

Hans Wind (Kurt Blaukopf), *Die
Endkrise der Bürgerlichen Musik*,
Schoenberg, and Marxist Musical
Historiography

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*Die Endkrise der Bürgerlichen Musik und die
Rolle Arnold Schönbergs, or The Final
Crisis of Bourgeois Music and the Role of
Arnold Schoenberg*

Hans Wind [Kurt Blaukopf (1914-1999)]

Krystall-Verlag, Vienna, 1935

Marxist/Marxian

- *Bourgeois* and *bourgeoisie*: defined in light of a class-based materialist history of revolution and reaction
- *Base* and *superstructure* – *unterbau* and *überbau*
- *Consumption* [*Genuß*] and commodity [*Ware*]
- Hegelian dialectic: “negation of negation”; “quantity into quality.”

Marxist sources

- Hans Eisler
- August Thalheimer [Franz Mehring]
- Theodor Adorno
- Lu Märten
- Max Weber
- [Georg Lukács]

Other sources

- Egon Wellesz, Joseph Hauer, Guido Adler, Herman Abert, Arnold Schering, Ferruccio Busoni, Max Dietz on revolutionary French opera, Louis Schneider on Monteverdi, Wilhelm Maler, Hans Mersmann, Adolf Weisman

Wind's Chronology

- Feudalism
- Secular Aristocraticism
- bourgeois revolution
- bourgeois reaction
- bourgeois Romanticism
- bourgeois Imperialism
- future

Dialectic chain

- Feudal music: monophonic in style, with service as its function; negated by
- Courtly aristocratic music: polyphonic in style with aristocratic consumption as its function; negated in turn by
- Bourgeois revolutionary music: homophonic in style; fully capitalist (universal) consumption

Realism

- Bourgeois revolutionary music: realistic in style; negates static Feudal organ.
- As bourgeois capitalism becomes more dynamic in quality,
- the bourgeois orchestra expands dynamically.
- A “realistic” representation of the dynamics of capitalism.

Psychologism

- Bourgeois reactionary music:
- psychological in style, introverted,
- socially constrained genres of chamber music.
- Revolutionary music, produced by and for the masses, but
- bourgeois reactionary music is produced by the “genius.”

Klang, sonority

- Organ versus orchestra [dynamics],
- Orchestra *tutti* versus solo (first desk, concerto soloist) [*Klang*]
- “The technical boundary between Romanticism and Impressionism is to be found where the quantity of harmonic chord tones [stacked thirds] transforms into the quality of *Klang*...”

“The Final Crisis of Bourgeois Music”

- Schoenberg could have ... resolved the conflict of harmony and *Klang*....
- But as a bourgeois Impressionist, he could not resolve the drive of revolutionary harmony and the languor of Romantic harmony.

Eisler

- Schoenberg created a revolution so as to play the role of reactionary.
- Schoenberg as *Wegweiser*.

Schoenberg's twelve-tone method

- should allow “shaping of harmonic connections in a comprehensive and logical manner.”
- Instead Schoenberg neglects or eliminates harmony.
- *Klangfarbe*: reactionary.

Music of the Future

- Capitalist form of consumption,
- negated by a disciplinary function, “realism” – the constraint to reflect “real” life objectively and thus consciously.
- Will negate the commodity fetish.
- *Aufhebung* – the music of the future will raise consumption and service to a new level.

Adolf Weisman

- “Music in the World Crisis”
- a synthesizing Genius
[*zusammenfassende Genie*]
- Base and superstructure
- Fascist “New Man”
- empiricism