

Music Criticism in Vienna 1896-1897: A Paradigm Shift

The years 1896 and 1897 marked a pivotal moment in the history of music criticism in Vienna. A new generation of critics, led by figures such as Gustav Mahler, Richard Specht, and Alfred Kalisch, emerged, challenging the prevailing norms and aesthetics of the time. This period of intense debate and experimentation laid the foundation for a new era of music criticism, one that would have a profound impact on the development of music in the 20th century.



Music Criticism in Vienna, 1896-1897: Critically Moving Forms (Oxford Monographs on Music) by Sandra McColl

★★★★☆ 4.7 out of 5

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The Old Guard

Prior to the 1890s, music criticism in Vienna was largely dominated by a conservative establishment that valued tradition and adherence to established norms. Critics such as Eduard Hanslick and Ludwig Speidel were known for their scathing attacks on anything that deviated from the classical canon. This approach to criticism often stifled creativity and

innovation, as composers were hesitant to experiment for fear of negative reviews.

The New Critics

The new generation of critics who emerged in the mid-1890s were much more open-minded and receptive to new ideas. They argued that music should not be judged solely on the basis of its adherence to tradition, but also on its ability to communicate emotion and express the composer's unique voice. This more subjective approach to criticism allowed for a much wider range of musical styles to be appreciated and celebrated.

Gustav Mahler

One of the most influential critics of this period was Gustav Mahler. As the conductor of the Vienna Court Opera, Mahler had a unique perspective on the musical landscape of the city. His writings on music were characterized by their passionate advocacy for new and innovative works, as well as their deep understanding of the composer's craft. Mahler's criticism was often controversial, but it was also highly respected and influential.

Richard Specht

Another important figure in the new wave of music criticism was Richard Specht. Specht was a close friend and confidant of Gustav Mahler, and his writings often reflected Mahler's own views on music and aesthetics. Specht was known for his erudite and insightful criticism, which helped to promote the works of many young composers, including Arnold Schoenberg and Alban Berg.

Alfred Kalisch

Alfred Kalisch was a third major figure in the new generation of music critics. Kalisch was a close friend and associate of Richard Specht, and he shared Specht's passion for new music. Kalisch's criticism was often more pointed and polemical than that of Specht or Mahler, but it was always informed by a deep knowledge of music and a genuine love of the art form.

The Paradigm Shift

The writings of these new critics had a profound impact on the musical landscape of Vienna. They helped to create a more open and receptive climate for new music, and they encouraged composers to experiment with new forms and styles. The paradigm shift in music criticism that occurred in Vienna in the late 1890s laid the foundation for the development of modern music in the 20th century.

The period of music criticism in Vienna from 1896 to 1897 was a time of great change and upheaval. A new generation of critics emerged, challenging the prevailing norms and aesthetics of the time. This period of intense debate and experimentation laid the foundation for a new era of music criticism, one that would have a profound impact on the development of music in the 20th century.

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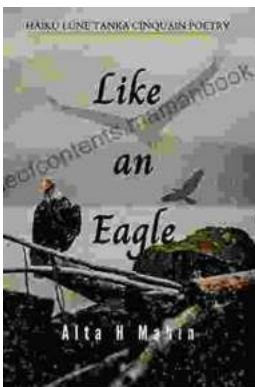
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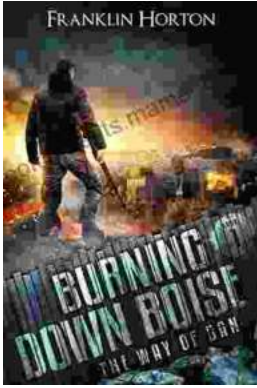
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