

## **Abstract**

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Who was Ferdinand Rebay? The versatile artist Ferdinand Rebay (1880–1953) seems completely unknown to most musicians and musicologists. This composer, conductor, pianist und pedagogue lived and worked mainly in Vienna, where he taught piano and piano didactics from 1920 to 1946 at the former Viennese State Academy. On the one hand, his varied and numerous compositions (around 750 pieces) are remarkable. On the other hand, his preference for the guitar, an instrument he couldn't play, seems extraordinary. As a composer, Rebay didn't follow the "modern" tendencies of his generation, but preferred a romantic style. In particular, he composed many pieces with unique and unusual instrumentation for his repertoire of chamber music for the guitar.

This dissertation project is relevant for research because during his lifetime, Rebay was very important for the whole music community in Vienna and his compositional output was enormous. The main focus lies on his position in Austrian music history in the first half of the twentieth century and his relationship to his colleagues. Particularly his "inner emigration" during World War II highlights several gaps in research. The following questions arise from this: Where was Rebay between 1938 and 1945 and which pieces did he compose during this period? What connections to colleagues did he have? To what extent did he succeed in returning to the music society after World War II? Are there comparable works, particularly in the genre of chamber music for the guitar?

As an appropriate method for my dissertation, I chose a critical analysis of biographical data in the specific context of my topic, based on different sources. Also the description and categorisation of Rebay's compositions is important. The focus is not on his whole work, but on specific groups of works and on a certain periods of time. Rebay's inheritance is in the Austrian National Library in Vienna and in the music archive of Heiligenkreuz Abbey, where Rebay attended the seminary for four years as a choir boy. With regard to Rebay's personal situation before and during World War II, documents from the archive of the University for Music and Performing Arts in Vienna provide information. Furthermore, I plan to do some qualitative interviews with individuals and a systematic evaluation of newspaper articles and reviews.

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