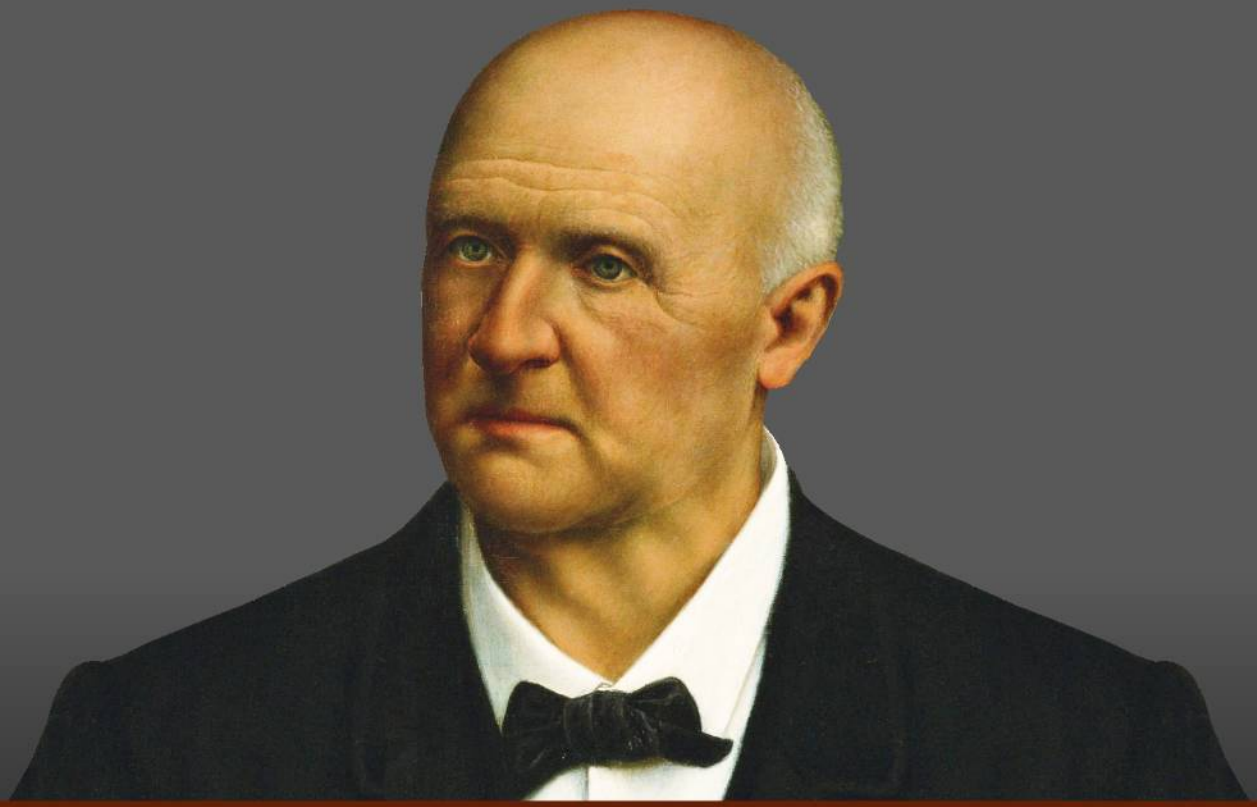


34

Exhibition rooms





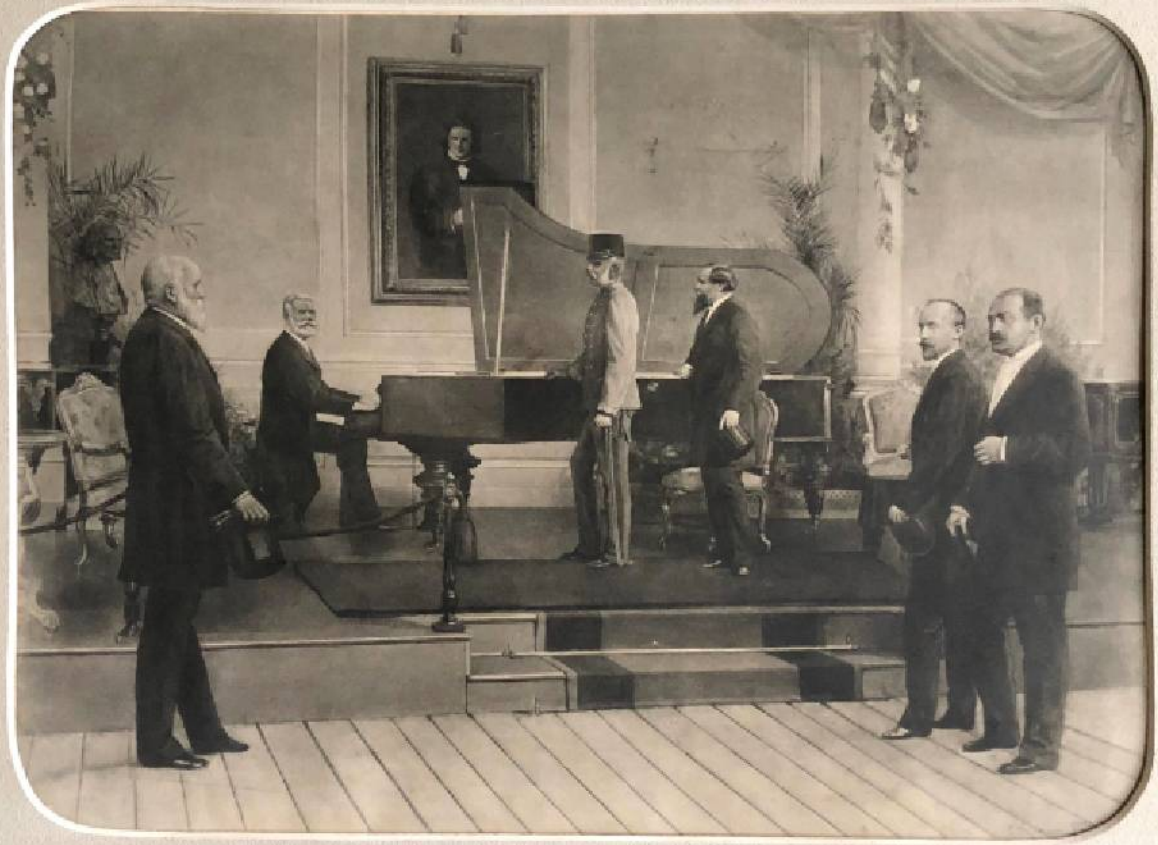
Habsburg-Lorraine exhibit room

The « interior » starts by exhibiting a range of portraits of Monarchs of the Habsburg dynasty, followed by Franz-Josef Haydn's « Volkshymne für Streichquartett » , composed as a « work of honour » for Emperor Franz II/I. The « interior » does not only include various works by monarchs but also instruments, such as the harp of Marie-Antoinette, the Empress's zither, and the piano of Josef II, as well as various busts, medallions and letters. The personal objects displayed are not staged in a particular way to elicit visitors' emotions or reinforce cultural myths of the persons on display. It seems that the curatorial intent behind this « interior » was to represent the monarchy in a rather « stoic » detached manner. Here, awe and astonishment are not staged in a way that endows the objects with a cultic quality, as is the case with the « interiors » of composers, which I will discuss as I proceed with my analysis. It was even expected of the visitors to visit the Royal « interior » with a reverent attitude and demeanour (« die pietätvollen Besucher ») that they would carry naturally when in the presence of sovereignty.

Ludwig Bösendorfer plays for Emperor Franz-Josef



Saturday, 9 July 1892 Bösendorfer room inside de Rotunda



Bösendorfer Pianos ::::: Wien :::::

Saturday, 9 July 1892 Bösendorfer room inside de Rotunda

Ludwig Bösendorfer plays for Emperor Franz-Josef



Ludwig Bösendorfer room inside the Rotunda

Alfred Grünfeld on a “ Bösendorfer Imperial ”



Fec. Hans Schlessmann.

Druck u. Verlag der k. u. k. Hof-Verlagsanstalt Emil M. Eggel, Wien I.

by Hanns Schließmann



Alfred Grünfeld





His technique was praised by Hans von Bülow and Eduard Hanslick



July 1892 Crown Princess Stéphanie of Belgium visits the **International Exhibition for Music and Theatre.** She asks Ludwig Bösendorfer whether his new **grand 290** (the prototype for the **Imperial**) can soon be used in concerts. She expresses the desire to hear the celebrated **Alfred Grünfeld.** He will perform his piano arrangements of popular melodies, waltzes, mazurkas and character pieces at the small lecture hall (**Vortrag-Saal**) in the South-east transept of the **Rotunda.**



Josef von Bezecný visits the exhibition of the Imperial and Royal Vienna Court Theatres





Bezecný is the general intendant of the court theatres

Exhibition of the Imperial and Royal Vienna Court Theatres



Dr. Eduard Wlassack / baron Josef von Bezecný

Chancery directors of the Vienna court theatres



German military music exhibit room

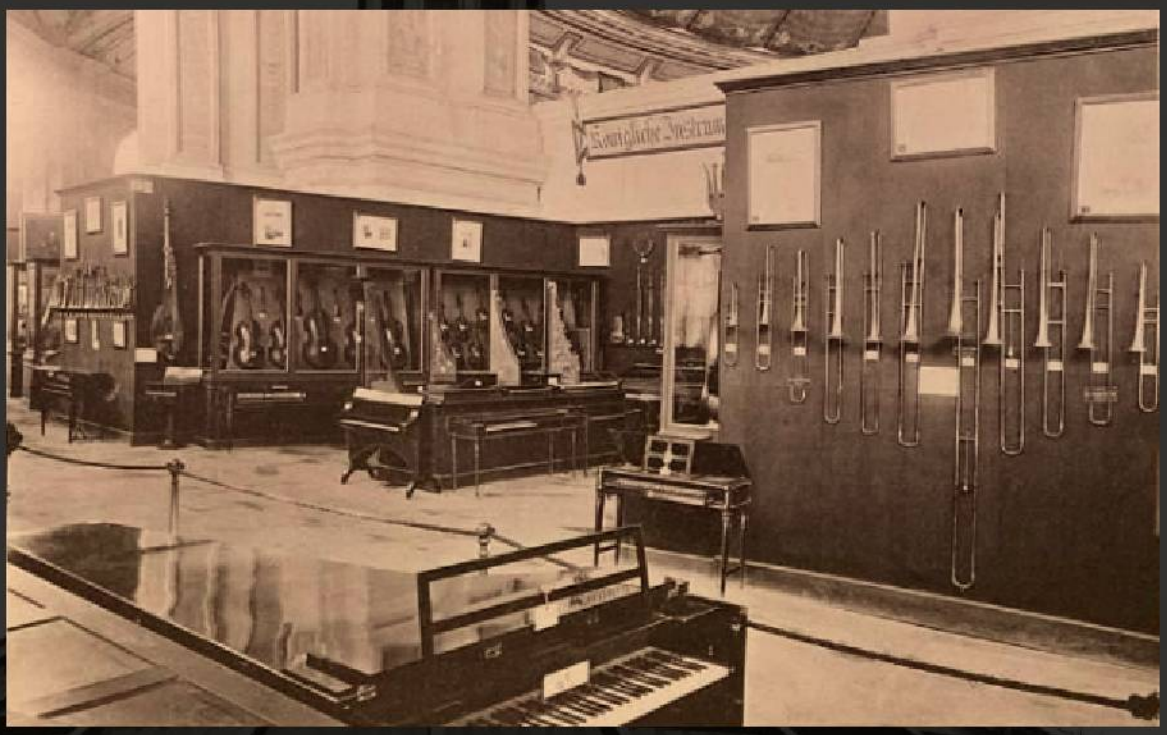
The German military music « interior » in the side gallery of the « Rotunda » is organized by Georg Thouret along with the Royal Prussian Army Inspector (« Armee-Musik-Inspizient ») , stage manager and military musician Gustav Roßberg (1838-1910) . The Prussian Minister of War is granting financial support. The largest part of the exhibition comprised musical instruments, in addition to the obligatory picture of Emperor Franz-Josef, images and plans (uniforms, military units, photos, drawings) , music, literature and objects like letters, music regulations, medals, etc.

Thouret explains the aim and the concept of the « military section » in the introduction to his catalogue :

« In the exhibition, an attempt was made for the first time to present the historical development of German military music from around 1700 to the present in a scholarly and, at the same time, popular way. The concession of the German princes and war authorities, as well as the " Senate of the Free Cities ", enabled the German " Reich " Department to unite all German states in the exhibition. The countries that lacked relevant memorabilia, along with the rest but, in particular, took care of the dignified decoration and homely furnishing of the room. We also received numerous contributions from institutes, scholars and enthusiasts. The main flaw of our exhibition is the failure to take into account Austrian military music. During the short preparation time, the idea of a joint performance had to be given up, although the roots of German cavalry music lie in Austria, which is rich in honours and victories, as well as music. May the exhibition give the impetus to joint research into the popular field of military music ! »

Room XII

Royal collection of ancient musical instruments from Berlin





The German musicologist Oskar Fleischer is the director of the collection. He reveals how the dual function of « entertainment and education » is created via an interplay of architectural design in combination with the « exhibition cabinets » that are used.



Bruckner contemplating the City of Vienna exhibition room

City of Vienna exhibit room





Exhibit room of the Wiener Männergesang-Verein

choir-master Eduard Kremser





Mozart exhibit room

This « interior » occupies a fairly large area. Its primary theme is « Mozart as a child » and it stages him as an ingenious prodigy, which is a very common and popular biographical narrative of Mozart but some of his seminal works are also found here. The exhibitionary devices and themes are as follows :

Stand I & II focus on Mozart's compositional and creative processes. Thus, it exhibits parts of entire works that show the orchestration and five cadenzas to his Piano concertos collected in a single autograph. In addition, numerous arias from his operas are displayed. The first work on Stand II is the autograph of his « Requiem »

Stand III shows the autograph of « The Magic Flute » , his Symphony No. 41 in C major K 551, busts, medallions, images, a calendar. Stand IV shows letters and documents. Stand V shows works.

Stand VI shows items relating to Mozart or his family, images, portraits, statues, a clavichord and one of Beethoven's pianos.



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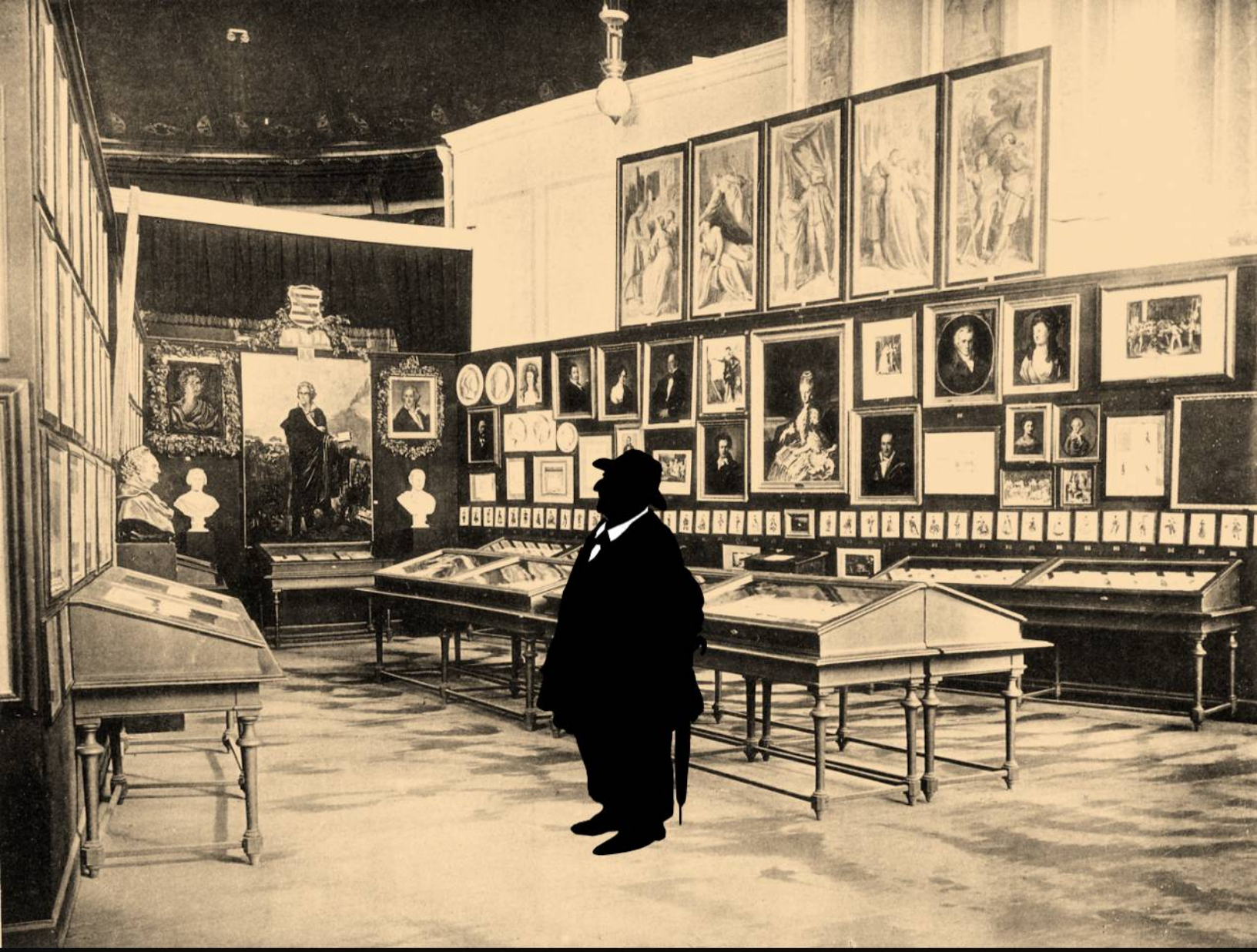
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Schiller room in Marbach

This pavilion replicates the room of Friedrich Schiller in Marbach. Filled with relics of the German playwright and poet, the exhibit is deeply moving in its simplicity.



Weimar exhibit room

The section on Weimar's theatre history was arranged around a full-length oil painting portrait of Johann Wolfgang von Gœthe, as well as additional portraits and busts of Gœthe and Friedrich Schiller. Along with written and printed sources and single relics and props in the display cases, the walls of this section were densely covered with portraits of actors, playwrights, directors or patrons, and depictions of scenes, costume sketches, stage-designs or theatre buildings. The portraits of renowned figures clearly dominated the section reflecting a concept of theatre history centred on individuals. But between those on the right wall, for example, one could see architectural drawings of the theatre in Bad Lauchstädt and the Weimar court theatre, a series of costume sketches from the collection of Anna Amalia of Brunswick-Wolfenbüttel and five large-scale sketches for frescos of Gœthe's plays.

Liszt exhibit room

Works « Grandes études de Paganini » transcribed for piano ; « Les Préludes » , symphonic poem No. 3 ; « Orpheus » , symphonic poem No. 4 ; « Mazeppa » , symphonic poem No. 6 ; « Festklänge » , symphonic poem No. 7 ; « Hungaria » , symphonic poem No. 9 ; « Hamlet » , symphonic poem No. 10 ; « Eine Faust-Symphonie » ; « Todtentanz » Miscellany Collected writings (7 volumes) , his passport, « Altenburger Album » , letters, patent of nobility from the Emperor, a sable, four « bâtons » , golden and silver wreaths, medallions, an ink stand, a plate, a glass, Liszt's left hand sculpted in marble, Liszt's right hand in plaster, a walking stick, a smoking set, stationary, images, busts.

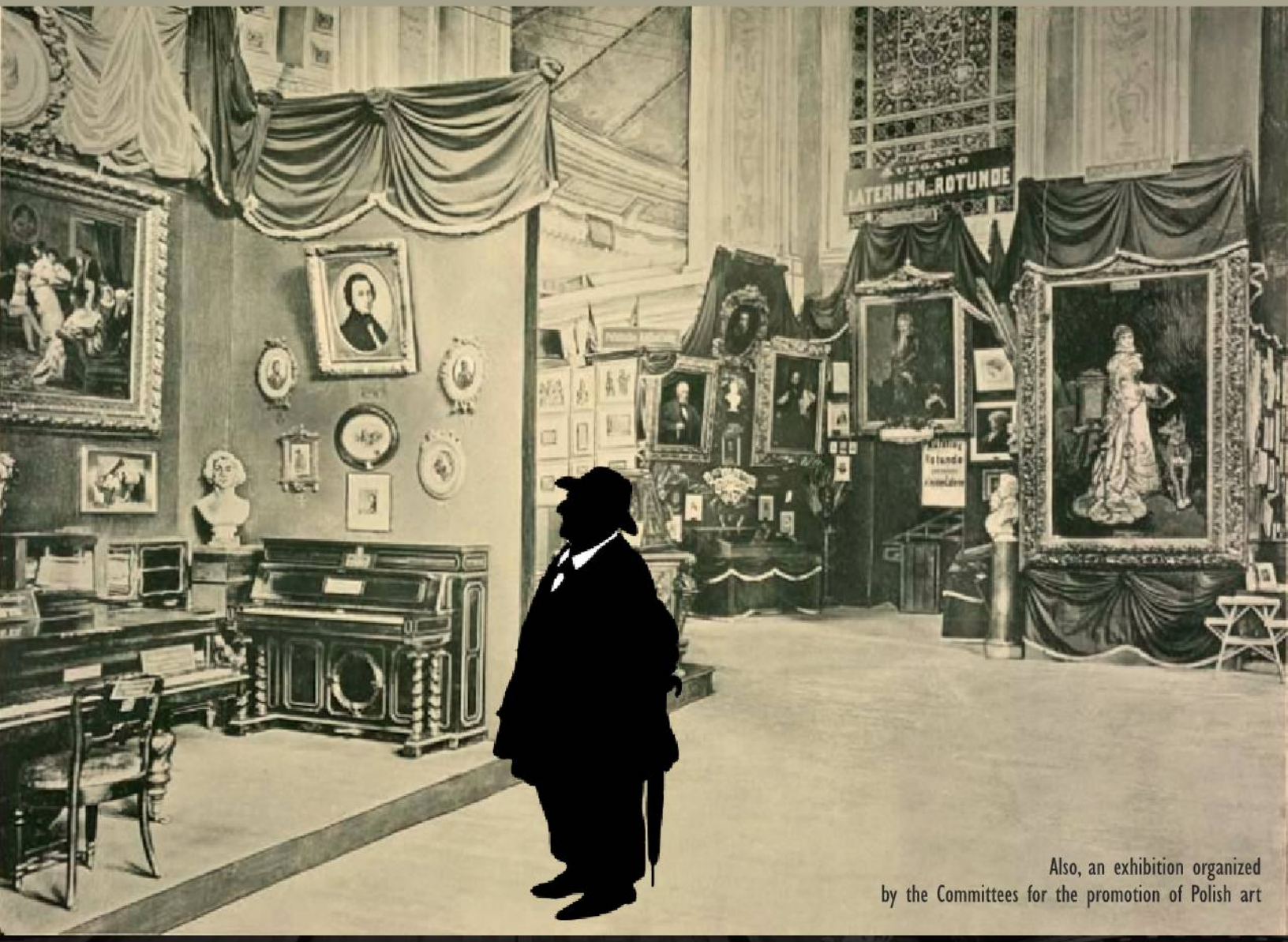


Furniture of Alexandre Dumas père

Parisian grand piano of Frédéric Chopin with plaster cast of his dead head







Also, an exhibition organized
by the Committees for the promotion of Polish art

Chopin exhibit room

The Chopin exhibition was divided into portraits and pictures, busts and medallions, autographs, letters, items from Chopin's possession, and souvenirs of Chopin. Precious manuscripts were « upstaged » by putting them in display cases, such as some of Chopin's autographs and letters.

Works « Polonaise pour le piano » ; a sketch of the « Grande fantaisie sur des airs polonais » , Opus 13

Miscellany A book for learning Latin ; letters ; a business card ; an obituary, and other reports on his death ; images ; busts ; medallion, ; Chopin's left hand sculpted in white marble ; Chopin's left hand in bronze ; his death mask ; a « bouquet » from his funeral ; his Pleyel piano ; two cabinets from his apartment in Paris ; his piano chair ; stationary ; a vase ; a pianino.





Chopin exhibit room





Weber & Meyerbeer exhibit room

Weber « Der Freischütz » , « Euryanthe » , sketches to « Oberon » , Concerto for clarinet in F minor, letters, documents, medallions, busts, sketches of the stage design and decor for « Der Freischütz » , his grand-piano

Meyerbeer « L'Africaine » , letters, images, busts, medallions, his « bâton » , his travel piano, his stationary

Relics of Gaetano Donizetti exhibited in the Italian Loan section



French Loan exhibit section



Entrance



Compartiments





Great Britain Loan section

Management was keenly aware of the national politics inherent in presenting this exhibition. Various national committees were established in order to organize the acquisition and display of items in the exhibition halls ; this act, alone, displayed and helped further reify not only the existence of particular nations, nation states and Empires but also the idea that these nations could be represented through appeals to specific musical ideas, artworks and their creators. These committees included groups from Italy, Spain, Great Britain, Ireland and Russia, all of which were sufficiently well organized and unified (whatever the internal diversity or political stability of these states) to produce catalogues of their exhibition contributions.



Trade exhibition of the Kingdom of Spain

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