

## SYPHILITIC PROGRESSIVE PARALYSIS IN THE PATHOGRAPHY OF TWO COMPOSERS: HUGO WOLF AND PHYSICIAN AND COMPOSER JOSIP IPAVEC

Pavle Kornhauser\*

### SUMMARY

*This overview is devoted to two composers born in the Austro-Hungarian monarchy who beside their Slovene origin, share the tragic fate caused by syphilis-related progressive paralysis. The music opus of Hugo Wolf (Slovenj Gradec, 1860 – Vienna, 1903) consists of about 300 solo songs on the verses of the most famous contemporary poets, numerous piano works, the symphonic poem “Penthesilea”, and the opera “Der Corregidor”. Dr. Josip Ipavec (Šentjur near Celje, 1873-1921), beside studying medicine, also worked on improving his theoretical knowledge in the field of music. Later on, as a qualified physician, he also conducted choral concerts and string orchestras. Ipavec is also the author of numerous successful solo- and choir songs, piano compositions, and the first Slovene ballet, the “Pierrot” (1904). His most famous work is the opera (operetta) “The Frivolous Princess” (1911). Both composers died deranged, alone, neglected, “away from the eye”. Wolf ended in a straitjacket at a psychiatric hospital, Ipavec froze to death in a barn not far from his home, both at an age when their creativity should have been at its peak.*

**Key words:** History of music in the 19th and 20th century, composers, pathography, syphilitic progressive paralysis

---

\* Former head of the Pediatric Dept. University Medical Center Ljubljana. Address for correspondence: Prof. dr. Pavle Kornhauser. Skapinova 19, SI – 1000 Ljubljana.

## INTRODUCTION

It is difficult to describe in words the tragic fate and similar end that befell two composers, Hugo Wolf, born at Slovenj Gradec (1860-1903) and the physician Dr. Josip Ipavec from Šentjur near Celje (1873-1921). The music of both, almost contemporaries (they attended the convent school at Šentpavel in Carinthia), had attracted me a long time ago. Learning of their tragic existence, the consequence, in the first place, of the infection with lues (the term syphilis is more recent), aroused my interest in this mysterious disease that, in the course of history, had also killed many immortal artists (in the 19th century, the composers Schubert, Smetana, Donizetti, the writers Heine, Maupassant, Nietzsche). The language of music of the two composers, however, cannot be compared, nor can their popularity, the extent of international recognition, or their influence on the composers during the last years of the Austro-Hungarian monarchy. Such a musicological comparison is not my intention, anyway. Let me focus my attention on both of them, especially on the period after the first symptoms of the progressive paralysis had manifested themselves.

## THE COMPOSER HUGO WOLF AND HIS ILLNESS

An interesting and well-known fact is that Hugo Wolf's family origins are at Šentjur near Celje, where Josip Ipavec was also born. His grandfather's surname was Vouk; his mother's ancestors came from Mojstrana. Wolf's father was a leather merchant at Slovenj Gradec and an enthusiastic amateur musician. Little Hugo played the violin in the family orchestra at the age of five already. Hugo Wolf was of quick temper from an early age, his contemporaries found him strange, he would drop out of several secondary schools and did not finish his studies at the Academy of Music in Vienna either. He was self-educated. He studied the scores of world-famous maestri.

Hugo Wolf did not like his hometown. A letter to his sister has been preserved, in which he declares »that he opposes Slovene encroachment upon the German stronghold of Celje«. He made a modest living, at first as a piano teacher and an accompanist at dances, later also as a violinist in an orchestra. Financial problems plagued him throughout his life. Once he declared that »he had got used to being hungry«. He often changed friends (with whom he also lodged; he and Gustav Mahler were

lodgers together!). He had tempestuous love affairs, all of which ended unhappily for him.

As a composer, Hugo Wolf won recognition with his *lieder*. Experts hold the view that none of his contemporaries was quite so successful in bringing the text into harmony with the music, not even Franz Schubert was on a par with him. Wolf stressed that, to him, setting a poem to music meant the realization of a poetic idea. One of the reasons that he is not so well known to the wide audiences that attend concerts today probably lies in the fact that he undertook large orchestral compositions less often. In Vienna he became very popular already in his student days. At the beginning, his role model was Richard Wagner, but he soon drifted away from him in his compositions. He knew personally the leading German composers of his time: Johannes Brahms, Anton Bruckner, Richard Strauss, he had also visited Franz Liszt. In 1884, when he was just twenty-four, he became the music critic of a somewhat sensation-seeking Vienna weekly. As a critic he acquired more enemies than friends among musicians, above all because of his disparaging appraisal of Brahms. Ten years later Gustav Mahler, as the director of the Vienna National Opera, turned down the staging of his only opera, *Corregidor*. How popular he had become on the German musical scene, despite the lack of success in certain music circles, is attested by the founding of the *Friends of Hugo Wolf clubs* in Berlin in 1896 and later also in Stuttgart and Vienna. We may well speculate what else Hugo Wolf could have produced in the sphere of symphonic, orchestral music, had he not died relatively young, at an age when neither Brahms nor Bruckner had tried their hand at symphony scores.

Hugo Wolf was not a prolific composer: apart from the numerous *lieder*, greatly appreciated in German circles, and the only opera, *Corregidor*, he left few compositions for the piano, the strings or the symphony orchestra. Wolf's early piece, a string quartet in D minor, attests that he is an excellent composer, the piece is full of ingenious ideas and bold solutions as regards harmony, rhythm and counterpoint, but the thought that occurs to the listener is that the composer, scared by the melody and the warmth of the harmony, abandoned them and continued with a more modern idiom, which, however, does not tell us anything. He obviously wanted to demonstrate that he was a musician of the new wave and that he was not continuing the neoromantic tradition of Johannes Brahms (of whom he had been so critical). It was probably for that reason that it was not executed in public during his lifetime.

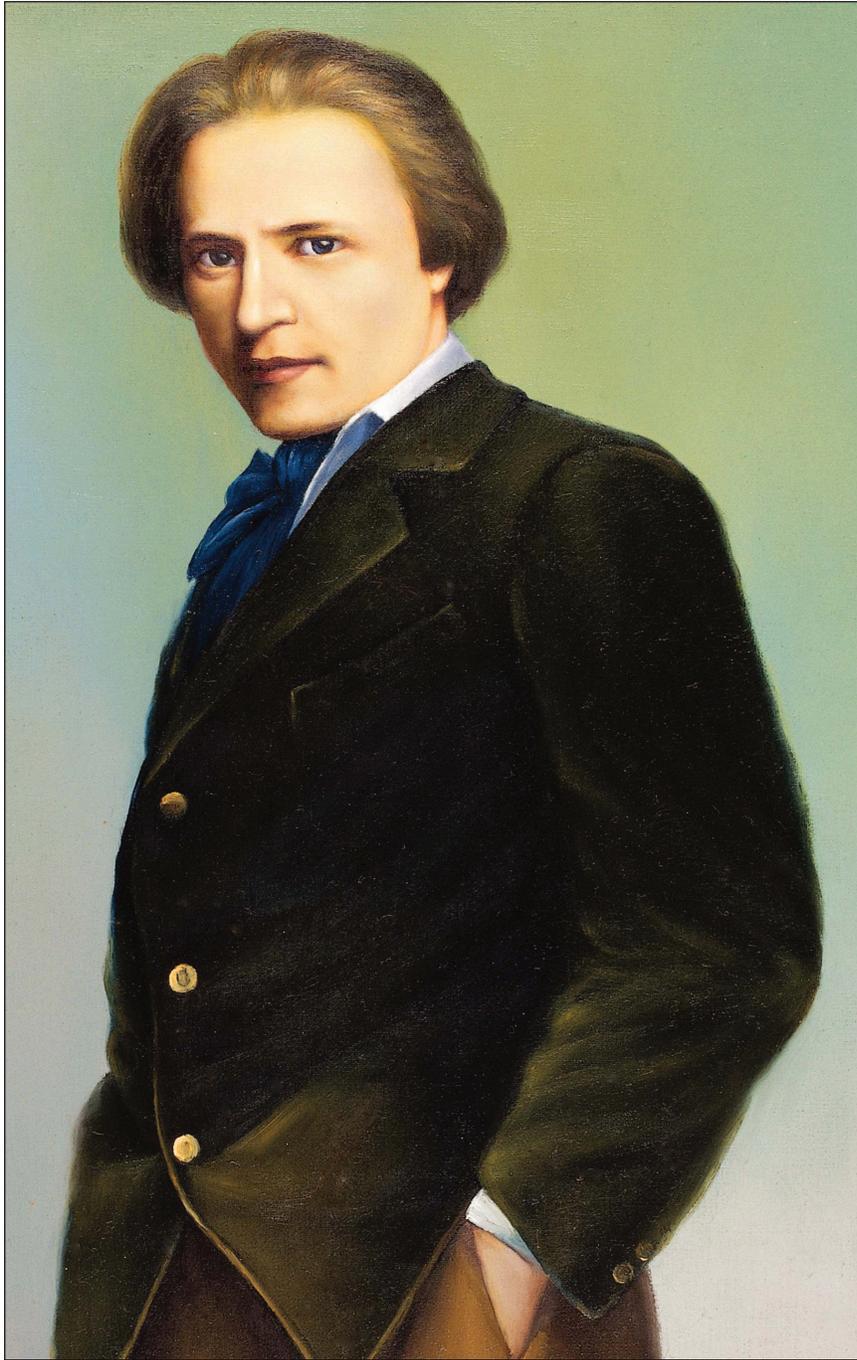


Figure 1 Hugo Wolf in 1888

Hugo Wolf is said to have contracted lues at a brothel where he was taken by one of his rich bourgeois friends when he was seventeen. Information on the progress of his disease is scarce, for, by social custom, syphilis was a taboo. They did not speak or write about it, partly also out of consideration for the composer. The opinion of the well-known Vienna neuropsychiatrist Dr. Joseph Breuer (a colleague of Sigmund Freud) is interesting to note: he knew the young composer well (Wolf visited his house as a piano teacher) and believed that Hugo was aware of the infection, for he did not want to use cutlery at table and, when in company, only ate bread, cheese or fruit with his hand. He was obviously convinced that he could infect others. Even before the outbreak of the mental disease Hugo Wolf was known to change mood rather often: after a bout of depression, when he would not write a single note for days, he suddenly became hyperactive, also in composing, lacking self-criticism, ungrateful towards friends, aggressive (he would kill birds if their singing »disturbed his peace«), all due to, as he would claim, his demonic nature. His prepsychotic behaviour was compared with the course of disease of Robert Schumann, the ingenious romantic poet of the piano.

In Hugo Wolf's case the mental disease manifested itself in an acute form, the almost manic creative mood was followed by a psychotic frame of mind. The composer's behaviour changed: unlike Dr. Josip Ipavec (see ff.), who never told his friends or doctors that he had lues (no direct or indirect mention of it is to be found in written documents), Hugo Wolf informed the doctors in his anamnesis that he knew he had been infected, which was recorded in his medical file. About a year previous to the outbreak of the mental disease an ophthalmologist, who had removed a foreign body from his eye, established changes pathognomonic of lues on his pupil and informed his colleagues in Vienna of his diagnosis, but there was no response. (Hugo Wolf's medical file, interestingly, disappeared from the private sanatorium as well as the state mental hospital; it is suspected that it had been stolen, probably with the intention of selling it to the person who did not wish to make the medical record public). He spoke to passers-by in the street, telling them that he had been appointed director of the Vienna Opera. About a week later, he was admitted for a short time to a private sanatorium, where he calmed down. He even had a piano in the sick-room and tried to compose again. When he was discharged from hospital, his sister, who lived in Celje, took him in first, but he ran away very soon. He tried to commit suicide but then saved himself from the cold waters of the lake. Hospital treatment was required

again, this time at the Vienna mental hospital. The emperor himself contributed towards the cost! In desperation, Hugo Wolf wrote to his friends and sister, imploring them to rescue him from the netted bed. For several weeks he was allowed no visitors. When his mental state improved in 1899, he was able to play Beethoven symphonies, arranged for four hands, with an employee of the mental hospital, an amateur musician. Although his fingers did not always obey him, he pointed out every little mistake to his partner. Soon afterwards he became manic-depressive again, he feared that he was going to be killed, skinned alive or poisoned. He often had severe spasms, speech was more and more difficult, he became incontinent. In the last year of his life he merely lingered on. He died on February 26, 1903. By a twist of fate, he became a well-known and highly-appreciated composer in Vienna only after he had been admitted to the mental hospital. He was buried near Ludwig van Beethoven and Franz Schubert.

### **THE PHYSICIAN AND COMPOSER DR. JOSIP IPAVEC AND HIS ILLNESS**

The life of physician and composer Dr. Josip Ipavec (he signed his surname Ipavic) cannot be compared with the hardship suffered by his younger contemporary Hugo Wolf. Josip was the son of a respected mayor from a well-known family of doctors, who ensured that during his schooling and also while studying at the medical faculty in Graz, he did not experience any financial difficulties. His father, Dr. Gustav Ipavec, was an amateur musician and an established composer, who entertained well-known composers, Johannes Brahms among them, at his home in Šentjur. His uncle, dr. Benjamin Ipavec, with whom Josip lodged during his studies in Graz, was not only a respected physician and director of the children's hospital, but also a highly regarded composer, the author of the famous Serenade for a string orchestra, which is among the most beautiful compositions written by a Slovene composer.

Besides studying medicine, Josip Ipavec also worked on improving his theoretical knowledge in the field of music. Later on, as a qualified physician, he privately continued his study of composition in Vienna. Compositions written in his youth filled his audiences, women in particular, with enthusiasm; he was an amusing and handsome young man, nicknamed the »Slovene Mozart«. There is no record why he decided to become an army doctor: probably because he wanted to lead a more



Figure 2 Dr. Josip Ipavec

leisurely life and take part in social events at Vienna »salons«. His military career was of short duration, however, for he was soon transferred to Zagreb, as a punishment for infringement of discipline. As his father had to give up his surgery due to illness, Josip decided to leave the army and take over the well-established medical practice in his home town. He soon got married. His wife came from the German gentry. The marriage was a happy one until the outbreak of his disease. Josip Ipavec never quite mastered the Slovene language. At home they spoke in German and he composed his solos on the basis of German texts.

A few words on his career as a composer. He wrote several songs with a piano accompaniment and a few chamber pieces when he was still at grammar school in Celje and then as a student in Graz. He also conducted choral concerts and string orchestras. At these events –as is our conjecture – there must have been a genuine »cultural club« atmosphere. During that period, before graduation at the medical faculty in 1904, his pantomime *Pierrot* was written. With it he produced not just the first Slovene ballet, but fresh, melodious, rhythmic music that suited the development on the stage and was full of innovative ideas. The ballet was performed successfully a number of times, first in Graz, with the

author as the conductor, then in Ljubljana (where it also received adverse reviews in the clerical circles, labelling it as »erotic and stupid«). It met with extraordinary success in Celje and Maribor, Trieste and Olomouc in Moravia. It was not performed in Vienna, most probably due to the outbreak of the First World War.

Let us also mention that, a hundred years after the premiere of the pantomime *Pierrrot*, doctors of the Ljubljana University Hospital, members of the Chamber Music Ensemble PRO MEDICO, performed this composition in public again, to the composer's original score, with dancers from the Ljubljana Ballet School and our colleague Henrik Neubauer, MD, as choreographer. Thus not only was the composer a doctor, so were the musicians (the author of this pathography is the artist manager and pianist of the ensemble) and the choreographer.

In addition to the already mentioned *lieder*, the author also wrote compositions for the piano, violin, violoncello and choir. The pinnacle of Dr. Josip Ipavec's career as a composer is his opera (operetta) *Princesa vrtoglavka* (The Frivolous Princess). A comparison with Hugo Wolf offers itself here, since he, too, composed one opera only. Both of them pinned all their hopes for recognition on their successful executions. While Wolf lived to see the première of *Corregidor* in Germany (but never in Vienna), Josip Ipavec only had three fragments of *The Frivolous Princess* performed in 1914, at a concert in Ljubljana, given to honour his father Gustav and uncle Benjamin. The libretto required for the execution of his musical images was written by Mara Berks (she used her title when signing her name – she was a noblewoman), a freethinking writer, who had established herself in Vienna. She lived in the vicinity, at the castle in Šentjur. Dr. Josip Ipavec had supposedly written the opera as a piano passage while he was still in Zagreb, at the beginning of 1907, the score for the orchestra and soloists was finished two years later, when he had already started working as the local doctor. Musicologists surmise that the poor and exceedingly long scenario was the main cause for the lack of interest in performing the opera. That is the reason why – according to Igor Grdina – the musical passages are not interconnected, they are just a sequence of independent »pictures« or scenes. In spite of that the score is a veritable treasure trove of beautiful melodies. In 1910, when the opera was ready for the stage, the composer went to Vienna to introduce it to the leading personalities of the theatre. Unfortunately, he knocked at doors in vain. He also attempted to establish a name for himself in Ljubljana, without success. He might have been successful in Brno,

Moravia, for even Leoš Janaček warmed towards the performance of the opera, if the First World War had not broken out in September, 1914. Even during the war, when he was mobilized to work as a doctor in a refugee camp, he sent letters to Vienna, making enquiries about the possibility of performing *The Frivolous Princess*. Several decades had to elapse before the opera was on the stage: it was performed with great success in November, 1997, in Maribor. Individual arias were show-stoppers. The libretto for the opera was adapted and updated by Igor Grdina.

### THE LAST YEARS IN THE LIFE OF DR. JOSIP IPAVEC

A great deal of data on the illnesses of famous musicians has been preserved. Serious professional treatises dealing with this topic have been published; writers successfully included medical data in biographies, scriptwriters in films. There are, however, very few documents on the course of illness of the physician Dr. Josip Ipavec.

The perspicacious young historian and excellent connoisseur of music, Prof. Dr. Igor Grdina (in his doctoral thesis he investigated the biographies of the Ipavec family of doctors), collected some medical data for his

1915						1912					
Monat Oktober						1912					
Nr.	Uj	N.A.M.E.	Alter	Wohnung	Anamnese und Befund	Diagnose	Therapie	Bemerkungen	Emur	Bezahlung	
1058	1	Wlaga	20	Ujborovje I	...	Col. abnorm	...	...	5000 K		
1059	"	Plapnik	15	...	...	...	...	...	5000 K		
1060	1	Tokavec	21	...	...	...	...	...	5000 K		
1061	1	Naprednik	52	...	...	...	...	...	5000 K		
1062	2	Cominac	40	...	...	...	...	...	5000 K		
1063	"	Platnik	46	...	...	...	...	...	5000 K		
1064	"	Belko	60	...	...	...	...	...	5000 K		
1065	3	Gobe	46	...	...	...	...	...	5000 K		
1066	"	Zganc	32	...	...	...	...	...	5000 K		
1067	"	Seadler	45	...	...	...	...	...	5000 K		
1068	"	Plavec	38	...	...	...	...	...	5000 K		
1069	"	Kivsten	14	...	...	...	...	...	5000 K		
1070	"	Salej	42	...	...	...	...	...	5000 K		
1071	"	Lejganc	46	...	...	...	...	...	5000 K		
1072	"	...	...	...	...	...	...	...	5000 K		

Figure 3 An excerpt from the medical files kept by Dr. Josip Ipavec (The original document is in the safekeeping of Prof. Dr. Igor Grdina)

comprehensive book entitled *Ipavci*. These data had been recorded by Dr. Anton Schwab (1886-1938), a doctor in Celje, a younger contemporary and friend of Dr. Josip Ipavec. There is no information whether he had treated him and in what way. Igor Grdina gathered the data for his biography of Dr. Josip Ipavec in long discussions with Josip's eldest son Jože, a painter and, over a long period, scenographer at the Zagreb Opera, but the son hardly knew anything about the course of his father's illness. The patient's medical file has not been preserved either. His relatives, his wife and colleagues in the first place, were obviously ashamed of his disease and the file was lost, or rather, destroyed. The attempt to obtain whatever information, based on the reminiscences of their parents, from the residents of Šentjur, did not bear fruit either. It is thus very difficult to establish the course of progressive paralysis in our well-known composer and physician. If we take cognizance of the fact that, as a rule, ten to sixteen years elapse between primary infection and mental illness and that Josip was supposedly infected with lues as a student or as an army doctor, we can surmise that the first symptoms of a mental disorder manifested themselves as early as 1912, when he tried to commit suicide. Dr. A. Schwab wrote: »One day I was summoned to visit Josip as a doctor, two colleagues were present as well. The composer was unconscious; he gave the impression of a seriously sick man. I made a diagnosis, realizing that

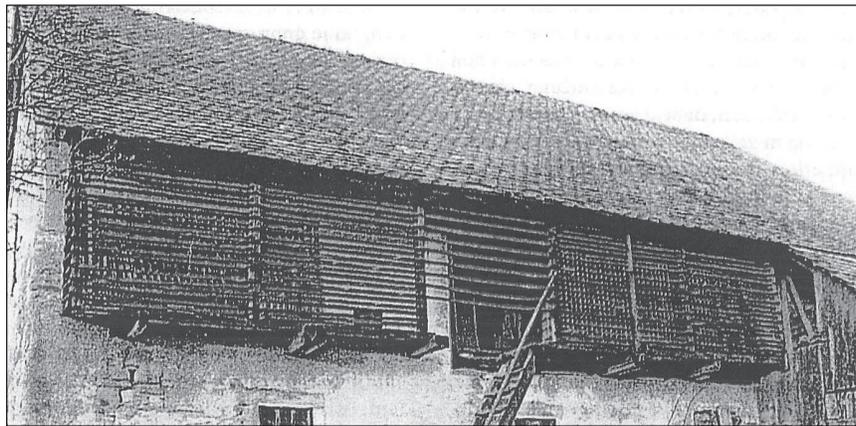


Figure 4 The barn in which the once renowned and celebrated physician and composer froze to death. (By courtesy of Anita Koleša, head of the regional branch of the State foundation for amateur cultural activities at Šentjur, to whom our thanks are due.)



Figure 5 The tombstone of Dr. Josip Ipavec (Ipavic) at the cemetery at Šentjur near Celje

Josip was so seriously ill that, without medical help, he would certainly die shortly. I knew that, in this case, we had an effective medicine which would ward off death; it had the desired effect in about eight days, saving the unfortunate composer from dying. But, much to my chagrin, I also realized that, after the treatment, his physical and mental powers would be constantly in decline, he would become incapable, for life, of writing music, of practising medicine, unable to earn an income; and I knew in advance what his fate would be during the short time left to him. It is hardest for a doctor if he sees the future in this way, but has no means to prevent the consequences. What I had foreseen at that moment was precisely what happened.«

Nowadays a physician would issue a different expert opinion, for the above statement by Dr. Schwab does not tell us why he had been summoned, what had actually happened, how soon he and »two colleagues« had made the house call and saw the patient; was Dr. Ipavec unconscious because of acute brain damage (a stroke?). Or due to poisoning? Nothing is said about the clinical picture. (These data could not be obtained by any of the authors working on his biography). The statement does not reveal what medication, which antidotes, Dr. Schwab had administered to »save the unfortunate composer from dying«.

It is also unlikely that Josip, who, as a doctor, must have been aware of the fatal disease, would not have resorted to medication against lues, approved by pharmacology at the time, in his own case: various ointments and even parenteral administration of products which contained salts of elements such as, for instance, mercury, bismuth or arsenic. At

the beginning, the symptoms of the disease were obviously not so pronounced, for in 1914 he conducted the orchestra performing fragments from *The Frivolous Princess*, he was mobilized during the war and was able to work in his surgery as a general practitioner for a couple of years. There are no data on the course of his mental decline or neurological disturbance. It was only on May 31, 1919 that the district court in Celje issued a decree pronouncing Dr. Josip Ipavec unfit to carry out his profession owing to mental illness. I wrote to his younger son Teodor, who had emigrated to the USA after the war, inquiring whether he remembered his father's illness. He kindly answered my letter, providing only the information that his father had gone to Vienna to be "treated for malaria".

I wrote to the psychiatric hospital in Vienna, but the name of Dr. Josip Ipavic was not found in the protocol. At the time the therapy for progressive paralysis with malaria was practiced in Vienna only in this institution.

One more observation: the personal tragedy of the physician and composer that was brought on by his illness was also marked by the humiliating behaviour of his wife and the inhumane attitude of the neighbourhood towards the suffering victim of the disease. When his illness began to cause disturbance, he was dispatched to his sister, living on a farm, and left in her care. In spite of financial difficulties, his wife obtained a car and hired a chauffeur who became her lover. Josip was not permitted to enter his own house. He would pick flowers for his wife in the fields and leave them on the doorstep. He became a runaway roaming around the countryside. On a winter morning, February 8, 1921 he was found in a barn in the neighbourhood, he had frozen to death.

## EPILOGUE

Many musicians famous today had died without proper recognition during their lifetime. A lot of them suffered poverty and illness. They passed away when they were still capable of producing superior works. The end that befell the two composers after long years of mental and physical decline could hardly have been more tragic. Although differing in character and musical opus, they have in common the illness that had killed them. ( We might make a comparison with the fate of the brilliant Russian composer, Modest Musorgski, who had mixed with the uppermost social circles until he became addicted to drinking. A lonely and

neglected derelict, he froze to death in the basement of a tenement in Moscow). Hugo Wolf and Dr. Josip Ipavec were both Slovene by birth, although they, especially the former, wrote music for the German cultural circles. Hugo Wolf was even hostile towards Slovenes. Both of them became well-known posthumously. Hugo Wolf had won international recognition, while the music of Josip Ipavec – his opera *The Frivolous Princess* – only had its premiere on the stage in Maribor in 1997, receiving great acclaim. At the symposium organized by the musicologist Dr. Primož Kuret at Slovenj Gradec in 2001 and dedicated to Hugo Wolf and his fellow-composers from Styria, both, Hugo Wolf and Josip Ipavec received due recognition.

When listening to the music of Hugo Wolf and Dr. Josip Ipavec we do not think of the suffering of the composers. We feel gratitude to them for their art, the feelings of beauty and appreciation which their music evokes when we are listening to it in a concert hall, on the stage, or enjoying high-quality recordings at home. As physicians, we can be proud to know that medicine has conquered their illness and that it will never again cause so much suffering as it did in the history of humanity.

#### *Acknowledgement*

*I would like to thank Dr. Primož Kuret for kindly granting me access to the biographies of Hugo Wolf in his private library, and to Simona Šivic, M. A., from the National and University Library, for making a CD copy of the gramophone recording of Hugo Wolf's poem Penthesilea, preserved in their archives.*

*On the occasion of the centenary of the Paediatric Hospital in Graz I received a telephone call from Prof. Sauer, a paediatric surgeon and Dean of the Medical Faculty in Graz, asking me to provide a photograph of Dr. Benjamin Ipavec, the founder of this institution. I obtained it at the National and University Library in Ljubljana; enlarged, it graced the exhibition staged on this occasion.*

*My warm thanks also to the translator, Mrs. Mija Peklenik, B. A., who put a lot of effort into combining successfully the language of medicine and music, as well as to Mrs. Anka Kolde for providing documents from libraries in Vienna.*

*This paper is a shortened version of a lecture the author gave under the title "Bolezni Huga Wolfa in dr. Josipa Ipavca" at the 7th Pintar's Days – "Pathography", organised in Ljubljana, on November, 2004. With the same topic, the author published a paper in the medical journal ISIS, 2004, Aug.-Sept., 120–26.*

## SOURCES AND REFERENCES

- Eickenmeyer K. A. Die Krankheit Hugo Wolfs. Dissertation. Jena 1945.
- Grdina I. Ipavci. Založba ZRC SAZU, Ljubljana, 2001/363–445.
- Kuret P. Hugo Wolf – sodobnik in naslednik. V: Zbornik mednarodnega simpozija ob 140-letnici rojstva Huga Wolfa. Slovenj Gradec, 2001/12-9.
- Grdina I. Hugo Wolf in Josip Ipavec – skica primerjalne biografije. V: Zbornik mednarodnega simpozija ob 140-letnici rojstva Huga Wolfa. Slovenj Gradec, 2001/101–8.
- Zupanič-Slavec Z. Dr. Josip (Joseph) Ipavec, The “Slovene Mozart”. Rivista di Storia della Medicina, 1996(1-2), 215–222.
- Konolka K. Hugo Wolf. Deutsche Verlags – Anstalt Stuttgart, 1988.
- Langberg D. Hugo Wolf: Briefe und Kritiken. Reclam Verlag, Leipzig, 1991.
- Spitzer L. Hugo Wolf: Werk und Leben. Holzhausen Verlag, Wien, 2003.
- Spitzer L. Die Kreative Krise im Schaffen Wolfs. Österr. Musikzeitschrift, Wien, 2003(1), 17–25.

## SAŽETAK

*Ovaj je pregled posvećen dvojici skladatelja koji osim slovenskog podrijetla imaju i zajedničku tragičnu sudbinu budući da su obojica bolovali od progresivne paralize uzrokovane sifilisom. Glazbeni opus Huga Wolfa (Slovenj Gradec, 1860. – Beč, 1903.) obuhvaća oko tri stotine solističkih skladbi prema stihovima najpoznatijih suvremenih pjesnika, brojne skladbe za klavir, simfonijsku pjesmu “Penthesilea” te operu “Der Corrigador”. Osim studija medicine, dr. Josip Ipavec (Šentjur kraj Celja, 1872. – 1921.) bavio se teorijskim spoznajama u glazbi. Poslije je kao liječnik dirigirao zbornim koncertima i gudačkim orkestrima. Usto je skladao brojne i uspješne skladbe za solističku i zbornu izvedbu, za klavir, a k tome i prvi slovenski balet, “Pierrot” (1904). Najpoznatije mu je dijelo opera (opereta) “Princesa vrtoglavka” iz 1914. Oba su skladatelja umrla u samoći, poremećena uma, zaboravljeni od javnosti. Wolf je završio u ludačkoj košulji, Ipavec se smrznuo u štali nedaleko od kuće, a obojica su otišla u dobi kada je njihov kreativni potencijal trebao dosegnuti vrhunac.*

**Ključne riječi:** *povijest glazbe, XIX. i XX. stoljeće, patografija, progresivna paraliza uzrokovana sifilisom, skladatelji*