

Music History and Cosmopolitanism / abstract & bio  
Brodbeck, David (University of California, Irvine, USA)  
Session 1b / Wednesday June 1, 2:30–4 pm

### **Carl Goldmark and Images of Cosmopolitanism**

The composer Carl Goldmark (1830–1915) stands as the very model of the highly accomplished late-nineteenth-century Central European assimilated Jew. Reared in modest circumstances as the son of a Galician-born cantor in West Hungary, Goldmark eventually earned a place at the very center of the sociocultural milieu known as Liberal Vienna, with a popular renown that rivaled that enjoyed by his friend Johannes Brahms. Seeing in the composer's characteristic opulent style a musical analogue to both the contemporary orientalist paintings of Hans Makart (a Viennese favorite) and the monumental architecture that began to line Vienna's new *Ringstrasse* in the years after 1860, Gerhard Winkler called Goldmark "the true musical representative of the Austro-Hungarian monarchy in the last third of the 19th century."

It could also be said of Goldmark—and this is the point of departure for my paper—that he embodied the official cosmopolitanism of the Austro-Hungarian state in which he lived and worked. He was a Jew by ethnicity (although by no means an observant one) and a German by culture (despite his Hungarian birth), but he had no *national* fatherland. Unlike, say, the ethnic German Anton Bruckner or the ethnic Czech Bedřich Smetana, to cite two near Austro-Hungarian contemporaries, his only fatherland was the supranational Habsburg Monarchy itself. And yet, as I explore in a close reading of one crucial passage in his memoirs, Goldmark also felt an intense and emotional, non-national relationship of belonging to specific locales on both sides of the Austro-Hungarian border. These are what he called his *zwei Heimaten*, his two homes—the small Hungarian villages of his birth and childhood and the bustling Austrian metropolis in which he came of age and made his life as a cultural, but by no means national, German.

**David Brodbeck** is Professor of Music at the University of California, Irvine. He has published widely on topics in German musical culture of the nineteenth century, ranging from the dances of Franz Schubert and the sacred music of Felix Mendelssohn to various aspects of Johannes Brahms's life and music and the musical culture of late-nineteenth-century Vienna. His more recent publications include "A Tale of Two Brothers: Behind the Scenes of Goldmark's First Opera," *Musical Quarterly* (2015), "Music and the Marketplace: On the Backstory of Carlos Chávez's Violin Concerto," *Carlos Chávez and His World* (Princeton University Press, 2015), and the monograph *Defining Deutschtum: Political Ideology, German Identity, and Music-Critical Discourse in Liberal Vienna* (Oxford University Press, 2014), which has been called "an impressive work of scholarship that reconstructs not only a musical but also a political and cultural history" (*Times Literary Supplement*).

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