

MARIO ASCHAUER

Assistant Professor of Musicology

Director, Center for Early Music Research and Performance (CEMRAP)

School of Music

College of Fine Arts and Mass Communication

DEGREES EARNED

PhD [with distinction]	Musicology	Department of Musicology, University of Vienna	2008
MA [4-year program]	Harpsichord	University of Music and Performing Arts, Vienna	2011
MA [4-year pr.]	Musicology	Department of Musicology, University of Vienna	2004
Diploma [4-year pr.]	Conducting	Bruckner Conservatory, Linz	1998

PUBLICATIONS

Articles

- “Von der Gleichzeitigkeit des Nacheinander: Frühe Klaviere in Schuberts Umfeld,” [On the Simultaneity of Succession: Early Pianos in Schubert's Environment,] *Schubert : Perspektiven* 10 (2010): 1–9.
- “Bruckners Überarbeitungen seiner Messe in e-Moll und ihre editorische Darstellung,” [Bruckner's Revisions of the Mass in E Minor and their Editorial Presentation,] *Musicologica Austriaca* 29 (2010): 147–56.
- “ ‘... so sperrte ich ihr alle Musikalien ein ...’: Mozart und die zeitgenössischen Clavier-Lehrwerke,” [‘... I Would Lock Away All Her Music ...’: Mozart and Contemporary Keyboard Treatises,] *Acta Mozartiana* 56 (2009): 119–31.
- “Die Jankó-Klavatur und der Wiener Jankó-Verein,” [The Jankó Keyboard and the Vienna Jankó Society,] *Biblos* 51 (2002): 189–202.

Books, Thesis, Multimedia

- Handbuch Clavierschulen: 32 deutsche Lehrwerke im Überblick.* [A Handbook of Keyboard Treatises: Thirty-Two German Clavier-Schulen,] (Kassel: Bärenreiter, 2011). Print version of *Deutschsprachige Clavier-Lehrwerke in der zweiten Hälfte des 18. Jahrhunderts* (Ph.D. diss., Univ. of Vienna, 2008).
- “*Je mêle des airs François, a ceux des Allemands*”: *Rezeption französischer Clavier-Musik in Wien um 1700?* [“*Je mêle des airs François, a ceux des Allemands*” – The Reception of French Keyboard Music in Vienna around 1700.] (Artistic master's thesis, Univ. of Music and Performing Arts Vienna, 2011) [includes music CD].
- Joseph Martin Kraus: *Stella coeli; Motette für Soli, Chor, Orchester und Orgel* (Master's thesis, Univ. of Vienna, 2004).
- Schubert: Adrast* (Elisabeth Wimmer, Jan Petryka, Matthias Helm / Männerchor “Neue Unschuldsgesellschaft” / Harmony of Nations Baroque Orchestra / Mario Aschauer), including the lecture “Schubert's Work on *Adrast*” with live music examples (Vienna: Verlag der Österreichischen Akademie der Wissenschaften, 2011), compact disc.

Chapters

- “Symphonic Draft in B-flat Major (WAB 142),” and “Drafts and Sketches,” Anton Bruckner Lexikon Online, ed. Christian Fastl (2017, http://www.bruckner-online.at/ABLO_d1e9975 and http://www.bruckner-online.at/ABLO_d1e5150).
- “Zur Wiener Sinfonie von 1765 bis zu Mozarts Tod,” [The Symphony between 1765 and Mozart's Death,] in *Die Sinfonie zur Zeit der Wiener Klassik*, ed. Gernot Gruber and Matthias Schmidt, *Handbuch der musikalischen Gattungen* 2 (Laaber: Laaber-Verlag, 2006), 219–27.

“Jankó-Klaviatur,” “Milchmeyer, Philipp Jacob,” and “Müller, August Eberhard,” in *Lexikon des Klaviers*, ed. Christoph Kammertöns (Laaber: Laaber-Verlag, 2006).

Proceedings

“Bleistift und Klavier als Bruckners Kompositionsinstrumente,” [Pencil and Piano as Bruckner’s Composition Tools,] in *Bruckner Tagung 2015*, ed. Andreas Lindner and Klaus Petermayr (Linz: Musikwissenschaftlicher Verlag, 2016), 73–84.

“Fortepiano Music around the Congress of Vienna,” in *American Musicological Society Southwest Chapter Conference Proceedings 4*, Fall 2015 (ISSN 2330-1309).

“Bruckner’s Studien in Bläserinstrumentation mit Otto Kitzler,” [Bruckner’s Studies in Wind-Instrumentation with Otto Kitzler,] in *Bruckner Symposium 2012*, ed. Theophil Antonicek, Andreas Lindner and Klaus Petermayr (Linz: Musikwissenschaftlicher Verlag, 2014).

“‘Zu einem gothischen Dome gehört übrigens auch eine solche Messe’: Historistische Ästhetik, Antonio Lotti’s Messe und Bruckners Linzer Kirchenmusik,” [‘Such a Mass Is Appropriate for a Gothic Cathedral’: Historicist Aesthetic, Antonio Lotti’s Mass and Bruckner’s Sacred Music for Linz,] *Anton Bruckners Messen*, ed. Elisabeth Maier and Erich Wolfgang Partsch (Vienna: Musikwissenschaftlicher Verlag, 2013), 89–103.

“Bruckners Nachspiel WAB 126 und Andante WAB 130 im Kontext zeitgenössischer Improvisationslehrwerke,” [Bruckner’s Nachspiel WAB 126 and Andante WAB 130 in the Light of Contemporary Improvisation Treatises,] in *Bruckner-Tagung: Anton Bruckner und die Wiener Klassik, Brucknerhaus, Linz, 24.–26. September 2009*, ed. Theophil Antonicek, Andreas Lindner and Klaus Petermayr (Linz: Musikwissenschaftlicher Verlag, 2012), 147–60.

“Die Kirchenmusikpflege der Pfarre Atzenbrugg/Heiligeneich zur Schubert-Zeit,” [The Cultivation of Church Music in Atzenbrugg/Heiligeneich during Schubert’s Time,] in *Kirchenmusik im Biedermeier: Institutionen, Formen, Komponisten*, ed. Andrea Harrand and Erich Wolfgang Partsch (Tutzing: Hans Schneider, 2010), 255–64.

“Vom ‘eigentlichen Claviere’: Überlegungen zu Clavichord und Clavichordspiel zur Zeit der Wiener Klassik,” [Regarding the ‘Actual Clavier’: Thoughts on Clavichord Playing During Mozart’s Time,] in *Beiträge zur Interpretationsästhetik und Hermeneutik-Diskussion*, ed. Claus Bockmaier (Laaber: Laaber Verlag, 2009), 213–23.

Critical Editions

Wolfgang Amadé Mozart, *Sonata in A Major, K. 331 (“Alla Turca”)* (Kassel: Bärenreiter, 2017).

Franz Schubert, *Symphonies*, vol. 2, New Schubert Edition V, no. 12, Critical Report (Tübingen: Internationale Schubert-Gesellschaft, 2013).

Johann Nepomuk Hummel, *Mass in B-flat Major* (Stuttgart: Carus, 2012).

Franz Schubert, *Adrast*, New Schubert Edition II, no. 12, Critical Report (Tübingen: Internationale Schubert-Gesellschaft, 2011).

Franz Schubert, *Adrast*, New Schubert Edition II, no. 12 (Kassel: Bärenreiter, 2010).

Joseph Martin Kraus, *Stella coeli* (Stuttgart: Carus, 2010).

Performances (Selection)

2017 Ars Lyrica Houston

2017 Mercury Houston

2017 Houston Bach Society

2016 Boulder Bach Festival

2016 Musica Sacra Linz (Austria)

2015 Congress Hall, Austrian Federal Chancellery, Vienna, Austria

2014 First and Summerfield United Methodist Church, New Haven, CT, USA

2013 Yale Collection of Musical Instruments, New Haven, CT, USA

2011	Liechtenstein Museum, Vienna, Austria
2011	MA Festival, Concertgebouw, Bruges, Belgium
2011	Alison House, University of Edinburgh, Scotland
2011	Bachfest Leipzig, Alte Handelsbörse, Leipzig, Germany
2011	Konzertsommer Brunnenthal, Parish Church, Brunnenthal, Austria
2011	Abendmusik, St. Ursula's Church, Linz, Austria
2011	Itinéraire Baroque, Église Saint-Saturnin, Coutures, France
2011	International Bach Conference, Lutheran City Church, Vienna, Austria
2011	Bach-Woche, Lutheran City Church, Vienna, Austria
2010	Apostles Church, Munich/Solln, Germany
2010	Johannes-Saal, Austrian Academy of Sciences, Vienna, Austria
2010	Wiesleitnerhof, Marchtrenk, Austria
2010	Cathedral, St. Pölten, Austria
2010	Cathedral, Seckau, Austria
2010	Liebfrauenkirche, Freistadt, Austria
2010	Resonanzen Early Music Festival, Berio Hall, Konzerthaus, Vienna, Austria
2010	Parish Church, Diersbach, Austria
2010	Summer Refectory, Augustine Abbey St. Florian, Austria
2010	Imperial Hunting Lodge Eckartsau, Austria
2009	Bach-Woche, Lutheran City Church, Vienna, Austria
2009	Glass Hall, Musikverein, Vienna, Austria

GRANTS AND FELLOWSHIPS

2013	Max Kade Fellowship Extension (\$ 25,000), Max Kade Foundation, Inc., New York
2011	Max Kade Fellowship (\$ 55,000), Max Kade Foundation, Inc., New York
2011	Schrödinger Fellowship (\$ 50,000), Austrian Science Fund, Vienna (declined)
2010	Grant for <i>Adrast</i> Recording (\$ 13,500), Fundación BBVA, Madrid
2010	Grant for <i>Adrast</i> Recording (\$ 6,700), Landgraf Moritz Foundation, Kassel
2004	Research Grant (\$ 5,000), Schubert-Memorial Atzenbrugg Committee

CONFERENCE PRESENTATIONS AND LECTURE RECITALS

2017	“Mozart 2.0: The Case of the Sonata in A Major, K. 331” (Sixth Annual Meeting of the Historical Keyboard Society of North America, Greenville SC, April 26–29).
2017	“Baroque Opera as a Pedagogical Tool in Undergraduate Opera.” (with Rebecca Grimes. National Opera Association, Annual Convention, January 5–7).
2016	“Französisch-österreichische Musikbeziehungen um 1700 (Musik aus den Notenbüchern der Kaiserin Amalia Wilhelmina und A-Wm 743).” [French-Austrian Musical Connections around 1700 (Musik from the Music Books of Empress Amalia Wilhelmina and A-Wm 743)] (A Week for Elisabeth Jacquet de la Guerre, Vienna, May 9–13).
2016	“ ‘... on which Mozart played and composed so much.’ Towards a History of Mozart’s Five-Octave Clavichord.” (Fifth Annual Meeting of the Historical Keyboard Society of North America, March 21–23).
2015	“Vavaldi Superstar” (Texas A&M University, College Station, TX, November 5).
2015	“Fortepiano Music Around the Congress of Vienna.” (Lecture Recital, AMS Southwest Chapter, San Marcos, October 10).

- 2015 “The Congress of Vienna in ‘Characteristic Tone Poems’ ” (The Congress of Vienna 1814/15: Political Culture and International Politics, Vienna, June 18).
- 2015 “ ‘An besonders heißen Tagen fand ich Bruckner meist nur mit dem Nötigsten bekleidet, am Klavier oder am Arbeitstisch:’ Das Klavier als Kompositionsinstrument bei Bruckner.” [‘On Particularly Hot Days I Found Bruckner Minimally Dressed at the Piano or Desk’: The Piano as Bruckner’s Composing Instrument.] (Bruckner Conference, Kremsegg (Austria), June 11–12).
- 2014 “Organizing the Workshop: How Bruckner Acquired His Compositional Process.” (Annual Meeting of the AMS, Milwaukee, November 6–9)
- 2014 “Beginning in Eighteenth-Century Keyboard ‘Treatises’ ” (European Piano Teachers Association Germany, Fulda, May 31).
- 2014 “Was there a German Style of Keyboard Performance in the Second Half of the Eighteenth Century?” (University of Music and Performing Arts, Vienna, April 4).
- 2013 “Anton Bruckner’s Particell Drafts.” (Tracking the Creative Process in Music, Montréal, October 10–12).
- 2013 “Has Equal Temperament Really Ruined Harmony?” (Yale School of Music, April 24).
- 2013 “Schubert’s Piano Music: Textual Issues and Performance Practice.” (Yale School of Music, April 17).
- 2012 “ ‘Wir haben bereits die Instrumentation:’ Bruckners Studien in Bläserinstrumentation mit Otto Kitzler.” [‘We Are Already Studying Instrumentation’: Bruckner’s Studies in Wind-Instrumentation with Otto Kitzler.] (Bruckner Symposium, Linz, September 14–16).
- 2011 “Lully Transcriptions in Vienna around 1700.” (Lecture-Recital, First International Conference on Historical Keyboard Music, Edinburgh, July 1–3).
- 2010 “Schubert und die Arbeit an seiner Oper Adrast.” [Schubert and the Work on his Opera Adrast.] (Old University, Vienna, November 19).
- 2010 “ ‘... je mêle des airs François, a ceux des Allemands’ – Rezeption französischer Clavier-Musik in Wien um 1700?” [‘Je mêle des airs François, a ceux des Allemands’: The Reception of French Keyboard Music in Vienna around 1700.] (Lecture-Recital, Internationale Tagung Werk und Wirkung: Johann Joseph Fux zum 350. Geburtstag, Vienna, October 21–23)
- 2010 “ ‘Kein Lebendiges ist ein Eins, immer ist’s ein Vieles’: Bruckners Überarbeitungen seiner Messe in e-Moll.” [‘Each thing, while it single seems, many and mysterious’: Bruckner’s Revisions of the Mass in E Minor] (International Conference: A. Bruckner’s Masses, Vienna, April 29–30).
- 2009 “Lektionen in Spontaneität, oder: Zwei Orgelwerke Anton Bruckners im Lichte zeitgenössischer Präludierkunst.” [Lessons in Spontaneity, or Two Organ Pieces by Bruckner in the Light of the Contemporary Art of Preluding.] (Bruckner-Conference: A. Bruckner und die Wiener Klassik, Linz, September 24–26).
- 2009 “Zum Umgang mit Fassungen in der Neuen Schubert-Ausgabe, speziell bei der Edition von ‘Adrast’, D. 137.” [Dealing with Author’s Versions in the Neue Schubert-Ausgabe, Especially in the Edition of Adrast, D. 137.] (International Bruckner-Workshop, Vienna, January 15–16).
- 2008 “Die Kirchenmusikpflege der Pfarre Atzenbrugg/Heiligeneich zur Schubert-Zeit.” [The Cultivation of Church Music in Atzenbrugg/Heiligeneich during Schubert’s Time.] (Kirchenmusik im Biedermeier: Institutionen, Formen, Komponisten, Ruprechtshofen, October 10–11).
- 2008 “Früher Schubert, später Schubert: Fantasie (D. 2E) und Drei Klavierstücke (D. 946).” [Early Schubert – Late Schubert: The Fantasy in C Minor, D. 2E, and the Three Late Pieces, D. 946.] (Lecture-Recital, Marchtrenk, September 14).
- 2007 “Von gründlichen Anweisungen, wahren Arten und edlen Schlag-Künsten: Versuch über die deutschsprachige Clavierschule zwischen 1750 und 1800.” [Of Thorough Instructions,

- True Arts and Noble ‘Schlag-Künste’: German-Language Clavier Tutors between 1750 and 1800.] (University of Vienna, June 21).
- 2006 “Clavierschulen zu Mozarts Zeit.” [Keyboard Treatises during Mozart's Time.] (‘Das muss doch gewiss das Clavierland sein’: Symposion zur Vielfalt der Tasteninstrumente zu Mozarts Zeit, Vienna, November 9–11).
- 2006 “Der heilige Gesang zum Gottesdienste: Die geistliche Musik Michael Haydns.” [‘Der heilige Gesang zum Gottesdienste’: Michael Haydn's Sacred Music.] (Haydn-Haus, Eisenstadt, September 20).
- 2005 “Vom ‘eigentlichen Claviere’: Überlegungen zu Clavichord und Clavichordspiel zur Zeit der Wiener Klassik.” [Regarding the ‘Actual Clavier’: Thoughts on Clavichord Playing During Mozart's Time.] (Interpretationsästhetik und Aufführung, Munich, May 27–28).
- 2005 “ ‘... dass man eine Nebensache nicht zur Hauptsache erhebe’: Die Leipziger Allgemeine Musikalische Zeitung als Quelle für die Praxis und Ästhetik des Generalbasses um 1800.” [‘... dass man eine Nebensache nicht zur Hauptsache erhebe.’ – The Leipzig Allgemeine Musikalische Zeitung as Source for the Practice and Aesthetic of Continuo-Realization around 1800.] (Vienna, 2005).

PROFESSIONAL EXPERIENCE

Sam Houston State University, School of Music	Assistant Professor of Musicology	2014–
Yale School of Music	Visiting Guest Lecturer in Music History	2013
Yale School of Music	Postdoctoral Fellow	2012–2013
Austrian Academy of Sciences, Vienna	Researcher (tenure track)	2008–2014
University of Music, Vienna	Lecturer	2010–2012
University of Vienna	Lecturer	2008–2012

AWARDS

- 2013 Listed as one of Austria's thirty-five most outstanding researchers aged under thirty-five, Austrian Science Fund (FWF)
- 2012 Pasticcio Prize, Austrian Broadcasting Corporation (ORF)
- 2008 Dissertation Award, University of Vienna
- 2001 Bayreuth Scholarship, Wagner Society Linz

PROFESSIONAL MEMBERSHIPS

- 2016 Early Music America
- 2015 American Musicological Society, Southwest Chapter
- 2014 German Digital Humanities Society
- 2012 American Musicological Society
- 2012 College Music Society
- 2010 Johann Joseph Fux Society
- 2009 International Schubert Society
- 2008 International Bruckner Society
- 2006 Deutsche Gesellschaft für Musikforschung