

UNDER CONSTRUCTION

LECTURE SERIES FB07

10.12.

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**Caution: May contain Freud!
Traces of Psychoanalysis in
the Realities of the “Zweite
Wiener Schule”**

“I do not know anything about psychoanalysis. Or, in other words: I know just as much, as everybody else, who talks about it.” This is the beginning of Arnold Schönberg’s speech about psychoanalysis and music (Komponisten, erweitert das Gebiet eures Wissens!), which he wrote in 1932. As the inventor of the 12-tone-system (or dodecaphony), Schönberg influenced not only his students, but generations of composers until this day. His so-called “Zweite Wiener Schule” represented a revolutionary turn of contemporary music in the fin de siècle Vienna. As his most loyal students, Alban Berg and Anton Webern will be of just as much interest in this paper as Arnold Schönberg himself. But how much psychoanalysis did they know? And did it influence their music? Can traces of Freud’s theories be found in the composition of the “Zweite Wiener Schule”? To figure this out, the parallels and connections between the realities of Freud and Berg, Webern and Schönberg will be made. This involves an examination of the coffee-house-culture of Vienna around the 1900s and of the personal networks between the Freud-circle and the Schönberg-circle. Just as important is a view of the contemporary reception of Freud’s theories and then a closer look at the reception of the “Zweite Wiener Schule”, to answer the final question: did Freud’s theories make it into the music?