

Abstracts

Kerstin Richter: Patronage in the Family – Oskar Reinhart

In the Reinhart family, patronage had already been established by the father Theodor Reinhart, but all four sons sought out different spheres of activity. Oskar Reinhart's commitment to the visual arts, with its chosen international aspect, differed significantly from his father's attitude and cumulated in a unique and extraordinary collection based on aesthetic criteria. Today's museum of his name «Am Römerholz» bears witness to his goal of the common good.

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Ulrike Thiele: »Realising the musical revolution«. The Patron Werner Reinhart

Paying tribute to the legacy of Werner Reinhart, the patron of music in Winterthur, the renowned British musicologist Edward J. Dent stated in 1932: »Mittel-Europa seems to depend on you«. Reinhart not only advanced musical life in Switzerland, especially through his decades-long commitment to the Musikkollegium Winterthur, but also helped shape the European musical life of his time. His very extensive network was essential for this. Another very characteristic feature of his patronage was the deliberate invisibility with which Reinhart acted and anonymised his donations. In this way, he differed in part significantly from other patrons of the 20th century. In order to elaborate further features of Reinhart's patronage, the importance of the family tradition is exemplified by his roots in Winterthur.

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Michael Meyer: Hans Pfitzner and Richard Strauss in Winterthur. Werner Reinhart's Patronage between Cultural Representation, Family Tradition and Community Ideal

It is already rather well explored how Werner Reinhart sponsored Hans Pfitzner and Richard Strauss. As Pfitzner and especially Strauss can be considered as most important among the patron's personal favorites, their promotion can provide exemplary insights into Reinhart's aims and intentions beyond his interest in individual composers and artists. This article tries this regarding Reinhart's role in the context of his hometown Winterthur. It becomes clear that the promotion of the two composers served Reinhart in supporting cultural representation, family tradition and urban communality.



Daniel Ender: »[...] eine schöne Ehrenpflicht [...]«. *Wozzeck*, *Lulu* and the Marie. Forms of Appreciation between Werner Reinhart and Alban Berg

This article examines the relationship between Werner Reinhart and Alban Berg, focusing on their interactions regarding Berg's operas *Wozzeck* and *Lulu*. Reinhart's patronage enabled performances of Berg's works in Switzerland, culminating in the 1937 premiere of *Lulu* in Zurich. The article investigates how Berg actively sought Reinhart's support, keeping him updated on *Wozzeck* performances across Europe. It also reveals Reinhart's ambivalent attitude towards *Lulu*, although he ultimately contributed funds for the Zurich premiere as a »beautiful honorary duty«. Throughout, the theme of money – expressed colloquially as »Marie« – connects their interactions.



Esma Cerkovnik: »Rychenberg«-Variations »aus der Taufe« heben. Webern, Reinhart and Winterthur

After the premiere of his *Variations for Orchestra*, op. 30, in Winterthur in 1943, the composer Anton Webern dedicated the work to the Swiss businessman and patron Werner Reinhart. With this dedication and Webern's descriptions of his stays at the Villa Rychenberg – Reinhart's residence in Winterthur – in mind, this paper investigates the nature of their relationship and Webern's ties to Reinhart. In this sense, Peter Sulzer's earlier thesis concerning the insubstantiality of Webern's admiration for Reinhart is challenged by proposing a different interpretation of their relationship based on additional sources about shared interests, aesthetic preferences and connections.



Ullrich Scheideler: Hermann Scherchen's Goals, Projects and Visions – in and outside Winterthur

This text focusses on the relationship between Hermann Scherchen, permanent conductor of the *Musikkollegium Winterthur* and the patron Werner Reinhart. It provides an inside into various plans and projects as the »Studi-enzkonzerte« and a prospected performance of Igor Strawinsky's *Sacre du Printemps*, and on the other hand projects like founding a music academy in Lugano, a publishing house for new music and a so called *Mucia-Viva-Orchestra* in Switzerland, which performed Bach's *Kunst der Fuge*. It is argued, that Scherchen und Reinhart were quite different in their personality, but

shared a didactic impulse and a responsibility to promote new music of all styles and genres.



Thomas Irvine: Empire und Moderne. Werner Reinhart in London

This chapter follows the young Werner Reinhart to London, where he spent part of his training as a young businessman working in the offices of the family firm Volkhart Brothers in the imperial metropole. Family correspondence and contemporary press reports allow a detailed reconstruction of Reinhart's exposure to a wide variety of music in the years 1905–06. These are put into the context of the firm's dependence on the economic structures of the British Empire and Reinhart's later friendship with the British music scholar Edward J. Dent.



Matthew Werley: Geneva of the Musical World? Salzburg, Werner Reinhart and the founding of the International Society for Contemporary Music

The International Society for Contemporary Music (ISCM) was established in Salzburg in August 1922 as a peace initiative with the Salzburg Festival. Although Donaueschingen provided an important impulse, it was the Geneva-based League of Nations that served as a model for its structural organisation and calling in the field of international diplomacy. This article traces Salzburg's reputation as an international meeting point for the ISCM, focusing on Werner Reinhart's contact with the emergent music scene in Salzburg before 1922 as important background to his support of the ISCM. The reception of Igor Stravinsky in interwar Austria, particularly with Felix Petyrek and Stefan Zweig, reveals new facets of both the ISCM's mandate and the city's transformation after 1918 into a *Kulturstadt*.



Doris Lanz: Felix Petyrek and Alois Hába. Highlights on their Correspondence with Werner Reinhart

While Reinhart's correspondence with Petyrek spans almost three decades (1920–1948), with a few jumps in time, his exchange of letters with Hába begins in 1931 and breaks off in 1939.

The essay focuses on excerpts that have received little or no attention in existing literature. From Petyrek, for example, we learn of an attempt to establish a Greek section of the ISCM twenty years before its actual founding (1948). Two episodes are selected from the correspondence with Hába: One

provides information on the Fantasy for Orchestra *The Way of Life*, op. 46, which was premiered in Winterthur in 1934. The other gives insight into Hába's plight immediately after the German invasion of Prague.

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Franziska Gallusser: Reinhart's support of Paul Hindemith. From the ›Enfant terrible‹ to the Returnee

The relationship between Werner Reinhart and Paul Hindemith is no ordinary one and went far beyond the support that the patron usually gave to a composer. Reinhart supported Hindemith in many ways; this richness of facets is also due to the fact that Hindemith was not ›only‹ a composer, but also an instrumentalist, jury member, music teacher, conductor and writer in different countries and on two continents during the extremely eventful period when he was in contact with the Winterthur patron – that is, between 1922 and his death in 1951. During this period of almost 30 years of ›friendship‹, Reinhart's support took various forms: business-professional (for the dissemination of Hindemith's works in Switzerland), financial, existential and private.

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Alessandra Origani: The Winterthur Concert Program in Reinhart's day

Recent studies have shown that the figure of Werner Reinhart was fundamental in promoting contemporary music -and openness to the international scene- in Winterthur. This essay aims to concretely demonstrate the type of repertoire that was performed during his years as head of the Musikkollegium Winterthur, thanks to collaborations, for instance, with Hermann Scherchen and Ernest Ansermet. The analysis of the repertoire is accompanied by a general overview of Reinhart's approach to programming and a comparison with the concert activity before and after his intervention.

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Lion Gallusser: Promotion of Swiss Modernism. Reinhart's Commitment to Contemporary Music in the Swiss Confederation

Contemporary Swiss music played a central role in Werner Reinhart's diverse promotional activities. Until now, however, this facet has hardly been considered by researchers. This essay uses numerous concrete examples to illuminate how Reinhart used his network to ensure that modern Swiss music was performed at the Musikkollegium Winterthur and elsewhere. The direct financial support of individual Swiss composers, with whom Reinhart

also had close relationships, is illustrated as a further aspect. On the basis of these considerations, an attempt is made to define Reinhart's concept of Swiss modernism - a Swiss modernism in whose promotion Reinhart played a decisive role with his great commitment, which went far beyond mere financial payments.

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Arturo Larcati/Diana Mairhofer: »Lieber Burgherr«, »Lieber Burgvogt«!
Werner Reinhart and Rainer Maria Rilke

This essay examines for the first time the relationship between Rainer Maria Rilke and Werner Reinhart on the basis of their extensive correspondence. The focus of the work is on the epistolary culture around 1900, which is expressed in her letters, as well as Muzot Castle, where Rilke was able to live from 1921 to 1926 thanks to the support of Werner Reinhart. Here the poet was able to finish writing the Duino Elegies and at the same time try to transform his existence into the life of a nobleman. Finally, the literary cosmos around the Swiss patron, who went far beyond Rilke and involved authors such as Stefan Zweig and Hermann Hesse, is presented.

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Christian Kämpf: Between Swiss National Opera and Bohème-Ulk.
Strawinsky's *Histoire du Soldat* 1918/1923 under the godfatherhood of
Werner Reinhart

Strawinsky's *Histoire du Soldat* was created in the context of the *Cahiers vaudois*, a publishing project that was run by writers, visual artists, and musicians in Lausanne. In 1918 the *Cahiers vaudois* were involved in the Zurich Marionette Theater, as authors associated with the *Cahiers* provided plays for it. Patron Werner Reinhart promoted the marionette theater and the *Histoire du Soldat* considerably. Beyond the personal relationships, there were contemporary and aesthetic aspects that connect the *Cahiers vaudois*, the Zurich Marionette Theater and the *Histoire du Soldat*. These include the retreat from Parisian bohème, the collaboration of artists on a national level and ideas of theatre reform that stand in the tradition of the *commedia dell'arte*.