

## The “DunkelKonzerts” and Hans Weisbach Prepared by Gilles Houle

The image of the devout Bruckner as a « visionary mystic » was exploited after the breakdown of relations between Berlin and the Vatican in 1936. The National-Socialists formulated a new religious confession, called « God Believing » (« Gottglaubig »), which recognized German nationalist identity as a religion in itself. Bruckner's Symphonies were to be its sacred language, though his important religious works and, indeed, the very identity of Bruckner as Catholic had to be ignored. The Symphonies, especially the slow movements, which surpassed even Franz Schubert's « heavenly lengths », were deemed a religious experience, and only those who shared the same blood and soil could fully comprehend the message.

In the 1930's, in Germany and Austria, the popularity of the so-called « Dunkelkonzerte » reached its height. Concerts for which the hall was entirely darkened and the orchestra invisibly sunk in its pit, so that the sense of sight should not operate to remind one (while Johannes Brahms, Richard Wagner or Anton Bruckner was being played) of one's difference from the others ; from the crowd that was, thus, an extension of oneself, breathless and unutterably moved, as if possessed by God.

It is perhaps futile to find one specific model for the « darkened concert » ; beyond the obvious « Bayreuth - Parsifal » parallel, one should remember the force of darkness for various Nazi ceremonies, where focused light cut through the night : evening book-burnings ; torch processions ; night-time political rallies with a spotlight on the « Führer », and the like.

The « Dunkelkonzerte » employed all the conditions of acousmatic phantasmagoria in its production of transcendence. The eye and ear were separated by the obscure darkness ; the music was separated not only from the source of the orchestra but from the context of Bruckner's religious faith ; the sound of the orchestra became a vehicle for sounding-out the Holy Art of the German people, a transcendental sonic message of spiritual destiny and fate.

*« Whether or not contemporary German audiences believed the Nazi propaganda, whether or not they sensed their common soil upon hearing a rustic Scherzo, communed with God during an Adagio, or even perceived Teutonic heroism in a fugal Finale is a large, complex issue yet to be sorted-out. » (Bryan Gilliam)*

### Hans Weisbach : Music Director of the Vienna Symphony Orchestra (1939-1944)



Hans Weisbach  
(Bruckner Archive)

Between November 1939 and March 1944, the « Wiener Symphoniker » performed a series of « darkened concerts » (« Dunkelkonzerte »), all under the « bâton » of their music-director, Hans Weisbach. *«The “ Wiener Konzerthaus ” was transformed into a sacred space where listening to Bruckner became tantamount to attending church.» (Bryan Gilliam)*

The composer would have to be separated from Christianity, in order for the National-Socialists to make him « God's messenger » ; consequently, Anton Bruckner, « the church composer », had to be ignored. A new social body was to be formed through the communing of listeners in the darkened auditorium, hearing in Bruckner's Symphonies the spiritual mission to which they were called. Other composers might be featured on the program, but it was always a Bruckner Symphony that formed the main focus of these events.

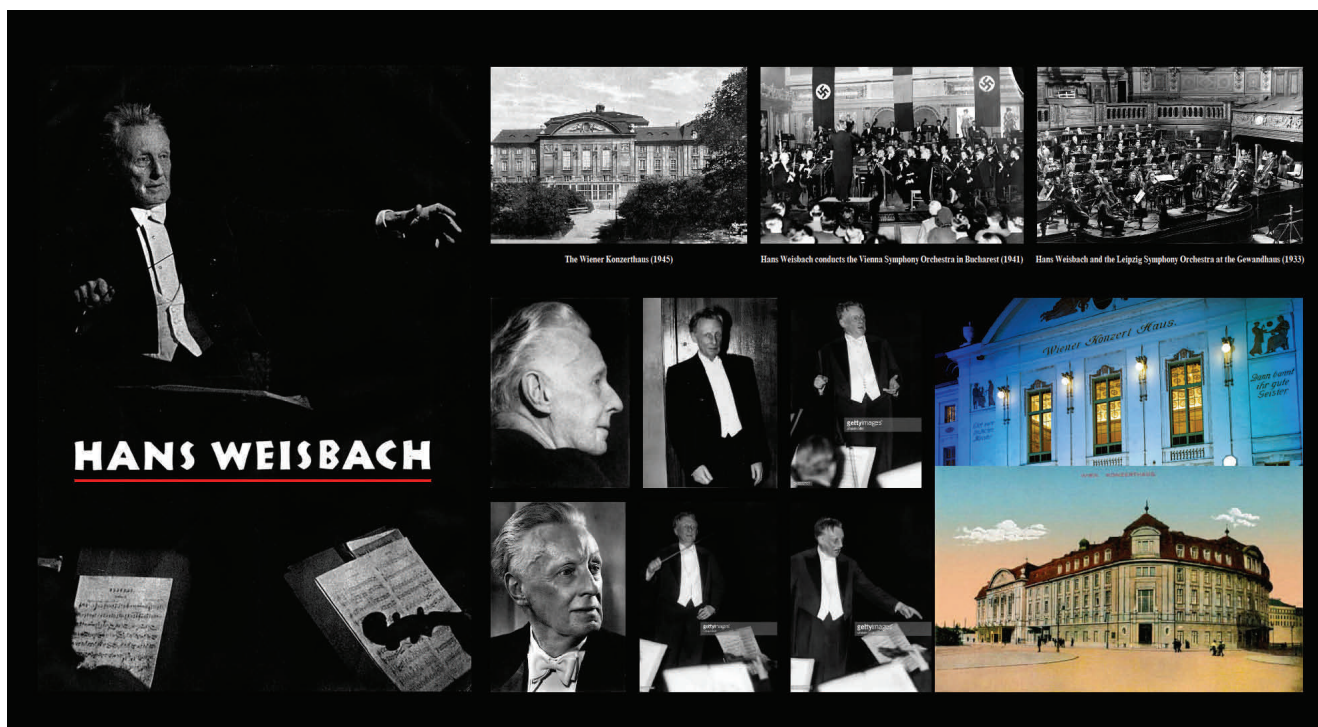
Between 1938 and 1945, the Vienna « Konzerthaus » suffered from cultural depletion. Under the destructive pressure of the National-Socialist dictatorship, the « Konzerthaus » became a location abused for propaganda and Nazi (« nondegenerate ») entertainment and was largely deprived of its central cultural content. Many artists had no choice but to emigrate.



As early as 1933, Hans Weisbach, then the new music-director of the Leipzig Symphony Orchestra, conducted the world premiere of the so-called « Nullte Sinfonie » of Anton Bruckner at the Leipzig « Gewandhaus ». He replaced the « Jewish » conductor Bruno Walter immediately before the final rehearsal. Later, the nine Bruckner Symphonies were programmed as part of a series of major concerts by the Leipzig Symphony Orchestra, which had been broadcasted nationally by the « Reichs-Rundfunk-Gesellschaft » (RRG : « Reich » Broadcasting Corporation) .

Weisbach was then invited by the « Reichs-Rundfunkintendanten » Doctor Heinrich Glasmeier to conduct the Large Symphony Orchestra of the « Reich » Broadcasting Corporation, Berlin.

On October 13, 1940, Hans Weisbach conducted Bruckner's 9th Symphony in Leipzig. At the beginning of the concert (just before the 1st movement was played) , he recorded for « Reichssender Leipzig » the premiere of the Finale's exposition based on an edition arranged and edited by Fritz Oeser the day before (12 October 1940) .



**Below is a listing of the Vienna Symphony Orchestra concerts (during Hans Weisbach tenure as music director) in which Bruckner's music was performed:**

26 January 1939 : Vienna, « Konzerthaus Großer Saal » . Anton Konrath conducts the « Wiener Symphoniker » , the « Wiener Singakademie » mixed-choir and the « Wiener Lehrer » « a cappella » Choir.

Anton Bruckner : Mass No. 3 (« The Great ») in F minor for soloists (SATB) , mixed-choir, orchestra and organ « ad libitum » (WAB 28) .

Soloists : Erika Rokyta, soprano ; Else Böttcher ; Maria Ocherbauer, alto ; Anton Dermota, tenor ; Hans Songström, bass.  
Organist : Friedrich Mihatsch.

27 January 1939 : Vienna, « Konzerthaus Großer Saal » . Leopold Reichwein conducts the « Wiener Symphoniker » , the « Wiener Singakademie » mixed-choir and the « Wiener Lehrer » « a cappella » Choir.

Anton Bruckner : Mass No. 3 (« The Great ») in F minor for soloists (SATB) , mixed-choir, orchestra and organ « ad libitum » (WAB 28) .

Soloists : Erika Rokyta, soprano ; Else Böttcher ; Maria Ocherbauer, alto ; Anton Dermota, tenor ; Hans Songström, bass.  
Organist : Friedrich Mihatsch.

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17 April 1939 (Monday at noon) : « Reichssender Wien » . Hans Weisbach conducts the « Wiener Symphoniker » .  
Wolfgang Amadeus Mozart : Serenade No. 9 in D major for orchestra, « Posthorn-Serenade » (KV 320) .  
Max Reger : « An die Hoffnung » , based on a text by Friedrich Hölderlin, song for alto and orchestra, Opus 124.  
Soloist : Lilly Schlusina.  
Anton Bruckner : Symphony No. 3 in D minor, « Wagner Symphony » , 1889 version (WAB 103) .

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18 October 1939 (Wednesday at 8:00 pm) : Vienna, « Konzerthaus Großer Saal » . 1st Symphony Concert of the « Wednesday Cycle » . Hans Weisbach conducts the « Wiener Symphoniker » , the « Wiener Singakademie » mixed-choir and the « Wiener Schubertbund » men's choir.  
Anton Bruckner : « Te Deum » for soloists (SATB) , mixed-choir, orchestra and organ « ad libitum » (1884) (WAB 45) . Soloists : Esther Réthy, soprano ; Lilly Schlusina, alto ; Anton Dermota, tenor ; Paul Lorenzi, bass.  
Intermission  
Anton Bruckner : Symphony No. 9 in D minor (unfinished) (WAB 109) .

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18 October 1939 (Wednesday at 8:00 pm) : Vienna, « Konzerthaus Großer Saal » . 1st Symphony Concert of the « Wednesday Cycle » . Hans Weisbach conducts the « Wiener Symphoniker » , the « Wiener Singakademie » mixed-choir and the « Wiener Schubertbund » men's choir.  
Anton Bruckner : « Te Deum » for soloists (SATB) , mixed-choir, orchestra and organ « ad libitum » (1884) (WAB 45) . Soloists : Esther Réthy, soprano ; Lilly Schlusina, alto ; Anton Dermota, tenor ; Paul Lorenzi, bass. Organist : Walter Pach  
Intermission  
Anton Bruckner : Symphony No. 9 in D minor (unfinished) (WAB 109) .

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3 November 1939 (Friday at noon) : Vienna, « Konzerthaus Großer Saal » . Hans Weisbach conducts the « Wiener Symphoniker » .  
Anton Bruckner : Symphony No. 8 in C minor (WAB 108) .

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#### **The first « Dunkelkonzert »**

17 November 1939 (Friday at 8:15 pm) : Vienna, « Konzerthaus Großer Saal » . 1st Symphonic concert presented completely in the dark (« Dunkelkonzert ») . Hans Weisbach conducts the « Wiener Symphoniker » .  
Richard Wagner : Prelude to Act 1 from the sacred festival drama « Parsifal » (WWV 111) .  
Max Reger : Fantasy and Fugue in D minor for organ, Opus 135b. Soloist : Walter Pach.  
Intermission  
Anton Bruckner : Symphony No. 7 in E major (WAB 107) .  
The effect, according to reviewers, was « excellent » , the « Dunkelkonzerte » being especially effective for works with a « mysterious Romantic character » . It was not quite Romanticism the organizers of the concerts were after. The conservatism of the concert-hall reformers who sought to aesthetically shape the listening public into a new social body, was outdone by the organizers of the « Dunkelkonzerte » and their « national aestheticism » .

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4 January 1940 (Thursday at noon) : Vienna, « Konzerthaus Großer Saal » . Hans Weisbach conducts the « Wiener Symphoniker » .  
Anton Bruckner : Symphony No. 5 in B-flat major, original version of 1878 edited by Robert Haas in 1935 (WAB 105)

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26 January 1940 (Friday at noon) : Vienna, « Konzerthaus Großer Saal » . Hans Weisbach conducts the « Wiener Symphoniker » .  
Josef Reiter : Overture from the 1 Act Opera « Der Bundschuh » (The Sandal) , based on a libretto by Max Morold.  
Johannes Brahms : Concerto in D major for violin and orchestra, Opus 77. Soloist : Georg Kulenkampff.  
Anton Bruckner : Symphony No. 4 in E-flat major, « Romantic » (WAB 104) .

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29 January 1940 (Monday at noon) : Vienna, « Konzerthaus Großer Saal » . Hans Weisbach conducts the « Wiener Symphoniker » .  
Anton Bruckner : Symphony No. 2 in C minor, 1877 version (WAB 102) .

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16 February 1940 (Friday at noon) : Vienna, « Konzerthaus Großer Saal » . Hans Weisbach conducts the « Wiener Symphoniker » .  
Richard Wagner : Prelude to Act 1 of the Opera « Lohengrin » (WWV 75) .  
Richard Wagner : « Siegfried Idyll » , Symphonic-poem (WWV 103) .  
Anton Bruckner : Symphony No. 3 in D minor, « Wagner Symphony » , 1889 version (WAB 103) .

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15 March 1940 (Friday at noon) : Vienna, « Konzerthaus GroÙer Saal » . Hans Weisbach conducts the « Wiener Symphoniker » .

Ludwig van Beethoven : Overture No. 3 from the Opera « Leonore » , Opus 72b.

Franz Schubert : Symphony No. 7 (8) in B minor, « Unfinished » (D. 759) .

Anton Bruckner : Symphony No. 1 in C minor, « Vienna » , 1890-1891 version (WAB 101) .

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14 April 1940 (Sunday at noon) : Bratislava. Hans Weisbach conducts the « Wiener Symphoniker » .

Ludwig van Beethoven : Overture No. 3 from the Opera « Leonore » , Opus 72b.

Franz Schubert : Symphony No. 7 (8) in B minor, « Unfinished » (D. 759) .

Anton Bruckner : Symphony No. 3 in D minor, « Wagner Symphony » , 1889 version (WAB 103) .

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6 October 1940 (Sunday at noon) : « Arbeiterheim Favoriten Wien » . Hans Weisbach conducts the « Wiener Symphoniker » .

Anton Bruckner : Symphony No. 3 in D minor, « Wagner Symphony » , 1889 version (WAB 103) .

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15 November 1940 (Friday at 8:00 pm) : Anniversary concert celebrating the 40th anniversary of the « Wiener Symphoniker » . Vienna, « Konzerthaus GroÙer Saal » . Hans Weisbach conducts the « Wiener Symphoniker » and the « Konzertvereinigung Wiener Staatsopernchor » mixed-choir.

Wolfgang Amadeus Mozart : « Regina coeli » , sacred Motet in B-flat major (in 3 movements) , for soprano, choir, orchestra and organ (KV 127) . Soloists : Lea Piltti, soprano ; Walter Pach, organ.

The work was performed in a « half-darkened hall » (« Im halbbberdunkelten Saal ») .

Intermission

Anton Bruckner : Symphony No. 9 in D minor (unfinished) (WAB 109) .

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24 November 1940 (Sunday at 10:00 am) : « Mdlinger Bhne Wien » . Hans Weisbach conducts the « Wiener Symphoniker » .

Anton Bruckner : Symphony No. 3 in D minor, « Wagner Symphony » , 1889 version (WAB 103) .

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6 December 1940 (Friday at 8:00 pm) : Vienna, « Konzerthaus GroÙer Saal » . Hans Weisbach conducts the « Wiener Symphoniker » .

Wolfgang Amadeus Mozart : Symphony No. 41 in C major, « Jupiter » (KV 551) .

Intermission

Anton Bruckner : Symphony No. 7 in E major (WAB 107) .

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7 February 1941 (Friday at 8:00 pm) : Vienna, « Konzerthaus GroÙer Saal » . Hans Weisbach conducts the « Wiener Symphoniker » and the « Wiener Singakademie » mixed-choir.

Wolfgang Amadeus Mozart : « Kyrie di Monaco » in D minor for choir, orchestra and organ (KV 341) (368a) . Soloist : Walter Pach, organ.

Intermission

Anton Bruckner : Symphony No. 5 in B-flat major, original version of 1878 edited by Robert Haas in 1935 (WAB 105)

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14 March 1941 (Friday at 8:00 pm) : Vienna, « Konzerthaus GroÙer Saal » . Hans Weisbach conducts the « Wiener Symphoniker » .

Wolfgang Amadeus Mozart : Overture from the Opera-seria « La Clemenza di Tito » (KV 621) .

Wolfgang Amadeus Mozart : Concerto No. 4 in D major for violin and orchestra (KV 218) .

Anton Bruckner : Symphony No. 4 in E-flat major, « Romantic » (WAB 104) .

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18 April 1941 (Friday at 8:00 pm) : Vienna, « Konzerthaus GroÙer Saal » . Hans Weisbach conducts the « Wiener Symphoniker » .

Wolfgang Amadeus Mozart : Concerto in C major for flute and harp (KV 299) . Soloists : Camillo Wanausek, flute ; Margarete Stahl-Konietzny, harp.

Intermission

Anton Bruckner : Symphony No. 8 in C minor (WAB 108) .

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20 April 1941 (Sunday at 11:00 am) : Bratislava. Hans Weisbach conducts the « Wiener Symphoniker » .  
Wolfgang Amadeus Mozart : Concerto in C major for flute and harp (KV 299) . Soloists : Camillo Wanausek, flute ;  
Margarete Stahl-Konietzny, harp.

Intermission

Anton Bruckner : Symphony No. 8 in C minor (WAB 108) .

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6 May 1941 (Tuesday at 9:00 pm) : Bucharest. Hans Weisbach conducts the « Wiener Symphoniker » . Soloist : Franz  
Bruckbauer, violin.

Hans Pfitzner : Overture from the music « Das Käthchen von Heilbronn » , based on the play by Heinrich von Kleist, Opus  
17a.

Max Trapp : Symphony No. 5 in F major, Opus 33.

Anton Bruckner : Symphony No. 3 in D minor, « Wagner Symphony » , 1889 version (WAB 103) .

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15 October 1941 (Wednesday at 7:30 pm) : Vienna, « Konzerthaus Großer Saal » . Hans Weisbach conducts the «  
Wiener Symphoniker » .

Ludwig van Beethoven : Overture No. 3 from the Opera « Leonore » , Opus 72b.

Hermann Goetz : Concerto No. 2 in B-flat major for piano and orchestra, Opus 18. Soloist : Eduard Erdmann.

Intermission

Anton Bruckner : Symphony No. 3 in D minor, « Wagner Symphony » , 1889 version (WAB 103) .

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7 November 1941 (Friday at 7:30 pm) : Vienna, « Konzerthaus Großer Saal » . Hans Weisbach conducts the « Wiener  
Symphoniker » and the « Singverein der Gesellschaft der Musikfreunde » mixed-choir.

Max Reger : Chorus « Dem Andenken unserer gefallenen Helden » (In memory of our fallen heroes) from the «  
Requiem » , based on a poem by Friedrich Hebbel, for alto (or baritone) , choir and orchestra, Opus 144b. Soloist :  
Hans Duhan, bass.

Anton Bruckner : Symphony No. 7 in E major (WAB 107) .

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6 December 1941 (Saturday at noon) : Brno. Hans Weisbach conducts the « Wiener Symphoniker » .

Wolfgang Amadeus Mozart : Serenade No. 9 in D major for orchestra, « Posthorn-Serenade » (KV 320) .

Anton Bruckner : Symphony No. 7 in E major (WAB 107) .

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24 January 1942 (Saturday at noon) : « Buschkino Wien » . Hans Weisbach conducts the « Wiener Symphoniker » .

Anton Bruckner : Symphony No. 3 in D minor, « Wagner Symphony » , 1889 version (WAB 103) .

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28 January 1942 (Wednesday at 7:30 pm) : Vienna, « Konzerthaus Großer Saal » . Hans Weisbach conducts the  
«Wiener Symphoniker » . Hans Weisbach conducts the « Wiener Symphoniker » .

Franz Schubert : Overture in E minor for orchestra (D. 648) .

Johann Sebastian Bach : Concerto No. 1 in A minor for violin, strings and « basso continuo » (BWV 1041) . Soloist :  
Franz Bruckbauer.

Intermission

Anton Bruckner : Symphony No. 8 in C minor (WAB 108) .

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10 March 1942 (Tuesday at 7:30 pm) : Vienna, « Konzerthaus Großer Saal » . Hans Weisbach conducts the « Wiener  
Symphoniker » .

Joseph Marx : « Nordland-Rhapsodie » for large orchestra.

Hans Pfitzner : Symphony No. 2 in C major, « An die Freunde » , Opus 46.

Anton Bruckner : Symphony No. 4 in E-flat major, « Romantic » (WAB 104) .

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11 March 1942 (Wednesday at 7:30 pm) : Vienna, « Konzerthaus Großer Saal » . Hans Weisbach conducts the « Wiener  
Symphoniker » .

Joseph Marx : « Nordland-Rhapsodie » for large orchestra.

Hans Pfitzner : Symphony No. 2 in C major, « An die Freunde » , Opus 46.

Anton Bruckner : Symphony No. 4 in E-flat major, « Romantic » (WAB 104) .

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22 March 1942 (Sunday at 11:00 am) : Bratislava. Hans Weisbach conducts the « Wiener Symphoniker » .  
Joseph Marx : « Nordland-Rhapsodie » for large orchestra.  
Hans Pfitzner : Symphony No. 2 in C major, « An die Freunde » , Opus 46.  
Anton Bruckner : Symphony No. 4 in E-flat major, « Romantic » (WAB 104) .

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29 March 1942 (Sunday at noon) : « Orpheum Margarethen Wien » . Hans Weisbach conducts the « Wiener Symphoniker » .  
Anton Bruckner : Symphony No. 3 in D minor, « Wagner Symphony » , 1889 version (WAB 103) .

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10 October 1942 (Saturday at 7:30 pm) : Vienna, « Konzerthaus Großer Saal » . Hans Weisbach conducts the « Wiener Symphoniker » .  
Ludwig van Beethoven : Overture No. 3 from the Opera « Leonore » , Opus 72b.  
Wolfgang Amadeus Mozart : Concerto No. 5 in A major for violin and orchestra (KV 219) . Soloist : Jaro Schmied.  
Anton Bruckner : Symphony No. 3 in D minor, « Wagner Symphony » , 1889 version (WAB 103) .

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12 January 1943 (Tuesday at 7:30 pm) : Vienna, « Konzerthaus Großer Saal » . Hans Weisbach conducts the « Wiener Symphoniker » .  
Hans Pfitzner : « Elegie und Reigen » (Elegy and Round Dance) for small orchestra, Opus 45.  
Wolfgang Amadeus Mozart : Concerto No. 21 in C major for piano and orchestra (KV 467) . Soloist : Friedrich Wührer.  
Intermission  
Anton Bruckner : Symphony No. 7 in E major (WAB 107) .

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13 January 1943 (Wednesday at 7:30 pm) : Vienna, « Konzerthaus Großer Saal » . Hans Weisbach conducts the « Wiener Symphoniker » .  
Hans Pfitzner : « Elegie und Reigen » (Elegy and Round Dance) for small orchestra, Opus 45.  
Wolfgang Amadeus Mozart : Concerto No. 21 in C major for piano and orchestra (KV 467) . Soloist : Friedrich Wührer.  
Intermission  
Anton Bruckner : Symphony No. 7 in E major (WAB 107) .

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10 March 1943 (Wednesday at 7:30 pm) : Vienna, « Konzerthaus Großer Saal » . Hans Weisbach conducts the « Wiener Symphoniker » .  
Richard Wagner : Prelude to Act 1 from the Opera « Tristan und Isolde » (WWV 90) .  
Max Reger : Variations and Fugue on a theme of Johann Sebastian Bach, Opus 81, arranged for piano and orchestra by Karl Hermann Pillney.  
Intermission  
Anton Bruckner : Symphony No. 9 in D minor (unfinished) (WAB 109) .

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14 March 1943 (Sunday at 4:30 pm) : Vienna, « Konzerthaus Großer Saal » . Anton Konrath conducts the « Wiener Symphoniker » .  
Ludwig van Beethoven : Overture from the incidental music for Goethe's tragedy « Egmont » , Opus 84.  
Anton Bruckner : Symphony No. 6 in A major (WAB 106) .  
Edvard Grieg : « Lyric suite » for orchestra, Opus 54.  
Intermission  
Soloist : Rose Merker, soprano.  
Richard Wagner : « Hallenarie » (Hall Aria) of Elisabeth (introduction and Scene 1 from Act 3) from the Opera « Tannhäuser » (WWV 70) .  
Richard Wagner : Prelude and « Liebestod » (Love Death) from the Opera « Tristan und Isolde » (WWV 90) .  
Richard Wagner : Overture from the Opera-seria « Rienzi, der Letzte der Tribunen » (WWV 49) .

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16 March 1943 (Tuesday at 7:30 pm) : Vienna, « Konzerthaus Großer Saal » . Hans Weisbach conducts the « Wiener Symphoniker » .  
Franz-Josef Haydn : Concerto in D major for violoncello and orchestra (Hob. VIIb:2) . Soloist : Enrico Mainardi.  
Intermission  
Anton Bruckner : Symphony No. 5 in B-flat major, original version of 1878 edited by Robert Haas in 1935 (WAB 105)

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17 March 1943 (Wednesday at 7:30 pm) : Vienna, « Konzerthaus Großer Saal » . Hans Weisbach conducts the « Wiener Symphoniker » .

Franz-Josef Haydn : Concerto in D major for violoncello and orchestra (Hob. VIIIb:2) . Soloist : Enrico Mainardi.

Intermission

Anton Bruckner : Symphony No. 5 in B-flat major, original version of 1878 edited by Robert Haas in 1935 (WAB 105)

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7 April 1943 : Vienna, « Konzerthaus Großer Saal » . Anton Konrath conducts the « Wiener Symphoniker » , the « Wiener Singakademie » mixed-choir, the « Wiener Schubertbund » men's choir and the « Wiener Lehrer » « a cappella » Choir.

Anton Bruckner : Mass No. 3 (« The Great ») in F minor for soloists (SATB) , mixed-choir, orchestra and organ « ad libitum » (WAB 28) .

Soloists : Else Böttcher, soprano ; Isolde Riehl, alto ; Anton Dermota, tenor ; Hans Duhan, bass. Organist : Walter Pach.

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30 November 1943 (Tuesday at 7:00 pm) : Vienna, « Konzerthaus Großer Saal » . Hans Weisbach conducts the « Wiener Symphoniker » .

Robert Schumann : Overture from « Genoveva » , Romantic Opera in 4 Acts, Opus 81.

Hans Pfitzner : Concerto in E-flat major for piano and orchestra, Opus 31. Soloist : Friedrich Wührer.

Intermission

Anton Bruckner : Symphony No. 2 in C minor, 1877 version (WAB 102) .

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1 December 1943 (Wednesday at 7:00 pm) : Vienna, « Konzerthaus Großer Saal » . Hans Weisbach conducts the « Wiener Symphoniker » .

Robert Schumann : Overture from « Genoveva » , Romantic Opera in 4 Acts, Opus 81.

Hans Pfitzner : Concerto in E-flat major for piano and orchestra, Opus 31. Soloist : Friedrich Wührer.

Intermission

Anton Bruckner : Symphony No. 2 in C minor, 1877 version (WAB 102) .

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15 March 1944 (Wednesday at 7:00 pm) : Vienna, « Konzerthaus Großer Saal » . Hans Weisbach conducts the « Wiener Symphoniker » .

Max Reger : « Symphonischer Prolog zu einer Tragödie » (Symphonic Prologue for a Tragedy) , Opus 108.

Intermission

Anton Bruckner : Symphony No. 6 in A major (WAB 106) .

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21 March 1944 (Tuesday at 7:00 pm) : Vienna, « Konzerthaus Großer Saal » . Hans Weisbach conducts the « Wiener Symphoniker » .

Max Bruch : Concerto No. 1 in G minor for violin and orchestra, Opus 26. Soloist : Franz Bruckbauer.

Intermission

Anton Bruckner : Symphony No. 4 in E-flat major, « Romantic » (WAB 104) .

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22 March 1944 (Wednesday at 7:00 pm) : Vienna, « Konzerthaus Großer Saal » . Hans Weisbach conducts the « Wiener Symphoniker » .

Max Bruch : Concerto No. 1 in G minor for violin and orchestra, Opus 26. Soloist : Franz Bruckbauer.

Intermission

Anton Bruckner : Symphony No. 4 in E-flat major, « Romantic » (WAB 104) .

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6 May 1944 (Saturday at 7:00 pm) : Vienna, « Konzerthaus Großer Saal » . Hans Weisbach conducts the « Wiener Symphoniker » .

Johannes Brahms : Variations for orchestra on a theme by Franz-Josef Haydn, Opus 56a.

Franz-Josef Haydn : Alto aria from the Cantata « Arianna a Nasso » (« Ariadne auf Naxos ») (Hob. XXVIb:2) . Soloist : Elisabeth Höngen.

Max Reger : « An die Hoffnung » , based on a text by Friedrich Hölderlin, song for alto and orchestra, Opus 124.

Soloist : Elisabeth Höngen.

Anton Bruckner : Symphony No. 7 in E major (WAB 107) .