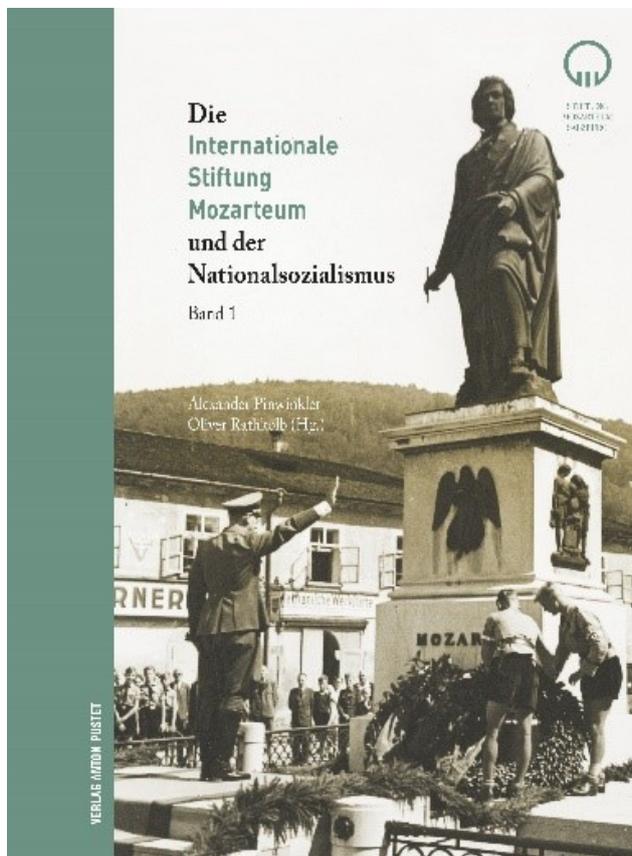




STIFTUNG
MOZARTEUM
SALZBURG

The International Mozarteum Foundation and National Socialism

Political Influences on the Foundation's Organization, on
its Museum and Library and on Mozart Research



*Die Internationale
Stiftung Mozarteum und
der Nationalsozialismus
Politische Einflüsse auf
Organisation, Mozart-
Forschung, Museum und
Bibliothek, ed.*

**Alexander Pinwinkler
and Oliver Rathkolb**

Commissioned by the
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One of Salzburg's cultural institutions examines its role under National Socialism. Following the annexation of Austria by National Socialist Germany in 1938, the National Socialist regime appointed the regional governor of the State of Salzburg, Albert Reitter, as president of the International Mozarteum Foundation. The Foundation was required to remove the word "International" from its name and organize itself along authoritarian lines – historians use the term *Führerprinzip* to describe this fundamental basis of political authority according to which the respective leader's word was law. Reitter demanded that the Foundation play a particular role in National Socialist cultural politics, a role that was to resonate far beyond Salzburg itself. Attempts were made to acquire Mozartian memorabilia for the Foundation, and the celebrations that were held in 1941 to mark the centenary of its establishment were used to rebrand Mozart for the benefit of a war-time audience as a hero of "Aryan Germanness".

The International Mozarteum Foundation had emerged from the Cathedral Music Society and Mozarteum that had been established in 1841. For the last 140 years it has seen itself as the world's leading cultural institution that serves to cultivate Mozart's legacy. Under the scholarly guidance of Professor Oliver Rathkolb and Dr Alexander Pinwinkler (Vienna and Salzburg), it has spent many years researching this difficult period in its past. During the course of the project more than 16,000 pages of documents have been examined from its own holdings and from those of other institutions. The results of this research are now available in the form of a book.

Published by Anton Pustet Verlag, *Die Internationale Stiftung Mozarteum und der Nationalsozialismus. Politische Einflüsse auf Organisation, Mozart-Forschung, Museum und Bibliothek* documents the National Socialists' deluded belief that such goals are feasible and analyses the background to the fact that the Foundation's protagonists and employees were very willing to conform to National Socialist ideology during the years of the National Socialists' terrorist regime.

A Note on the Contents

On 22 April 1941, at the height of the Second World War, the Mozarteum Foundation and the Mozart State University, which only a few weeks earlier had been elevated to the status of a *Reichshochschule* of Music, organized a series of events to commemorate the hundredth anniversary of its foundation. As the *Salzburger Volksblatt* pointed out at this time, "It goes without saying that the Mozarteum Foundation is a German foundation, not an international one". The "Mozarteum Foundation's Anniversary" was designed to draw attention to the public recognition accorded to the institution by the National Socialists, and so its president, the Salzburg lawyer and now the National Socialist regional governor, Albert Reitter, used his official speech to stress the encouragement that the Foundation had received from the *Führer*, Adolf Hitler. At the Foundation's suggestion, Hitler had agreed to provide financial support for "a new complete edition" of Mozart's works

“intended for a wide cross-section of the *Volk*”. According to Reitter, “art and culture” were not esoteric areas of interest that had nothing to do with politics. Quite the opposite: Reitter argued that “art and culture are now the responsibility of the nation and of its political leaders”. Erich Valentin, the Foundation’s secretary general, went on to claim that the organization had “outgrown its origins in the bourgeoisie and become the domain of the *Volk*”.

The International Mozarteum Foundation – which, as we know, is a charitable organization rather than a foundation in the legal sense of the word – can look back on a long tradition of cultivating Mozart’s legacy in Salzburg, a tradition which, beginning in the nineteenth century, has always been closely connected to its activities. As an organization, it had emerged in 1880/81 from the Cathedral Music Society and Mozarteum that had been founded in Salzburg in 1841. Under the National Socialists the society’s statutes had to be rewritten according to the *Führerprinzip*; an anti-Semitic “Aryan paragraph” was added; and the word “International” was removed from the Foundation’s name.

Previous accounts of the Mozarteum Foundation’s involvement with National Socialism have portrayed this period as a mere episode that had little impact on the Foundation’s otherwise continuous commitment to its aim of cultivating Mozart’s legacy, but this version of events now needs to be qualified in not insignificant ways since it is now clear that not only was the Foundation not run along “temporary” lines following Germany’s annexation of Austria in 1938, but the myth that it was once again “business as usual” soon after the war was over in no way does justice to the difficulties that the Foundation faced in starting afresh in the early post-war period. The continuities and discontinuities at the Foundation in terms of staffing, ideology and mental outlook during the years from 1938 to 1945 furnish a relevant subject for research.

All of the articles in the present volume explore the actions of the main protagonists, all of whom were men and all of whom were active at the Foundation during the period under discussion. In the process a number of its departments come under close scrutiny. These include its Library, its *Zentralinstitut für Mozartforschung* (Central Institute for Mozart Research), its Museum with respect to exhibitions and its showpiece project of a new complete edition of the works of Wolfgang Amadé Mozart. Other areas of research that should not be neglected are the detailed enquiries into the provenance of the holdings of both the Library and the Mozart Museum, enquiries initiated by the Foundation and still far from complete. It should be made clear that all of the articles in this volume are based on extensive research in national and international archives. More than 16,000 pages of archival material from this period currently in the Mozarteum Foundation’s archives were examined and assessed for the very first time.

Individual studies focus on the Nazi period but also cover the earlier and later years. This collection of essays locates the Foundation within a concrete milieu at the heart of Salzburg’s middle classes, who in terms of their cultural and political views tended to be supporters of German nationalism. A small number of individual protagonists and a handful of families left a lasting mark on the Foundation, providing a sense of continuity against a background of political change. These individuals sought to adapt to the changing political and social conditions while pursuing a relatively clearly defined musico-political agenda. But alongside these continuities there were also a number of identifiable breaks in that continuity. To

take a single example: by around 1930 there were signs of an increasing internationalization initiated above all by the then new courses for conductors and orchestras. But even before 1938 – in other words, during the period of Austrian Fascism – the Foundation had already ushered in a period notable for a more provincial intellectual outlook, for all that its activities continued to resonate all round the international community.

Once the National Socialists had seized power in Austria on 12 March 1938, it was initially unclear what effect this political upheaval would have on the future direction of the Foundation. But once the crisis surrounding the *Anschluss* and suspension of the organizational activities of societies and associations had been overcome, the Mozarteum Foundation emerged as a suitable instrument that could be used in furtherance of the National Socialists' cultural policies. The institution itself and the officials who had been appointed by the National Socialist authorities actively sought to exploit the cultural and political situation that was the result of the conditions imposed upon them by the *Third Reich*.

Over the course of its history, the Foundation has admittedly lost a number of areas of responsibility such as the Mozarteum Conservatory that was disincorporated in 1922 and the Concert Agency that was set up in 1941 only for it to be disbanded the following year. But it also acquired a handful of new areas of competence during the period of the *Third Reich*, including a Central Institute for Mozart Research, the complete edition of Mozart's works supported by Hitler, the *Mozartwerk*, and the *Leopold-Mozart-Seminar* (Leopold Mozart Seminary of Education) housed in the Mozart Residence on the Makartplatz, rooms that the Foundation placed at the University's disposal. The Foundation was actively involved in exhibitions, especially in the centenary year of 1941, which helped to familiarize the wider world with its activities. The National Socialist leadership also considered centralizing all of the places associated with Mozart's memory and placing them under the aegis of the Mozarteum Foundation: even the Villa Bertramka on the outskirts of Prague was to be placed under the Foundation's direct control. But in the event the war prevented these plans from being realized.

In general, there was a marked increase in the Foundation's importance during the years of National Socialist rule, a development that went hand in hand with the political manipulation of Mozart and his music as ostensibly "German" and "Aryan". After 1945 this change was followed by attempts on the part of those responsible for running the Foundation to minimize their role during the years before 1945. The principal protagonists at the International Mozarteum Foundation painted a picture of the organization as an institution that had continued to play a non-political role by merely pursuing its august function of promoting Mozart's music, a picture at odds with its actual importance in terms of the cultural politics of the period and its function as an instrument in the hands of the prevailing National Socialist regime.

The present collection of essays has been produced by the Salzburg Mozarteum Foundation under the scholarly supervision of two historians, Alexander Pinwinkler (Salzburg/Vienna) and Oliver Rathkolb (Vienna), and seeks to demonstrate that the politicization of the Foundation's leaders, especially Albert Reitter, Erich Valentin and Oskar Grazer, and their involvement with state institutions and officials was more pronounced under the *Third Reich* than it was ever before or afterwards. Although this volume of essays contains a number of well-substantiated findings,

this does not mean that research into the Foundation's National Socialist past is complete. Important themes for further research include the politically motivated role of musical performances and an examination of the Foundation's international network of activities during the National Socialist period. And the years before and after Austria's annexation need to be examined in greater detail in order for us to contextualize them. The International Mozarteum Foundation is conscious of its historical responsibility: it will continue to examine the provenance of its holdings with the aim of returning those items that it has acquired illegally to their original owners and it will adopt a critical stance in assessing its culture of making awards and conferring honours.

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