miroslav Weber’s compositional style is reminiscent of the great composers of his homeland, Bedřich Smetana and Antonín Dvořák. “An den Ufern der Moldau; Jugendträume” (“On the Banks of the Moldau; Dreams of Youth”) is in a typical first-movement sonata form and features a primary theme that evokes the image of the flowing waters of the Moldau. The second movement, entitled “Studienzeit; Lebensideale” (“College Years; Ideals of Life”), is a lively scherzo (AB:||A₁ B₁ A₂ B₂ C A B coda) with statements of a fugal A-section separated by contrasting B and C-sections, and ending with a coda. The third movement “An den Gräbern seiner Lieben” (“At the Graves of his Loved Ones”), is an expressive adagio that gives the impression of a funeral dirge. The movement opens with a haunting violin solo in C minor and Miroslav Rabl and the trio by Zemlinsky belong to you.” (“Das Quartett von Rabl und das Trio von Zemlinsky gehören Dir.”).  

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45 See Figure 3.

46 Bedřich Smetana’s first string quartet of 1876 is also entitled *Aus meinem Leben*. 

47 This movement alludes to the second movement in Smetana’s symphonic poem *Ma Vlast*. Smetana entitled the movement “The Moldau” and depicts the flowing waters of the river throughout the movement.
Weber modulates to the relative major in the B-section and assigns the clarinet and French horn a contrasting theme with a sound of ostensible simplicity and beauty. The final movement of the Septet “Im Kampfe um’s Dasein; Getäuschte Hoffnungen; Jugenderinnerungen” (“In the Struggle for Existence; Disappointed Hopes; Memories of Youth”) is a fascinating movement with many sonata form features. The exposition consists of 3 contrasting themes, the second of which is a chorale. After a long development based on motives taken from these themes, Miroslav Weber’s recapitulatory material reveals itself as being transitional in function—leading not to a return of not the movement’s three expository themes, but rather, to the opening Moldau theme of the first movement.48

Alexander Zemlinsky and the Trio for Clarinet, Violoncello, and Piano in D minor, Op. 3

Alexander Zemlinsky was born in Vienna in October of 1871 and began his studies at the Vienna Conservatory in 1884 under the tutelage of Anton Door, Anton Bruckner, Robert Fuchs, and Johann Nepomuk Fuchs. Zemlinsky became associated with the Tonkünstler-Verein when he joined as an ordinary member in the society year of 1893-1894. He was immediately active in the society’s evening concerts and premiered his Sonata for Violoncello and Piano (now missing) on the evening of April 23, 1894. After the 1896 competition, Zemlinsky served as a member of the board without a specific function and was appointed to the statute revision committee in 1899.

Zemlinsky’s Op. 3 Trio has received much more attention from scholars than the works by Rabl and Miroslav Weber. John F. and Virginia Strauss noted that most

48 Consortium Classicum, Erzherzog Rudolph, Miroslav Weber Septette (Orfeo, 1989): In Dieter Klöcker’s recording of the work with the Consortium Classicum, the ensemble shortens the development by cutting the section between mm. 169-350.
historical accounts of Brahms’s life mention the composer’s attraction to Zemlinsky’s Trio, but completely ignore the composer’s mentioning of Rabl.49

Zemlinsky’s Op. 3 Trio has been discussed by the musicologists Antony Beaumont, Horst Weber, and Alfred Clayton.50 Beaumont states that on every page the music reflects a spiritual and stylistic debt to Brahms. Yet this is no declaration of bankruptcy; the beauty and expressive power of the music speak for themselves. Technically speaking, the work is a miracle, a feeding of the five thousand.51

Beaumont’s study of the Op. 3 Trio reveals the first movement’s use of developing variation, the second movement’s subtle references to ‘Zigeuner’ music, and elevates the work above mere homage to Brahms.52

The Anonymous Submissions

If the award-winning works by Walter Rabl and Joseph Miroslav Weber have been reduced to footnotes, the remaining chamber submissions received even less attention. None of the sources that mention the 1896 competition offer any specific information about the other submissions. The nine additional finalist compositions are of great interest to clarinetists, as seven of them include the clarinet in their often unique chamber settings.53

Even though they were not chosen as winners, many of the works can be assumed to have artistic worth. Brahms and the other members of the adjudication

49 Strauss, Walter Rabl, viii.
51 Beaumont, Zemlinsky, 51.
52 Ibid 51-52
53 Table 3 provides details about each work selected as a finalist for the competition.
panel scrutinized each work and programmed only those they deemed worthy of being presented to the members of the society, making it clear that they would not program or reward unremarkable works.\textsuperscript{54}

According to the 1895-1896 report, the scores that belonged to the other finalists could be retrieved from the committee before the end of the society year. Any works that were not retrieved were most likely destroyed by the society. Locating the manuscripts for the other finalists will be a difficult task, as the identities of the composers were kept anonymous.

\textsuperscript{54} The competitions for the years 1888 and 1900 were recalled because the original call for scores did not produce works that were worthy for performance. See Appendix D.
Table 2. Programmed works for the 1896 Vienna Tonkünstler-Verein Competition

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Motto</th>
<th>Instrumentation</th>
<th>Performers</th>
<th>Concert Date</th>
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<tr>
<td><strong>Anonymous</strong></td>
<td>Sonate for Horn and Piano</td>
<td>“Per aspera ad aspera”</td>
<td>Piano and Horn</td>
<td>E. Wipperich-Horn</td>
<td>20 November 1896</td>
</tr>
<tr>
<td><strong>Anonymous</strong></td>
<td>Trio for Clarinet, Horn, and Pianoforte</td>
<td>“Leidenschaft bringt Leiden.”</td>
<td>Clarinet, Horn, and Piano</td>
<td>Franz Blümel-Clarinet</td>
<td>20 November 1896</td>
</tr>
<tr>
<td><strong>Anonymous</strong></td>
<td>Quintet for Flute, 2 Violins, Viola, and Violoncello</td>
<td>“Heisa, juchheisa, dudeldumei! Das geht ja hoch her, bin auch, dabei!”</td>
<td>Flute, 2 Violins, Viola, and Violoncello</td>
<td>Professor R. Kukula-Flute, R. Fitzner-Violin, J. Czerny-Violin, O. Zert-Viola, C. Prohaska-Piano</td>
<td>27 November 1896</td>
</tr>
<tr>
<td>Composer</td>
<td>Title</td>
<td>Motto</td>
<td>Instrumentation</td>
<td>Performers</td>
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Source: *Rechenschaftsberichte des Wiener Tonkünstlervereines* (1895-96) and (1896-97).
CHAPTER 5
THE VIENNA TONKÜNSTLER-VEREIN, 1887-1929

Brahms’s health was extremely poor in early 1897. Richard Mühlfeld, who had not seen Brahms since the previous May, was appalled by his appearance when he visited him on March 20, 1897.55 Brahms died on April 3, 1897 and the Tonkünstler-Verein quickly scheduled a memorial concert for him on the evening of April 13.

Despite Heuberger’s complaint that Brahms’s importance had been slighted in an early history of the society, his influence was repeatedly emphasized in every report published after his death in 1897. The report for 1896-1897 includes an extensive tribute to Brahms and states the following:

The association, which has lost its most faithful friend and counselor, finds solace only in the fact that it can honor the Master’s memory through the pious cultivation of his art. So we will always capture his immortal spirit in our midst, in constant reminder of the time when he still walked among us and when the stamp of his great personality was impressed upon our association.56

After Brahms’s death, the Verein went through a series of changes. The society appears to have lost its sense of direction and acknowledged its “deep grief and paralyzing resignation.”57 However, the Verein resolved to emerge from its despair to further the sacred cause of the society, as established by the departed honorary president.58 The society reported an “upswing” in their status during 1898-1899, citing

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55 Heuberger, Erinnerungen, 123: Mühlfeld had traveled to Vienna to perform Brahms’s Quintet and Beethoven’s Clarinet Trio for the Tonkünstler-Verein’s Ausserordentlicher Musikabend on March 23, 1897.
57 Rechenschafts-Bericht des Ausschusses des Wiener Tonkünstlervereines (1898-1899), 3: “. . .standen wir doch Alle im Banne tiefster Trauer und lähmender Resignation.”
58 Ibid. In the spirit of Brahms, the society would host two additional competitions before its disbanding in 1929. Information concerning these competitions can be found in Appendix D.
the success of its members Robert Gound and Alexander Zemlinsky as the recipients of the Gesellschaft der Musikfreunde's Beethoven-Preis (Beethoven Prize). The Verein programmed both award-winning works—Zemlinsky’s Symphony in B-flat Major and Gound’s Symphony in G Major—for an evening concert on March 5, 1899.

A Changing Society Culture

Despite the Verein’s support, 1899-1900 was the last year in which both Zemlinsky and Gound appeared on the roster of ordinary members.59 According to Antony Beaumont, the members of the Verein became polarized after Brahms’s death; one faction of the society remained steadfast in the conservative traditions of the past, while another faction was drawn to the progressive musical direction in Vienna at the turn of the century.60

The annual report for 1901-1902 references a proposition that suggested the Verein be split into sections:

Regarding the formation of sections within the society, the management maintains that through his the life of the society life would only be fragmented, and through the sections, no more stimulation could be offered, as the entire society strives as it is. The society management maintains that the formation of sections is unnecessary, all the more so because the club does not have nearly enough members that not all could participate equally in the endeavors of the association.61

The annual reports prior to 1901 do not offer any additional information about

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59 Gound left the society at the end of the society year, and Zemlinsky would eventually depart after the end of the 1902-1903 society year.
60 Beaumont, Zemlinsky, 94-95. Also note that April 1897 marked not only the death of Brahms, but also the birth of the Viennese Secession.
61 Rechenschafts-Bericht des Ausschusses des Wiener Tonkünstlervereines (1901-1902), 5: “Was die Bildung von Sectionen innerhalb des Vereines betrifft, so hält die Vereinsleitung dafür, dass hiedurch das Vereinsleben nur zersplittert würde und durch die Sectionen nicht mehr Anregung geboten werden könnte, als der Gesamtverein ohnehin anstrebt. Die Vereinsleitung hält also die Bildung von Sectionen für überflüssig, umso mehr, als der Verein bei weitem nicht über eine so große Zahl von Mitgliedern verfügt, daß nicht alle an den Bestrebungen des Vereines gleichmäßig teilnehmen könnten.”
the suggestion of creating sections within the society, but it is possible that separating conservative and progressive factions of the society might have been proposed.  

What is certain is that the society suffered from growing apathy of its ordinary members. Nearly every annual report between 1902-1912 reprimands the ordinary members for failing to attend society events and for numerous delinquencies in submitting their annual dues.

We could conclude this report with a feeling of sincere satisfaction if we did not have to take note of - despite all the efforts and all external successes - a striking apathy with sorrow of our members towards the events and interests of the Association. Quite apart from the fact that there is no mention of its advertised activities within Viennese music circles, there also—despite all the efforts of the Board - exists no personal union and any real participation in the musical evenings, which are brought into existence with sacrifice and diligence, and to which are being attended largely by guests instead of by our members.

If the club—not materially, but rather ideally—shall continue to stand, our members must heed our heartfelt and empathetic plea: [members must show their interest] through vibrant and active participation in the work of the board, through visiting the certainly never unattractive musical evenings, through referring new members, and through making personal connection to each other—[otherwise, the Vienna Tonkünstler-Verein will exist only in name].

Despite the best efforts of the committee, the society appears to have disbanded around 1929. According to the 1899 revision of the Verein’s Statutes, the dissolution of

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62 Beaumont’s research indicates that Zemlinsky was critical of the Verein’s “unadventurous programming,” which led to his attempt to program more progressive works on special society evenings that were not intended for the more conservative members of the society. See Beaumont, Zemlinsky, 94-95.

the society could only be decided in a general meeting at which three-fourths of its members were in attendance to vote on the matter. Dissolution of the society would be determined by a two-thirds vote.64 The last available report for the 1911-1912 society year does not provide any indication of the committee’s intention to dissolve the society. There is no account of the Verein’s last years; the society did not publish any additional reports during the time between its final 1912 report and the acquisition of its library by the Gesellschaft der Musikfreunde in 1929.

64 Statuten, 1899, § 26.
The Vienna Tonkünstler-Verein was successful in promoting the interests of Viennese musicians and their music. Through numerous evening concerts, local composers were provided with a venue to display their work; new manuscripts could be brought to life, then also providing valuable opportunities for Viennese performers. Clarinetist Franz Blümel, for example, was recruited by the society to perform in the 1896 competition concerts. As a student at the Vienna Konservatorium für Musik und darstellende Kunst, Blümel found this a valuable experience because it allowed him to perform with well-established Viennese musicians. Promoting these types of relationships was the core of the society’s purpose. By establishing such a collegial environment, the Tonkünstler-Verein hoped to stimulate collaboration and discussion among its members.

The seven competitions sponsored by the Verein were undeniably important for the promotion of music in Vienna; each competition inspired the creation of numerous musical works in under-cultivated genres. The 1896 call for wind chamber works was especially beneficial for the clarinet, as it produced three award-winning works that assign the instrument a prominent voice. Moreover, seven additional finalists included the clarinet as a primary voice in the chamber combination.

It is reasonable to assume that these seven anonymous works were fine pieces of music. After all, they were able to survive Brahms’s preliminary scrutiny, and were selected as finalists worthy of a performance before the members of the Tonkünstler-Verein. Locating the anonymous submissions will not be an easy task, but their identification could endow the clarinet with seven “new” works in the late nineteenth-
century chamber tradition. The discovery of these anonymous works would enrich the repertoire of the clarinet and extend the Tonkünstler-Verein’s promotion of Viennese music and musicians into the twenty-first century.
APPENDIX A

LOCATION OF THE VIENNA TONKÜNSTLER-VEREIN DOCUMENTS
### Appendix A. Location of the Vienna Tonkünstler-Verein Documents

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<thead>
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<td>Verzeichnis der vom Wiener Tonkünstler-Verein übernommen Musikalien und Bücher. (List of music and books acquired from the Vienna Tonkünstler-Verein.) June 13, 1929</td>
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**Abbreviations:**

- GdM: Gesellschaft der Musikfreunde
- ÖNB: Österreichische Nationalbibliothek
APPENDIX B

COMMITTEE MEMBERS AND NOTEWORTHY SOCIETY MEMBERS
### Appendix B. Committee Members and Noteworthy Society Members

<table>
<thead>
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<th>Position</th>
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<td><strong>Honorary President</strong></td>
<td>Johannes Brahms (1886-1897)   Karl Goldmark (1907-1912)</td>
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<td><strong>First Vice President</strong></td>
<td>Anton Door (1888-ca.1892)   Ignaz Brüll (1892-1897)   Eusebius Mandyczewski (1897-1898) and (1900-1901)   Richard Heuberger (1898-1899)   Alexander Zemlinsky (1899-1900)   Carl Lafite (1903-1912)</td>
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<td><strong>Second Vice President</strong></td>
<td>Schmitt (1888-ca. 1892)   Eduard Kremser (1892-1897)   Anton Door (1897-1898) and (1901-1903)</td>
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<td><strong>First Secretary</strong></td>
<td>Josef Gänsbacher (1888-ca.1891)   Gustav Jenner (1892-1894)   Eusebius Mandyczewski (1894-1895)   Robert Gound (1895-1897)   Walter Rabl (1897-1898)   S. Theumann (1898-1899)   J. Förster (1899-1901)   Dr. H. Botstiber (1899-1900)   Dr. Emanuel Tjuka (1901-ca. 1912)</td>
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<td><strong>Second Secretary</strong></td>
<td>J. Förster (1898-1899)   Robert Gound (1900-1902)   Dr. Felix Gotthelf (1902-1904)   Dr. Richard Stöhr (1904-ca. 1912)</td>
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**Marshall**

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**Honorary Members**

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<td>Theodore Leschetitzy</td>
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<td>Eusebius Mandyczewski</td>
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41
| Notable Members: | Adler, Dr. Guido  
|                 | Berg, Helene  
|                 | Brahms, Johannes  
|                 | Bösendorfer, Ludwig  
|                 | Conrat, Hugo  
|                 | Frühling, Carl  
|                 | Fuchs, Robert  
|                 | Goldmark, Carl  
|                 | Heuberger, Richard  
|                 | Hornbostel, Erich v.  
|                 | Jenner, Gustav  
|                 | Kalbeck, Max  
|                 | Keller, Otto  
|                 | Labor, Josef  
|                 | Midenburg, Anna von  
|                 | Schenker, Dr. Heinrich  
|                 | Schönberg, Arnold  
|                 | Strauss, Johann  
|                 | Winkler, Julius |
APPENDIX C

WIND CHAMBER WORKS PROGRAMMED AT THE TONKÜNSTLER-VEREIN
Appendix C. Wind Chamber Works Programmed at the Tonkünstler-Verein

**Programmed Works for Flute:**

Beethoven, Ludwig v.  
Duet for 2 Flutes (an early composition from his years in Bonn).  
Performed by the Herren Pokrikowsky and Scheiber.  
November 16, 1900

Scherber, Ferdinand  
Sonata for Flute and Piano.  
February 5, 1912

**Programmed Works for Oboe:**

Bach, Philipp Emanuel  
Sonata for Oboe and Piano.  
Performed by Alexander Wunderer and Professor Franz Schmidt.  
December 5, 1910

Fischer, Julius  
Sonata for Oboe and Piano.  
Performed by Alexander Wunderer and J. Fischer.  
March 18, 1912

Scholz, Artur Johannes  
Two Pieces for Oboe and Piano.  
Performed by Alexander Wunderer and Professor Franz Schmidt.  
December 5, 1910

Scholz, Artur Johannes  
Stücke for Oboe and Piano.  
Performed by Herr Alexander Wunderer.  
December 4, 1911

Sinigaglia, L.  
Variations on Schubert’s *Haidenröselin* for Oboe and Piano (New!).  
Performed by the Herren R. Baumgärtel and M. Violin.  
January 27, 1899

Wellner, E.  
Variations for Oboe and Piano.  
Performed by Herr Alexander Wunderer.  
December 4, 1911
## Programmed Works for Clarinet

**Brahms, Johannes**  
Op. 120 Sonatas in F minor and E-flat Major for Clarinet and Piano.  
Performed by Richard Mühlfeld and Johannes Brahms.  
January 7, 1895

**Draeseke, Franz**  
Sonate for Clarinet and Piano (Premiere).  
Performed by the Herren Rob. Erben and Hans Staissny.  
January 21, 1889

**Mendelssohn, Felix**  
Two Concert Pieces Op. 113 and 114 for Clarinet and Basset Horn with Piano accompaniment.  
Performed by the Herren Povolny, Schmidl (members of the K.K. Hofopernorchester) and Robert Gound on piano.  
January 24, 1902

**Reger, Max**  
Performed by the Herren Anton Povolny and Oscar C. Posca.  
February 24, 1905

**Rosenthal, Felix**  
Sonate for Clarinet and Piano in A-flat Major.  
Performed by Franz Blümel and Felix Rosenthal.  
28 April 1898

Performed by Professor Bartholomey and Dr. Felix Rosenthal.  
April 15, 1912

**Weber, Carl Maria v.**  
Performed by the Herren Anton Povolny and E. Friedberger.  
December 10, 1902

**Weber, Carl Maria v.**  
Performed by the Herren Anton Povolny and Wilhelm Scholz.  
December 10, 1903

## Programmed Works for Horn:

**Beethoven, Ludwig v.**  
Sonata for Horn and Piano.  
Performed by Professor E. Wipperich and Frl. Sophie Auspitz.  
December 14, 1900
Braun, Rudolf  
Sonata for Horn and Piano.  
Performed by Herr Professor Louis Savart and Frau Mandlick-Radnitzky.  
March 10, 1905

Fischer, J.  
Sonata for Horn and Piano (New Manuscript).  
Performed by the Herren Professor Karl Stiegler and Professor Franz Schmidt.  
VII Musikabend of the 1907/1908 Season

Haydn, Jos.  
Concerto for Waldhorn in D Major.  
Performed by the Herren Emil Wipperich and Carl Prohaska.  
October 29, 1897

Mozart, W.A.  
Concerto for Horn.  
Performed by Herr Jos. Schantl.  
March 18, 1889

Röntgen, Jul.  
*Aus Jotunheim* Suite on Norwegian Folksongs for Horn and Piano (New Manuscript).  
Performed by the Herren Louis Savart and Oscar Posa.  
January 26, 1903

**Trios with Winds:**

Beethoven, Ludwig v.  
Trio for Flute, Bassoon, and Piano.  
Performed by the Herren Ghisas, Thaten, and Schnabel.  
December 16, 1898

Jenner, Gustav  
Trio in E-flat Major for Clarinet, Horn and Piano.  
Performed by the Herren Bartolomey, Wipperich, and Frl. Ilona Eibenschütz.  
October 22, 1900

Reinecke, C.  
Trio for Oboe, Horn, Piano.  
November 19, 1888

Saint-Saëns, Camille  
Caprice on Danish and Russian Airs for Flute, Oboe, Clarinet, and Piano.  
Performed by members of the k.k. Hofopern-Orchesters.  
Frau Adele Mandlick-Radnitzky, piano.  
January 2, 1901
Scherber, Ferdinand  
Trio for Oboe, Clarinet, and Bass Clarinet. 
Performed by the Herren A. Wunderer, R. Schida, and F. Behrens. 
February 5, 1912

Wind Quartets:

Mozart, W.A.  
Concert for Oboe Clarinet, Horn, Bassoon. 
April 29, 1889

Quintets for Winds:

Braun, Rudolf  
Quintet in C Major for Flute, Oboe, Clarinet, Horn, and Bassoon. 
Performed by the Vereingang for Wind Chamber Music. 
November 20, 1911

Huber, Rudolf  
Quintet for Oboe, Clarinet, Bassoon, Horn, and Piano. 
December 5, 1910

Miroslav Weber, Joseph  
Quintet in F-Major for Flute, Oboe, Clarinet, Horn, and Bassoon (New Manuscript). 
Performed by the Herren R. Kukula, R. Baumgärtel, F. Bartolomey, E. Wipperich, O. Schieder (members of the k.u.k Hofopernorchester). 
November 4, 1902

Mozart, W.A.  
Quintet in F-Major for Oboe, Clarinet, Horn, Bassoon, and Piano, K. 452. 
Performed by: the Herren Netsch, Powolny, Koller, Warkus, and Henriette Hemala, piano. 
January 26, 1906

Rubinstein  
Quintet for Flute, Clarinet, Bassoon, Horn, and Piano. 
March 12, 1894
Sextets for Winds:


Thuille, Ludwig Sextet Op. 6 for Piano and Winds (Flute, Oboe, Clarinet, Bassoon, and Horn).Performed by the Herren Ghisas, Baumgärtel, Schmiedel, Wesser, Wipperich, and M. Hamburg. April 21, 1899


Septets for Winds:


Tjuka, Em. Septet for Wind Instruments (Flute, Oboë, Clarinet, 2 Bassoons, and Piano). Performed by members of the k.k. Hofopern-Orchesters Frau Adele Mandlick-Radnitzky, piano. January 11, 1901
Chamber Music for Winds and Strings:


Brahms, Johannes Serenade Op. 16 for Small Orchestra (Winds, Violin, Violoncello, Bass). April 11, 1901


d'Indy, Vincent Trio for Clarinet, Violoncello, and Piano. Performed by the Herren Andreas Dietsch and Carl Lasner Frl. Maria Unschuld von Melasfeld, piano. March 21, 1901


Gound, Robert  
Serenade for Waldhorn and String Quartet in B-flat Major (Premiere).  
Performed by Herr Emil Wipperich and the Prill Quartet (the Herren Prill, Siebert, Ruzitska, Sulzer).  
April 14, 1898

Juon, Paul  
Trio for Clarinet and 2 Violas.  
Performed by the Herren Shida and Doktor.  
January 22, 1912

Klughart, A.  
Schilflieder (nach Lenau’s Gedichten) für Oboe, Viola, and Piano.  
Performed by the Herren R. Baumgärtel and H. Rusitska.  
Frl. M. Baumayer, piano.  
February 24, 1899

Löwy, Felix  
Serenade in D minor (Manuscript) for 2 Oboes, 2 Clarinets, 2 Bassoons, Contrabassoon, 3 Horns, Violoncello, and Contrabass.  
March 9, 1906

Mozart, W.A.  
Bauernsymphonie (a musical joke) for String Quartet and 2 Horns.  
Performed by members of the Konzertvereins-Orchesters, under the direction of Martin Spörr.  
March 8, 1907

Mozart, W.A.  
Divertimento in D for 2 Violins, Viola, Violoncello, Bass, 2 Horns.  
Performed by the Herren Fitzner, Czerny, Zert, Buxbaum, Berger, Wipperich, Moiszl.  
April 21, 1899

Mozart, W.A.  
Quintet for Clarinet, 2 Violins, Viola, and Violoncello.  
Performed by Herr Franz Bartolomej and the Lewinger-Kraholetz Quartet.  
November 7, 1892

Prohaska, Karl  
Quintet for Pianoforte, Violin, Clarinet, Horn, and Violoncello.  
(New Manuscript)  
Performed by the Herren Schöffmann, Nowak, Buxbaum, Prohaska, and Fitzner.  
November 25, 1898
Rabaud, Henri  
Andante and Scherzetto for Flute, Violin, and Piano  
Performed by the Herren H. Pokrikowsky, R. Scalero, and W. Klassen.  
March 8, 1901

Reger, Max  
Serenade for Flute, Violin, and Viola, op. 77a.  
Performed by the Herren Sonnenberg, Desing, and Finger.  
February 24, 1905

Rubinstein  
Quintet for Pianoforte, Flute, Clarinet, Bassoon, and Horn.  
March 12, 1894

Schumann, Robert  
Variations for 2 Pianos, 2 Celli, and Waldhorn (unpublished).  
Performed by the Herren Iganz Brüll, Dr. Johannes Brahms, Prof. Ferdinand Hellmesberger, Hans Rehn, and Emil Wipperich.  
December 5, 1892

Performed by the Frl. Thea Leischner, Frl. Anka Bernstein, the Herren Karl Hasa, Heinrich Karbasch, Karl Stiegler.  
October 23, 1910

Wolf-Ferrari, Ermanro  
Chamber Symphonie (Sinfonia di Camera), Op. 8 for 2 Violins, Viola, Violoncello, Bass, Flute, Oboe, Clarinet, Bassoon, Horn, and Piano.  
March 9, 1906

**Chamber Music for Winds with Voice:**

Bach, J.S.  
Aria from the Cantata *Die Himmel erzählen* for Voice, Pianoforte, Viola, and Oboe.  
Frl. Helene Holeczeck and the Herren Dr. E. Mandyczewski, Ruzitzka, and Wunderer.  
October 27, 1899

Bach, J.S.  
Alt-Arie from the Cantata *Schauet doch und sehet* with accompaniment by 2 flutes and Oboe da caccia.  
Performed by H. Holeczek, the Herren H. Pokrikowsky, Fr. Scheiber, and A. Wunderer.  
November 30, 1900
Bach, J.S.  
Alt-Arie from Weihnachtscantate *Unser mund sei voll Lachens*, with accompaniment by oboe d’amore. 
Performed by Frl. Helene Holeczek and Herr Alexander Wunderer.  
November 30, 1900

Brahms, Johannes  
Performed by the Women’s Choir of Frau Albine Mandyczewski, Wilhelm Valkenier and Anton Schwipper (horns).  
April 20, 1912

“Gesang.”
Performed by the Women’s Choir of Frau Professor Rosa Papier under the direction of Dr. Richard Stöhr Romagnoli and Koller, horns and Frl. Vicky Baum, harp.  
April 7, 1905

Scheinpflug, Paul  
For medium voice, Violin, English Horn, and Piano. 
February 22, 1907

Wachsmann, Jul.  
*Sommernächte*, drei Gesänger für Frauenstimmen for Mezzosoprano und Bass Solo, 2 Horns, Harp, Violin, und Piano. 
Performed by Frau Emilie Rumbold and Herr Stefan Gold (soloists).  
March 8, 1907

**Large Ensembles for Winds:**

Gounod, Charles  
*Petit Symphonie* for Flute, 2 Oboes, 2 Clarinets, 2 Horns, 2 Bassoons.  
March 24, 1905

Mendelssohn, Felix  
Overture for Harmoniemusik
APPENDIX D

OVERVIEW OF THE VIENNA TONKÜNSTLER-VEREIN'S COMPETITIONS
### Appendix D. Overview of the Vienna Tonkünstler-Verein’s Competitions

<table>
<thead>
<tr>
<th>Year</th>
<th>For the genre:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1887</td>
<td>String Quartet</td>
</tr>
<tr>
<td>1888</td>
<td>a capella choir with at least 4 voices</td>
</tr>
</tbody>
</table>

#### 1887: For the genre of String Quartet

- **Announcement:** October/November 1886
- **Eligibility:** Member of the Tonkünstler-Verein or any persons with Austro-Hungarian citizenship
- **Award amount:** 20 Ducats
- **Application deadline:** April 1, 1887
- **Number of submissions:** 18 or 22
- **Judges:** Johannes Brahms, Carl Goldmark, Karl Nawratil
- **Number of works selected for performance:** 6 or 8
- **Performance dates:** May 10, 17, 24, 31, 1887
- **Prize winner:** Julius Zellner (String Quartet in D minor)

#### 1888: For the genre of a capella choir with at least 4 voices

- **Announcement:** May 1888
- **Eligibility:** Member of the Tonkünstler-Verein or any persons with Austro-Hungarian citizenship
- **Award amount:** 15, 10 Ducats
- **Application deadline:** October 1, 1888
- **Number of submissions:** 18 (22 works)
- **Judges:** Ignaz Brüll, Johann Nepomuk Fuchs, Eusebius Mandyczewski
- **Number of works selected for performance:** No works were chosen as finalists
- **New announcement (recall for submissions):** January 1, 1889
- **Deadline:** March 1, 1889
- **Number of submissions:** 35 works
- **Judges:** Johann Nepomuk Fuchs, Richard Heuberger, Eusebius Mandyczewski
- **Number of works selected for performance:** 6
- **Performance dates:** November 19, 1889
- **Prize winners:**
  - 1st: Hans Koessler (46. Psalm *Gott ist uns’re Yuversicht und Stärke*, for 16 voices)
  - 2nd: Gustav Jenner (*Gute Nacht* nach Eichendorff, for 6 voices)
  - Honorable mention: Josef Reiter (russisches Volkslied)
### 1892

**Announcement:** June 1891

**Eligibility:** Member of the Tonkünstler-Verein or any persons with Austro-Hungarian citizenship

**Award amount:** 20 Ducats

**Application deadline:** October 1, 1891

**Number of submissions:** 19

**Judges:** Johannes Brahms, Johann Nepomuk Fuchs, Richard Heuberger, Eduard Kremser, Eusebius Mandyczewski

**Number of works selected for performance:** 6

**Performance dates:** January 1, 18; February 1, 15 1892

**Prize winner:** Julius Zellner (Piano Trio)

### 1893

**Announcement:** March 1893

**Eligibility:** Any Austro-Hungarian citizen or any person, regardless of citizenship, residing in Austria

**Award amount:** 250, 125 Kronen

**Application deadline:** October 1, 1893

**Number of submissions:** 34 (35 works)

**Judges:** Johannes Brahms, Johann Nepomuk Fuchs, Richard Heuberger, Eduard Kremser, Eusebius Mandyczewski

**Number of works selected for performance:** 9

**Performance dates:** December 18, 1893

**Prize winner:**

1st: Kitty von Escherich (“Zu Gott, der meine Jugend erfreut”)

2nd: Louis Victor von Saar (drei Quartette *Mainacht, Seufzer, Minnelied* nach Höly-Texten)
<table>
<thead>
<tr>
<th><strong>1896</strong></th>
<th><strong>For the genre of chamber work with at least one wind instrument</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Announcement:</strong></td>
<td>January 1896</td>
</tr>
<tr>
<td><strong>Eligibility:</strong></td>
<td>Member of the Tonkünstler-Verein or any persons with Austro-Hungarian citizenship</td>
</tr>
<tr>
<td><strong>Award amount:</strong></td>
<td>400, 300, 200 K.</td>
</tr>
<tr>
<td><strong>Application deadline:</strong></td>
<td>July 1, 1896</td>
</tr>
<tr>
<td><strong>Number of submissions:</strong></td>
<td>18</td>
</tr>
<tr>
<td><strong>Judges:</strong></td>
<td>Johannes Brahms, Eusebius Mandyczewski, Richard von Perger</td>
</tr>
<tr>
<td><strong>Number of works selected for performance:</strong></td>
<td>12</td>
</tr>
<tr>
<td><strong>Performance dates:</strong></td>
<td>November 20, 27; December 4, 11, 22 1896</td>
</tr>
<tr>
<td><strong>Prize winner:</strong></td>
<td>1st: Walter Rabl (Quartet in E-flat Major for Violin, Clarinet, Violoncello, and Piano, op.1) 2nd: Joseph Miroslav Weber (Septet in E Major for Violin, Viola, Violoncello, Clarinet, Bassoon, and 2 Waldhörner <em>Aus meinem Leben</em> 3rd: Alexander Zemlinsky (Trio for Clarinet, Violoncello, and Piano, op. 3)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>1900</strong></th>
<th><strong>For the genre of Song Cycle</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Announcement:</strong></td>
<td>1900</td>
</tr>
<tr>
<td><strong>Eligibility:</strong></td>
<td>Member of the Tonkünstler-Verein or any persons with Austro-Hungarian citizenship</td>
</tr>
<tr>
<td><strong>Award amount:</strong></td>
<td>300, 200.100 K.</td>
</tr>
<tr>
<td><strong>Application deadline:</strong></td>
<td>Unknown</td>
</tr>
<tr>
<td><strong>Number of submissions:</strong></td>
<td>40</td>
</tr>
<tr>
<td><strong>Judges:</strong></td>
<td>Richard Heuberger, Eusebius Mandyczewski, Carl Prohaska, Anton Rückauf, Alexander Zemlinsky</td>
</tr>
<tr>
<td><strong>Number of works selected for performance:</strong></td>
<td>No works were chosen for performance.</td>
</tr>
<tr>
<td><strong>New announcement (recall for submissions):</strong></td>
<td>1900</td>
</tr>
<tr>
<td><strong>Application deadline:</strong></td>
<td>November 1, 1901</td>
</tr>
<tr>
<td><strong>Number of submissions:</strong></td>
<td>Unknown</td>
</tr>
<tr>
<td><strong>Judges:</strong></td>
<td>Ignaz Brüll, Richard Heuberger, Anton Rückauf, Franz Schalk, Alexander Zemlinsky</td>
</tr>
<tr>
<td><strong>Number of works selected for performance:</strong></td>
<td>No works were chosen for performance. Competition cancelled.</td>
</tr>
</tbody>
</table>
### 1910 Announcement:
For the genre of songs, piano pieces, and instrumental work (strings or winds) with piano accompaniment

<table>
<thead>
<tr>
<th>Eligibility:</th>
<th>Open to all residents of Austria</th>
</tr>
</thead>
<tbody>
<tr>
<td>Award Amount:</td>
<td>3 Prizes (1 per genre) of 300 K. Publication by Universal Edition (composers guaranteed half the net profit)</td>
</tr>
<tr>
<td>Application deadline:</td>
<td>Unknown</td>
</tr>
<tr>
<td>Number of submissions:</td>
<td>580</td>
</tr>
<tr>
<td>Number of works selected for performance:</td>
<td>There were no preliminary concerts due to the number of submissions. The first prize work by Artur Johannes Scholz was performed on the evening of December 5, 1910.</td>
</tr>
<tr>
<td>Performance dates:</td>
<td>Originally intended for May 7, 1910, but had to be postponed due to the large number of submissions</td>
</tr>
</tbody>
</table>
| Winners:                | 1st: Artur Johannes Scholz for (Zwei Kammerstücke für Oboe und Klavier, U.E. Nr. 3091) won the only monetary prize and was published by Universal Edition.  
                          | The prize for Lied was tied between Leon Erdstein (for the Lied Helle Nacht, U.E. Nr. 3094), Jaroslav Křička (for the Lied Albatros, U.E. Nr. 5095), and Artur Johannes Scholz (for the Lied Störche, U.E. Nr. 3092). The Verein provided for the publishing of each of these works by Universal Edition.  
                          | The prize for the piano pieces were also tied between Franz S.R. Hasenöhrl (Variationen über ein Originalthema, U.E. Nr.3057), R. Mojsisovicz (Bauerntanz, U.E. Nr. 3057), and Fidelio Finke ("Intermezzo," U.E. Nr.3056). The Verein provided for the publishing of each of these works by Universal Edition. |

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**Scores Consulted**


**Recordings**