

Spot Notes

Hitler's life Vienna

Kub.

music

Info on the Opera

Hitler Homeless in Vien.

Upper class Jews

Vien. 1867-1934

Music 1907-1915

SPOT NOTES OF INTEREST

**** At the beginning of the 20th century, the most important group of young painters was called 'Vesna'. They had all studied in Vienna, absorbing the decorative language of the Vienna Secession whilst importantly introducing Slovene folk art motifs into their works. In 1909, the first Slovene exhibition space was built, known as the 'Jakopičev paviljon', now the link. After 1918, the main influences came from post-Impressionism, folk tradition and symbolism. The European-wide avant-garde movement was less established in Slovenia

***** Around 1900, Vienna became a centre of the Jugendstil (Art Nouveau), most of all with Otto Wagner and the association of artists known as Vienna Secession (after which the characteristic building on Karlsplatz is named).

In 1890, the city was expanded for a second time: the (Vororte) suburbs beyond the old Linienwall were incorporated into the town as the districts 11 to 19 (the 10th district) had been created in 1874 by the division of the fourth). Leopoldstadt was divided in 1900, with the northern part becoming the 20th district (Brigittenau). In 1904, Floridsdorf became part of Vienna as 21st district.

During those years, Karl Lueger was the leading figure of city politics. Neither his dedication to social policy can be denied, nor other merits for the municipality (such as the Wiener Hochquellwasserleitung, bringing fresh water from the mountains to Vienna and the creation of a belt of meadows and forests around the city). However, these positive aspects were coupled with his raving and rhetorically well presented anti-Semitism.

**** Under the title "Die Musik meiner juedischen Singspiele" (The music of my Jewish operettas), there is an "autocritique" by Abraham Goldfaden (translated from Yiddish) of May 11, 1900, in which he confessed that he had absolutely no theoretical competence in music and could not even read or write notes. He describes his mode of working: "I sing or play on the piano the tune that I conceived of, while a trained collaborator puts them down on paper".

**** possible book to order

The Jews of Vienna and the First World War. By David Rechter. London and Portland, OR: The Littman Library of Jewish Civilization, 2001. Pp. 232. ISBN 1-874774-65-X. £29.50.

VIENNESE MUSIC EARLY 20TH CENTURY

Viennese musical tradition did not come to a halt with the end of the nineteenth century: world-renowned modern composers such as the inventor of twelve-tone music, Arnold Schoenberg (1874 – 1951); Anton von Webern (1883 – 1945) and Alban Berg (1885 – 1935), the composer of “Wozzeck,” also hailed from Vienna. The oeuvre of these and a number of other composers was originally known as Die Zweite Wiener Schule (Second **Viennese** School), but today is referred to simply as the “**Viennese** School.” In 1998 the Arnold Schoenberg Center opened its doors in Vienna. It may be surprising to some that Vienna, often chided for its adherence to the famous classics, not only hosts two internationally renowned festivals of modern music, but throughout its concert season, presents an enormous selection of concerts of modern music.

*****Music in the Air

Serious music lovers have long considered Vienna a place just this side of paradise: not only is it easy to encounter music everywhere, from the sounds of a child practicing a Mozart piano sonata through an open window to street musicians playing classical as well as folk music; but there are so many places associated with famous musicians, such as their birthplaces, homes and apartments, monuments, tombs and burial sites - and the



many places where their music was (and still is) performed: concert halls, the Vienna State Opera, the Volksooper, Theater an der Wien and many other venues. Vienna still lives up to its reputation as the musical capital of the world: throughout the year, concert halls and opera houses resound with the glorious music that was created here over the centuries. Vienna

attracted great composers who came from elsewhere, stayed and wrote immortal music: Gluck, Beethoven, Brahms and Richard Strauss came from other countries, Mozart, Haydn, Bruckner and Mahler from regions within Austria. Ludwig van Beethoven loved the city passionately: “Perhaps Heaven will permit me not to have to give up Vienna as my permanent abode.” And Franz Schubert, whose bicentennial was celebrated in 1997, is considered by many the epitome of a Viennese composer.

*****the **Vienna Volksoper** (*Volksoper Wien* or *Vienna People's Opera*) is a major opera house in Vienna, Austria. It gives about three hundred performances of twenty-five productions each season which runs from September to June. The theatre seats 1,473 and 102 standees.

The opera house was built in 1898 as the *Kaiser-Jubiläums-Stadttheater* (Kaiser's Jubilee Civic Theatre), originally producing only plays, but in 1903, operas and operettas became part of the program. The Volksoper is Vienna's largest venue for operas, operettas, musicals and dance theater.

The first Viennese performances of *Tosca* and *Salome* were given at the Volksoper in 1907 and 1910 respectively. World famous singers such as Maria Jeritza and Richard Tauber appeared there; the conductor Alexander Zemlinsky became the first kapellmeister in 1906. In the years up to and through the First World War the Volksoper attained a position as Vienna's second prestige opera house but, after 1929, it focused its repertoire on light opera. After the Second World War, the Volksoper Wien became the alternative venue to the devastated Wiener Staatsoper.

*******Vienna State Opera** (German: *Wiener Staatsoper*), located in Vienna, Austria, is one of the most important opera companies in Europe and throughout the world. Until 1920 it was named the Vienna Court Opera (*k.k. Hofoper*).

*****The opera house



The interior of the *Staatsoper*



The original State Opera House, a neo-romantic building severely criticised when it was built, was inaugurated on May 25, 1869 with Mozart's Don Giovanni.

During World War II, the stage was destroyed by Allied bombs and the building gutted by fire on March 12, 1945. The foyer, with frescoes by Moritz von Schwind, the main stairways, the vestibule and the tea room were spared. Almost the entire décor and props for more than 120 operas with around 150,000 costumes were destroyed. The State Opera was temporarily housed at the Theater an der Wien and at the Volksoper.

The rebuilt theatre, seating more than 2200, reopened on November 5, 1955 with Beethoven's Fidelio with Karl Böhm conducting.

For many decades, the opera house has been the venue of the Vienna Opera Ball.

The end of Mahler's direction - the last years in his life

The year 1907 brought a decisive turn of events. During Mahler's concert tour to Berlin, Amsterdam and Frankfurt, an anti-Semitic press campaign started aiming finally at the downfall of the director of the opera.

In the meantime, Mahler came to the conviction „...that the “permanent opera stage means an almost contradictory institution to our modern artistic principles”, because it „does not want to meet the conceptions of artistic perfection” with some hundred performances per year. In addition, he wanted to have more time for living and creating than the post as opera director conceded him.

For that reason, he applied for his retirement, which was signed together with his dismissal on October 5th 1907. On October 15th, he conducted for the last time at the court opera: Beethoven's „Fidelio”.

On **December 9th 1907**, he departed to America. Till **1911**, he worked as conductor of the Metropolitan Opera Company and of the New York Philharmonic Orchestra. On **May 18th 1911**, he died in Vienna. He was interred at the cemetery of Grinzing.

From the New Yorker

THE ART WORLD

HITLER AS ARTIST

How Vienna inspired the Führer's dreams.

by PETER SCHJELDAHL

Issue of 2002-08-19 and 26

Posted 2002-08-12

Adolf Hitler was an artist—a modern artist, at that—and Nazism was a movement shaped by his aesthetic sensibility. Cosmopolitan Vienna incubated his peculiar genius as well as his hideous ideas. These views have been in the air recently, and a trenchant scholarly exhibition at the Williams College Museum of Art, in Williamstown, Massachusetts—"Prelude to a Nightmare: Art, Politics, and Hitler's Early Years in Vienna 1906-1913"—advances them. The show's curator, Deborah Rothschild, was inspired by "Hitler's Vienna: A Dictator's Apprenticeship," by Brigitte Hamann (1999). A forthcoming book, "Hitler and the Power of Aesthetics," by Frederic Spotts, promises an interpretation of Hitler as "a perverted artist." Earlier this year, a show at the Jewish Museum, in New York, "Mirroring Evil: Nazi Imagery/Recent Art," featured mediocre conceptual work that addressed the Third Reich with lamebrained allusions to commerce and sex. By trial and error, a special analysis is in progress. It won't alter our moral and political judgments of Hitler, whose crimes remain immeasurable, but it sure shakes up conventional accounts of modern art.

Hitler was eighteen years old when, in 1908, he moved from Linz and took up residence in Vienna. He walked the same streets as Freud, Gustav Mahler, and Egon Schiele, but he

did so as one of the city's faceless, teeming poor. He often slept in a squalid homeless shelter, if not under a bridge. Intent on becoming an artist, he twice failed the art academy's admission test; his drawing skills were declared "unsatisfactory." A thin, sallow youth, he wasn't cut out for physical labor. With help from a friend, he earned a meagre living drawing postcard views of Vienna and selling them to tourists. Jews were among his companions and patrons. Although he was fanatically pan-German—caught up in visions of an expanded Germany, which would incorporate Austria—he had laudatory things to say about Jews at the time. He proved, however, an apt pupil of the city's rampant strains of anti-Semitism, which exploited popular resentment of the wealthy Jewish bourgeoisie that had arisen under Franz Josef I, the conservative but clement—and, effectively, the last—Hapsburg emperor. Hitler studied the spellbinding oratorical style of the city's widely beloved populist, anti-Semitic mayor, Karl Lueger.

The young Hitler was wild for Wagnerian opera, stately architecture, and inventive graphic art and design. His taste in painting was—and remained—philistine. He swore by Eduard von Grützner, a genre painter of jolly, drunken Bavarian monks. Hitler's own stilted early efforts were the work of a provincial tyro who was ripe for instruction that he never received. (The show includes a rather nice watercolor of a mountain chapel, from a commission that was secured for him by Samuel Morgenstern, a Jewish dealer.) As with any drifting young life, Hitler's might have gone in a number of ways. The most exasperating missed opportunity was the possibility of working under the graphic artist and stage designer Alfred Roller, a member of the anti-academic Secession movement whose sets for the Vienna Court Opera's productions of Wagner, which were conducted by Mahler, foreshadowed Nazi theatricality. With a letter of introduction to Roller, Hitler approached the great man's door three times without mustering the nerve to knock. As it turned out, he seems never to have consorted with anyone whose ego overmatched his own. Grandiose and rigidly puritanical, he was a figure of fun to many of his mates in Vienna's lower depths. He accumulated humiliations on the way to becoming a god of revenge for the humiliated of Germany. Meanwhile, his adopted city fired his imagination. In "Mein Kampf," he recalled, "For hours, I could stand in front of the Opera, for hours I could gaze at the parliament; the whole Ring Boulevard seemed to me like an enchantment out of the 'Thousand and One Nights.' "

"Prelude to a Nightmare" affords a revelatory view of Vienna's glory days, just before the First World War. (The period is being celebrated concurrently by other shows in the Berkshires. The Clark Art Institute, also in Williamstown, is exhibiting landscapes by Gustav Klimt, designs by Josef Hoffmann and the Wiener Werkstätte, and architectural plans by Otto Wagner; the Berkshire Museum, in Pittsfield, is showing choice posters from the Secession.) The Williams show anatomizes Hitler's responses to the city—his enchantments and disenchantments—with well-written wall texts and judiciously selected art works and artifacts. It documents scenes of imperial pageantry which, darkened and streamlined, would be echoed in Nazi rallies; and it sketches movements and individuals in the arts and politics as they must have appeared to the young man. Among the political voices are the racialsists Guido von List, who, beginning in 1907, helped popularize the swastika as a sign of Aryan purity, and von List's crazy disciple Jörg Lanz von

Liebenfels, who believed that Aryan women, if not forcibly segregated, would inevitably fall for the demonic virility of inferior races. Hitler imbibed it all.

The show also features works by Klimt, Schiele, and other Secession artists who would later enter the Nazi lists of degenerate art. Hitler despised them for their insults to classical ideals of human beauty and for what he called, in another context, "liberalistic concepts of the individual." But he embraced cleanly abstracted and geometric styles, which later informed his own design work (notably, the stunning Nazi flag) and his shrewd patronage of the gifted youngsters Leni Riefenstahl and Albert Speer. In lengthening retrospect, it becomes harder to credit categorical distinctions between Nazi aesthetics and those of redoubtable modern movements in architecture and design, including the Bauhaus. They share roots in avant-garde Vienna.

Hitler's rise remains mysterious—if only as to the precise amount of dumb luck involved—but it makes unnerving sense when viewed in terms of an eager artist's capacity to assimilate, synthesize, and apply the influences of his time and place. "I used to think it could have been anyone," Deborah Rothschild has said, referring to the leader of the Third Reich. "But I don't think that anymore." Indeed, the show leaves no doubt that Nazism was a singular invention and that Hitler was its indispensable author. Without him, Fascism might well have succeeded in Germany, but nothing foreordained Nazism's blend of dash and malice, its brilliant technology and skulking atavism. It seems clear that Hitler employed artistic means—hypnotic oratory, moving spectacle, elegant design—not just to gain power but to wield it in the here and now. Meanwhile, he needed a political line—a cause, an enemy—that would be more dynamic than pan-Germanism. The fact that he came by the cult of Aryanism and anti-Semitism belatedly suggests that they developed as much in service to his artistic ambition as the other way around. All racism, on some level, is aesthetic, as a projection of "the ugly." Nazism, in a horrible way, was a program to remodel the world according to a certain taste.

The Williams show rebuts the comfortable sentiment that Hitler was a "failed artist." In fact, once he found his *métier*, in Munich after the First World War, he was masterly, first as an orator and then as an all-around impresario of political theatre. He was also deluded. He had no vision of the future apart from ever grander opera. He met his end—which, as a deep-dyed Wagnerian, he might have anticipated but apparently did not—as a quivering wreck of the boy who had been so awed by imperial Vienna. A photograph in the Williams show catches a puffy Führer in his last days, as Berlin lay in ruins, gazing rapturously at a tabletop model of Linz, which he envisioned as the cultural center of Europe, remade as a modern Valhalla. It is an appalling image, which suggests that the Second World War was incidental to a downtown redevelopment project. Rothschild, in a wall text, draws this moral from her show: "The union of malevolence and beauty can occur; we must remain vigilant against its seductive power." I disagree. We must remain vigilant against malevolence, and we should regard beauty as the fundamentally amoral phenomenon that it is. ♦

"friendship" and Kubizek also wrote that Hitler watched jealously over him and that Hitler said "because I cannot endure it when you converse and converse with other young people." He would never leave the idea that Kubizek "was interested in other people..." (p. 27) Of course, Hitler's possessive nature towards any and everything is well known, and there are no doubts as to the nature of the relationship.

Such was the intimacy of Kubizek and Hitler that according to William L. Shirer in his book *The Rise and Fall of the Third Reich* (p. 44) in a letter dated August 4, 1933, six months after he became Führer of Germany, Hitler wrote his best friend Kubizek "I should be very glad... to send you some more with you those memories of the best years of my life." They were frequently met on several occasions. The two attended a Reichstag festival together, and Hitler later offered Kubizek the membership of an orchestra, but withdrew the plan and little contact during Hitler's ruling years. Kubizek saw Hitler personally for the last time on July 28, 1944. As late as 1944, Hitler sent Kubizek's elderly mother a hand basket on the occasion of her birthday. In the epilogue of his book, Kubizek writes, "Even though I, a passionately opinionated individual, had always kept clear from the political events of the period which ended here in 1945, nevertheless the power on earth could not compel me to deny the friendship with Adolf Hitler."

KUBIZEK AND HITLER TOGETHER:

*****According to a theory by Machtan, which he explained in his book *The Hidden Hitler*, August Kubizek had a homosexual relationship with Hitler. (This theory is not supported by Ian Kershaw, who has produced the most extensively researched popular biography of Hitler, two volumes entitled *Hubris 1889-1936* and *Nemesis 1936-1945*.) Both Brigitte Hamann and Machtan wrote that after meeting Hitler during the latter part of 1905, the two quickly became close friends and lived together, sharing a small room they rented on the Stumpergasse in Vienna. In *Young Hitler, the Story of Our Friendship*, Kubizek wrote that during their time together Hitler "always rejected the coquettish advances of girls or women. Women and girls took an interest in him in Linz as well as Vienna, but he always evaded their endeavors." Kubizek also wrote that Hitler had a great love for a girl named "Stefanie" and wrote her countless love poems but never sent them. Instead, Kubizek says Hitler read his poem "Hymn to the Beloved" to him. Machtan stated that while the Stefanie girl definitely existed, some of Kubizek's 1953 writing was a deliberate "heterosexualizing" of Hitler in retrospect (p. 43); Hitler biographer John Toland noted that years later, when Stefanie learned she had been the object of Hitler's affection, she was stunned.

Machtan's book quotes Kubizek's own writings about Hitler. Kubizek wrote that he and Hitler had swiftly "become transformed into a profound, romantically transfigured

friendship" and Kubizek also wrote that Hitler watched jealously over him and that Hitler said "because I cannot endure it when you consort and converse with other young people." He could never bear the idea that Kubizek "was interested in other people ..." (p. 37) Of course, Hitler's possessive nature towards any and everything is well known, and does not necessitate a homosexual undertone.

Such was the intimacy of Kubizek and Hitler that according to William L. Shirer in his book *The Rise and Fall of the Third Reich* (p. 14), in a letter dated August 4, 1933, six months after he became Chancellor of Germany, Hitler wrote his boyhood friend: "I should be very glad . . . to revive once more with you those memories of the best years of my life." They subsequently met on several occasions. The two attended a Bayreuth festival together, and Hitler later offered Kubizek the conductorship of an orchestra, but otherwise the pair had little contact during Hitler's ruling years. Kubizek saw Hitler personally for the last time on July 23, 1940. As late as 1944, Hitler sent Kubizek's elderly mother a food basket on the occasion of her birthday. In the epilogue of his book, Kubizek writes, "Even though I, a fundamentally unpolitical individual, had always kept aloof from the political events of the period which ended forever in 1945, nevertheless no power on earth could compel me to deny my friendship with Adolf Hitler."

Hitler in Hometown in Vienna

The beautiful old world city of Vienna, capital of the Austro-Hungarian Empire, with its magnificent palaces that had seen the birth of Beethoven and Mozart, once had a more colorful, a more lively and bustling appearance than did young Adolf Hitler.

Vienna was a city alive with music and full of Jewish people who loved the arts and felt lucky to call the place home. In February 1908, Hitler moved there with the goal of studying the art mastery and becoming a great artist.

Nearly seven before that, Hitler's father also came to Vienna seeking opportunity. At that time the Hapsburg Empire was ruled by Emperor Franz Josef. When Adolf Hitler arrived, it was still ruled by him, although he was now senior and under the influence of corrupt advisors. His empire, which had ruled Austria and surrounding countries for centuries, was now in great decline. Vienna, however, remained a city of opportunity and attracted a multicultural population from all over the empire.

Hitler's friend from his hometown of Linz, August Kubizek, also came to Vienna and they roomed together. In Vienna, Hitler continued the same busy lifestyle he had enjoyed in Linz after dropping out of school. Kubizek described Hitler as a night owl who slept till noon, would go out for walks taking in all the sights, then stay up late discussing his ideas on everything from social reform to city planning. Hitler made no effort to get a regular job, considering himself far above that. He dressed like an artist and at night dressed like a young gentleman of leisure and often attended the opera.

Hitler is Homeless in Vienna

The beautiful old world city of Vienna, capital of the Austro-Hungarian Empire, with its magnificent culture that had seen the likes of Beethoven and Mozart, now had a new resident, a pale, lanky, sad looking eighteen year old named Adolf Hitler.

Vienna was a city alive with music and full of diverse people who loved the arts and felt lucky to call the place home. In February 1908, Hitler moved there with the goal of attending the art academy and becoming a great artist.

Sixty years before him, Hitler's father also came to Vienna seeking opportunity. At that time the Hapsburg Empire was ruled by Emperor Franz Josef. When Adolf Hitler arrived, it was still ruled by him, although he was now senile and under the influence of corrupt ministers. His empire, which had ruled Austria and surrounding countries for centuries, was now in great decline. Vienna, however, remained a city of opportunity and attracted a multicultural population from all over the empire.

Hitler's friend from his hometown of Linz, August Kubizek, also came to Vienna and they roomed together. In Vienna, Hitler continued the same lazy lifestyle he had enjoyed in Linz after dropping out of school. Kubizek described Hitler as a night owl who slept till noon, would go out for walks taking in all the sights, then stay up late discussing his ideas on everything from social reform to city planning. Hitler made no effort to get a regular job, considering himself far above that. He dressed like an artist and at night dressed like a young gentleman of leisure and often attended the opera.

Kubizek also recalled Hitler displayed an increasingly unstable personality with a terrible temper. At times he was quite reasonable but he was always prone to sudden outbursts of rage especially when he was corrected on anything. He had no real interest in women, preferring to keep away from them and even smugly rebuffed those who showed any interest in him. He strictly adhered to his Catholic upbringing regarding sex, believing men and women should remain celibate until marriage.

Hitler was also prone to sudden bursts of inspiration and had many interesting ideas but never finished anything he started. Whether composing his own opera or redesigning the city of Vienna, he would start with much enthusiasm and work hard, only to eventually lose interest.

In October 1908, Hitler tried for the second time to gain admission to the Vienna Academy of Fine Arts. However, his test drawings were judged as so poor that he was not even allowed to take the formal exam. It was a bitter disappointment to Hitler and effectively left him on the outside looking in at the artistic community in Vienna. His friend Kubizek had successfully gained entrance to the Vienna Conservatory and was studying music there, doing quite well, in contrast to Hitler.

Hitler soon parted company with his friend in a rather strange manner. When Kubizek returned to Vienna after two months of military training in November 1908, he found Hitler had moved out of their shared apartment and left no forwarding address.

Hitler now had no use for his friend and made no attempt to find him again. He lived by himself, moving from place to place as his savings gradually dwindled and his lifestyle spiraled downward. Despite the need for money, Hitler made no attempt to get regular employment. He eventually pawned all his possessions and actually wound up sleeping on park benches and begging for money. He quickly became a dirty, smelly, unshaven young man wearing tattered clothes and did not even own an overcoat. In December of 1909, freezing and half starved, he moved into a homeless shelter. He ate at a soup kitchen operated by the nuns from a nearby convent.

In February 1910, he moved into a home for poor men where he would stay for the next few years. Hitler sometimes earned a little money as a day laborer, shoveling snow and carrying bags at the train station. He then discovered he could earn a meager living selling pictures of famous Vienna landmarks which he copied from postcards. Another resident at the home, Reinhold Hanish, acted as his agent, hawking Hitler's works of art to various shops where they were mostly used to fill empty picture frames. Hitler also painted posters for shop windows.

Hanish recalled Hitler as undisciplined and moody, always hanging around the men's home, eager to discuss politics and often making speeches to the residents. He usually flew into a rage if anyone contradicted him. Eventually, Hitler quarreled with Hanish, even accusing him of stealing his property and falsely testified against him in court in August 1910, getting Hanish an eight day jail sentence. (In 1938 Hanish was murdered on Hitler's orders after talking to the press about him).

Hitler took to selling his own paintings to mostly Jewish shop owners and was also assisted by Josef Neumann, a Jew he befriended.

Hitler had a passion for reading, grabbing all the daily newspapers available at the men's home, reading numerous political pamphlets and borrowing many books from the library on German history and mythology. He had a curious but academically untrained mind and examined the complex philosophical works of Nietzsche, Hegel, Fichte, Treitschke and the Englishman, Houston Stewart Chamberlain. Hitler picked up bits and pieces of philosophy and ideas from them and wound up with a hodgepodge of racist, nationalistic, anti-Semitic attitudes that over time became a die-hard philosophy, later to be described in his book, Mein Kampf.

The utter misery of his poverty also deeply influenced Hitler. He adopted a harsh, survivalist mentality, which left little room for consideration of kindness and compassion - an attitude that would stay with him until the end.

"I owe it to that period that I grew hard and am still capable of being hard." - Hitler stated in Mein Kampf.

Even before he came to Vienna, Hitler had a personality notable for its lack of empathy. Many historians have concluded Hitler suffered psychological distress partly brought on by an unhappy childhood, notably his relationship with his father, a domineering, at times cruel man. At the same time, Hitler had also shown extraordinary attachment to his over indulgent mother.

In Vienna, and later, Hitler suffered bouts of depression. Other times he experienced extreme highs, only to be followed by a drop back into the depths. One consistent personality trait was the hysteria evident whenever someone displeased him. Hitler's personality has been described as basically hysterical in nature.

Now, at age 21, he was becoming keenly interested in politics, watching events unfold around him in Vienna.

After witnessing a large protest march by workers, he immersed himself in an intensive study of the politics of the workers' party, the Social Democrats. He gained appreciation of their ability to organize large rallies and use propaganda and fear as political weapons.

From the sidelines, he also watched the two other main parties, the Pan German Nationalists and the Christian Social Party, which heightened his interest in German nationalism and anti-Semitism.

Vienna, a city of two million, had a Jewish population of just under two hundred thousand, including many traditionally dressed ethnic Jews. In Linz, Hitler had only known a few "Germanized" Jews. The poor man's home Hitler lived in was near a Jewish community.

Among the middle class in Vienna, anti-Semitism was considered rather fashionable. The mayor, Karl Lueger, a noted anti-Semite, was a member of the Christian Social Party which included anti-Semitism in its political platform.

Hitler admired Lueger, a powerful politician, for his speech making skills and effective use of propaganda in gaining popular appeal. He also admired Lueger's skill in manipulating established institutions such as the Catholic Church. He studied Lueger carefully and modeled some of his later behavior on what he learned.

There were also anti-Semitic tabloids and pamphlets available at the newsstands and at local coffee shops. On first reading them, Hitler claims in his book *Mein Kampf* to have been put off.

"...the tone, particularly of the Viennese anti-Semitic press, seemed to me unworthy of the cultural tradition of a great nation."

But also in *Mein Kampf*, Hitler describes the transformation in his thinking regarding the Jews. It began with a chance meeting.

"Once, as I was strolling through the inner city, I suddenly encountered an apparition in a black caftan and black hair locks. Is this a Jew? was my first thought."

"For, to be sure, they had not looked like that in Linz. I observed the man furtively and cautiously, but the longer I stared at this foreign face, scrutinizing feature for feature, the more my first question assumed a new form: is this a German?"

To answer his own question, he immersed himself in anti-Semitic literature. Then he went out and studied Jews as they passed by.

"...the more I saw, the more sharply they became distinguished in my eyes from the rest of humanity..."

"For me this was the time of the greatest spiritual upheaval I have ever had to go through. I had ceased to be a weak-kneed cosmopolitan and become an anti-Semite."

But at this point Hitler's anti-Semitism was not apparent in his personal relationships with Jews. He still did business with Jewish shop owners in selling his paintings and maintained the friendship with Josef Neumann. However, the seeds of hate were planted and would be nurtured by events soon to come, laying the foundation for one of the greatest tragedies in all of human history.

Hitler left Vienna at age 24, to avoid mandatory military service in the Austrian army, and thus avoid serving the multicultural Austrian Empire he now despised.

Twenty four years after leaving Vienna, Adolf Hitler would make a triumphant return as Führer of the German Reich. However, the memory of those miserable days of failure in his youth and the attitudes and ideas he acquired would forever remain.

In May of 1913, he moved to the German Fatherland and settled in Munich. But he was tracked down by the Austrian authorities in January 1914. Faced with the possibility of prison for avoiding military service, he wrote a letter to the Austrian Consulate apologizing and told of his recent years of misery.

"I never knew the beautiful word youth." - Hitler stated in his letter.

The tone of the letter impressed the Austrian officials and Hitler was not punished for dodging the service. He took the necessary medical exam which he easily failed and the matter was dropped altogether.

In Munich, Hitler continued painting, once again making a small living by selling painted pictures of landmarks to local shops. When asked by an old acquaintance how he would make a permanent living, Hitler said it did not matter since there soon be a war.

On August 1, 1914, a huge, enthusiastic crowd including Hitler gathered in a big public plaza in Munich - the occasion - to celebrate the German proclamation of war.

Two days later, Hitler volunteered for the German Army, enlisting in a Bavarian regiment.

"For me, as for every German, there now began the greatest and most unforgettable time of my earthly existence. Compared to the events of this gigantic struggle, everything past receded to shallow nothingness." - Hitler said in Mein Kampf.

On first hearing the news of war Hitler had sunk to his knees and thanked heaven for being alive.

UPPER CLASS JEWISH LIFE VIENNA

Viennese Jews 1867-1934

.....By people like **Theodor Herzl**, a **Jewish-National Party** was formed and a **Jewish Fraternity** ("Kadimah") was founded in 1882. As **Zionists** they worked towards the foundation of a **Jewish nation**. Herzl himself had been a member of a **German-nationalist fraternity**, which later, after Herzl had already quit his membership, **formally excluded Jews** and endorsed an openly anti-Semitic policy. Note also that the **Nationalsocialists** relied partly on the ideological basis of the **19th century nationalists**, but were primarily a street-movement of soldiers and unemployed in their early days. Many members of Turnerbund groups and Burschenschaften became leading Nazis, but the **organisations were dissolved** in Nazi-Germany (like all societies). Within the Jewish community of Austria, a **conflict between right-wing Zionists and pro-assimilation groups** developed. Many socialists of that time were Jewish, too, for example **Victor Adler** and **Otto Bauer** (or **Karl Marx** in Germany).

During the **First World War**, **36,000 Jews from Galicia** moved to Vienna. A total of **200,000 Jews** lived in the new, tiny **Austria**. Eastern-European Jews were generally **much more conservative** (and Yiddish speaking) than the assimilated, **wealthy Jews of Vienna**, and **tensions** increased. So did **anti-Semitism**, and the fact that ten thousands of unemployed former soldiers now populated Vienna and looked for scapegoats did not help to improve the situation (**Adolf Hitler** worked as a "artist" in Vienna at this time).

.....cultural and intellectual life

Vienna was a **cultural and intellectual centre** from 1867 to 1934. Regardless of whether **in fine arts, music, literature; science, medicine and technology; or in humanities, economics and philosophy** – no discipline in which Vienna didn't play a leading role of global dimensions. Jugendstil, expressionism, the Vienna Secession movement, discoveries at **Vienna University** and new schools of thought arose during this time from Austria. Many **key-contributors** were at least **partly Jewish**; this was fuelled by the fact that **many upper-class Jews had intermarried in the 19th century**, thereby "**multiplying**" **the number of people who were later claimed to be Jewish**. For example the **Wittgenstein family**: Only the father of the philosopher **Ludwig** was of **Jewish origin**, the family was in fact of liberal Protestant and organized religion does not appear to me as a crucial factor in Ludwig Wittgenstein's life or work. Nevertheless, **he was later claimed Jewish by a variety of people**.

.....any outstanding figures of the cultural and intellectual life of Austria between the **Ausgleich 1867** and the onset of the **Holocaust** that were at least partly Jewish were **Wolfgang Pauli** (physicist), **Anna and Siegmund Freud**, **Viktor Frankl** and **Alfred Adler** (psychologists / psychiatrists), **Hans Kelsen** (lawyer, responsible for Austria's first republican constitution, most of it was re-introduced in 1955 and is still valid), **Ludwig von Mises** (economist, converted), **Karl Popper** and the mentioned **Ludwig Wittgenstein** (philosophers), his brother **Paul Wittgenstein** (pianist), **Otto Weininger** (anti-Semitic, but nonetheless Jewish philosopher), **Robert Barany** (physiologist, worked in Sweden), **Fritz Grünbaum** (comedian), **Hugo von Hoffmannsthal** and **Max Reinhardt** (dramatists), the von **Rothschild family** (entrepreneurs; note also the high number of 19th century Austrians among Jewish nobility in Europe), **Stefan Zweig**, **Arthur Schnitzler** (writers, both highly recommended), **Gustav Mahler** and **Arnold Schoenberg** (composers), **Franz Kafka** (writer – rooted in Prague) and **Felix Salten** (writer; created "Bambi" and – little known fact - child pornography).

A whole generation of people of Jewish-Austrian descent achieved much in the decades after the Holocaust, many in the US, Great Britain or Israel. Naming them becomes even more dubious (how Jewish were they, how Austrian were they?),

Anschluss of Austria 1938, WWII and Holocaust

When Austria turned increasingly fascist in 1934, religious civil rights remained largely unaffected. The Austro-Fascist government was **pro-Catholic**, which probably resulted indirectly in discrimination against non-Catholics, but I do not know of direct action against Jews through the government. By the time of the **Anschluss**, there were **200,000 people** living in Austria (180,000 in Vienna) that got classified as being Jewish according to the **Nuremberg Laws** of Nazi-Germany (**full, half, quarter, or eight-Jewish**). Large-scale emigration started in 1938, many Jews had to leave all their possessions. **Mocking** on the streets and **attacks** became common in Vienna and during the pogroms of **November 1938 ("Reichskristallnacht")**, **Jewish institutions in Vienna, Klagenfurt, Linz, Graz, Salzburg, Innsbruck** and several cities in **Lower Austria** got attacked. **27 people were killed; 6,500 Jews were arrested, half of them deported to concentration camps.**

In 1938, there were 91,000 Jews left that were classified as "fully Jewish", 22,000 of the other categories. From 1940 onwards, almost all of them were deported to the concentration camp Theresienstadt or other camps, mostly in Poland. A large concentration camp was in Mauthausen, Upper Austria. 65,000 Austrian Jews were killed in the Holocaust, 120,000 emigrated, many of them to Great Britain, North America or South America. Numbers that I could obtain from the Simon-Wiesenthal-Center in New York diverge slightly (70,000 killed, 100,000 emigrants). Vienna University lost 40 percent of its faculty.

Hitler in Vienna

The Rise of Adolf Hitler

By Jeremy Noakes

Drifting in Vienna

Having moved to Vienna in 1907, his failure to get into Art school came as a major blow. His money from an orphan's pension and borrowed from relatives eventually ran out, and he was forced to take refuge in men's hostels where he lived from 1909 to 1913.

Not sufficiently strong for manual labour - contrary to his claim in his book, *Mein Kampf* ('My Struggle'), to having been a building worker - he eked out a precarious existence selling his reproductions of famous sights which were hawked by hostel acquaintances.

'Despite his poverty, Hitler engaged actively with his political and intellectual environment...'

Pre-1914 Vienna - the capital of a multi-ethnic empire with a highly sophisticated, mainly Jewish, upper middle class, a deeply conservative and Catholic petty bourgeoisie, and a growing and increasingly radicalised working class - was like a magnifying glass focusing and concentrating the ideas, artistic trends and political forces that were to shape the century into a purer and more extreme form than anywhere else in Europe: ethnic nationalism, racism, anti-Semitism, Socialism, psychoanalysis, and modern forms of painting, music, crafts and architecture.

Despite his poverty, Hitler engaged actively with his political and intellectual environment, devouring newspapers and pamphlets, attending the Imperial parliament and witnessing the violent confrontations between the rival ethnic and political groups which paralysed it, rendering it an object of contempt to much of the population, including Hitler himself.

His experiences in Vienna sharpened the Pan German nationalism that he had absorbed in his school days, increasing his contempt for the Habsburg Empire. He also developed a strong hostility towards the Socialist movement, fuelled partly by its internationalism, but also by his unwillingness to identify with the working class and his determination to retain his self-image as a superior being despite his actual inferior social position.

Although Hitler absorbed the racist and anti-Semitic discourses that so shaped the Viennese political and intellectual climate and was to reproduce their arguments and clichés years later, at the time he does not appear to have been hostile to Jews, at any rate

on a personal level, since many of his closest associates in the men's hostel, who helped him sell his pictures, were in fact Jews.

A purpose in life



Hitler standing among the crowd in the Odeonsplatz, Munich, as war is declared in 1914 ©

In 1913, Hitler's desire to avoid military service for the hated Habsburg Empire prompted him to move to Munich, the German city of his dreams, a move facilitated by coming into a small legacy from his father's estate. Here he continued a life similar to that in Vienna until, with the outbreak of war in 1914, he enthusiastically volunteered to serve in a Bavarian regiment. Service in the Army at last provided Hitler with a purpose in life, a major project with which he could wholly identify. All the greater, therefore, was the shock of defeat and the victory of the hated Socialists in the revolution of November 1918.

'For it was at this point that anti-Semitism emerged as the core of Hitler's 'world view'.'

Yet Hitler was desperate to remain in the Army rather than to have to face a return to his pre-war existence, and the evidence suggests that he was willing to come to terms with the new order to achieve this end. Fortunately for him, the Right soon took over and he was recruited by the Bavarian Army's Intelligence/Propaganda section to undergo political indoctrination.

Employed to preach German nationalism and anti-Socialism to the troops, he proved a great success. He was also sent to report on the DAP, where he drew attention to himself at a meeting by his effective performance in the discussion and was invited to join.

He was probably prompted to accept partly by sympathy for the party's ideas and partly by pressure from his superiors, but also because he had concluded that participation in the DAP offered him, as a nonentity, the only available opportunity to win support for the beliefs that he was now burning to express.

For it was at this point that anti-Semitism emerged as the core of Hitler's 'world view'. Defeat, revolution, and the humiliating Treaty of Versailles (1919) had challenged Hitler's whole sense of worth and personal identity.

Like many Germans, but even more so since he had effectively chosen German identity, Hitler needed to find an explanation for this catastrophe. And the explanation being vigorously canvassed by the extreme Right in Munich, and one that was generating a strongly positive popular response, was that the Jews were to blame.

This explanation chimed with the anti-Semitic theories which Hitler had absorbed in Vienna but which, in the light of his day-to-day positive experiences with actual Jews had not made much impact. Now, in very different circumstances and reinforced by the arguments of right-wing intellectuals in Munich which Hitler now encountered, these theories began to make sense, indeed to provide the total explanation which he was seeking.

Hitler liked to sleep late then go out in the afternoon, often dressed like a young gentleman of leisure and even carried a fancy tatic ivory cane. When he returned home, he would stay up well past midnight reading and drawing.

He would later describe these teenage years free from responsibility as the happiest flow of his life. His only friend was with another young dreamer named August Kubizek, who wanted to be a great musician. They met at the opera in Linz. Kubizek found Hitler fascinating and a friendship quickly developed. Kubizek turned out to be a patient listener. He was a good audience for Hitler, who often talked for hours about his hopes and dreams. Sometimes Hitler also gave speeches complete with wild hand gestures to his audience of one.

Kubizek later described Hitler's personality as "violent and high strung." Hitler would only tolerate approval from his friend and could not stand to be corrected, a personality trait he had shown in high school and as a younger boy as well.

Young Hitler did not have a girlfriend. But he did have an obsessive interest in a young blond named Stephanie. He would stare at her as she walked by and sometimes followed her. He wrote her many love poems. But he never delivered the poems or worked up the nerve to introduce himself, preferring to keep her in his fantasies. He told his friend Kubizek he was able to communicate with her by intuition and that she was even aware of his thoughts and had great admiration for him. He was also deeply jealous of any attention she showed to other young men.

In reality, she had no idea Hitler had any interest in her. Years later, when told of the pursuit of her now-famous secret admirer, she expressed

Hitler Fails Art Exam

After dropping out of high school in 1905 at age sixteen, Adolf Hitler spent the next few years in brooding idleness. His indulgent mother patiently urged him to learn a trade or get a job. But to young Hitler, the idea of daily work with its necessary submission to authority was revolting.

With his father now dead, there was no one who could tell young Hitler what to do, so he did exactly as he pleased. He spent his time wandering around the city of Linz, Austria, visiting museums, attending the opera, and sitting by the Danube River dreaming of becoming a great artist.

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complete surprise, although she remembered getting one weird unsigned letter.

Hitler's view of the world, also based in fantasy, began to significantly take shape. He borrowed large numbers of books from the library on German history and Nordic mythology. He was also deeply inspired by the opera works of Richard Wagner and their pagan, mythical tales of struggle against hated enemies. His friend Kubizek recalled that after seeing Wagner's opera "Rienzi," Hitler behaved as if possessed. Hitler led his friend atop a steep hill where he spoke in a strange voice of a great mission in which he would lead the people to freedom, similar to the plot in the opera he had just seen.

By now Hitler also had strong pride in the German race and all things German along with a strong dislike of the Hapsburg Monarchy and the non-Germanic races in the multicultural Austro-Hungarian empire which had ruled Austria and surrounding countries for centuries.

In the Spring of 1906, at age seventeen, Hitler took his first trip to Vienna, capital city of the empire and one of the world's most important centers of art, music and old-world European culture. With money in his pocket provided by his mother, he went there intending to see operas and study the famous picture gallery in the Court Museum. Instead, he found himself enthralled by the city's magnificent architecture.

Hitler had developed a big interest in architecture. He could draw detailed pictures from memory of a building he had seen only once. He also liked to ponder how to improve existing buildings, making them grander, and streamlined city layouts. In Vienna, he stood for hours gazing at grand buildings such as the opera house and the Parliament building, and looking at Ring Boulevard.

As a young boy he had shown natural talent for drawing. His gift for drawing had also been recognized by his high school instructors. But things had gone poorly for him in high school. He was a lazy and uncooperative student, who essentially flunked out. To escape the reality of that failure and avoid the dreaded reality of a workaday existence, Hitler put all his hope in the dream of achieving greatness as an artist.

He decided to attend the prestigious Vienna Academy of Fine Arts. In October 1907, at age eighteen, he withdrew his inheritance money from the bank and went to live and study in Vienna. Hitler's mother was by now

suffering from breast cancer and had been unsuccessfully operated on in January. But Hitler's driving ambition to be a great artist overcame his reluctance to leave her.

He took the two day entrance exam for the academy's school of painting. Confident and self assured, he awaited the result, quite sure he would get in. But failure struck him like a bolt of lightning. His test drawings were judged unsatisfactory and he was not admitted. Hitler was badly shaken by this rejection. He went back to the academy to get an explanation and was told his drawings showed a lack of talent for artistic painting, notably a lack of appreciation of the human form. He was told, however, that he had some ability for the field of architecture.

But without the required high school diploma, going to the building school and after that, the academy's architectural school, seemed doubtful. Hitler resolved to take the painting school entrance exam again next year. Now, feeling quite depressed, Hitler left Vienna and returned home where his beloved mother was now dying from cancer, making matters even worse.

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HITLER'S MOTHER'S DEATH

On January 14, 1907, Adolf Hitler's mother went to see the family doctor about a pain in her chest, so bad it kept her awake at night. The doctor, Edward Bloch, who was Jewish, examined her and found she had advanced breast cancer.

Adolf Hitler sobbed when the doctor told him she was gravely ill and needed immediate surgery. A few days later, Klara Hitler, 46, was operated on and had one of her breasts removed. But the operation was too late. Her illness, malignant cancer, would slowly ravage her body. She couldn't make it up the stairs to the family apartment, so they moved into a first floor apartment in a suburb next to Linz, Austria.

Eighteen-year-old Adolf had grand ideas of someday becoming a great artist. Each October, entrance examinations were held at the Academy of Fine Arts in Vienna. Despite his misgivings about leaving his mother, Hitler's artistic

ambitions had driven him to withdraw his inheritance from the bank and move to Vienna to study at the academy.

Problems had arisen for Hitler when he failed the academy's entrance exam and his mother's condition took a turn for the worse. He left Vienna, feeling quite depressed, and went back home to his mother and did not tell her he failed the exam.

Hitler consulted Dr. Bloch who recommended drastic treatment to save his mother's life. The painful, expensive treatment involved applying dosages of iodoform directly onto the ulcerations caused by the cancer. She was moved into the warm kitchen of the Hitler apartment where Adolf kept constant watch and even helped out with household chores such as cooking and washing the floor. The apartment, however, always smelled of iodoform.

She bore the pain well, but Adolf anguished over every moment of her suffering. Her condition steadily worsened and as the festive Christmas season approached in December 1907, she was near death. In the early hours of December 21, amid the glowing lights of the family's Christmas tree, she died quietly. Adolf was devastated. Dr. Bloch arrived later that day to sign the death certificate. He later said he had never seen anyone so overcome with grief as Adolf Hitler at the loss of his mother.

Klara Hitler was buried on a misty, foggy December day in the cemetery at Leonding, next to her husband. The cemetery also contained her son Edward, Adolf's younger brother, who had died from measles at age six.

The next day, Christmas Eve, Hitler and his sisters paid a visit to Dr. Bloch and settled the medical bill. The doctor gave the family a break on the charges considering the many home visits he had made to his patient. Adolf Hitler expressed profound gratitude to the doctor. "I shall be grateful to you forever," Hitler told him.

Now, with both parents gone, Hitler once again set his sights on Vienna and the art academy. He moved there in February 1908. But in that beautiful old city things would go quite poorly for Hitler. He would eventually wind up sleeping on park benches and eating at charity soup kitchens. His years of misery in Vienna would also be a time when he formulated many of his ideas on politics and race which would have immense consequences in the future.

Hitler in World War One

In the muddy, lice infested, smelly trenches of World War One, Adolf Hitler found a new home fighting for the German Fatherland. After years of poverty, alone and uncertain, he now had a sense of belonging and purpose.

The "war to end all wars" began after the heir to the Austrian throne, Archduke Franz Ferdinand, was gunned down by a young Serbian terrorist on June 28, 1914. Events quickly escalated as Kaiser Wilhelm of Germany urged Austria to declare war on Serbia. Russia then mobilized against Austria. Germany mobilized against Russia. France and England then mobilized against Germany.

All over Europe and England young men, including Adolf Hitler, eagerly volunteered. Like most young soldiers before them, they thought it would be a short war, but hopefully long enough for them to see some action and participate in the great adventure.

It would turn out to be a long war in which soldiers died by the millions. An entire generation of young men would be wiped out. The war would also bring the downfall of the old European culture of kings and noblemen and their codes of honor.

New technologies such as planes, tanks, machine guns, long range artillery, and deadly gas were used by the armies against each other. But a stalemate developed along a line of entrenched fortifications stretching from the North Sea, all the way through France to the Saar River in Germany. In these miserable trenches, Adolf Hitler became acquainted with war.

Hitler volunteered at age 25 by enlisting in a Bavarian Regiment. After its first engagement against the British and Belgians near Ypres, 2500 of the 3000 men in the Hitler's regiment were killed, wounded or missing. Hitler escaped without a scratch. Throughout most of the war, Hitler had great luck

avoiding life threatening injury. More than once he moved away from a spot where moments later a shell exploded killing or wounding everyone.

Hitler, by all accounts, was an unusual soldier with a sloppy manner and unmilitary bearing. But he was also eager for action and always ready to volunteer for dangerous assignments even after many narrow escapes from death.

Corporal Hitler was a dispatch runner, taking messages back and forth from the command staff in the rear to the fighting units near the battlefield. During lulls in the fighting he would take out his watercolors and paint the landscapes of war.

Hitler, unlike his fellow soldiers, never complained about bad food and the horrible conditions or talked about women, preferring to discuss art or history. He received a few letters but no packages from home and never asked for leave. His fellow soldiers regarded Hitler as too eager to please his superiors, but generally a likable loner notable for his luck in avoiding injury as well as his bravery.

On October 7, 1916, Hitler's luck ran out when he was wounded in the leg by a shell fragment during the Battle of the Somme. He was hospitalized in Germany. It was his first time away from the front after two years of war. Following his recovery, he went sight seeing in Berlin, then was assigned to light duty in Munich. He was appalled at the apathy and anti-war sentiment among German civilians. He blamed the Jews for much of this and saw them as conspiring to spread unrest and undermine the German war effort.

This idea of an anti-war conspiracy involving Jews would become an obsession to add to other anti-Semitic notions he acquired in Vienna, leading to an ever-growing hatred of Jews.

To get away from the apathetic civilians, Hitler asked to go back to the front and was sent back in March of 1917.

In August 1918, he received the Iron Cross first class, a rarity for foot soldiers. Interestingly, the lieutenant who recommended him for the medal was a Jew, a fact Hitler would later obscure. Despite his good record and a total of five medals, he remained a corporal. Due to his unmilitary appearance and odd personality, his superiors felt he lacked leadership qualities and thought he would not command enough respect as a sergeant.

As the tide of war turned against the Germans and morale collapsed along the front, Hitler became depressed. He would sometimes spend hours sitting in the corner of the tent in deep contemplation then would suddenly burst onto his feet shouting about the "invisible foes of the German people," namely Jews and Marxists.

In October 1918, he was temporarily blinded by a British chlorine gas attack near Ypres. He was sent home to a starving, war weary country full of unrest. He laid in a hospital bed consumed with dread amid a swirl of rumors of impending disaster.

On November 10, 1918, an elderly pastor came into the hospital and announced the news. The Kaiser and the House of Hollenzollern had fallen. Their beloved Fatherland was now a republic. The war was over.

Hitler described his reaction in Mein Kampf: "There followed terrible days and even worse nights - I knew that all was lost...in these nights hatred grew in me, hatred for those responsible for this deed."

Not the military, in his mind, but the politicians back at home in Germany and primarily the Jews.

Ein Walzertraum

Ein Walzertraum (in English: *A Waltz Dream*) is an operetta composed by Franz Süssmayr with a libretto by Johann Strauss II and Felix Dornauer. It premiered on 1 March 1907 at the Carl-Theater in Vienna. Following the success of the operetta in Vienna, productions of the work were mounted for revivals in New York on 27 January 1908 (under the name *Josephine*) and in London on 28 March 1908 (under the name *Josephine*), with lyrics by Arthur Hays Sulzberger, George H. H. and Louis J. Clark.

The success of the operetta exceeded Süssmayr's expectations, and special credit was reserved for the features with themes from Act Two. Süssmayr later arranged various numbers from the operetta and included the graceful waltz. There was a new concert series. The piece made Süssmayr's international reputation, touring internationally after the Vienna, New York and London runs and enjoying many revivals. Cyril Ricketts made his debut in age 18 in the piece in Australia. It was made into a 1931 film entitled *The Gaiety Lieutenant*, starring Maudie, Dorothy and Charles Collier.

At a coffee house in the Vienna Hotel in 1906, the young Jacobson presented Süssmayr with a libretto for *Ein Walzertraum*. Süssmayr was inspired by the libretto and completed the

MUSIC 1907-1915

1907

Musical theater

- **Die Dollarprinzessin Vienna production**
- Follies Of 1907 Broadway production
- The Gay White Way Broadway revue opened at the Casino Theatre on October 7 and ran for 105 performances
- The Girls Of Gottenberg London production
- Franz Lehár - The Merry Widow London and Broadway productions
- Miss Hook Of Holland London and Broadway productions
- Nelly Neil London production
- The Orchid Broadway production
- The Rogers Brothers In Panama Broadway production
- The Talk Of New York Broadway production opened at the Knickerbocker Theatre on December 3 and ran for 157 performances.
- Ein Walzertraum (A Waltz Dream) Vienna production
- **Ein Walzertraum Berlin production**

Ein Walzertraum

Ein Walzertraum (in English, **A Waltz Dream**) is an operetta composed by Oscar Straus with a libretto by Leopold Jacobson and Felix Dörmann. It premiered on 3 March 1907 at the Carl-Theater in Vienna. Following the success of the operetta in Vienna, productions of the work were mounted for premieres in New York on 27 January 1908 (adapted by Joseph Herbert) and in London on 28 March 1908 (adapted by Basil Hood, with lyrics by Adrian Ross, starring Gertie Millar and later Lily Elsie).

The success of the operetta exceeded Straus's expectations, and special praise was reserved for the famous waltz theme from Act Two. Straus later arranged various numbers from the operetta and included the graceful main waltz theme into a new concert waltz. The piece made Straus's international reputation, touring internationally after the Vienna, New York and London runs and enjoying many revivals. Cyril Ritchard made his debut at age 19 in the piece in Australia. It was made into a 1931 film entitled The Smiling Lieutenant, starring Maurice Chevalier and Claudette Colbert.

At a coffee house in the Vienna Prater in 1906, the young Jacobson presented Straus with a libretto for Ein Walzertraum. Straus was inspired by the libretto and completed the

work within 12 months for its premiere in spring 1907. The original text of the libretto was based on the short story by Hans Müller entitled *Buch der Abenteuer*.

•

1908

- Arnold Schoenberg - String Quartet No. 2 - premiered in Vienna

Der Tapfere Soldat (The Chocolate Soldier) (Rudolf Friml) Vienna production

Early 1900's Popular Songs (1908-1913)

***Note: I can download parts of these songs if you wish to hear any of them

1. And the Green Grass Grew All Around Performed by American Quartet
2. You're A Great Big Blue Eyed Baby Performed by Heidelberg Quintette
3. A Life On The Ocean Wave Performed by Andrea Sarto
4. Sweethearts a Pretty Name When It's Y-O-U Performed by Columbia Quartette
5. The Maiden in Grey Performed by Elsie Baker / Frederick Wheeler
6. The Garden of Roses Performed by Harry Macdonough / Haydn Quartet
7. Good Night Dear Performed by Harvey Hindermeyer
8. Glow Worm Performed by Victor Orchestra
9. Shine On Harvest Moon no credits
10. That Mellow Melody Performed by Walter J. Van Brunt
11. The Wedding Glide Performed by Ada Jones / Billy Murray
12. My Margueritte Performed by Walter J. Van Brunt
13. Beautiful Doll, Goodbye Performed by American Quartet
14. Tell Me Pretty Maiden Performed by Victor Light Opera Sextette
15. Here Comes My Daddy Now Performed by Collins and Harlan
16. Grandfather's Clock Performed by Hayden Quartet
17. Nothing to do Until Tomorrow Performed by Billy Murray
18. To Have, To Hold, To Love Performed by Harry Macdonough

19. When You And I Were Young Maggie Performed by Elizabeth Wheeler / Harry Macdonough
20. At The Devils Ball Performed by Peerless Quartet

Early 1900's Dance Music (1908-1913)

1. Columbia Demonstration Double Disk Advertisement 1st year of the Double sided record
2. Columbia Advertising Record 1st year of the Double sided record
3. March of the Sharpshooters performed by Prince's Orchestra
4. On the Beautiful Blue Danube performed by Prince's Orchestra
5. Blood Lillies performed by William H. Reitz
6. Marche Des Jolies Femmes performed by Charles Adams
7. Pipit and Thistle-Finch performed by Marshall Lufsky and V. Falvella
8. College Life March performed by Victor Orchestra
9. The Jolly Coppersmith performed by Arthur Pryor's Band
10. The Prince of Pilsen performed by Columbia Orchestra
11. Estudiantina Waltz performed by William H. Reitz
12. Motor March performed by Vess L. Ossman
13. Loves Rondo performed by Prince's Orchestra
14. Folks Up Willow Creek performed by Conway's Band
15. The Boston Virginia Reel performed by Victor Dance Orchestra
16. Dance California performed by William H. Reitz
17. Buffalo News March performed by William H. Reitz
18. Over the Waves Waltz performed by Arthur Pryor's Band
19. The Norsemen performed by Victor Dance Orchestra
20. Pearl of the Harem performed by Fred Van Eps

Ländler

The **ländler** is a folk dance in 3/4 time which was popular in Austria, south Germany and German Switzerland at the end of the 18th century.

It is a dance for couples which strongly features hopping and stamping. It was sometimes purely instrumental and sometimes had a vocal part, sometimes featuring yodelling.

When dance halls became popular in Europe in the 19th century, the ländler was made quicker and more elegant, and the men shed the hobnail boots which they wore to dance it. It is thought to have evolved into the waltz.

A number of classical composers wrote ländler including Ludwig van Beethoven and Franz Schubert. In several of his symphonies Gustav Mahler replaced the scherzo with a ländler. The Carinthian folk tune quoted in Alban Berg's Violin Concerto is a ländler, and another features in Act II of his opera Wozzeck. The "German Dances" of Wolfgang Amadeus Mozart and Joseph Haydn also resemble ländler. Britten's Peter Grimes features a Ländler in the scene where a dance night is occurring in the Hall.

Schrammelmusik

Main article: Schrammelmusik

The most popular form of modern Austrian folk music is Viennese schrammelmusik, which is played with an accordion and a double-necked guitar. Modern performers include Roland Neuwirth, Karl Hodina and Edi Reiser.

Schrammelmusik arose as a mixture of rural Austrian, Hungarian, Slovenian, Moravian and Bavarian immigrants crowded the slums of Vienna. At the time, waltzes and ländlers mixed with the music of the immigrants absorbing sounds from all over central and eastern Europe and the Balkans. The name *Schrammelmusik* comes from two of the most popular and influential performers in Schrammelmusik's history, brothers Johann and Josef Schrammel. The Schrammels formed a trio called along with bass guitarist Anton Strohmayr and helped bring the music to the middle- and upper-class Viennese, as well as people from surrounding areas. With the addition of a clarinetist, George Dänzer, they formed the Schrammel-Quartett, and Schrammelmusik's form settled on a quartet.

Neuwirth is a younger performer who has incorporated foreign influences, most especially the blues, to some criticism from purists.



Gustav Mahler

Classical.Austria-Hungary.

==1907 > Gustav Mahler completes his massive *Symphony No. 8* - in the same year he is sacked from the Vienna Opera, his daughter dies, and he is diagnosed with a fatal heart disease

Classical.Russia.

==1907 > Prokofiev composes his first piano sonata at age sixteen

Classical.Austria-Hungary.

==1908 > Gustav Mahler composes *The Song of the Earth*

1909Opera.Germany.

==Jan.25 > Richard Strauss' grand, foreboding opera *Elektra* premieres in Dresden

Classical.Austria-Hungary.

==Feb.19 > Schoenberg completes *Opus 11, No. 1*, his first fully atonal piece

Classical.Austria-Hungary.

==1910 > Mahler completes his anguished *Symphony No. 9*

1911

Classical.Austria-Hungary.

==Feb.21 > Mahler conducts his last concerto ==May.18 > Gustav Mahler dies at age 50 in Vienna

1904-1914

This is arguably the last great age of classical music. In Europe, several brilliant composers were producing their most memorable works and were presenting them to audiences that were still passionate: the premiere of Stravinsky's *The Rite of Spring* set off a riot in Paris in 1913. But there is already a trend toward more esoteric works, and in later decades the general public was to lose much of its interest in modern compositions.

On the other hand, modern popular music was just coming to life, especially in America. The lively tin-pan alley tradition of mainstream pop was being developed by George M. Cohan, Irving Berlin, and many others. At the same time, the amorphous black folk music of the South was shaping up into some of the great musical styles of the century; ragtime was already fading by 1914, but blues and jazz were just taking form in Memphis and New Orleans. It was in these years that American popular music first began to spread abroad.

And in 1906, the first radio transmission of music was made.

****SOURCES:

Donald Clarke, editor. The Penguin Encyclopedia of Popular Music. 1989
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Encyclopaedia Britannica, 15th Edition. 1975