

# 99 Austropop. From Mozart to Falco

12 October 2022 till 4 September 2023



Lobkowitzplatz 2, 1010 Wien  
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## About the Exhibition

**The show “Austropop. From Mozart to Falco” tackles the not wholly uncontroversial term “Austropop”. Tracing the popular, subversive and critical aspects of music and art “made in Austria”, the exhibition covers the period spanning the years from Mozart to Falco and beyond.**

The show occupies seven exhibition spaces. Besides the **cult of celebrity** surrounding such artists and personalities as Empress Elisabeth of Austria, as featured in operettas and musicals, the exhibition also looks at Austria’s perception of the world, its **self-image and repudiation** thereof as depicted in the *White Horse’s Inn* and the *Sound of Music*. It takes us to such **pubs and clubs** as the cafés “Hawelka”, “Gutruf”, “U4” or “Nikodemus”, which have long played key roles as social haunts and trend-setting venues for music. The perennial **“love-hate relationship” between Ö3 and the Austrian pop music scene** features in the exhibition no less than do such **taboo issues** as alcohol, other illicit drugs and depression, and thus reveals the darker shades of Austropop. Popular topics, such as the **passion for sport** – from the “wunderteam” to Wolfgang Ambros’ Schifoan are not overlooked, thus recalling those magical episodes in Austria’s sporting history.

## Blasting Society

Cast in revolutionary rhetoric, subversive and socio-critical writings have at all times exerted a disruptive force on societal structures and made artists pop stars; and Austria has been the birthplace of many of them. “Austropop” extends as far back as the eighteenth century, beginning with Wolfgang Amadeus Mozart and his first Papageno, Emanuel Schikaneder and his librettist Lorenzo da Ponte. His rebel status still very much celebrated today, Mozart was a frequent critic of the powers that be in Salzburg both in his compositions and in his capacity as Kapellmeister. The popular actor and playwright Johann Nestroy also has pop star attributes. His adroit, between-the-lines criticism was levelled at Metternich’s police state. As a precursor of 1970s dialect songs, Nestroy served as shining inspiration for Austropop lyricist Joesi Prokopetz.

## Austrian Export Hits

Among the major exports of “Austropop” is the operetta. Johann Strauss caused a sensation both in America and in Russia with his operetta *Die Fledermaus* and his concerts. Franz Lehár’s *Merry Widow* and, scarcely known nowadays, Heinrich Berté’s “all-time Schubert blockbuster” *Das Dreimäderlhaus* also triumphed on international stages from as far off as New York’s Broadway and London’s West End and, furthermore, in the film industry. Ralph Benatzky’s *White Horse Inn* is widely regarded as the Austrian revue operetta par excellence and, together with the musical *Sound of Music* (1959), it helped establish an internationally recognised picture of Austria – an image, however, which has met with not inconsiderable criticism in this country.

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There is an intimate connection between “Austropop” and cabaret. Such figures as Fritz Löhner-Beda and Fritz Grünbaum, Armin Berg and Hermann Leopoldi were among the outstanding writers of the interwar period. Invariably eluding the censors, their cryptic humour threw salt into society’s wounds. They even found success with their – translated – texts when forced in emigration during the Nazi era. Following the Second World War, Karl Farkas, Gerhard Bronner, Georg Kreisler and Helmut Qualtinger, with his “Herr Karl”, together with many other kindred spirits, upheld the tradition of holding a mirror up to society.

The 1950s and 1960s witnessed the emergence of the light-hearted melodies, easy-going lyrics and catchy rhythms of the entertainment industry, all of which shared one thing in common: the forgetting and suppression of the war years by innocuous, feel-good comedies.

## Austropop

A generation grew up in this seemingly ideal world who favoured rock music and whose lyrics once again voiced socio-critical ideas. Wolfgang Ambros’ hit „Da Hofa” in dialect and Marianne Mendt’s song „Wia a Glockn” signaled the onset of a new era which, in the early 1970s, was subsumed under the term “Austropop”. And yet, the musical styles of individual artists, from Arik Brauer to André Heller and Marianne Mendt, from Georg Danzer, Willi Resetarits, Wolfgang Ambros, Rainhard Fendrich and Falco, Drahdwaberl and S.T.S. to Bilderbuch, Nino aus Wien and Anna Mabo, are so distinctively different from one another that many of these musicians simply rejected the label “Austropop”. What, above all, connects these artists and clearly sets them apart from the German-language pop scene is the dialect in which they perform their songs, the common feature being that they frequently breach taboos.

The musician Hans Hölzel aka Falco has contributed to the international popularity of Austrian music like few other musicians of the recent past. That his number 1 hit “Rock Me Amadeus” featured on the soundtrack of the current American science fiction mystery series *Stranger Things* testifies to the artist’s undiminished popularity and, no less, to Mozart’s hit-making powers.

“Austropop” endures, and the new scene is successfully active on the international arena. Bands of the likes of Bilderbuch, Seiler u&d Speer and Wanda, artists such as Sigrid Horn, Voodoo Jürgens, Anna Mabo, Der Nino aus Wien or Ina Regen continue to evolve their unique artistic styles by drawing on the tradition.

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## About the Exhibition - *continued*

The exhibition is curated by Director of the Theatermuseum, Marie-Theres Arnbom, along with her team of curators Ilse Eichberger, Roland Fischer-Briand, Daniela Franke, Christiane Mühlegger-Henhapel, Karin Neuwirth, Rudi Risatti and Angela Sixt. All objects featuring in the exhibition are taken from the collections of the Theatermuseum and from private and institutional lenders, as well as from enthusiastic fans.

Guided tours, a karaoke bar and karaoke afternoons at which visitors can indulge in singing the greatest Austropop songs, as well as a series of events themed "Don't be afraid of Austropop" complement the programme. The adult programme is augmented by Karin Mörtl's education team, which provides programmes for kindergartens, after-school clubs and schools.

The exhibition layout has been created by stage designer **Sam Madwar**.

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## Events

**NOTICE:** We reserve the right to change the program. Please refer to our website for up-to-date information.  
[www.theatermuseum.at](http://www.theatermuseum.at).

### **Karaoke at the Theatermuseum? Really?**

With you, yes! Become a smash-hit star!

Every first Friday of the month with Ernst Tauchner, drama teacher and actor

11 Nov., 9 Dec. 2022; 13 Jan., 10 Feb., 10 March., 14 April., 12 May, 9 June 2023

Free for participants (valid museum ticket required)

### **GUIDED TOURS AND EDUCATIONAL PROGRAM (in German)**

#### **„Es lebe der Zentralfriedhof“ / „All Hail the Central Cemetery“**

Director and curator Marie-Theres Arnbom conducts a guided tour of the exhibition on the first Saturday of every month, at 2 p.m.

11 Nov., 3 Dec. 2022; 7 Jan., 4 Feb., 4 March, 1 April, 6 May, 3 June 2023

Fee for the guided tour € 9 (valid museum ticket required)

#### **All Things Theatre. Educational programme for Kindergartens, schools and after-school care centres**

Contact: T +43 1 52524 5310 or [kulturvermittlung@theatermuseum.at](mailto:kulturvermittlung@theatermuseum.at)

#### **Stets lustig, heissa, hopsassa! / Always funny, whoopee, whoopee!** For children aged six to ten

With Papageno you will take a tour from the *Magic Flute* to “Prince Charming”! You’ll discover Austrian hits while playing, dancing and singing. “Sepp, Sepp – sei kein Depp (Sepp, Sepp, don’t be such a twit) ! The future is Alpenrap!” Drop by!

#### **Rock Me Amadeus!** For children aged eleven to fourteen

Austria has been home to numerous popular stars. In music, in sport, in art. Is there something typically Austrian about them? What does Mozart and Falco share in common? What defines an Austropopper? These are some of the questions we’ll be exploring together in a playful way.

#### **A Mensch mecht i bleib’n! I want to stay a human!** For teenagers aged fourteen to nineteen

Many Austropop lyrics open up the dark side of life. Based on such songs as “Da Hofa” by Wolfgang Ambros or “Schwarzes Karma” by Bilderbuch, we explore these darker sides by presenting them in a colourful light.

## ” Austropop. From Mozart to Falco

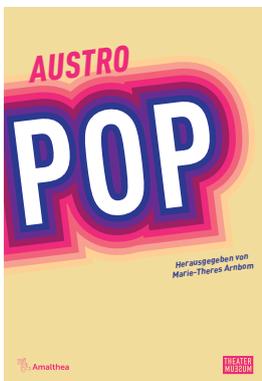
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### Exhibition Publication

#### ” Austropop



The various contributions trace an arc from the first “Austria 3” in Austrian music history – Mozart, Schikaneder and Da Ponte – as well as Johann Nestroy; they confront the rejection of the popular, discuss the Ö3 programme reform, the theatricality of Austropop as well as major musical international hits, and present portraits of, among others, Arik Brauer and Marianne Mendt. Together, the authors Marie-Theres Arnbom, Paolo Caneppele & Günther Krenn, Gregor Gatscher-Riedl, Georg Gaugusch, Walter Gröbchen, Samir H. Köck, Christiane Mühlegger-Henhapel & Rudi Risatti, Stefan Schmidl and Danielle Spera offer a wide range of topics for ongoing discussion.

Ed. Marie-Theres Arnbom, 232 pages , 2022, Vienna: Amalthea Signum Verlag GmbH, softcover.

The book is available at the museum’s shop and online for € 30 at <https://shop.khm.at/shop>. ISBN 978 3 7017 3536 5

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# THEATER MUSEUM

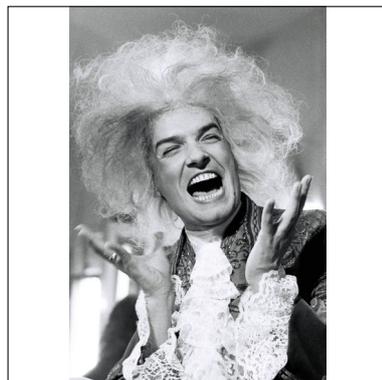
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## Press Photos

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They are available for download under [www.theatermuseum.at/presse/](http://www.theatermuseum.at/presse/)



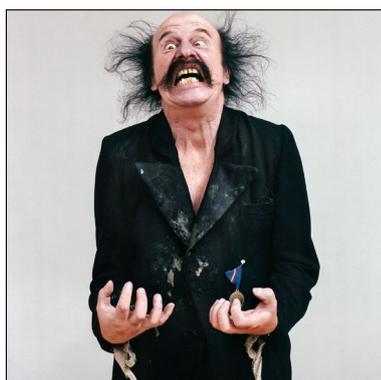
1\_ Exhibition poster  
Theatermuseum © KHM-Museumsverband



2\_ Helden von Heute - Amadeus  
First Look (9/1984)  
Hans Hölzel alias Falco als Amadeus  
© First Look / picturedesk.com



3\_ Conchita Wurst, Sound of Music  
© Life Ball / Markus Morianz



4\_ Stefan Weber © Bernd Preiml



5\_ Role costume of Papageno from  
*The Magic Flute* (Wolfgang A. Mozart)  
Design: Robert Kautsky (1895–1963)  
Worn by Erich Kunz at the  
Theater an der Wien, 1948  
Theatermuseum © KHM-Museumsverband



6\_ *The Magic Flute* (Wolfgang A. Mozart)  
Costume design „Papageno with Birdcage“  
Coloured etching by  
Franz Karl Wolff, 1794  
Theatermuseum © KHM-Museumsverband

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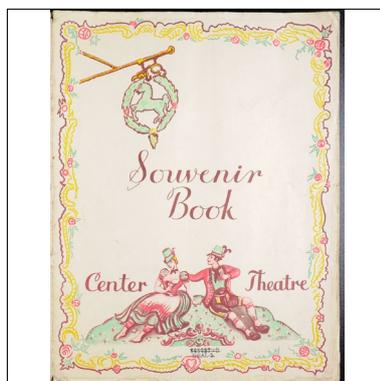
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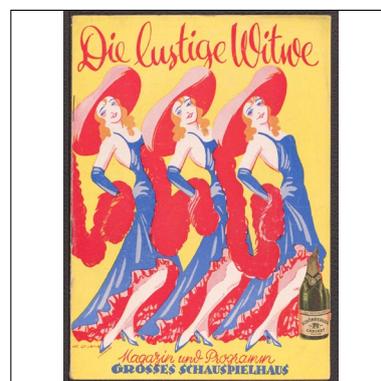
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7\_ *Twelve Girls in a Uniform*  
(Johann Nestroy after Louis Angely)  
Johann Nestroy in the role of Sansquartier  
Porcelaine statue produced at  
Wiener Porzellanmanufaktur, ca. 1857  
Theatermuseum © KHM-Museumsverband



8\_ *White Horse Inn* (Ralph Benatzky)  
Souvenir Book of the first performance in  
the USA of *Im weißen Rössl*  
New York, Center Theatre, 1 October 1936  
Theatermuseum © KHM-Museumsverband



9\_ *The Merry Widow* (Franz Lehár)  
Programme booklet for the production by  
Erik Charell on the occasion of the  
composer's 60<sup>th</sup> birthday; Großes Schau-  
spielhaus, Berlin, 1 Mai 1930 (Première)  
Theatermuseum © KHM-Museumsverband



10\_ Marianne Mendt in *Die Landstreicher*  
(Carl Michael Ziehrer)  
Raimundtheater, 1986  
Photo: Josef Palffy  
Theatermuseum © KHM-Museumsverband



11\_ Georg Danzer in the role of „Herr von  
Lips“ in *Der Zerrissene* (Johann Nestroy)  
Burg Liechtenstein, 1979  
Photo: Josef Palffy  
Theatermuseum © KHM-Museumsverband



12\_ Rainhard Fendrich in the role of Bill  
Flynn in *Chicago* (John Kander)  
Raimund Theater, 1988  
Photo: Josef Palffy  
Theatermuseum © KHM-Museumsverband

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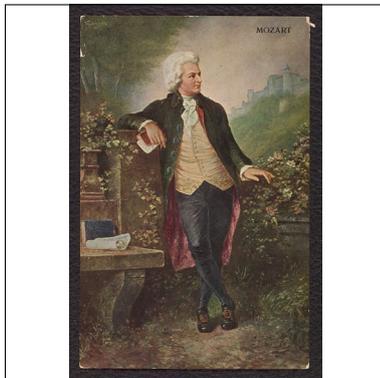
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13\_Wolfgang Amadeus Mozart  
Postcard, published by J. Huttegger,  
after a painting by Valentin Janschek  
Theatermuseum © KHM-Museumsverband



14\_Johann Strauß and his orchestra at the  
Hofball, magazine supplement *Moderne  
Kunst*  
Colored engraving after a drawing by  
Theodor Zasche, ca. 1900  
Theatermuseum © KHM-Museumsverband



15\_*Twelve Girls in Uniform*  
[Johann Nestroy after Louis Angely]  
Johann Nestroy in the role of Sansquartier  
Drawing: Melchior Fritsch, 1857  
Theatermuseum © KHM-Museumsverband



16\_*Das Dreimäderlhaus* (Franz Schubert,  
arranged by Heinrich Berté)  
Costume design for „Hannerl“  
Drawing: Joseph Urban, 1934  
Theatermuseum © KHM-Museumsverband



17\_*White Horse Inn* (Ralph Benatzky)  
Programme booklet for the Austrian  
premiere  
Stadttheater Wien, 25 September 1931  
Theatermuseum © KHM-Museumsverband



18\_*Elisabeth* (Michael Kunze und Sylvester  
Levay)  
Costume for Elisabeth  
Drawing: Reinhard Heinrich  
Theater an der Wien, 1992  
Theatermuseum © KHM-Museumsverband

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## Opening hours

Daily except Tue 10 am – 6 pm

Admittance until 30 minutes before closure.

## Entrance fees

Annual ticket	€ 49
Annual ticket U 25	€ 27
Adults	€ 12
with Vienna Card	€ 11
Concessions	€ 9
Children and Youth under 19	free

### The Annual Family Ticket

€ 79\*

For 2 adults and up to 3 children  
or youths under 19

More information under: [www.khm.at/familie](http://www.khm.at/familie)



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## Contact

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