Bruckner and the « International Exhibition for Music and Theatre Vienna 1892 »

A chronology of dates and events

compilation of texts and images, internet research and graphic presentation by Gilles Houle

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selected events of interest

introductory texts in German

1892 fand auf dem Ausstellungsgelände im « Prater » neben der für die Weltausstellung 1873 errichteten Rotunde die « Internationale Ausstellung für Musik- und Theaterwesen » statt. Ursprünglich wollte Bürgermeister Johann Nepomuk Prix (1836-1894) anläßlich der 100. Wiederkehr des Todestages von Wolfgang Amadeus Mozart (1756-1791) bereits im Jahr 1891 eine Ausstellung von Instrumenten, Autographen, Künstlerbildern und Musikdrucken veranstalten.

Diese Idee wurde von der Fürstin Pauline von Metternich (1836-1921) , die eine bedeutende Rolle im kulturellen und im Wohltätigkeitsbereich spielte, begeistert aufgegriffen. Da sie auf einer Erweiterung der Ausstellung bestand konnte die Eröffnung erst ein Jahr später - am 7. Mai 1892 - stattfinden. Die Ausstellung dauerte bis zum 9. Oktober desselben Jahres. Der erwartete Gewinn daraus war für wohltätige Zwecke - und andere die Förderung der Gesellschaft der Musikfreunde - vorgesehen. In der Rotunde wurde die Geschichte der Tonkunst und des Theaters dargestellt. Die als «

Tonheroen » bezeichneten Komponisten Georg Friedrich Händel, Johann Sebastian Bach, Christoph Willibald Gluck, Franz-Josef Haydn und Ludwig van Beethoven wurden besonders hervorgehoben. Für Richard Wagner errichtete man ein eigenes Gebäude - die « Gibichungenhalle » . Zusätzlich gab es eine gewerbliche Fachausstellung. Außer Österreich-Ungarn waren Deutschland, Italien, England, Spanien und Russland (mit Polen als eigene Abteilung) an der Ausstellung beteiligt.

Eine nach den Plänen des Architekten Oskar Marmorek errichtete Musikhalle bot 1.800 Besuchern und 150 Musikern beziehungsweise 300 Sängern Platz. Konzerte fanden auch an anderen Plätzen, und andere in den Gastronomiebetrieben, in der Rotunde und im Ausstellungspark statt. Viele von ihnen wurden von dem eigens gegründeten Ausstellungsorchester unter der Leitung von Hermann Grädener (1844-1929) dargeboten. Die Wiener Philharmoniker spielten nur einmal, am 8. Mai, beim Festkonzert anläßlich der Ausstellungseröffnung. Viele - auch ausländische Chöre - begeisterten die Wiener. Im hölzernen Ausstellungstheater, das über 1.000 Sitz- und einige hundert Stehplätze aufwies, gab es ein vielfältiges Programm von Theater- und Operngastspielen. Neben Sprechstücken wurde hier im Juni erstmals in Wien Bedřich Smetanas (1824-1884) Oper « Die verkaufte Braut » aufgeführt. Vom 13. Juli bis zum 31. August zeigte man das Ballett « Die Donaunixe » , für das der Komponist Josef Bayer (1852-1913) musikalische Motive von Johann Strauß Sohn (1825-1899) verarbeitet und mit eigenen Kompositionen ergänzt hatte. Italien präsentierte sich im September mit mehreren zeitgenößischen Opern - und andere mit Ruggero Leoncavallos (1857-1919) « Pagliacci » (Der Bajazzo) . Pietro Mascagni (1863-1945) dirigierte selbst einige seiner Opern - darunter auch « Cavalleria rusticana » - und wurde triumphal gefeiert.

In den Straßen und auf den Plätzen von « Alt Wien » , einem neben der Rotunde errichteten Nachbau des mittel-alterlichen « Hohen Marktes » , bei dem ebenfalls Marmorek beteiligt war, traten Schauspieler, Gaukler und Musikanten auf.

Trotz der etwa 1,25 Millionen Besucher wurde die Ausstellung ein finanzieller Misserfolg, das Ziel des wohltätigen Zwecks wurde verfehlt.

...

Wer unter den vertretenen « Kulturnationen » den Vorrang beanspruchte, wird allein schon in der räumliche Einteilung der Rotunde im « Prater » - dem Hauptschauplatz der Ausstellung, der auch bereits als Hauptort der Wiener Weltausstellung 1873 gedient hatte - evident : Die musik- und theaterhistorischen Fachausstellungen Österreichs und Deutschlands nahmen mehr als die Hälfte des für Fachausstellungen vorgesehen Raumes in der Rotunde ein, während die anderen nationalen Fachausstellungen verhältnismäßig klein ausfielen. Könnte diese räumliche Dominanz auch noch als gewißes Vorrecht des Gastgeberlandes und mit einer leichteren logistischen Bewältigung der Ausstellungsbestückung im eigenen Land erklärt werden, wird der deutsch-österreichische Führungsanspruch auf dem Feld der Musik spätestens in der Anlage der musik-historischen Abteilung Deutschlands und Österreich-Ungarns, die unter der wissenschaftlichen Leitung des Musikwissenschaftlers Guido Adler stand, deutlich manifest. Ihr angestrebtes « Gesamtbild der musik-historischen Entwicklung der beiden vereinten Staaten » wurde zu einer Ausstellung universaler Musikgeschichte schlechthin : Beginnend bei Zeugnißen alt-orientalischer, griechischer und römischer Musik zog die musikhistorische Abteilung eine kontinuierliche Entwicklungslinie vom armenischen, byzantinischen und gregorianischen Kirchengesang des

Frühmittelalters über die mehrstimmige Musik der so-genannten « Niederländer » im 15. und 16. Jahrhundert bis zu den in eigenen Interieurs als « Tonheroen » präsentieren deutschen und österreichischen Komponisten des 18. und 19. Jahrhunderts, die gleichsam als Gipfelpunkt der Musikgeschichte schlechthin dargestellt wurden. (Vergleiche Abbildung : Das Mozartzimmer) Deutlicher als über eine derartige Gleichsetzung von deutsch-österreichischer, abendländischer und universaler Musikgeschichte konnte ein Vormachtsanspruch im Feld der Musik kaum zum Ausdruck gebracht werden. Eine letzte Steigerungsstufe stellte lediglich die Richard Wagner gewidmete Separatausstellung in Form der « Gibichungenhalle » im Ausstellungspark dar : Stärker als bei jedem anderen Komponisten wurde in diesem Holzblockbau, der « ein getreues Bild eines deutsches Fürstenhaus aus den ersten Jahrhunderten unserer Zeitrechnung » vermitteln sollte und ursprünglich als erste Dekoration der « Götterdämmerung » für die Bayreuther Festspiele von 1876 gedient hatte, 15 eine nationale Lesart seines Schaffens in den Vordergrund gerückt. Eine Lesart, der man sich angesichts der dichten Ausgestaltung der Halle mit Darstellungen aus der germanischen Mythologie, Runeninschriften, Jagdtrophäen und Waffen, die den « authentischen Eindruck » eines Fürstenhauses mit Hochsitzen für den « Sippen-Ältesten » sowie « Hausherr und Hausfrau » unterstreichen sollten, wohl nur schwer entziehen konnte. Daß ausgerechnet einem in besonderer Weise als « deutsch » geltenden Komponisten ein eigenes, zur nationalen Kultstätte stilisiertes Gebäude gewidmet wurde - auch wenn dieses durchaus auch als eine Art « Exil » für den umstrittenen Wagner betrachtet werden konnte - läßt sich nicht nur als Zeichen nach « außen » , sondern auch als Zeichen nach « innen » interpretieren : Zwar waren im Rahmen der musik-historischen Abteilung die nicht-deutschsprachigen Nationalitäten der Monarchie präsent, doch dominierten auch hier eindeutig Darstellungen « deutschen » Musikschaffens und konstatierte etwa der Berliner Musikwissenschaftler Oscar Fleischer ein auffälliges Fehlen alter « slawischer » Musik. Die nationalen Hegemonieverhältnisse waren damit auch innerhalb der Monarchie deutlich markiert.

Verweist die Gestaltung der einzelnen historischen Fachabteilungen der Musik und Theaterausstellung sowie deren öffentliche Wahrnehmung auf deutliche Versuche der Etablierung kultureller Hegemonie und der Fest-Schreibung kultureller Hierarchien gleich auf mehreren Ebenen, so präsentierten sich die umfassenden internationalen Musik- und Theater-Programme, die die Ausstellungen begleiteten und von der Öffentlichkeit beinahe mit größerem Interesse verfolgt wurden als die Ausstellung selbst, auf den ersten Blick ausgewogener - auch, was das Verhältnis von präsentierter Musik und präsentiertem Theater betrifft, wenngleich auch hier vor allem die Musik-Theater-Produktionen im Zentrum der Aufmerksamkeit standen. Die in der Musikhalle aufgeführten Symphonie- und « populären » Konzerte wiesen zwar eine leichte Dominanz der Wiener Klassik und der deutschen Romantik auf, waren aber ansonsten international gehalten und stellten etwa in eigenen Gastdirigentenkonzerten englische, italienische, skandinavische, polnische und - zum 1. Mal in Wien - amerikanische Kompositionen vor. Auch das nur für die Ausstellungsdauer errichtete und von den Architekten Helmer und Fellner entworfene Ausstellungstheater verstand sich selbst als « kosmopolitisches Musenheim, in welches alle Völker freundlich geladen waren » und präsentierte in Form von Gastspielen neben Wiener, Berliner und Hamburger Theatern das Prager und das Budapester Nationaltheater, die Pariser « Comédie française » und die Komödie der « Madame Réjane » , italienische Komödien und Opern sowie polnische Opernaufführungen ; damit bot es die in Wien seltene Gelegenheit, Aufführungen nicht nur in deutscher, sondern auch in tschechischer, polnischer, ungarischer, französischer und italienischer Sprache zu erleben. Die überwiegend wohlwollenden bis begeisterten Berichte und Feuilletons über diese Gastspiele, die vom Publikum regelrecht gestürmt wurden, lassen auf den ersten Blick ebenfalls auf eine erfolgreiche und ungetrübte Umsetzung des Ausstellungsziels der internationalen Völkerverständigung über den künstlerischen Austausch zwischen den Nationen schließen. Vor allem der

große Erfolg, den das Böhmische Nationaltheater mit der außer-böhmischen Premiere von Bedřich Smetanas « Verkaufter Braut » feierte, wurde als Symbol einer möglichen politischen Aussöhnung zwischen den Nationalitäten der Monarchie interpretiert :

« Graf Taaffe mag schlafen gehen mit all' seinen Versöhnungsprogrammen » , hieß es etwa in einem Leitartikel der « Wiener Allgemeinen Zeitung » .

« Er ist übertrumpft, ja vollständig depossedirt von den Musen, die an einem einzigen Abend eine Stimmung zu erzeugen vermochten, welche alle seit Jahren künstliche gehegten Reinculturen von Groll und Hader gründlich zerstörte. Man athmet förmlich auf, wie von einem Alp befreit. Man hat einen Bruder gewonnen, vorläufig in der Kunst, hoffentlich bald auch im Leben. »

Die Begeisterungsstürme über das « glänzende » Gastspiel der « jungen Nation » kamen jedoch dennoch nicht ohne Klarstellungen aus, wo die Wurzeln dieses Erfolges eigentlich zu suchen seien : Das Tschechische Nationaltheater, so Oscar Teuber in seinem Gesamtbericht über die Gastspiele im offiziellen Ausstellungskatalog, sei aus einem « alten und hervorragenden deutschen Kunst-Institut, dem Deutschen Königlichen Landestheater Prags, emporgewachsen » und zähle in seiner selbstständigen künstlerischen Existenz erst drei Jahrzehnte.

« Aber in dieser Künstlergemeinde lebt die urwüchsige, schöpferische Kraft einer Nation, welche sich manche berechtigte Sympathie wohl nur durch den Umstand verscherzt hat, daß sie einen scharfen politischen Gegensatz zu dem sie umgebenden und literarisch befruchtenden deutschen Volke construiert hat. An der deutschen Kunst rankte sich die czechoslavische seit mehr als einem Jahrhundert mit stetiger Üppigkeit empor ; viel von der nährenden Kraft der deutschen Mutter hat sie in sich aufgenommen ; aber die reichen geistigen Schätze, über welche der czechoslavische Volksstamm gebietet, ermöglichen ihm in zielbewußtem, rastlosen Streben die Loslösung von der deutschen, eine imponirende Erfahrung der selbständig gemachten nationalen Kunst. »

Auch die Bewertung der Verkauften Braut selbst verlief in den Rezensionen nach ähnlichen Mustern : Sie sei zwar « national durch und durch » und spiegle den « ganzen Schatz über-quellenden musikalischen Empfindens, der in diesem Volksthum ruht » , zeige aber dennoch durch ihre - angeblichen - Anleihen bei Mozart immer wieder « die wohlthätige Verschmelzung deutschen und slavischen Geistes, die glückliche Befruchtung slavischer durch die deutsche Kunst » . Gerade deshalb, so Albert Kauders in der « Wiener Zeitung » , würde Smetanas Kunst « dem deutschen Kunstempfinden » näher stehen als jede andere fremde und damit den Sammelbegriff einer allgemeinen slawischen Musik, der auch die russische inkludiere, in Frage stellen :

« Deutscher Geist und russischer Fusel ! - Der feinsinnigste Künstler Smetana wußte, auf welche Seite er sich zu schlagen habe. »

Über eine derartige Betonung der « deutschen » Wurzeln tschechischer « nationaler » Musik wurden, bei aller Beteuerung des Ausgleichs- und Verständigungsgedankens, nicht nur die kulturellen Hierarchien zwischen Deutschen und Tschechen in der Monarchie wieder deutlich hergestellt. Die dabei erfolgende Integration der tschechischen in eine mit dem Gesamtstaat gleichgesetzte « deutsche Kultur » diente darüber hinaus, wie das letzte Beispiel zeigt, auch einer

deutlichen Absage an pan-slawistische Tendenzen auf dem Feld der Musik und zog zudem auch die Trennlinien hin zu anderen Nationalitäten in der Monarchie wieder schärfer :

« Dieser Volksstamm, nächst dem deutschen der tüchtigste, fleißigste, sparsamste und wirthschaftlich fortgeschrittenste in Österreich, hat sich jetzt auf dem Gebiete der Kunst dem deutschen durchaus ebenbürtig gezeigt. Was könnten diese beiden Volksstämme für die Gesammtheit leisten, wenn sie einträchtig zusammenstünden im Dienste des staatlichen Gemeinwesens ! »

Ähnliche Wahrnehmungsmuster prägten die Rezeption der Gastspiele der polnischen Oper und des Budapester Nationaltheaters, die zwar ebenfalls positive Beachtung fanden, an den stürmischen Erfolg der Tschechen jedoch nicht anschließen konnten. Da « die polnische Oper » « nur » von einer Theatergesellschaft aus Lemberg präsentiert wurde und nicht von den « nationalen Größen » der als national codierten Warschauer Bühne, was lebhaft bedauert wurde, waren hier gleichzeitig die nationalen Abgrenzungsbedürfnisse geringer ausgeprägt als gegenüber den Tschechen und überwog die Bewertung des Gastspiels und der präsentierten Stücke nach künstlerischen Kriterien ; ein Kritiker bemängelte massiv einen Mangel an nationalem Ausdruck in Stanisław Moniuszkos « Halka » und deren « internationalen Charakter » . Beim Auftritt des in nationaler Hinsicht eindeutiger codierten Budapester Nationaltheaters hingegen dienten wieder bereits erprobte Argumentationsmuster der Zurechtrückung nationaler Hierarchien : Das nationale Schauspiel der Ungarn, so Oscar Teuber, gemahne in Organisation und Stil an das Burgtheater - und würde seine gewaltige Entfaltung innerhalb nur weniger Jahrzehnte dem befruchtenden Einfluß der « deutschen Muse » verdanken.

Während die Wiener Rezeption der Gastspiele anderer Nationalitäten aus dem eigenen Staat somit immer wieder starke Bedürfnisse der kulturellen Markierung des Eigenen und des Fremden widerspiegelt und auf deutliche Versuche der Etablierung beziehungsweise Rückversicherung nationaler Hierarchien in der Monarchie schließen läßt, stellten die Gastspiele von Ensembles aus anderen europäischen Staaten, deren Status als « Kulturnationen » mit starken eigenen Traditionen außer Frage stand, in nationaler Hinsicht weniger sensibles Terrain dar. Zwar wurden auch diese Ensembles durchwegs als « nationale » Vermittler « nationaler » Kunst betrachtet, ihre Darbietungen jedoch in der Summe stärker aus künstlerischer denn aus nationaler Perspektive betrachtet und rezensiert. Den größten Erfolg erzielte dabei der Auftritt der italienischen Veristen, der Wien in ein regelrechtes « Mascagni-Fieber » stürzte - was dem radikalen « Deutschen Volksblatt » offensichtlich doch zu weit ging und es zur « korrigierenden » Bemerkung veranlaßte, daß man in den Erfolgen der italienischen Opern « mit Fug und Recht einen Triumph der deutschen Kunst » preisen dürfe, würden doch diese beweisen, daß die Reformen Richard Wagners in Italien auf fruchtbaren Boden gefallen seien, « auf dem die Saat seines Geistes jetzt herrliche Früchte trägt » . Wie schon in der Ausstellung selbst heimsten die französischen Beiträge bei aller positiven Würdigung die meiste Kritik ein : Vorwürfe wie jener der eleganten künstlerischen Antiquiertheit an die « Comédie française » oder die Beurteilung des Gastspiels der « Madame Réjane » als interessant für « alle für Pariser Pikanterien schwärmende Kreise » sind nicht nur als kunstkritische Statements, sondern durchaus auch als Ausdruck zeitgenößischer Stereotype und politischer Spannungen zu werten.

Die stärksten Überlegenheitsgesten zeigten sich auch im Bereich der Musik- und Theaterprogramme wieder in der Rezeption des einzigen größeren außer-europäischen Musikbeitrags auf der Ausstellung, einem von Franz-Xaver Arens im

Rahmen der Gastdirigentenkonzerte präsentierten « American Composer's Concert » , bei dem Werke von van der Stucken, Paine, MacDowell, Chadwick, Foote, Herbert, Schoenefeld, Bird und Arens selbst aufgeführt wurden. « Die aufgeführten Werke mutheten uns an, wie die wohlbekannten Physiognomien eines Berlioz, Liszt, Wagner, Schumann, Volkmann aus einem Hohlspiegel » , schrieb etwa Guido Adler in der « Neuen freien Presse » .

« Befremdend ist, daß im gesegneten Lande der Erfindungen so wenig musikalische Erfindung und Ursprünglichkeit anzutreffen ist. Die amerikanische Tonkunst ist eben nur ein Ableger unserer Musikkultur, ohne bisher den Anspruch erheben zu können auf den Titel einer eigentlich heimischen Kunstschule. »

Immerhin, so Adler, sei eine achtbare Orchesterbehandlung bei fast allen Komponisten bemerkbar, die bei entsprechend strenger Schule auf einen möglichen « höheren Lauf » der amerikanischen Musik hoffen lasse :

« Ein schönes Kunstbestreben tritt schon jetzt zu Tage, und dieses erwarb sich denn auch den freundlich aufmunternden Beifall des Publicums. »

Positive Bewertungen der technischen Fähigkeiten der amerikanischen Komponisten, die von Klagen über deren angeblichen Mangel an künstlerischer Originalität und deren völlige Abhängigkeit von europäischen Vorbildern begleitet wurden, prägten auch die übrigen Rezensionen dieses ersten amerikanischen Komponistenkonzertes in Wien ; sie spiegeln deutlich - nicht nur - zeitgenößische Stereotype der USA als Land des technologischen und wirtschaftlichen Fortschritts, das in kultureller Hinsicht Europa jedoch deutlich hinterherhinke, wider. Als gängiges Erklärungsmuster für diese kulturelle « Rückständigkeit » diente dabei durchwegs die Vorstellung, Kunst brauche nationalen Boden - und die ethnisch inhomogenen AmerikanerInnen seien eben keine Nation.

Noch einmal wird hier der « nationale » Großfilter, der den Blick auf die internationalen Musik- und Theaterbeiträge zur Ausstellung prägte, deutlich : Schauspielerinnen und Sängerinnen der Gastensembles galten als « nationale » Repräsentantinnen, die « nationale » Stücke aufführten, ihre Aufnahme durch das Publikum als von « nationalen » Geschmacksvorlieben gesteuert. Daß dieser « nationale » Blick zugleich ein stark ethnographischer war, wurde nicht nur immer wieder explizit artikuliert, sondern manifestiert sich auch in den enttäuschten Exotismus-Erwartungen, in der enttäuschten Suche nach eindeutigen Differenzerlebnissen, die aus den diversen Klagen über einen Mangel an nationalem Ausdruck - etwa in der Rezeption der polnischen Opern oder des amerikanischen Komponistenkonzerts - herausklingen. Der Befund eines solchen Mangels führte dazu, daß man den betroffenen « Nationen » einen gleichberechtigten Status im Feld der Kultur absprach, während umgekehrt ein allzu starker « nationaler » Ausdruck ebenso problematisch und schnell in bedrohliche Fremdheit zu kippen schien : Jene diskursiven Strategien, mit denen etwa angesichts der tschechischen Erfolge in Wien die nationalen Hierarchien wieder klargestellt werden sollten, unterschieden sich daher nur graduell von jenen der Abwertung « zu wenig » nationaler Kunst, wie sie die amerikanischen Kompositionen erfuhren.

Die öffentlichen Diskurse um die Musik- und Theaterprogramme zeigen ebenso wie jene um die Ausstellung selbst, daß die Internationale Musik- und Theaterausstellung 1892 zwar die sich selbst gestellte Zielvorgabe internationaler Völkerverständigung und internationalen Austauschs bis zu einem gewißen Grad durchaus einlöste, zugleich aber eine

globale Landkarte des Musik- und Theaterwesens zeichnete, die die Grenzen zwischen dem « Eigenen » und dem « Fremden » wieder deutlich markierte und klare kulturelle Hierarchien auf drei Ebenen einzog : Innerhalb der Monarchie durch die Betonung der führenden Rolle der deutschen Nation, unter den teilnehmenden europäischen Staaten durch die Betonung der führenden Rolle Deutschlands und Österreich-Ungarns, sowie zwischen Europa und dem « Rest » der Welt durch die Betonung einer gemeinsamen Führung der europäischen Länder - an deren Spitze sich wiederum Deutschland und Österreich-Ungarn stellten. Die Abgrenzungen zwischen Europa und der außer-europäischen Welt, deren Wahrnehmung sich auf eine Zweiteilung in Vereinigte Staaten von Nord-Amerika und in « primitive Völker » beschränkte, wurden dabei schärfer gezogen als auf jeder anderen Ebene : « Kopierten » die einen lediglich europäische Musikkultur, waren letztere von der « wahren » Kunststufe überhaupt noch meilenweit entfernt ; beide wurden somit, wenn auch aus unterschiedlichen Gründen, auf der untersten Ebene der hierarchischen Weltkarte der Musik und des Theaters angesiedelt.

Wie die zeitgenößischen Weltausstellungen fungierte somit auch die Musik- und Theaterausstellung als zentrales Medium europäischer Fortschritts- und Zivilisationsideologie ; die Einbeziehung « exotischer Räume » in Form der ethnographischen Abteilung mit ihrem Außer-Europa-Fokus brach dieses Konzept nicht auf, sondern ermöglichte über die Herstellung eines unmittelbaren Differenzerlebnisses überhaupt erst dessen Geltung. Eher als neue Sichtweisen zu präsentieren, bestätigte die Musik- und Theaterausstellung auf diese Weise zeitgenößische Wahrnehmungsmuster « eigener » und « fremder » Kultur und trug über deren konzentrierte Vermittlung an ein breites Publikum wesentlich zu deren dauerhafter Stabilisierung bei.

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Musik- und Theaterausstellung (« Internationale Ausstellung für Musik- und Theaterwesen in Wien » , « Prater Park ») . Die von Fürstin Pauline von Metternich ins Leben gerufene Ausstellung sollte eine Anregung und Förderung für Wissenschaft und Kunst bedeuten. Eine zu diesem Zweck gegründete Wiener Ausstellungskiommission, die Organisation und Finanzierung sichern sollte, blieb aufgrund der großen Mitgliederzahl (242 Mitglieder !) zu schwerfällig, sodaß schließlich eine Subkommission die Organisation übernahm. Die Leitung lag beim kaiserlichen Rat Doktor Emil Auspitzer. Vom 7. Mai bis zum 9. Oktober 1892 wurde in der und rund um die Rotunde die historische Entwicklung des Musik- und Theaterwesens mit Schaustücken (Büchern, Musikinstrumenten und so weiter) aus Europa und Amerika gezeigt ; hervorzuheben ist das für Opern, Operetten, Ballette und Konzerte aus Holz errichtete Theater.

Zu den Mitwirkenden zählten der berühmte französische Schauspieler Edmond Got und Erich Graf Kielmansegg, der 1892 als Statthalter von Niederösterreich einer der Vizepräsidenten des Ausstellungskomitees war. 1875 gab es auch ein Ballett von Othon Baron Bourgoing, 1892 Präsident des Musik- und Theaterkomitees und Verfasser des bei der Ausstellung präsentierten Balletts « Die Donau-Nixe » .

Bei diesen Angaben hndelt es sich jedenfalls nur um die laufenden Einnahmen und Ausgaben. Von den Kosten der Engagements, Reiseund Transportaufwendungen, Bühnenbild ist dabei nichts eingerechnet, noch dazu gab es ja mit der « Donau-Nixe » eine gewiß auch aufwendige Eigenproduktion.

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Die Wiener Musik- und Theaterausstellung 1892 (offizieller Name : « Internationale Ausstellung für Musik- und Theaterwesen ») war eine vom 7. Mai bis zum 9. Oktober 1892 im Wiener « Prater » rund um die Rotunde stattfindende themenorientierte « kleine Weltausstellung » auf dem Gelände der Weltausstellung 1873.

Nach den Memoiren des Musikkritikers Dr. Eduard Hanslick entwickelte sich die Idee aus der Anregung des Wiener Bürgermeisters Johann Nepomuk Prix, zur hundertsten Wiederkehr von Mozarts Todestag im Jahr 1891 eine Ausstellung von musikalischen Instrumenten, Autographen, Drucken und Porträts zu veranstalten. Die Fürstin Pauline von Metternich habe sich für den Plan in besonderem Maße eingesetzt und auf dessen Ausweitung gedrungen.

« Warum nur die Geschichte der Musik illustrieren und nicht auch die Entwicklung des Theaters ? Und warum über eine österreichische Musik- und Theaterausstellung nicht hinausgreifen zu einer internationalen ? So trieb in dem genialen Frauenkopf der Urgedanke immer neue Äste und Zweige, bis in unbegreiflich kurzer Zeit eine in ihrer Art ganz einzige Ausstellung fertig dastand ... »)

Für die Planung der Organisation und Finanzierung wurde die Wiener Ausstellungskommission gegründet, die aber wegen ihrer Größe (242 Mitglieder !) praktisch handlungs-unfähig war. Die in der Folge gebildete Subkommission leitete Emil Auspitzer, Felix Dörmann war artistischer Ausstellungssekretär, Philipp Bock war Kommissär der russischen Abteilung.

Diese themenbezogene Ausstellung, laut Hanslick « in ihrer Grundidee und Gestaltung ohne Vorgänger oder Rivalen » , fand schließlich im Sommer 1892 statt. Die ausschließlich musikalisch-theatralische Exposition präsentierte in der Rotunde die Geschichte der Tonkunst und des Theaters aller Nationen und Zeiten durch Musikinstrumente, Handschriften, Drucke, Abbildungen und Porträts. Zudem wurde auch die lebendige Musik gepflegt, und zwar durch eine fortlaufende Reihe von Konzerten und Opernvorstellungen. Das Architektenbüro Fellner & Helmer errichtete ein temporäres Theater, das sich besonders der Präsentation « nationaler » Opern und Komödien widmete. Nach Hanslicks Einschätzung gewannen von hier aus Bedřich Smetanas früher nur in Prag bekannte Opern Die verkaufte Braut und Der Kuß das europäische Publikum. Das lebhafteste Interesse hätten aber die italienischen (« Verismo » -) Opernvorstellungen gefunden. Der Mailänder Verleger Sonzogno brachte den damals hoch populären jungen Pietro Mascagni nach Wien, auch Ruggero Leoncavallos Pagliacci wurden gezeigt.

Die Ausstellung war in eine historische Fachausstellung und eine gewerbliche Specialausstellung gegliedert. Die Fachausstellung war zwar international angelegt, aber die deutsche und die nicht davon abgegrenzte österreichisch-ungarische Abteilung dominierten die Schau. « Interieurs mit den Reliquien der Tonheroen » waren dort zu sehen. Mozart, Beethoven, Weber, Meyerbeer, Schumann, Mendelssohn-Bartholdy und Liszt führten sie an. Richard Wagner hatte mit der « Gibichungenhalle » ein eigenes Gebäude, in dem die Legitimität deutscher Fürstengeschlechter mit mythologischen Fabelgestalten untermauert wurde. Die Regierungszeit des Kaisers Franz-Josef I. wurde in der Ausstellung als kulturell erfolgreiche Epoche dargestellt und die Vorherrschaft Wiens behauptet, das « unter Tönen und Accorden die singende Seele des deutschen Volkes geworden » sei. Wien solle damit zum « friedlichen Kampfplatz künstlerischen Wetteifers » werden, wie sich die « Neue freie Presse » anläßlich der Eröffnung ausdrückte. Im Hintergrund stand die Konkurrenz der seit der Reichsgründung rasant gewachsenen Stadt Berlin.

Von bleibendem historischem Interesse sind Bilddokumente der kulissenhaften Rekonstruktion eines « Stückes Alt-Wien » , das in Anlehnung an das Aussehen des Hohen Marktes im 16.-18. Jahrhundert anläßlich der Ausstellung im Wiener « Prater » errichtet wurde. Auf einer Bretterbühne produzierte sich Ludwig Gottsleben als Wiener Hanswurst.

Die Ausstellung zog trotz ungünstiger Witterung - 68 von 156 Tagen waren verregnet - etwa 1,25 Mio. Besucher an. Finanziell war sie ein Misserfolg, was vor allem auf die zu geringen Mieteinnahmen zurückgeführt wurde.

Die Ausstellung hatte wesentlichen Anteil daran, daß das Alt-Wiener Volkstheater wieder populär wurde, und half konservativen Stimmen, die der Urbanisierung der Wiener Musik- und Theaterwelt (also den moderneren Veranstaltungsformen « Vaudeville » , « Music-Hall » , « Variété » , « Revue ») entgegenwirken wollten wie Adam Müller-Guttenbrunn. So schuf sie eine Grundlage für die historistischen Theater-Neu-Gründungen der folgenden Jahre (Raimundtheater 1893 ; Kaiser-Jubiläums-Stadttheater 1898) .

Langfristig bahnte sie dem touristischen Image Wiens als Musik- und Theaterstadt den Weg.

...

Anlaß für diese Ausstellung, die vom 7. Mai bis 9. October 1892 im Wiener « Prater » stattfand, war der 100. Todestag Wolfgang Amadeus Mozarts, den eine Gruppe von Aristokraten und Aristokratinnen um die Fürstin Pauline von Metternich auf besondere Weise begehen wollte. Unterstützt von Kaiserhaus, Regierung und bürgerlichen Kreisen wurde die Ausstellung als internationales Großereignis nach dem Vorbild zeitgenößischer Weltausstellungen konzipiert, das die « Kulturländer der Erde » (Oskar Fleischer) in der « ersten Musikstadt der Welt » (Louis Rainer) versammeln und Wiens führende Rolle auf diesem Feld in Vergangenheit und Gegenwart demonstrieren sollte. Neben Deutschland, das im Verbund mit Österreich-Ungarn ausstellte, waren Italien, Frankreich, Groß-Britannien und Irland, Russland und Spanien sowie - mit kleineren Beiträgen - Belgien, die Niederlande, Schweden und die USA (Amerika) vertreten ; darüber hinaus gab es - unabhängig von Staatengrenzen - auch eine polnische und eine bulgarische Abteilung.

Inhaltlich gliederte sich die Ausstellung in eine « Fachausstellung » , « welche die historische, künstlerische und technische Entwicklung der Musik und des Theaterwesens zur Anschauung bringen » und in eine gewerbliche « Specialausstellung » , « welche alle der Musikpflege und dem Theaterwesen dienenden Erzeugnisse der modernen Industrie umfassen » sollte (Louis Rainer) . Den Schwerpunkt des musik-historischen Teils der Fachausstellung bildete die unter der wissenschaftlichen Leitung von Guido Adler stehende deutsche und österreichisch-ungarische Abteilung, als deren Höhepunkte das « Interieur Habsburg-Lothringen » , das Material zu den vier als Komponisten hervorgetretenen Habsburger-Herrschern präsentiert wurde, sowie die « Interieurs mit den Reliquien der Tonheroen » , die dem Andenken an Wolfgang Amadeus Mozart, Ludwig van Beethoven, Carl Maria von Weber, Giacomo Meyerbeer, Robert Schumann, Felix Mendelssohn-Bartholdy und Franz Liszt gewidmet waren, galten. Richard Wagner war mit der « Gibichungenhalle » , die ein deutsches Fürstenhaus aus dem frühen Mittel-Alter nachbilden und die mythologische Gedankenwelt Wagners vermitteln sollte, ein eigenes Gebäude gewidmet. Ergänzt wurde die Ausstellung durch ein umfassendes internationales Konzert-, Theater-, Ballett- und Opernprogramm, das und andere die Wiener Erstaufführung von Bedřich Smetanas « Verkaufter Braut » beinhaltete ; zu diesem Zweck wurden auch eine eigene Musikhalle und ein

von den Theaterarchitekten Hermann Helmer und Ferdinand Fellner entworfenes Ausstellungstheater errichtet sowie ein eigenes Ausstellungsorchester (Hermann Grädener) begründet. Diverse Attraktionen im Park um die Ausstellungshallen, wie etwa die Inszenierung Alt-Wien, ein chinesisches Schattentheater und das Panorama Einfahrt des Oceandampfers « Lahn » des nord-deutschen Lloyd in den Hafen von New York, rundeten das Programm ab.

Die Ausstellung dürfte ein großer kultureller Erfolg gewesen sein, was Besucherzahlen von mehr als 1.250.000, eine - zumindest im Inland - beeindruckende Medien-Präsenz sowie langfristig sichtbare Impulse für das Wiener Musikleben belegen.

...

Vor wenigen Jahren hat ein Wiener Schriftsteller ein Büchlein verfaßt, das unter dem eindrucksvollen Titel « Wien war Theaterstadt » mit Anführung sorgfältig zusammengestellter Zahlen - und Zahlen beweisen bekanntlich - uns Wiener einlud, über unsere Theaterzukunft das Kreuz zu machen, da unsere Stadt nicht mehr über die hinreichende Menge von Theaterfreunden verfüge, um die Schauspielhäuser zu füllen, zu denen trotz der Vermehrung der Einwohnerzahl auf das Dreifache seit einem Jahrhundert nicht ein einziges neu hinzugekommen sei.

Aber beim Theater muß man stets auf allerlei Scenen- und Dekorationswechsel gefaßt sein. So hat sich denn auch das Theaterbild Wiens mit einem Schlage gründlich verändert. Dieselben Schauspielhäuser, deren Zuschauerraum man ehedem kaum mit einer Unmasse von Freikarten zu « wattieren » vermochte, sind wieder allabendlich gefüllt, soweit es nur die seit dem Brande des Ringtheaters ängstlich gewordene Polizei gestattet. Das an Stelle des niedergebrannten Stadttheaters erbaute « Deutsche Volkstheater » hat durch seine wohlfeilen Preise besonders in kleinbürgerlichen Kreisen die alte Theaterlust neu erweckt, und es findet hier jetzt ein Andrang statt wie etwa im neuen Kunstmuseum am Ring, dessen Schätze, bisher in dem fernen Belvedere fast versteckt, jetzt von Tausenden mit Begeisterung aufgesucht werden. Ferner ist geplant, dem prächtigen neuen Burgtheater ein zierliches allerneuestes Burgtheater für das leichtere Gesellschaftsstück zur Seite zu stellen, und im Herbste soll mit dem Baue eines Raimundtheaters begonnen werden, einer Stätte für das eigentliche Volksstück.

Wenn nun dieser Aufschwung des Wiener Theaterlebens auch mit gewißen äußeren Bedingungen, insbesondere mit einer wirthschaftlichen Besserung zusammenhängen mag, so darf doch nicht geleugnet werden, daß Wien seinen Ruf als Theaterstadt neuerdings auch moralisch bewährt hat durch Selbständigkeit und Sicherheit des Geschmacks in der Beurtheilung neuer Erscheinungen auf diesem Gebiet, durch die Leistungen seiner Kunstanstalten und Künstler. Denn wohl hat das Burgtheater manchen von seiner alten Garde verloren, aber das Spiel einer Wolter, eines Sonnenthal war niemals gewaltiger als in unseren Tagen ; von den Jungen haben sich einige schon der Höhe der Alten genähert ; und eben jetzt erholt sich der Ruf des Burgtheaters gründlich durch die mustergültige Wiederaufführung der Shakespeareschen Königsdramen und anderer klassischer Stücke. Aus einem so stark pulsierenden Theaterleben heraus, aus einer solch neubelebten Empfänglichkeit für alles, was mit Musik und Theater zusammenhängt, begreift sich, wie man gerade in Wien auf den Gedanken kommen konnte, eine internationale Ausstellung für Musik- und Theaterwesen zu veranstalten. Mancher Mann wäre wohl vor den Schwierigkeiten eines solchen Unternehmens zurückgeschreckt, vor der Schwierigkeit namentlich, den in völliger Unbegrenztheit sich aufdrängenden Stoff in den doch mehr oder weniger bestimmten Rahmen einer Ausstellung zu zwängen ; aber diese Wiener Ausstellung ist eben in der Hauptsache das Werk

einer Frau, die mit einem scharfblickenden Geiste einen energischen Willen verbindet, und « ce que femme veut, Dieu le veut » , « was eine Frau will, das will Gott » . Die Fürstin Pauline von Metternich, die schon auf manchen großen Erfolg in Wien zurückblicken kann, ist die Urheberin des Planes zu einer derartigen Veranstaltung, und wenn es ihr einst als Botschafterin in Paris nicht gelungen ist, durch ihr Theaterspielen und die Musik ihres Gemahls Napoléon III. für Österreich zu gewinnen, so kann sie dafür jetzt vor den Wienern deren Liebling sie ist, und vor Europa auf ihr Siegesfeld im « Prater » hinweisen, wo sich auf den Brettern, welche die Welt bedeuten, in der That eine ganze Welt, von ihrem Winke geführt, zusammenfindet.

Nehmen wir also - einige poetische Licenz wird ja gestattet sein - einen der ebenso theuern als raschen Wiener Fiaker und begeben uns zu der wohlbekannten Stätte im « Prater » , die seit der Weltausstellung von 1873 schon so viele Sonderausstellungen gesehen hat. Ein seltsamer Holzbau grüßt uns gleich zur Rechten des Eingangsthores. Es ist die gewaltige Halle der Gibichungen errichtet von der kundigen Hand des Malers Josef Hofmann, der hier nach Angaben alter Dichtungen und mit Verwerthung kunstgewerblicher Überreste einen Fürstensitz hergestellt hat, wie man sich ihn im ersten Jahrtausend unserer Zeitrechnung vorstellen mag. Dadurch, daß in diesen Räumen zugleich Büsten, Bildnisse und Reliquien von Richard Wagner, sowie Abbildungen von Scenen aus seinen sämmtlichen Opern Aufstellung gefunden habett, wird dieser genial entworfene Bau zu einem würdigen Denkmal für den eigenartigsten Meister im Musik- und Theaterwesen der Neuzeit.

Nicht ganz leichten Herzens schlängeln wir uns jetzt zwischen zwei recht einladenden Holzbauten neuesten Stiles durch, die, minder hohen Zwecken gewidmet, auf die Menge keine geringe Anziehungskraft ausüben ; in dem einen fließt hellgoldiges « Schwechater » , im anderen dunkelbraunes bayerisches Bier. Wir entziehen uns dem Schicksal von Buridans Esel zwischen den zwei Heubündeln, indem wir entschloßenen Schrittes vorwärts drängen und vor das Theater gelangen, das den Hintergrund des ganzen Ausstellungsplatzes im Westen ausfüllt. Es ist hergestellt von den hervorragenden Theatererbauern Fellner und Helmer, die den Theaterbau, wie man fast sagen darf, zu einem der größten Wiener « Ausfuhrartikel » gemacht haben. Duftig und heiter wie ein Frühlingslied muthet uns diese Schöpfung an, die allen Anforderungen des Geschmackes und allen Bedürfnissen entspricht und für sich selbst einen der beachtenswerthesten Gegenstände der ganzen Ausstellung bildet. Hier sollen der Reihe nach Vorstellungen in den verschiedensten Sprachen stattfinden. Eine Berliner Gesellschaft hat die Spielzeit in angemessener Weise eröffnet und achtungswerthe Proben ihrer Leistungsfähigkeit abgelegt. Zu bedauern bleibt, daß die, wenn nicht größte, so doch interessanteste Schauspielerin der Gegenwart, Eleonora Duse, nicht für ein Gastspiel im Ausstellungstheater selbft gewonnen wurde. Immerhin ist sie gerade recht zur Ausstellungszeit nach Wien gekommen, um wenigstens auf der Bühne des Karltheaters zur Anschauung zu bringen, welche Wege nach der Ansicht der bei uns heute mächtigsten Schule die Schauspielkunst einschlagen müße, um ihre ganze Wirkung auf den nervösen Menschen vom Ende dieses Jahrhunderts auszuüben. Wie zwei entgegengesetzte Pole standen sich die temperamentvolle, natürliche Spielweise der Duseschen Truppe vom Karltheater und das durch alte feste Überlieferungen geregelte, akademische Spiel der Pariser « Comédie française » gegenüber, deren Personal im Ausstellungstheater die Berliner Künstler ablöste. Und daß die Zukunft des Theaters in Europa eher der italienischen als der französischen Spielweise gehört, darf man wohl weissagen, auch ohne Voreingenommenheit für unsere Genoßen im Dreibunde. Nicht minder anziehend als dieser Wettkampf der zwei romanischen Kulturvölker auf der Bühne ist das Auftreten slavischer Schauspiel- und Operngesellschaften im leichtgezimmerten Heim der Thalia dort im « Prater » ; die Leistungen des tschechischen Nationaltheaters, die

Gesangsgrößen und namentlich auch das berühmte Warschauer Ballett der Polen können hier zur Geltung kommen. Und die Ungarn werden den Beweis zu erbringen suchen, daß, obgleich viele ihrer Besten wie von den Tschechen der deutschen Bühne sich zuwenden, doch auch bei ihnen eine tüchtige dramatische Kunst und beachtenswerthe schauspielerische Schulung lebendig ist.

So können die Besucher des Ausstellungstheaters diesen Sommer hindurch in dessen heiteren Räumen einen praktischen Lehrkursus in europäischer Schauspielkunst durchmachen. Freilich muß dieser Genuß mit Eintrittspreisen erkauft werden, die für bescheidene Geldbeutel unerschwinglich sind. Und es ist für den weniger Bemittelten eine schwache Entschädigung, daß er kostenfrei vor dem Beginne der Vorstellungen die hochadeligen und steinreichen Veranstalter der Ausstellung mit Gemahlinnen und Töchtern in rauschendster Modetracht zwischen dem Theater und dem Westthor der Rotunde lustwandeln oder bei einem eigens aus Paris verschriebenen Gastwirthe lukullisch speisen sehen darf. Ein Stück vom großen Welttheater wußte der Erfindungsgeist der Fürstin Metternich auch hierher zu verpflanzen, indem sie « Blumenpromenaden » , wie zur Zeit des Wiener Kongresses, veranstaltete, wo wie beim « Blumenkorso » im großen « Prater » Fürstinnen, Gräfinnen und Baroninnen an gewöhnliche Sterbliche in schön geschmückten Zelten Blumen, Ausstellungsschleifen und Münzen verkaufen.

Doch setzen wir unsere Wanderung fort ! Wir vermeiden wieder eine in unmittelbarer Nähe des Theaters gestellte Falle, die Pilsenetzer Bierhalle, und lassen uns auch nicht in das « Panorama » gegenüber locken, wo ein prächtig ausgestatteter Oceandampfer zu schauen ist. Denn der Zusammenhang zwischen besagtem Dampfer und der Musik- und Theaterausstellung ist uns ebenso unklar wie der zwischen eben dieser Ausstellung und den Jagd-Wagen, Mannesmann-Röhren, Barometern, Photographieständern, Handschuhen, Stiefeln und anderem derart, das in der Sonderausstellung des Wiener Modeklubs und sonst einen breiten Platz einnimmt.

Ein Rundgang in dem Gebäude des Verlags von Musikalien rückt uns neuerdings die Thatsache vor Augen, daß Wien, die erste deutsche Musikstadt, den Verlag der großen Tondichter im Laufe der Zeit ebenso an reichsdeutsche Firmen abgegeben hat wie den Verlag der bedeutenderen Dichter Österreichs. Froh aber muß einem das Herz aufgehen beim lustigen Schattenspieltheater, dann in der großen Musikhalle und in der Tonhalle, wo durch einheimische und auswärtige Gesangvereine deutsche und fremde Volkslieder in historischen Konzerten vorgetragen werden, wo man sich an den Einzelleistungen eines Walter und einer Barbi erfreuen und einen Camille Saint-Saëns Aufführungen eigener Tonschöpfungen leiten sehen kann.

Den größten Erfolg jedoch in der Nachbarschaft der Musikhalle hat « Alt-Wien » , eine Reihe von Holzbauten, die fast in Natur-Größe unter freier Benutzung eines alten Stichs von Hufnagel aus dem ehemaligen Wien den « Hohen Markt » wiedergeben mit dem Quaderu-Thurm-Thor, dem Lugeck, dem Regensburger Hof, in dessen Hallen die Brüder Schrammel ihre süßen Weisen erklingen lassen, mit der stattlichen gothischen Bürgerschranne, dem Vier-Röhren-Brunnen, dem Pranger und vor allem mit der Schaubühne des Hanswursts. Nirgends hat es bekanntlich so schwer gehalten wie in Wien, den Hanswurst von der Bühne zu verdrängen. Zweimal wußte er in der alten Gestalt seinen Platz wieder zu erobern und die neueren Formen, die er angenommen hat, die des Thaddädl, Kasperl und Staberl, beweisen, daß er eigentlich nicht umzubringen ist. Dort in « Alt-Wien » wird nun von einem geborenen Hanswurst, dem Schauspieler Gottsleben, aufgeführt « Hanswursts Geburt » und « Au weh, mich druckt die Trud' » , eine Pantomime, welche die

Wandlung des italienischen Harlekins in den deutschen Hanswurst veranschaulicht. Und wenn man das herzliche Lachen der unbefangenen Zuschanermenge bei diesen derben Späßen und Volkswitzen hört, so möchte man's nicht verschwören, daß uns nicht von dieser « Geburt des Hanswursts » die Wiedergeburt des alten Hanswursts und der alten Kreuzerkomodie zurückbleiben werde.

(In der Nostalgie des ausgehenden 19. Jahrhunderts war der « Hohen Markt » ein Synonym für « Alt-Wien » . Seine historischen Ansichten dienten als Vorbilder eines Themenparks. 1892 war das Weltausstellungsgelände im « Prater » mit der Rotunde Schauplatz der « Internationalen Ausstellung für Musik- und Theaterwesen » . Als Chefarchitekt der Großausstellung fungierte Oskar Marmorek, einer der prominentesten und meist beschäftigten Planer, der eine Reihe interessanter Wohnhäuser, wie den Nestroyhof in der Leopoldstadt oder den Rüdigerhof in Margareten baute. Marmorek entwarf die Rekonstruktion des « Hohen Marktes » anno 1692, ein Theatermaler führte sie in Originalgröße aus. Sie zeigte alle charakteristischen Häuser, Schranne und Brunnen. Auf einer Bühne in der Mitte des Platzes spielte man Komödien und ließ den Hanswurst auftreten. Ein kostümierter Nachtwächter bewachte die Szene.)

Wenn wir nun den Gang durch die Ausstellungs-Rotunde antreten, so überlassen wir dem Zufall unsere Führung und verwahren uns zunächst gegen die Annahme, als wollten wir mit unserer Beschreibung auch nur annähernd die Schätze erschöpfen, die hier vereinigt sind, um sich gewiß nie mehr unter einem Dache zusammenzufinden. Wir wollen nur durch Erwähnung von diesem und jenem die Vorstellung erwecken, daß dem Musik- und Theaterfreund hier eine Fülle überraschender Genüße und reiche Belehrung winkt.

In der musikgeschichtlichen Abtheilung grüßen uns zuerst Bilder und Büsten Ludwig van Beethovens ; seine Totenmaske ist umgeben von einem mannigfaltigen Reliquienschatz, bestehend aus Handschriften des Meisters, von denen uns sein sorgfältig geführtes Küchenbuch nicht am wenigsten rührt, aus Haupthaaren und dem Hörrohr, dessen er sich in seiner letzten Leidenszeit bedienen mußte. Ähnlich finden wir auch bei den anderen Meistern der Töne neben ihren Bildern, Briefen und Handschriften Reliquien, welche die Verehrer mit Andacht erfüllen, von Franz Schubert den Schreibtisch und die Brille, von Franz-Josef Haydn den Taktstock, von Wolfgang Amadeus Mozart den ersten Theaterzettel. Luigi Cherubini, Christoph Willibald Gluck, Johann Sebastian Bach, Georg Friedrich Händel, Carl Maria von Weber, Felix Mendelssohn, Robert Schumann, Louis Spohr reihen sich aneinander. Musikinstrumente von Guarnerius und Stradivarius lösen sich ab mit Manuskripten von Opern und Oratorien und mit theoretischen Musikwerken. In übersichtlicher Darstellung entrollt sich vor uns die Geschichte der älteren Oper am Hofe zu München. Vom Alterthum durch die Anfänge der christlichen Tonkunst können wir an den verschiedensten Gegenständen die Entwicklung der ganzen Musikgeschichte bis auf unsere Tage verfolgen. Reichhaltige Instrumentensammlungen, so die des Erzherzogs Franz Ferdinand und des königlichen Instrumentenmuseums in Berlin, die Ausstellung der deutschen Militärmusik bieten dem Liebhaber die reichste Augenweide. Da sehen wir zierliche « Taschengeigen » aus dem 17. Jahrhundert, silberne und gläserne Jagdhörner, vor allem aber das Klavierchen, das Friedrich der Große auf Reisen und Feldzügen mit sich zu führen pflegte ; auch die vielen Handschriften, Drucke und Bilder des wackeren Hans Sachs sind hier eingereiht.

Ein Festraum für sich ist den Mitgliedern des Hauses Habsburg gewidmet, die sich irgend welche Verdienste um die Pflege und Hebung der Musik erworben haben. Und in einem großen Nebensaal hat der Kustos des Wiener Naturmuseums seine ethnographischen Schätze, die sich auf Schauspiel, Tanz und Gesang beziehen, in musterhafter

Übersichtlichkeit geordnet : wundersame Instrumente aus Indien, Japan, China, Java, dem malayischen Archipel, Puppen und Spielsachen aus Vorderasien und Nord-Afrika ; Mittel- und Süd-Afrika, Neu-Kaledonien und Süd-Amerika mußten ihre Sehenswürdigkeit beisteuern. Eine indische Bajadere in vollem Schmucke bewacht diese Abtheilung.

Beim Eintreten in die geschichtliche Ausstellung des Theaterwesens fällt uns die Dürftigkeit auf, die in der antiken Abtheilung herrscht. In der Abtheilung für das Drama und Theater Deutschlands und Österreich-Ungarns verdient das berühmte Luzerner Osterspiel von 1583 mit einem sehr geschickt und genau ausgeführten Modell der Bühne die eingehendste Aufmerksamkeit, ebenso die Kostüme vom Lambacher Passionsspiel und die aus dem 17. Jahrhundert stammenden Tiroler Teufelsmasken, die in überraschender Weise mit Albrecht Dürerschen Zeichnungen übereinstimmen. Auf die Bürger- und Bauernspiele folgt, in Werken und Bildern dargestellt, das Gelehrten- und Klosterdrama. Weiter zeigt die Münchener Abtheilung in gefälliger Ordnung das italienische und französische Schauspiel am bayerischen Hofe, die italienische Oper und das Ballett, die Entwicklung der Theaterdekorationen im 17. und 18. Jahrhundert. Das Groß-Artigste, was auf dem letztgenannten Gebiet unsere Zeit bieten konnte, sind die Prachtstücke, die der unglückliche Ludwig II. für Theateraufführungen anfertigen ließ. Von dem Freundschaftsverhältniß zwischen dem König und Richard Wagner zeugen Originalpartituren des genialen Komponisten mit Widmungen an seinen königlichen Beschützer.

Ergreifend durch seine Einfachheit wirkt das Schillerzimmer aus Marbach, gefüllt mit Reliquien des Dichters ; Weimar hat das Herrlichste von seinen Gœthe-Herrlichkeiten geboten. Und in den Ausstellungen der deutschen Hof- und Stadttheater entwickelt sich die ganze Theatergeschichte von der klassischen Zeit bis auf unsere Tage.

Besonders prächtig in Kostümen und Dekorationen hat Rußland, besonders geschmackvoll durch den Schmuck der Gobelins, Ölbilder und Skulpturen Frankreich ausgestellt. Nicht vergessen dürfen wir zum Schluße die polnische Abtheilung mit dem reizenden Chopinzimmer.

Doch wir können unmöglich alles Schone und wissenschaftlich Werthvolle, das unter dem Dache der Rotunde vereinigt ist, einzeln anführen. Und so sei nur noch bemerkt, daß auch durch die Ausstellung von Theatereinrichtungen, zum Beispiel für Lüftung, Sicherung gegen Feuer, Beleuchtung, diese Musik- und Theaterausstellung Epoche im Ausstellungswesen der Neuzeit macht.

summary

Initiated by Princess Pauline von Metternich and supported by other influential figures of the Viennese court and state, the « International Exhibition for Music and Theatre » took place in the « Prater » district of Vienna. It opened on Saturday, 7 May 1892 and ran for five months - ending on October 9.

According to the memoirs of music critic Eduard Hanslick, the idea developed from a suggestion by the Mayor of Vienna, Johann Nepomuk Prix, to hold an exhibition of musical instruments, autographs, prints, and portraits to mark the centenary of Mozart's death in 1891.

Princess Pauline was particularly committed to the plan, and even pushed for its expansion.

« Why limit ourselves to only illustrate the history of music, and not also the development of theatre ? And why not go beyond an Austrian music and theatre exhibition to create one of international scope ? Thus, in that brilliant woman's mind, the original idea kept sprouting new branches and twigs until, in an incomprehensibly short time, a truly unique exhibition was organized (...) »

« Warum nur die Geschichte der Musik illustrieren und nicht auch die Entwicklung des Theaters ? Und warum über eine österreichische Musik- und Theaterausstellung nicht hinausgreifen zu einer internationalen ? So trieb in dem genialen Frauenkopf der Urgedanke immer neue Äste und Zweige, bis in unbegreiflich kurzer Zeit eine in ihrer Art ganz einzige Ausstellung fertig dastand (...) »

Eduard Hanslick. « Aus meinem Leben » . Herausgeber Peter Wapnewski, Bärenreiter-Verlag, Kassel, Basel (1987)

It was an event of unprecedented relevance for cultural history and musical historiography. It was the first and only themed music and theatre exhibition within the series of International Exhibitions and World's Fairs held since 1851. « Vienna 1892 » represents the crystallisation point of a modern conception of music as æsthetic object and marketing product that shaped the « musical experience » of the 20th century. In the same way that baron Pierre de Coubertin developed the universalized and highly-politicized experience of sport founding the Olympic Games in 1896, « Vienna 1892 » staged classical European music as the « universal language » that has been a powerful globalized cultural tool till today.

This process had a lasting influence on all aspects of the « musical experience » in terms of :

1) creation / production ; 2) perception / consumption ; 3) management / marketing

This was also an event of cultural-political significance that promoted Vienna as a leading urban centre of music and theatre. Fifteen European countries, along with the United States of America, presented scholarly or trade exhibitions in the « Rotunda » , formerly the central building of the World's Fair hosted by Austria in 1873. By far, the largest was the joint scholarly exhibition of Austria and Germany, divided into music and theatre divisions. As part of this competitive, nationalistic setting, the exhibition clearly displayed the hegemony of Austro-German culture, defined not by state borders but by a common Germanity. The theatre division also paid homage to the « Rotunda's » significance as a World's Fair artefact. Its curator, the library and museum director Karl Glossy, wanted nothing less than to show the entire history of German language theatre and drama. In order to have a systematic overview, Glossy and his colleagues compiled two lists of display objects they deemed essential, which they requested from 600 institutions and individuals. No less significant than their desire for comprehensiveness was an aspiration to adequately visualize this history. Besides objects of historical importance, the lists requested objects of illustrative value, like illustrated editions of dramas, portraits of playwrights and critics and pictorial representations of scenes or actors in different roles.

In this way, Karl Glossy's theatre history exhibition was committed to the visual pedagogy of its time. The curator openly stated that the division sought to address an audience of both savants and lay persons. As he explained in his preface to the catalogue, the visual and three dimensional exhibits should « visualize ideas and states in a sensuous

manner » . In keeping with this concept, the section on Weimar's theatre history, for instance, was arranged around a full-length oil painting portrait of Johann Wolfgang von Gœthe, as well as additional portraits and busts of Gœthe and Friedrich Schiller. Along with written and printed sources and single relics and props in the display cases, the walls of this section were densely covered with portraits of actors, playwrights, directors or patrons, and depictions of scenes, costume sketches, stage-designs or theatre buildings. The portraits of renowned figures clearly dominated the section reflecting a concept of theatre history centred on individuals. But between those on the right wall, for example, one could see architectural drawings of the theatre in Bad Lauchstädt and the Weimar court theatre, a series of costume sketches from the collection of Anna Amalia of Brunswick-Wolfenbüttel and five large-scale sketches for frescos of Gœthe's plays.

As one of the first theatre history exhibitions, Glossy's division advocated the book as the traditional medium for theatre history. In his view, the exhibition stood in close inter-relation with historiography. By supplementing and illustrating written theatre and literary histories, it should encourage readings or intensify impressions from previous readings. At the same time, Glossy differentiated the exhibition from scholarly bibliographies or written histories, arguing that an exhibition can convey impressions far better than a book does. Through its visual and spatial dimensions, an exhibition was far superior to even the most valuable multi-volume book. By fulfilling the ideal of « Anschauung » subscribed by visual pedagogies of that time, Glossy was confident that the Viennese exhibition on German language theatre history clearly exceeded the medium of a theatre history book.

At the « International Music and Theatre Exhibition » , it became clear how far the Lemberg Opera House had fallen behind developments in Dresden, Prague, Budapest, and Vienna. The six month event was a world's fair for music and drama, where participating countries and nations showcased by Emperor Franz-Josef, giving it the monarchy's seal of approval, the public flocked to see the many performances that constituted a kind of international theatre competition. Among the illustrious theatres participating were the « Comédie française » and the « Deutsche Theater » from Berlin.

The exhibition presented a unique opportunity for the different peoples of the Habsburg Empire to show themselves to the public as cultural nations. The government allowed the Czechs and Poles to manage their own booths in the permanent exhibition. Thus, they appeared almost as independent nations, conveying an impression of the Empire as an oasis of multi-cultural tolerance. The German Empire, which had decided against stands for the individual federal states, seemed drearily uniform in comparison.

In Galicia, ambitious plans were forged for the exhibition in Vienna. The DeReszke brothers, who were stars in Paris, Milan, and the Metropolitan Opera House in New York, and « prima donna » Marcella Sembrich were to lead a team of internationally famed Polish singers to represent the nation and to show Poland as a fount of talent. But snags in the details caused the organizers to stall. Should these international stars perform Polish operas they were not so familiar with or rather Italian and French operas they had mastered ? Who was to cover the travel costs of the performers and the orchestra and the cost of the exhibition in Vienna ? The private committee that had seen to collecting original scores, pictures, and old instruments for the permanent exhibition was not willing to pay the estimated 13,000 « Guilders » required for the tour. It was not conclusively decided to send the Polish Theatre from

Lemberg to Vienna until July 1892. A programme was then hastily devised, featuring the opera « Halka » (based on a libretto written by Włodzimierz Wolski) and the four act opera « Straszny dwór » - « The Haunted Manor » ; based on a libretto written by Jan Chęciński - composed by Stanisław Moniuszko, known as the father of Polish national opera) , and one act taken from the lyrical drama « Krakowiacy I Górali » - « The Pretended Miracle, or Krakovians and Highlanders » ; based on a libretto written by Wojciech Bogusławski - by composer Jan Stefani.

(« Halka » tells the tragic story of its title character : a peasant girl whose love for the noble Janusz is betrayed when he abandons her to wed Zofia, daughter of the Esquire.)

These three works were repeated each evening apart from the last, when « Roméo et Juliette » , a twenty-five year old opera composed by Charles Gounod, and excerpts from « La traviata » by Giuseppe Verdi and « Les Huguenots » by Giacomo Meyerbeer would make up the finale.

The exhibition had a major impact on the international image of Vienna as a cultural metropolis, as well as on Felix Dörmann's career. As the head of the public relations office of the exhibition, he had the chance to broaden his network within the cultural sphere. Moreover, as the author of the accompanying book to the ballet « Die Donau-Nixe » , one of the main attractions of the event, he was able to reach a wide audience. The ballet reflected the ideological framework of the exhibition. Both the exhibition and the ballet sought to strengthen the cultural unity of the German speaking parts of the Habsburg monarchy and to create an affinity for the tradition of « Old Vienna » . Dörmann, who, by this time, had developed a high awareness for æsthetic effects, provided the appropriate text for the lavishly staged ballet production. An article analyzes, on the one hand, the content, form, motifs, and cross references of the text and, on the other, the dramaturgical means of the ballet in order to undertake a classification of Dörmann's early work.

In addition to spoken pieces, the « village opera » comedy « The Bartered Bride » by Bedřich Smetana was performed at the « Exhibition Theatre » - for the first time in Vienna (June) .

From July 13 to August 31, the ballet « Die Donau-Nixe » (The Danube Mermaid) was performed, for which the composer Josef Bayer used musical motifs by Johann Strauß II, and supplemented them with his own compositions.

Bayer also composed for the exhibition a waltz (with or without lyrics by Adolph Schotte) entitled « Frohe Laune » (Merry Moments)

In 1878, Josef Hellmesberger junior (nicknamed « Pepi ») became solo violinist at the Imperial Court chapel, and professor at the Conservatory of the « Society of Friends of Music » . In 1890, he was named first « Kapellmeister » at the « Hofoper » . In 1892, during the « International Music and Theatre Exhibition » , he essentially conducted the ballet programmes at the opera house. From 1901 to 1903, he was principal conductor of the « Philharmoniker » . He died on 27 April 1907 in Vienna at the age of fifty-two of kidney failure.

...

The purchase by visitors of stereographs - creating 3D images - is very popular throughout the duration of the exhibition !!

Stereoscopic photographic views were immensely popular in the United States and Europe from about the mid-1850's through the early years of the twentieth century. Queen Victoria expressed interest in the stereograph at the 1851 Crystal Palace Exposition. Manufactured for various price ranges, it became an educational and recreational device with considerable impact on public knowledge and taste, which offered a broad spectrum of subjects : the most popular being views of landscapes and monuments, but also composed narrative scenes of a humorous or slightly « suggestive » nature. First described in 1832 by English physicist Sir Charles Wheatstone, stereoscopy was improved by Sir David Brewster in 1849. It wasn't until 1856 that the techniques behind stereography were perfected with the introduction of the twin lens camera. Production entailed making two images of the same subject, usually with a camera with two lenses placed 2.5 inches (6 centimetres) apart to simulate the position of the human eyes, and then, mounting the positive prints side-by-side laterally on a stiff backing. Models went from the simple hand-held device introduced by Oliver Wendell Holmes (who promoted stereography through articles in « The Atlantic Monthly ») to elaborate floor models containing large numbers of images that could be flipped into place.

« Theoretically, a perfect photograph is absolutely inexhaustible. In a picture, you can find nothing which the artist has not seen before you ; but, in a perfect photograph, there will be as many beauties lurking, unobserved, as there are flowers that blush unseen in forests and meadows. It is a mistake to suppose one knows a stereoscopic picture, when he has studied it a hundred times by the aid of the best of our common instruments. Do we know all that there is in a landscape by looking out at it from our parlor-windows ? »

Diese Zeilen von Oliver Wendell Holmes (1809-1894) stammen aus dessen 1859 erschienen Artikel « The Stereoscope and the Stereograph » und beschreiben überaus treffend auch unsere Erfahrung, die wir mit dem Stereoskop aus dem frühen 20. Jahrhundert und den dazugehörigen Stereofotografien gemacht haben : Stereoskopie vermittelt einen Eindruck von räumlicher Tiefe, indem zwei Teilbilder beim Betrachten zu einem räumlichen Gesamteindruck verschmelzen.

Die ersten Entwürfe für Stereoskope wurden bereits in den 1830er Jahren von Sir Charles Wheatstone (1802-1875) veröffentlicht. Damit wurden Stereoskope zur selben Zeit wie die ersten praxistauglichen Verfahren für die Fotografie entwickelt. Diese Erfindungen erlaubten insbesondere ab 1860 das « virtuelle » Reisen um die Welt und ermöglichen uns heute einen Blick in die Vergangenheit. Mit dem Erleben drei-dimensionaler, scheinbar lebensgroßer und sehr detailreicher Stereofotografien begeisterte schon die « Great Exhibition » 1851 in London ihre Besucherinnen und Besucher. Erst 1860, durch die Konstruktion eines einfacheren Modells mit zwei prismatischen Linsen, einer Holzfassung mit Griff und einer Bildhalterung durch Oliver Wendell Holmes, dem « Holmes Stereoskop » , wurde diese Technik für weite Gesellschaftskreise zugänglich.

Firmen wie « Underwood & Underwood » warben erfolgreich mit Slogans wie « To Be In Arm's Reach Of Distant Countries It Is Only Necessary To Be Within Arm's Reach Of The Underwood Stereograph Travel System » . Stereoskope und Sets diverser Stereofotografien aus aller Welt hielten Einzug in Wohn- und Klassenzimmer. So-genannte « School

Room Travel Sets » konnten im Unterricht eingesetzt werden. Darunter gab es Sets zu Reisen in ferne Länder, Einblicke in landwirtschaftliche Prozesse und Kulturen aus aller Welt, botanische Exkursionen und Zusammenstellungen unterschiedlichster Tiere. Heute werden Stereoskope als Vorläufer von Virtual Reality und CGI (« Computer Generated Imagery ») diskutiert. Gerade während des Corona-Lockdowns hat die Vernetzung über virtuelle Netzwerke, virtuelles Reisen und die Unterhaltung durch Filme etc. an Bedeutung gewonnen und - wie auch schon die Stereoskope - erneut zu einem Schrumpfen unserer Welt geführt.

Zwei « Mercury » Stereoskope und ein « School Room Travel Set » mit Stereofotografien von landwirtschaftlichen Praktiken, diversen botanischen Motiven und kulturellen Einblicken traten im Zuge der Aufarbeitung und Inventarisierung der Sammlung des ehemaligen Pflanzenphysiologischen Instituts der Universität Wien ans Tageslicht, gefolgt von zahlreichen weiteren Schätzen, die uns Einblick in die Lehre und wissenschaftliche Praxis der letzten 150 Jahre gewähren. Auch in den Zoologischen und Anthropologischen Sammlungen wird gerade viel aufgearbeitet - trotz Einschränkungen durch den « Corona-Lockdown » . Ziel dieses großen Projektes der Fakultät für Lebenswissenschaften ist es, die wissenschaftlichen (Lehr-)Sammlungen umfassend zu inventarisieren, zu übersiedeln und und andere auch virtuell zugänglich zu machen, und damit einem breiten Publikum virtuelles Reisen in unsere Vergangenheit zu ermöglichen.

...

Originaly considered as a medium sized theme « world exhibition » , the « International Exhibition for Music and Theatre » was intended to stimulate and promote « Science » and « Art » .

From May 7 to October 9, 1892, the historical development of music and theatre was presented to the public, inside and around the « Rotunda » building, with various exhibits (books, music instruments, etc.) originating from Europe and America.

The exhibition was divided into a « historical section » and a « special trade » section.

While the « historical section » offered an international perspective, the « German section » and the « Austro-Hungarian section » (which were not clearly separated inside the « Rotunda ») were the main poles of attraction.

The reign of Emperor Franz-Josef I was portrayed as a culturally successful era. The supremacy of the Austrian capital was asserted, as it had « become the singing soul of the German people through sounds and chords. »

The Viennese daily newspaper « Neue freie Presse » reported on opening day that Vienna was, thus, to become a « peaceful arena of artistic rivalry » .

In addition to the Empire of Austria-Hungary, Germany, Italy, England, Spain and Russia (with Poland as a separate entity) took part in the exhibition.

The influential Milanese publisher Edoardo Sonzogno brought to Vienna the, then, highly popular young composer Pietro Mascagni.

Among those involved in the organization were the famous French actor Edmond Got and count Erich Kielmansegg, the governor of Lower-Austria, who was one of the vice-presidents of the « Exhibition Commission » . The French ballet enthusiast Othon baron de Bourgoing was named chairman of the « Music and Theatre Committee » . He was also the anonymous author of « The Danube Mermaid » , a ballet that premiered during the exhibition.

The exhibition appeared to have been a great cultural success. The impressive media coverage (at least, in Austria) had a lasting impact on the Viennese music scene.

selected dates and events

1883

Friday, 6 July 1883

Hugo Wolf, Felix Mottl, Gustav Schönaich and other members of the « Wiener akademischer Wagner-Verein » leave the « Westbahnof » aboard a special charter train bound for Bayreuth to attend the premiere of « Parsifal » on July 8.

1883 or 1884 : Anton Bruckner meets in Bayreuth the jurist (and later, music director) of Ansbach, Edmund Hohmann, at the « Gasthaus zur Eule » located at « Kirchgasse » Number 8.

[In 1872, Guido Adler, Felix Mottl, and Kurt Wolf had founded the « Wiener akademischer Wagner-Verein » to promote Wagner's writings and musical works at a time when they were excluded from the Conservatory's repertoire. Wagner's early essays, such as « The Artwork of the Future » (1849) and « Art and Revolution » (1849) , published on the heels of the 1848 Revolutions, proved especially popular, as they resonated both with the political disillusionment of Vienna's youth and their belief that art might pave the way for cultural rebirth and renewed spiritual unity. Adler organized a series of lectures on the first Bayreuth Festival production (1876) of Wagner's « The Ring of the Nibelungen » (1848-1876) at the University of Vienna during the 1875-1876 winter semester, in which Siegfried Lipiner and many other students and faculty members took part. Mahler joined the Wagner Society in 1877 with his friends from the Conservatory, Anton Krisper and Rudolf Krzyżanowski, and remained an enthusiastic member until 1879.]

1884

between summer and autumn 1884

Sadly, professor Bruckner leaves the « Old University » campus for the new one

Saturday, 11 October 1884

Emperor Franz-Josef inaugurates the new « Renaissance » style main building of the University of Vienna on « Franzensring » (now, « Universitätsring ») by architect Heinrich von Ferstel.

In spite of the grand proportions of this « Palace of Science » (with a ground plan of 161 metres by 131 metres) , the original intention of accommodating all bodies (faculties) of the University in one central structure could not be fulfilled. In addition to the official rooms of the rector, two ceremonial halls and the central administration, the building was able to accommodate the four deans, the library and many departments and lecture halls. But a considerable proportion of the University's institutions had to be located in many other buildings away from the city centre.

The statue of Emperor Franz-Josef I (« Franciscus Josephus ») stands directly above « Staircase 1 » (the « Lawyers' staircase » or « Ceremonial staircase » formerly leading to the Dean's office of the Faculty of Law) on the south side of the main building (the right side, when facing the main entrance from « Universitätsring ») .

The « Philosophers' staircase » (« Staircase 2 » , which leads to the Faculty's « Conference Hall » and the Dean's office ») is situated on the north side of the main building.

The university reforms of the sixteenth and eighteenth centuries had relatively little impact on the fundamental structures of the faculties. During the reign of Maria Theresa, the faculties were placed under the supervision of state appointed directors of studies, but retained their independent status. Their basic tasks - teaching, examinations, and graduation - also changed little. A certain limitation of the faculties' responsibilities grew, for example, from the abolition of the doctoral colleges in 1873 : as a result, the scholarship foundations administered by these councils were removed from the faculties' jurisdiction. The doctoral colleges had already been largely stripped of their power by the provisional organizational law of 1849, while the professorial colleges were elevated to the dominant factor.

...

With its more than six hundred year old history, the jurists can look back at one of the longest traditions at the University of Vienna. Their faculty's « curriculum » , originally limited to canonical and Roman law, was extended regularly since the eighteenth century. This not only included legal disciplines, but also disciplines outside of jurisprudence, particularly economics and statistics, which led to the faculty changing its name in 1848 to « Faculty of Law and Economics » .

In the university's founding letter by Rudolphs IV. from March 12, 1365, a study of « Iura Canonica et civilia » was already proclaimed, the study of ecclesiastical and civil law. However, until 1402, no regulated studies could be established and they were limited to canonical law for almost a century. In 1494, finally, Hieronymus Balbi's appointment from Venice was able to establish the study of civil law at the university. As was usual for the time, this was taught based on the « Corpus Iuris Civilis » , a collection of texts on classical Roman law, which had been compiled around the year 533 A.D. at the behest of Emperor Justinian I. Local, often not yet recorded law, which was handled by the courts was, thus, not part of the academic education until the seventeenth century and, after that, it was also only taken into account in the sense that single institutions of local law were slowly integrated into the dogmatic discussion of the « taught law » , resulting in the « Ius Romano-Germanicum » .

In 1753, the Faculty of Law was completely reorganized by Maria Theresia, who furnished the faculty with five professorial chairs and significantly broadened the « curriculum » . In particular, natural law found its way into the faculty with the appointment of Karl Anton von Martini. Martini's successor, Franz von Zeiller, developed the new « curriculum » of 1810, with which natural law was firmly entrenched in the faculty by making it an introductory course into law. During that time, the codification of Austrian criminal and civil law begun under Maria Theresia was concluded, so that the lectures could now be held based directly on the Criminal Code and the Civil Law Code.

« Statistics » first became an examination subject in 1810. At the time, it mainly had the description of the state of the Austrian monarchy as its subject, combining topics that, today, would probably be more appropriate for geography, ethnology or contemporary history. However, the basics of the political order (one cannot really speak of « constitutional law » in the era of absolutism) were also taught here. Gradually, as a consequence of establishing modern constitutional law through Moriz von Stubenrauch in 1850, the discipline of statistics was transformed, losing its old subject matter. Inferential statistics were added to the descriptive statistics, being more mathematically oriented and laying the foundation for the development of modern social and economic sciences. These modern statistics also led to the increased use of electronic calculators, thus, becoming the birthplace of today's Faculty of Informatics.

The study of law experienced a far reaching reorientation following the university reform of Minister Leo Graf Thun-Hohenstein. With the « curriculum » of 1855, natural law, which was at least given partial responsibility for the (failed) Revolution of 1848, was largely abolished. In its place, the legal historical disciplines dominated the first stage of studies : Roman law, German legal history, and German private law. The minister hoped to, thus, link up with German jurisprudence and to « educate » the law students to become patriotic conservative citizens. His plans did not work out and, in all following reforms, the importance of the legal historical disciplines was gradually diminished.

beginning of the 1884-1885 winter semester

Main building of the University of Vienna

The Portal in front of the « Lawyers' steps » gives access to the « Senate Hall » , the « large Ceremonial Hall » and the « small Ceremonial Hall » .

Academic celebrations, conferences and lectures take place in the « small Ceremonial Hall »

Lecture Hall XXXVI (36) also called small Ceremonial Hall

capacity : 70 students

dimensions : 12.7 m x 9.1 m x 7 m

floor space : 115 to 116 square meters

ceiling height : 7 meters

professor Bruckner gives his first weekly harmony and counterpoint lecture

Sunday, 19 October 1884

Letter from August Göllerich junior (presumably completed on October 20) to his mother and sister, who live in Wels :

« (...) Today, I have assisted to the first lecture of professor Anton Bruckner at the new Vienna University (...) »

Apparently, Bruckner's « strong » lecturing style was sometimes perceived as disruptive by some colleagues in the new main building. The theologian Wilhelm Neumann (1837-1919) complained on July 16, 1886, in the context of an endlessly long list of construction defects of the new main building, among other things about the « enormously high rooms [...] with their flimsy intermediate ceilings » , which meant that he was, for example, disturbed now and then by « the lectures of professor Bruckner, who was speaking and demonstrating right below him » .

[Father Wilhelm Anton Neumann « Ordo Cisterciensis » , theologian, professor of Old Testament studies and Oriental languages from 1882, dean of the Theological Faculty several times, and rector from 1899 to 1900. He resigned due to the unrest caused by clashes between German nationalist and newly founded Catholic student fraternities. He strove to reform theological studies and introduce academic seminars.]

Dr. Eduard Hanslick's retirement in 1894 resulted in a four year « inter-regnum » of professorships. However, his student, preferred candidate, and successor as « full professor » , Guido Adler, was not appointed until October 1, 1898. Adler's acceptance of an « associate professorship » in Prague in 1885 was essentially linked to the hope of a prompt recall to Vienna, but this hope was not fulfilled for thirteen years. During the « inter-regnum » , there were numerous applications for the vacant chair following Hanslick's departure, fueled by recommendations and interventions for suitable candidates. However, after Hanslick's retirement, the Faculty of Philosophy lacked a member with the necessary expertise to provide a sound evaluation. Habilitation procedures and other appointments were thus hampered.

...

The teacher, composer, and music theorist Franz Ludwig Marschner was born on 26 March 1855 in the town of Leitmeritz in Bohemia. He was the son of school teacher Franz Vinzenz Marschner (1827-1886) [who was distantly related to the German operatic composer Heinrich August Marschner - born on 16 August 1795 ; died on 14 December 1861] . Franz Ludwig likely received his initial musical training from his father - he was already playing the organ, as a child. In 1867-1868, he received (private ?) organ lessons from Josef Zeitler. From 1867 to 1869, he studied piano with Carl Leibold at the « Sophia Academy » in Prague. In 1871-1872, he recieved (private ?) piano lessons from Josef Lugert. From 1873, he studied German philology, Geography, and History at the University of Prague. From 1873 to 1875, he studied organ with František Zdeněk Skuherský at the « Institute for Church Music » in

Prague. He received in 1878 a state teaching certificate in Geography and History for upper secondary school. In 1879, he earned a doctorate in philosophy. From 1878 to 1882, he was a secondary school teacher in Prague. In 1882, he received a musician's scholarship from the Ministry of Education. From 1884 until his retirement in 1910, he taught German philology, History and Music at the « imperial and royal Teachers' Training College for girls » in Vienna's eighth district.

From 1883 to 1885, Marschner studied counterpoint with Anton Bruckner at the Conservatory of the « Society of Friends of Music » .

« You were my best student among those I had taught at the conservatory. » (Bruckner in 1886)

Marschner recorded this « distinguishment » with considerable pride in « Erinnerungen an Anton Bruckner » (Memories of Anton Bruckner) published in 1903 in the monthly magazine « Österreichisch-Ungarische Revue » , Volume 30, Number 1, pages 1-16.

[Marschner talks about his mentor's academic discipline : Bruckner once told him he spent seven hours daily studying counterpoint for seven years (especially during his vacation months) under the supervision of professor Simon Sechter.]

Franz Marschner wanted to gain a foothold at the University of Vienna.

He applied for the « venia legendi » (« habilitation ») as a private lecturer. However, he added to his application that he might also be interested in a lectureship in « practical æsthetics of music » . In this case, the authority to appoint him rested solely with the Faculty of Philosophy. An « expert opinion » had to be obtained in any event. Dr. Eduard Hanslick was apparently unwilling to do so. Thus, the idea arose to ask professor Bruckner to provide an « expert opinion » .

On April 22, 1895, Dean Josef von Karabáček (1845-1918) wrote to the « honorary doctor » requesting an « opinion » regarding Marschner's qualifications for a possible appointment as a lecturer in « practical æsthetics of music » .

after only a few days, Bruckner sent a brief statement to the Dean's Office :

« The musical qualification for the aspired position had not been sufficiently demonstrated. »

Marschner, who gave private music lessons, organized concerts featuring his compositions well into old age. He spent his later years in the town of Weißpyhra near Pöggstall. He remained active in Vienna's musical inner circles, advocating for Bruckner's legacy long after ending his studies with him. He even petitioned for a pension fund within the « Wiener Tonkünstler-Verein » , and helped raise donations for a church window commemorating his old Conservatory teacher.

Marschner died in Weißpyhra on 22 August 1932. A « Dr. Franz Marschner Society » , dedicated to the preservation of

his philosophical and musical works, was established in Vienna from 1935 to 1938.

1885

Six of the seven manuscripts of the « Trent Codices » [« Trienter Codices »] , which are archived in the library of the Cathedral of Trent, are discovered by Franz-Xaver Haberl.

They are a collection of music manuscripts compiled around the middle of the fifteenth century. They contain mostly sacred vocal music composed between 1400 and 1475. They were unknown until the middle of the nineteenth century.

The seventh manuscript was discovered in the 1920's.

Haberl was one of the main promoters of the « Cecilian movement » , professor of Lorenzo Perosi (1872-1956) , and founder of the « Kirchenmusikschule » of Regensburg.

In the first issue of the musicological quarterly « Vierteljahrsschrift für Musikwissenschaft » , which he co-founded, Guido Adler publishs a crisply structured plan of the discipline in an article entitled « The Scope, Method, and Aim of Musicology » (« Umfang, Methode und Ziel der Musikwissenschaft ») .

The essay aims to present musicology as a modern discipline that can be of equal value to the natural sciences. Adler divides musicology into a historical and a systematic branch, each further divided into sub-fields and complemented by music's various auxiliary and neighbouring disciplines.

Monday, 2 March 1885

The summer semester at the University of Vienna officially begins

middle of April 1885 (after the Easter holidays)

Main building of the University of Vienna on the « Ringstraße »

Two main staircases lead from the mezzanine to a reversing platform and via two sets of steps on each side to the first floor.

Architect Heinrich von Ferstel envisioned the representational steps on the « south side » as the access point for the « Faculty of Law » on the first floor.

A marble and stone statue of patron « Franciscus Josephus I » dressed in the regalia of the Order of the « Golden Fleece » (by the German sculptor Caspar von Zumbusch, 1886) stands at the top of the staircase of the Faculty of Law.

(That is why many of the law students were aspiring to become state officials.)

The expression « Lawyers' steps » still exist today, even if they now lead to the Dean's office for Information Technology, the Institute for German studies, and the « small Ceremonial Hall » .

Just before the conclusion of the « Vienna offensive » in 1945, the main building alongside nearby institutional departments like the « Anatomical Institute » suffered severe structural damage from American and British air raids, and subsequent artillery fire. Roofs, lecture halls, and sections of the historic masonry were heavily fractured or burned.

A total of twenty-six bombs were dropped on the main building, destroying around two thirds of the roofs and one third of the walls.

The « Lawyers' steps » were completely destroyed ; many other parts of the building were badly damaged.

[The « steps » were only replaced in 1953 by a « simplified version » . The actual walls merely suggest the beauty of the original ornated « stucco » work. The ceiling is white, which was not originally the case.]

The conditions inside the building were good enough for the « Red Army » to erect temporary barracks with horse stables. Skilfull negotiations led to a speedy retreat of the Russians. On 29 May 1945, the University of Vienna was the first educational institution in Austria to be operational again. Studies were hindered not only by the ruins, but also by the fact that the book collections had been stored outside of Vienna since 1943. What was left of the collections still had to be returned to the Austrian capital.

12 March 1945 : The City of Vienna was bombed particularly badly.

Extensive damage in the « city centre » : « Staatsoper » , « Albertina » , St. Stephen's Cathedral, « Burgtheater » , « Kunsthistorisches Museum » , Danube Canal.

3 April 1945 : By the time Soviet soldiers approached the Vienna suburbs, the capital had already endured over fifty American and British bombing raids. These attacks destroyed more than a fifth of the city's housing, an estimated 80,000 apartments.

The « Battle for Vienna » in the urban area officially ended on **April 13, 1945**

Soviet soldiers of the Second and Third Ukrainian Fronts have completed their conquest

Large numbers of Soviet soldiers brutalized the population and looted the city. A period of general lawlessness followed until the situation began to improve, as Allied troops from other nations arrived to begin the « joint occupation » .

The Portal in front of the « Lawyers' steps » gives access to the « Senate Hall » , the « large Ceremonial Hall » and the « small Ceremonial Hall » .

Academic celebrations, conferences and lectures take place in the « small Ceremonial Hall »

Lecture Hall XXXVI (36) also called small Ceremonial Hall

capacity : 70 students

dimensions : 12.7 m x 9.1 m x 7 m

floor space : 115 to 116 square meters

ceiling height : 7 meters

professor Anton Bruckner gives his weekly harmony and counterpoint lecture

...

according to the memoirs of Michael Maria Rabenlechner (1868-1952) :

« [it was] located to the right of the entrance to the large ballroom and, because it served various music academy lectures, had a piano on the left of the lectern next to the blackboard. »

inventory list of lecture hall n° 36

Item n° 144 : Lecture podium, framed blackboard on wall, ceiling canopy, sound absorbing cover with connector, iron hook, sponge holder, teacher's desk. 1 [quantity] - [value] 280.00 florins

Item n° 145 : School benches, 6.70 length, 8 [pieces] - [value] 270.00 florins

Item n° 146 : Adjustable lectern on podium, 1 [quantity] - [value] 5.50 florins

Item n° 147 : Tubular chairs made of hardwood, at 7 florins each, 2 [pieces] - [value] 14.00 florins

Item n° 148 : Classic school blackboard, 2.30 long by 1.05 high, 1 [quantity] - [value] 5.00 florins

Item n° 149 : Piano, 1 [quantity] - [value] 100.00 florins

Item n° 150 : Wooden abacus rods, at 10 crowns each, 40 [pieces] - [value] 4.00 florins

Item n° 151 : Two armed brass chandeliers, at 21 florins and 50 crowns each, 2 [pieces] - [value] 43.00 florins

Item n° 152 : Brass wall brackets, at 10 florins each, 2 [pieces] - [value] 20.00 florins

Item n° 153 : Window curtains, at 15 florins each, 2 [pieces] - [value] 30.00 florins

Hörsaal n° XXXVI

Post-Nr. 144 : Vortragskanzel, bestehend aus Tafelwand sammt Tafelrahmen, Soffittenschirm, Schalldeckel samt Stutzen, Eisenhaken, Schwammbüchse, Kathedertisch auf Podium. 1 [Stück] , [Werth] - 280,00 florins

Post-Nr. 145 : Schulbänke, à 6,70 lg. , 8 [Stück] - 270,00 florins

Post-Nr. 146 : Stellbares Pult auf dem Kathedertisch, 1 [Stück] - 5,50 florins

Post-Nr. 147 : Rohrsesseln aus hartem Holz, à 7 florins, 2 [Stück] - 14,00 florins

Post-Nr. 148 : Classische Schultafel, 2,30 lg. - 1,05 bt. , 1 [Stück] - 5,00 florins

Post-Nr. 149 : Klavier, 1 [Stück] - 100,00 florins

Post-Nr. 150 : Rechennägel aus Holz, à 10 kronen, 40 [Stück] - 4,00 florins

Post-Nr. 151 : Zweiarmige Messingluster, à 21 florins und 50 kronen, 2 [Stück] - 43,00 florins

Post-Nr. 152 : Messingene Wandarme, à 10 florins, 2 [Stück] - 20,00 florins

Post-Nr. 153 : Fensterplachen, à 15 florins, 2 [Stück] - 30,00 florins

Bruckner will teach in this room until his last lecture on **Monday, 12 November 1894**

Max Auer reports that house-keeper « Frau Kathi » Kachelmayr and the « beloved students »

helped professor Bruckner :

« Slowly, and with a heavy heart, he climbed the great stairs for the last time. »

(which resulted in an asthma attack)

after the 2003 renovations Hörsaal XXXVI (36) becomes Elise Richter lecture hall

Elise Richter was born on 2 March 1865 in Vienna.

She was the youngest of the three daughters of Dr. Maximilian Richter, the head physician of the Southern Railway Company (« Südbahn-Gesellschaft ») , and his wife, a home-maker, Emilie « née » Lackenbacher, from Vienna.

Elise and her only surviving sister, Helene, who was four years older, received private lessons at home with a Prussian governess, who taught them German, French, and English, as well as history and geography. Like many other girls growing up in cultured, middle-class homes in Vienna, the Richter daughters were exposed to art, music, and theatre from a young age, and cultural activities continued to play an important part in their lives. Although of Jewish descent, the family was not affiliated with any religious community. Elise and her sister attended church services occasionally, but never went to the synagogue. They were not baptized and were officially registered as « konfessionslos » (belonging to no denomination) .

As teenagers, Elise and Helene were extremely jealous of boys, who had access to a « Gymnasium » (grammar school / secondary level) , which prepared them for university. Resenting the fact that girls were denied a higher education, they studied foreign languages on their own : Helene specializing in English literature and Elise branching out into Italian, Spanish, and then, Latin.

1890's : They sisters began auditing university lectures with special permission from professors, and enrolled in special classes sponsored by the « Association for Advanced Education for Women » .

They maintained very close bonds throughout their lives, living together after the early death of their parents and taking care of one another through many bouts of illness.

From the age of twenty, Elise suffered from severe rheumatism and was rarely free of pain.

Helene was afflicted with various eye and nervous disorders and frequently experienced depression. Elise compared their relationship to a marriage, which provided mutual support and companionship.

While the older sister looked after their home, her younger sibling was determined to pursue a university degree and an academic career, despite the formidable odds against her.

After an Austrian ministerial decree in 1896 granted women permission to take « Matura » (Austrian matriculation) examinations as externs at a boys' « Gymnasium » , Elise Richter, already thirty-one years old, began preparing for her examinations with various tutors, encountering special difficulties with mathematics and sciences, in which she had little background.

1891 : Elise was permitted to attend individual lectures as a « guest student » at the University of Vienna.

1896 : The Austrian government permitted women to take matriculation examinations.

Elise Richter, thirty-one years old, was one of the first to take advantage of the new law.

1897 : When women were allowed to graduate from high school in Austria, Elise became the first woman to graduate as « external student » at the neo-Gothic building of the « Academic Gymnasium » at « Beethovenplatz » n° I in the first disctrict.

Shortly after, women were admitted to the University. She was one of the first to register as « ordinary student » in Romance philology, linguistics, classical philology and German studies.

The most difficult challenge Elise faced, however, was not passing the written tests, but reaching the second story of the « Academic Grammar School » (« Akademische Gymnasium ») in order to take her orals, since severe rheumatism made it almost impossible for her to climb steps. She received special permission not to have to stand during this lengthy cross examination. In Richter's opinion, her 1897 « Matura » proved much more of an ordeal than subsequent examinations at the university. She was among the handful of women ready to matriculate as soon as the University of Vienna opened its doors to female students.

After studying at the University of Vienna with two leading Romance philologists, Adolf Mussafia and Wilhelm Meyer-Lübke, who became her mentors, she passed her doctoral orals in comparative linguistics with highest distinction (« summa cum laude ») in 1901, and then, her post-doctoral dissertation defence for her university teaching credential (« habilitation ») in Romance philology in 1905. It took two more years, however, before she received her official appointment as the very first « independent female lecturer » (unsalaried lecturer) , in both Austria and Germany.

1901 : She received her doctorate from the University of Vienna, which appointed her « associate professor » twenty years later, making her the only woman to hold an academic position at an Austrian university before World War I.

1905 : She was the first woman to obtain her « habilitation » in Austria.

1907 : She was awarded the « venia legendi » by the University of Vienna.

She became the first female « associate professor » (« Privatdozent ») on Romance philology at an Austrian or German university.

1921 : She was appointed « titular associate professor » , another first for an Austrian woman, and received a teaching position for Romance philology, literature and phonetics.

A pioneering woman in « academia » , she encountered antagonism from some of her male colleagues but eventually gained their respect, along with the admiration of her predominantly male students. She taught a wide range of courses on various Romance languages and published extensively, especially in the field of historical grammar.

1922 : Despite her personal reticence, she was an active co-founder of the « Federation of University Women of Austria

» (« Verband der Akademikerinnen Österreichs ») . She helped many women to obtain academic education and careers.

1922-1930 : Named chairwoman of the Federation.

1923 : She finally received a paid university teaching contract, which guaranteed her financial independence and enabled her to do less private tutoring and teach fewer adult education courses. She continued to teach phonetics courses at the University of Vienna until she was seventy-three years old, several years past the normal age of retirement.

1928 : She ran the Phonetics department, but was denied the title and function of « full professor » (« professor ordinarius ») .

She carried out research in the field of (Romance) philology, with an emphasis on phonetics and phonology. Her work focused on the psychological elements of speech. In the field of language history, she investigated the inner correlation in the development of Romance languages.

1931 : An autodidact, Helene Richter is elected « Freewoman of the City of Vienna » . The University of Heidelberg awards her a « honorary doctorate » .

22 July 1931 : On the occasion of her seventieth birthday, Helene received an « honorary doctorate » from the University of Erlangen in recognition of her achievements in the field of English literary history.

Elise Richter did not consider herself a feminist.

She explicitly stated in her unpublished memoirs, written in 1940 :

« I was aware that much depended on the first impression of the female high school graduate, the student, the lecturer. I gave the feminists the first piece of evidence. »

« I avoided the " woman's movement ". (..) As a feminist, I could not make my way in the university. I had not only to direct my entire strength to my work, but also to shun the appearance of feminism. »

(« Summe des Lebens »)

Nevertheless, Elise welcomed the right of women to vote and participated actively in Austrian political life during the inter-war years, as a member of the small liberal « Bourgeois-Democratic Workers' Party » .

She tried unsuccessfully to avoid acknowledging her Jewishness and anti-Semitism.

A former student recalled his class taking a final French phonetics examination in professor Richter's apartment in the

early thirties, at a time when the university was closed temporarily due to anti-Semitic violence, s

But Dr. Richter does not mention such events in her memoirs prior to the annexation of Austria into Nazi Germany.

March 1938 : Elise's teaching career stopped abruptly with the « Anschluß » .

She was dismissed from the University of Vienna, where she had lectured for thirty-one years ... without a pension !

Books she had already ordered were no longer reserved for her.

November 1938 : The sisters faced financial ruin.

To pay the wealth tax, they had to cash in their funeral insurance, and sell one hundred of their most valuable books.

Elise stayed in Vienna with her sister Helene, who was then a well known anglicist, writer and theatre critic.

She was a member of the German « Shakespeare Society » and « Gœthe Society » .

As biographer, Helene was attributed a permanent « box » at the « Burgtheater » . Her sister Elise usually accompanied her.

They held one of Viennese society's last « salons » , where writers and artists, scientists and scholars, friends and admirers would meet weekly at their house.

1939 : The « International Federation of University Women » , parent organization of the « Federation of University Women of Austria » , co-founded by Elise Richter, offered to help the sisters emigrate to England.

Apart from a lack of the necessary funds for such a journey, they declined the offer, as they could not at their advanced age face living abroad as impoverished recipients of other people's alms. They hoped to fulfill all the obligations imposed on Jews and to remain in their « beloved Vienna » , however much they might be harassed and isolated.

Elise suffered many humiliations due to her Jewish descent. Not only was she dismissed from her teaching position, but she was also banned from using the university library and prevented from visiting museums and theatres.

Her property, including her library, was confiscated and, although she continued her scholarly work until 1941, she could no longer publish in Germany.

1940-1942 : Dr. Richter's last scientific papers could only be published in the Netherlands and Italy.

August 1941 : Philologists Elise and Helene Richter sold part of their private library (around 3,000 books) to the University and City Library of Cologne.

Elise wrote in her first letter to the City of Cologne, on August 24, 1941 :

« The truck that bore them away was the first of the hearses. »

For almost the next seventy years, no one in the Cologne library realized that this particular acquisition counted as « cultural assets lost as a result of Nazi persecution » .

10 March 1942 : The sisters' hope to remain in their « beloved Vienna » was doomed to failure.

They were evicted from their house, and taken to a so-called Jewish home for the elderly.

Elise continued to write letters to the City of Cologne but, that same month, Adolf Eichmann ordered the beginning of the deportations of Jews : 20,000 from Prague - 18,000 from Vienna.

10 October 1942 : Elise and Helene Richter were among the 1,321 Jews on the last railway transport from the Austrian capital to Theresienstadt (Terezín) .

The concentration-camp then held 58,000 inmates, the highest number ever. The conditions were indescribable.

8 November 1942 : Helene Richter died at the age of eighty-one. The cause of death was recorded as « intestinal catarrh » .

After her sister's death, Elise endured the vermin, malnutrition, sickness and inner torment for another eight months.

21 June 1943 : Elise Richter died at the age of seventy-eight of « unknown causes » (probably intestinal catarrh and pneumonia) .

She overcame many obstacles to become an important figure in Romance philology in the early twentieth century. After her long and distinguished career as a scholar and a teacher, her students and disciples did not forget her, but continued to publish her work posthumously.

1950's : The University and City Library of Cologne worked to catch up on the cataloguing of its wartime acquisitions.

The contract of purchase signed in 1941 for the sum of 2,700 « Reichsmarks » between Elise Richter and library director Hermann Corsten, whose great interest was linguistics, was overlooked.

The books were listed ... as a gift !

The last letter by the University and City Library of Cologne is dated March 16, 1943. It is an invoice for 500 « Reichsmarks » submitted to the « Austrian National Library » for whom Hermann Corsten had acted - albeit without their knowledge - in the purchase of the sisters' autograph collection.

The Viennese library paid up, but Elise and Helene never received the money for their books.

1981 : The name of Dr. Elise Richter was inscribed on the « plaque of honour » of the Faculty of Philosophy.

1985 : A « commemorative relief » was installed at the department of Romance studies.

1998 : Named after the Richter sisters, the « Gate of Remembrance » is located at one of the entrances to the campus : passage way « Garnisongasse » n° 13 to courtyard n° 9.

1999 : An award for outstanding doctoral dissertations and post doctoral theses from the « German Association of Romance Philology » was created in her honour.

2005 : A provenance research tries to reconstruct and restitute the library of the Richter sisters.

As the librarian responsible for historical collections, I began to comb our holdings for Nazi plunder. The University and City Library of Cologne has the biggest collection of historical books in the German Federal State of North Rhine-Westphalia, but the wartime loss of inventory accounts still hinders the search for plundered works. It took two years for me to track down some 550 books from the Richter sisters' library. A key role in that process was played by a slender file kept all those decades in the head librarian's office. It contained letters and, as we discovered in the course of our research, some incomplete book lists of the Richter collection. Further research in various archives enabled me to piece together and document the history of this particular case of Nazi plunder.

The story of books is always also the story of people. In this way, the research of the Cologne librarians has led to the life story of the Viennese sisters. The books from their once so wide and learned collection testify to the depth of their scholarship and the extent of their social network.

Today, the story of the two women and their library is among the best known outcomes of provenience research of Nazi plunder in Austria and Germany.

Parallel to our search, we launched a portal documenting the project : the Elise and Helene Richter virtual library.

As well as the current catalog, this presents a short biography of the two sisters, an account of the sale of the books, and a list of sites in Germany and abroad, where items from the collection have been found.

2005 : Creation of the « Elise Richter program » by the Austrian Science Fund (FWF) to support scientific careers for women.

July 2024 : The « Elise Richter program » is discontinued, and replaced by the ASTRA Prize.

2008 : A street in the twenty-first district of Vienna is named in her honour.

2016 : The « Elise Richter memorial » is unveiled in the arcade courtyard.

Today, new research about Dr. Elise Richter focus on her sympathies for the « Austro-Fascist » regime, and her aversion against social democracy.

About the Richter sisters' library : The next step could be taken, and works from the once extensive collection were restored to the Richter sisters' heirs in the United Kingdom, who agreed that the books should continue, in accordance with Elise's wishes, to serve the interests of science and scholarship. The collection has now been reconstituted under the shelf mark « RICH » in the Cologne library's « Historical Collections » reading room.

...

The National-Socialists not only implemented their ideology in many ways in university politics, the introduction of the « Führer principle » also had a significant impact on the internal university structure : Teaching and research were reoriented towards « völkisch » (ethnic) aspects and exploited for the « Endsieg » (ultimate victory) . Here, the interests of politics outside of the university and those of the participating academics met.

Numerous teachers adapted their lectures to the new political circumstances and ideological provisions as early as the winter semester of 1938-1939, giving the faculties' academic focuses a racist and imperialist character. With the beginning of the Second World War, teaching and research received an orientation towards the demands of the war, making large sums of money available for certain fields of research, despite the difficult economic situation due to the war.

New appointments and the creation of new professorial chairs and institutes were effective measures for the reorientation and establishment of new, politically motivated research and teaching focuses. Noteworthy are the foundation of the University Institute for Physical Exercise (1938) , the Institute for the Unification of Law (1940) , the Institute of Household Studies (1940 ; since 1942. Institute of Women's Work) , the Institute of Special Dogmatics (1941) , the Institute of Journalism (1942) , the Institute of Theatre Studies (1943) , the Institute of Germanic-German Ethnology (1943) , the Institute for Interpreter Training (1943) , and the Institute of Postal History (1943) .

Apart from the University Institute for Physical Exercise founded in 1938, which became important through the mandatory exercises for all students under the banner of « selection » and « militarization » , the Institute of Household Studies (« Lebenswirtschaftskunde ») founded in 1940, and renamed in 1942 the Institute for Women's Work (« Fächer des Frauenschaffens ») , also had significant practical relevance. In accordance with the National-Socialist ideal of the « German woman and mother » , the latter offered a course of studies for housekeeping and family. The Institute for Interpreter Training (1943) furthermore also had a foundation in reality, in regard to the German «

Reich's » planned future role as a global power.

The institutes for the young academic subjects of journalism and theatre studies founded in 1942 and 1943, respectively, were « prestige projects » of high ranking political officials, while the Philosophical Faculty, at which they were established, was not happy with the exertion of influence from outside the university. Mainly financed by the « Reich » Ministry of Public Enlightenment and Propaganda, the Institute of Journalism laid its teaching focus on the training of young National-Socialist journalists and its research focus on questions of the enemy press and friendly press politics and propaganda. The Institute of Theatre Studies, meanwhile, that had its prominent seat in the « Hofburg » , helped the City of Vienna present itself as the cultural centre of the « Reich » and, thus, also received a remarkably high budget. Two young academics in line with the National-Socialist ideology were appointed as the heads of these two institutes, with the process being delayed by various internal power struggles. Together with the Institute of Postal History (1943) , these institutes reveal a strong interest of the National-Socialist rulers in questions of propaganda and information brokerage. In the establishment of the Institute of Germanic-German Ethnology in 1943, the National-Socialist ideology can also clearly be seen as a driving force.

Meanwhile, other fields of research were also significantly enhanced due to the political interests, such as the Southeastern Studies at the Philosophical Faculty. Eastern Studies had already established themselves in the German speaking world as an interdisciplinary and transregionally networked research program before 1933. Leading experts of ethnic studies from various disciplines began developing the concept of German « Lebensraum im Osten » (Habitat in the East) here after the National-Socialists came into power. In the decentral organization, the Southeast-German Research Association in Vienna was particularly concerned with the successor states of the Austro-Hungarian monarchy.

In 1938, the Philosophical Faculty, which had already long been dominated by conservative, German-nationalistic and anti-democratic ideas, did not really need to be reoriented. A continuity of people, methods and content could especially be observed in the ideologically relevant subjects such as history and German philology. The « applied sciences » in Vienna were supposed to offer the basis for decisions and justifications for the National-Socialist expansion into Southeast Europe : the colonialization of Eastern European countries, the exploitation of their resources and the degradation of the Slavic peoples to « servants » of their German masters. In 1940, the five Viennese universities were consolidated into the « Südostgemeinschaft » (Southeastern Association) . In 1941, other Austrian universities joined the group.

The newly founded Institute for the Unification of Law at the Faculty of Law and Economics was intended to help create a « uniform German legislation soaked with National-Socialism » , but also to « ensure the basis for the influencing of legal development in the southeastern area » .

The Racial Biological Institute founded in Vienna in 1942 consolidated the disciplines trying to « scientifically » justify the National-Socialist racial and bio-political doctrine currently divided into six different departments (anthropology - racial hygiene - pathology of inheritance - psychology, neurology and psychiatry - experimental genetics - heritage statistics) and served politics as a consultant in questions of « heritage » . From 1939 onwards, in regard to teaching, questions of « military hygiene » , « military surgery » , « military toxicology » , etc. played a far larger role than

lectures on racial hygiene.

Particularly within non-university institutions, there were personal ties to the National-Socialist system of persecution, such as at the police or security police, and, very obviously, at the « Kinderfachabteilung » (children's ward) , the « Wiener Städtische Nervenklinik » (Vienna City Mental Hospital) « Am Spiegelgrund » , where children were murdered. Their bodies were dissected in 1942 at the Anatomical Institute of the University of Vienna, and were used in research. Numerous physicians, who were involved with the National-Socialist politics of extermination, were not brought to justice after the Second World War.

After the end of the war, the Institutes of Postal History, Racial Biology, and Unification of Law were closed.

...

At the same time as the first female students enrolled at the philosophical faculty of the University of Vienna in 1897, the first woman also received a doctorate for medicine. Gabriele Possanner von Ehrenthal had already studied in Zürich and Geneva, and obtained her doctorate in 1894. Although women were not yet permitted to study medicine in Vienna, she was allowed to repeat the examinations for her doctoral viva (« Rigorosum ») . She became the first female doctor in the Austro-Hungarian monarchy. Although these were the first important steps towards the institution of the university, women still had a long way to go in securing their place in « academia » .

A sign of progress was the first « habilitation » of a woman at the University of Vienna. In 1907, the Romance scholar Elise Richter, one of the first female students and doctors, received the teaching license, the « venia legendi » , against all doubts whether it was acceptable to have a woman teaching men.

Twelve further « habilitations » of female academics followed until 1938. In 1921, fourteen years after the first « habilitation » of a woman, the Germanist Christine Touaillon received the « venia legendi » . In 1923, the psychologist Charlotte Bühler, who had already habilitated at the Technical University of Dresden in 1920, was the third woman to receive a teaching license at the University of Vienna. From the 1930's to the 1950's, there was approximately one « habilitation » per year, which included scholars from the humanities as well as the natural sciences.

Particularly due to the arrival of the German « Wehrmacht » in Austria in March 1938, there was a significant break in the development of the position of women in the sciences - analogous to the expulsion of the first female students. Charlotte Bühler decided not to return to Austria after she had been abroad at the time of the « Anschluß » . More than half of the habilitated women - i.e. the highly qualified female young talent of all faculties - felt compelled by the National-Socialist regime to leave the institution and the country.

The physicist Berta Karlik was the first woman to receive a « full professorship » at the university in 1956. She had obtained the « venia legendi » in 1937, had become an « assistant professor » in 1940, and a « lecturer » in 1942. That this appointment happened almost half a century after the first « habilitation » of a woman can, among other things, be traced back to the impact of National-Socialism. It had severely interrupted the development that the

pioneers had achieved since women had first been admitted to the university. At the same time, more opportunities had opened up for those - women and men - who had not been subjected to expulsion and displacement, since the chances of becoming a scientific aide or assistant had risen due to racist measures, as well as casualties in the Second World War. In 1943, the « Reich » Ministry for Science, Education and National Culture had decided on further exceptional regulations for women, through which a small number of female students had gotten the chance to receive more qualifications and, thus, further their careers.

In the tradition and history of women at the University of Vienna, the effects of the displacements during the Nazi regime can be felt paradigmatically in staffing issues, as well as on the level of scientific thought. It becomes especially clear that innovative, democratic and free thinking people and ideas were suppressed, expelled and murdered.

1886

Tuesday, 2 February 1886

Letter from Hermann Levi to Josef Schalk :

In a letter to Princess Amélie Maria in Bavaria, Emperor Franz-Josef promised to bear the costs of printing the Eighth symphony (**WAB 108**) .

Monday, 29 March 1886

Anton Bruckner's pocket calendar entry among the prayer notes from March 31 :

« March 29, 1886, end of the first seminar at the University. »

Monday, 26 July 1886 (?)

After a performance of « Parsifal » in Bayreuth, the conductor and composer August Scharrer met in the evening Anton Bruckner at the « Café Sammet » . Bruckner talked about his Seventh symphony under the direction of Arthur Nikisch and his private audience with Emperor Franz-Josef (where he beg to do something about the wickedness of Eduard Hanslick against him) . Bruckner begged Scharrer to come the next day at St. Georgen abbey church (?) to see him improvise at the organ for an hour.

Sunday, 14 November 1886

Letter from Hermann Levi to Josef Schalk :

Emperor Franz-Josef agreed in a letter to Princess Amélie Maria in Bavaria to cover the printing costs of the Eighth symphony (**WAB 108**) .

Albert J. Gutmann refused to pay Bruckner a fee of 600 Marks from the total of 1,000 Marks.

1887

Monday, 9 May 1887

Death in the town of Windischgrätz in northern Slovenia of Hugo Wolf's father

a leather merchant and an enthusiastic amateur musician.

Hugo is devastated ; for a time, he is inconsolable.

He will not compose for the remainder of the year but continues to give music lessons.

Wednesday, 15 June 1887

« Neue Wiener Tagblatt » » Number 163 on page 4 :

« Wiener Presse » Number 163 on page 11 :

« At the upcoming summer choral festival to be held at " Dreher Park " in Meidling on the 22nd of this month, the " Wiener Männer-Gesangverein " will perform several new choral works - by Bruckner and others - including one from Engelsberg's estate. »

« Der Wiener akademische Gesangverein wird bei seiner am 22. dieses Monats in Dreher's Park in Meidling stattfindenden Sommer-Liedertafel neben Chören von Bruckner, Engelsberg etc. mehrere Novitäten, darunter eine Nummer aus dem Nachlaße Engelsberg's, zur Aufführung bringen. »

Thursday, 23 June 1887

The [well attended] outdoor concert scheduled for yesterday has been moved to today due to the bad weather.

Summer song festival at « Dreher Park » in Meidling

sponsored by the Dreher brewery

the honorary choir-master, professor Rudolf Weinwurm

conducts

the « Wiener Männer-Gesangverein »

with the participation of the music band founded in 1835 by Philipp Fahrbach senior (1815-1885)

now under the « bâton » of his son

soloists :

vocal quartet composed of Stefan Sitzberger, Adalbert Petzold, Alfred Lorenz and Theodor Leeb

Raimund Halatschka, baritone solo

programme

the patriotic cantata « Germanenzug » with brass ensemble (**WAB 70**)

is a resounding success !

Anton Bruckner, who is attending, is « called out with great enthusiasm »

(possibly accompanied by Theodor and Mathilde Helm)

followed by ...

Eduard Schön (pseudonym : E. S. Engelsberg) : « Zwanzig Jahre » (Twenty years)

Albert Hermann : « An Marie » (To Mary) , conducted by the composer

Ludwig Franz Großbauer : « Blauäugelein » (Little blue eyes) , featuring the above mentioned vocal quartet

Anton Michael Storch : « Blümchen am Hag » (Flowers on the hedge)

Jacob Dont : « Im deutschen Geist und Herzen sind wir eins » (In the German spirit and heart, we are one)

based on a text by Emil Rittershaus

J. Machanek : « Non possumus » (We can't)

Rudolf Weinwurm : « Beim Lauern » (While lying in wait) featuring Raimund Halatschka, baritone

Rudolf Weinwurm : « Bauernständchen » (Farmers' serenade)

Rudolf Weinwurm : « Lied der Deutschen in Österreich » (Song of the Austrian Germans)

Eduard Schön (pseudonym : E. S. Engelsberg) : « Deutsches Freiheitslied » (German Song of Freedom)

Johannes Wenzeslaus Kalliwoda : « Das deutsche Lied » , met with thunderous applause !

Philipp Fahrbach senior was born on 25 (or 26) October 1815 in Vienna - the son of Georg Leonhardt Fahrbach and Karoline, « née » Koberger (the family originated in Germany) . At the age of five, he could already play the flute. His brothers Joseph (1804-1883) and Friedrich (1809-1867) were musicians. They gave Philipp early musical training. At around fourteen, he joined until 1835 as a flute player the orchestra of Johann Strauß senior (after the latter parted with Joseph Lanner in 1827) . Fahrbach was already composing dance music and marches (the venerated Strauß sometimes consulted him about instrumentation issues) . Carl Haslinger was his publisher from 1828. Farhbach started his own orchestra in 1835 and wrote one of the most descriptive railway pieces ever written - the « Locomotiv-Galop » . When Strauß senior was away from the Austrian capital in 1838 during the traditional « carnival » season, the Fahrbach orchestra benefited from his absence to become popular. From that year, the ensemble often played at the Royal court balls. By 1841, Fahrbach disbanded his orchestra, and became until 1846 the band-master of Vienna's « Hoch-und Deutschmeister Regiment » , where he conducted concerts in the « Volksgarten » - alternating with the « Strauß Orchestra » . When the regiment moved on, he left and started a civilian orchestra, which coincided with Johann Strauß junior's début - having to face a formidable rival ! Because Strauß junior had sided with the students during the 1848 « Revolution » , Fahrbach was selected to direct the music at the Royal court balls. Despite this apparent victory, he could not compete with the new « Strauß Orchestra » . From 1852, after the death of Johann Strauß senior, the Fahrbach orchestra alternated with the « Strauß Orchestra » at court balls. By 1854, he had to give up his own orchestra. In 1856, he returned to the army to conduct an infantry regiment music band. Coming into conflict with its commander, he left in 1865. He then formed another civilian ensemble, which became the resident orchestra at the « Café Sperl » (established in 1880) in the sixth district. The original interior in the style of the « Ringstraße » era, features parquet floors and Thonet chairs. The coffee house was a popular meeting place for artists such as members of the « Vienna Secession » and well-known writers, as well as for military personnel. Fahrbach also performed regularly at « Dreher Hall » in Vienna and « Dreher Park » in Meidling. Philipp Fahrbach senior died on 31 March 1885 in Vienna.

Philipp Fahrbach junior was born on 16 December 1843 in Vienna. Because his father was a famous conductor, he was referred to as the « young Fahrbach » . His father gave him thorough music education. He was introduced to the public at the age of eleven. He allowed his son to conduct the orchestra at the age of twelve. In 1860, he enlisted in his father's regiment band, and became his assistant. Both leaving the regiment in 1865, the son played in his father's newly formed orchestra. Five years later, Fahrbach junior went to Madrid to conduct a series of concerts. He never made the same impression on the musical world as his father. Returning to Vienna, he saw no opportunity to organize an orchestra of his own because of the domination of Johann Strauß on the music scene. He, therefore, joined the 23rd Regiment, and soon became one of the leading musicians in Budapest. He, then, served with several other regiments and was granted special leave to undertake concert tours to Berlin, Paris, Madrid and Munich. He left the army in 1884. He took over the orchestra after the death of his father on March 31, 1885. Philipp Fahrbach junior

was a highly respected conductor and interpreter of Viennese music but he was also a prolific composer. His fame exceeded that even of the Strauß family for a time. Many of his works are still popular in Austria and Germany. He left behind approximately 500 compositions : 125 polkas, 105 waltzes, 60 marches, plus mazurkas, quadrilles and other dance forms. Many of his works were first published by French firms. He died on 15 February 1894 in Vienna.

...

Today's date (23 June 1887) is appearing on an album (?) leaf showing the main theme of the Eighth Symphony (**WAB 108**) .

around Friday, 24 June 1887

Review in the « Deutschen Zeitung » of the June 23 performance of « Germanenzug » (**WAB 70**) by the « Wiener akademischer Wagner-Verein » at « Dreher Park » in Meidling :

« (Die Liedertafel des Akademischen Gesang-Vereines,) welche für Mittwoch den 22. dieses Monats angekündigt war, wegen der zweifelhaften Witterung aber erst gestern (Donnerstag) im Dreher-Park zu Meidling stattfand, zeichnete sich durch ein ausgesprochen deutsch-nationales Programm aus ; nicht weniger als 5 Nummern vertraten diese Richtung. So gleich die erste : " Germanenzug ", Chor mit Solo-Quartett und Orchester von Anton Bruckner, eine schon vor zwanzig Jahren geschaffene Komposition des greisen Meisters, welche aber auch jetzt noch namentlich durch ihren markigen, glänzenden Schluß eine erhebende Wirkung nicht verfehlt. Bruckner, persönlich anwesend, wurde lebhaft gerufen. Es folgten an nationalen Gesängen (... über die weiteren Programm-Nummern ...) .

(Kleine Signatur ?) »

Saturday, 25 June 1887

Review on page 3 in the « Neue Wiener Tagblatt » Nummer 173 of the June 23 performance of « Germanenzug » (**WAB 70**) by the « Wiener akademischer Wagner-Verein » at « Dreher Park » in Meidling :

« Sommer-Liedertafel des akademischen Gesang-Vereins

(...)

Außerordentlichen Beifall fand auch das aus den Herren Leeb, Lorenz, Petzold und Sitzberger bestehende Solo-Quartett, Bruckner's " Germanenzug " und - selbstverständlich - zum Schluß das " Deutsche Lied ". »

Monday, 11 July 1887

Review on page 211 of the « Deutsche Kunst- und Musikzeitung » Number 24 of the June 22 concert held at « Dreher Park » in Meidling featuring « Germanenzug » (**WAB 70**) :

« Aus dem Vereinsleben

In Wien

Am 22. von Monats fand im " Dreher-Park " in Meidling unter Leitung des Ehren-Chor-Meisters Herrn Professor Rudolf Weinwurm und Mitwirkung der Musikkapelle des Herrn Philipp Fahrbach, vom Wetter begünstigt, eine gut besuchte " Sommer-Liedertafel " des renommirten " Wiener akademischen Gesang-Vereines " statt, die aufs Neue glänzende Proben der Leistungsfähigkeit dieses kunstbegeisterten Vereins ablegte und mit einem vorzüglich gewählten Programme ganz besonders das " Deutschthum " zu verherrlichen bestrebt war. Nach einigen von der Musikkapelle Philipp Fahrbach sehr gut gespielten Orchesternummern, eröffnete der Verein mit Anton Bruckner's ergreifendem " Germanenzug " für Chor mit Solo und Orchesterbegleitung den Reigen und erzielte das herzliche noch viel zu wenig bekannte Werk und die gut studirte Aufführung deßelben eine grandiose Wirkung. (...) das den Schluß bildende " Deutsche Lied " von (Johannes Wenzeslaus) Kalliwoda fand stürmischen Applaus.

G. K. »

1888

Sunday, 22 January 1888

Concert of the « Society of Friends of Music »

« Musikvereins Großersaal » , Vienna

1:30 pm

vice-court « Kapellmeister » Hanns Richter

conducts the « Wiener Philharmoniker »

and the « Singverein der Gesellschaft der Musikfreunde »

Rudolf Dittrich, organ

soloists

Kaiserlich-Königliche Hof-Opernsängerinnen
Fräulein Ella Forster (sopran) , Frau Rosa Papier-Paumgartner (alt)

Kaiserlich-Königliche Hof-Opernsängers
Herrn Hermann Winkelmann (tenor) , Herrn Gustav Schwegler (baß-bariton)

programme

Anton Bruckner : Symphony No. 4 in E-flat major, " Romantic ", 1888 version

Anton Bruckner : « Te Deum » for soloists (SATB) , mixed-choir, orchestra and organ « ad libitum »

are attending :

Martin Dumler, Crown Princess Stéphanie of Belgium, Johannes Brahms, Dr. Theodor Helm, Dr. Hans Paumgartner, Bruckner's student (caricaturist) Ludwig Grande, Carl Almeroth (?) , some members of the St. Florian chapter (?) ; presumably : Theodor Hämmerle, Pius Richter, Dr. Eduard Hanslick and his wife Sophie born Wohlmuth (a trained singer of Jewish descent) , Ernestine Korda, Leontine Speidel ; unfortunately, the Mayfelds are absent.

After the concert, a festive banquet takes place, at which doctors Paumgartner, Helm, Heinrich M. Schuster, and Viktor Boller gave speeches of praise.

[After the concert, Bruckner pays a « thank you visit » to alto Rosa Papier.]

Bruckner's university student Max Graf recalls :

« It was in the standing room section at the " Philharmonic Concerts " that I met Hugo Wolf for the first time. He stood there during one of the rare performances of Anton Bruckner's Fourth symphony, leaning with his back to the great mirror which ornamented the rear wall of the great concert hall. He was a slender man in his thirties, dressed in a brown velvet jacket, a wide black artist's tie around his neck, extremely pale in the face and with eyes which burned like live coals - the eyes of a fanatic.

Around him stood young people, enthusiastic followers of Wagner, Liszt and Berlioz, the storm troopers of the new musical generation. Many of them had long, streaming hair and wild looks. All excitedly awaited the appearance of Hanns Richter, the conductor whose " bâton " was the magic wand that exorcized the ghosts of great music. Everyone discussed music with enthusiasm. Some held scores, which they studied like mystical books.

An excited Hugo Wolf jumped up and shouted before the beginning of the fourth movement of the " Romantic " symphony, menacingly and imperiously raising his fist :

" Attention ! Now, the sublimest part is starting ! " »

Graf later recalled :

« It sounded like a battle cry. »

Shortly after seeing Wolf for the first time, Graf was given the welcome opportunity of making his acquaintance.

Friday, 2 March 1888

« Bösendorfer-Saal » , Vienna

Recital by the mezzo-soprano Rosa Papier

programme

selected lieder by Johannes Brahms (including « Feldeinsamkeit » , Opus 86, No. 2) ,

Robert Schumann and Franz Schubert

first public performance of songs by Hugo Wolf :

« Morgentau » to anonymous words and « Zur Ruh, zur Ruh ! » to words of Dr. Justinius Kerner

Because Wolf dares to mock Dr. Eduard Hanslick and Johannes Brahms, the press ignores the publication of fifty-three of the « Mörike » songs.

Friday, 23 March 1888

Hugo Wolf is playing and singing his latest Mörike settings to the « Wiener akademischer Wagner-Verein »

The frequency with which Wolf's songs were performed in the « Wiener akademischer Wagner-Verein » aroused particular opposition. A year after regular informal gatherings to hear Wolf perform began in 1887, the music-critic Dr. Hans Paumgartner, an influential member of the Society, wrote to the « Wiener Abendpost » complaining that the Society was developing a « Wolfian cult » and bringing disgrace on Wagner's art. Bayreuth also seemed aware that Wolf's songs might pose some kind of threat. In December 1889, baron Hans von Wolzogen enthused at great length over Wolf's ability to bring out the variety and nuances of poetry in his « Mörike songs » . His enthusiasm continued in the editorial advertisement for the « Gœthe songs » in January 1890, but he now rebuked those who were calling Wolf : the « new Schubert » . The accompanying recommendation to Wagner Societies to use the songs to fill out their programmes was both an endorsement of Wolf and a reminder of his rightful position, as foil to the master rather than genius in his own right. From this time, Wolf's name appeared less and less in the « Bayreuther Blätter » , to be overtaken by those of Martin Plüddemann and Hans Sommer, song composers who showed less bewildering variety in their music and more obvious allegiances to Wagner. In his essay of 1892, Arthur Seidl had placed Wolf within his list of the Wagnerian « school » but, in the years 1898 to 1900, he revised his opinion and tried to show that enthusiasm for Wolf's songs as a Wagnerian product was misplaced.

University of Vienna : 1888 summer semester

Students who registered to professor Bruckner's weekly evening lecture at the Faculty of Philosophy :

Johann Fegerl, Reinhold Lichtenberg, Anton Loose, Guido Peters, Innocenz Tallavania (from Linz)

probably Friday, 22 June 1888

Performance of « Germanenzug » (**WAB 70**) by the « Deutsche Männer-Gesangverein » (German Men's Choral Society) under the direction of Friedrich Heßler or Franz Mohaupt in the garden of the « German House » in Prague. The military band of the 102nd Infantry Regiment is under the direction of band-master Karl Bobek.

the soloists are members of the society : Tersch ; Wiedemann ; Sperk ; Koreff

1889

1889

The invention of the electric chair settles the competition between the « Edison » and « Westinghouse » companies regarding the American standard of electricity by using Westinghouse's alternating current.

To be put to death on the electric chair was called : to be « Westinghoused » !

...

Some members leaves the « Wiener akademischer Wagner-Verein » for political and anti-Semitic reasons

In the following year (1890) , a new « Richard Wagner-Verein » was founded by a group of men including August Göllerich junior, Camillo Horn, Hans Puchstein and Josef Stolzing, all of them former members of the « Wiener akademischer Wagner-Verein » and all of them writers for anti-Semitic newspapers.

While the « Wiener akademischer Wagner-Verein » had the financial support of the Bayreuth Festival as its general aim, the « new » Society, according to its statutes, existed to promote and propagate « knowledge and appreciation of Wagner's reformatory efforts and his music-dramas through lectures and discussions » .

This new Society was more German and nationalistic and promoted an idealistic German ideology, which was formulated « in accordance with the German spirit. (...) Only the German spirit shall be our guide ! This is our way ! » . It saw Wagner as an educator of the German people. Its general aim was to propagate German art to German people, and to make a vital contribution to German life. The strict nationalistic and anti-Semitic basis of the « Neuer Richard Wagner-Verein » was in accordance with the views of Georg von Schönerer.

The 1876 Bayreuth festival drew many glittering names.

« Kaiser Wilhelm I » greeted Wagner by saying :

« I never thought you'd pull it off. »

Dom Pedro II of Brazil, who once expressed interest in becoming Wagner's patron, made the long journey from Rio de Janeiro. Various dukes, princes, and counts attended - more than two hundred members of the German and Austro-Hungarian aristocracy. Such leading composers as Franz Liszt, Anton Bruckner, Pyotr Ilyich Tchaikovsky, Edvard Grieg, and Camille Saint-Saëns were present, though Johannes Brahms and Giuseppe Verdi stayed away. The crowd included some eminent painters and writers : Hans Makart, Franz von Lenbach, Henri Fantin-Latour, Catulle Mendès.

...

Born on 15 September 1876 in Berlin, Bruno Schlesinger (Walter) was the son of a Jewish book-keeper in a large silk factory. His mother gave him his first piano lessons, but his talents quickly outgrew his mother's teaching ability. A young pianist by the name of Konrad Kaiser was engaged to take over.

Walter writes in his autobiography :

« I gained my first exciting impression of pianist brilliance. »

After one year, he submitted to an examination by Robert Radeke, conductor at the Royal Opera House in Berlin and co-director at the Stern Conservatory for Music.

[Bruno's mother, who had an unmistakable musical talent, started to develop as a student there.]

The young boy meticulously remembered this particular examination, as professor Radeke first tested his ears. He had to turn around and call out the tone played on the piano : singly at first - then, in consonant chords - and, finally, dissonances. After the exercise, he had to play unfamiliar pieces at sight and, finally, works of his own choosing.

He remembers :

« I played a movement from a Mozart sonata and two of Mendelssohn's " Songs without Words " and was told to improvise for a few minutes. »

Radeke quickly pronounced judgement :

« Every inch of him is music. »

He was admitted to the Stern Conservatory at the age of eight. He studied piano with the conductor and former assistant to Hans von Bülow, Franz Manstädt, and music theory with Ludwig Bussler.

At the age of nine, he performed as a pianist at the « Singakademie » . His piano studies progressed meteorically, and he was admitted to the advanced class of the distinguished pianist and music historian Heinrich Ehrlich.

At twelve, Bruno appeared destined for a career as a concert pianist. Not long after the Stern had moved to a more spacious building on « Wilhelmstraße » , professor Ehrlich informed « Herr » Schlesinger that his son was ready to play in public, and so, he arranged for him to take part in a concert with the « Berliner Philharmoniker » .

In 1889, he performed at a student concert the first movement of Beethoven's Second piano concerto with the « Philharmonikers » .

His official debut took place on 12 February 1890, when he played Ignaz Moscheles' Second piano concerto in E-flat major (Opus 56) with the « Philharmonikers » .

Bruno Walter did receive good reviews, but he was still unhappy, as he was passionate about composition. He was looking to be both a creative and re-creative artist. He also loved to go to the Opera House, and preferred « absolute music » . He soon became a regular audience member of the Philharmonic concerts.

His life changing moment arrived in the shape of Hans von Bülow :

« I saw Hans von Bülow conduct the Philharmonic Orchestra in a classic programme. Previously, I had paid hardly any attention to the conductor. Now, however, I saw in Bülow's face the glow of inspiration and the concentration of energy. I felt the compelling force of his gestures, noticed the attention and devotion of the players, and was conscious of the expressiveness and precision of their playing. (...) That evening decided my future. »

Wednesday, 13 February 1889

Hugo Wolf finishes the fifty-one songs of the « Gœthe song book » , except for one incomplete sketch (« Die Spröde ») , which dissatisfies him, and is later recomposed.

Monday, 4 March 1889

Anton Bruckner begins the actual task of revising the Eighth symphony (**WAB 108**) by reworking the Adagio

Sunday, 24 March 1889

The « Wiener Allgemeine Zeitung » Number 3248 reports on page 6 that Anton Bruckner is working on his Ninth symphony (**WAB 109**) :

« Our famous national composer Bruckner has recently made such progress on his Ninth symphony, on which he is currently working, that it should be ready for performance next season. The first movement and the Scherzo are almost entirely finished ; the second movement, a serenade, has already been sketched out. The Master describes his new symphony as the one that should give him the most pleasure. The new symphony will, of course, likely have its premiere abroad again. This is

the fate of all our native composers, whose works are only taken seriously here once they have found recognition abroad. »

« Unser berühmter vaterländischer Komponist Bruckner hat in der letzten Zeit seine 9. Symphonie, an welcher er jetzt arbeitet, derart gefördert, daß dieselbe in der nächsten Saison für die Aufführung bereit liegen dürfte. Der 1. Satz und das Scherzo sind fast gänzlich fertig ; der 2. Satz, eine Serenade, ist bereits skizzirt. Der Meister bezeichnet seine neue Symphonie als diejenige, welche ihm am meisten Freude machen dürfte. Die neue Symphonie dürfte natürlich wieder im Auslande zur 1. Aufführung gelangen. So ergeht es allen unseren einheimischen Komponisten, deren man sich bei uns erst dann annimmt, wenn sie im Auslande Anwerth gefunden haben. »

Review, signed « de Joux » , on page 10f in the « Wiener Salonblatt » Number 12 of the performance of the String Quintet (**WAB 112**) during the « Gala concert » organized by Princess Pauline von Metternich on March 14 :

« Musik

Das Gala-Konzert der Frau Fürstin Metternich wurde in der That zu einer imposanten Festlichkeit, nicht nur durch das elegante Publikum der " upper ten thousand ", sondern auch durch das Massenaufgebot künstlerischer Kräfte. (... über dieses Konzert, über eine merkwürdige Meistersinger Aufführung unter Josef Hellmesberger junior, etliche Liederabende (Schadenfreude über das " frenetische Schweigen " bei Johannes Brahms' Zigeunerliedern - ein überzeugendes Fiasco) ... Lob für Theodor Reichmann (Bariton) ...)

Im V. Quartett Hellmesberger wurde zur Freude aller Freunde musikalischen Fortschrittes Bruckner's prächtiges Quintett in F-Dur aufgeführt, welches wieder hellen Enthusiasmus hervorrief, für den der ehrwürdige Meister in seiner schlichten Weise dankte. Die Aufführung dieses wundervollen Kammermusik werkes welches den Humor Haydn's, die Innigkeit Mozart's, die Frische Schubert's mit Bruckner's Eigenart verschmilzt, war eine ziemlich burschikose und unreine - die Tempi wurden vielfach verfehlt, da man sich der Wohlthat begab, den Schöpfer des Werkes selbst um seine Weisungen zu bitten. (... seit dem Ausscheiden von Josef Hellmesberger werde das Quartett vom Rosé-Quartett weit übertroffen ... über einige Chorkonzerte und das Konzert von Alfred Grünfeld mit zuviel " graziösen Sächelchen "...) So wurde denn auch Liszt-Wagner's " Isoldens Liebestod " zur wahren Leidens-Station des sonst recht amusanten Abends.

de Joux. »

April 1889

A detailed explanatory memorandum is presented to the « Imperial and Royal Ministry of Culture and Education » . The memorandum is at the top, which deals with the actual musicological and general cultural aspect. The project under construction is given the title « Monumenta Historiæ Musices » and is to include, firstly, actual monuments (musical works of art) and, secondly, documents and writings of theoretical and historical content.

Wednesday, 8 May 1889

The revision of the Adagio is finished

Wednesday, 10 July 1889

Summer song festival at « Dreher Park » in Meidling

sponsored by the Dreher brewery

the honorary choir-master, professor Rudolf Weinwurm

conducts

the « Wiener Männer-Gesangverein »

in choral and orchestral works by

Heinrich Esser, Christian Gottlob Saupe, Friedrich Wilhelm Berner, Anton Michael Storch, Eduard Kremser

Johann Herbeck, Rudolf Wagner, Franz Abt, Thomas Koschat, Josef Koch von Langentreu

Wednesday, 31 July 1889

The revision of the Finale is finished

The Scherzo is revised during August and September

Wednesday, 4 September 1889

Anton Bruckner celebrates his sixty-fifth birthday by finishing the Scherzo in Steyr

Wednesday, 25 September 1889

Anton Bruckner finishes the Trio, which is extensively rewritten

(This was the only movement of the revised version that Bruckner wrote out entirely in his own hand)

...

The opening movement is « newly-restored » between November 1889 and the end of January 1890, further work being undertaken until 10 March, when he declares the movement « completely finished » .

Thursday, 24 October 1889

The « Deutsche Volks-Blatt » Number 290 mentions on page 6 that Anton Bruckner has resumed his university lectures :

« Professor Anton Bruckner began his lectures at the Imperial and Royal University last Monday in front of an audience that filled every seat of the lecture hall, and greeted the master with minutes of thunderous applause. Never before has the turnout for these lectures been so high as this year, a sign that appreciation for Bruckner's significance is fortunately spreading ever further. »

Wednesday, 30 October 1889

The visit of Johannes Brahms at the Vienna « Grand Hôtel » on the prestigious « Ringstraße » boulevard is especially highlighted by the local press.

Offering far more than comfortable beds and well appointed rooms, it features restaurants, a coffee house, a bar, salons, an in-house laundry service, a carpentry workshop, and stables for guests' horses.

(In 1873, the « Grand Hôtel » set a culinary milestone, when the « chef de cuisine » Louis Tremmel introduced refined French cuisine to Vienna for the first time.)

Brahms hears, among other things, on a wax-cylinder « Edison » phonograph, an aria sung by the German soprano Lili Lehmann, a spoken telegram by Werner von Siemens and a piano piece.

filled with enthusiasm, he writes to Clara Schumann :

« It's as though one were living a fairy tale. »

Brahms presents Theo Wangemann, the chief recording engineer for the « Thomas Edison Company » , a dedicated photography of himself.

...

When the « Stadtpark » was officially opened in 1862, it was Vienna's first public park - a creation of the « Ringstraße » project, designed in the style of English landscape gardens by Josef Selleny and Rudolf Siebeck. Lying just beyond the old city-walls, the park symbolized a new idea of civic openness : green space for all, royalty and artisans alike.

As the « Wienfluß » was gradually regulated, and the « Ringstraße » filled with concert-halls, opera houses, and palatial homes, the « Stadtpark » became a cultural artery - a place not only for rest, but for reflection, creation, and conversation. It was here that composers, both celebrated and forgotten, would stroll in the morning light or at dusk, pondering harmonies, discussing premieres, or seeking a few moments of solitude amidst fame.

Johannes Brahms : solitary strolls, brooding genius

Though less effusive in character, Johannes Brahms - who spent the final decades of his life in Vienna - was a quiet presence in the « Stadtpark » . Living not far from « Karlsgasse » and often working at the « Gesellschaft der Musikfreunde » , he would walk through the « Stadtpark » « en route » to rehearsals or to visit friends.

His walks were solitary. He disliked being interrupted and often had music in his head.

In a letter from Clara Schumann, she notes :

« Johannes prefers the green solitude of the " Stadtpark " to any " salon ". There, among the lindens and elms, he finds the silence that answers him back. »

It is easy to imagine Brahms walking slowly along the « Wienfluß » , hands behind his back, hat lowered, thinking through the contrapuntal intricacies of a symphonic movement or the delicate rhythms of a piano intermezzo.

Saturday, 2 November 1889

Theo Wangemann, chief recording engineer for the « Thomas Edison Company » , suggest to the celebrated mezzo-soprano Rosa Papier to record Johannes Brahms's « Sapphische Ode » - the fourth song from his Opus 94.

This recording session is highly-significant, being later played in front of Emperor Franz-Josef to demonstrate the capabilities of the new technology.

Thursday, 14 or Monday, 18 November 1889

Theo Wangemann, the chief recording engineer for the « Thomas Edison Company » , records the famous pianist Alfred Grünfeld by using a newly-introduced funnel, which is mounted at the underside of the instrument.

Alfred Grünfeld : « kleine Serenade » E minor

Edvard Grieg : « Butterfly » , Opus 43, No. 1

(the wax cylinder reproduces a surprisingly good sound for its age)

Monday, 2 December 1889

Theo Wangemann, the chief recording engineer for the « Thomas Edison Company » , records Johannes Brahms performing two segments of music at the piano of the « music room » in the house of the German industrialist, Dr. Richard Albert Fellinger, located on « Landstraßer Hauptstraße » in Vienna :

A paraphrase of Josef Strauß's polka-mazurka « Die Libelle » (The Dragonfly) Opus 204, preceded by measures 13 to 72 of Brahms' 1872 arrangement of the first « Hungarian dance » in G minor for solo piano.

The speaker (probably Wangemann) introduces Brahms, as follows :

« ... Dezember Achtzehnhundertachtundneunzig. Haus von Herrn Doktor Fellinger, bei mir ist Doktor Brahms, Johannes Brahms »

« December eighteen hundred eighty nine. House of " Herr " Fellinger, with me is doctor Brahms, Johannes Brahms »

The wax cylinder will be rediscovered in the 1980's.

Fellinger and his wife Maria provide a « true home » for Brahms, who is a frequent guest for dinner and at the Christmas Eve celebrations. It is in this famous « music room » that many of Brahms's works are performed to the great delight of his private circles.

end of October 1889

After a summer holiday visits to Bayreuth and to his devout mother, Katharina « née » Nußbaumer, in the town of Windischgrätz in northern Slovenia, Hugo Wolf returns to Perchtoldsdorf and instantly began work on his « Spanish song book » .

November 1889

Back in Vienna, Anton Bruckner begins to work on the first movement of the Eighth symphony (**WAB 108**)

The revision moves more slowly, probably because of the extent of the revisions, as well as the demands of Bruckner's teaching.

When revising the symphony, Bruckner prepared new copies of movements II to IV but used for the first movement an « unusual mixture of pages from a copyist's manuscript made in 1887, autograph pages from different work phases between 1888 and 1890, as well as pages that are part-autograph and part-copy and could have been written at any time during the conception of the work. Bruckner amended it by erasing some passages, pasting over other passages or making insertions in pencil or ink.

We know, from various anecdotes of friends and pupils that Bruckner was often so totally absorbed in his work that he would disregard visitors to his flat, even those who had appointments. No amount of knocking would arouse him from his labours.

One such incident was later recalled by Emil Seling, one of Bruckner's private pupils during the 1889-1890 period.

Bruckner :

« (...) Today, I will show you why I left you standing at the door recently. Come here and sit down. »

Emil Seling :

« When I had taken my place beside his Bösendorfer piano, he played to me for almost half an hour the passages in the Eighth symphony, which he had just altered ; the symphony which he had written four years earlier and was now thoroughly revising for the purpose of its first performance in Vienna. He drew my attention particularly to the fact that he felt he could not do without the harp in the Adagio, although he had banned this instrument from all his other symphonies because he thought it was too theatrical. He also repeated the passage, which he called " the death watch ", making the remark that the " dear Lord " had inspired him to write it. (...) »

While working on this second version of the symphony, Bruckner sent the completed manuscripts of the movements to a professional copyist in Steyr, Leopold Hofmeyer, so that a fair copy of the entire work would be available.

Monday, 11 November 1889

in a letter accompanying the Trio, Anton Bruckner makes a light hearted reference to « der Micherl » , the Scherzo

« (...) How is " Michael " doing ? I am now sending you his companion, the Trio, and enclose ten florins as advance payment until such time as you send me a bill. (...) »

1890

The rise of Fridericiana zu Marburg (a student of the « Gesangverein ») was accompanied by the decline of the Association of the « Akademischen Wagner-Vereine » which, even in its heyday, never had more than seventeen active members. Unlike in Leipzig or Berlin, its ranks did not include members of other fraternities. The fifth anniversary celebration on June 3, 4, and 5, 1890, had still been celebrated in grand style. However, since the summer semester of 1891, the focus had increasingly shifted to the staffing issues. By the beginning of 1892, printed semester reports had ceased due to high costs. By the middle of the year, the choir disbanded.

...

The Imperial court photographer Ludwig Grillich takes in 1890 two pictures of Anton Bruckner at his flat on « Heßgasse » Number 7 :

- one sitting nobly in his chair in the living room, a taxidermied bird under a glass lintel can be seen in the background, next to a white plaster bust of Richard Wagner - both standing on one of his two wooden wall cabinets.

- one besides his old « Bösendorfer » grand piano, which he had inherited (with an harmonium, a small table and few chairs) from his friend and patron, the monastery clerk Franz Sailer - Bruckner's brother Ignaz's godfather - after

the latter's death. (It seems that Sailer bought it in 1848 during an exhibition held in a country house in Linz.)

Grillich took pictures of prominent Viennese personalities :

Princess Pauline von Metternich, Crown Princess Stéphanie of Belgium, Rudolf Weinwurm, Viktor Tilgner, Rosa Papier, Johannes Brahms, Eduard Hanslick, Richard Heuberger, Max Kalbeck, vice-court « Kapellmeister » Hanns Richter, Eduard Kremser, Robert Fuchs, Irene Sironi, Johann Strauß II, Carl Goldmark, Alfred Gründel, Dr. Alexander Fränkel, Dr. Anton baron von Eiselsberg, Dr. Leopold Schrötter von Kristelli, Dr. Richard Paltauf, Dr. Gustav Riehl senior.

January 1890

Pocket book diary entry by Anton Bruckner :

(Unknown handwriting) « Victor Christ (/) IX. District, Nußdorfer-Straße Number 2 (/) third floor. »

Bruckner's handwriting :

« Dr. Boller (/) V. District, Franzensgasse Number 18, or Regional Court for Criminal Matters, third floor.

(/) Office Number 23 (/) VIII. District, Regional Court Street Number 21. »

Dr. Viktor Boller is the president of the « Wiener akademischer Wagner-Verein »

The founding in 1873 by Guido Adler and Felix Mottl of the « Wiener akademischer Wagner-Verein » was, thus, a cultural event of political significance. It focused on the appropriation, study and dissemination of the ideas of Richard Wagner : regeneration of humanity through art - « Gefühlsverständnis » (mind and feeling) - « Gesamtkunstwerk » (total work of art) .

One of its members, Siegfried Lipiner, was later to introduce Gustav Mahler into the « Pernerstorfer circle » ; Mahler became a member of the « Wagner-Verein » in 1878-1879.

Mahler saw Wagner conduct once : during a performance of « Lohengrin » on 2 March 1876 at the « Hofoper » . It was Wagner's final conducting engagement in the Austrian capital. Mahler saw Wagner in the wardrobe but, as a young student and admirer, he did not have the courage to talk to him. It was the second time Wagner conducted « Lohengrin » .

The Society ended its operation in 1912.

Fellow composers, whatever their opinion of the man, were shocked by Richard Wagner's departure on February 13, 1883.

Giuseppe Verdi, Wagner's Italian antipode, wrote :

« Vagner è morto !!! »

« Reading the news yesterday, I was horror-struck, I can tell you ! There is no question. It is a great personality that has disappeared ! A name that leaves a most powerful imprint on the History of Art !!! »

Johannes Brahms, seen as Wagner's chief German adversary, sent a large laurel wreath to the funeral.

Young zealots were in despair.

Gustav Mahler ran through the streets in tears, crying :

« The Master has died ! »

Pietro Mascagni secluded himself for several days, writing at high speed the *« Elegia per orchestra in morte di R. Wagner »*

Franz Liszt memorialized his son-in-law in a strange piano sketch that wavered between emphatic assertions of major key tonality and meanderings in harmonic limbo. It was titled « R. W. - Venezia »

A few months later, Liszt produced a still gloomier, eerier piece called « At the Grave of Richard Wagner »

Memorials in German-speaking lands were impassioned, and frequently politicized. In Austria, an attachment to Wagner was common among youthful pan-Germanists - those who advocated the unification of Germanic peoples under one national banner. According to the author Hermann Bahr, young Viennese would declare themselves « Wagnerites » before they had heard a bar of the music. A friend of Bahr's once camped out for three days at a train station in the mistaken belief that the « Meister » was due to arrive.

On March 5, 1883, Vienna's German student association organized a tribute at the « Sophiensaal » , where the Strauß family once held waltz evenings. Several thousand attended. Pan-German rhetoric mounted as the event went on, with anti-Semitic slurs becoming audible. Bahr, then a member of the « Albia » fraternity, delivered a fiery oration. At the climax, he employed a metaphor derived from « Parsifal » , comparing Germany to Wagner's chaste hero and Austria to the outcast Kundry.

The « Reich » was implored ...

« [to] have mercy and no longer forget the sorely penitent Kundry, still waiting yearningly on the other side of the border for her Redeemer ! »

The phrase touched off a commotion, with the students singing « Die Wacht am Rhein » and the « Deutschlandlied » . The police intervened. Decades later, Bahr remembered Georg von Schönerer, the pro-German, anti-Jewish rabble-rouser, swinging a club and sputtering with anger.

For some German Jews, an attachment to Wagner served as a kind of shield, minimizing their otherness and advertising their nationalist bona fides. Adalbert Horawitz, in his 1874 pamphlet « Richard Wagner and the National Idea » , understood « Wagnerism » as a form of self-cleansing : Jews had much to learn from « Jewishness in Music » as they assimilated themselves to the new German unity that Wagner symbolized. In a few cases, the notion of a penitential pilgrimage was taken literally. In 1882, the theosophical polymath Friedrich Eckstein, the road private secretary of Anton Bruckner, performed the feat of walking 280 miles from Vienna to Bayreuth. Gustav Mahler thought of undertaking the same journey.

...

The « Vienna academic Wagner Society » (« Wiener akademischer Wagner-Verein ») was created on **Sunday, 10 November 1872** and was officially confirmed on **Sunday, 2 February 1873** by one of its founders, Guido Adler : the brother of Victor Adler (1852-1918) .

Victor Adler, the leader of the Austrian Social-Democrats, came to Bayreuth for the first performances of « Der Ring des Nibelungen » and « Parsifal » . He and other Austrian socialist « Wagnerites » emerged from the « Pernerstorfer Circle » , a student group that was formed in Vienna in the 1860's. Engelbert Pernerstorfer, Heinrich Friedjung, and Victor Adler were the principals ; Gustav Mahler attended some meetings, and Sigmund Freud was an interested observer. In the early years, members of the circle combined investigations of socialist thought with readings in Wagner, Schopenhauer, and Nietzsche. Challenging the liberal consensus in Viennese politics, which served the interests of the bourgeoisie, they sought to relight the revolutionary fire of 1848. At the same time, they were pan-German nationalists, advocating a union of Austria and Germany. When the pan-German movement took on a rabidly anti-Jewish tone under Georg von Schönerer, the « Pernerstorfer Circle » broke away. Adler founded the « Social-Democratic Workers' Party » in 1889. Pernerstorfer joined him several years later. Adler remained the party chairman until his death in 1918.

Like its model in Germany, the « Wiener akademischer Wagner-Verein » was aimed to promote and disseminate the works of Richard Wagner. (A first « Wagner Society » appeared in Vienna in 1871 but was dissolved in 1876 - it was one of the oldest registered associations in the world. Carl Goldmark, Johann von Herbeck, Otto Dessoff, Johann Hellmesberger senior, Gustav Schönaich, Josef Standhartner and Josef Lewinsky were members. After the second performance of the « Ring des Nibelungen » in 1876, Richard Wagner, who worked for a quarter of a century on the realization of the Bayreuth Festival, personally met the new Viennese members and expressed his gratitude. His concern was now focusing on how to fill the « Festpielhaus » in anticipation of the third performance of the Tetralogy. During the same period, a « Wagner Museum » was opened in Vienna.

The « Wiener akademischer Wagner-Verein » was founded to help raise funds for the Bayreuth Festival ; it was one of many « Wagner Societies » that were linked to the work of the « Society of Bayreuth Patrons » . Written into its statutes was also the general aim « to promote the knowledge and appreciation of Wagner's reforms in music and drama through discussion and performances » .

Baron Hans von Wolzogen emphasized, through the pages of the « Bayreuther Blätter » , the importance of people

coming to know and accept the whole of Wagner, writer as well as musician. Thus, although there seemed no particular lack of Wagner performances in Vienna, with Hanns Richter ensconced as conductor of the Vienna « Hofoper » and « Philharmonic concerts » , the battle for greater understanding had to continue.

While the « Vienna academic Wagner Society's » aims initially coincided with those of Bayreuth, their methods of promoting a sense of Wagner's significance were rather different. Their internal concerts were run essentially as members' evenings, without music-critics being invited.

Apart from Wagner's works, the « Wiener akademischer Wagner-Verein » also advocated those of Franz Liszt, Anton Bruckner (from 1879) , and Hugo Wolf (from 1887, 1888) . Compositions by Orlando di Lasso and Giovanni Pierluigi da Palestrina, as well as from the Baroque and Viennese Classical music, were also performed. Artistic directors : Felix Mottl (1873-1880) , Hans Paumgartner (1880, 1881) , Eduard Schütt (1881-1887) , Josef Schalk (from 1887) , Ferdinand Foll (around 1902) . Prominent members : Gustav Mahler (1877-1879) , Hans Rott (1875-1879) , Guido Adler (1873-1885) and Ludwig Bösendorfer (« honorary member ») .

Numerous pupils and students of Bruckner belonged to it. In the so-called « internal evenings » and weekly meetings of the Society, the first important performances of Bruckner's symphonic works were performed in arrangements for piano (two or four hands) mostly in the « Bösendorfer-Saal » , or in the « kleiner Musikvereinssal » . The pianists, in charge at these events, were : Hans Paumgartner, Felix Mottl, Josef Schalk, Franz Zottmann, and Ferdinand Löwe.

Later, the Society also organized full-performances of the symphonies in the « großer Musikvereinssaal » , under the direction of vice-court « Kapellmeister » Hanns Richter. Richter ought to be reckoned one of the most outstanding interpreters of Bruckner's music. He was one of the regular conductors at the Bayreuth Festival and conducted all of Bruckner's symphonies, up to the Fifth and Sixth, in the composer's lifetime, not only in Vienna but also abroad.

Bruckner himself joined the Society after his return from Bayreuth in **October 1873**, and remained a member to the end of his life. In **1885**, he was made an « honorary member » .

From **1884 to 1893**, Dr. Viktor Boller (1853-1904) , a judge of the Austrian Court of Appeal, acted as president of the « Wiener akademischer Wagner-Verein » .

The first performance of Bruckner's Ninth symphony was conducted by Ferdinand Löwe with the « Wiener akademischer Wagner-Verein » and the « Wiener Konzertverein » on **Wednesday, 11 February 1903**.

The Society was dissolved in **1939** by the National-Socialists. Its money and archives were transferred to the « Gesellschaft der Musikfreunde » .

Franz Schalk dwelt upon Bruckner's « German » artistic idealism ; he did not refer to the « other » of German. Indeed, the « Wiener akademischer Wagner-Verein » , the original audience for his address, included many Jews. This organization, which Dr. Theodor Helm linked in 1889 to « a miniature Bayreuth for Bruckner » , declined to support

the anti-Semitic politics that began to pose a serious threat to Viennese Liberalism in the 1880's.

According to the music-critic Josef Stolzing, the Society went so far as to force out members like himself « who reminded the directorate whether, in a subtle or blunt manner, that Wagner was an anti-Semite until the end of his life » . Still, a covert anti-Semitism can be discerned in the reviews of so eminent and steadfast an associate as Dr. Hans Paumgartner, for as Stolzing's remark suggests, anti-Semitism was an inevitable part of the Wagnerian world view. As is well known, this often took the form of rejecting cultural traits considered « Jewish » but accepting as « German » Jews who did not exhibit the objectionable traits : an ambiguous formulation that allowed for Jewish Wagnerites.

Saturday, 18 January 1890

Josef Schalk reports to his brother Franz that Bruckner « will be finished with the Eighth in a few days time and is very enthusiastic about his work » .

Wednesday, 22 January 1890

Josef Schalk's article entitled « Neue Lieder, neues Leben » (New songs, new life) published in the « Münchener allgemeine Zeitung » gives rise to widespread interest and correspondence with Hugo Wolf.

Wednesday, 29 January 1890

Anton Bruckner notes at the end of the score of the first movement « last note written »

February 1890

Anton Bruckner continues to tinker with the first movement of the Eighth symphony (**WAB 108**)

Victor Christ is preparing a copy of the score of the revised version

March 1890

Pocket book diary entry by Anton Bruckner :

« A chronic catarrh of the throat and larynx. Chiari [Doctor Ottokar from Chiari] .

Severe nervousness. Riehl [Doctor Gustav Riehl senior] . »

After Richard Wagner's death in 1883, the number of members in the « Wiener akademischer Wagner-Verein » increased dramatically, with many members advocating both active involvement in anti-Liberal politics and the exclusion of Jews from membership. When the « Wagner-Verein » finally rejected these proposed measures in March 1890, Georg von Schönerer and a splinter group of Pan-German sympathizers left to form the « Neuer Richard

Wagner-Verein » .

According to the music-critic Josef Stolzing, the « Wiener akademischer Wagner-Verein » had forced out those like himself ...

« who reminded the directorate whether, in a subtle or blunt manner, that Wagner was an anti-Semite until the end of his life. »

an exhibition in preparation

Following a meeting in Vienna, the original plan for organizing a local « music exhibition » focusing on a specific composer evolves into a plan for a much larger international event.

But the project is postponed due to its expansion in scale, and delays in preparations. At one point, it even faces the risk of being cancelled altogether !

Monday, 10 March 1890

Anton Bruckner signs and dates the score of the first movement with the remark « entirely finished »

« 10. März ganz fertig A.Br. m.p. » (10 March completely finished)

Victor Christ later notes in one of his two copies of the Eighth symphony (without the Scherzo)

at the first movement :

« 10. März mir übergeben (/) V. Ch. » (handed over to me on March 10)

Josef von Wöß (1863-1943) insists that this revision is entirely from the hand of Bruckner. He recalls in his Memoirs the firmness with which the composer refused to make any proposals for alterations on the part of his pupils and disciples.

« I have simply scored it this way, and if you rascals (" Viechkerln ") keep arguing with me ... »

Wöß denied that the revision of the Eighth was compromised in this way and offered a reminiscence of Bruckner's steadfastness in the face of unwanted editorial advice :

« At a gathering at " bei Gause Gasthaus ", at the time of the revision of the Eighth, Bruckner took out a page, pointed out to the students a passage for wind instruments, and said :

" At that moment, he angrily raised his clenched fist like Zeus hurling lightning bolts." »

Friday, 14 March 1890

Anton Bruckner runs through the first movement of the Eighth symphony (**WAB 108**) one last time

probably after Sunday, 14 March 1890

Letter (dated March 1890) from Anton Bruckner to Emperor Franz-Josef :

« A few years ago, after the completion of the Eighth symphony, I was permitted to make the request that you accept the dedication of the work. »

Saturday, 15 March 1890

Note book diary entry by Anton Bruckner :

« 14.3.90 letzte auswendige Wiederholung vom 1 Satz der 8. Sinfonie »

« 14.3.1890, last memorized revision of the first movement of the Eighth symphony »

...

When the revised version of the Eighth symphony (**WAB 108**) is complete, Bruckner had two clean copies of the score prepared by his copyists.

In addition to several cuts, the revision augments the woodwinds from double to triple.

Unfortunately, Hermann Levi has retired from direction of the concerts in Munich, so there is no prospect of a performance under his « bâton » .

...

We know, from various anecdotes of friends and pupils, that Bruckner was often so totally absorbed in his work that he would disregard visitors to his flat, even those who had appointments. No amount of knocking would arouse him from his labours.

One such incident was later recalled by Emil Seling, one of Bruckner's private pupils, during the 1889-1890 period :

« (...) [Bruckner :] " Today, I will show you why I left you standing at the door recently. Come here and sit down. "

And when I had taken my place beside his Bösendorfer piano, he played to me for almost half an hour the passages in the Eighth symphony, which he had just altered ; the symphony which he had written four years earlier, and was now thoroughly revising for the purpose of its first performance in Vienna. He drew my attention particularly to the fact that he felt he could not do without the

harp in the Adagio, although he had banned this instrument from all his other symphonies because he thought it was too theatrical. He also repeated the passage, which he called " the death watch ", making the remark that the " dear Lord " had inspired him to write it. (...) »

Bruckner long planned to dedicate the Eighth to the Emperor. In his letter to Levi announcing the completion of the first version of the Eighth (4 September 1887) , he stated that he planned « to request that the Emperor accept the dedication ; then, Richter has promised (since my plan pleases him) to give a performance » in Vienna. When the revised score was ready, Bruckner promptly wrote to Emperor Franz-Josef requesting permission to dedicate the symphony to him. Much to Bruckner's satisfaction, the Emperor accepted the dedication and, in addition, volunteered a subvention of 3,000 florins to defray publication costs. (Again, Levi seems to have been involved behind the scenes. As early as 14 November 1886, he had written to Franz Schalk that Princess Amélie Maria in Bavaria had informed him that the Emperor would pay for the cost of publication.)

Thursday, 20 March 1890

The founding meeting of the « Neuer Richard Wagner-Verein » takes place at « J. Leber's Leber-Hof » , which is located at « Landstraßer Hauptstraße » Number 1 in the third district near the « Wien » river - immediately adjacent to the « grand boulevards » of the « Ringstraße » .

The beer hall is a well known destination for Viennese social life, characterized by its large garden and also famous for hosting « Volksfeste » and concerts - a regular venue for military bands and popular orchestras.

Anton Bruckner is made « honorary member » of the new organization.

August Göllerich junior, whom the « Deutsches Volksblatt » describes as the « intellectual-spiritual creator » (« geistiger Schöpfer ») is named its « honorary chairman » .

Houston Stewart Chamberlain is also « honorary member » .

Along with Göllerich and Josef Stolzing, founding members include Camillo Horn and Hans Puchstein.

All four of these men from Vienna's lunatic fringe work as music-critics for two new anti-Semitic newspapers, the « Deutsches Volksblatt » and the « Ostdeutsche Rundschau » .

Members of the new organization take an oath to conduct themselves in Wagner's spirit and to associate only with other followers of Wagner and Georg von Schönerer, leader of the (Austrian) Empire's pan-Germans.

They accept extreme German nationalism and anti-Semitism, as articles of faith :

« Since Richard Wagner as a nationalistic artist was himself an anti-Semite, every Wagner Society must also be unadulteratedly German, so as not to become a caricature of an artistic association bearing the name Wagner. »

the motto is :

« German guests are welcome every evening ! »

also present :

Emil Maria Steininger, Hubert Steiner, Josef Czerny, Alfred Mortenthaler, Ludwig Eisner, August Püringer and Josef Reiter.

Among other attendees at this celebratory event are official delegations from several of Vienna's student fraternities, the very groups in which racial anti-Semitism first began to take hold in Vienna some ten years earlier.

Haller and Reiter perform a arrangement for piano four hands of the Adagio from Bruckner's String quintet (**WAB 112**) .

Saturday, 15 March 1890

The farce « Donauweibchen » (The Danube Mermaid) by the Austrian composer Karl Kleiber premieres at the « Theater in der Josefstadt » in the eighth district of Josefstadt.

The history of the theatre is connected with Ludwig van Beethoven, Richard Wagner, Johann Nestroy and Ferdinand Raimund. - Karl Kleiber's son is the conductor Erich Kleiber.

...

Diminutive in stature, the thirty year old Hugo Wolf becomes a cult-figure to the next generation of music students.

Music-critic and composer Max Graf writes in his memoirs :

« Hugo Wolf belonged to us and we belonged to him. We stared at the pale man who stood in the standing room section of the " Hofoper ", just like ourselves, while Johannes Brahms sat in a box like God sitting on the clouds. »

After a number of the « Gœthe songs » was given before the « Wiener Gœthe-Verein » in **March 1890**, the members of the Society sent Hugo Wolf a letter of thanks for the new illumination his music gave to the poems.

Ferdinand Jäger further interested Hans von Wolzogen, the well known Wagnerian, at that time editor of the « Bayreuther Blätter » , in Wolf's work. He sang a number of the songs to Friedrich Hofmann, a high-official of the « Grazer Wagner-Verein » , who was so taken with them that he instantly bought everything that was then published of Wolf's, and arranged for a recital by Jäger before the members of the Society on Saturday, 12 April 1890.

...

It was during the revision of the Eighth symphony (WAB 108) that Bruckner experienced his worst travails with publisher Albert J. Gutmann, and he never seems to have even considered offering this symphony to him. Instead, as soon as Emperor Franz-Josef had agreed to accept the dedication, Bruckner immediately began to talk about finding a music publisher in Germany.

Max Graf emotionally remembers professor Bruckner :

« In 1890, I entered the University of Vienna, where Anton Bruckner was teaching harmony and composition. That great composer who, with Johannes Brahms, had brought the tradition of the " classical symphony " to a close, was at that time still unrecognized.

The most influential music-critic of Vienna, and the great adversary of Richard Wagner, Eduard Hanslick, tenaciously opposed any music in which he scented the Wagneresque. He failed to understand Anton Bruckner's music, which proceeds, essentially, from other sources than the Wagnerian, and is imbued, in a Catholic spirit, with the sacredness of the Mass.

" Do come to Bruckner's lecture to-day - there's always lots of fun ! " , said one of my fellow-students, and I promptly agreed to come.

It was the first time I had heard the name of Anton Bruckner. But the prospect of having " lots of fun " was irresistible for a freshman aged eighteen. I arrived in good time at the lecture room of the Philosophical faculty where this musician, of whom I knew nothing up to that time, gave his lectures on counterpoint. My colleague had described him as a " queer fool " and I expected to be amused.

I knew the room in which the entertainment was supposed to take place. It was the same room in which professor Eduard Hanslick gave his lectures on musicology, for which I had registered. How well I remember the quaint, old fashioned piano next to the reading desk. How well, too, I recall the expectant tension with which I had been looking forward to the famous critic's first lecture - and how distinctly I remember my disappointment ! The little old man who had dared fight Richard Wagner, the mightiest genius of modern music, with the graceful periods of a drawing room hero, mounted the podium without raising his eyes, almost timidly. He drew a manuscript from his pocket and, in a high pitched voice, read us a lecture which dealt with the life of Beethoven in a most superficial way, bare of scientific foundation. Now and then, he interrupted his monotonous report, tripped to the piano, played some passages from one of Beethoven's compositions with a very out of date fingering and, thereafter, resumed the dull ripple of his lecture.

Previous to this, I had attended courses of several important men of the University of Vienna, and I was well aware how much inspiration and stimulation the fascinating courses of brilliant teachers could convey to the students. I had become enthusiastic over the elegantly phrased and witty lectures of Adolf Exner, who, through the description of a Roman journey, had introduced us to the field of Roman Law ; and I had been captivated by the stagy declamation of the idealistic philosopher Franz Brentano. Edmund Bernatzik's lectures on anarchism, Reich's lectures on Ibsen and Menger's on questions of social politics had introduced me to the spiritual movements of the time. I was most eager to learn and went about listening to all sorts of courses without, as yet, knowing where I would finally settle down. Eduard Hanslick, however, had neither the slightest gift of speech nor the ability freely to communicate with his students. He, therefore, did not appeal to me and I never attended another of his lectures.

Anton Bruckner had become a lecturer on theory of music at the University of Vienna contrary to Eduard Hanslick's wishes.

Bruckner exclaimed, again and again :

" That's what he'll never forgive me ! "

Hanslick, extremely touchy like all vain little men, actually never forgave Bruckner in spite of all the bowing and scraping the latter indulged in whenever he encountered the dreaded critic.

The small lecture room, where I sat with my colleague awaiting the merry performance, soon was crammed and, after the academic quarter had elapsed, there entered a crowd of people : first, Anton Bruckner, bowing again and again and, behind him, like a rustling train, old and young men, and a very pretty girl, too. All of us greeted the queer musician by solemn trampling which my friend and I prolonged for fun, much to Bruckner's joy. We were highly-amused at his bows and appearance. Of course, he wore his Upper-Austrian loose jacket, comfortably cut out of home woven fabric. His trousers were loose and baggy. The big head was close shaven, and innumerable wrinkles furrowed his face. When he began telling us a lengthy story in Upper-Austrian dialect, he reminded me of an old peasant, battered by wind and weather.

Bruckner glanced about furtively, when he told us :

" Just imagine, gentlemen, one of the honourable critics wrote that I was a second Beethoven ! Good Lord, how can anyone dare say such a thing ! ", and he quickly made the sign of the cross on his forehead as if to avert the sin.

The " fun " I had expected during that first lecture was only partly realized, for suddenly something happened that I can never forget. From a nearby church, the " Angelus " sounded and, when that little bell rang, Anton Bruckner interrupted his lecture, knelt down and began to pray : " Ave Maria "

Having finished his prayer, Bruckner stepped up to the music blackboard on the wall, and began his lecture.

Bruckner had been a pupil of Simon Sechter, that mighty fortress of counterpoint to whose home he made a pilgrimage every week from Linz, where Bruckner was cathedral organist at the time. Sechter's entire life was dedicated to counterpoint. Every day, after he got up, he sat at his writing desk, working out a new fugue. Not before having finished the last organ point, over which the four voices streamed to the final chord, did he have his breakfast.

Sechter's doctrine, which was delivered to us by Bruckner like a holy heritage, was built upon two strong pillars. The one which inspired Bruckner with greatest respect was the theory of the " Fundamental Basses ", a world of spirits in the bass, which accompanied the harmonies like shadows in the depths ; and the theory of « natural harmonies » , which form the laws of all beauty of harmonic progression. Everywhere, there was law and order, even holiness. The fundamental steps of the bass, which Bruckner invariably noted in his scores under the last line of the staff, had cosmic importance. Thus, we understood the greatness and, sometimes, the rigidity and solemnity of Bruckner's harmonies. Bruckner, the pupil of Sechter who was a kind of architect of harmonies,

pondered over chords and chord associations as a mediæval architect contemplates the original forms of a Gothic cathedral. They were his path to the Kingdom of God.

Bruckner explained Sechter's principles to us by using many comparisons, taken from everyday life, in the dialect of Upper-Austria. He sounded like a peasant telling humorous stories to the children in a farm house. For instance, he compared an unexpected dissonance in music with a " dear auntie " who unexpectedly came on a visit, spreading terror and confusion in the household until she is cajoled out of the place again.

" Where is dear auntie, where is dear auntie ? " , he shouted, bending over the piano keys.

He struck a chord, again and again, until the necessary missing note was sounded.

Then, Bruckner would beam and bow and exclaim :

" Oh, there she is, our dear auntie ... ! "

The interval of a second was a " poor fellow ", who had " to wait in a corner till he was called " ; and the seventh, a " danmed wretch whom you may not trust " .

Such metaphors were intermingled with memories from Bruckner's life or complaints about Hanslick. One might find such intermezzi scurrilous or naïve, but they were the stannnerings of a child like soul in an artificial and complicated world, which this pure and saint like man could not comprehend. It was difficult not to become aware of the radiance in Bruckner's face. There was something in the mobile features of this old man, which was far greater than the erudition, knowledge and profundity which we found in other professors at the University.

One time, with infinite care, Bruckner wrote some chords on the blackboard and pointed out a certain dissonant sequence, which he said was " quite wrong, perfectly incorrect " and " strictly forbidden " . Remarking that this very dissonance, which he had just criticized so harshly, had been used only twice - once by Beethoven, once by himself - he sat down at the piano and began playing a passage from the Adagio of his Seventh symphony, where this " perfectly incorrect " and " strictly forbidden " dissonance occurred. It was the first of Bruckner's music I ever heard.

During my four years of University studies, I did not miss a single one of Bruckner's lectures. I had been led to him, first, by the prospect of " having fun " . I had been disappointed in this expectation. The new " brother ' Gaudeamus ' " (that was Bruckner's name for his students) , had forgotten how to laugh in this first lecture, but he had been taught how to admire ingenious creative power.

Meeting this humble genius in Vienna was the greatest experience of my life. I let elegant Viennese society laugh about Bruckner. »

April 1890

Hugo Wolf's forty-four « Spanish songs » (including translations from Camoens, Cervantes, Lope de Vega and others, as well as anonymous lyrics) are completed.

Wednesday, 9 April 1890

Date written by Victor Christ at the end of his transcript of the first movement of the symphony (**WAB 108**)

Friday, 11 April 1890

Victor Christ notes in one of his two copies of the Eighth symphony (without the Scherzo) in the first movement :

« 11. April vollendet 1890 » (completed April 11, 1890)

probably after Friday, 14 March 1890

Letter (dated March 1890) from Anton Bruckner to Emperor Franz-Josef :

Bruckner asks the Emperor if he would accept the dedication of the (revised) Eighth symphony (**WAB 108**)

Wednesday, 16 April 1890

Letter from the Office of the Court Chamberlain to Anton Bruckner :

Emperor Franz-Josef accepts the dedication of the (revised) Eighth symphony (**WAB 108**)

Sunday, 20 April 1890

The Viennese Austrian Catholic conservative newspaper « Das Vaterland » reports that Emperor Franz-Josef accepted the dedication of the (revised) Eighth symphony (**WAB 108**) .

From that moment on, Court counselor Dr. Eduard Hanslick will no longer be able to prevent any performance of a Bruckner work.

Thursday, 24 April 1890

The « Steyrer Zeitung » Number 32 reports on page 3 the acceptance of the dedication of the (revised) Eighth symphony (**WAB 108**) by Emperor Franz-Josef.

« Eine Auszeichnung für unseren Landsmann Bruckner.

Seiner Majestät der Kaiser hat die Widmung der 8. Symphonie des Kaiserlich und Königliche Hof-Organisten Anton Bruckner anzunehmen geruht. »

Friday, 25 April 1890

The Viennese daily newspaper « Neue freie Presse » Number 9220 reports on page 6 that Emperor Franz-Josef approved Anton Bruckner's request to dedicate the (revised) Eighth symphony (**WAB 108**) to « His Majesty » :

« Herr Anton Bruckner hat beim Oberstkämmereramt angesucht, seine achte Symphonie dem Kaiser widmen zu dürfen. Nach einem dem Komponisten zugekommenen Bescheid hat der Kaiser die Widmung huldvoll angenommen. »

Monday, 28 April 1890

As soon as he receives confirmation from the Lord Chamberlain that Emperor Franz-Josef will accept the dedication of the (revised) Eighth symphony (**WAB 108**) , Anton Bruckner writes to Hermann Levi, asking him to lend his personal support to the efforts of the « Wiener akademischer Wagner-Verein » to persuade the firm Schott in Mainz to publish the work.

« The publishing firm that offers the most will get it. If no one offers anything, the foreign firm which can print it the most cheaply will get it. Perhaps, the dedication to the Emperor will help a little. (...) »

Anton Bruckner held out hope for Schott as late as **March 1891** but, in the end, they did not publish the score. Bruckner did eventually succeed, at least in part, in finding a German publisher.

In **late-1890**, the firm of Haslinger-Schlesinger-Lienau, which was based in Berlin but had an important branch in Vienna, as a result of its incorporation of the Viennese firm of Haslinger in 1875, agreed to publish the (revised) Eighth symphony (**WAB 108**) .

Tuesday, 29 April 1890

The anti-Semitic newspaper « Deutsches Volksblatt » Number 474 reports on page 5 the acceptance of the dedication of the (revised) Eighth symphony (**WAB 108**) by Emperor Franz-Josef :

« " His Majesty " the Emperor has deigned to accept the dedication of the Eighth symphony by master Bruckner. »

May 1890

An important step in the preparation of the « International Exhibition for Music and Theatre » in Vienna is the establishment of an « Exhibition Symphony Orchestra » .

The driving force behind this concept is the music publisher and concert promoter Albert J. Gutmann (born on 20 June 1851 in Fürth near Nuremberg, Bavaria, into a Jewish merchant family ; died on 7 March 1915 in Vienna) , who is active in many fields in Vienna at the end of the nineteenth century.

Gutmann probably moved to Vienna in early 1873, coinciding with the « Vienna World Exhibition » , which took place

from May 1 to October 31, aiming to showcase Austria-Hungary's power and cultural, industrial progress under Emperor Franz-Josef I. He opened a music shop there in March. This would soon earn him the title of « Imperial and Royal Court Music Merchant » (« Kaiserlich und Königlich Hof Musikalienhändler ») . He developed a wide range of businesses, including the sale and rental of sheet music and instruments, the organization of musical events including concerts, musician management, and music publishing, influencing various aspects of Viennese musical life until he left Vienna in 1908.

During the general meeting of the « Society of Friends of Music » in Vienna in the spring of 1890, Gutmann presents a pamphlet entitled « " people's concerts " in Vienna, proposals for the formation of a concert orchestra » (« Volkconcerte in Wien, Vorschläge zur Bildung eines Concertorchesters ») to make « good music » more accessible to a wider audience.

Gutmann's fiery text raises concerns about the lack of concrete measures being taken to popularize orchestral music in Vienna, which is supposed to be a « city of music » . With a population of one million, the regular concerts and « Philharmoniker » concerts performed at the « Musikverein » can only accommodate a mere 2,000 listeners and, because the tickets are so expensive, opportunities to hear orchestral performances are restricted to a wealthy « élite » . Many citizens and young music students do not have the chance to experience the trill of a « live concert » in a concert hall. Gutmann also points out that very few contemporary works are programmed and even if it is the case, it will only come back in three or four years.

The proposal is well received, but the board of directors remains inflexible.

His plan to reform the musical system in Vienna does not comes to fruition ... for now.

As a profit driven impresario (a role that Jewish merchants are often ridiculed for) , the **« father of " popular concerts " »** offers to sell inexpensive tickets to attract a working class public. His influence is crucial for the fine balance between the cultural, the didactic, and the economic interests. The 1892 exhibition will allow him to partially achieve his goal, but only for a very limited time.

From an article by Albert von Hermann, signed « -n » , published in the « Theatre and Art » section on page 6 of the Viennese Austrian Catholic conservative newspaper « Das Vaterland » , Number 138 :

« The popularization of classical orchestral music and the promotion of modern production should be the guiding principles under which the new entity should appear. »

Friday, 2 May 1890

Letter from Hugo Wolf to the Mannheim judge, Dr. Oskar Grohe :

Wolf mentions he stayed one year at the Vienna Conservatory, where he learned very little, adding that he educated

himself.

Tuesday, 1 July 1890

The magazine « Lyra » Volume 13, Number 19 (Number 368) reports on page 165 (page 3) that Emperor Franz-Josef accepted the dedication of the (revised) Eighth symphony (**WAB 108**) :

« Anton Bruckner has dedicated his recently completed Eighth symphony (in C minor) to Emperor Franz-Josef, and " His Majesty " accepted the dedication.

Will the symphony also be heard in Vienna next season ?

This year, Bruckner was, once again, overlooked by the Philharmonic Society during this year's concert season. »

Declining health forced Anton Bruckner to request a year's leave of absence from his duties at the Vienna Conservatory (sixteen hours per week) .

Tuesday, 8 July 1890 (?)

After the examination by dermatologist Dr. Gustav Riehl senior (head of a laryngological clinic in Vienna) and rhinolaryngologist Dr. Ottokar Chiari (professor of laryngology in Vienna) , Anton Bruckner requests leave from the music conservatory of the « Society of Friends of Music » .

The Austrian dermatologist Gustav Riehl senior was born on 10 February 1855 in Vienna. He started to study medicine at the University of Vienna in 1872, receiving his doctorate in 1879. He later worked as an assistant in the clinic of skin diseases and syphilis under Dr. Ferdinand Ritter von Hebra and Dr. Moritz Kaposi. In 1886, he described « tuberculosis verrucosa cutis » with Dr. Richard Paltauf. After a short internship in Bamberg, he trained in his specialty for four years : first under Dr. von Hebra and, later, under Dr. Kaposi. In 1896, he became « associate professor » (« Professor extraordinarius ») of dermatology and syphilology at the University of Leipzig, then « full-professor » (« Professor ordinarius ») in 1901. He returned to the University of Vienna in 1902. He served as academic rector of the University of Vienna in 1921-1922. He described a type of hyper-pigmentation known today as « Riehl melanosis » in 1917. He established a radiation treatment ward at the Vienna General Hospital. He was called to Leipzig in 1896 to direct the recently organized university clinic on skin and venereal diseases. Six years later, upon the retirement of Dr. Kaposi, he returned to Vienna. Gustav Riehl senior died on 7 January 1943 in Vienna.

Saturday, 12 July 1890

Anton Bruckner's request is granted.

Leopold Alexander Zellner, the secretary-general of the « Gesellschaft der Musikfreunde » , informs Bruckner that he will have to continue paying his contributions to the pension fund during his absence. However, Bruckner is assured by a consortium of friends and supporters that he will receive an annual income of 1,000 florins to compensate for this

loss of salary.

Bruckner is still expected to undertake his organ duties at the Imperial Court Chapel. These duties keeps him in Vienna until the end of July.

Sunday, 14 September 1890

Letter from Felix Weingartner (Mannheim) to Hermann Levi (Munich) :

« Dear Papa, have you written to Bruckner regarding his Eighth ? (...) If Bruckner sends me the parts, then I'll certainly perform the symphony and soon, in the second or third concert, but he mustn't give it to anyone else first. This is a condition. »

Friday, 26 September 1890

Letter from Gustav Mahler to impresario Baruch Pohl (Bernhard Pollini) :

draft of a letter (page 2) about Mahler's contract for Hamburg ; he will not accept less than 14,000 Marks

Thursday, 2 October 1890

Anton Bruckner drafts a letter to Leopold Alexander Zellner, secretary of the « Gesellschaft der Musikfreunde » , informing him that he wishes to continue giving harmony lessons, but not organ lessons, at the Conservatory in the event of a complete recovery.

Tuesday, 14 October 1890

Hugo Wolf succeeds in convincing his friends from Tübingen (a town forty kilometres south of Stuttgart) , as well as the composer Engelbert Humperdinck, to support Anton Bruckner : the man and his works.

In the evening, Wolf plays « Tristan » in his usual expressive way to a number of friends of music director Emil Kauffmann. His father is a friend of Eduard Mörike.

Wednesday, 15 October 1890

Hugo Wolf sings for his host music director Emil Kauffmann and for professor Wilhelm Schmid (Kauffmann's son-in-law and professor of classical philosophy at the University of Tübingen) some of the unprinted Spanish and Keller songs. He also gives an astonishing performance at the piano of the Scherzo from Bruckner's Fourth symphony (**WAB 104**) .

Saturday, 8 November 1890

Hugo Wolf writes to his friend music director Emil Kauffmann that his « Christnacht » (the hymn by Count von Platen which he had begun to set for soli, chorus, and orchestra on Christmas Eve of 1886, and finished in May 1889) is to be given in Mannheim, in **January 1891**, at a concert including also :

« Bruckner's Eighth symphony and a symphonic work by a certain Richard Strauß. Perhaps, I can also smuggle my " Prometheus " (for orchestra) into the programme. »

Tuesday, 11 November 1890

As chairman of the municipal council, deputy mayor Johann Heinrich Steudel responded to the request to celebrate Franz Grillparzer's 100th birthday in a special way by announcing that, three weeks earlier, mayor Johann Prix had instructed library director Carl Glossy to begin preparations for a Grillparzer exhibition at the Historical Museum in the New Town Hall. The request was referred to the Library Commission. On November 28, the exhibition programme was available, and City Council approved a sum of 1,000 florins to cover the expenses. A report dated December 5, 1890, states that the exhibition was scheduled for January 1891. The exhibition marking the centenary of Grillparzer's birth also featured a large number of musical artifacts - the vast majority of which were portraits of the poet's contemporaries. However, Grillparzer's diverse and strong ties to music, especially as a lyricist, were also represented. The Grillparzer exhibition certainly had an inspiring effect on the « International Exhibition for Music and Theatre » .

Oscar Fleischer, the German representative on the subsequent committee for the « International Exhibition for Music and Theatre » , remarked following the Grillparzer exhibition :

« What could be more natural than to organize a similar, albeit correspondingly larger, honorary exhibition for him - the great composer [Mozart] ? Princess Metternich now seriously considered this successfully implemented idea. »

« Was war natürlicher, als daß man ihm, dem großen Tondichter [Mozart] eine ähnliche, nur entsprechend größere Ehren-Ausstellung bereitete ? Jene glücklich durchgeführte Idee faßte nun die Fürstin Metternich mit Ernst in's Auge. »

after Tuesday, 11 November 1890

At the suggestion of Dr. Wilhelm August Ritter von Härtel, rector of the University of Vienna, Theodor Wähner and Karl Lorenz, the administrators of the « Wiener akademischer Gesangverein » , approach professor Anton Bruckner to write of a choral piece celebrating the birth of Franz Grillparzer (1791) . The event is scheduled for January 15, 1891.

Monday, 15 December 1890

Although Bruckner's compositional activities during the year were largely taken up with revision of earlier works and ongoing work on the Ninth symphony, he found time to write a short song for male-voice choir with solo tenor part.

« Träumen und Wachen » (Dreaming and being awake) (**WAB 87**)

the text is from the end of Act one of Franz Grillparzer's drama, « Der Traum ein Leben »

It was premiered one month later (January 15, 1891) in the ballroom of the University of Vienna under the composer's « bâton » [with a « very shaky » conducting technique] featuring the « Wiener akademischer Gesangverein » and tenor Franz Schaumann during the « Grillparzer-Feier » , which celebrated the Centenary of his birth (1791) .

The choir had been well rehearsed by the composer - and was well received by the audience

Bruckner dedicated the song to Dr. Wilhelm August Ritter von Härtel, the rector of the University of Vienna for the academic year 1890-1891 (later to become a government minister) .

The piece, of which the original manuscript is stored in the archive of the performing choir (current name : « Universitätssängerschaft " Barden zu Wien " ») , was published in 1891 by Theodor Rättig in Vienna, without Bruckner's authorization. Because of the encountered performance difficulties (humming voices) , the composer slightly revised the score on 4 February 1892. (The song is issued in Volume XXIII/2, Number 34 of the « Gesamtausgabe »)

Tuesday, 16 December 1890

« Kapellmeister » director Gustav Mahler conducts Wolfgang Amadeus Mozart's « Don Giovanni » at the « Königliches Opernhaus » in Budapest. He is introduced to Johannes Brahms.

Monday, 29 December 1890

Soon after the performance of one of his symphonies, Anton Bruckner meets « at Gause » August Stradal and his wife, the writer and singer Hildegard Stradal « née » Zweigelt.

...

While Bruckner humbled himself at the Hôtel « Riedhof » restaurant, seating beside eminent doctors and physicians, he behave like a gang leader among his students and disciples at the popular « Gasthaus und Bierkeller " bei Gause " » .

They had to spend the full evening at his service, essentially to please him. Individual punishment was given for any early departure. The desire to go to the opera, the concert, or the theatre was absolutely inexcusable ! The crowded place made him sweat like a pig. He unsuccessfully tried to cool himself by waving his multi-coloured handkerchief. Seating, surrounded by thick smoke, he ordered for everyone and mostly for himself so that the « Pilsner » beer mug would arrive fresh and foamy. A team of selected waiters was especially assigned to his table. Friedrich Klose mentions that, now and again, the meat, superficially touched by the utensils, passed through his greasy fingers before ending in

his mouth. Even the clothes of the surrounding « clientèle » were not safe in front of this broad, gossipy, humorous bunch of people. Discussion topics that not tied Bruckner were rejected ; same thing for friends or newcomers with displeasing or inappropriate behaviour misconduct. In spite of the fear of upsets and outbursts, everyone present was fascinating by this teacher, an old student of Simon Sechter, purely motivated by goodness. Each student had enjoyed the lessons by Bruckner until the end.

Wednesday, 31 December 1890

Anton Bruckner receives a photograph of the fierce music-critic Dr. Eduard Hanslick

Josef Kluger, the provost of Klosterneuberg Abbey, will advise Bruckner to burn the picture

...

Anton Bruckner's financial position, invariably a source of concern to the composer, is in a healthy state at the beginning of 1891.

Viktor Boller, one of the organizers of the special pension fund for Bruckner, is able to inform by letter, on 4 January 1891, Count Vincent Egon of Fürstenberg, who just promised a gift of 500 florins, that no more payments will be necessary in the immediate future.

Bruckner now has sufficient financial backing to enable him to retire from his teaching position at the Vienna Conservatory.

He sends a letter of resignation at the **beginning of January 1891** to the directorate of the « Gesellschaft der Musikfreunde » .

...

Letter from Pietro Mascagni to Gustav Mahler (Budapest) :

The composer thanks Mahler for the successful premiere of « Cavalleria rusticana »

at the « Königliches Opernhaus » (on December 26)

1891

January 1891

Tuesday, 6 January 1891

Letter from Hugo Wolf to Wilhelm Schmid * :

(* Kauffmann's son-in-law and professor of classical philosophy at the University of Tübingen)

The enthusiastic words about Anton Bruckner and the Fourth symphony (**WAB 104**) are surprising him.

Schmid now needs to familiarize himself with the Seventh symphony (**WAB 107**) , which was also published by Albert J. Gutmann.

Wolf read Schmid's letter to Bruckner.

Ferdinand Löwe is also very pleased with the compliment regarding the piano reduction.

Wednesday, 14 January 1891

Hugo Wolf confides :

« Between us, Bruckner is enraged over the endless delay of his Eighth, and, recently, I had great difficulty convincing him of (Felix) Weingartner's sincerity and honest enthusiasm for his symphonies. He no longer believes in the performance in Mannheim. »

Wolf is suffering from recurrent sore throats, which are been interpreted as the signs of secondary syphilis. Certainly, not all these sore throats are caused by syphilis, since they continue to occur even after admission to the psychiatric hospital.

Thursday, 15 January 1891

Anton Bruckner receives two letters from the « Gesellschaft der Musikfreunde »

The first is an official letter from the administration accepting his resignation and thanking him for his twenty-two years' invaluable service to the institution.

Letter from the « Society of Friends of Music » to Anton Bruckner :

The directorate fulfills Bruckner's wish to be removed from the Conservatory teaching staff for reasons of age and health.

He is congratulated for his excellent services.

Signatures of Leopold Alexander Zellner, Josef Hellmesberger senior and vice-president baron Josef von Bezecný.

The second letter comes from the Conservatory's pension association informing him that his pension will be 440 florins per year - payable in quarterly instalments of 110 florins.

Letter from the Conservatory pension fund association to Anton Bruckner :

Bruckner will receive a pension of (only) 440 florins. The first quarter amount will be paid on 1 April 1891.

Signatures of Josef Dachs (a pupil of Carl Tausig) and Privy councillor Adolf Koch Edler von Langentreu, vice-president of the « Gesellschaft der Musikfreunde » .

On the same day, during a board meeting of the « Gesellschaft der Musikfreunde » , it is decided to propose the appointment of vice-court « Kapellmeister » Hanns Richter and Anton Bruckner as « honorary members » , for their contribution to the musical life of Vienna.

The provisional organ teacher Josef Vockner is definitively confirmed as sucessor of Bruckner at the Conservatory.

...

« Manon » by Jules Massenet, first given at the « Opéra-Comique » in January 1884, was a prodigious success. It was followed by productions at major opera houses in Europe and the United States.

But Massenet entered a period of mixed fortunes. He worked on « Werther » intermittently for several years and was rejected by the « Opéra-Comique » as too gloomy. In 1887, he met the American soprano Sibyl Sanderson. He developed passionate feelings for her, which remained platonic, although it was widely believed in Paris that she was his mistress, as caricatures in the journals hinted with varying degrees of subtlety. For her, the composer revised « Manon » and wrote « Esclarmonde » (1889) . The latter was a success, but it was followed by « Le mage » (1891) , which failed. Massenet did not complete his next project, « Amadis » .

Thanks largely to vice-court « Kapellmeister » Hanns Richter, Richard Wagner's popularity soared in Vienna. Wilhelm Jahn, director of the Court Opera House from 1881 to 1897, was an excellent conductor of French and Italian opera and a perfect foil for Richter. He brought productions of Massenet's « Manon » and « Werther » to Vienna in the early-1890's. « Verismo » opera was also popular in Vienna during this period. Pietro Mascagni came to conduct his « Cavalleria rusticana » in 1891 and Ruggero Leoncavallo's « Bajazzo » was produced. National operas like Stanisław Moniuszko's « Halka » , Bedřich Smetana's « The Bartered Bride » and « Dalibor » were also popular.

Jahn championed social institutions and technological innovations. He was also a talent scout and promoter of singers, as well as an excellent ensemble leader and patron of ballet.

Vienna became the focal point of the musical world in 1892, when it hosted the « International Exhibition for Music and Theatre » . Opera assumed a major role in this exhibition.

Friday, 16 January 1891

The « Deutsche Volksblatt » Number 730 reports on page 4 about the premiere performance of the choral piece « Träumen und Wachen » (**WAB 87**) during yesterday's Jubilee celebration at the University of Vienna :

« The Grillparzer Jubilee

Celebration at the University

The Grillparzer celebration, organized yesterday at 12:00 pm by the Academic Senate of the University of Vienna, proceeded in a most dignified manner.

Among the distinguished guests were :

(... Minister Paul Gautsch baron von Frankenthurn ; baron Ferdinand von Bauer ; Wenzel Ritter von Zaleski ; Arthur count of Enzenberg ; Abbot Ernest Hauswirth ; auxiliary Bishop Dr. Eduard Angerer ; baron Alfred von Berger ...)

At noon, rector professor Härtel and pro-rector professor (Dr. Franz-Xaver) Pölzel entered the hall, preceded by the beadles.

The ceremony began with the choral piece " Träumen und Wachen " (Dreaming and being awake) by Anton Bruckner, performed by the " Academic Choral Society " under the composer's direction. This setting of a poem by Franz Grillparzer from 1818 had a truly overwhelming effect on the audience. The composition made a lasting impression, and it was moving to see the elderly master enthusiastically conducting the youthful singers. As the last notes of Bruckner's latest creation faded away, professor (Jakob) Minor took the floor to deliver his celebratory address. (... more details about the content of the speech ...) Thunderous applause and resounding cheers rewarded professor Minor's truly excellent speech. The dignified celebration concluded with a festive choral piece performed by the " Academic Choral Society ". »

...

« Das Grillparzer-Jubiläum

Die Feier an der Universität

Die gestern Mittags 12 Uhr vom akademischen Senat der Wiener Universität veranstaltete Grillpazer-Feier nahm einen überaus würdigen Verlauf. (... viele Gäste ...)

Von hervorragenden Persönlichkeiten bemerkte man :

(... Minister Paul Gautsch Freiherr von Frankenthurn, Freiherrn von Bauer, Ritter von Zaleski, Arthur Graf von Enzenberg, Abt Ernest Hauswirth, Weihbischof Dr. Eduard Angerer, Baron Alfred von Berger ...)

Um 12 Uhr betraten der Rector Professor Härtel und der Pro-Rector Professor (Dr. Franz-Xaver) Pölzel unter Vorantritt der Pedellen den Saal. Die Feier wurde eingeleitet durch den von Meister Anton Bruckner komponirten und vom Akademischen Gesangverein unter Leitung des Komponisten vorgetragenen Chor " Träumen und Wachen ", einer Vertonung eines aus dem Jahre 1818 stammenden Gedichtes (Franz) Grillparzer's. Der Chor machte eine wahrhaft überwältigende Wirkung auf das Publikum, der Eindruck der Komposition war ein nachhaltiger und ergreifend war es zu sehen, wie der greise Meister mit Begeisterung die jugendliche Sängerschaar dirigirte. Als die letzten Klänge der neuesten Schöpfung Bruckner's verhallt waren, ergriff Professor Minor das Wort zu seiner Festrede. (... ausführlich über den Inhalt der Rede ...) Rauschender Beifall und donnernde Prositrufe lohnten die wirklich ausgezeichnete Rede Professor Minor's. Mit einem vom Akademischen Gesangvereine vorgetragenen Fest-Chor schloß die würdige Feier.

(keine Signatur) »

Tuesday, 27 January 1891

Letter from Anton Bruckner (Vienna) to Felix Weingartner (Mannheim) :

« Highly-Esteemed " Herr Kapellmeister " !

Sunday was the second performance of the D minor Symphony, No. 3.

(...)

I am, unfortunately, not well. Pain in my stomach ; absolutely must go to the doctor again.

Please do not be angry, and write ...

From your admiring

Bruckner »

...

« (...) How is the Eighth going ? Have you held any rehearsals yet ? How does it sound ? Please, strictly observe the cuts in the Finale as indicated ; otherwise, it would be far too long, and is valid only for later times, and for a circle of friends and connoisseurs. You may alter the tempi as you wish (and as you need for purposes of clarity) . Please, tell me what I owe you for the copying expenses.

Do you have a sympathetic critic in Mannheim ? Will Schott come from Mainz ? Is there any hope of having it printed ? The symphony is dedicated to the Emperor, and I would prefer the good Emperor not to have to pay the publication costs for this work at least. Hanns Richter has already been pestering me about the symphony. To repeat, please, tell me how the Eighth sounds.

In the first movement, the passage for trumpets and horns based on the rhythm of the theme is the pronouncement of death, which gets gradually louder during its sporadic appearances and is finally very prominent ; at the end - resignation. Scherzo : main theme - called " German Michael " ; the

fellow wants to go to sleep in the second section but, in his " rêverie " cannot find his little song ; finally, it is inverted plaintively. Finale : at that time, our Emperor was visited by the Czar in Olmütz ; hence, strings : ride of the Cossacks ; brass : military music ; trumpets : fanfares as their Majesties meet. All the themes at the end ; (humorous) there is great pomp when German Michael returns from his travels, just as when the King appears in the second Act of " Tannhäuser ". There is also the death march and, then, (brass) transfiguration in the Finale. (...) »

Carnival Sunday, 8 February 1891

5 or 13 February 1891 (??) : Letter from Felix Weingartner to Hermann Levi :

Neither Anton Bruckner nor Hermann Levi should pay the costs for copying the Eighth symphony (**WAB 108**) , as a consortium had provided him with 300 Marks for the Mannheim concert.

...

Die « Österreichische Volkszeitung » Number 38 reports on page 3 that Anton Bruckner has been appointed an « honorary member » of the « Society of Friends of Music » :

« Society of Friends of Music

At yesterday's general meeting, held under the chairmanship of president Baron von Bezecný (present were Albert J. Gutmann, Baron Wolff Wilhelm Löwenthal, Dr. Heinrich Edler von Gemmen Billing) , upon the motion of Dr. von Billing, " Kapellmeister " Hanns Richter and professor Bruckner were appointed " honorary members ", and finally, the following gentlemen were re-elected to the board : Dr. von Billing, Baron von Bezecný, Prince Richard Klemens von Metternich, Dr. (Johannes) Brahms, and Dr. (Josef) Standhartner. »

« Gesellschaft der Musikfreunde

In der gestrigen, unter Vorsitz des Präsidenten Freiherren von Bezecný abgehaltenen Generalversammlung (... anwesend und andere Albert J. Gutmann, Baron Wolff Wilhelm Löwenthal, Doktor Heinrich Edler von Gemmen Billing ...) Über Antrag des Herrn Doktor von Billing wurden sodann Kapellmeister Hanns Richter und Professor Bruckner zu Ehrenmitgliedern ernannt und endlich in die Direktion wiedergewählt die Herren : Doktor von Billing, Freiherr von Bezecný, Fürst Richard Klemens von Metternich, Doktor (Johannes) Brahms und Doktor (Josef) Standhartner. »

Wednesday, 18 February 1891

Anton Bruckner significantly resumes work on his Ninth symphony (**WAB 109**)

But, as of October, he will (again) interrupt this work in favour of the revision of the Second symphony, which is to be printed by its publisher.

Letter from Anton Bruckner (Vienna) to Dr. Theodor Helm (Vienna) :

« Honourable " Herr " Doctor !

Sincere thanks for each and every kindness ; already, these are so numerous as to be impossible to count. The letter, next.

Noble people live in Wamsdorf.

In " secret ", Richter told me that he will perform the D minor Symphony in the third or fourth London concert. Genuine " secrets ", today. " Herr " Doctor ! The second secret : the " Beserl ", that I have been restoring since March of 1890 is, at last, ready. This is the not previously-perfomed First symphony (in C minor) . Secret No. 3 : the Ninth symphony is begun.

At present, the secrets are ended.

Baron Wolzogen implored me to tell them of the " situation " at the reception ceremony, through the Master's voice, since he wants to publish a book and include that information.

In spring, I will toast to it with May wine from a distance !

With replete thanks and respect, I am

Sincerely,

Anton Bruckner

To the ladies - a hand kiss. »

Anton Bruckner has for some time been receiving support in the press from Dr. Theodor Helm and another music-critic associated with the « Wiener akademischer Wagner-Verein » : Dr. Hans Paumgartner - as well as from Ludwig Speidel, who had no use for Wagner.

While Helm and Paumgartner, critics for long established newspapers, couch their reviews of Johannes Brahms in language with anti-liberal overtones, critics for the new papers borrow the linguistic innovations of « sharper-key » politics.

early 1891

Anton Bruckner plays sketches of the last movement of the Ninth symphony (**WAB 143**) to the Viennese conductor Hermann Haböck, who is seeking his advice.

Haböck relates :

« Already back then, he was explaining : " If I can't manage it, the ' Te Deum ' comes at the end. " »

Although perhaps over emphasized by Max Auer, there is no question that Bruckner, confronting the possibility that he might indeed die before completion of the Finale, thought about using the instrumental « torso » of the movement as a transition (« Überleitung ») or kind of symphonic introduction to the « Te Deum » . Two surviving reports give some idea of Bruckner's intentions.

Thursday, 19 February 1891

Letter from Anton Bruckner (Vienna) to his brother Ignaz (St. Florian) :

« Dear brother !

Thank you for the delicious meat. Here is 10 " Gulden ". But please, do not send me any more because I have a stomach disorder ; send me meat again, only at harvest time.

" Frau Kathi " greets you.

Your brother,

Anton »

The stomach disorder, along with a throat disorder, were mentioned in two more letters, dated **March 17** and **March 27, 1891**.

At this point, he must have received some restorative power merely from being, again at St. Florian monastery, and relatively close to his native Ansfelden.

before Friday, 20 February 1891

Letter from M. von Kempelen to Privy councillor Zipfl (Zipfel) , chief of the Court Chancellery of Prince Liechtenstein :

Anton Bruckner, who requested this letter, is also appreciated abroad.

Emperor Franz-Josef recently accepted the dedication of one of his symphonies.

Bruckner receives only 440 florins from the Conservatory pension fund association.

Several patrons of the arts offer him an annual « honorary donation » .

Although Bruckner is now financially secure, Prince Johann II of Liechtenstein should nevertheless grant him - regardless the circumstances - the annual payment until the end of his life.

late February or early March 1891

Letter from Gustav Mahler to count Géza Zichy :

draft letter of resignation

March 1891

The composer, conductor and piano teacher at the Dresden Conservatory Jean-Louis Nicodé is in Vienna for the performance of his choral ode « Das Meer » (The Sea) performed by the « Wiener Männer-Gesangverein » .

As a conductor, he zealously championed the modern composers of his day especially Anton Bruckner, Franz Liszt, Richard Strauß and Richard Wagner.

Bruckner is prevented from attending the concert because of a chronic catarrh of the throat and larynx.

Nicodé, who his accompanied by his wife (she will die prematurely) , decides to visit his former teacher at the Vienna Conservatory to his apartment on the fourth floor at « Heßgasse » .

The master is working on the composition of his Ninth symphony. Although over worked, he welcomes the couple and offers to visit his vast apartment.

On arriving in the bedroom, he proudly shows the portraits of Ludwig van Beethoven and Richard Wagner, which he had carefully placed just above his large brass bed (which was offered by an English admirer) .

Nicodé recalls the words of his former teacher :

« " Here are my dear Masters " said Bruckner making a full movement of deference, kneeling almost before his icons. »

Bruckner asks Nicodé to tell him about the performance of the Seventh symphony (**WAB 107**) he conducted in Dresden on March 15, 1887.

He plays on his old « Bösendorfer » passages « from all movements » of the Ninth symphony (although at this stage, neither the Adagio nor the Finale would have been very close to the form in which we recognize them today) .

Max Auer records Nicodé as adding :

« I wouldn't like to swear to it but I even believe that he already made the comment to me then : in case he shouldn't live to see the completion of an independent fourth movement, his " Te Deum " was to be regarded as a concluding movement. »

As ambassadors of Viennese culture, the « Wiener Männer-Gesangverein » undertook concert tours throughout the world, including to Belgium in 1880 (for the engagement of Crown Prince Rudolf to Princess Stéphanie of Belgium) , to the Orient in 1891 (the first German music society to do so) , and to America in 1907.

More than 350 composers have dedicated works to the « Wiener Männer-Gesangverein » - for example :

« Psalm 18 » by Franz Liszt

Vocal waltzes « An der schönen blauen Donau » and « Wein, Weib und Gesang » by Johann Strauß junior

« Singen, lachen, tanzen » by Karl Michael Ziehrer

« Helgoland » by Anton Bruckner

« Dem Vaterland » by Hugo Wolf

« Leonidas » by Max Bruch

« Österreichisches Lied » by Richard Strauß

Works by Franz Schubert and Richard Wagner were also given special attention.

...

Bien que née et morte à Vienne, autrichienne par sa naissance et par son mariage, Pauline Clémentine von Metternich-Winneburg zu Beilstein fut l'esprit le plus parisien du Second Empire. Femme de l'ambassadeur d'Autriche en France, elle fut l'essence même de la cour impériale et de la vie du tout-Paris durant cette période.

Amusant de penser qu'elle fut parmi les intimes de Napoléon III et qu'Eugénie put s'enfuir de France lors de la chute de l'Empire grâce au prince de Metternich-Winneburg, son mari, quand on songe aux ascendants respectifs.

Qu'auraient pensé Napoléon Bonaparte et Klemens von Metternich, son ennemi implacable, en voyant leurs descendants si proches ?

Pauline de Metternich manifesta très tôt un fort caractère. Elle tomba amoureuse de son oncle, Richard de Metternich, qui est le demi-frère de sa mère. À grands coups de dispenses religieuses, elle réussit à l'épouser. Elle lui donna trois filles.

La deuxième fille, Pascaline, épousa le comte George de Waldstein, qui était fou et l'assassina dans un délire alcoolique en 1890.

La troisième fille, Clémentine, a été mutilée par un chien dans sa jeunesse. Son visage était tellement marqué qu'elle a choisi de ne jamais se marier.

Les deux formaient un curieux couple.

Le prince était un homme d'une grande élégance, pianiste accompli, danseur émérite, mais sans grande intelligence ni spécialement de caractère, et avec un goût prononcé pour les aventures extra-conjugales.

La princesse était d'une intelligence vive, musicienne aussi et avait beaucoup d'humour et d'esprit, et même d'élégance, mais d'une beauté apparemment contestée : un menton en galoche, des lèvres « en rebords de pot de chambre » , un nez en trompette, et des yeux superbes.

« Je ne suis pas jolie, je suis pire. »

Le tableau que fit d'elle Franz Xaver Wintehalter est pourtant magnifique. D'autres peintres, comme Edgard Degas, étaient sous son charme.

Esprit libre, elle enseigna aux aristocrates français et tchèques à patiner, et aux dames à fumer des cigares !

Elle a même combattu en duel !

Esprit tourné vers le commérage, elle fut ironiquement appelée « Mauline Petternich » , ce qui se réfère au mot allemand pour « gueule » : « Maul »

En outre, elle mena aussi des actions philanthropiques et devint populaire parmi les pauvres gens.

Insurpassable dans l'organisation des divertissements, ses jeudis furent aussi courus que les lundis de l'impératrice.

Rapidement, l'hôtel de l'ambassadeur autrichien attira les figures les plus éminentes de la politique, de la finance et des arts.

Elle correspondit avec Richard Wagner, Franz Liszt, Charles Gounod, Camille Saint-Saëns, Prosper Mérimée et Alexandre Dumas.

Mécène passionnée, elle lança le couturier Charles Frederick Worth, défendit la musique de Wagner à Paris (qui lui dédia une pièce pour piano) et celle du Tchèque Bedřich Smetana à Vienne. Elle organisa dans son salon des spectacles avec des versions abrégées d'opéras célèbres, dont le « Ring des Nibelungen » de Richard Wagner, dans lequel elle prit part à la fois comme un metteur en scène et comme chanteuse.

Fils unique du chancelier d'État autrichien Klemens Wenzel von Metternich, le Prince épousa le 30 juin 1856 à Vienne

Pauline von Metternich, fille de sa demi-sœur, qui devint rapidement la salonnière la plus brillante de son époque.

Secrétaire de légation autrichienne à Paris en 1855, chargé de la légation à Dresde en 1856, le Prince représenta son pays auprès de tous les États saxons. En 1859, il accéda au rang d'ambassadeur à Paris, où son épouse et lui jouèrent un rôle central dans la société du Second Empire.

Confident de l'Empereur Napoléon III, il fut rappelé à Vienne après la chute du régime impérial en septembre 1870, après avoir aidé l'impératrice Eugénie à fuir de France.

Retiré de la politique en 1874, il se consacra à l'édition des écrits de son père.

...

Princess Pauline von Metternich was one of the most famous women in Europe. She was known as « La Belle Laide » (the beautiful ugly) . This tall, « bulldog-faced » , loud man sized voiced, pheasant shooting Austrian princess was born on 25 February 1836 in Vienna into the Hungarian noble family of Sándor de Szlavnicza.

Her father, Count Móric Sándor de Szlavnicza, described as « a furious rider » , was known throughout the Habsburg Empire as a passionate horseman. He was especially known for his incredible horse stunts and riding over stairs and jumping over other horses and all sorts of curiosities.

Her mother, Princess Leontine von Metternich, was a daughter of the Austrian state chancellor Prince Klemens Wenzel von Metternich (known as the architect of the « Concert of Europe ») . It was at his home in Vienna that Pauline spent almost her whole childhood. She was an eyewitness to the bloody « Revolution of 1848 » in Vienna.

At twenty years old, Pauline married in the Austrian capital Prince Richard von Metternich on 30 June 1856. It was a notable event in European high society, not only because of their social standing but also because of their close family connection. Pauline was Richard's half-niece ; she was the daughter of his half-sister, Princess Leontine. Richard often cheated on his wife, but their marriage seemed fairly happy, since they had three daughters.

Her first daughter was Sophie (1857-1941) . Her second daughter, Pascalina Antoinette (1862-1890) , married Count George of Waldstein, who was insane and murdered her in an alcoholic delirium in 1890. Her third daughter, Klementina Marie (1870-1963) , was mutilated by a dog in her youth. Her face was so badly scarred that she chose never to marry.

Pauline accompanied her husband, an Austrian diplomat, on his missions to the royal Saxon court in Dresden and, in 1859, to the Imperial French court in Paris, where they lived for more than eleven years until the 1870-1871 Franco-Prussian War. She played an important role in the social and cultural life of both Dresden and Paris, and in Vienna after 1871. Pauline's regular travels, between and extended stays in Paris and Vienna, permitted her to act as a cross-cultural transmitter of the many trends that interested her in music, political ideas and sport.

The experience of seeing Fanny Elssler perform, which she witnessed with her mother at the instigation of her grandfather, left a lasting impression on her :

« I can say without a doubt that Fanny Elssler was the one who awakened in me the love and enthusiasm for art. »

In Paris, Pauline became a close friend and confidante of French Empress Eugénie. With her husband, she was a prominent personality at the court of « Empereur Napoléon III » . On one occasion, Pauline and Eugénie slipped out of the Royal palace together, dressed as men ! Following France's defeat in the Franco-Prussian War, Pauline aided the escape of Eugénie from Paris to Great Britain by secretly sending her jewels to London in her husband's diplomatic bag.

Pauline liked to perform handstands, and referred to herself as « le singe à la mode » (the fashionable monkey) . Whether in Paris or Vienna, she set the latest social trends. She taught French and Czech aristocrats to skate, and ladies to smoke cigars without fear of their reputations.

In the 1860's, during her husband's tenure as Austrian ambassador to the court of Napoléon III, she made quite a splash in Paris. She described the high society, and it's fashionable ladies, as waxworks ! Women's fashion revolved around huge quantities of crinoline, with society ladies resembling hot air balloons ready to take flight. Clergymen even debated whether to charge women for the three pews of their enormous outfits took up in church every Sunday !

Pauline set about changing all this with the help of an English « couturier » she had discovered : Charles Frederick Worth.

In 1860, she introduced him to the French Empress and, thus, started his rise to fame. It was said that she was often the very first one to wear a new fashion, which was secondly adopted by the Empress and, then, accepted and copied by the rest of high society. She appeared at an opera premiere wearing one of Worth's designs : a gorgeous tight-fitting dress with a train. People saw it as another one of Pauline's typical eccentricities. Worth became the most famous fashion designer in Europe. A permanent queue of notable society ladies would wait outside his « atelier de couture » , for one of his creations.

Among her other accomplishments, Princess Pauline was an amateur actress, singer and dancer. She was an enthusiastic « patron » of new music and contemporary arts. She staged performances in her living room featuring abridged versions of famous operas, including « Der Ring des Nibelungen » , in which she participated both as a director and singer. She was acquainted with many composers and writers, including Franz Liszt, Richard Wagner (who dedicated a piano composition to her) , Karl Michael Ziehrer (who dedicated one of his dances to her) , Charles Gounod, Camille Saint-Saëns, Prosper Mérimée and Alexandre Dumas fils. She even corresponded with them, and backed their careers.

In 1860, Pauline put in a word to « Empereur Napoléon III » for a young German composer she was championing : Richard Wagner. He had never heard of him, but she twisted his arm to get the « Opéra de Paris » to stage his work.

So, in March, « L'Empereur invita Monsieur Wagner » to substantially amend his opera « Tannhäuser » for a special performance by the « Opéra de Paris » in 1861 - a revision that forms the basis of what is today known as the « Paris version » .

The historian Gerald Turbow diagrams the politics behind the move : the Emperor wished to improve relations with Austria, and Princess Pauline von Metternich, the wife of the Austrian ambassador, was a Wagner champion. At the same time, the gesture seemed intended to win allies among domestic progressives. In a similar liberalizing spirit, « Napoléon III » would sponsor the 1863 « Salon des Refusés » , giving his imprimatur to Édouard Manet, James McNeill Whistler, and other painters rejected by the « Académie des Beaux-Arts » . In the end, the entire scheme back-fired. Some leftists, who had seen Wagner as a revolutionary stalwart, now looked at him askance. The legitimists had even less reason to approve of him.

When Wagner revised « Tannhäuser » for the « Opéra » , he gave special attention to the opening scene, in which nymphs, bacchantes, and other revelers enact the Venusberg. With an injection of the advanced harmonic language of « Tristan und Isolde » , the sequence turns into a matchless orgiastic frenzy. Wagner hoped that the new material would solve an imminent crowd-control problem.

When « Tannhäuser » finally opened, on March 13, 1861, much of the audience was predisposed to dislike it. The opera was already more than fifteen years old - a landmark of Wagner's early development rather than a harbinger of his mature style.

Paris audiences were accustomed to seeing a ballet scene not at the beginning of an opera but in the second act. The noblemen of the « Jockey Club » , who occupied many of the most prominent boxes, were in the habit of skipping the first act, arriving in time to see their favourite ballerinas. Although Wagner refused to supply a ballet in the expected place, he thought that his super-charged Venusberg music and the accompanying dancing would astound everyone into surrender. He miscalculated, to say the least. The « Jockeys » , who had ties to the legitimist camp and no great love for Napoléon III, had already decided to ruin the show. They came equipped with hunting whistles and made a mighty noise. The entrance on-stage of ten hunting dogs, loaned by the Emperor, caused merriment, eliciting cries of « Bravo les chiens ! Bis les chiens ! » The Wagnerites fought back, shouting, « À bas les Jockeys ! » Fistfights broke out ; Princess Metternich attempted to confiscate the « Jockeys' » noise-makers. At the second performance, the din grew so loud that Nina de Callias, the model for Édouard Manet's « Lady with Fans » , compared it to the sound of a dozen locomotives.

In the end, « Tannhäuser » seemed to have won over most of the public. But Wagner had had enough. After the third tempestuous performance, he withdrew the work in a fit of pique. The project failed, becoming a celebrated fiasco. The « Opéra » did not touch his music for another thirty years.

However, Wagner later called Princess Pauline his most substantial support beside the Berlin socialite Marie von Schleinitz.

One of Pauline's « protégés » was the leading Czech musician of that period, Bedřich Smetana, whom she introduced to the music circles of Vienna and Paris. Thanks to Pauline, Smetana's comic opera « The Bartered Bride » was produced at the « International Exhibition for Music and Theatre » to popular acclaim.

When Prince von Metternich was recalled, as part of « Président » Adolphe Thiers' policy to remove from the French court diplomats closely associated with the imperial couple, it marked the end of Pauline and Richard public activities, as he retired from diplomatic service.

In 1885, Richard von Metternich, who already held several leading positions in artistic associations, was elected president of the « Society of Friends of Music » (having served as member of the board of directors since 1883) and, in the same year, deputy protector of the Polyclinic.

The latter institution, in particular, remained the focus of Pauline's constant support until her death :

« This year marked the beginning of the Princess's great era in Vienna, culminating in the " International Exhibition for Music and Theatre ". It was also in this year that her philanthropic work began on a grand scale. »

Admired in Vienna for her social engagement, she was also feared for her gossiping. Her enmity with Empress Elisabeth of Austria was almost legendary and was enjoyed by the Habsburg court. After « Sisi's » death in 1898, Pauline, together with Princess Eleonora Fugger von Babenhausen, took the leading role of « grand dames » of the Viennese society.

Pauline was the party hostess with the mostest. She gave her first ball in Paris on 7 January 1860. She would continue to hold her famous balls for the next fifty years. She threw parties where she converted gardens into ballrooms, lighting up trees, houses ... and even people ! She organized « fiacre festivals » , where the whole of fashionable society cavorted around the town in carriages. These occasions had exotic names like « le festival des Fleurs de cerisier » (Japanese Cherry Blossom Festival) , « la Fête du printemps dans un village futuriste » (Spring Festival in a Futuristic Village) and « le festival de Mars » (Mars Festival) . On Thursday, 27 January 1902, she held in Vienna her legendary « Bal d'or et d'argent » (Gold and Silver Ball) at the « Sophiensäle » . For the occasion, the theatre was flooded in gold and silver light, and the ceilings hung with silvery grey muslin, bedecked with golden stars. The theatre boxes were lined with silver and gold trinkets. Guests arrived wearing the required colours of gold and silver. She had to bear the indignity of being forced to sell the carriage in which she had once paraded in around the capital.

Princess Pauline von Metternich lived to see the fall of the Austrian monarchy after the Great War. She was one of the last aristocratic patrons before 1914-1918, a personality who combined both refined taste and finances to spread contemporary progressive culture.

She wrote two books of memoirs :

The first entitled « Gesehenes, geschehenes, erlebtes » (Things seen, things that happened, things experienced) honoured her grand-father Chancellor Klemens Wenzel von Metternich, and her father Count Móric Sándor.

The second entitled « Éclairs du passé » recalled her life and times in the French court of « Empereur Napoléon III » and « Impératrice Eugénie de Belgique » .

Both were published posthumously in the 1920's.

She died at the age of eighty-five on 28 September 1921 - after a full life, well lived.

...

After the success of the Vienna World Exhibition (« Weltausstellung 1873 Wien ») , which took place from May 1 to October 31, 1873 (aiming to showcase Austria-Hungary's power and cultural, industrial progress under Emperor Franz-Josef I) , ideas for a similar event emerged.

The planning of an important exhibition coincides with a period of deep depression following the death of Crown Prince Rudolf in Mayerling on January 30, 1889, during which Vienna's economic situation has deteriorated.

The absence of festivities and prestigious events, which are usually a source of income for trade and commerce, is contributing to the decline.

In this context, the Chamber of Commerce and Industry approaches Princess Pauline von Metternich with the idea of planning and implementing a major event that can help to revive the industry.

In response, the Princess wishes to initiate a project that will have a lasting impact and promote trade and tourism.

It is driven by three different converging efforts : economy, national self-assertion, and science.

[The world exhibitions and the industrial and commercial exhibitions in the second half of the nineteenth century inspired the introduction of new thematic groups within the museum. The staged rooms, which remind of open-air museums, were an important source of inspiration for the establishment of « rooms » in numerous regional museums and collections of local history.]

The Centenary of Wolfgang Amadeus Mozart's death (1791-1891) - he spent the latter half of his life in Vienna - presents itself as an ideal occasion, which is to be combined with a music exhibition - something that has never been done before.

As proposed by Nikolaus Dumba and baron Josef von Bezecný, the event is scheduled for March or April 1891. The goal is to highlight the commemoration of the performance of « The Magic Flute » and the death of Mozart.

members of the « honorary presidium »

Princess Pauline von Metternich, the initiator of the project and its « éminence grise »

Marquis Olivier de Bacquehem, minister of Trade

Paul Gautsch baron von Frankenthurn, minister for Culture and Education

Count Elrich von Kielmansegg, governor of Lower-Austria

Dr. Johann Nepomuk Prix, mayor of Vienna

Margrave Johann de Pallavicini, president

Archduke Carl Ludwig, protector

Emperor Franz-Josef will lead the official opening of the exhibition

Thus, the organizers are pursuing a patriotic political agenda to secure their national identity and also to represent the cultural and ethnic plurality of the monarchy and the multi-culturalism of the City of Vienna.

As discussions continue with the aim of opening in the spring of 1892, basic policies are established, including expanding the scope to include theatre, as well as music.

As a result of their rising reputation, the « Künstler-Compagnie der Gebrüder Klimt und Matsch » (Company of Artists Klimt Brothers and Franz Matsch) is commissioned to create the « image » of the exhibition.

For his part, Ernst Klimt is responsible for creating the official poster.

The canvas (84,2 cm x 117 cm) entitled « Three Muses » depicts allegorical figures : Thalia, Euterpe, and Melpomene are standing beside a laurel wreath surrounding a bust of Apollo.

The overall exhibition is now divided into two main sections :

A « specialist exhibition » (« Fachausstellung ») dealing with the historical development of music and theatre.

A « special industrial exhibition » (« Gewerbliche Specialausstellung ») showcasing the latest technologies in instrument making and stage equipment.

The preparation a programme of musical and theatrical performances to make the exhibition more vibrant.

Planned within the context of the « exhibition culture » of the late nineteenth century, including the « Vienna World Exhibition » (« Weltausstellung 1873 Wien ») , the event proclaims the ideal of promoting exchange among participating countries and among ethnic groups within the Austro-Hungarian Empire.

Many critics are emphasizing the importance and validity of this plan by proposing that Vienna, the capital of an empire encompassing multiple ethnicities and cultures, is the most suitable venue for such an event.

In a letter from Pauline von Metternich to Guido Adler, it becomes evident that her initial intention was to hold an exhibition that is primarily dedicated to the illustration of the history of music and, for that matter, was determined to put this idea in practice. However, as it had turned out, the « musico-historical section » was not very popular amongst the visitors and did not strike people's fancy, although, Vienna carrying the image of being the « City of Music » . It seems that the underlying problem was a discrepancy between the concept she had in mind for the exhibition and the lack of interest on the part of the visitors. Metternich also points out that the commercial interests and the aspect of crude entertainment were foregrounded ; she also laments that there was a point in time in the organizing process of the exhibition, where she felt overruled and excluded from further decision making.

Metternich had the initial idea to hold an exhibition for the occasion of Mozart's centenary and, therefore, she wanted the exhibition to be an event that focused on the arts and the science behind it. Nevertheless, Emil Auspitzer, who was the secretary and chief organizer of the exhibition, was more interested in commercial success (tourism) than in artistic and scientific pursuits. For that reason, in the course of organizing the event, its dimension had been blown out of proportion, and commercial interest had taken over and placed the generic format of the common nineteenth century « International Exhibition » on top of an event that was supposed to put the display of the history of music and drama centre stage. In the end, based on primary sources, it appears that there were diverging conceptions in regard to the idea and the framework of an « International Exhibition » among the organizers. Especially, against the back drop of « Vienna 1892 » being the first so-called « International Exhibition » having the history of music and drama as the central theme, where the arts were not supposed to fulfill the function of complementary entertainment.

...

Ernst Klimt was born in Penzing near Vienna on 3 January 1864 as the third of seven children of the poor engraver and goldsmith Ernest Klimt senior (1864-1892) originally from Bohemia, and Anna Rosalia Klimt « née » Finster (1836-1915) , who was born in the western suburb of Baumgarten near Vienna. Ernst spent a normal childhood in very modest circumstances with his brothers Gustav and Georg, and sisters Klara, Hermine and Johanna at « Burggasse » Number 47 in the seventh district. (A fourth sister, Anna, died at the age of five, when Gustav was twelve.)

In 1877, aged only thirteen, Ernst became a student at the « Imperial and Royal School of Applied Arts » of the « Royal Austrian Museum of Art and Industry » , where his older brother Gustav had been studying for a year. Ferdinand Laufberger, the highly successful decorative painter and engraver of the « Ringstraße » era in the 1870's, soon realized the extraordinary talents of the Klimt brothers, who had originally intended to train as drawing teachers. A scholarship enabled them to join the figural drawing and painting class in 1878. Despite the fact that the normal duration of the

programme was two or three years, Gustav remained for seven years, but he began earning a living as an artist years before he left the institution. The brothers would become Laufberger's assistants on several projects.

At the time, the Austrian government, bolstered by a protracted economic boom, was sponsoring new public works all over the Empire. Ferdinand Laufberger introduced the Klimt brothers to Hans Makart, a favourite of the Imperial court. He was not only a sought-after society portraitist, but also a popular sensation, whose monumental canvases drew thousands of viewers. He was frequently called upon to create elaborate wall decorations for the new « Ringstraße » buildings. Makart hired the brothers as early as 1879 for the spectacular « Makart Parade » (« Makart-Festzug ») , which celebrated the silver anniversary of Emperor Franz-Josef and his wife Elisabeth (« Sisi ») .

Under professors Laufberger, Michael Rieser and Julius Victor Berger, the brothers created window designs for the « Votivkirche » and cardboard templates for graffiti in the court yard of the « Kunsthistorisches Museum » (Imperial Royal Museum of Art History) .

After the death in Vienna of Ferdinand Laufberger on 16 July 1881, Ernst and Gustav met a student colleague named Franz Matsch. The three talented young artists decided to collaborate on their own commissions. This period made any individual attributions almost impossible, which marked the beginning of the artists' collective usually referred to as the « Künstler-Compagnie der Gebrüder Klimt und Matsch » (Company of Artists Klimt Brothers and Franz Matsch) .

The work distribution within the collective projects shows that Ernst frequently took a subordinate role compared to his brother and Franz Matsch. While Gustav and Matsch designed the overall concepts of the ceiling and curtain paintings, Ernst's contribution was mostly limited to smaller individual figures and peripheral works, such as the proscenium paintings for theatres. Gustav and Franz were also primarily in charge of corresponding with clients (Ernst's signature is found only rarely on letters) .

His largest solo commissions were five ceiling paintings at Mondsee Castle and tapestry and ancestral portraits for the Royal palace of Pelesch in Sinaia, Romania.

In the 1880's, the trio contributed to « Aflegorien und Embleme » (Aflegories and Emblems) , a comprehensive collection of templates published by Gerlach & Schenk.

The « Künstler-Compagnie » executed its first independent commissions under the patronage of architects Ferdinand Fellner and Hermann Helmer. Between 1882 and 1892, they created many ceiling paintings for private palaces in Vienna, as well as decorations and curtains for concert halls and theatres in provincial regions, such as the « Stadttheater » in Reichenberg (1882) , Karlsbad (1883-1887) and Fiume (1885) .

In June 1883, the company moved into their first independent studio located at « Sandwirtgasse » Number 8 in the sixth district. Around this time, Ernst Klimt took on his first major independent commission. Working alone, he created five ceiling paintings for the so-called Regency Room at Mondsee Castle in Upper-Austria.

The early death from neurosyphilis of Hans Makart in Vienna at the age of forty-four on October 3, 1884, meant that several of his ambitious projects remained unfinished, or in sketch form. Shortly before, the « Künstler-Compagnie » was invited to complete the ceiling paintings for the bedroom of Empress Elisabeth in the Hermesvilla near the Lainz « Tiergarten » . This brought the attention of Emperor Franz-Josef's favourite architect, Karl von Hasenauer, who was responsible for prestigious Viennese commissions.

The Klimt brothers worked on the ceiling frescoes in the two stairwells of the new « Burgtheater » (1886-1888) for which Ernst Klimt received the « Golden Cross of Merit with Crown » (1888) . Of the total of ten ceiling paintings, he executed two depictions : « Hanswurst on the Fair Stage » (later completed by Gustav) and « Scene of Molière » . While Ernst continued to adopt a « historicist » style in his three spandrel paintings, Gustav includes more and more « symbolist » elements and antique references. At the same time, works such as « Francesca da Rimini and Paolo » (around 1890, Austrian Gallery Upper-Belvedere, Vienna) prove that, beyond his commissions for decorations, Ernst was increasingly turning towards the style of the pre-Raphaelites.

The Klimt brothers also worked on the completion of the spandrel paintings for the stairwell of the « Kunsthistorisches Museum » (1890-1892) , which had been left unfinished by Makart several years before. Again, we witness the same diverging stylistic approach.

some works by Ernst Klimt :

Still life with armor Stillleben mit Rüstung

« Eros boy » « Erosknabe »

Portrait of a « Baby with a lace hood » bedded on a sofa (1885)

Bildnis eines auf ein Sofa gebetteten « Babys mit Spitzenhaube » (1885)

« Astronomy » , oil painting (1884)

« Astronomie » , Ölgemälde (1884)

« The Praying Children » , portrait of a boy, « Kunsthistorisches Museum » Vienna (1885)

« Die betenden Kinder » , Knabenbildnis, Kunsthistorisches Museum Wien (1885)

« Titian and Lavinia » (1886)

« Tizian und Lavinia » (1886)

« Lady with Parrot » (1889)

« Dame mit Papagei » (1889)

« The Jewel Dealer » , watercolours, « Supraporte, Kunsthistorisches Museum » Vienna (1889)

« Der Juwelenhändler » , Aquarelle, Supraporte Kunsthistorisches Museum Wien (1889)

« Apple and Quince » , « Kunsthistorisches Museum » Vienna (1891)

« Apfel und Quitte » , Kunsthistorisches Museum Wien (1891)

« Quadrilles » , pen drawing - Lady's donation (1892)

« Quadrillen » , Federzeichnung - Damenspende (1892)

« Three Muses » , poster design on canvas, a commission for the 1892 « International Exhibition for Music and Theatre » in the « Prater » district of Vienna.

« Drei Musen » , Plakatentwurf auf Leinwand, ein Auftrag für die « Internationale Ausstellung für Musik- und Theaterwesen » (1892)

...

Ernst (Ernest) Klimt der Jüngere, Historien- und Dekorationsmaler : geboren 3. Jänner 1864 in Penzing bei Wien als das dritte von insgesamt sieben Kindern des aus Böhmen stammenden Graveurs und Goldschmieds Ernst Ernst (Ernest) Klimt die Ältere (1834-1892) und der Anna Rosalia Klimt « née » Finster (1836-1915) im damaligen westlichen Vorort Baumgarten bei Wien geboren. Er verlebte eine normale Kindheit im heutigen 14. und im 7. Wiener Gemeindebezirk (Burggasse Nummer 47) unter sehr bescheidenen Verhältnissen ; gestorben 9. Dezember 1892 in Wien 7. Bezirk, Neubaugasse Nummer 86 (Baumgartner Friedhof) . Gattin (1891) Helene Flöge, Modistin. Er war der jüngere Bruder von Gustav Klimt.

Ernst Klimt besuchte ab 1877 die Kunstgewerbeschule des kaiserlich und königlich österreichischen Museums für Kunst und Industrie in Wien wie seit 1876 sein älterer Bruder Gustav. Ernst und Gustav waren Schüler von Julius Victor Berger und Ferdinand Laufberger (1829-1881) , einem sehr erfolgreichen Maler und Dekorateur der Wiener Ringstraßen-Ära der 1870er Jahre, der sich sehr für seine Schüler einsetzte. Er stellte beispielsweise den Kontakt zwischen den Klimt-Brüdern und Hans Makart her und verhalf den beiden somit dazu, 1879 bei der Ausführung des Festzugs zu Ehren der Silberhochzeit des Kaiserpaares mitarbeiten zu können.

1881 gründeten die Gebrüder Klimt (Ernst und Gustav) mit ihrem Schulfreund Franz Matsch (1861-1942) eine Künstler-Compagnie genannte Ateliergemeinschaft und betrieben zwei Jahre später ein eigenes Atelier in Wien 6. Bezirk, Sandwirtgasse Nummer 8 (ab Juni 1883) (in Lehmanns Wiener Adressbuch schien sie hier 1888-1890 auf) . Von 1891 an scheint als Atelieradresse der Compagnie 8. Bezirk, Josefstädter-Straße Nummer 21, auf (beziehungsweise ab 1892

man arbeitete im Gartenpavillon des Hauses gegenüber dem Theater in der Josefstadt) . Die Compagnie gestaltete unter anderem Vorhang- und Deckengemälde für die Theater in Reichenberg, Karlsbad und 1885 in Fiume, 1885 Deckengemälde in der Wiener Hermesvilla, 1886-1888 die Deckenfresken in den beiden Stiegenhäusern des Neubaus des Burgtheaters und 1891-1892 die Zwickel- und Interkolumnienbilder im Stiegenhaus des Kunsthistorischen Museums Wien.

Zu Ernst Klimts größten Aufträgen zählten weiters fünf Deckengemälde im Schloß Mondsee sowie Arbeiten (Gobelins und Ahnenbilder) für das rumänische Königsschloß Pelesch in Sinaia, Rumänien.

1891 heiratete Ernst Klimt Helene Flöge, die Schwester von Gustav Klimts Freundin Emilie Flöge, die ihm bald darauf eine Tochter mit dem Namen Helene gebar.

Im Juli 1892 starb Vater Ernst Klimt 59-jährig. Ernst Klimt junior verstarb unerwartet am 9. Dezember desselben Jahres an einer Herzbeutelentzündung. Gustav Klimt nahm sich nach dem Tod seines Bruders dessen verwitweter Schwägerin Helene und seiner Nichte Helene an. Er vollendete dabei die unfertig zurückgebliebenen Gemälde seines Bruders.

Die Compagnie zerbrach nach dem Tod Ernst Klimts, Gustav Klimt entfremdete sich aber von Matsch erst um 1900, als Matschs Fakultätsbilder Anklang fanden, während Klimts heftig kritisiert wurden.

Ernst Klimt wurde auf dem Baumgartner Friedhof, Gruppe T, Grab Nummer 1929, bestattet. In diesem Grab wurde zuvor sein Vater beerdigt, im Februar 1915 dann auch seine 79-jährig verstorbene Mutter Anna Klimt. Das Grab besteht bis heute. Das einstige Grabkreuz war von Gustav Klimt entworfen und von Georg Klimt hergestellt worden. Es befindet sich heute im Leopold-Museum.

Sehr produktiv, schuf er Öl- und Aquarellbilder sowie Zeichnungen, vor allem viele Werke der angewandten Kunst (Wandgemälde, Gobelins, etc.) . Sein früher Tod verhinderte eine weitere Entwicklung.

Aufgrund seines frühen Todes ist die Werkliste Ernst Klimts kurz.

Er schuf unter anderem :

Deckenbilder in den Stiegenhäusern des Burgtheaters in Wien [« Das Theater Molières » , « Hanswurst auf dem Jahrmarkt » letzteres vollendet von Gustav Klimt] (1888-1891)

Gemischt mit Gustav Klimt und Franz Matsch, Vorhang und Deckenbild, Stadttheater Reichenberg (1882)

Deckenbild, Hermesvilla bei Lainz [nach Skizzen von Hans Makart] (1883)

Vorhänge und Deckenbilder in den Theatern von Fiume und Karlsbad (1883-1887)

Bildnis eines auf ein Sofa gebetteten « Babys mit Spitzenhaube » (1885)

« Die betenden Kinder » , Knabenbildnis, Kunsthistorisches Museum Wien (1885)

« Tizian und Lavinia » (1886)

« Dame mit Papagei » (1889)

« Der Juwelenhändler » , Aquarelle, Supraporte Kunsthistorisches Museum Wien (1889)

13 allegorische Friesdarstellungen (1890-1891)

Zwickel- und Interkolumnienbilder im Stiegenhaus des Kunsthistorischen Museums Wien (1891)

« Quadrillen » , Erosknabe Federzeichnung - Damenspende (1892)

« Drei Musen » , Plakatentwurf auf Leinwand, ein Auftrag für die « Internationale Ausstellung für Musik- und Theaterwesen » (1892)

Im Dezember 2024 wurde das Gemeinschaftswerk von Gustav und Ernst Klimt « Hanswurst gibt eine improvisierte Vorstellung in Rothenburg » um 2,22 Mio. Pfund (rund 2,7 Mio. Euro) versteigert.

Friday, 6 March 1891

Josef Schalk informs his brother Franz of the projected performance of the (revised) Eighth symphony (**WAB 108**) in Mannheim, as well as Bruckner's hard work on the Ninth symphony (**WAB 109**) - encouraged by Hugo Wolf, who visited him frequently.

Saturday, 14 March 1891

Gustav Mahler formally resigns from his position as director of the « Königliches Opernhaus » in Budapest.

unscrupulous and talented, Baruch Pohl hires Mahler as first « Kapellmeister » of the Hamburg « Stadttheater »

It doesn't take long for the sixty-one year old accomplished conductor, pianist and composer, Hans von Bülow - the so-called « Pope of German Music » - , who ignored Mahler's request in Cassel to become his disciple, to notice the young man's talent for conducting. **(*)**

Pollini seduces Mahler with promises of future advancement to the position of « music director » .

The Hamburg Opera « slave house » takes up all of his time.

The brilliant young musician raises the level of performance to such heights that his spectacular conducting of Richard Wagner at the guest-performances of the Hamburg Opera company in London in **1892** make both Mahler and his opera house world famous.

Mahler is also able to fulfill his « aim » to assist Anton Bruckner's « glorious art to the triumph it deserves » through performances of the « Te Deum » (**WAB 45**) (twice) , the Mass in D minor (**WAB 26**) , and the Third symphony (**WAB 103**) . Mahler, it appears, while in Hamburg, is still in affectionate touch with Bruckner, to whom he addresses a letter on the day after the « Te Deum's » performance on « Good Friday » **April 15, 1892**.

Among his new Hamburg friends is Adele Marcus, a late-thirtyish widow of intellectual and artistic inclinations, who becomes another « Seelen-Freundin » (soul partner, or platonic lover) .

Mahler has, not yet, become well known as a composer, and says ironically of himself :

« very unfamous and very unperformed »

It is only in **February 1892** that he finally manages to start writing music again.

In no time at all, he composes and orchestrates five spectacular « Wunderhorn-Lieder » .

During his six years in Hamburg, Mahler composes some songs, his Second and Third symphonies.

During the first years in Hamburg, Mahler lives alone, as his sister Justine (« Justi ») must look in Vienna after the younger children, Otto and Emma. He writes her long and regular letters, often daily, just as later he writes daily to his wife, Alma Schindler, whenever he is travelling. When the « Stadttheater » closes for the summer, Gustav always spends the holidays with his sisters in the Bavarian Alps.

...

The German opera singer and impresario Baruch Pohl was born on 16 December 1838 into a modest Jewish family of Cologne on the Rhine. He attended the local « Gymnasium » (grammar school / secondary level) for several years. He then took up an apprenticeship at the merchant house of Elzbacher.

He made his professional debut at the local « Stadttheater » as a « bel canto » tenor, singing the role of Sir Richard Forth in Vincenzo Bellini's « I puritani » on 11 December 1857. The performance was so successful that he subsequently dedicated himself to the stage. He sang at the « Anhaltisches Theater » in Dessau. In 1860-1861, he sang at the Latvian National Theatre. Although he proved himself a quite accomplished and capable opera singer, the modest artistic and financial results did not satisfy him. He quickly decided to abandon his career and began, early on, to use his outstanding organizational skills in a managerial position.

In autumn of 1865, he became the managing director and artistic director of an Italian opera company on tour. Without ever having set foot outside Germany before, he led the « troupe » directly from Milan, Paris, London, the major cities in the United States, Havana, Mexico City, New York and, again, Paris. He toured all of Italy from north to south, performed in Constantinople, and then, sailed up the Danube, spending extended periods in Pest and Vienna. In the spring of 1867, at the end of this extraordinary venture, Pohl arrived in Lemberg, the capital of Galicia, with four copper « Kreuzers » in his pocket, but rich in artistic and practical experience, connections, unbroken courage and confidence. There, he took over the independent management of an Italian opera company for the first time. Good fortune greatly favoured this project, enabling him to attract outstanding performers for his opera season. As an autocratic impresario, he organized tours and regular productions, with the promise of a « golden age » . Particularly in Russia, he established his reputation as the driving force and soul of lavish theatrical and vocal productions. Pohl was simultaneously director of the Italian opera houses in St. Petersburg and Moscow in 1873. He emphasized on programming works by Gioachino Rossini and Giuseppe Verdi.

He applied for the directorship of the Hamburg « Stadttheater » on « Dammtorstraße » , which had been put up for tender for a new lease. He was selected from among numerous applicants. He provided a deposit of 12,000 Thalers, leased the theatre for ten years at the same annual sum, and committed to paying 2.5 % of the gross revenue as a royalty to the joint-stock company. In return, in order to keep the institution afloat (which had been fluctuating in financial stability for decades) and, if possible, to improve its position, he was granted various minor business advantages by the share-holders and the state. On September 16, 1874, without even relinquishing his duties as Russian resident director, he opened the « Stadttheater » , which had been completely reorganized in terms of staff, props ... , with Richard Wagner's opera « Lohengrin » marking the genesis of a career that would see him prove himself as a truly brilliant organizer for the next twenty-three years. If we look at the endless chaotic conditions in the decades prior to his arrival, Pohl's tenure became a glorious period for the long neglected and highly esteemed « Temple of the muses » . This was not altered by the repeated appeals since 1875 (especially through the guarantee agreement signed on November 27, 1878) for help to the State of Hamburg and its extremely generous theatre patrons. Thanks to an energic, intelligent and passionate theatre director, the average seasonal revenue from subscription tickets and daily tickets rose to around 1 million Marks. Baruch Pohl's reputation was tarnished by all sorts of attacks, both within and outside the Elbe metropolis, but accusations such as exploitation system and price gouging missed the mark. Through the transfer of its directorship and shared personnel, he took over the Hamburg « Altonaer Stadttheater » in 1876, and persuaded the Hamburg Senate to lower the rent, provide the theatre with a subsidy, and grant him a fee.

In 1877, he negotiated with Richard Wagner for the performance rights to « Die Walküre » , which was considered the most popular opera of « Der Ring des Nibelungen » . But Wagner was not authorized to do so. The flamboyant but intransigent impresario decided to negotiate directly with the composer in order to present the entire Tetralogy at the Hamburg « Stadttheater » on 30 March 1878 - insisting on starting the cycle with « Die Walküre » instead of « Das Rheingold » .

The 50 year old Baruch Pohl became officially a citizen of Hamburg in 1888, and was granted the right to legally bear the stage name « Bernhard Pollini » in civil life. He provided assistance to the German concert agent, journalist,

and impresario Hermann Wolff in setting up the new « subscription concerts » under the directorship of the aging and sick conductor Hans von Bülow, who complained in 1887 about too many conducting engagements, an « exhausted » orchestra, and overpaid complaining vocal soloists. A highlight of Pollini's career was the organization in 1892 of a guest-performance of the complete « Ring » at Covent Garden in London, under the direction of « Kapellmeister » Gustav Mahler.

In 1894, Pollini married in Munich the « coloratura » soprano Bertha Schwarz, who was his « protégé » prior to their union (no children are recorded) . Following the wedding, she assumed the role of « prima donna » at the Hamburg « Stadttheater » performing alongside Albert Niemann (tenor) and Katharina Klafsky (soprano) , who were also recruited by her husband.

[Bertha Schwarz was born on 27 (28) January 1855 in the town of Heidelberg, located on the eastern edge of the Upper-Rhine plain. She was the daughter of actors, who worked at the nearby Mannheim court theatre) . She performed at the Heidelberg and Mannheim theatres as early as seven years old, took singing lessons with Aurelie Wilczek in Heidelberg from 1869 to 1870, and then, joined the choir of the Karlsruhe court theatre. She also sang small solo roles in the « soubrette » and « coloratura » repertoire. At the instigation of the impresario and theatre entrepreneur Bernhard Pollini, she continued her vocal studies with Pauline Viardot-Garcia in Paris. Hired at the Hamburg « Stadttheater » from 1873 to 1876, she made a guest-appearance in 1874 (under the stage name « Bianca Bianchi ») at Covent Garden in London as Oscar in Giuseppe Verdi's « Un ballo in maschera » . She subsequently performed there for several seasons. From 1877 to 1880, she sang at the Carlsbad court theatre, and then, at the famous Vienna « Hofoper » , where she made a successful debut in 1878 as Armina in Vincenzo Bellini's « La sonnambula » . She left the Austrian capital in 1887. She was a member of the Munich court theatre until 1889 (then, again, from 1895 to 1898) , and the Budapest court theatre from 1889 to 1895. She returned to the Hamburg « Stadttheater » from 1898 to 1901. She made memorable guest-appearances in St. Petersburg (1882) , the « Teatro alla Scala » in Milan, Moscow (1888) and at the Prague National Theatre. She also appeared in Karlsruhe. She taught at the « Academy of Music » in Munich from 1903 to 1914, and at the prestigious Salzburg « Mozarteum » from 1914 to 1928 (which was an important step in enhancing their programme) .

Her fame was so great that an asteroid (« 218 Bianca ») discovered on 4 September 1880 was named in her honour. Inspired by this great artist, Johann Strauß II composed in 1883 his « Frühlingsstimmen » Opus 410, a waltz for orchestra and solo soprano voice. She herself premiered the work at the « Theater an der Wien » , which she subsequently sang frequently as an interlude in operas. Bertha Schwarz died at the age of ninety-two years old in Salzburg on 16 February 1947.]

Pollini knew how to seize every opportunity for organizing festivities, and to please the high society of Hamburg. The famous impresario promoted a dynamic repertoire that included world premieres and international collaborations. He invited composers such as Giacomo Puccini and Pyotr Ilyich Tchaikovsky to conduct their own operas. His focus was on building up a « star theatre » with high wages for the singers, high ticket prices, but poorly paid musicians. He was certainly successful since the « Stadttheater » rose to become an top opera house in Europe. Four times a week, he offered opera ; twice a week, drama ; once a week, operetta or ballet. He was so successful that he achieved packed

houses and large surpluses. He brought 175 premieres to the stage - fifty-one of which were world premieres.

In the 1894-1895 season alone, Gustav Mahler conducted an astonishing 126 evenings at the « Stadttheater » plus twenty-three more at the nearby « Altonaer Stadttheater » . Rebelling against the uncompromising « tyrant » and his « Augean stables » , he attempted to resign but had to comply, severely humiliated. Through her teacher Rosa Papier, the soprano Anna von Mildenburg auditioned for Pollini, who was so impressed that he immediately telegraphed to poach her from a Leipzig contract, securing a three year engagement starting on September 1895. Despite her inexperience, Pollini thrust her into nineteen demanding performances during the first season, including the role of Brünnhilde in all three « Ring » operas, the role of Leonore in Beethoven's « Fidelio » , and the role of Elisabeth in « Tannhäuser » : a grueling schedule that strained her voice.

Gustav Maurice died unexpectedly in November 1893 during the preparations marking the 50th anniversary of the « Thaliatheater » in Hamburg. With the support of Pollini, Charles Maurice (Gustav's father) , replaced him as managing director. On June 1, 1894, Pollini officially acquired the « Thalia » and merged it with the « Stadttheater » . (Charles Maurice died at the age of ninety years old on 27 January 1896.)

Bernhard Pollini earned the sarcastic soubriquet « Monopollini » , and continued his work as opera director until his sudden death in 1897.

Bernhard Pollini (auch Baruch Pohl) , Intendant : geboren 16. Dezember 1838 in Köln ; gestorben 26. November 1897 in Hamburg. Pollini, einer der wohl schillerndsten Opernprinzipale des 19. Jahrhunderts, begann seine künstlerische Karriere im Fach Gesang. Nach erfolgreichen Jahren als Impresario der italienischen Oper in Moskau und Petersburg übernahm er 1874 die Direktion des Hamburger Stadttheaters an der Dammtorstraße. Pollini präsentierte allwöchentlich viermal Oper, zweimal Schauspiel, einmal Operette oder Ballett. Dabei bewies er so viel kaufmännisches Geschick, daß zwei Jahre nach Amtsantritt auch die Leitung des Stadttheaters in Altona in seine Hände gelegt wurde und er zudem den Hamburger Senat bewog, die Pacht zu senken, dem Haus eine Subvention und ihm selbst ein Honorar zu zahlen. 175 Erstaufführungen, davon 51 Uraufführungen, volle Häuser und stattliche Überschüße - das war die Bilanz, die Pollini nach 23 Jahren vorweisen konnte. Die tragenden Säulen seines Imperiums waren die Gesangssolisten. Sie lockte Pollini mit hohen Gagen, das Publikum mit ihren großen Namen. War jeder Auftritt der Stars schon eine « Gala par excellence » , so geriet der Besuch hochgeschätzter Komponisten, darunter Giacomo Puccini und Peter von Tschaikowsky, zum musikalischen Ereignis für die ganze Stadt, zumal die Künstler ihre Werke selbst dirigierten. Meisterhaft verstand es Pollini, jeden Anlaß für Festlichkeiten zu nutzen, und für die Hamburger Gesellschaft gehörte es zum guten Ton, dabei zu sein. Ganz andere Töne freilich vernahm man auf Seiten der Dirigenten. Hans von Bülow klagte 1887 über zu viele Dirigate, ein « abgetriebenes » Orchester und selbstherrliche Gesangssolisten. Ein langes Martyrium durchlitt auch Gustav Mahler, seit 1891 « erster Kapellmeister » am Haus. Kompromisslos wie Bülow, revoltierte er gegen den « Gewalthaber » Pollini und dessen « Augiasstall » . Ein Dauerkrieg war die Folge, bis man sich 1897 voneinander trennte, wenige Monate vor Pollinis Tod.

...

Bernhard Pollini, Theaterdirector, wurde am 16. December 1838 zu Köln am Rhein aus einer in sehr bescheidenen Verhältnissen lebenden streng israelitischen Familie geboren und hieß eigentlich Baruch Pohl ; erst 1888, als er Hamburger Bürger wurde, bestätigte dem 50 jährigen der dortige Senat das Recht, auch bürgerlich den Künstlernamen Pollini zu tragen. Nachdem der Knabe einige Jahre das Gymnasium besucht und in dem Kaufmannshause Elzbacher thätig gewesen, debütirte er am 11. December 1857 in seiner Vaterstadt als Sir Richard Forth in Bellini's Oper « Die Puritaner » : immerhin mit so viel Erfolg, daß er fürder für immer sein Schicksal an den Thespiskarren spannte. Bewährte er sich nun auch als ein ganz gewandter und brauchbarer Baritonist, so befriedigten ihn doch die künstlerisch wie materiell bescheidenen Ergebnisse dieser Wirksamkeit keineswegs. Ein starker Trieb wies ihn auf selbständiges Eingreifen in die Gestaltungen innerhalb des Theaterstaats, und so hat er denn, rasch entschloßen seiner kurzen Laufbahn als Sänger zu entsagen, seine hervorragenden organisatorischen Anlagen früh in leitender Thätigkeit auszubeuten begonnen. Zunächst versuchte er dieses Talent als Geschäftsführer und artistischer Leiter einer wandernden italienischen Operngesellschaft. Das war im Herbst 1865. Er führte diese damals, ohne selbst vorher je einmal den Fuß über die deutschen Grenzen gesetzt zu haben, über Mailand, Paris, London nach sämmtlichen Weltstädten der Vereinigten Staaten, nun nach Havanna, Mexiko, New York, Paris, bereiste ganz Italien von Nord nach Süd, gastirte in Constantinopel und schiffte dann die Donau aufwärts mit längerem Aufenthalt in Pest und Wien. Im Frühling 1867 landete Pollini am Ausgange dieses Unternehmens in Galiziens Hauptstadt, mit vier Kupferkreuzern in der Tasche, aber reich an künstlerischen wie praktischen Erfahrungen und Beziehungen, ungebrochenen Muthes und Vertrauens. Nun übernahm er dort in Lemberg zum ersten Male die selbständige Leitung einer italienischen Operntruppe. Das Glück begünstigte dies Risiko außerordentlich, indem es ihm gelang, für seine Stagione erste und durchschlagende Kräfte zu gewinnen. Mit diesen arrangirte er Tournéen und ständige Veranstaltungen als selbstherrlicher, doch goldene Berge verheißender Impresario. Insbesondere in Rußland begründete er auf diesem Wege seinen Ruf als Träger und Seele großzügiger theatralisch-gesanglicher Veranstaltungen.

Pollini war zugleich Chef der italienischen Oper zu Petersburg und der zu Moskau, als er sich 1873 bei der ausgeschriebenen Neuverpachtung des Hamburger Stadttheaters um dessen Direction bewarb und aus den zahlreichen Anwärtern als gewählt hervorging. Er stellte eine Kaution von 12.000 Thalern, pachtete das Theater zu gleichhoher Jahressumme auf 10 Jahre und verpflichtete sich, 2½ % der Brutto-Einnahme als Tantième an die Actiengesellschaft zu zahlen. Dafür billigte man ihm, um das seit Jahrzehnten auf- und niederschwankende Institut über Wasser zu halten und möglichst zu heben, allerlei kleine geschäftliche Vortheile seitens der Actionäre und des Staates zu. Am 16. September 1874 eröffnete er, zunächst sogar seine russische Residenz-Wirksamkeit noch nicht aufsteckend, das in Personal, Requisiten-Fundus und so weiter völlig erneuerte umgebaute Stadttheater mit Richard Wagner's « Lohengrin » zu einer Thätigkeit, welche ihn durch 23 Jahre als geradezu glänzenden Organisator bewähren und im ganzen von Sieg zu Sieg emporbringen sollte. Es wurde diese seine Amtirung eine Ruhmesperiode für den so lange darniedergelegenen hochangesehenen Musentempel, wie am besten ein vergleichender Blick auf die schier endlos verworrenen Zustände die Jahrzehnte vor seinem Eintritte deutlichst lehrt. Daran ändern nichts die schon seit 1875 infolge der von Pollini bewilligten riesigen Gagen wiederholt erschallenden Hülferufe an den Staat Hamburg und dessen überaus opferbereite Theaterfreunde sammt den darauf fußenden staatlichen Baarsubventionen (besonders durch das garantirende Abkommen vom 27. November 1878) : so ungeheure Etatsposten, wie der durchschnittliche Saisonertrag der Abonnements- und Tagesbillets von rund 1 Million Mark bekunden drastisch den erstaunlichen Aufschwung durch des Directors mit großer Begeisterung für die weltbedeutenden Bretter gepaarte Energie und Intelligenz. Daß Pollini's Ruf durch alle möglichen

Angriffe inner- wie außerhalb der Elbe-Metropole getrübt wurde, steht fest, doch trafen Vorwürfe wie « Ausnützungssystem » und « Preistreiberei » nicht ins Schwarze. Seit 1876 stand auch das Altonaer Stadttheater durch Directionsübernahme und Personal-Gemeinsamkeit unter seinem Scepter und 1894, nach Ch. Maurice's, seines greisen Collegen, Hinscheiden, kaufte er das Thaliatheater zu Hamburg dazu. Der unermüdliche Mann, der nebenher als Impresario und dramatischer Agent lange functionirte, hat von seinem Monopol, die maßgeblichen Bühnen der Doppelstadt unter seinem Commando zu halten, gewiß keinen verwerflichen Gebrauch gemacht. Jedenfalls müßen die auch noch nach seinem Tode wider ihn abgeschoßenen Pfeile von seinem moralischen und überhaupt privaten Leben abprallen. Die allermeisten ihm untergebenen Schauspieler sowie die theaterkundigen und theaterbesuchenden Kreise bedauerten Pollini's Hintritt, mit dem ein großer Abschnitt in der Bühnengeschichte der zweiten Stadt des Reiches abschließt, aufrichtigst. Aller philiströsen Kleinlichkeit abhold und in seiner Art gleichsam genial, ist er, durch mehrjähriges Kränkeln gereizter Stimmung, gegen Ende seines Wirkens wohl öfters rücksichtsloser und schroffer aufgetreten als es eigentlich seinem Wesen entsprach. Seit 1897 in zweiter Ehe mit der Münchener Kammersängerin Bianca Bianchi (d. i. Bertha Schwarz) , die er emporgebracht, erlag er am 26. November 1896, unmittelbar nach in bester Laune überwachter « Meistersinger » -Aufführung, einer Herzlähmung. Franz Bittong und Max Bachur übernahmen Pollini's drei Bühnen. Seine Verdienste, officiell durch den Hofraths-Titel geehrt, rangiren in der Geschichte des deutschen Theaters.

(*)

Thursday, 24 and Friday, 25 January 1884

Hans von Bülow brings the Meiningen Court orchestra to Cassel, to give two concerts.

An « all-Beethoven » programme proves a revelatory experience for the twenty-three year old Mahler.

He is electrified by the precision of the playing and by Bülow's command of the orchestra.

Mahler is « second conductor » at the Court Theatre.

The day after the concert, he tries to gain admittance to Bülow's hotel, but he is refused by the porter.

He returns to his apartment and expresses his gratitude to the older conductor in an impassioned letter :

« At yesterday's concert, when I beheld all that beauty which I had imagined and hoped for, everything became clear to me. I thought, " Here is your home ; here is your master. Your wandering must end now or never ! " (...) Take me with you, in any capacity you wish. Let me become your pupil, even if I must pay my tuition with blood. (...) I put myself in your hands, and if you will accept me, I do not know what would mean greater happiness to me. If you will grant me a reply, I am prepared to subscribe to anything you demand.

Oh, at least give me an answer ! »

Bülow's reply is brusque.

He tells Mahler that it would be at least eighteen months before he can do anything to help, because he presently lacks any proofs of Mahler's talents as a pianist, conductor, and choir-master.

« At this time, I can not give you the occasion to furnish me with them. »

This is no more than the plain truth.

But Bülow inexplicably forwards Mahler's letter to « Kapellmeister » Wilhelm Treiber, « first conductor » at the Court Theatre, which complicates Mahler's position there during the remaining months of his contract.

(The letter, dated **January 28, 1884**, is housed in the Cassel Theatre archives.)

Note : Bülow, aged forty-five, suddenly developed in **1875** a motorsensory deficit in the right arm and hand and a contralateral facial deficit, suggestive of brainstem infarction. He recovered and celebrated even greater successes as a musician, although phases of major depression also interfered with his professional life.

Wednesday, 18 March 1891

During a meeting of the Mozart monument committee, a vote of twelve against ten decides to select the design by sculptor and medailleur Viktor Tilgner, rather than the prize-winning one by Hermann Helmer.

[A persistent challenge in Tilgner's operational career was managing the divergent scales and timelines of his output : the labour intensive, committee driven public commissions often competed with more intimate private endeavours, such as medallions and portrait busts commissioned by Vienna's aristocracy and bourgeoisie. This duality required him to maintain a versatile studio operation, shifting between large teams for monumental pieces and finer, individualized craftsmanship for personal patrons, all while navigating the competitive dynamics of the city's art scene.]

The committee asks him to make some changes, but Tilgner enjoys the particular approval of Emperor Franz-Josef.

The Mozart monument is a co-creation by architect Karl König and Viktor Tilgner.

The ensemble features a statue of the composer sitting on a pedestal, with relief scenes from the opera « Don Giovanni » on the front, and figures of his children on the back.

The official unveiling will take place at the « Albrechts-Platz » on **Tuesday, April 21, 1896** - only five days after Tilgner's death (Thursday, April 16) . He was at the heart of the capital's artistic infrastructure during the construction of the « Ringstraße » .

Friday, 20 March 1891

A performance of the (revised) Eighth symphony (**WAB 108**) is push back from Thursday, 26 March to Thursday, 2 April. Weingartner asks the composer's permission to alter the instrumentation at some points as the Mannheim Orchestra does not have as many string players as the « Wiener Philharmoniker » , and he fears that the wind instruments will dominate the strings.

Letter from Felix Weingartner (Mannheim) to Anton Bruckner (Vienna) :

« (...) Yesterday, I held the first orchestral rehearsal of your Eighth symphony. Strings only at first, then wind. The sound effect will be a powerful one.

You obviously had the large Viennese string section in mind, when you scored the work. As the large number of wind players in our orchestra here frequently has an over-powering effect on the relatively small string section, I would ask your permission to remove the woodwind and horn doublings in a few passages. You may rest assured that I will make these reductions, which, of course, are only necessary when small string sections are involved, in an artistic manner and, perhaps, in such a way that you will not even be aware of them.

I should be very grateful if you would be so kind as to send me a few biographical details about yourself which I can use for an introductory article in the local newspapers.

As we are having a performance of the " St. Matthew Passion " on the 27th (" Good Friday ") , I have had to postpone the seventh Academy Concert until the 2nd of April (Thursday) which (...) will have no effect on the attendance, as these Academy Concerts are completely sold out from the beginning of the season. »

Friday, 27 March 1891

Letter from Anton Bruckner (Vienna) to his friend Karl Waldeck (Linz) :

« Dear Friend !

In advance, I thank you very much for your trouble. By this time, I am at St. Florian ; and, on Sunday, will come to the " Kanone ", in good time for the High Mass.

Can you, perhaps, let the most reverent Bishop know through the valet ; that, I beg of you.

I believe that I should introduce myself right after the High Mass. Please, do not be angry over the many inconveniences on my behalf. Until I joyfully see you again, I remain

Yours,

Bruckner »

Frequented by Bruckner and his friends, the « Gasthaus Zur goldenen Kanone » was a restaurant (known for its excellent cuisine) and inn located on « Landstraße » Nos. 18-20 in Linz. Around 1900, in addition to the renowned main building, there was also an annex with electric lighting. A special feature at the time was its proximity to the steamboats, which were a five minute walk away. Carriages and bathrooms were available in the building.

On Easter Sunday, Bruckner was to play the High Mass at the organ.

...

Letter from Felix Weingartner (Mannheim) to Anton Bruckner (Vienna) :

« (...) As I have been suffering from throat and stomach problems for a long time, I have been advised to spend some time in the country ; and so, I find myself now at St. Florian Abbey in Upper-Austria, 1 hour, 30 minutes' journey from my birth place, Ansfelden (1824) . I undertook my more extensive studies with Professor Sechter in Vienna, from 1855 to 1861 ; I then studied composition until 1863.

Of course, you should make the necessary changes for your orchestra, but please do not alter the full score ; and also, leave the orchestral parts unchanged when preparing them for print - that is one of my most ardent requests.

If Schott was willing to publish the work, the purpose would then be fulfilled, and I would be extremely happy. It is a great comfort to me that a highly-gifted man like yourself should take so much trouble to help me and my work gain recognition !

Please observe the cuts in the Finale, as the movement would be too long otherwise, and would have a most detrimental effect. »

Tuesday, 31 March 1891

Gustav Mahler wins the admiration and support of the distinguished Hans von Bülow for his conducting of Richard Wagner's « Siegfried » .

April 1891

Like all events initiated by Princess Pauline von Metternich, the « International Exhibition for Music and Theatre » is also intended to serve charitable purposes.

It is determined that the proceeds will be divided between the « Society of Friends of Music » , the Polyclinic Hospital, the Museum of Austrian Labour (which is to be founded) and the District health insurance funds for workers.

To cover the financial needs, a guarantee fund is being set up.

The Princess in particular, is working tirelessly to ensure the project bears fruit.

As early as the beginning of April 1891, it is reported that subscriptions to the fund are making encouraging progress.

Subsequent reports provide specific figures :

26 April 1891 : 42,000 florins

16 May 1891 : 63,500 florins

25 May 1891 : 70,000 florins

5 July 1891 : 87,350 florins

15 August 1891 : 90,000 florins

3 March 1892 : 125,200 florins

8 March 1892 : 128,000 florins

27 March 1892 : 137,000 florins

A securities lottery is also intended as a means of raising funds.

Emperor Franz-Josef authorizes its holding in early April 1892 under various (probably standard) conditions.

No information can be found regarding its implementation or results.

Despite around 1.25 million visitors, the exhibition will be a financial failure, and will fall short of its charitable goal.

Thursday, 9 April 1891

Letter from Felix Weingartner (Mannheim) to Anton Bruckner (Vienna) :

« (...) You have no idea how truly sorry I am that I can no longer perform your symphony. The call to Berlin came so suddenly and my change of position was so unexpected that I could not even complete the series of " subscription concerts " here, but had to leave the final one to my successor. I am under extreme pressure at the Theatre at present. I am obliged to conduct almost every second day, and that leaves me little time to prepare for concerts. Only a large number of rehearsals can do full justice to a work like yours, and I would no longer be able to hold them. There was also another factor, namely that the brass players, whom we engaged from the military band, which supplies us with our reinforcements, to play the tubas had never even blown the instruments. I had already held three special rehearsals of your symphony with the four tuba players without being able to achieve a

reasonable sound. In my despair, I contacted you by telegram, but you had left Vienna, as I discovered from your letter which arrived from St. Florian the next day. I console myself with the knowledge that your work perhaps would not have achieved the desired effect with our small string section (we have only eight first violins) and that this will be better realized elsewhere. Rest assured, dear Bruckner, that I am a sincere admirer of your musical gifts and will perform one of your works in Berlin as soon as possible. Do not be angry with me. Not I, but circumstances beyond my control have prevented a performance of your symphony here. »

Friday, 10 April 1891

A session under the chairmanship of Princess Pauline von Metternich takes place in the large conference hall of the « Musikverein »

The word « International » is added to the title « Music and Theatre Exhibition »

The basic outline of the project takes on a more concrete form.

The exhibition is to be divided into a « modern » section and a « historical » section.

Industrial equipment for opera houses and theatres are now included.

Artefacts that are to be part of the exhibition will be requested from owners in all civilized countries.

Because the main organizing committee is too large to function effectively, it will split into executive sub-committees and special honorary « theatre and music committees » to cover finance, acquisition, installation, public relations, as well as for artistic productions, for which major musical and theatrical performances are planned.

Count Erwein von Schönborn-Buchheim serves alongside other prominent « élite » figures like Count Kielmansegg, Count Pallavicini, and Baron Nathaniel Rothschild to fund, organize, and lend rare historical collections to the exhibition.

The Schönborn family is intertwined with the art and music scene of the capital. It owns the « Gartenpalais Schönborn » (Schönborn Summer Palace) in the Josefstadt district. Family members are vital patrons of the arts, often hosting prestigious concerts, private theatrical plays, and lending historical family musical artifacts to public expositions.

members of the Executive Committee

Princess Pauline von Metternich, « honorary president »

Margrave Johann de Pallavicini, president

vice-presidents

baron Josef von Bezecný, general intendant of the court theatres

Othon baron de Bourgoing

Nikolaus Dumba

others

Heinrich Jaques, vice-president of the « Society of Friends of Music »

Dr. Johann Nepomuk Prix, mayor of Vienna

...

The ministries and the Governor's Office appointed representatives to the « Exhibition Commission » :

Ministerial councillor Dr. Georg Ritter von Thaa for the Ministry of Commerce

Ministerial councillor Count Latour for the Ministry of Education

Vice-president admiral Anton Bourguignon von Baumberg for the Governor's Office

In addition, as an envoy from the Office of the Court Chamberlain, the « Prater » inspector Karl Huber will serve as the official responsible for the exhibition grounds.

It appears that the Minister of Commerce was the first to embrace the idea of the exhibition. He was also the one who encouraged the Minister of Education to participate actively.

Both ministers then intervened in the Ministry of Foreign Affairs to secure the participation of foreign countries in the exhibition through Imperial and Royal missions.

Princess Metternich mentions that numerous letters from Germany, England, and France (undoubtedly addressed to the Princess in response to her own letters) are already showing great interest in the project.

Sunday, 19 April 1891

Letter from Hermann Levi (Munich) to Anton Bruckner (Vienna) :

« (...) I was most disappointed to learn that your Eighth symphony is not to be performed in Mannheim. Weingartner assured me repeatedly that it would be performed on 26 March, and I had already arranged to have leave for that day. It seems that Weingartner has lost his bearings somewhat because of his call to Berlin and has not been able to acquire the necessary composure and concentration - which is understandable, of course. It can all be put down again to your old enemy : misfortune !! As far as the copying costs are concerned, please leave this in my hands.

I had already asked Weingartner earlier to send me the bill, but he replied as follows on 8 February :

" Neither Bruckner nor you needs to pay for the copying costs, because a consortium here has put 300 Marks at my disposal specially for this concert. "

Now, I will send the money immediately to Mannheim. Weingartner wrote to me that Richter will perform the Eighth in London. Is that true ? (...) »

Tuesday, 21 April 1891

Letter from Anton Bruckner (Vienna) to Caroline Weilnböck (Neufelden) :

« Highly-Esteemed " Fräulein " !

Finally, I come to settle my prolonged debt. Why so late - once by word of mouth. How often I contemplate the beautiful picture of " my dear replacement ". How often I think of the wonderful hours which you sacrificed all day for me !

Thanks again for them !

Most cordial greetings to your brother and sister ; likewise to your aunt and those who know me and know about me.

To be able to see you again would mean happiness ; in the meantime, your friend kisses your little hand, very sincerely.

Yours,

Anton Bruckner »

The original letter is in the « Oberösterreichisches Landesmuseum, Linz » .

end of May 1891

Disappointed that his works are not often played in Austria, Anton Bruckner arrives in Berlin with his pupil, Dr. Max von Oberleithner, to assist at the « 28th Annual General Assembly of Musicians » and the local premiere of his « Te Deum » (**WAB 45**) .

He meets the chamber maid Ida Buhz, while staying at the « Hôtel der Kaiserhof » on « Friedrich-Engels Straße » . Before leaving, she presses a note into the palm of his hand on his departure for Vienna, in which she expressed great concern for the bodily welfare of her « dear " Herr " Bruckner » .

University student Max Graf recounts that after the triumphal performance of the « Te Deum » under the direction of Siegfried Ochs, Bruckner addressed his students in these words :

« Gentlemen, a music-critic wrote that I am a second Beethoven. Jesus, Mary, Joseph, we can not say such a thing. »

Graf continues :

« And he made a sign of the cross on his face and on his chest as if to keep sin away. »

Max von Oberleithner wrote memoirs about Anton Bruckner.

Bruckner's general psychological condition was pre-empted by his pupil, Dr. Max von Oberleithner, who went so far as to suggest that a tension between his « powerful masculine urges » and the discipline of composition was the root cause of his nervous breakdown.

This conflict occasionally drew startlingly frank admissions from Bruckner himself :

« At this point, I should mention a peculiar experience during our time in Berlin. I had to help Bruckner pack so that we could get to the train station on time. Amongst his effects was a huge pair of swimming trunks.

In answer to my enquiring glance, he explained :

" You see, I suffer from wet dreams, and I put these on at night so that no one will find anything on the bed linen. "

And this was a man of sixty-seven year old ! »

Von Oberleithner consequently identified the classifying rituals as symptoms of an inability to reconcile libido and the self-imposed routines of work. In this way, he comes very close to relating the sexual and habitual facets of Bruckner's personality within the diagnosis of an obsessive-compulsive disorder. And this returns us to the Freudian view of the roots of obsession as a response to childhood sexual repression : the dichotomy between libido and discipline implies a formative, causal event, as a result of which the co-existence of sexual desire and work became problematic.

Max von Oberleithner (1868-1935) : Upon the advice of Felix Mottl, he became a private student of Bruckner (at the time when this letter was written) , undoubtedly one of the best decisions he made in regard to his education. Oberleithner was a conductor and composer who studied at the University of Vienna. He acted as « Hof-Kapellmeister » in Teplitz in 1895, advancing to the same position in Düsseldorf in 1896 ; but, in later years, he lived mostly in

Vienna. He did write symphonies and « lieder » but devoted himself mostly to composing operas.

The lawyer, cloth manufacturer, composer and conductor Max (Heinrich Edler) von Oberleithner was born on 11 July 1868 in the Moravian town of Schönberg (modern-day Šumperk) . He was the son of the textile industrialist Karl von Oberleithner. He was introduced to professor Anton Bruckner on the recommendation of Felix Mottl, and became his private student from 1890 to 1895 - undoubtedly one of the best decisions he made in regard to his education. Thanks to his financial support, Max assembled in 1890 a consortium of patrons from the town of Steyr, with the help of his father Karl, along with the industrialist Carl Almeroth and Josef Schalk. The aim was to offer Bruckner an annual financial contribution.

At the end of May 1891, Oberleithner accompanied professor Bruckner in Berlin to attend the « 28th Annual General Assembly of Musicians » and to assist at the local premiere of the « Te Deum » **(WAB 45)** under the « bâton » of « Kapellmeister » Siegfried Ochs.

Bruckner dedicated to Oberleithner his « Psalm 150 » (**WAB 38**) in 1892.

Ever grateful to his former teacher, he was instrumental in the publication of the Mass in D minor (**WAB 26**) and the piano reduction of the (revised) Eighth symphony (**WAB 108**) by Josef Schalk, even working as a copyist and proof reader.

He acted as theatre « Hof-Kapellmeister » in Teplitz in 1895. He married Wilhelmine Charlotte Marie Hautz (born in 1872) on 30 September 1895 in Vienna. He moved to Düsseldorf in 1896, where he also worked as theatre « Hof-Kapellmeister » for one year. He returned to Vienna in 1897, where he mostly lived.

Together with other partners, Max von Oberleithner was responsible for the further expansion and modernization of « Ed. Oberleithners Söhne's » production sites around the turn of the 20th century. From 1903 to 1906, the weaving mill was enlarged, 288 mechanical looms were installed and other machinery was upgraded. Shortly before the First World War, the mill had around 470 mechanical looms' and 650 workers. However, the Oberleithners also continued to use hand operated looms. In 1913, they had a total 555 hand weavers working for them, and this situation continued during the inter-war period. According to a survey conducted at Šumperk's textile factories in 1924, « Ed. Oberleithner's Söhne » employed 116 hand weavers and 75 seamstresses.

The bleaching shop was modernized in 1886 and, again, from 1906 to 1910. It employed 140 people in 1903 and, after its expansion, the work force rose to 225. The mechanical spinning mills in Hanušovice and Holba were also enlarged at the turn of the 20th century.

The company was hampered in its continued expansion by the slump that hit the linen industry as a whole, as well as by the increasing tensions in international relations, which led to the outbreak of armed conflict in the Balkans in 1912, and ultimately culminated in the First World War. Already in 1913, the Oberleithners were forced to scale back production ; shifts were reduced to just five days a week, and some employees were laid off. The work force at the

mechanical weaving mill shrank to 600 ; forty-two hand weavers were made redundant ; and the number of employees at the bleaching shop fell to 214.

Between the two world wars, the Oberleithners' main problem was a lack of funds, which was a consequence of several factors : the continually dwindling demand for linen goods on the domestic market, strong competition from German products on foreign markets, high tax rates, and the high cost of transportation.

The shortage of funds prevented the family from modernizing the machinery at their production sites. During the 1920's, they purchased only the most essential equipment, and the next major investments were not undertaken until the end of the 1930's, probably as part of efforts to increase the efficiency of production processes. The necessary funds were secured mainly via bank loans.

Because he was financially independent as a factory owner, Max was able to concentrate essentially on music.

He composed four symphonies and around fifty songs.

He was particularly successful with his operas :

« Erlöst » (1899) , « Ghitana » (1901) , « Abbé Mouret » (1908) , « La Vallière » (1918) , « Cäcilie » (1919) , « Die silberne Flöte »

With the engagement of the Austrian soprano Maria Jeritza at the Vienna « Hofoper » , he set Pierre Louÿs' novel « Aphrodite » to music, which was conducted by Franz Schalk in 1912. He created his most successful opera, « Der eiserne Heiland » (1916) at the « Volksoper » in 1917, and created « Das Heidentor » at the « Carl-Theater » in 1920.

Max von Oberleithner died on 5 December 1935 at the age of sixty-seven years old in the town of Šumperk.

Saturday, 16 May 1891

Meeting chaired by Princess Pauline von Metternich and Margrave Johann de Pallavicini

agenda

presentation of a financing plan

proceeding with the organization of the exhibition

establishment of organizational by-laws and rules of procedure

election of an « exhibition committee »

members :

Dr. Emil Auspitzer, imperial councillor, secretary of the Lower-Austrian Trade Association

Viktor Boos-Waldeck, politician, patron of the arts, translator

(born on 23 February 1840 in Prague ; died on 6 July 1916 in Oselce - member of Parliament, 1885-1891)

Othon baron de Bourgoing

Wilhelm Franz Exner, director of the « Technologisches Gewerbemuseum »

Architects Ferdinand Fellner, Herman Helmer, and baron Karl von Hasenauer

Michael Ritter von Matscheko, president of the Lower-Austrian Trade Association and member of the Austrian House of Representatives

Julius Schuster, director at Baron Nathaniel Rothschild

Edgar Spiegl von Thurnsee, journalist

Born on 1 May 1839 in Steingrub near Eger in Bohemia, he began his literary career in Budapest with the theatrical journal « Zwischenact » and founded there his own theatre journal, « Der Spiegel » . After moving to Vienna, he married on 29 January 1872 Rosa Rosenthal, who died at the age of twenty-five - shortly after giving birth to their only child, Edgar jr. in May 1876.

In Vienna, Spiegl joined the editorial staff of the « Neues Fremdenblatt » , a daily paper with a general readership, later moving as columnist and theatre reviewer to the « Deutsche Zeitung » , where he remained until 1885. In that year, he became editor in chief of the « Illustriertes Wiener Extrablatt » , one of the first Viennese tabloid pictorial newspapers, with a strong element of society gossip.

As one contemporary observer of Vienna society wrote :

« [Spiegl was] an amiable man with charming manners, who loves his profession and dedicates himself to it with talent, cultivating it with skill, without any of the divine pretensions that certain editors show, believing their editorial offices to be Olympus itself. »

Baron Georg Franckenstein, however, an intimate friend of Spiegl's son, described him as :

« a remarkable and gifted journalist with a difficult character »

Thirteen years later, Spiegl left the « Extrablatt » to become president of the influential Concordia Press Club, a position he held until his death.

Monday, 18 May 1891

Gustav Mahler conducts his first « Tristan und Isolde » at the Hamburg « Stadttheater »

This work, after years of seasoning and restaging in the next decade by Alfred Roller, will become his best known Wagner opera.

end of May 1891

There is great interest in the international exhibition in Vienna, both in the monarchy and abroad

Special committees are formed in Paris, Rome, Berlin and Munich

Sunday, 31 May 1891

« Großersaal » of the « Alte Philharmonie » , Berlin

8:00 pm

Gala concert marking the « 28th Annual General Assembly of Musicians »

court « Kapellmeister » Felix Weingartner conducts the « Berliner Philharmoniker » in the first half

« Kapellmeister » Siegfried Ochs conducts the Philharmonic Choir

and the « Berliner Philharmoniker » in the second half

Anton Bruckner receives a very enthusiastic welcome

programme

Johann Sebastian Bach : Prelude in C minor for organ

Dr. Heinrich Reimann, soloist

Max Bruch : « Kyrie, Sanctus and Agnus Dei » , Opus 35

Marie Berg (from Nuremberg) and Emilie Herzog, sopranos

Antonín Dvořák : Violin concerto in A minor, Opus 53

Carl Halir, soloist (Eugène d'Albert will be the soloist for tomorrow's reprise)

Peter Cornelius : Lieder

Paul Kaloisch, tenor ; Felix Weingartner, piano

Edward Alexander MacDowell : Piano concerto No. 2 in D minor, Opus 23

Teresa Carreño, soloist (the grand piano is a « Carl Bechstein » from Berlin)

Felix Draeseke : Serenade in D major for small orchestra, Opus 49

Intermission

Anton Bruckner : « Te Deum » in C major for mixed-choir (SATB) , soloists, orchestra and organ « ad libitum »

Marie Berg and Emilie Herzog, sopranos ; Cæcilie Kloppenburg, alto (from Frankfurt-am-Main)

Paul Kaloisch, tenor ; Josef Mödlinger, bass

Dr. Heinrich Reimann, organ

After this powerful performance by Siegfried Ochs, Bruckner receives a laurel wreath.

Hans von Bülow (not known for his love of Bruckner ...) is extremely complimentary.

There are promises of further German performances of his symphonies and the « Te Deum » in the future.

...

Through the years, as the search wore on, the frustration of Hugo Wolf deepened, and he periodically delivered tirades about librettists in general, or librettos in particular.

In **June 1891**, he wrote to Emma Kauffmann about a libretto by a « master thief » whose scribbles set him off on another round of imprecations. Should she and her husband Emil wish to know about this work, he could assure them that the « poem » , in scornful inverted quotation marks, was the « most tasteless, talentless, crack-brained, dullest, in short, the most horrendous make-work creation in the world »

On **June 1**, Hugo writes to his friend Emil Kauffmann, music director in Tübingen, that he thinks he has come to the

end of his powers.

On **June 8**, it is the same lament.

It is not physical illness that distresses him most, but the drying-up of his inspiration :

« You will understand me when I say that I have not written a note the whole time I have been here - that I do nothing - simply nothing. »

In the **middle of June**, Hugo Wolf removed to Ebensee, where he was deprived of sleep by the cackling of fowls in the early morning, and by the noise from a stone quarry.

June 1891

« honorary presidents » appointed to the Exhibition Executive Committee

Olivier Marquis de Bacquehem, minister of Trade

Paul Gautsch baron von Frankenthurn, minister of Education

Count Erich Kielmannsegg, governor of Lower-Austria

Dr. Johann Nepomuk Prix, mayor of Vienna

Monday, 15 June 1891

Letter from Anton Bruckner (Vienna) to Dr. Theodor Helm (Vienna) :

« Right Honourable " Herr " Doktor !

Your noble High-mindedness has caused me the greatest pleasure. Please, receive my heartfelt thanks for that reason.

" Herr Doktor " ! Be and remain, as I perceive, my greatest patron. Therefore, once more : " Three Cheers " to the close of spring.

(It will follow.)

Anton Bruckner »

« It will follow. » : A package of Bruckner's favourite wine from the monastery of Klosterneuburg arrived shortly. Professor Helm had to accept the gift because Bruckner's feelings would have been hurt if Helm had not. There was,

however, the matter of a fee which had to be paid by the recipient.

1891 (unreadable date) : Letter from Anton Bruckner (Vienna) to Dr. Theodor Helm (Vienna) :

« " Calling Card "

Telegram from Salzburg : " D minor Symphony ", yesterday ; marvelously sensational success.

A toast ! With May wine ! To my noble patron. »

Later, the schedule was revised to ten performances, including five « matinées » , in the first half of June 1891.

summer of 1891

Jules Claretie, the « directeur » of the « " Théâtre français " de Paris » is announcing the participation of his company at the « International Exhibition for Music and Theatre » in Vienna next year.

First, he plans to present around fourteen performances. Then, he suggests ten performances, including five « matinées » or ten « evenings » , which will feature four different plays (Molière, Victorien Sardou, Alexandre Dumas fils, Émile Augier) during the first half of June 1892.

between Tuesday, 2 and Monday, 15 June 1891

Letter from Dr. Eduard Hanslick to the University of Vienna :

Professor Hanslick cannot provide an expert opinion on Anton Bruckner or on the planned honorary doctorate because, in his opinion, what Bruckner composed was not music at all.

Monday, 22 June 1891

Summer song festival at « Dreher Park » in Meidling

sponsored by the Dreher brewery

the honorary choir-master, professor Rudolf Weinwurm

conducts

the « Wiener Männer-Gesangverein »

in choral and orchestral works

A delegation from the Philharmonic Society in Timişoara is attending

Wednesday, 1 July 1891

Anton Bruckner sends an autographed photography to Cäcilie Kloppenburg from Frankfurt-am-Main.

(He met her on May 31 in Berlin at the Gala concert marking the 28th Annual General Assembly of Musicians.)

Saturday, 4 July 1891

Faculty Dean, Dr. Wilhelm Dlauhý (brother-in-law of Heinrich Köchert) , proposes a motion during a meeting of the Faculty of Philosophy of the University of Vienna to award to professor Anton Bruckner an « honorary doctorate » . The board approves the motion.

Dr. (baron) Paul Gautsch von Frankenthurn, Minister for Culture and Education says : « Yes »

Emperor Franz-Josef says : « Amen »

Once again, the Israelite conductor Hermann Levi gives his unwavering support to the project.

His letter of recommendation is unequivocal :

« Bruckner is, in my opinion, by far the most important Symphonist of the post-Beethoven period. That he has not yet been generally recognized as such lies in the fact that our time has deviated quite far from the great tradition of our Classics and that the so-called " Romantic " trend represented by Mendelssohn and Schumann (and Brahms) has almost exclusively dominated concert programmes and repressed the taste for the big monumental style. »

The « generic » doctoral degree in Philosophy is the basic title, which every Austrian intellectual must earned ; it is part of his civil status - so to speak. It requires only a relatively brief dissertation. But Bruckner never had the opportunity or the possibility to write one.

...

Concerns are now raised regarding the financial management of the exhibition.

On **July 4**, Eduard Wlassack justifies his resignation from the « Exhibition Commission » , by saying :

« The budget projections for theatre programming are far too optimistic in both respects, in terms of revenue and expenditure. »

Cartoonist Theodor Zajączkowski characterizes the situation by depicting Princess Pauline von Metternich spreading the

cloak of Christian charity over the « deficit-ridden » committee.

Monday, 6 July 1891

Max von Oberleithner and (probably) Anton Bruckner spend the whole evening at the Viennese restaurant « Zur goldenen Kugel » located at « Am Hof Platz » Number 11, next to the « Kirche am Hof » (« Kirche zu den neun Chören der Engel ») , enjoying his « Pilsner » and his favourite dish, rich in protein : roast pork with cabbage.

The original house, located at « Hausstadt » Number 340 B, was first mentioned in 1447. Its value fluctuated strongly : between 1454 and 1459, it rose from 45 to 200 Austrian Pfennig ! In 1504, it was sold for 154 Austrian Pfennig. The next buyer paid 380 Austrian Pfennig (the sale took place between 1527 and 1567) .

During the second siege of Vienna by the Ottomans in 1683 (the Second Turkish siege) , a group of five picturesque little houses, which closed the « Am Hof Platz » (who served as a market square) organically towards the north, was the scene of clashes. On August 6, an Ottoman cannonball fell in the old, crooked structure (« Hausstadt » Number 340 B) . The ammunition was left trapped into the wall.

The baker's parade, which had become customary after 1683, ended on this market square.

In 1686, the building was acquired by Michael Motz, the outer councillor and commander of the Rumor Guard. He decided to open a tavern on the ground-floor. Motz had the brilliant idea of removing the Turkish cannonball from the wall, gold-plating it, and hang it outside to the façade as a memorial. Thus, he named the « Gasthof » and the building itself : « Zur goldenen Kugel » . Around 1700, the « Gasthof » became very popular with merchants and craftsmen. Motz's successor will bring the tavern to its hey-day. Between 1749 and 1771, the building was structurally connected to the next one (Number 340 A) , which was the Guild-house of the leather colliery maker.

From the 1870's until 1882, the building housed on the ground-floor the « Nikola Market Café » , a low arched restaurant equipped with the most basic facilities. It enjoyed a lot of popularity with the market dealers and local people because of its good and generous breakfast served during the early morning hours. The furnishing consisted of large round marble tables, curved wooden arm chairs, wall mirrors, straight-armed bronze chandeliers, and two simple billiard tables covered with wooden panels (on which the market baskets could be left) .

In 1882, the old building plus two neighbouring houses were demolished to make way in 1883 (the year of the great memorial exhibition and the Bicentenary celebrations of the Second Turks Campaign) for a brand new five storey palace with a magnificent façade, built accordingly to the plans of architect Ludwig Tischler (1840-1906) . It was originally called « Ledererhof » .

Born in Trieste, Tischler is one of the most active builders in Vienna (he is credited for 250 buildings) . He is often referred to as « the last Viennese Baroque architect » .

After the completion of the « Ledererhof » , it was decided to put above the portal the iconic Turkish cannonball with the inscription : « 6 August 1683 » . Eventually, the « Ledererhof » was called « Haus zur goldenen Kugel » (today's « Türkenkugel Haus ») . Fortunately, the famous restaurant, located on the ground-floor, survived the transition.

Tuesday, 7 July 1891

Letter from Max von Oberleithner to Ferdinand Löwe :

For this evening's meeting, Anton Bruckner has (again) chosen the « Zur goldenen Kugel » . Yesterday, the beer was « excellent » .

Friday, 10 July 1891

Letter from Dean Simon Leo Reinisch of the Faculty of Philosophy to the Rectorate of the University of Vienna :

During the July 4 meeting, the motion proposed by professor Dr. Jožef Stefan to award professor Anton Bruckner an « honorary doctorate » was unanimously approved.

Signed by Dean Reinisch (noted by Wolschan)

Sunday, 12 July 1891

Anton Bruckner spends the afternoon and the evening at the « Prater » park in company of Josef Schalk and a « Referendarius » (apprentice-teacher during the training period) .

...

The « Prater » was first mentioned in 1162 under the name « Pratum » in a deed of gift from Emperor Frederick I Barbarossa to Conrad de Prato. « Pratum » is Latin and means « meadow » or « pasture » . In 1403, the area was then referred to as « Pratter » in a certificate (this spelling will be used in Vienna for a long time) .

In 1537, King Ferdinand I ordered the construction of a large avenue of chestnut trees. This was supposed to extend from today's « Praterstern » to the then « Jägerhaus » , which was completed in 1555 at the end of the main avenue. In 1560, the entire area became an imperial hunting ground, where pheasants, deer, wild boar and also foxes were hunted.

In May 1603, Michael Ainöther opened the « Prater Wirtshaus » in the middle of the « Stadtgut » , which had to be enlarged in the summer of the same year due to great demand. [The « Kleine » and « Große Stadtgutgasse » , which are located in the area between « Praterstern » and « Augarten » , are remnants of the former « Stadtgut » : the green area in front of « Prater » .

Many years later, the former inn had grown into a real amusement area and consisted of several taverns, bowling alleys, simple cabarets, swings and also puppet theatres for the children. In the latter, the funny « Hanswurst » played the leading role. The « Wurstelprater » was later named after him.

[« Hanswurst » or « Hans Wurst » (« Johnny Sausage ») was a popular coarse-comic stock character of German speaking impromptu comedy. He is « a half doltish, half cunning, partly stupid, partly knowing, enterprising and cowardly, self indulgent and merry fellow who, in accordance with circumstances, accentuated one or other of these characteristics »]

In the eighteenth century, the « Prater » was still not open to the public, but the high nobility was finally allowed to enter. In the month of May, the main avenue (« Hauptallee ») could exclusively be entered by carriage, and getting off was strictly forbidden. Since there were no public places of entertainment at this time, the « Stadtgut » was used by the Viennese.

On May 1, 1814, the great Viennese Spring Festival took place for the first time. An impressive parade of private and public carriages was celebrated in front of up to 30,000 onlookers. The birthday of Emperor Franz-Josef I and his marriage to Elisabeth (« Sisi ») were also celebrated with brilliant festivities in the « Prater » . Composers such as Eduard Strauß Hans Makart, and Carl Michael Ziehrer performed in the first, second, and third « coffee house » at numerous folk festivals held by Johann Strauß.

Thanks to technical progress, the entertainment offered at the « Wurstelprater » became more and more diversified. In the 1840's, Basilio Calafati, born in Trieste, built the first railroad carousel. In 1854, he extended it with the figure of the Great Chinese, as Calafati at the « Wurstelprater » , which still stands today [a replica of the original, which was destroyed during WWII] . It has become an important landmark.

At the time, many showmen and technicians from all parts of the Austro-Hungarian monarchy realized their wildest projects at the « Wurstelprater » .

As co-regent of Maria Theresa, Emperor Josef II opened the « Prater » on 7 April 1766 as a recreation area for all inhabitants of Vienna. Only the rearmost part, the so-called « Hirschau » , remained in imperial possession (it was used for breeding deer, noble and fallow deer) .

When a cavalier pointed out to the emperor that, from now on, he would have to mingle with the common people, « His Majesty » replied dryly :

« If I wanted to walk around solely among my own kind, I would only be allowed to walk in the imperial crypt. »

From April 19, in addition to the already existing inns in front of the entrance to the « Prater » , other businesses - such as wine and beer inn-keepers, coffee boilers, gingerbread sellers, meat smelters and even a doughnut baker -

were allowed to set up shops. All of the shops were immediately numbered. This marked the « official » beginning of the « Wurstelprater » . While it was mainly the simpler citizens, craftsmen, and soldiers who hang around, the nobility prefered to stroll along the prestigious « Hauptallee » .

On May 24, 1771, the first fireworks display was set off at the « Prater » by Johann Georg Stuwer. Most of the following fireworks displays took place in the area of today's « Stuwer » quarter (named after his family) . Up to 25,000 spectators were attending each time.

In 1780, Emperor Josef II ordered the construction of a huge square in front of the « Prater » : the « Praterstern » . This made the site even more accessible from all directions. Two years later, the adjacent « Wurstelprater » had extended beyond its original limits. Among the buildings were inns, ring games, shooting galleries, bowling alleys, the « Optica Nova » [a simple « camera obscura » , or pinhole camera] and a hut, where mechanical birds could be admired.

The year 1871 was a decisive one for the « Prater » : it was completely redesigned by Lothar Abel for the upcoming 1873 World's Fair (« Weltausstellung 1873 Wien ») . It mainly affected the « Wurstelprater » area : roads and paths were asphalted, gas lighting was installed. Numerous huts and undertakings were also demolished - including the fireworks building of the Stuwer family, bringing their 100 year fireworks tradition to an end. During the work, the site was renamed « Volksprater » , which is still the official name for the « Wurstelprater » .

On 1 May 1890, the working class set foot at the « Prater » for the first time to celebrate Labour Day (« Tag der Arbeit ») with their families. Around 70,000 people enjoyed the festivities.

Monday, 13 July 1891

Participation of Italian theatre companies at the « International Exhibition for Music and Theatre » in Vienna is announced.

Viennese Austrian Catholic conservative newspaper « Das Vaterland » Number 190 (13 July 1891) , page 2

« Wiener Zeitung » Number 273 (27 November 1891) , page 5

Tuesday, 14 July 1891

Letter from Josef Schalk to Max von Oberleithner :

The excursion to Dornbach (probably made last Saturday, July 11) saw Anton Bruckner in a very good mood.

On Sunday, he went with Josef Schalk and the apprentice-teacher to the « Prater » park.

This evening, Schalk will meet Bruckner at the « Zur goldenen Kugel » on « Am Hof Platz » and transmit greetings from Oberleithner.

Bruckner will bring his music scores to Bayreuth, and will arrive only on the evening of the 18th.

Oberleithner could possibly meet Bruckner at the hotel, the hall of the « Gesellschaft Frohsinn » or at the « Café Sammet » .

Robert Lienau has not yet written.

Bruckner was expecting to receive something later, at the Bayreuth Post Office.

...

After Wagner's death in 1883, Cosima directed the Bayreuth Festival for more than twenty years, increasing its repertoire to form the Bayreuth canon of ten operas and establishing the festival as a major event in the world of musical theatre.

During her tenure, she was the moving force in both commercial and social matters, opposing theatrical innovations and adhering closely to Richard's original productions of his works - an approach continued by her successors long after her retirement.

As early as 1884, she drew up a five year plan. She began to direct operas on the « Grüner Hügel » (Green Hill) in 1886. That year, she assumed full control with her production of « Tristan und Isolde » , even designing the sets and determining the lighting. (A modern cyclorama system was considered but was ultimately rejected.)

After the performances of « Parsifal » in 1888, it was clear that the festival was both a stable institution and a major force in Germany.

In 1891, she took on the task of producing « Tannhäuser » , tracking down everything that had even the slightest connection with the work. It was finally performed in 1894, and was well received in the press.

She shared her husband's convictions of German cultural and racial superiority. Under her influence, Bayreuth became increasingly identified with anti-Semitism.

middle of July 1891

Anton Bruckner attends performances of « Parsifal » , « Tannhäuser » and (certainly also) « Tristan und Isolde » at the Bayreuth Festival.

Hugo Wolf stays in town on « Brandenburgerstraße » Number 3 from Saturday (**18 July**) to Thursday (**23 July**) . He meets Engelbert Humperdinck.

singers for « Parsifal » :

Amalie Materna, soprano (Kundry) ; Pauline de Ahna, soprano (a flower maiden) - the wife of Richard Strauß ; Ernest M. H. van Dyck, tenor (Parsifal) ; Theodor Reichmann, baritone (Amfortas) .

guests :

Hermann Levi, Heinrich Porges, Felix Mottl, Dr. Hans Paumgartner, Josef Schalk, Franz Schalk, Ferdinand Löwe, Max Morold, Max von Oberleithner.

Mark Twain is often credited with a world class barb :

« Wagner's music is better than it sounds. »

In fact, the humorist Bill Nye said it ; Twain merely quoted it. An eager opera goer, Twain had his ups and downs with Wagner, emphasizing the downs for his readers.

« A Tramp Abroad » , published in 1880, relates one encounter :

« We went to Mannheim and attended a shivaree - otherwise an opera - the one called " Lohengrin ". The banging and slamming and booming and crashing were something beyond belief. The racking and pitiless pain of it remains stored up in my memory alongside the memory of the time that I had my teeth fixed. »

In 1891, Twain trained his gaze on the juiciest high culture target of all, undertaking a ten day visit to Bayreuth. He reported on the experience in a rippingly funny newspaper article that first appeared under the title « Mark Twain at Bayreuth » , and was later republished as « At the Shrine of St. Wagner » . Selective quotations of its sharpest jabs have made it seem a merciless take down. It is, in fact, an oblique expression of embarrassed fandom, nearly as conflicted as Nietzsche's « The Case of Wagner » .

The essay begins with a respectful description of the « Festspielhaus » :

« The model theatre of the world. »

Twain's response to the « Parsifal » prelude is rhapsodic, almost delirious :

« Out of darkness and distance and mystery, soft rich notes rose upon the stillness and, from his grave, the dead magician began to weave his spells about this disciples and steep their souls in his enchantments. »

The visitor has the impression that Wagner :

« [was] conscious in his grave of what was going on here, and that these divine sounds were the clothing of thoughts, which were, at this moment, passing through his brain. »

The music is « exquisite » , « delicious » . The problems start with the singing. Twain wishes that he could listen to Wagner with the vocal parts omitted, so that he could bask in the orchestration. Despite the absence of « anything that might with confidence be called rhythm, or tune, or melody » , Twain enjoys the first act all the same.

Later, he falters :

« Seven hours at five dollars a ticket is almost too much for the money. »

The next day brings « Tannhäuser » , which, Twain says :

« has always driven me mad with ignorant delight. »

The Pilgrims' Chorus sends him into rhapsodic mode again :

« Music to make one drunk with pleasure, music to make one take scrip and staff and beg his way round the globe to hear it. »

« Tristan und Isolde » is more of a struggle.

Twain becomes preoccupied with the almost inhuman attentiveness of the audience around him.

The most famous passage ensues :

« This opera of " Tristan and Isolde " last night broke the hearts of all witnesses who were of the faith, and I know of some and have heard of many who could not sleep after it, but cried the night away. I feel strongly out of place, here. Sometimes, I feel like the one sane person in a community of the mad ; sometimes, I feel like the one blind man, where all others see ; the one groping savage in the college of the learned, and always, during service, I feel like a heretic in heaven. »

Less widely quoted are the sentences that follow :

« But, by no means, do I ever overlook or minimize the fact that this is one of the most extraordinary experiences of my life. I have never seen anything like this before. I have never seen anything so great and fine and real as this devotion. »

When Twain hears « Parsifal » again, he resists no longer. Instead, his disdain falls on those who tell him afterward that second rate artists had substituted for the first cast.

In an abrupt reversal, he announces :

« I was the only man out of 3,200, who got his money back on those two operas. »

In all, the essay is the record of a reluctant conversion - another inverted panegyric, like Nietzsche's. That it has so often been mistaken for a frontal attack indicates the degree to which Twain was hedging his bets on the question of America's relationship with European culture. Even though Bayreuth won him over, he knew which way the native wind was blowing. Some years later, he reverted to an anti-Wagner line, comparing the composer unfavourably to the black face minstrel shows he saw in his youth.

In his autobiography, he wrote :

« If I could have the nigger show back again, in its pristine purity and perfection, I should have but little further use for opera. »

Twain appears unaware of the irony of posing a choice between Wagner's operas and home-grown racist entertainment.

In 1891, the prodigiously gifted teenaged poet Hugo von Hofmannsthal wrote a sonnet called « Music of the Future » , in which images from the « Ring » , « Tristan » , and « Parsifal » swirl together in a « rêverie » on musical rapture and the limits of language :

Rushing waves of sacred pity
Beat in sound on every heart ;
Words are forms that cannot speak,
Cannot grasp the glowing spirits.

The architect and designer Antoni Gaudí had limited musical interests, preferring the simplicity of medieval chant. Yet his « yen » for organic grandeur matched Wagnerian æsthetics, particularly when he received commissions from patrons like the industrialist Eusebi Güell, a « Parsifal » fanatic, who went to Bayreuth in 1891. Gaudí's « Palau Güell » could double as a Wagner set : the massive pillared subterranean stables have been described as a Nibelung lair, and the central space is capped by a « Parsifal » like dome with a light radiating cupola.

The relationship between Richard Strauß and the Wagners was still unclouded. Only Hermann Levi felt uncomfortable and excluded, and had difficulty getting through the festival, so much did he feel that he had been insulted and badly treated by Cosima, Felix Mottl, and probably Strauß as well.

At the end of the season, he wrote a letter to Cosima that still has the power to touch us deeply :

« I have the clear feeling that my shoulders have grown too weak not only for what I have to do in Bayreuth but also for what I have to bear and endure ; I am wounded and ill and I long for rest. And so, I beg and entreat you to release me from this impasse !! You have said so often, both in

earnest and in jest, that I am the cross that you would have to bear till the end. But when is the end ? Why can it not be today ? »

Cosima replied by return of post, beginning her letter by drawing Levi's attention to « the Master's will » and roundly declaring that she was not in a position to release the conductor from his post :

« You say that you are wounded and ill. My God, who isn't ? Have we not learnt to regard life as a wound for which only death or repentance can cure us ? »

It is hardly surprising that Cosima's markedly cool and business like reply did little to dispel Levi's doubts.

He wrote again on 21 September and, this time, did not mince his words :

« The fact that I have failed to coax from you - I will not say a heartfelt note - at least a friendly acknowledgement of my efforts demonstrates a point that I have made to you so often and that you have always been kind enough to contest with equal frequency, namely, that it is not my actions, thoughts and remarks that offend you but that you regard my entire nature and my mere existence as something hostile to you personally and disruptive to your whole circle. »

Levi touched on a sore point with Cosima by confronting her directly with her anti-Semitism. It was a clever move on his part. But Cosima's « riposte » proved just as clever. Indeed, one could even describe it as a diplomatic masterpiece.

She began by linking Levi's fate to her own :

« If - which I hope is not the case - your physical strength were to prove insufficient, I am sure that you would prefer to perish with me in Bayreuth rather than eke out your living elsewhere. »

She went on :

« The qualities in you that offend me are part of your line, whereas all your good and admirable qualities are your own and cannot, therefore, be praised sufficiently highly. With me, the opposite is the case : I inherited my good qualities (assuming there is anything good about me) , whereas the bad qualities, which I do not need to enumerate, are entirely my own. »

Cosima confessed to her guilt and, at the same time, appealed to Levi's gallantry :

« Be more magnanimous towards me than I have been towards you, and let us try, once again, to see if we can make it work. »

Cosima's calculations paid off. Levi withdrew his resignation, returning to Bayreuth to conduct « Parsifal » in 1892 and, again, in 1894 [there was no festival in 1893]

...

Bruckner meets C. A. Barryn from the « Musical Times » , and thanks him for introducing the Third symphony (**WAB 103**) in London on June 29.

August Göllerich junior and Richard Strauß play the first movement of the Fourth symphony (**WAB 104**) in the version for two pianos, four hands.

...

The « Budget Committee » of the French Parliament is allocating 15,000 francs for the upcoming international exhibition in Vienna. It is then increased to 50,000 francs.

For the exhibition itself, it is announced that the original score of Wolfgang Amadeus Mozart's « Don Giovanni » , which is archived in the « Bibliothèque du Conservatoire » , will be put on display in a special fireproof case at the « Mozart pavilion » .

(whether this plan was carried out cannot be verified due to the absence of an official catalog)

In his series of articles on the exhibition, the Romanian musicologist Eusebius Mandyczewski provides a detailed description in which the « Mozartiana » [Mozart's artefacts] are listed individually but « Don Giovanni » is not among them.

The French section is not extensive but is very well appreciated.

We can see the « Marseillaise » !

Also, portraits and autographs of Jean-Baptiste Lully, Jean-Philippe Rameau, Hector Berlioz, Luigi Cherubini, Frédéric Chopin, Charles Gounod, Fromental Halévy, Jules Massenet, Giacomo Meyerbeer, Jacques Offenbach, and many others.

Opera figurines with costumes from the sixteenth to the nineteenth centuries.

Objects belonging to Queen Marie Antoinette, Gioachino Rossini and Frédéric Chopin.

Mandyczewski highlights the artistic quality of the paintings but criticizes the relatively small number of instruments. The ones which are displayed seems to serve more decorative purposes.

from Saturday, 18 July to Thursday, 23 July 1891

Hugo Wolf stays in Bayreuth at « Brandenburger-Straße » Number 3 and meets composer Engelbert Humperdinck.

Wolf's nervous illness, assisted by the discomfort of his lodgings, prevented him from sleeping at night.

During the day, the reaction came.

To his great dispair, he fell asleep during the first and third acts of « Parsifal » !

Monday, 20 July 1891

After the opera performance, Hugo Wolf spends the evening until after midnight with Viennese acquaintances including Franz Schalk and Ferdinand Löwe (perhaps, also Anton Bruckner) at the café and restaurant (with an outdoor garden) of the Bayreuth inn « Zur Sonne » , which is located on the south-west corner of the « Luitpoldplatz » .

The building is closely tied to the history of Freemasonry in Bayreuth, specifically the « Großloge zur Sonne » founded in 1741. The building was demolished in the 1970's.

The most famous guest, Johann Wolfgang von Gœthe, stayed at the inn with Duchess Anna Amalia and her court on a journey from Venice to Weimar, from June 15 to 16, 1790.

Court lady Luise von Göchhausen wrote :

« After midnight, we arrived very tired at a good inn, the " Sonne ", in Bayreuth. »

Robert Schumann, an admirer of Jean Paul, visits the « Sonne » and the memorial sites in 1828.

On April 17, 1871, Richard Wagner and his wife Cosima stay at the « Sonne » during their first visit to Bayreuth and the Baroque « Markgräfliches Opernhaus » , as do Friedrich Nietzsche and many other festival attendees later on. However, even back then, things can occasionally get quite lively in the inns.

On April 19, 1871, Cosima Wagner noted in her diary :

« Richard would be perfectly healthy if an outrageous noise in the hotel hadn't tormented us all night. Some gentlemen were throwing a party and behaving like the rudest coachmen. »

...

« Richard-Wagner-Straße » Numbers 4-6 in Bayreuth

An dieser Stelle stand bis Mitte der 1970er Jahre ein Haus, das seit seiner Gründung im 18. Jahrhundert auch mit der Geschichte der Bayreuther Freimaurerei verbunden war. 1741 wird zunächst durch Markgraf Friedrich von Brandenburg-Bayreuth die Schloßloge gegründet. 1753 vereinigen sich die Schloß- und die Stadtloge zur neuen Loge « Zur Sonne » , die nach dem Brand des Alten Schloßes sich gelegentlich hier versammelt. Im Roman Die unsichtbare Loge will Jean Paul 1793 dem Freimaurerwesen ein Denkmal setzen, aber die im Titel genannte Loge wird niemals im unvollendet gebliebenen Roman vorkommen.

Im später hier ansäßigen Hôtel « Zur Sonne » übernachtet Jean Paul erstmals im Jahr 1796. In seinem Roman

Siebenkäs (1796-1797) verewigt er das Haus literarisch, indem sich der Titelheld und sein Freund Leibgeber hier begegnen. Später erinnert er sich wehmütig an die winterlichen Musikabende und Nachfeiern. Nachdem er 1804 nach Bayreuth gezogen ist, ißt er hier manchmal zu Mittag, wenn er dem familiären Trubel entfliehen will.

Der berühmteste Gast - Gœthe - wohnt hier mit der Herzogin Anna Amalia und ihrem Hofstaat auf einer Reise von Venedig nach Weimar vom 15. auf den 16. Juni 1790 :

*« **Nach Mitternacht kamen wir sehr ermüdet in einem guten Gasthof, die Sonne, in Bayreuth an.** »*

(schreibt die Hof-Dame Luise von Göchhausen)

Das Hôtel sieht noch viele Gäste, die eigens wegen Jean Paul nach Bayreuth kommen. 1817 ist der Autor des Bayerischen Wörterbuchs, Johann Andreas Schmeller, hier und bei Jean Paul zu Gast, wie auch 1823 der Dichter August von Platen. Kurz nach dem Tode Jean Pauls, 1826, besucht Wilhelm Müller, der Dichter der von Franz Schubert vertonten « Winterreise » und der « Schönen Müllerin » , das Hôtel und die Rollwenzelin. Der Komponist und Jean-Paul-Verehrer Robert Schumann besucht 1828 die « Sonne » und die jeanpaulischen Erinnerungsstätten.

Am 17. April 1871 steigt Richard Wagner bei seinem ersten Bayreuth- und Opernhausbesuch mit seiner Frau Cosima Wagner in der « Sonne » ab, wie später auch Friedrich Nietzsche und viele andere Festspiel-Besucher. Allerdings geht es auch damals schon in Gasthöfen gelegentlich hoch her.

Am 19. April 1871 notiert Cosima Wagner in ihr Tagebuch :

*« **Richard wäre ganz gesund, wenn nicht ein unerhörter Lärm im Hôtel die ganze Nacht uns verwüstet hätte. Kavaliere gaben ein Fest und benahmen sich dabei wie die rohesten Kutscher.** »*

summer of 1891

Gustav Mahler spends the summer near Vienna and near Salzburg

where he runs into Natalie Bauer-Lechner

he visits Bayreuth and, then, Bohemia with old friends

he makes a lonely voyage up the coast to Scandinavia

...

Several times, Hans von Bülow made a public show of support for Gustav Mahler.

He would occasionally hand him the score of a lesser known work from the podium.

At other times, as he accepted the applause, he would bow in Mahler's direction.

It is to Bruno Walter that we owe the following anecdote ...

Bülow walked towards the podium, and noticed Mahler sitting in his usual place in the stalls.

« Instead of acknowledging the applause, he hurried down the steps of the stage and offered Mahler his " bâton ", inviting him to take his place. » (Bruno Walter)

Mahler became embarrassed, and declined the offer.

So, Bülow returned to the stage and conducted the concert himself.

Mahler was Bülow's « first choice » to take over the « subscription concert » series whenever he, himself, was indisposed.

The two men also socialized.

During Mahler's first season in Hamburg, he was an occasional dinner guest at the Bülow home, until the latter's illness made it impossible for him and his wife to do much entertaining.

Saturday, 8 August 1891

Letter from Anton Bruckner (Steyr) to Felix Weingartner (Mannheim) :

« Town of Steyr

Right Honourable " Herr Hof-Kapellmeister " !

Genuine heart felt thanks for taking part in my being honoured. Nevertheless, I still have no diploma and believe that the documents from the Ministry and the " Kaiser " will be returned to me only after much difficulty. Premature gossip came out in the " Linzer Volksblatt ". On this occasion, I once more beg your good will, " Herr Hof-Kapellmeister ", in reference to the performances of my symphonies. You have my fullest trust, I ask please, please !

To " Herr " Siegfried Ochs, I ask most sincerely to be commended.

In Berlin, the days were so beautiful for me - as at no other time.

N.B. : " Herr " Levi wants to conduct the Seventh or Eighth at the 1892 " Musikfest ".

With deepest respect,

Anton Bruckner »

Incipit : « Ich danke recht von Herzen für die Theilname ... »

Source : « Anton Bruckner, Gesammelte Briefe. Neue Folge. » collected and edited by Max Auer, « Deutsche Musik-Bücherei » Volume 55, Gustav Bosse Verlag, Regensburg (1924) , letter number 250 ; page 250.

Saturday, 15 August 1891

The « Exhibition Commission » finally issues an official « communiqué » stating, among other things :

« Die große Aufgabe, der politische und wirthschaftliche Mittelpunkt des immer fortschreitenden Kaiserreiches zu sein, ist nicht die einzige, welche die Geschichte unserer geliebten Vaterstadt Wien anvertraut hat. Es ist ihr auch die Mission geworden, auf dem Gebiete der Literatur, der bildenden Künste, der Musik und des Theaters den edelsten Zielen zuzustreben. Seit die unvergeßliche Musik eines Haydn und Gluck, eines Mozart und Beethoven in die Welt getreten, zieht ein breiter Strom geistlichen und künstlerischen Lebens durch diese Stadt. - In Grillparzer, Anastasius Grün, Nikolaus Lenau und Bauernfeld, in Franz Schubert und Ferdinand Raimund fand der Genius Österreichs seine Verkörperung in Lied und Drama. Mit ihnen Hand in Hand ging eine Schaar trefflicher Sänger und Darsteller, würdiger Interpreten der schaffenden Künstler. »

(« Wiener Zeitung » , Number 186, page 5)

September 1891

Special committees are formed « in almost all countries » with the aim of participating in the upcoming « International Exhibition for Music and Theatre » in Vienna.

...

Gustav Mahler finally meets in a room of the Hamburg « Stadttheater » his beloved mentor, the great Wagnerian conductor Hans von Bülow : a champion of Johannes Brahms !

Languishing in semi-retirement due to illness, Bülow is now director of the « subscription concert » series.

He is not known for his kindness, often critical of « modern music » .

Mahler plays for him the « Totenfeier » (Funeral Rite) on the piano.

« While writing it, I had a vision of my corpse lying in a coffin, surrounded by funeral wreaths. »

The title was apparently taken from the translation of Adam Mickiewicz's Polish epic « Dziady » by Mahler's close friend, Siegfried Lipiner.

(The piece opens with a shivering of strings, followed by an expressive melody and this contrast continues through the work : the harsh sounds and rough rhythms that form the march theme are contrasted by the gentler melody in the major key. We can characterize these as a kind of dark pessimism and a faltering or tentative optimism, that come back again and again through tempo changes, key changes, and the timbre and texture changes that follow.

In the end, though, it is « death » that is triumphant, as the work ends with a symbolic falling scale before a hush falls.)

Bülow is standing near the window at the other side of the room.

After several minutes, Mahler glances up from the keyboard only to see Bülow with his hands clasped over his ears.

It is for Mahler a tense moment. He somehow manages to complete his performance.

Then, there is a deathly silence ...

Bülow finally complains vehemently :

« If this is still music, then, I no longer understand anything about music anymore ! »

« " Totenfeier " makes " Tristan und Isolde " sounds like a " Haydn symphony ". »

Mahler is deeply hurt by his reaction, which will deviate the composer from orchestral composition for a few years, in favour of songs inspired by a collection of folk-poems entitled « Des knaben Wunderhorn » .

« It is the hero of my D major symphony ***[the First symphony, 1887]*** *who is being borne to his grave, his life being reflected, as in a clear mirror, from an elevated vantage point.*

At the same time, it expresses the great question,

" To what purpose have you lived ? "

" To what purpose have you suffered ? "

We must know the answers to these questions if we are to continue living. »

Mahler finally completed the revision of his « Totenfeier » on April 29, 1894, which is now integrated into the Second symphony.

Apart from the occasional performances he gives in Prague and Budapest, Mahler's first real opportunities as a conductor of the symphonic repertoire present themselves in Hamburg, when he deputizes for Bülow in **December 1892** and takes over the « Bülow concert series » with the Hamburg « Stadtorchester » after his death in **February 1894**.

...

Anton Bruckner started a relation (by no means serious) with the beautiful eighteen year old singer Wilhelmine (« Minna ») Reischl (born in Altheim, Upper-Austria) , who was staying with relatives in Steyr. Based on a letter written by Bruckner on **Saturday, 5 September 1891**, the parents soon invited him to Altheim.

The sojourn lasted two full days (**from Saturday 5 to Monday 7**) during which Bruckner solicited the hand of the young and beautiful singer.

Saturday : Pouring rain.

Saturday evening : Bruckner and the Reischls go to Peyrer's summer cellar.

Sunday morning : Altheim parish church - performance during High Mass of the Sunday Mass No. 2 in B by Franz Schöpf. Bruckner plays a long « Postludium » but has to stop before the end of the piece due to trembling all over his body.

Sunday afternoon : Worshipping by Bruckner along with the assistant organist. He talks about the dedication of the « Te Deum » . « Minna » Reischl is absent.

Occurrence of counting mania and self-control problems (church tower window, lightning rod) .

Sunday evening : Bruckner and the Reischls go to Mairinger's summer cellar.

Once again, his wishes to marry are not fulfilled.

Monday : Departure for Linz.

When Bruckner arrives in Linz, his acquaintances guessing the truth, tease him, saying :

« Aha ! So you have been out marrying again ! »

The Reischls, sensible people of the world, awakened Bruckner out of his dream.

beginning of September 1891

More than 400,000 Austrian museums, libraries, archives, collections, universities, and schools receive an appeal to lend objects to be displayed in the scholarly division of the « International Exhibition for Music and Theatre » .

They are planning to request all the artists and choral societies to provide their « honorary gifts » , banners, medals, and flag designs.

Based on the classification systems of world's fairs, the scholarly division is to include forty-five classes of objects, divided into the seven groups :

« Memorable Biographies » , « Musical Instruments and Their Historical Development » , « The Graphic Representation of Music » , « Musical Literature » , « Music Teaching » , « Theatre » and « Objects of Ethnographical Interest »

[« Biographische Denkwürdigkeiten » , « Musikinstrumente in ihrer historischen Entwicklung » , « Graphische Darstellung der Musik » , « Musikliteratur » , « Musikunterricht » , « Theater » , « Ethnographisch interessante Gegenstände »]

Aside from their promotional activities, Princess Pauline von Metternich is particularly involved in attracting exhibitors and artefacts. She writes personally to monarchs, heads of state, music directors, and theatre directors. She is using her connections, especially in Paris.

A total of about 1,800 letters are answered !

Margrave Johann de Pallavicini is the commission president.

Othon baron de Bourgoing, Nikolaus Dumba, and Dr. Heinrich Jaques are the vice-presidents.

Wednesday, 16 September 1891

Letter from singer Wilhelmine (« Minna ») Reischl (Altheim) to Anton Bruckner (Vienna) :

« Dear Right Honourable " Herr " Professor !

I very much regret not being able to accept your flattering proposal, and may you allot this to my youth alone. Likewise, I ask you to hold no hope for the future.

Yours respectfully, and most of all,

Devotedly,

Minna Reischl »

autumn 1891

One evening, Anton Bruckner sat comfortably with half a dozen faithful Vienna university colleagues - who were members of the « Wiener akademischer Wagner-Verein » - at a table of the « Rohrer-Hütten » inn, a picturesque excursion destination located in the woods near Neuwaldegg in the seventeenth district of Vienna (Hernals) . The owner was Karl Rohrer (1850-1902) .

The Faculty dean, physician and surgeon Dr. Wilhelm Dlauhý, brought the good news that Emperor Franz-Josef had confirmed the « honorary doctorate » to « Herr » Bruckner.

The composer stood up, threw his hat up into the air and pushed a loud sounding « Hurray ! » . Like a true Upper-Austrian, he welcomed the new academic dignity in the ancestral expression of supreme joy.

The physician and surgeon Dr. Wilhelm Dlauhý was born on 1 March 1866 in Vienna. He served as surgical assistant at the University of Vienna, practicing in the ninth district (Alsergrund) . He was the brother-in-law of Heinrich Köchert, co-owner of the firm « A. E. Köchert, Imperial Court Jeweller » . He served on the board of the « Wiener akademischer Wagner-Verein » . The principal benefactors of Hugo Wolf in the capital were the Langs, the Köcherts and the Werners. Dlauhý, also part of the inner circle, was a meticulous copyist credited for preparing the performance scores of « Der Corregidor » .

Account by Göllerich-Auer based on the testimony of « Fau Kathi » Kachelmayr

(May-June 1895)

« As " Frau Kathi " tells us, he wanted to hear nothing more of his musical friends, and became very agitated when Josef Schalk and Doctor Wilhelm Dlauhý came to visit him at the " Heßgasse ". Although they went there daily to inquire after Bruckner's health, " Kathi " was instructed to admit only private secretary Anton Meißner, and not Josef Schalk or Ferdinand Löwe. Even Hugo Wolf was turned away. An indication of how distrustful Bruckner had become towards his best friends is shown by the fact that he gave the score of the three completed movements of the Ninth symphony to his faithful friend Doctor Karl Muck for safe keeping ; they were only returned to Vienna long after the Master's death. »

October 1891

The City of Vienna is appointing five of its council members to the « Exhibition Commission » :

Property owner Karl M. Mayer

Architect Wilhelm Stiaßny (who attended the first meeting in March 1890)

Architect Ferdinand Dehm

Real estate owner Robert Geitler

Lawyer August Nechansky

Karl Glossy is appointed as subject specialist for the exhibition's « German Drama and Theatre » division.

With his colleagues from the City Library, he trawled for possible exhibit content in the various collection catalogues, primary source anthologies, theatre and literary history, theatrical periodicals, specialized journals, and exhibition catalogues. The outcome was a pair of printed lists of desiderata, which Glossy called « Wunschlisten » (wish lists) , with a total of 2,161 entries. These registers, which excluded Viennese collections, specified objects that had not yet been submitted in response to the general appeal or to a separate appeal for the theatre division. Taking stock of existing work and creating a systematic overview, they constituted an important step in Glossy's expansive quest for theatre related exhibits.

Friday, 2 October 1891

Letter from the « Imperial and Royal Ministry of Culture and Education » to the Rectorate of the University of Vienna (presided by Dr. Adolf Exner) :

On September 29, 1891, the Emperor had authorized the conferral of an « honorary doctorate » upon professor Anton Bruckner by the Faculty of Philosophy. The Rector's Office is, hereby, notified of this with reference to the report dated July 11, 1891.

Signed by Minister Paul Gautsch baron von Frankenthurn.

Sunday, 4 October 1891

It is reported that the construction of « Exhibition Concert Hall » will begin soon

Forty-two concerts are initially planned, including eight « historical concerts » and twenty « popular concerts » , which will consistently feature classical music, several historical military concerts, medleys of table-songs from outstanding choral societies and three hunting concerts.

One of the aims of the exhibition is to make the « symphonic form » more popular in Vienna, and to persuade members of the public, who would not normally attend concerts, to do so. There are several « popular concerts » , all of which will end with the performance of a symphony. Admission charge will be minimal, and food and drink will be provided.

The « Wiener akademischer Wagner-Verein » will be responsible for several of the concerts.

Friday, 9 October 1891

Letter from the Rector's Office of the University of Vienna to Dean Julius Hahn of the Faculty of Philosophy :

The « Imperial and Royal Ministry of Culture and Education » announced us on October 2, 1891, that the Emperor had authorized the conferral of an « honorary doctorate » upon Anton Bruckner on September 29, 1891. With reference to the letter dated July 10, 1891, the Dean's Office is requested to initiate the necessary procedures.

Signed by Rector Dr. Adolf Exner

Monday, 19 October 1891

Anton Bruckner sends a letter to the Dean of the Faculty of philosophy at the University of Vienna (1890-1891) , Dr. Leo Simon Reinisch, concerning the official text that will be pronounced during the award ceremony of his « honorary doctorate » .

It is about his ascension in the Austrian capital :

« On his arrival in Vienna, Anton Bruckner took an important step in his " career as a professional symphonist ". »

Reinisch will be rector of the University of Vienna during the 1896-1897 academic year.

Despite Dr. Eduard Hanslick's negative campaign, Anton Bruckner became the first musician to receive an « honorary doctorate » in Philosophy from the University of Vienna. The composer strongly urged the rector not to forget to mention on the certificate the qualifier « as a symphonist » , because it was in this musical genre that he accomplished himself.

Friday, 23 October 1891

Letter from Anton Bruckner (Vienna) to singer Wilhelmine (« Minna ») Reischl :

Bruckner thanks « Minna » (with delay !) for her photograph.

He will now send one of himself.

Emperor Franz-Josef confirmed his appointment as « honorary doctor » .

Bruckner sends greetings to the parents.

Letter from Felix Weingartner (Mannheim) to Hermann Levi (Munich) :

« Unfortunately, I couldn't perform the Bruckner [Eighth] . The symphony offers such difficulties that I could not demand the necessary rehearsals. »

Bruckner himself realized that the (revised) Eighth symphony surpassed the technical capacities of most orchestras

beginning of November 1891

Representatives of the « " Théâtre français " de Paris » and the « Teatro della Scala » in Milan arrive in Vienna to negotiate their guest-appearances at the « International Exhibition for Music and Theatre » .

Saturday, 7 November 1891

Letter from singer Wilhelmine (« Minna ») Reischl to Anton Bruckner (Vienna) :

« Minna » thanks Bruckner for the sent photograph. She also asks for the promised « Tanto ergo » .

...

In the prestigious Senate conference room of the University of Vienna, rector Dr. Adolf Exner showed to professor Anton Bruckner the doctoral degree with the date « 29 September 1891 » . It was professor Exner and professor Jožef Stefan (physicist, mathematician and poet) , who proposed to give Bruckner an « honorary doctorate » .

in attendance :

Friends of the « Steyr circle » : Count and Countess Lamberg (the donours of the « doctoral ring ») , Carl Almeroth, Carl Reder ; and also Carl Lorenz, past deputy chairman of the « Wiener akademischer Gesangverein » .

After the reunion, Almeroth and Bruckner went to meet sculptor and medailleur Viktor Tilgner at his spacious workshop in the former « Orangerie » wing of the Baroque Palais Schwarzenberg located at « Rennweg » n° 2 in the prestigious third district, for the first of many posing sessions to create another life-size honorific bronze bust, which will be installed in a specific area of the « Rotunda » during the « International Exhibition for Music and Theatre » .

The studio allowed Tilgner to accommodate the scale of his ambitious projects and support the technical demands of bronze casting and marble carving. He used it during the final two decades of his life (around 1876 to 1896) .

After the session, Carl Almeroth brought Bruckner to celebrate the event at « Gause » (« Gasthaus und Bierkeller " bei Gause " ») in the basement of « Johannesgasse » n° 12 in the first district. He then took the composer back home at his « Heßgasse Nr. 7 » two room apartment in the residential complex (« Wohnhaus ») .

pocket calendar entry by Anton Bruckner :

« 7 November . Promotion as an " honorary doctorate " of Philosophy at the University of Vienna. »

He planned the notice concerning the « honorary doctorate » to be published in the Viennese daily newspaper « Neue freie Presse » .

That same evening, Bruckner was invited by the « Steyr Consortium » (the Lambergs, Rede and Almeroth) at the luxurious « Hôtel Sacher » in the first district, just « vis-à-vis » to the « Hofoper » .

Bruckner most certainly ordered the specialty of the house : the « Sacher-Torte » - a chocolate cake with apricot filling topped with whipped cream.

It was the year 1832, when Prince von Metternich instructed the sixteen year old apprentice Franz Sacher to create a cake for his discerning guests. The sweet masterpiece was to be made with chocolate, apricot jam, and whipped cream. Today, the original « Sacher-Torte » stands as one of Vienna's best known symbols.

To quote the German daily « Süddeutsche Zeitung » :

« The " Sacher-Torte " is widely accepted as a currency of inter-personal relationships around the world. »

Viktor (Oskar) Tilgner was born on 25 October 1844 in the town of Preßburg in the Austro-Hungarian Empire.

He was the son of captain Carl Tilgner and his wife Ida, whose military career likely influenced the family's circumstances during this period. The Tilgners represented a modest bourgeois family with ties to the Imperial administration, reflecting the multi-ethnic fabric of the Habsburg domains at the time.

As a child, the family relocated to Vienna, a move prompted by his father's professional obligations as a captain in the Austrian military. This early transplantation to the Imperial capital immersed the young Tilgner in Vienna's vibrant cultural environment, where artistic influences abounded amid the city's role as a hub of Habsburg patronage. The relocation marked a pivotal shift, binding the family - and Tilgner himself - to Vienna for the remainder of his life, away from the provincial setting of Preßburg.

From an early age, Tilgner's innate artistic aptitude became evident, particularly his interest in sculpture. Local sculptor Franz Schönthaler recognized this talent during Tilgner's childhood in Vienna and took on the role of his first informal mentor, providing initial guidance that nurtured his burgeoning skills. Schönthaler's encouragement laid the ground work for Tilgner's future development, highlighting how familial stability in Vienna facilitated early exposure to the local art scene. This period of informal mentorship preceded his more structured pursuits, shaping his foundational appreciation for sculptural forms.

In 1859, Tilgner began his formal artistic training at the « Academy of Fine Arts » in Vienna, initially studying sculpture under professor Franz Bauer (from 1859 to 1861) and resuming his studies (from 1863 to 1871) . During this period, he also received instruction at the « atelier » of professor Josef von Gasser-Walhorn, focusing on foundational techniques in modeling and composition essential for sculptural work.

In parallel with his « Academy » studies, Tilgner developed expertise in engraving through close collaboration with the

renowned medailleur Joseph Daniel Böhm, honing skills in creating intricate medals and portrait reliefs. This training emphasized precision in small scale metal work, allowing him to produce early student projects, such as detailed engravings and miniature busts that showcased his emerging talent for realistic portraiture.

Tilgner's proficiency during his training was acknowledged with academic honours, including the « Füger » Medal in 1868 for a notable student sculpture and a stipend award in 1868, which supported his continued development at the Academy. These recognitions highlighted his technical skill and potential in the neo-Classical tradition prevalent at the institution.

Tilgner's artistic development was markedly shaped by his encounter with the French sculptor Jean-Baptiste Gustave Deloye during the « 1873 World Exhibition » held at the « Prater » , where Deloye's dynamic and expressive forms inspired Tilgner to embrace more fluid, movement oriented modeling in his own work. This influence built on Deloye's earlier presence in Vienna from 1871, which introduced Tilgner to the Baroque revival in French sculpture, reinforcing his innate preference for lively draperies and vivacious poses. These elements encouraged Tilgner to move beyond strict academic rigidity toward a more animated realism, evident in his subsequent portrait busts and sculptural groups.

In 1874, Tilgner traveled to Italy alongside the prominent painter Hans Makart, whose late « realistic academicism » - a fusion of historicist grandeur with naturalistic detail - profoundly impacted Tilgner's sculptural approach. This journey exposed him to Italian « Renaissance » masterpieces, allowing him to integrate Makart's emphasis on dramatic narrative and sensual vitality into his three dimensional forms, blending historicism with a heightened sense of naturalism. The collaboration with Makart not only refined Tilgner's technique but also aligned his style with the opulent æsthetic of Vienna's « Ringstraße » era.

Tilgner's social connections further nurtured his evolution, particularly through his membership in the artist circle surrounding Count Karl Lanckoroński, a key patron of the arts in Viennese high society. This association provided access to « élite » commissions and intellectual exchange, solidifying his position within the cultural « élite » . Overall, these influences culminated in Tilgner's signature neo-Baroque style, characterized by ornate medallions and sculptures featuring historical and literary figures in theatrical, dramatically posed compositions that evoked movement and emotional intensity.

Tilgner was a dedicated mentor, training a cohort of aspiring sculptors in his « atelier » and contributing to the vibrant network of Viennese art circles, where he collaborated on inter-disciplinary projects influenced by his associations with figures like painter Hans Makart and patron Count Karol Lanckoroński. Among his notable pupils was the German-American sculptor John Walz, who studied under Tilgner in Vienna during the 1880's, and later applied these influences to public monuments in the United States. This mentorship role extended Tilgner's impact beyond his own creations, helping to propagate the neo-Baroque style within emerging generations of artists.

Tilgner's professional prominence was marked by his deep involvement in the monumental sculpture commissions of the « Ringstraße » era, where he contributed figural groups and decorative elements to landmark public edifices, reinforcing Vienna's tradition of integrating sculpture with architecture in grand civic spaces. Key examples include his

sculptural contributions to the « Burgtheater » and the « Naturhistorisches Museum » , projects that demanded coordination with architects and other artists to harmonize ornate detailing with the buildings' historicist designs. These works solidified his reputation as a leading exponent of Vienna's late-nineteenth century sculptural establishment.

For the last twenty years of his life (1844-1896) , professor Tilgner worked on many major projects, including his ultimate « œuvre » : the Mozart monument, which is located in the « Burggarten » - a project he considered among his most significant.

In his later years, he suffered from a worsening heart condition, characterized by recurring chest pains that were aggravated by the physically demanding labour required for his large scale sculptures. Despite these health challenges, he remained dedicated to his work, particularly focusing on completing major commissions in Vienna.

Wednesday, 11 November 1891

Chronicle of the « Wiener akademischer Wagner-Verein » :

« November 11.

At the weekly meeting, it was decided, at the request of the committee, to hold a commemoration on the occasion of Professor Bruckner's appointment as an " honorary doctor " at the University of Vienna. The invitation to the " International Exhibition for Music and Theatre " was unanimously rejected. »

Friday, 13 November 1891

Dr. Adolf Exner announces during the meeting of the Academic Senate that Anton Bruckner wishes to dedicate his First symphony (**WAB 101**) to the University of Vienna at the upcoming ceremony for the awarding of an « honorary doctorate »

Attorney Dr. Franz Angermann suggests that the « Steyr Liedertafel » should send a letter of congratulations to professor Bruckner regarding this honour.

Saturday, 14 November 1891

Letter from the Vienna University Academic Senate to Anton Bruckner :

The dedication of the First symphony (**WAB 101**) , promised in gratitude for the « honorary doctorate » , was discussed at yesterday's Senate meeting - and gratefully approved.

(signed by Dr. Adolf Exner)

Friday, 20 November 1891

Letter from Anton Bruckner (Vienna) to his friend Karl Waldeck (Linz) :

Bruckner thanks Waldeck for congratulating him on his « honorary doctorate » .

Bruckner thinks that Waldeck or « Herr L. » (Anton Lang) in Neufelden should discreetly inquire about « Fräulein C. » (Caroline Weilnböck) - whether the mother (Josefine Weilnböck, « née » Lang) and the girl are consenting to a marriage.

[Caroline reminds Bruckner so much of her mother in younger days. He was closely connected with the Weilnböcks and the Langs and visited them - particularly the district commissioner Karl Weilnböck, several times.]

...

When he received a commission from the « Burgtheater » in Vienna to compose incidental music for a production of Ibsen's « The Feast at Solhaug » , Hugo Wolf's zest sharply diminished.

He found the assigned task irksome and uncongenial. He was dilatory and uninspired. He scored for too large an orchestra. His procrastination delayed the opening night until November 21.

Saturday, 21 November 1891

Incidental music to Henrik Ibsen's play « Das Fest auf Solhaug » (translation : Emma Klingenfeld) by Hugo Wolf.

Performed for the first time at the « Kaiserlich-Königliche Hof-Burgtheater » in Vienna.

The reception is lukewarm.

Apart from the Ibsen commission and the orchestration of a Mörike song, Wolf is barren for most of 1891.

Wednesday, 25 November 1891

Letter from Anton Bruckner (Vienna) to the « Concert Committee » of the Philharmonic Society (Vienna) :

« Highly-Laudable Concert Committee of the Philharmonic Society !

I am deeply touched and honoured by the kind interest in my academic honour from the University, on the part of such a highly artistic student society. Permit me, herewith, to express my most sincere and warmest thanks to the laudable Committee of the Philharmonic, as well as to all the members of the Court Opera Orchestra.

With the expression of fullest admiration,

Anton Bruckner »

Fellow faculty members at the Vienna Conservatory were often rude and cruel to Bruckner. Some ignored him altogether but, generally, the students loved him and loved his music.

Saturday, 26 November 1891

Dr. Anton Bruckner is received during a morning private audience at the « Hofburg » by Emperor Franz-Josef

Letter from Anton Bruckner (Vienna) to his friend Karl Waldeck (Linz) :

Bruckner learns from « Herr L. » (Anton Lang) in Neufelden that Caroline Weilnböck (« Fräulein C. ») still wishes to enjoy her youth.

She is also needed by her mother (Josefine Weilnböck, « née » Lang) to give a hand at the busy family inn.

[Caroline reminds Bruckner so much of her mother in younger days. He was closely connected with the Weilnböcks and the Langs and visited them - particularly the district commissioner Karl Weilnböck, several times.]

Bruckner requests to be relieved of his position as organist of the Imperial Court Chapel (effective January 1, 1892) .

The strong demands from the « Cecilian movement » brings a great deal of stress to Bruckner.

Being the singing and piano teacher of the « ten court choristers » is enough.

[Historical records mention « six boys » in 1498.]

Friday, 27 November 1891

The « Wiener Allgemeine Zeitung » Number 4082 reports on page 2 that professor Anton Bruckner was received in a private audience yesterday morning (November 26) by Emperor Franz-Josef :

« Daily report.

Vienna, November 26.

(...)

(Audiences)

The Emperor received in audience this morning : the composer doctor Anton Bruckner ; the senior

building official (Karl von) Hasenauer (... industrialist involved in the construction of the " Kunsthistorisches Museum ", the chamber musician virtuoso Marcello Rossi and (detailed report) the Court actor Ernst Hartmann ...) »

« Tagesbericht

Wien, 26. November

(...)

(Audienzen)

Der Kaiser empfing heute Vormittags in Audienz : den Komponisten Doktor Anton Bruckner ; den Oberbaurath (Karl von) Hasenauer (... Industrielle vom Bau des kunsthistorischen Museums, den Kammermvirtuosen Marcello Rossi und (ausführlicher Bericht) den Hof-Schauspieler Ernst Hartmann ...) »

December 1891

Information about the activities of the German-Austrian committee is relatively scarce. This may be due to the late appointment of Guido Adler and Karl Glossy, as expert advisors. It was not until **December 1891** that information regarding the Exhibition was announced. It would offer a history of German theatre, ranging from a « brief outline » of ancient theatre to the present day.

Exhibits would include portraits of poets, theatre professionals, critics, and actors ; medals ; manuscripts ; documents ; literary and pictorial representations of theatre buildings ; stage sets ; costumes ; theatre programmes ; etc.

...

It is officially announced that the « International Exhibition for Music and Theatre » will be held from May 9 (actually, May 7) to October 9, 1892 and that it will take place in the « Rotunda » (the central building complex of the Vienna World's Fair in 1873) , and the adjacent park.

The printed entrance ticket says :

« The bearer of this card is entitled to visit the INTERNATIONAL EXHIBITION FOR MUSIC AND THEATRE for himself and his family on weekdays, Sundays, and public holidays at the reduced price of 25 " Kreuzer " per person. »

The Exhibition Direction.

Cooperative stamp here »

...

« Vorzeiger dieser Karte ist für sich und seine Angchörigen berechtigt, an Wochentagen, Sonn- und Feiertagen gegen den ermäßigten Preis von 25 “ Kreuzer ” per Person die INTERNATIONALE AUSSTELLUNG Für MUSIK- und THEATERWESEN zu besuchen.

Die Ausstellungs-Direction.

Stampiglie der Genossenschaft : »

The « Rotunda » is representative of the typical exhibition architecture of this period. It stands in the tradition of the « Pantheon » of Roman Antiquity, being a circular building with a dome, which is an example of Classicist architecture of the nineteenth century.

The engineer John Scott Russel was born in Scotland in 1808 and was already a well known expert for resolving apparently unsolvable problems long before the 1873 Vienna World Exposition. He was brought to public attention primarily by the construction of the then largest steamship in the world, the « Great Eastern » and the transplanting of the « Crystal Palace » from the London World Exposition site of 1851 across the metropolis to Sydenham. After studying mathematics and mechanics, Russel became professor of experimental physics at the University of Edinburgh at the tender age of twenty-six. In addition to his theoretical research, he was also continuously engaged in putting ideas into practice - which resulted in the construction of numerous models for steamships and traction engines. Russel eventually took control of the Caird Shipyard in Glasgow and his inventions pioneered modern ship building. The commissioner general of the Vienna World Exposition, baron Wilhelm Schwarz-Senborn, considered Russel the perfect engineer to develop an unusual attraction for this major event. The plan he finally produced exceeded all previous accomplishments in his field. Russel’s design for the « Rotunda » created the largest domed building in the world.

A special committee, organized for the fair, lobbies various countries, requesting that the « specialist exhibition » include documents on composers, musical instruments illustrating the historical development of music, various musical scores, books and materials related to music education institutions, theatrical materials, and « ethnologically interesting items » .

The other « special industrial exhibition » includes musical instruments, as well as musical scores and music related books from 1873 onwards, the latest theatre lighting and air conditioning equipment, decorations, and costumes.

[The park will be divided into further theme sites such as « Old Vienna » (« Alt-Wien ») , which is a replica of the « Hohen Markt » in seventeenth century Vienna (the high market square in the historical centre) , a music pavilion, a concert hall, a stage theatre, a « shadow and puppet theatre » , as well as pubs, restaurants and « cafés » . The visitors will be able to walk around freely and explore the exhibition site because the park does not have an underlying organized walking path like in the case of the « Rotunda » complex, where the « musico-historical section » possesses a clear predetermined dramaturgy. From the park, the visitors can enter the « Rotunda » from the West portal into the West transept to access the « musico-historical section of Germany and Austria-Hungary » starting with interiors dedicated to composers and, then, proceeding to the « Polish section » - which suggests a clockwise direction.

Music history, in the south-western portion of the inner gallery, begins at the south entrance with a section on musical culture at the Austrian court. The plan makes visitors stroll through the history of music in the German speaking lands, starting with a section on non-European and pre-Christian European music and culminating in displays on individual composers (including living composers) and a section on the musicologists and music-critics of the nineteenth century. In the music societies and concerts division, musical associations present their work in individual stands, while the music teaching display presents music schools and conservatories. An additional music related area is German military music located in the outer gallery. Finally, the ethnographic division in the South transept is intended in part as a « comparative exhibition of the musical instruments of all the world's peoples » , including instruments from non-European cultures and European folk music instruments that are not form part of the national displays.]

The main outlines of the exhibition programming are established.

The Finance Committee is now tasked with drafting a preliminary version.

At the end, there are exhibits from fifteen European countries including Italy as well as the United States of North America. However, joint exhibitions by Austria-Hungary and Germany are occupying the majority of the space in both the « specialist and industrial exhibitions » in the « Rotunda » , while the foreign countries are offering either scholarly and trade exhibitions, or performances in the park's specially built theatre and concert hall.

According to Oskar Fleischer's report, the exhibits from the Netherlands and Sweden are of no particular importance, and the exhibit from the United States consists only of a piano collection from a private instrument dealer, and do not represent the unique musical culture of each country.

Ultimately, the scope of this exhibition, which calls itself as « international » , is extremely limited geographically and culturally.

Unlike previous world's fairs, which merely included art related exhibits as part of a larger objective to showcase a wide range of cultural and industrial achievements, this exhibition becomes an unprecedented event of scale and importance, as an international event specifically focusing on <u>music and theatre</u>.

Committee responsable for acquiring the exhibition artefacts :

baron Josef von Bezecný, chairman

the members are :

Karl Glossy, librarian ; Guido Adler, musicologist ; Robert Hirschfeld, music-critic, musicologist, historian

Wilhelm baron von Weckbecker, secretary in the Ministry of Education

Eduard Wlassack, legal official and administrator, Chancery director of the Vienna court theatres

Emil Fuchs, sculptor, medallist, painter, author

In the final version of the committee (composed of twenty-five members) , baron von Bezecný and Eduard Wlassack no longer appear. No chairman is listed. Vinzenz Graf Latour-Baillet, from the Ministry of Education, is named deputy chairman. The Office of the Court Chamberlain seems to have the final word.

Guido Adler was already involved in May 1891 and may have replaced Dr. Eduard Hanslick, who was certainly involved in the initial discussions about the exhibition.

The idea of celebrating the centenary of composers is quite popular among Viennese musicians.

On **May 5, 1892**, Dr. Hanslick will report on page 5 in the Viennese daily newspaper « Neue freie Presse » :

« The scientific interest is strictly preserved in the exhibition but it will, by no means, reign alone : but in happy combination with the entertaining and the delightful. This can be so precisely defined in short : in the " Rotunda ", the instruction - in the park, the amusement and relaxation. »

« Das wissenschaftliche Interesse ist in der Ausstellung streng gewahrt, aber es wird keineswegs allein herrschen, sondern in glücklicher Verbindung mit dem Unterhaltenden und Ergötzlichen. Man kann das in Kürze so präcisiren : In der Rotunde die Belehrung, im Park das Amüsement und die Erholung. »

Robert Hirschfeld, who is one of the founding members of the « Wiener Konzertverein » , is also in charge of curating the section « Musical Associations and Organized Concerts » (« Musikvereine und Konzertwesen ») .

The son of Rabbi Moritz Hirschfeld, the music-critic and historian Robert Hirschfeld was born on 17 September 1857 in Großmeseritsch, Moravia.

From 1878 to 1880, he studied harmony and counterpoint in Vienna at the Conservatory of the « Society of Friends of Music » . He studied law at the University of Vienna, and musicology under Eduard Hanslick and Guido Adler. He completed a doctorate in philosophy in 1884, with a dissertation on the fourteenth century music theorist Johannes de Muris. That same year, he launched in Vienna a series of « evening concerts » of Renaissance music for the cultivation of « a cappella » singing (early music) , and also a series of « youth concerts » . When his former teacher Dr. Hanslick ridiculed these projects, he attacked him with a virulent pamphlet, « Das kritische Verfahren E. Hanslicks » . In addition, Hirschfeld promoted the organization of « popular concerts » based on classical programmes, which he conducted for eight years. He was a lecturer in Vienna from 1882 to 1884, and taught æsthetics of music from 1881 to 1899. He was the editor of the periodical « Wiener Philharmoniker : philharmonische Concerte » from 1893 onward. He was also one of the co-founders of the « Wiener Konzertverein » in 1900. He prepared an edition of the songs of Oswald von Wolkenstein and of « Der Vierjährige Posten » by Franz Schubert. He was a member of various

commissions of the « Imperial and Royal Ministry of Culture and Education » . He was a board member of the Vienna Academy of Music and of « Der Tonkunst in Österreich » (DTÖ) .

He began his career in 1890 as a music-critic. He wrote reviews for the « Wiener Abendpost » , the « Wiener Zeitung » , « Neue Wiener Tagblatt » , the « Illustriertes Wiener Extrablatt » , the « Wiener Sonn- und Montagszeitung » (under the pseudonym L. A. Terne) , the « Wiener Allgemeine Zeitung » , the « Neue Musikalische Presse » , the Austrian daily newspaper « Die Presse » and the « Österreichische Rundschau » . He and others also worked as correspondents for the « Frankfurter Zeitung » .

Robert Hirschfeld married on July 8, 1894, the « Hofoper » soprano Emma (« Emmy ») Karlona, « née » Emilie Karfunkel (born on 20 December 1868 in Berlin ; buried on 4 July 1942 in Vienna) .

He was a fan of the music of Richard Wagner, Anton Bruckner, Johannes Brahms and Hugo Wolf. He was particularly hostile to Gustav Mahler, as conductor, director of the « Hofoper » , and as symphonist.

He wrote in 1912 with Richard Perger a history of the « Gesellschaft der Musikfreunde » . From autumn 1913 until his death, he served as a professional advisor and school inspector of the « Mozarteum » in Salzburg. He task was to prepare the music festivals and to reform the music academy. He died on 2 April 1914 in Salzburg.

Robert Hirschfeld, Musikhistoriker, Journalist und Pädagoge : geboren 17. September 1857 in Großmeseritsch/Mähren - gestorben 2. April 1914 in Salzburg.

Der Sohn des Rabbiners Moritz Hirschfeld studierte an der Universität Wien Rechts- (Jus) und bei Eduard Hanslick und Guido Adler Musikwissenschaft (Doktor der philosophie, 1883) sowie 1878-1880 am « Konservatorium der Gesellschaft der Musikfreunde » in Wien (Harmonielehre, Kontrapunkt) , unterrichtete dort 1881-1999 Musikästhetik (Ästhetik der Tonkunst) und begann 1890 seine Tätigkeit als Musikkritiker (« Abendpost » , « Wiener Zeitung » , « Neues Wiener Tagblatt » , « Wiener Sonn- und Montagszeitung » [unter Pseudonym : L. A. Terne] , « Wiener Allgemeine Zeitung » , « Die Presse ») . Seit 1893 redigierte er die Programmbücher der Philharmonischen Konzerte. Als Korrespondent war er und andere für die « Frankfurter Zeitung » tätig. Daneben regte Hirschfeld im Volksbildungsverein die Veranstaltung von Volkskonzerten mit klassischem Pogramm an, die er acht Jahre auch selbst leitete, begründete 1884 die Renaissance-Abende zur Pflege des a-capella Gesanges (Alte Musik) und die Jugendkonzerte. Er zählte auch zu den Mitbegründern des Wiener Konzertvereins. Von Herbst 1913 bis zu seinem bald darauf erfolgten Ableben war Hirschfeld fachlicher Beirat und Schulinspektor des Salzburger Mozarteums, sollte dessen Musikfeste vorbereiten und dessen Musik Schule reformieren. Hirschfeld, seit 8. Juli 1894 verheiratet mit der Wiener Hofopernsägerin (Sopran) Emma (« Emmy ») Karlona (« née » Emilie Karfunkel, geboren 20. Dezember 1868 Berlin - begraben 4. Juli 1942 in Wien) , war Mitglied in verschiedenen Kommissionen des Kultus- und Unterrichtsministeriums sowie in Kuratorien und andere der Wiener Musik Akademie und (seit 1898) der « Der Tonkunst in Österreich » (DTÖ) .

...

Robert Hirschfeld studierte an der Universität Wien bei Eduard Hanslick Musikwissenschaft und wurde 1883 mit der Arbeit Johan de Muris und seine Werke zum Doktor der Philosophie promoviert. Bereits 1882 wurde er am Wiener Konservatorium der Gesellschaft der Musikfreunde Lehrer für Musikästhetik. Seit 1890 war Hirschfeld Musikkritiker bei der « Abendpost » und Theaterreferent beim « Neuen Wiener Tagblatt » und schrieb auch als Musikreferent für die « Wiener Zeitung » , weiters für die « Wiener Sonn- und Montagszeitung » , die « Neue freie Presse » und die « Wiener Allgemeine Zeitung » , sowie als Korrespondent für die « Frankfurter Zeitung » . Seit 1893 redigierte er die Programmbücher der Konzerte der Wiener Philharmoniker. Er war Anhänger der Musik von Richard Wagner, Anton Bruckner, Johannes Brahms und Hugo Wolf. 1900 zählte er zu den Mitbegründern des Wiener Concertvereins. Als Volksbildner trug er dazu bei, die klassische Musik breiten Volksschichten nahezubringen. Seit 1913 als Leiter der Musikschule am « Mozarteum » in Salzburg, reformierte er deren Lehrpläne und leitete die Vorarbeit zu Musikfestspielen in Salzburg. Ehrenmitglied der « Accademia di Santa Cecilia » Rom.

...

A few weeks after the appeal for loans went out, the « Exhibition Committee » tasked Karl Glossy and Guido Adler, who was teaching at the German University in Prague at the time, with designing specialized scholarly divisions (« Fachabteilungen ») on theatre and music history for Austria and Germany. Adler's acceptance of the exhibition duties was a desperate measure to secure funding for the project.

At this time, theatre studies, as a subject, did not yet exist in the German speaking world in the narrower sense of institutional history. For musicology, there were a handful of professorial positions, specialized journals, and methodological blueprints, but not any university departments in which teaching and research could have been carried out with secure state funding.

Glossy and Adler were, thus, curating exhibits on theatre studies and musicology - and presenting them to a public of experts and non experts alike - at a time when the two fields were just beginning to define themselves as scholarly disciplines.

Glossy presented an object based history of drama and theatre that staked a claim to completeness, having been preceded by an attempt to draw up a comprehensive inventory of all the collections relevant to German language theatre.

Adler trialed a systematically ordered musicology that covered several sections of the scholarly division as a collective undertaking. He set the visualization of music history as the guideline for the « specialist exhibition » and, in order to make the relationships between the exhibits easier to understand, he structured the exhibition systematically by classifying the collected items into small groups.

Whereas Adler was able to put his plan into practice at the University of Vienna some years later, the ambitious project conceived by Glossy remained an unfulfilled dream.

[In 1891, Glossy curated a successful literary exhibition in Vienna on Austria's national dramatist Franz Grillparzer. He was also the director of the Vienna City Library and the municipal museum in 1892. Adler published in 1885 a proposal to bisect the discipline into historical and systematic musicology, a notion that would become influential in Austria and also internationally. Well known for his contributions to the systematization of music research, he was the chief editor of the « Denkmäler der Tonkunst in Österreich » (Monuments of Musical Art in Austria) or DTÖ, a series of academically edited musical scores that would begin publication in 1894. He was appointed professor of theory and history of music at the University of Vienna in 1898, where he built up one of the world's first university musicology departments. He organized a congress on Franz-Josef Haydn in 1909, and a congress on Ludwig van Beethoven in 1927.]

Wednesday, 9 December 1891

Letter from baron Hans von Wolzogen (Bayreuth) to Anton Bruckner (Vienna) :

« Highly-Honoured Professor !

I cannot allow myself to pass over the day of your Testimonial Banquet without saluting you on my part as well, and congratulating you for the recognition you have received from the University of Vienna. I sincerely regret not being able to be in Vienna on these days to attend the performances of your works, particularly the " Te Deum ". I want the enclosed book to act on my behalf ; it is a compilation of various lectures given in Vienna, wherein I also then interwove notes (through your kindness) about your connection to Wagner. You will find this passage on pages 28 through 29, and I have certainly put to the test my rule of never including Wagner's sayings that I, myself, have not been present to hear. I believe however that, in such a memorial booklet, leaving out your name would be sinful.

With deepest respect, I remain

Yours very devotedly,

Baron Hans Paul von Wolzogen »

around December 1891

Letter from Hermann Levi (Vienna) to Anton Bruckner (Vienna) :

« Honoured Friend !

Unfortunately, I cannot see you at this point (in the evening, I am at the Theatre and, tomorrow, I travel) but you will be hearing from me soon !

First symphony, " wonderful " ! It must be published and performed (but please, please, change little if anything) it is entirely good as it is. The instrumentation too !

Please, please, do not retouch much !

Löwe performed it magnificently.

In haste, these few lines. Please, continue to think well of me.

In sincere friendship and respectfully yours,

Levi »

Calling card from Anton Bruckner (Vienna) to Otto Kitzler (Brünn) :

« " Calling Card "

Professor Anton Bruckner
Honorary Doctor of Philosophy
of the Imperial Royal University of Vienna
Knight of the Franz-Josef Order
Imperial Royal Court Organist

thanks his highly honoured teacher for his sincere congratulations.

Doctor Anton Bruckner »

Friday, 11 December 1891

Ceremony in honour of Anton Bruckner before an audience of 3,000 people at the « Sofiensaal »

Presence of the noisy « Bruckner-Commers » : the student fraternities entirely devoted to the composer

The celebration of the « Wiener akademischer Gesangverein » was intended as a mass demonstration of a nationalist kind. How far Bruckner was aware of this is unknown. The explosive nature of the event could have been considerably defused had the earlier chairman of the « Verein » , Franz Schaumann, read the ceremonial address instead of the well known German nationalist militant August Göllerich junior.

The rector « magnificius » , Dr. Adolf Exner, holds the red tube with a gold ribbon containing the parchment marked with the seal of the University of Vienna.

« ARTIS SYMPHONICÆ PERITISSIMUM REGIUM MELOPOEUM ATQUE PRÆCLARIS EIUSMODI OPERIBUS COMPOSITIS MAGNAM APUD HOMINES ELEGANTIORIS SENSUS FAMAM CONSECUTUM HONORIS CAUSA PHILOSOPHIÆ DOCTORIS NOMEN IURA ET PRIVILEGIA CONTULIMUS »

He concludes his address with these words :

« Wo die Wissenschaft Halt macht, wo ihr unübersteigliche Schranken gesetzt sind, da beginnt das " Reich " der Kunst, welche das auszudrücken vermag, was allem Wissen verschloßen bleibt. Ich

(scilicet der " Rector magnificus " der Universität) beuge mich vor dem ehemaligen Unterlehrer von Windhaag. »

« Where science must come to a halt, where its progress is barred by unsurmountable barriers, there begins the realm of art which knows how to express that which will ever remain a closed book to scientific knowledge. I, " Rector magnificus " of the University of Vienna, bow before the former assistant teacher of Windhaag. »

Choked with emotion, the « candidatus philosophiæ » replies :

« I cannot thank you as I would like. But if there was an organ here, I would have already answered you. »

It is the greatest reward that Bruckner could ever hope to receive ; not to be named « doctor of music » but « doctor of philosophy » .

Never in the history of this prestigious institution, such an honour had been bestowed upon a musician.

Bruckner is then carried in triumph by the « Commers » all around the hall.

Once in the carriage that drives him back home at « Heßgasse » n° 7, he bursts into tears, repeating :

« It's too much, too much ! »

He will express his deepest gratitude to the university by dedicating the recently revised version of the First symphony (March 1890 - April 1891) .

Bruckner felt highly-honoured by this title and wanted everybody to show it a like respect. Even his house-keeper « Frau Kathi » Kachelmayr was to use it in speaking to him concerning everyday matters.

As for his ennemies, they will remain indifferent.

Twelve years before, Johannes Brahms had ridiculed Bruckner about his insane obsession : begging for diplomas and certificates of all kinds.

Richard Heuberger recalls the sarcastic mood of Brahms following this award :

« To over estimate someone as an artist is one thing. But to make an uneducated man a doctor is quite surprising ; even a sad reality. A few years ago, I was targeted as a candidate but Hanslick put a stop to it. Today, receiving this title has become a banality ! Hegar, Reinicke, Jadassohn, Munzinger, etc. , will they all become doctors ? »

« Ob man jemanden als Künstler überschätzt, das ist eine Sache für sich. Aber daß man einen total ungebildeten Menschen zum Doktor macht, das ist eigentlich ziemlich stark. Schon vor Jahren war es geplant, da widerriet Hanslick. Nun wurde es aber doch durchgesetzt. Ich war das Versuchskaninchen für den Musikdoktor und jetzt wird das so allgemein ! Hegar, Reinicke, Jadassohn, Munzinger, etc. - lauter Doktoren ! »

This weakness for the « glitter » (a rule that is incompatible with true greatness) always brought Bruckner closer to his first years spent at St. Florian, a place where titles and decorations were considered the highest marks of honour.

...

When Anton Bruckner received an « honorary doctorate » from the University of Vienna, August Göllerich junior had been his official biographer for some time. As such, he was an obvious choice to speak at a celebratory gathering of students (« Commers ») on December 11, 1891. Because Göllerich's outspoken anti-Semitism made him too controversial, the University eventually asked him to withdraw.

Göllerich published the first part of his censored speech in the Sunday morning edition (third Advent Sunday, 13 December 1891) of the « Deutsches Volksblatt » Number 1056, pages 1 to 4.

under the title :

« Anton Bruckner. The formal address by August Göllerich not given at the Bruckner celebration. »

Beginning with its paean to the German spirit, Göllerich's speech was a tribute that a Wagnerian fundamentalist might be expected to conjure up for such an occasion. Peppering his presentation with unattributed quotations from « the master » (for instance, « only the purposeless is beautiful ») and with such Wagnerian key words as « educatedness » (« Gebildetheit ») , « guilelessness » (« Harmlosigkeit ») , and « necessity » (« Nothwendigkeit ») , he exposed the topics in a straightforward discursive manner. But when he began to discuss the historical significance of Bruckner's symphonies, he suddenly started to make a Wagnerian montage, splicing together excerpts from at least six different essays with little connecting material between them.

« Anton Bruckner

(Die beim Bruckner-Commers nicht gehaltene Festrede von August Göllerich)

Verehrte, liebe Festgenoßen !

Zu allen Zeiten haben in hervorragender Zahl Deutsche der Ostmark tapfer mitgeholfen an der Gewinnung jenes geistigen Alldeutschland, das durch keine politischen Grenzen beengt, das echteste Schaffen unseres Volksthums auf allen Gebieten der Kunst und des Lebens bergend, ein ideale Macht geworden, der sich heute die ganze Culturmenschheit beugt.

In Kampf und Streit, in Lust und Leid waren es oft und oft der Ostmark deutsche Söhne, die den eingeborenen deutschen Geist hoch und rein erhielten im Ansturme fremder Art, die in rechtem Überzeugungsgmuthe mit ihm fochten, bis er, in Reine treu bewahrt, siegend und von Fesseln frei, sein beseeligendes Licht auf's Neue ergießen konnte. Einem solchen Kämpfer, einem solchen deutschen Helden gilt unsere heutige Feier. Auf dem Felde deutschester Bethätigung, im Reiche der Musik, hat er gerungen und erreicht, daß das Edle, Schöne nicht um des Ruhmes und Vortheiles wegen in die Welt tritt, daß es deutsch sei, eine Sache, die man treibt um ihrer selbst willen und aus Freude an ihr zu treiben. Dieser Glaube hat unseren Meister Anton Bruckner zeitlebens durchglüht, gestählt und erhalten ! - Unbeachtet, aber auch unstörbar brachte er seine Originalität zur herrlichsten Entwickelung. Abseits vom Geräusche des Lebens, lauschte er einzig den Harmonien seines Inneren und sprach, ein zäher Oberösterreicher, zu einer Welt, die ihm Nichts zu sagen hatte, nur aus seiner Tiefe, ganz bei sich, ganz in sich.

(... ausführliche und ausgeschmückte Angaben zur Biographie (teilweise mit falschen Jahreszahlen) : Seite 1 bis Windhaag ; Seite 2 Kronstorf bis Linz 1864, Reise zur " Tristan " Aufführung ; Seite 3 1865 Wagner, Linz bis Wien 1868, Nancy, London, 1875 Lektor ; Seite 4 ab 1885 Siegeszug, seit 1890 Unterstützung durch Freundeskreis, ... über das phänomenale Orgelspiel und die Improvisationskunst und -phantasie ...) wer ihn schauen konnte, wie er, ein König der Töne, über alle Welt erhaben und Alles ihr Angehörende weit unter sich, ganz seinen Verzückungen sich hingab, der weiß wohl , was Bruckner ist, der hat ihn kennen gelernt.

(Schluß folgt) »

Part two of the speech was published in the Tuesday edition of the « Deutsches Volksblatt » (15 December) Number 1058, pages 1 to 4 :

« Anton Bruckner

(Die beim Bruckner-Commers nicht gehaltene Festrede von August Göllerich)

(Schluß)

Lange hatte sich Bruckner's Genius nur auf der Orgel entfaltet, da trat das Leben, Erleben, diese ganze Summe von Hoffnungen, Enttäuschungen, Erfahrungen an ihn heran und trieb ihn, sein Inneres in symphonischen Gebilden auszusprechen, uns in ihnen das Sein nach seiner eigentlichen Wesenheit schildernd. (... wie Johann Sebastian Bach fand Bruckner in seiner Umgebung nichtssagende ästhetische Maskenmusik vor, dennoch wurde er kein Umstürzler. Gegen den Zwang der Konvention setzte er die " ungehemmte Entfaltung seines inneren Genius ", mußte aber wie ein Architekt einen Bauplan enhalten. Ohne Zugeständnisse an " mundus vult schundus " (Ausspruch Liszts) . Daher Unverständnis bei den Kollegen und Kritikern. ... Seite 2 : ... Bruckner ist nicht einzuordnen, hat wahre Bildung, aber keine künstliche Verbildetheit, keine Unbildung. " So blieb Bruckner in seiner Unverbildetheit immer ganz eigen, immer ganz frei ! "... wahrhaftige Harmlosigkeit, " göttliche Naivetät ", Grundsatz der Ästhetik " nur das Zwecklose ist schön ! "... auch Mozart und Beethoven stießen auf Unverständnis ; mit der Verurteilung, er komponiere " Nichts als Hochverrath und Tyrannenmord ", befinde sich Bruckner in bester Gesellschaft. ... Seite 3 : ... die Frömmigkeit helfe Bruckner über die Widrigkeiten hinweg ... neben Liszt der einzige ernst

zu nehmende Kirchenkomponist ... der echteste Wagnerianer, weil er dessen " Errungenschaften schaffend erfüllte "... über Bruckners eigene Merkmale, seinen persönlichen Stil ... Bruckners Qualitäten als Lehrer ; die Liebe zur Jugend ...) Dem Lehrer Bruckner kann gar nicht genug gedankt werden. Er kleidet die zu behandelnden Aufgaben in ein so köstliches und anziehendes Gewand humoristischer Weltanschauung, daß alle sonstige Trockenheit derselben in Genuß aufgeht. In diesen Vorlesungen kann denn auch Jedermann den über Alles liebenswerthen und bescheidenen Menschen Bruckner kennen und lieben lernen, der jede kleinste Gelegenheit benützt, seinen Zuhöreren Achtung aller großen Meister der veschiedenen Zeiten und Stile an's Herz zu legen, der Jugend gesundes Blut, offenen Sinn und die Losung einzuimpfen : " Selbst zusehen und selbst urtheilen. " (... Seite 4 : ... über den spät eintretenden Ruhm ; Bruckner (wie Friedrich der Große) im Alleingang an vorderster Front, hat mit Hilfe weniger Begeisterter den Weg zum Sieg sich gebahnt ... " unwahrhaftige Musik " führe zum Erlöschen ...) So hat das ganze deutsche Volk Bruckner, diesen Titanen im Kampfe mit den Götter (sic) , zu ehren, zu lieben und zu preisen !

So wollen auch wir denn nimmermehr müde werden, den Ruhm des Tapferen, der Alles aus sich, Alles durch sich geworden, zu verkünden, für die Aufführungen seiner Werke zu wirken und vor Allem uns zusammenthun, eine würdige Gesammtausgabe aller seiner Werke, als dauerndstes Denkmal seines hehren Waltens zu errichten. Vieles und Höchstes seiner Schöpfungen kennt unser Volk noch gar nicht. Der Ruf, die Kenntnis all' dies Große (sic) vermitteln zu helfen, dringe in alle Gaue ! Pflicht der deutschen Jugend der Ostmark ist es, zu sorgen, daß dem heimatlichen Meister echtestdeutscher Tonkunst sein Volk damit lohne, die Pflege seines Schaffens als Ehrenpflicht zu ersehen. Der Meister aber schenke unserem ehrlichen Wollen seine Liebe auch fürderhin. Immer fühle er sich umgeben von der Liebe seiner Gaudeamus, die aus voller Brust begeistert einstimmen in die Worte des Brucknerliedes, welches vor sechs Jahren sein Heimatland ihm zugesungen :

Wie ist des Meisters Herz so mild,
Sein Sinn so rein, so schlicht !
Doch steht er als ein Fels im Meer,
D'ran Feindes Brandung bricht !
Seh'n wir den edlen Barden steh'n,
So kühn, so unentwegt,
Da tönt die Bitt' wohl hell und laut,
Daß sie zum Himmel schlägt :

O Gott, nimm ihn in Deinen Schutz
Sei seiner Werke Hort,
Sein Ruhm, sein Name und sein Werk
Erblüh' und grüne fort !

Unserem herrlichen, geliebten Dr. Anton Bruckner

Heil ! Heil ! Heil ! »

At the end of 1891, Hugo Wolf was completing the first half of the « Italienisches Liederbuch » .

His letters from this period often reflect a mix of professional achievement - such as the Mannheim premiere of «

Christnacht » - and the beginning of a severe depressive episode that halted his composition for several years.

third Advent Sunday, 13 December 1891

It is reported that construction of « Exhibition Concert Hall » will begin this month.

Finally, it starts before Christmas !

The erection of a multi purpose rectangular shaped auditorium for symphonic concerts, which accommodates seating in rows but can also be arranged with tables and chairs, and equipped with facilities for serving food and beverages, is placed under the supervision of the « Exhibition Commission » in cooperation with the rich brewery owner Anton Dreher junior.

Builder : Hermann Otte, according to plans by Oskar Marmorek, chief architect of the « International Exhibition for Music and Theatre »

(Otte used a system which proved successful, when « Singers' Hall » was built ; this will not apply here)

Sculptural decoration : Conrad Widter

Electric lighting : Siemens & Halske, Carl Oswald & Cie

Stage curtain : Hermann Burghart, Imperial Court decoration painter

Dimensions of the hall : 58 metres by 30 metres

Capacity : around 2,000 - 1,800 spectators, plus 150 musicians (or 300 choral singers)

Ground level : 1,200 « parterre » seats

Seating dispositions : Standard linear rows ; tables and arm chairs for food service

A restaurant and buffets are also included inside the building

Gallery level : One Imperial Court box and forty-six other boxes

Gallery level (narrow side) : Four rows of benches with thirty-four seats in three columns

The « popular concerts » are offered at low admission prices ; box seats accommodating over 500 persons are made available « free of charge » to music students. This marketing strategy demonstrates the « educational value of the "

popular concerts ” » which was put forward by the « Exhibition Committee » .

As a whole, the 1892 exhibition concludes with significant economic losses but the impact of the concerts is incommensurable. The emergence of an alternative professional orchestra in the « capital of music » must wait the creation of the « Wiener Konzertverein » , which will be remamed « Wiener Symphoniker » .

The new ensemble wants to fulfill « the long cherished wish for a permanent symphony orchestra that will make the enjoyment of serious symphonic music accessible to wider circles »

According to the founding committee, the aim is to offer « good music performed as well as possible, but at the lowest possible price »

In addition to a well founded cultivation of the classical romantic repertoire, contemporary music is finally making its way in Vienna.

On October 30, 1900, the orchestra makes its official debut in the « Musikvereins Großersaal » under the direction of a former student and living disciple of Anton Bruckner, « Herr » Ferdinand Löwe.

In its first decades, the orchestra premieres an impressive series of contemporary works :

Anton Bruckner’s unfinished Ninth symphony

Arnold Schœnberg’s « Pelleas und Melisande » and « Gurrelieder »

Maurice Ravel’s Piano concerto for the left hand

Alexander von Zemlinsky’s « Die Seejungfrau »

At the « Watschenkonzert » of March 31, 1913, Arnold Schœnberg conducts his own works and compositions by Alexander von Zemlinsky, Anton Webern, Alban Berg and Gustav Mahler. The concert is cancelled in the middle of the performance in order to control the violent rioting in the audience.

...

Contemporary composers from Austria, Germany and abroad are invited to perform previously unknown works at the « International Exhibition for Music and Theatre » .

A central concern is to bring the music into wide social circles.

Guido Adler, who is in charge of the specialized music exhibits, commissions music publisher and concert promoter

Albert J. Gutmann and music-critic and writer Albert Ritter von Hermann to plan the concerts.

Many concerts featuring foreign choirs will please the Viennese public.

For this reason, the admission prices are kept low :

- Seats in the front half at ground level : 50 crowns

- Seats in the back half at ground level : 20 crowns

- Gallery boxes : 5 florins

Subscription to twelve concerts : 5 or 2 florins

A large Mauracher pipe organ is temporarily installed. The instrument is intended for the parish church of Weinhaus in Vienna's eighteenth district.

Concerts will also take place inside the « Rotunda » building, in the restaurants and on the terraces.

In a report published after the exhibition, Adler and Gutmann describe the planning and preparation of the concerts and their intentions, as follows :

« When the idea of holding an exhibition on music and theatre took shape, the committee felt it necessary to complete the planned specialized exhibits with vibrant musical performances. However, the question of what these concerts should offer was not easily answered. In particular, it was crucial to deviate from the usual concert system - that is, not to continue the winter concert season - and to establish a format and content for the planned performances that was appropriate for a specialized exhibition befitting Vienna, a city of music. The key was to perform masterpieces by Classicists, Romantics, and Composers of our time, making these works easily accessible to a wide audience at a minimum admission fee, to demonstrate the development of musical art through a series of " historical concerts ", to have " living composers " participate in the performances as much as possible, and to invite many excellent conductors. »

According to the programme included in the report, sixty-six concerts were held during the approximately five month period.

the four « celebratory concerts » - ten « composer and guest-conductor concerts »

eight « male choir concerts » - twenty-nine « popular music concerts »

are all performed in the « Exhibition Concert Hall »

the twelve « historical concerts » and three « soloist concerts »

are almost all performed in the small lecture hall (« Vortrag-Saal »)

South-east transept of the « Rotunda » building ; South portal entrance

The « composer and guest-conductor concerts series » consists of works by a specific (living) composer, or by multiple composers from a specific region. Sometimes accompanied by soloists, the « Exhibition Symphony Orchestra » performs these works under the « bâton » of the composer himself.

A total of ten internationally diverse concerts are performed.

« historical concerts »

The « historical concerts » are aimed to depict various stages of music history through sound. From the perspective of its position within the exhibition and the available ensembles, vocal music is placed in the front scene. From the first to the eleventh one, they depict a grand narrative, starting with monophonic Gregorian chant, the rise of polyphonic music, and the flourishing of religious and secular music in Europe which, through the Flemish school, flowed into the German solo vocal repertoire.

While the first eight concerts were choral performances, the ninth through eleventh concerts were planned as solo performances by Amalie Joachim. She had a track record of « historical concerts » since the first four-part concert series in Berlin in November 1891, which presented the history of German vocal works by genre.

The concerts at the « International Exhibition for Music and Theatre » were an arrangement of that series into a three-part structure. Albert Ritter von Hermann was responsible for compiling the programmes for all twelve « historical concerts » , and the selection of performing artists was carried out with the cooperation of Albert J. Gutmann, who had a wide network of contacts.

In Vienna at that time, opportunities to perform « early music » were extremely rare, and there were few groups capable of performing unaccompanied polyphonic music. To overcome the difficult challenge of performing many works in a short period of time, Hermann and Gutmann invited the « Amsterdamer a cappella-Chor » under Daniël de Lange, in addition to the local « Wiener Singakademie » under the direction of Max von Weinzierl and the Choir Academy of the « Ambrosius Verein » under the direction of Josef Böhm. As a result, the fifth, sixth, and eighth « historical concerts » were able to put together substantial programmes of Renaissance composers from Flanders. Furthermore, students from orphanages and schools near Vienna participated in the seventh « historical concert » presenting a programme centered on seventeenth century German hymns.

...

Right next to the « Rotunda » , Oskar Marmorek designs a spectacular full-scale reproduction (based on the 1609 illustration by the Flemish painter Jacob Höfnagel) of the « Hohen Markt » in « Old Vienna » from 1692, with its characteristic houses, street fountains, and fortified walls as a back-drop. The decorative painter and stage designer Gilbert Lehner (born in 1844 in Lemberg ; died in 1923) is hired for the task.

[Lehner is best known as Imperial court scenery inspector (« k.k. Dekorations-Inspektor ») of the « Burgtheater » . The design department of the « Hofoper » , under the supervision of Anton Brioschi, often calls upon the services of « Atelier Gilbert Lehner » - Oskar Grüner is one of the assistants. In 1891, Lehner publishes « Theatre decorations for Johann Wolfgang Gœthe's " Faust » " (Hessling & Spielmeyer, Berlin) : a portfolio of fourteen illustration plates, including a title page and three explanatory plates.]

Historically, this famous market place in the inner city was the site of a pillory and gallows !!

Actors, jugglers and musicians, dressed in period folk costumes, entertain the visitors on the exhibition grounds.

Comedy sketches are performed on the « Hohen Markt » . The sarcastic buffoon, named « Johnny Sausage » (played by Ludwig Gottsleben) is allowed to do his number ... but a costumed night watchman keeps an eye on him ! Gabor Steiner - who is the secretary of the « Exhibition Theatre » under Franz (« Fritz ») Jauner - is named artistic director of the « Hanswurst » Theatre. Steiner is involved in putting together the programming. The repertoire, performed by a total of ten actors, is to include pantomimes performed in the style of the « Commedia dell'arte » and one act antics adapted to modern tastes.

...

Gabor Steiner was born in Timigoara, in present day Romania. In 1862, he moved with his family to Vienna, where his father first became theatre secretary, then artistic director and, from 1875, director of the « Theater an der Wien » . From 1877, the young Gabor worked as box office manager and, after his father's death, as administrator at the « Theater an der Wien » under the directorship of his older brother Franz. In 1883, he took over the directorship of the « Residenztheater » in Hanover, then moved to Dresden and on to Berlin, where he managed the « Walhalla Operetta Theatre » . In 1885, he returned to Vienna and became artistic director of the « Carltheater » in Leopoldstadt (again with his brother Franz as director) . In 1887, he married the dancer Mizzi Hollmann, obtained a license to operate a concert and theatre agency, and founded a publishing house. In 1892, he was the theatre secretary and director of the « Hanswurst Stage » at the « International Exhibition for Music and Theatre » in Vienna. The imperial capital of Vienna had become a major city within just a few years, and its population had more than tripled in barely fifty years. The rapidly growing population needed entertainment. Especially during the summer months, when theatres were closed for the season, there was a lack of amusement options. While working at the « International Exhibition for Music and Theatre » , Gabor Steiner decided to establish a summer entertainment venue for the Viennese population.

The establishment was intended to offer something for every taste and budget and to reach the widest possible audience.

« As early as 1892, when I was working at the " Theatre and Music Exhibition ", this unique event, I was already toying with the idea of establishing a large scale summer establishment in Vienna, which would certainly have met a need for the city. I envisioned an enterprise where all social classes could entertain themselves according to their own tastes and budgets. However, how, where, and what exactly it would entail was unclear to me. »

Steiner had observed that the « International Exhibition for Music and Theatre » had successfully introduced social classes to music and theatre who, otherwise, had no connection to them. The planned leisure activity was intended to be simultaneously recreation, entertainment, and cultural enrichment - a facility that allowed people to spend time outdoors, enjoy themselves, and learn something at the same time. Almost three years passed before the idea became a concrete plan. In 1895, the « Venice in Vienna » theme park was inaugurated. In 1897, Steiner took over the management of « Danzer's Orpheum » and, between 1909 and 1912, he was director of the « Établissement Ronacher » . Due to the high production costs and investments for « Venice in Vienna » , he had to declare bankruptcy in 1908 and, after a second unsuccessful attempt to reopen it in 1912, he finally left Vienna to avoid the then common practice of imprisonment for debt. Between 1913 and 1921, Gabor Steiner, by then separated from his wife, lived in London, Interlaken, and New York. In 1921, he returned to Vienna and founded a music publishing company. After the annexation of Austria by Germany in 1938, he was forced to leave Vienna once again. With the help of his son Maximilian, he escaped from Austria and emigrated to Hollywood, where he remarried and finally died in 1944 at the age of eighty-six. « Venice in Vienna » was undoubtedly his most sensational project. He had met the architect Oskar Marmorek at the « International Exhibition for Music and Theatre » in Vienna.

Oskar (Adolf) Marmorek was born on 9 April 1863 in the Galician town of Pieskowa Skała, located at the northern edges of the Austro-Hungarian Empire. He was the eldest of five children in a family that moved several times, eventually settling in Vienna in 1875. His brother was the French physician and fellow Zionist, Alexander Marmorek.

In 1880, Oskar enrolled at the Vienna University of Technology under Carl König and Rudolf Weyr in the School of Architecture (« Technischen Hochschule ») department, graduating with his state examination in 1887. He obtained citizenship in Vienna in 1886. In partnership with Philipp Herzog, Marmorek won a competition for a residence building in « Cottageviertel » - a section of north-west Vienna in the Döbling and Währing districts that had been populated with mostly « cottage like » single family houses since the 1860's and 1870's. He joined the « Austrian Association of Engineers and Architects » (« Österreichischer Ingenieur- und Architekten-Verein ») .

He initially focused primarily on exhibition architecture. In 1889, he traveled to Paris to contribute to the World's Fair. The following year, he was able to implement to projects in Vienna the knowledge and inspiration he gained in Paris. For the 1890 « General Agricultural and Forestry Exhibition » , he designed an illuminated fountain modeled after the Parisian « Fontaine lumineuse » . This idea was further developed in 1906 for the redesign of Vienna's « Hochstrahlbrunnen » (high jet fountain) into an illuminated fountain.

The 1889 « Exposition universelle de Paris » was significant for Oskar Marmorek for another reason : the large scale Edison exhibition gave him insight into the possibilities of electric lighting, a technological achievement that would later contribute decisively to the success of the « Venice in Vienna » theme park.

In 1892, Marmorek was the chief architect of the « International Exhibition for Music and Theatre in Vienna » . Inspired by the replica of the « Vieux Paris » (« Old Paris ») shown at the Paris Exposition, he designed a reconstruction of the « Hoher Markt » (High Market Place) in Vienna entitled « Old Vienna, the " High Market Place " over 200 years ago » . This design was later adopted for the World's Columbian Exposition in Chicago, and replicated in the United States. In 1894, he designed the scaled down « International Village » inside the « Rotunda » complex and, also in 1894, the pavilion of the Austrian and Hungarian military equipment companies for the « International Exhibition for Public Nutrition, Army Provisions, Rescue Services, and Transportation » (« Internationalen Ausstellung für Volksernährung, Armeeverpflegung, Rettungswesen und Verkehrsmittel ») .

Beginning in 1895 and in 1896, Oskar Marmorek was the editor of the journal « New Buildings & Competitions in Austria and Hungary » (« Neubauten & Concurrenzen in Österreich und Ungarn ») , which would soon provide the « Wagner School » (students and followers of modernist architect Otto Wagner) with a major outlet for the dissemination of their work. Though Marmorek was himself not a student of Wagner, he was happy to make considerable use of Wagner's influence in his later work.

In 1895, he designed for Gabor Steiner the « Venice in Vienna » (« Venedig in Wien ») theme park. Presumably in the same year, he met his future wife, the painter Nelly Schwarz. They married in 1897. Nelly, a graduate of the School of Applied Arts, was the daughter of a respected Viennese banker, who subsequently secured commissions for her son-in-law as an architect beyond the realm of ephemeral exhibition architecture.

As an exhibition architect, Oskar Marmorek had acquired the skill to imitate a wide variety of architectural styles and construction techniques, and to reproduce both the condition of a building and the atmosphere of a particular era as faithfully as possible.

« To tackle this problem - creating a miniature version of Venice that remained as faithful as possible to the original - we considered the architect Marmorek, the designer of the much admired " High Market " at the " Music and Theatre Exhibition ", to be the most qualified person. The architect completed his task in an incredibly short amount of time. »

« Zur Ausführung dieses Problems, mit möglichst treuer Anlehnung an das Original ein verkleinertes Venedig zu schaffen, erachteten wir als am besten berufensten den Architekten Marmorek, den Erbauer des vielbewunderten " Hohen Marktes " in der Musik- und Theaterausstellung. In unglaublich kurzer Zeit hat der Architekt seine Aufgabe gelöst. »

The uninhibited and spontaneous way in which he conceived and implemented his visions, only to discard them shortly thereafter and replace them with new ones, is striking and can, in a certain sense, be interpreted as forward looking. In architecture, he took the bold step of moving from « historicism » to « Art nouveau » (« Jugendstil ») . His work, whether in the depiction of other worlds within the framework of exhibitions or in the design of his Viennese residential and commercial buildings, always seems to carry a touch of utopia and visionary power.

In 1898, Marmorek built for his father-in-law, Julius Schwarz, the « Nestroyhof » in the Leopoldstadt district of Vienna,

near the « Prater » .

In 1902, he completed his most famous structure : an apartment house known as the « Rüdigerhof » on « Hamburgerstraße » in the Margareten district (fifth) .

Marmorek became involved with the rising political activism amongst central European Jewry, particularly the idea of founding a permanent Jewish state. In 1895, he met Theodor Herzl, the Austro-Hungarian Jewish journalist, who founded modern political « Zionism » . He traveled extensively throughout Europe. He became a founding member of the « Jewish Colonial Society » . The publication in 1896 of Herzl's book, « Der Judenstaat » , and the first « World Zionist Congress » in Basel, which Marmorek organized together with Herzl and Max Nordau in 1897, marked a critical break in his life : he decided to dedicate himself completely to « Zionism » .

Oskar Marmorek suffered from depression, which intensified along with his other health problems after the death of Theodor Herzl, and those of several of his other friends.

He died on 7 April 1909 of a self inflicted gun shot wound at the grave of his father in the Central Cemetery of Vienna.

« The third member of the group was engineer Gustav Bruck, who was to build the high jet fountain at the " Schwarzenbergplatz " and to create the canals in " Venice in Vienna ". »

« Als Dritter im Bunde gesellte sich Ingenieur Gustav Bruck, der den Hochstrahlbrunnen am Schwarzenbergplatz errichtet und die Kanäle in " Venedig in Wien " schaffen sollte. »

Oskar Marmorek probably met Gustav Bruck in connection with the illuminated fountain project.

« As early as 1892, the theatre director Gabor Steiner and the refined writer Ignaz Schnitzer conceived the idea of establishing an entertainment park of this kind in Vienna. However, it took nearly three years, after overcoming countless difficulties, for this idea to be realized in the so-called " English Garden at Praterstern ". The design and construction were entrusted to the author of this text. The floor plan and several elevations are intended to illustrate the complex. The buildings are constructed in such a way that the wooden framework is clad with wooden panels, which were then covered with stucco, and then painted. It is not a copy of a specific location, but rather a paraphrase of Venice. Each individual house is either a direct copy or drawn according to a specific Venetian motif. However, the intention was to avoid reproducing large scale elements in miniature, as this would only appear petty. St. Mark's Square, for example, could not be copied : it is too large, and the arcades of the Procuratie would appear too monotonous. St. Mark's Basilica cannot be replicated and, if it were, the imitation would be downright repulsive. For these reasons, the idea of recreating St. Mark's Square was abandoned. However, so as not to forgo entirely this iconic symbol of Venice, it was presented as a diorama. Overall, the aim was to convey the character and atmosphere of the " Queen of the Seas " within a small space. »

...

« In Wien fassten noch im Jahre 1892 der Theaterdirector Herr Gabor Steiner und der feinsinnige Schriftsteller Ignaz Schnitzer die Idee der Anlage eines Vergnügungs-Établissements dieser Art, es bedurfte aber des Zeitraumes von fast drei Jahren, bis dieser Gedanke nach Überwindung unendlicher Schwierigkeiten im so-genannten " Englischen Garten am Praterstern " zur Ausführung kam. Der Entwurf und die Bauausführung war dem Schreiber dieses übertragen. Der Grundriss und einige Ansichten sollen die Anlage erläutern. Die Häuser sind derart ausgeführt, daß das Holzgerippe mit Holzladen verkleidet ist, welche berohrt und stuccatort [sic !] und darauf bemalt wurden. Es ist keine Copie eines bestimmten Platzes, sondern gleichsam eine Paraphrase von Venedig. Jedes einzelne Haus ist entweder eine direkte Copie oder nach einem bestimmten Venezianer Grundmotiv gezeichnet. Dabei ist aber vermieden worden, Großes im Kleinen wiederzugeben weil dies nur kleinlich wirken würde. Den Markusplatz könnte man beispielsweise nicht copieren, er ist zu groß, die Arcaden der Procuralien würden zu einförmig wirken. Die Markuskirche läßt sich nicht copieren, und wenn dies geschähe, müßte die Copie geradezu abstossend wirken. Aus diesen Gründen wurde von der Nachbildung des Markusplatzes abgeschen ; um aber dieses Charakteristikon von Venedig nicht zu entbehren, wurde es als Diorama vorgeführt. Im Ganzen war eben das Streben darauf gerichtet, auf dem kleinen Raume den Charakter, die Stimmung der " Königin der Meere " vorzuführen. »

[Gabor Steiner wurde in Timigoara, im heutigen Rumänien geboren. 1862 zog er mit der Familie nach Wien, wo sein Vater zuerst Theatersekretär, bald schon künstlerischer Leiter und ab 1875 Direktor am Theater an der Wien wurde. Der junge Gabor war ab 1877 als Kassenchef und nach dem Tod seines Vaters, unter der Direktion seines älteren Bruders Franz, als Administrator am Theater an der Wien tätig. Im Jahr 1883 übernahm er die Direktion des Residenztheaters in Hannover, zog von dort nach Dresden und weiter nach Berlin, wo er das « Walhalla-Operettentheater » leitete. Im Jahr 1885 kehrte er nach Wien zurück und wurde (wiederum mit seinem Bruder Franz als Direktor) künstlerischer Leiter des Carltheaters in der Leopoldstadt. 1887 heiratete er die Tänzerin Mizzi Hollmann, erlangte eine Konzession zum Betrieb einer Konzert- und Theateragentur und gründete einen Verlag. Im Jahr 1892 war er Theatersekretär und Leiter der « Hanswurstbühne » an der « Internationalen Ausstellung für Musik- und Theaterwesen » in Wien. Die Reichshauptstadt Wien war innerhalb weniger Jahre zu einer Großstadt geworden, und die Zahl der Einwohner hatte sich in knapp fünfzig Jahren mehr als verdreifacht. Die rasch anwachsende Bevölkerung wollte unterhalten werden. Insbesondere in den Sommermonaten, während der saisonalen Sperre der Theaterbetriebe, fehlte es an Vergnügungsangeboten. Während seiner Arbeit an der « Internationalen Ausstellung für Musik- und Theaterwesen » fasste Gabor Steiner den Entschluß, ein Sommer-Établissement für die Wiener Stadtbevölkerung zu errichten. Das Unternehmen sollte für jeden Geschmack und jedes Budget etwas zu bieten haben und ein möglichst breites Publikum erreichen.

« Schon 1892, zur Zeit, als ich in der Theater- und Musikausstellung, dieser einzigartigen Veranstaltung, tätig war, beschäftigte mich der Gedanke, in Wien ein großstädtisches Sommerétablissement zu errichten, das sicher einem Bedürfnis für Wien entsprochen hätte. Ich stellte mir ein Unternehmen vor, in dem alle Schichten der Bevölkerung sich nach ihrer Fasson und - ihrem Geldbeutel entsprechend unterhalten könnten. Wie, wo und was war mir allerdings nicht klar. »

Steiner hatte festgestellt, daß es mit der « Ausstellung für Musik- und Theaterwesen » gelungen war,

Gesellschaftsschichten mit Musik und Theater in Berührung zu bringen, die sonst keine Beziehung dazu hatten. Das geplante Freizeitvergnügen sollte gleichzeitig Erholung, Unterhaltung und kulturelle Bereicherung sein. Eine Anlage, die es erlaubte, sich im Freien aufzuhalten, sich zu amüsieren und dabei auch noch etwas zu lernen. Es vergingen fast drei Jahre, bis aus der Idee ein konkreter Plan wurde. 1895 entstand das Vergnügungsétablissement « Venedig in Wien » . 1897 übernahm Steiner die Leitung von « Danzers Orpheum » und zwischen 1909 und 1912 war er Direktor des « Établissement Ronacher » . Infolge der hohen Produktionskosten und Investitionen für « Venedig in Wien » mußte er 1908 Konkurs anmelden und nach einem zweiten glücklosen Versuch einer Wiederaufnahme des Betriebs im Jahr 1912 schließlich Wien verlassen, um der damals üblichen Schuldhaft zu entgehen. Zwischen 1913 und 1921 hielt sich Gabor Steiner, inzwischen von seiner Frau getrennt, in London, in Interlaken und in New York auf. 1921 kehrte er nach Wien zurück und gründete einen Musikverlag. Nach dem Anschluß Österreichs an Deutschland im Jahr 1938 mußte er Wien abermals verlassen. Mit Hilfe seines Sohnes Maximilian gelang ihm die Flucht aus Österreich und die Emigration nach Hollywood, wo er noch einmal heiratete und schließlich 1944 im Alter von 86 Jahren verstarb. « Venedig in Wien » war zweifellos sein aufsehenerregendstes Unternehmen. Im Rahmen der « Internationalen Ausstellung für Musik- und Theaterwesen » in Wien hatte er den Architekten Oskar Marmorek kennengelernt.

Oskar Marmorek wurde 1863 in Galizien geboren 1880 inskribierte er an der Technischen Universität Wien bei Carl König in der Bauschule, wo er 1887 mit der Staatsprüfung abschloß. 1886 erlangte er das Heimatrecht in Wien. Als Mitglied der zionistischen Bewegung und naher Freund Theodor Herzls unternahm er Reisen durch weite Teile Europas und wurde Gründungsmitglied des jüdischen Kolonialvereins. Er befaßte sich zunächst hauptsächlich mit Ausstellungsarchitektur. 1889 reiste er nach Paris, um an der « Weltausstellung » mitzuarbeiten. Im folgenden Jahr konnte er die in Paris gewonnenen Kenntnisse und Anregungen in Wien umsetzen. Für die « Allgemeine Land- und Forstwirtschaftliche Ausstellung » 1890 in Wien entwarf er nach dem Vorbild der Pariser « Fontaine lumineuse » einen leuchtenden Brunnen. Die Idee wurde im Jahr 1906 für die Umgestaltung des Wiener Hochstrahlbrunnens zu einem Leuchtbrunnen weiterentwickelt. Die Pariser « Weltausstellung » von 1889 war für Oskar Marmorek noch aus einem anderen Grund von Bedeutung : Durch die großangelegte Edison Ausstellung gewann er Einblick in die Möglichkeiten elektrischer Beleuchtung, eine technische Errungenschaft, die später entscheidend zum Erfolg von « Venedig in Wien » beitragen sollte. Im Jahr 1892 war er Chefarchitekt der « Internationalen Ausstellung für Musik- und Theaterwesen in Wien » und entwarf in Anlehnung an die bei der Pariser « Weltausstellung » gezeigte Replik « Alt-Paris » einen Nachbau des hohen Marktes in Wien unter dem Titel « Alt-Wien, der Hohe Markt vor über 200 Jahren » . Der Entwurf wurde später bei der « Weltausstellung » in Chicago übernommen und in Amerika nachgebaut. Im Jahr 1894 plante er das « Internationale Dorf » in der Wiener « Rotunde » und ebenfalls 1894 den Pavillon der österreichischen und ungarischen Heeresausrüstungsgesellschaften im Rahmen der « Internationalen Ausstellung für Volksernährung, Armeeverpflegung, Rettungswesen und Verkehrsmittel » . In den Jahren 1895 und 1896 war Oskar Marmorek Herausgeber der Zeitschrift « Neubauten & Concurrenzen in Österreich und Ungarn » . 1895 gestaltete er im Auftrag von Gabor Steiner das Vergnügungs-Établissement « Venedig in Wien » . Vermutlich im selben Jahr lernte er seine zukünftige Frau Nelly kennen. Zwei Jahre später fand die Hochzeit statt. Nelly, selbst Künstlerin und Absolventin der Kunstgewerbeschule, war Tochter eines angesehenen Wiener Bankiers, der dem Schwiegersohn fortan auch Aufträge als Architekt außerhalb der ephemeren Ausstellungsarchitektur verschaffte. Als Ausstellungsarchitekt hatte Oskar Marmorek die Fertigkeit erlangt, die unterschiedlichsten Architekturrichtungen und Bautechniken nachzuahmen und sowohl den Zustand eines Gebäudes als auch die Stimmung einer bestimmten Zeit möglichst naturgetreu wiederzugeben.

« Zur Ausführung dieses Problems, mit möglichst treuer Anlehnung an das Original ein verkleinertes Venedig zu schaffen, erachteten wir als am besten berufensten den Architekten Marmorek, den Erbauer des vielbewunderten “ Hohen Marktes ” in der Musik- und Theaterausstellung. In unglaublich kurzer Zeit hat der Architekt seine Aufgabe gelöst. »

Die Zeit der Jahrhundertwende war stilistisch dem Historismus verpflichtet. Oskar Marmorek verstand es, mit seinen Entwürfen dem Geschmack der Zeit Rechnung zu tragen und dennoch den Geist der Moderne zum Ausdruck zu bringen. Obwohl die Ausstellungen in ihrer naiven Verklärung der Vergangenheit oder romantischen Idealisierung einfacher Bäuerlichkeit altmodisch anmuteten, bestachen sie doch durch eigenwillige theatralische Ausdruckskraft und moderne Zweckmäßigkeit, durch innovative Bauweise oder mit technischen Neuheiten. Oskar Marmorcks Ausstellungsbauten waren dreidimensionale, begehbare Bilder, zeitlich begrenzte Arrangements und eigenwillige ephemere Gesamtkunstwerke. Die Unbefangenheit und Spontaneität, mit der er und eigenwillige ephemere Gesamtkunstwerke. Die Unbefangenheit und Spontaneität, mit der er seine Visionen konzipierte und in die Tat umsetzte, um sie kurz darauf wieder zu verwerfen und durch neue zu ersetzen, ist auffallend und kann in gewissem Sinne als zukunftsorientiert interpretiert werden. In der Architektur wagte er früh den Schritt vom « Historismus » zum « Jugendstil » . Seinem Werk, sei es nun in der Darstellung anderer Welten im Rahmen von Ausstellungen oder im Ausdruck seiner Wiener Wohn- und Geschäftsbauten, scheint immer auch ein Hauch von Utopie und visionärer Kraft anzuhaften. Oskar Marmorek nahm sich im Frühjahr 1909 in Wien das Leben.

« Als Dritter im Bunde gesellte sich Ingenieur Gustav Bruck, der den Hochstrahlbrunnen am Schwarzenbergplatz errichtet und die Kanäle in “ Venedig in Wien ” schaffen sollte. »

Vermutlich hatte Oskar Marmorek Gustav Bruck im Zusammenhang mit dem Projekt des Leuchtbrunnens kennengelernt.

« In Wien fassten noch im Jahre 1892 der Theaterdirector Herr Gabor Steiner und der feinsinnige Schriftsteller Ignaz Schnitzer die Idee der Anlage eines Vergnügungs-Établissements dieser Art, es bedurfte aber des Zeitraumes von fast drei Jahren, bis dieser Gedanke nach Überwindung unendlicher Schwierigkeiten im so-genannten “ Englischen Garten am Praterstern ” zur Ausführung kam. Der Entwurf und die Bauausführung war dem Schreiber dieses übertragen. Der Grundriss und einige Ansichten sollen die Anlage erläutern. Die Häuser sind derart ausgeführt, daß das Holzgerippe mit Holzladen verkleidet ist, welche berohrt und stuccatort [sic !] und darauf bemalt wurden. Es ist keine Copie eines bestimmten Platzes, sondern gleichsam eine Paraphrase von Venedig. Jedes einzelne Haus ist entweder eine direkte Copie oder nach einem bestimmten Venezianer Grundmotiv gezeichnet. Dabei ist aber vermieden worden, Großes im Kleinen wiederzugeben weil dies nur kleinlich wirken würde. Den Markusplatz könnte man beispielsweise nicht copieren, er ist zu groß, die Arcaden der Procuralien würden zu einförmig wirken. Die Markuskirche läßt sich nicht copieren, und wenn dies geschähe, müßte die Copie geradezu abstossend wirken. Aus diesen Gründen wurde von der Nachbildung des Markusplatzes abgeschen ; um aber dieses Charakteristikon von Venedig nicht zu entbehren, wurde es als Diorama vorgeführt. Im Ganzen war eben das Streben darauf gerichtet, auf dem kleinen Raume den Charakter, die Stimmung der “ Königin der Meere ” vorzuführen. »]

...

« Hanswurst » or « Hans Wurst » (« Johnny Sausage ») was a popular coarse-comic stock character of German speaking impromptu comedy. He is « a half doltish, half cunning, partly stupid, partly knowing, enterprising and cowardly, self indulgent and merry fellow who, in accordance with circumstances, accentuated one or other of these characteristics » . The theatre historian Otto Rommel saw this as the beginning of the so-called Viennese popular theatre. Joseph Anton Stranitzky's « Hanswurst » wore the garb of a peasant from Salzburg, with a wide-brimmed hat on. His humour was often sexual and scatological. The character found numerous imitators.

...

« " Hanswurst " delivering an impromptu performance in Rothenburg » is an iteration of the enormous painting of 1886-1888 (Oil on roughcast surface, 400 cm x 450 cm) by Ernst Klimt conceived for and adorning the ceiling of the grand staircase of the « Burgtheater » in Vienna. Ernst, a talented and ambitious artist two years Gustav Klimt's junior, started the easel version in 1892. In December of that year, having just turned twenty-nine, Ernst died unexpectedly, and Gustav completed it on his behalf. The painting, in which some of the faces in the ceiling composition have been replaced with portraits of family members, reveals Gustav's commitment to his family and his brother's legacy. It shows his kindness in supporting his widowed sister-in-law Helene (« née » Flöge) and five month old niece Helene, his new ward. Signed « Ernst Klimt » by Gustav, it was exhibited under Ernst's name in 1895 and sold to a private Viennese collector for 8,400 Guilders. In December 2024, it was sold at an auction for £ 2.22 million (around 2.7 million €) .

In 1877, aged only thirteen, Ernst joined his brother Gustav at the « University of Applied Arts » in Vienna. In 1881, they formed with Franz Matsch the « Künstler-Compagnie der Gebrüder Klimt und Matsch » (Company of Artists Klimt Brothers and Matsch) and received a number of prestigious public commissions, notably for the decoration of the « Kunsthistorisches Museum » (1880) and the newly built « Burgtheater » (1881) . The scheme for the latter, a survey of theatre since antiquity, was commissioned by its artistic director, the playwright Adolf von Wilbrandt. Of the ten paintings making up the ensemble, two were by Ernst, four by Gustav, and four by Matsch. The finished interior was much admired by Emperor Franz-Josef, who awarded Gustav the « Golden Order of Merit » for his contributions. Ernst's preparatory oil sketch for the ceiling version of « Hanswurst » , sold at auction in 1915 and later owned by Serena and August Lederer, is untraced.

As in the ceiling painting of the « Burgtheater » , « Hanswurst » (literally, « Johnny Sausage ») , a popular coarse-comic stock character of German-speaking impromptu comedy, holds a captive audience. With a comical look on his face, he makes an overly dramatic gesture to himself. Behind him is a flagpole flying the banner of a jester, and a large board displaying the playbill and title : « Der großartige Überwinder Seiner selbst mit Hanns Wurscht dem übelbelohnten Liebhaber vieller [sic] Weibsbilder » (The Amazing Self Conqueror, starring « Hanswurst » , the ill-rewarded lover of women around) . Set in the market square of « Rothenburg ob der Tauber » , the onlookers are in historical, eighteenth-century costume. The authenticity of the scene is enhanced by the accurate rendering of architecture and the quality of portraiture. A loyal brother and son (he lived with his two sisters and mother at « Westbahnstraße » Number 36 in Vienna) , Gustav added himself, Ernst's wife Helene, and Flöge family members to the painting during this period of mourning. The work [1892-1894, privately owned] was presumably a private commission. The painting was posthumously exhibited under Ernst Klimt's name at the 23rd annual exhibition of the « Cooperative

of Visual Artists in Vienna » (« XXIII. Jahresausstellung der Genossenschaft der bildenden Künstler Wiens ») , which was held at the Vienna « Künstlerhaus » in 1895.

An account of Gustav's life, written by his sister Hermine, reveals the challenges Gustav faced painting the present work :

« And so, he [Gustav] had to complete the painting, which Ernst had left unfinished. As often as he tried to get started, he simply couldn't and despaired. When he got home, he would say : " I can't finish it ! ". But, at last, with a great deal of will power, he succeeded. »

Ernst's sister-in-law, Emilie Flöge, became Gustav's life companion and confidante and she sat for one of his most famous portraits painted in the Secessionist style for which he became most famous.

The « Künstler-Compagnie der Gebrüder Klimt und Matsch » (Company of Artists Klimt Brothers and Franz Matsch) continues to grow. In 1892, they move into a larger studio on « Josefstädterstraße » Number 21 : the garden pavilion of the house opposite the « Theater in der Josefstadt » in the eighth district. However, Ernst senior died of a stroke at the age of fifty-nine on July 13. Ernst junior died at the age of 28 from pericarditis (after a heavy cold) on December 9 at « Neubaugasse » Number 86 in the seventh district. He was survived by his young widow and his barely five month old daughter, Helene Klimt junior, lovingly called « Lentschi » , who was born on July 28.

Both events had a significant impact on Gustav. He now assumed financial responsibility for both of their families. His relation with Franz Matsch started to decline. Matsch moved out of the studio ; Klimt continued to occupy the property, alone. With the company in shambles (soon to be officially dissolved) , Gustav nevertheless agreed in 1893 to share one final assignment with his partner : a series of murals for the University of Vienna [Matsch's faculty paintings were well-received, while Klimt's were heavily criticized] . Klimt maintained professional contact with Matsch until 1900. He produced little work during that period but completed the unfinished paintings of his younger brother.

Ernst Klimt junior was interred next to his father at the Cemetery in the western suburb of Baumgarten near Vienna (Penzing, fourteenth district) .

Gustav met the Austrian fashion designer Emilie Louise Flöge in the early 1890's, a sibling of his sister-in-law, Helene Anna Flöge (1871-1936) (the daughter of a highly respected factory owner) , who had become widowed after Ernst junior's death from an inflammation of the pericardium (they married on 7 September 1891) .

Emilie was three years older than Helene Klimt. She became Gustav's lifelong companion and confidant. Although their relationship was intimate, it likely remained platonic.

Franz Matsch, who developed a sizable following among the aristocracy, was ennobled in 1912.

...

There were issues with the costs for « Old Vienna » (« Alt-Wien ») , which were borne jointly by the exhibition management and brewery owner Anton Dreher junior - any profit or loss being shared accordingly.

The « Wiener Zeitung » reports :

« The revenue is likely to fall short of expectations, as the preliminary construction costs exploded due to various additions and new buildings. »

The « Chinese shadow theatre » is a wooden pavilion, which faces the « Exhibiton Concert Hall » beside the East portal of the « Rotunda » . Intended for the « théâtre d'ombres » of Michel Mortier from Paris, it is built by master-carpenter Johann Höbinger according to plans by the chief architect Oskar Marmorek. It measures approximately 26 by 20 metres, decorated with Chinese inspired motifs (« chinoiseries ») and equipped with fire and ventilation systems. It combines traditional shadow puppetry techniques with modern special effects.

The adoption of the « shadow puppet theatre » modeled on the Montmartre « café " Le chat noir " » clearly goes back to an offer from French exhibitors.

Princess Pauline von Metternich, who is familiar with the « théâtre d'ombres » , may also be a contributing factor in its inclusion in the exhibition programme. [She promotes intimate, « avant-garde » amusements at the Imperial court and in her private « salon » , including « shadow plays » .]

Before proceeding with regular public performances, the shadow plays are performed in front of a « select adult audience » .

Puppet shows are presented in the afternoon, and shadow plays in the evening.

There is also performances for children during the day.

Folk singer Rosa Neruda-Bernstein is one of the regular performers.

All the shadow silhouettes are created by the illustrator and caricaturist Hanns Schließmann.

shadow plays programmed during the exhibition

« Gute Bekannte » (Among good acquaintances) based on a text by Isidor Fuchs features famous Viennese musicians. Folk singer Schwarzmaier delivers effectively the « witty text with drastic allusions » .

« Wien bei Tag und Nacht » (Vienna by day and night) is written by Alexander Weigl. Duets and songs are performed by folk singers Rosa Neruda-Bernstein and Schwarzmaier. This production remained in the repertoire until the end of the exhibition.

« Abenteuer eines Wieners in Bagdad » (Adventures of a Viennese man in Bagdad) blends Viennese humour with « Oriental » themes.

« Die Türken vor Wien » (The Turks before Vienna) depicts the second siege of Vienna by the Ottomans in 1683 (the Second Turkish siege) .

« Das Pariser Pflaster » (The Parisian pavement) depicts the typical urban street life in the French capital.

« Die Familie Spießberger in Paris » (The Spießberger family in Paris) is an adaptation from the French shadow play « In Dahomey » currently performed at the « Musée Grévin » in Paris. The set design is by Louis Morin and Hanns Schließmann. The music is by Louis Paulin.

Also : **« Le Journal électrique »** and **« Revue parisienne »** based on text and drawings by Louis Morin (a frequent collaborator at the Montmartre « café " Le chat noir " ») , with music by Gaston Paulin.

The Chinese shadow plays (« ombres chinoises ») demonstrate the fascination with light, shadow and pre-cinematic visual story telling. It involves thin leather cut puppets (or, in some traditions, paper) . The figures are then dyed or painted and assembled with movable joints so that arms, legs and heads can be manipulated behind a back-lit screen to tell stories, which are often accompanied by music and/or singing.

Shadow plays started spreading throughout Europe at the end of the seventeenth century, probably via Italy. It is known that several Italian showmen performed in Germany, France and England during this period.

Between 1887 and 1897, painters, writers, and musicians presented satirical pieces at the Montmartre « café " Le chat noir " » in Paris.

The popular draftsman, illustrator, caricaturist and xylographer Hanns (Johann) Schließmann was born on 6 February 1852 in the town of Mainz in the German state of Hessen. His family moved to Vienna in 1857, when he was still a child.

He worked at Rudolf von Waldheim's Xylographic Institute of Vienna from 1866 to 1873 - first as a simple volunteer then as a xylographer, and finally as a draftsmen. Self-taught, Schließmann developed primarily as an illustrator for satirical magazines. From 1874 to 1878, he collaborated with the Viennese weekly « Humoristischen Blättern » founded by the painter, graphic artist and photographer Karel Klíč, who later invented the modern intaglio printing technology. In 1879, he worked for the Viennese satirical magazine « Kikeriki ! » (Cock-a-doodle-do !) founded by Ottokar Franz Ebersberg (1833-1886) , an Austrian journalist and playwright who wrote under the pseudonym « O. F. Berg » . From 1880, he worked exclusively as an external contributor by supplying drawings and picture stories to the « Fliegende Blätter » in Munich. Between 1881 and 1890, his drawings appeared in the weekly magazine « Wiener Luft » , a supplement of the « Figaro » .

Schließmann became a member of the « Association of Visual Artists of Vienna » (« Künstlerhaus ») in 1887.

Although he lacked formal academic training, he was especially noted for his countless humorous, yet never aggressive and always non-partisan and non biased drawings (sometimes collaborating with the writer Eduard Pötzl) depicting everyday life in Vienna. His favourite characters were the famous composers, the musicians, the athletes and the military. Among the cultural institutions, let us mention the « Burgtheater » and the Philharmonic concerts. The « underworld » was also one of his favourite topics, like the Viennese police force !

Schließmann could also be the exclusive owner of his drawings. In 1884, he designed multi-coloured posters for the famous, informal dance events, celebrated for their relaxed and amusing atmosphere, called « Lumpenbälle » (literally « Rag Balls » referring to the informal dress code, where guests often wore everyday or even tattered clothing, contrasting with the white tie requirements of the « élite ») , which were held at Schwender's « Établissement » (also known as Schwender's « Colosseum ») located in the Rudolfsheim district. Owner Carl Schwender transformed a former site near the Arnstein Palace into a massive complex featuring a coffee hall, dance salon, and hôtel. The « Établissement » was one of the city's most popular entertainment hubs, bridging the gap between high society balls and popular festivals. A unique « melting pot » , where different social classes mingled, from workers to bourgeois citizens looking for a less stuffy evening.

Schließmann supplied illustrations to the volume entitled « Vienna and Lower-Austria » published in 1886, which is part of the encyclopedia « Österreichischen Monarchie in Wort und Bild » (Austrian Monarchy in Word and Image) . Working in a linear, realistic style but also liked to use the silhouette technique, he applied great care and precision to accessories and surroundings. This is what gave these drawings a documentary quality. A « Schließmann Album » featuring his best works was published in 1889.

The 173 page album entitled « Wiener Schattenbilder » (Viennese Shadow Silhouettes) with funny commentaries by journalist and author Eduard Pötzl, was published by Robert Mohr in 1892 : the year of the « International Exhibition for Music and Theatre » . A charming, witty cultural time capsule, which viewed high society, street life, theatre, music, sports and the military through the unique sens of humour of late nineteenth century Vienna (« Wiener Schmäh ») . The collection featured, amongst others, musicians Johann Strauß junior, Anton Bruckner, Hans Richter, Pablo de Sarasate, and Hans von Bülow.

Being a passionate violinist himself, Schließmann was personally very interested in music. He was acquainted with many musicians and writers including the Austrian composer Carl Michael Ziehrer and the Austrian dramatist, novelist and poet Ludwig Anzengruber.

Along the years, he created the shadow silhouettes of Wolfgang Amadeus Mozart, Ludwig van Beethoven, Franz Schubert, Anton Bruckner, Gustav Mahler, Franz Schalk, Richard Strauß, Johann Strauß II, Eduard Strauß, vice-court « Kapellmeister » Hanns Richter, Arthur Nikisch, Felix Mottl, Ferdinand Löwe, Felix Weingartner, Willem Mengelberg, Carl Michael Ziehrer, Karel Komzák II, and Eugène d'Albert. Twenty-four of these figurines were part of a 30 page album entitled « Dirigenten von Gestern und Heute » (Conductors of Yester-day and To-day) , which was published posthumously in 1928 by Gerlach & Wiedling in Vienna.

Schließmann, whose works are also well known and popular abroad, is considered one of the leading illustrators of the Viennese scene between 1870 and 1918.

Hanns (Johann) Schließmann died on 14 February 1920 at the age of 68 years old at the social medical centre of the « Sophia Hospital » (« Sozialmedizinisches Zentrum Sophienspital ») in the seventh district (« Kaiserstraße » Number 9, « Apollogasse » Number 17) . His body was buried in an « honorary grave » at the Hietzing Cemetery (number 123 - section 49) .

Some of his works were posthumously published by his wife Charlotte. The « Schließmann-Gasse » in Vienna-Hietzing was named in his honour in 1923.

the Panorama circular pavilion

Another notable attraction in the immediate vicinity of the « Exhibition Theatre » is the 360° panoramic recreation of the steamship ocean liner « Lahn » of the « Nord-Deutschen Lloyd » entering the harbour of New York city : a marketing tool symbolizing the bridge between European culture and the « New World » . This exhibit combines the fascination with transatlantic travel and the immersive entertainment of panoramas (popular in the nineteenth century) designed to provide a « surround » experience for the Viennese visitors.

third « subscription concert » of the 1891-1892 season

« Musikvereins Großersaal » , Vienna

vice-court « Kapellmeister » Hanns Richter

conducts the « Wiener Philharmoniker »

Johannes Wolff, violin

programme

Ludwig van Beethoven : « Namensfeier » , symphonic overture in C major, Opus 115

Louis (Ludwig) Spohr : Concerto No. 8 in A minor for violin and orchestra, « in the style of an operatic aria » (« Gesangs-Szene ») , Opus 47

Anton Bruckner : Symphony No. 1 in C minor, « Vienna version »

The concert receives a huge critical success !

The « Wiener akademischer Wagner-Verein » hands over a laurel wreath to Bruckner, with the inscription :

« Dr. Anton Bruckner of the Vienna academic Wagner Society, on the first performance of the First symphony in Vienna, December 13, 1891. »

« Dr. Anton Bruckner der Wiener akademischer Wagner-Verein zur Uraufführung der Erste Symphonie in Wien, 13. Dezember 1891 »

are attending the concert :

Dr. Adolf Exner, (Heinrich Rietsch ?) , Hugo Wolf, Gustav Schönaich, music-critics Josef Königstein, Theodor Helm, Hans Paumgartner, Max Kalbeck, Robert Hirschfeld, Max Dietz, Richard Heuberger, Hans Puchstein, Ludwig Speidel.

After the concert, a reception is held at the « Hôtel Kaiserin Elisabeth » located at « Weihburggasse » Number 3, close to the shopping streets « Kärtnerstraße » and « Graben » , next to St. Stephen's Cathedral.

Speeches are made by Dr. Viktor Boller, the president of the « Wiener akademischer Wagner-Verein » and by Max von Oberleithner, who represents the student body of the University of Vienna.

Hugo Wolf still could not seize the symphonic art of his « master » as evidenced by a letter written to a friend.

in which he said :

« Last Sunday, the " Philharmoniker " played Bruckner's First symphony (in its revised version) with the exception of the Scherzo and parts of the first movement. I did not understand much. »

Wolf frequently discusses Bruckner's works in his correspondence with his friend Emil Kauffmann, music director in Tübingen (see letters of **Tuesday, 15 December 1891** ; **Friday, 23 December 1892** ; **Friday, 10 March 1893**) .

Though Wolf passionately admired Bruckner and knew him personally, he kept an open mind towards his music, and criticized it with a good deal of coolness and detachment :

« It is a deficiency on the intellectual side, notwithstanding all their originality, greatness, imagination and inventiveness, that makes the Bruckner symphonies so hard to understand. Everywhere a will, a colossal purpose, but no satisfaction, no artistic solution. »

On the whole, Wolf thought Bruckner was the greatest figure that had appeared in the symphonic world since Beethoven - an opinion in which he became more and more confirmed, as time went on.

That same year, Bruckner wrote to his friend and biographer, August Göllerich junior :

« The new Symphony in D minor (the revised version of the First) is now dear to my heart. Hugo Wolf kissed me after the concert, while weeping abundantly. It was the third musician to behave in such a way. »

Initially, the « Philharmoniker » was not very enthusiastic about this dedication, because of the costs incurred for copying the parts. Bruckner himself offered to pay. An invoice in the amount of 59 « Gulden » and 22 « Kreuzer » will be sent to him.

Informed about the situation, vice-court « Kapellmeister » Hanns Richter became furious, telling the « Orchestra Committee » that this kind of behaviour had never been seen before (« Unerhört ») and that it would be too much of a burden for Bruckner to pay for it (« Es wäre zu viel das Bruckner Dieß zahlen soll. ») . Richter will propose to settle the note personally.

Wednesday, 16 December 1891

On behalf of the « Music Committee » , Richard Heuberger asks Johannes Brahms to compose a work for the opening concert of the « International Exhibition for Music and Theatre » . Brahms refuses and presses Dr. Heuberger to ask Anton Bruckner.

Note : Heuberger belongs to the « Exhibition Commission » but not to the « Music Committee »

The Austrian composer, arranger, choir-master, music-critic, and teacher Richard (Franz Josef) Heuberger was born 18 June 1850 in Graz, Styria. He was the son of a bandage manufacturer.

He took his first music lessons at the Buwa Music Institute in Graz around 1860.

He was a childhood friend of Wilhelm Kienzl.

He studied civil and hydraulic engineering at the Graz University of Technology from 1867.

Choir-master of the « Technicians' Choir » in Graz.

He studied with Robert Fuchs at the Graz Conservatory.

While still involved in engineering studies, he worked as a practitioner in the town of Lend in Salzburg in 1873.

He successfully passed in 1875 his state examination in engineering in Graz.

He moved to Vienna in April 1876.

He requested to be released as an engineer from the Graz public service in June 1876.

At the same time, he conducted the « Wiener akademischer Gesangverein » and was appointed choir-master.

He started to conduct the « Wiener Singakademie » in 1878.

First contact with Eduard Hanslick and Johannes Brahms.

He married Auguste Auge in 1880.

Music-critic for the « Neues Wiener Tagblatt » from 1881.

After the death of his first wife, he married Johanna Herr in 1882.

He maintained many contacts with Brahms and his inner circle.

Music-critic for the « Allgemeine Zeitung München » in 1889.

A freelance music writer since 1895, he continually sought a position as a conductor.

He succeeded Eduard Hanslick as music-critic for the Viennese daily newspaper « Neue freie Presse » from 1896 until 1901.

He resigned as music-critic in 1902 due to disagreements with Dr. Hanslick, and transitioned to a teaching position at the Conservatory of the « Society of Friends of Music » .

From February 1902, he undertook many trips abroad with Eduard Kremser, as second choir-master of the « Wiener Männer-Gesangverein » .

From 1902, he also taught dramatic composition at the Conservatory of the « Society of Friends of Music » .

He conducted orchestral concerts at the World's Fair in St. Louis in 1904.

He worked on editing the « Musikbuch aus Österreich » from 1904 to 1906.

After the death of his second wife, he married his sister-in-law Louise Herr in 1905.

He tried in vain to find a suitable position abroad.

He resigned as choir-master of the « Wiener Männer-Gesangverein » in 1909.

He was very committed to the nationalization of the old Vienna Conservatory.

He taught at the new « Musik und Kunst Privatuniversität der Stadt Wien » .

He participated in the inauguration of the « Wiener Konzerthaus » in 1913.

Richard Heuberger died in Vienna on 28 October 1914.

...

The renowned Imperial Court photographer Ludwig Grillich took in 1892 a picture of Johannes Brahms in the study of his small appartment (with big windows in the living room) located on the fourth floor of a plain stone building at « Karlsgasse » Number 4 - next to the looming Baroque dome of the « Karlskirche » .

Grillich portrayed the composer in an introspective pose amid stacks of musical scores, manuscripts, and leather-bound books fill the shelves and table-tops, reflecting his deep engagement with literature and philosophy.

He took pictures of prominent Viennese personalities :

Princess Pauline von Metternich, Crown Princess Stéphanie of Belgium, Anton Bruckner, Rudolf Weinwurm, Viktor Tilgner, Rosa Papier, Eduard Hanslick, Richard Heuberger, Max Kalbeck, vice-court « Kapellmeister » Hanns Richter, Eduard Kremser, Robert Fuchs, Irene Sironi, Johann Strauß II, Carl Goldmark, Alfred Gründel, Dr. Alexander Fränkel, Dr. Anton baron von Eiselsberg, Dr. Leopold Schrötter von Kristelli, Dr. Richard Paltauf, Dr. Gustav Riehl senior.

The Austrian Court photographer Ludwig Grillich was born on 2 December 1856 in Vienna.

He grew up in a middle-class Viennese household amid the Habsburg Empire's cultural and economic transformations.

He likely began his apprenticeship around his mid-teens, during the 1870's, in local photographic « ateliers » , when Vienna served as a major hub for the emerging profession.

His early experiments likely included setting-up basic studio equipment, such as back-drops and props, while learning the business side of photography.

He navigated this landscape by securing Court recognition and focusing on artistic personalities, ensuring steady patronage through the 1880's - and beyond.

In 1885, he strategically established a studio at « Währinger-Straße » Number 91 in the eighteenth district, to draw affluent clients.

Following its success, he expanded his operations by opening a branch in the spa-town of Franzensbad in 1886, drawing affluent seasonal visitors and Bohemian nobility seeking treatments from its mineral springs and peat baths. He specialized in formal cabinet cards and group portraits that captured the « élégance » of the Habsburg society.

This studio was maintained until approximately 1905.

As a Court photographer, Grillich catered to the Viennese « élite » , including members of the aristocracy, intellectuals, and musicians, leveraging the Imperial capital's status as a vibrant cultural centre under Emperor Franz-Josef.

Beyond individual and family portraits, he documented architectural landmarks through a series of postcards featuring iconic buildings and produced in 1904 detailed interior photographs of the Liechtenstein Palace, preserving glimpses of aristocratic life.

Ludwig Grillich died at the age of sixty-nine years old on 21 May 1926 in Vienna.

Sunday, 20 December 1891

Anton Bruckner replies to Karl Waldeck :

« The question has to be asked : Do you want to agree, or don't you ? (i.e. , to marry Bruckner)

Just yesterday, I got another letter from a young eighteen year old in Berlin [Ida Buhz] . She wants to have me at all costs !

No kidding ! In Vienna, six other candidates. I remain confident ! »

Waldeck was supposed to be acting as a go between but, as an old friend, he had doubts concerning Bruckner's plans for marriage :

« As an old acquaintance and friend, I have sympathy and high-esteem for you as a noble and famous man ; but I cannot break a lance for you because of the age difference - in a case such as this, the decisive factor is the affection of the bride, which should eliminate all other considerations. »

The Bruckner of the recent wedding proposals is now old and sick - a bit sad too. The acknowledged celebrity, his involvement with great conductors of the time and with the Viennese high society, his « honorary doctorate » from the University of Vienna - all this seems to fall in place.

But the intoxication brought about by success and gratitude (which inevitably attracts these young ladies ...) will not erase the image of the humble peasant. Bruckner's vanity seems to be gaining momentum here.

Wednesday, 23 December 1891

Prompted by Johannes Brahms, Richard Heuberger, on behalf of the « Music Committee » , asks a very suspicious Anton Bruckner, whether he would be willing to compose a hymn or a cantata for mixed-choir and orchestra (« Psalm

150 » , **WAB 38**) for the opening concert of the « International Exhibition for Music and Theatre » . The letter is accompanied by a copy of the Psalm 98 (« O sing unto the Lord a new song ») , as an alternative text.

Note : Heuberger belongs to the « Exhibition Commission » but not to the « Music Committee »

Christmas 1891 (or 1892 ?)

Dr. Anton baron von Eiselsberg invites Anton Bruckner to play the organ during the Christmas party organized at the second surgical university clinic of the Vienna General Hospital, which is placed under the responsability of the eminent surgeon Dr. Theodor Billroth.

Billroth, a talented amateur violinist and pianist, is a close friend and musical confidant of Dr. Eduard Hanslick and Johannes Brahms.

Billroth, Brahms and Hanslick form the core of the musical conservatives, who oppose the innovations of Richard Wagner and Franz Liszt.

(source : Dr. Anton baron von Eiselsberg. « From the diary of a surgeon »)

Anton von Eiselsberg first studied at the « Gymnasium » (grammar school / secondary level) of the Benedictine abbey of Kremsmünster. He wrote in his autobiography that he had already performed anatomical sections on animals, as a school student in his free time. He studied medicine in Vienna, Würzburg, Zurich and Paris. As he became a medical scientist in Vienna, he continued to perform surgical operations on animals for scientific purposes.

« Physician » and especially « surgeon » were unusual professions for an Austrian nobleman.

Perhaps that choice of a profession can be partly explained by Eiselsberg's religious background : in the middle of the nineteenth century, surgeons were still frequently considered to be « second class physicians » (« Wundärzte erster und zweiter Klasse ») , especially in Prussia but also in Austria. In general, boys from aristocratic families were supposed to become either officers in the army, state officials or politicians. As a student of Theodor Billroth, Eiselsberg completed his dissertation in 1884. Dr. Billroth, who developed new techniques for gastric resections, had a significant influence on him. Eiselsberg also published different studies concerning military surgery during the Franco-Prussian War.

1892

1892

Without Anton Bruckner's supervision, Franz Schalk begins a « reworking » of the orchestral score of the Fifth symphony in B-flat major (**WAB 105**) . A task that will take him many months.

Father Rafael « Oddo » Loidol reported that, after the Ninth symphony, Bruckner was already planning to write a Tenth symphony, which he intended to call « the Gothic » . At some point during the year, he walked for hours around St. Stephen's Cathedral, studying its architecture and seeking inspiration.

(source : Cornelis van Zwol. « Anton Bruckner (1824-1896) , Leven en werken » , Uitgeverij Thoth, 2012)

Gustav Mahler's friendships with Johannes Brahms and Hans von Bülow, and his growing confidence as a conductor, inspire him back into creative activity after a 3½ year hiatus, and with the lightest schedule of his period in Hamburg giving him some extra time, he composes five of the lieder from « Des knaben Wunderhorn » for voice and orchestra, which he collectively titles « Humoresken » during the winter.

« Der Schildwache Nachtlied » (the night watchman's song)

« Verlor'ne Müh » (wasted effort)

« Wer hat dies Liedlein erdacht ? » (who made up this little song ?)

« Das himmlische Leben » (the heavenly life) , later used as the finale to the Fourth symphony.

« Trost im Unglück » (comfort in unhappiness)

The attention from Brahms probably has a lot to do with Mahler's renewed interest in composing.

At the same time, he engages in a deep study of Johann Sebastian Bach's cantatas.

Three small volumes of his early songs are Mahler's first compositions to be published.

...

Johannes Brahms encounters « a particularly successful " Steinway " » at the home of Ottilie von Balassa in Vienna and sings its praises to his friend Eusebius Mandyczewski, who will later remark to « Frau » von Balassa :

« So, you are the fortunate owner of the best " Steinway ". Ever so, many years ago, Brahms came to me quite excited and told me that he played on a fabulous instrument at your home. It was marvelous, [and] did not at all have the sound of an ordinary piano. »

The eminent Viennese surgeon, Dr. Theodor Billroth, becomes an « honorary member » of the « Verein zur Abwehr des Antisemitismus » , a society composed of prominent Christian personalities who opposed anti-Semitism.

Despite his past rhetoric, Billroth maintained professional and personal ties with Jewish colleagues and friends. He

agreed to support the association partly because Jewish donours had significantly funded his medical projects, such as the « Rudolfinerhaus » .

...

Victor Christ becomes second trumpeter of the « Hofoper » orchestra and the « Wiener Philharmoniker » - succeeding Thoms (Christ's successor will be Hans Stiegler) . He will be archivist and secretary of the « Philharmonic Committee » from 1899 to 1902. He dies on 30 July 1902 of a fall in the air while mountaineering on the Rotwandspitze in the south of Tirol, only twelve days after his thirty-third birthday. Rumour says that it could be a suicide following a disappointing love affair.

...

Alfred (Maria Victor) Zamara joins the « Hofoper » orchestra and the « Wiener Philharmoniker » as solo harpist. He also plays at the « Hofburgtheater » .

Composer and pianist, Zamara was born in Vienna. He was the son of the famous harpist Antonio Zamara. The Zamaras were a Viennese family of harpists active in the musical life of Croatia in the nineteenth century.

He studied violin with Josef Hellmesberger junior and Carl Heißler, counterpoint and harmony with Anton Bruckner and Robert Fuchs at the Vienna Conservatory. He became professor of harp at the conservatory and a member of the Imperial Court Chapel Orchestra.

He reported the first « in-house » performance of Bruckner's Fourth symphony by the conservatory student orchestra conducted by the composer himself.

Zamara is the author of « My Memories of Anton Bruckner and other Great Musicians » (« Meine Erlebnisse mit Anton Bruckner und anderen Größen der Tonkunst ») .

...

The calligrapher, painter and writer Josef Maria Kaiser becomes board member of the « Imperial and Royal Central Council Commission » for research and conservation of art and historical monuments. He is a talented draftsman with remarkable delicacy and exactness, particularly in the field of historic-topographic reproductions. He is recognized as a top-calligrapher during his lifetime.

In June 1882, Anton Bruckner is planning to publish his Sixth symphony (**WAB 106**) . The task of transcribing the final score is entrusted to the Viennese copyist Franz Hlawaczek. The artwork on the title page (awarded at the price of 50 florins) is the creation of Linz calligraph, painter and writer Josef Maria Kaiser (a friend of Adalbert Stifter) - it must be finished by May the 20th. The score, in portrait format, is ordered to the book binder Pruscha.

Josef Maria Kaiser was born on 1 February 1824 in Kremsmünster, Upper-Austria ; and died on 6 May 1893 in Linz. He was the son of engraver Georg Kaiser (1781-1874) . He studied at the Vienna Academy of Fine Arts. In 1848, he

started to teach art at the Linz « Gymnasium » (grammar school / secondary level) . In 1853, he exhibited his works at the Art Association of Upper-Austria. In 1867, he was elected its secretary and, in 1874, a board member. In 1880, he was named curator of the « Museum Francisco-Carolinum » (Upper-Austrian provincial museum) in Linz. (He even elaborated an architecture plan for the erection of a new building.) As a writer, he also published a book on the history of Upper-Austria.

...

1892-1895 : Rudolf Krzyżanowski succeeds Karl Muck, as first « Kapellmeister » at the « Neues Deutsches Theater » in Prague.

...

The « International Exhibition for Music and Theatre » hosted national displays of special expertise at a time when theatre studies and musicology were, not yet, considered disciplines in the narrower institutional sense. Through a comparative study of the exhibits on theatre studies and musicology, both of which were located in the joint Austrian and German display in the « Rotunda » building of « Prater » park, the article written by Lotte Schüßler (« Curating Exhibitions, Ordering Disciplines : Theatre Studies and Musicology in the Vienna Rotunda, 1892 ») addresses the role of exhibitions in discipline formation in the humanities. The preparation, implementation, and documentation of the two exhibits laid foundations for the disciplines to come. To exemplify that process, she examines proposals for the structure of theatre studies and musicology that were drawn up for the Viennese exhibition. The librarian Karl Glossy launched a comprehensive inventory project for a future discipline of theatre studies. Musicologist Guido Adler used the music exhibit to test his theoretical draft of a systematic overview of the subject. In the run-up to the exhibition, scholarly inventories and schemata were generated that articulated and reinforced the two disciplines' different ordering principles.

Guido Adler organizes the « Department of Music History » as part of the « International Exhibition for Music and Theatre » . He prompts the Austrian government to purchase the « Trent Codices » . As a prelude to the creation of « Monuments of Musical Art in Austria » (« Der Tonkunst in Österreich » , or DTÖ) , he publishes a selection of the musical works of Emperors Ferdinand III, Leopold I and Josef I.

Adler points out that there is a connection between the exhibition, the edition of the « monumenta series » , and the acquisition of the « Trent Codices » [« Trienter Codices »] , which is the most extensive collection of polyphonic, mainly sacred music of the fifteenth century :

« For the realization of the monument series, three moments were beneficial : the " Imperial Works ", the " Music and Drama Exhibition " and the purchase of the " Trent Codices ". »

« Für die Inwerksetzung der Denkmäler waren drei Momente förderlich : die " Kaiserwerke ", die " Musik- und Theaterausstellung ", und der Ankauf der " Trienter Codices ". »

After several years of preparation, Adler applies for the edition of a selection of musical works by Emperors Ferdinand

III. , Leopold I. , and Josef I. The « Imperial Works » will be published in 1892 and 1893 in two volumes commissioned by the « Imperial and Royal Ministry of Culture and Education » .

The first volume is officially presented to the Emperor by the Minister on Thursday, September 29 at the « Exhibition Concert Hall » after the 12th « historical concert » : the closing musical event of the exhibition.

They are the prelude to the « Monumenta Historiæ Musices » and enjoys an immensely favourable and worthy reception, and their high artistic and cultural value is emphasized everywhere.

The first volume of the « Imperial Works » is exhibited in « Room I » of the « Rotunda » : the « Habsburg-Lorraine » interior) .

The « early music » revival during the « International Exhibition for Music and Theatre »

This article investigates the genesis, programming patterns, and transnational impact of the series of « early music » concerts (« Historische Concerte ») performed on the occasion of the Viennese « International Exhibition for Music and Theatre » of 1892. Guido Adler was the co-organizer of those concerts. This article will focus on the impact of this set of twelve historical performances on Adler's epistemological perspective. Through in this case study, I also aim to re-assess the intersections between the history of monumental music editing and the historically informed musical practices in the context of international events at the turn of the twentieth century.

Introduction

Music, like all performing arts, is mediated by the temporary dimension between the creation and the performance. In the Western musical tradition, music notation has served not only as a mnemonic tool but also as a long-lasting cultural artefact countering the ephemerality of sonic events. Throughout history, there have been very different methods of graphically encoding sound, and yet, we do not know how music sounded before the invention of mechanical recording and reproduction technologies at the end of the nineteenth century. Musicology, a young academic discipline coetaneous to those technological advances following the philological methodology, tended to consider musical texts as its main object of study. As Nicholas Cook has pointed out since musicology, in its early stage, pursued the pioneering task of retrieving « ancient music » , it narrowly linked the concept of musical work mainly with its textual dimension. That is the score was conceived more as a literary text than as a dramaturgical guideline with manifold interpretive options, both during the creation process and for successive performances - or recreations. As a consequence of this disciplinary focus, histories of Western music have been traditionally more interested in compositional milestones than in conservation and interpretation practices throughout history. Nevertheless, there is enormous research regarding historically informed performance practices but this scholarly interest has been focused especially on sacred and canonical repertories.

The retrieval and rediscovery process of music that has suffered a performative rupture is known as « revival » . Musical revival practices have been intermittent throughout history but Felix Mendelssohn-Bartholdy's recovery of the «

Matthäus-Passion » by Johann Sebastian Bach in 1823 is considered the beginning of contemporary conscious and systematic practices of « early music » revival. Throughout the nineteenth century, religious institutions and choral societies led initiatives to recover historical music, especially Gregorian chant and music repertories composed before the eighteenth century. Besides those initiatives, music scholars inaugurated a new type of concert : the historical one, which became a kind of corporative event in which they began to show themselves publicly as specialists. At the same time, some renowned performers or « virtuosi » included old out-of-use instruments and historical repertoires in their tours in order to revamp their own concert programmes and show their stylistic versatility. Most of those practices were addressed to a minority audience claiming its distinction from the taste and values of the mass musical market of the time. In both cases (the « historical concerts » organized by scholars and the concerts of renowned performers with « early music » repertoires) , didactic and out reach activities were parallel activities complementary to concert programming. Other musical revival practices were participatory, that is without a clear distinction between performers and audience. With the exception of the tours of « virtuosi » , most of the « early music » revivals at the turn of the 20th century flourished in the amateur or semi-professional spheres and far from the professional musical market.

On the contrary, after World War II, the « early music » revival movement became highly-professionalized. Due to a fully-institutionalized musicology, the academic study of musical sources offered a theoretical basis for sustaining a paradigm of authenticity in performance practices. Many of the informed performance practices of that time aimed to clarify the original textual state of a work and to investigate the original contexts and interpretive traditions in order to eradicate successive historical reinterpretations. Through the texts, the performance had to emulate the sound of the « primitive creation » and first receptions and, in the case of a known author, it had to follow the author's alleged intentions. These musical initiatives based on textual authenticity offered no room for the creativity of the interpreters. Richard Taruskin, among others, revised the premises of the paradigm of authenticity during the last decades of the 20th century. He argued that the concern for authenticity was a reflection of the anxieties of the time, that it was irremediably linked to the textual dimension of music, and that it represented only one of the legitimate ways to approach « early music » repertories. As a consequence of that turn in the interpretation of « early music » , it was accepted that the acoustic recovery from the past is an unattainable dream. However, the research and interpretation of this type of historically informed practice and the commercial demand for it have not been discouraged since then but have rather increased enormously. All these activities are currently circumscribed in highly-specialized professional fields, in which amateur participation is disregarded.

The pioneering ventures of « early music » performing and editing practices at the end of the nineteenth century have been traditionally evaluated from the premises, categories, values and paradigms of the post-war « early music » revival. Therefore, they have been considered misinformed, imperfect and incomplete. The goal of this article is to re-evaluate those pioneering early musical revival initiatives in the framework of international exhibitions and to contextualize them in the values of their time. Some scholars have already highlighted the crucial role of international events, such as world fairs and international and national exhibitions, in the revival of « early music » repertories and practices during the second half of the nineteenth century especially in France. However, the « Historische Concerte » performed during the « International Exhibition for Music and Theatre » of 1892 have received little scholarly attention. In his monograph devoted to this exhibition, Theophil Antoníček described the repertories of the concerts in an exhaustive study of the contemporary press but avoided further analysis or interpretation. Barbara Boisits, for her

part, briefly mentioned the role of this set of concerts in the history of the series of monumental editions « Denkmäler der Tonkunst in Österreich » (Monuments of Musical Art in Austria) or DTÖ. She also examined the two first performances of the « Historische Concerte » as part of her research on the impact of Gregorian chant studies for early musicological scholarship, taking Guido Adler's academic interest in those repertories as a case study.

The pioneering role of Guido Adler in the development of musicology as an academic discipline has been studied widely. **(13)** However, the impact of « Vienna 1892 » on his own conceptualization of music history is still an issue to be studied. The deep influence of Adler's musicological paradigm in the United States of America has been a topic of recent publications **(14)** but the transnational impact of art management and programming trends related to this paradigm is still a topic neglected in research. As we have seen before, the performative dimension of music in history has been largely disregarded due to the philological paradigm that musicology adopted upon its own foundation as an academic discipline. This is the reason why, despite the fact that numerous musicologists were involved in sonic reconstruction initiatives, there is no documental evidence of their participation. Even in their biographies, those activities were minimized because they were considered not very relevant from an academic point of view.

« Historical concerts » and new agents : music historians as concert promoters and mobilizers

Notwithstanding the lack of interest in and scholarly care for the twelve « historical concerts » performed during the 1892 « International Exhibition for Music and Theatre » in Vienna, I will show that they constituted a crossroads of different international patterns of understanding and performing « early music » . This article aims to evaluate the impact of this set of concerts in the standardization not only of monumental musical editions but also of historically informed practices of « early music » .

During the six months of the « International Exhibition » - from May 7 to October 9, 1892 - a lot of concerts were performed inside and outside the « Concert Hall » of the Exhibition. **(15)** Twelve of those concerts were part of the series of the « Historische Concerte » . Adler and Albert Ritter von Hermann (1864-1895) were the leaders of the commission that convened and organized these concerts. **(16)** Von Hermann worked at that time at the « Ministerium für Kultus und Unterricht » (Ministry of Cultural Affairs and Education) of the Austro-Hungarian Empire and had served since 1886 as director of the musical section of the Viennese Austrian Catholic conservative newspaper « Das Vaterland » . **(17)** Adler, besides his role as co-organizer of the « historical concerts » , was in charge of the overall scientific and historical aspects of the musical section of the exhibition. Furthermore, he reported on most of the musical events of the exhibition in the Viennese daily newspaper « Neue freie Presse » . **(18)** Both von Hermann and Adler also actively supported the « Denkmäler der Tonkunst in Österreich » (Monuments of Musical Art in Austria) . **(19)**

After the end of the exhibition, the commission edited a collection of all of the concert programmes, the programme notes and a list of the composers, whose works were performed during these concerts with consecutively numbered pages. Von Hermann, who was the main responsible person, wrote the introduction to this cumulative publication. **(20)** The edition of all those materials is a sign of the commemorative purpose of this publication, which served as a witness of the practices executed. In addition to this compilation, there are a lot of references to those concerts in the local and national press, as well as in various international reports by travelers who assisted at the event.

A German newspaper even pointed out that the « Historische Concerte » were the most interesting events of the Viennese Exhibition :

« Among the most interesting musical performances during the exhibition were the " Historical Concerts " and, among these, the three concerts given by the " a-cappella " choir of Amsterdam, conducted by " Herr " Daniël de Lange, were of highest significance. » **(21)**

This set of « historical concerts » was not something new in Vienna. At that time, there was a well-documented tradition of « early music » concerts in the city. Between 1859 and 1869, Leopold Alexander Zellner (1823-1894) organized public « Historische Konzerte » with repertoires from the Middle-Ages to classicism. **(22)** Following Zellner's idea, Robert Hirschfeld (1857-1914) promoted « Renaissance-Abende » (Renaissance Evenings) starting in 1884. In addition, in 1883, Josef Böhm (1841-1893) founded the « Chor-Akademie des Ambrosius-Vereines » , a choir specialized in « early sacred music » under the influence of the « Cecilian movement » . Böhm had acted as musical mentor for von Hermann since 1882, and he animated him to write an essay about the reform of sacred music. **(23)** Both Böhm and Hirschfeld were also active participants of the « Historische Concerte » of 1892. In addition, Böhm became a member of the « Leitende Kommission » (executive commission) of the « Denkmäler der Tonkunst in Österreich » (Monuments of Musical Art in Austria) . Therefore, the initiative to programme a set of « historical concerts » within the framework of the exhibition was rooted in Viennese local practices and served to strengthen the ties of a network of people, who already cherished activities fostering « early music » in Vienna and beyond.

A group of music scholars was involved and intensively collaborated to plan the corpus of the « historical concerts » of 1892 but they followed heterogeneous criteria. These concerts presented them with an opportunity to showcase themselves in the public sphere as managers, key note speakers in the introductory talks, authors of the concert notes, and promoters of musical editions related to the concerts. The introduction to the edited book of concert programmes lists the names of key speakers (« Referenten ») . According to this source, the key speakers of the concerts were Guido Adler, Josef Böhm, Robert Hirschfeld, Rudolf Edler von Larisch (1856-1934) and Moritz Prunlechner. In his introduction, Albert Ritter von Hermann also quotes Albert J. Gutmann (1851-1915) as advisor for the conception of the programme. Gutmann was a German music-dealer and concert-agent who, in 1873 (the year of the World Exhibition of Vienna) , founded a music store and a music publishing-house in Vienna. In 1890, only two years before the « International Exhibition for Music and Theatre » , he had established the « Volkskonzerte » , a series of concerts with inexpensive tickets to attract a working class public. **(24)** His influence was crucial for the balance between the cultural, the didactic and the economic interests of the « Historische Concerte » .

Böhm, who was the founder and director of the « Chor-Akademie des Ambrosius-Vereines » , wrote the introduction to the first and third concert, both performed by his own choir. **(25)** Prunlechner, along with Larisch, wrote the introduction to the second concert dedicated to popular music of the fifteenth and sixteenth century outside Germany, and performed by the « Wiener Singakademie » . **(26)** This same choir, directed by Max von Weinzierl (1841-1898) , performed the fourth concert devoted to music of fifteenth and sixteenth century Germany. **(27)** For that occasion, Prunlechner penned the introduction on his own and transcribed some of the repertory into modern notation. Despite

the fact that Hirschfeld appeared as « Referent » in von Hermann's introduction, his name does not appear in any of the concert programmes. As we know, Hirschfeld was the promoter of the « Renaissance-Abende » so, perhaps, he was responsible for presenting the seventh concert devoted to German sacred songs from the eleventh to the seventeenth century, performed by a group of pupils of two orphanages. **(28)**

Daniël de Lange (1841-1918) , who was not listed by von Hermann as a « key speaker » , was in charge of the introductory talk to the concerts that he directed with his « Amsterdamer a cappella-Chor » . **(29)** He was also the author of the substantial programme notes of the three concerts (the 5th, 6th, and 8th of the « historical concert series ») , which were dedicated to Flemish music-masters from the fourteenth to the seventeenth century. **(30)** On May 29, 1892, de Lange sent a letter to von Hermann accepting the invitation to participate in the « Historische Concerte » and answering several requests. Attached to this letter, de Lange sent his « curriculum vitæ » , the preliminary programme of the three concerts of the Dutch « Amsterdamer a cappella-Chor » and a detailed musicological and historical introduction to them. Adler discussed and corrected the programme and the historical introduction. Adler preserved all those materials, which are in his personal archive : the « Guido Adler Papers » at the University of Georgia. **(31)**

An introduction by Heinrich Reimann (1850-1906) preceded the three concerts performed by Amalie Joachim (1839-1899) devoted to the German Lied. He was also the musicologist who had helped Joachim to select the sources, arrange them and design the programme of her cycle of German songs. **(32)**

Von Hermann did not mention Reimann as « key speaker » in his introduction, but we can infer his role through the programmes of the three concerts :

« The introductions and notes to the individual songs are being taken from the original programmes edited by H. Reimann. » **(33)**

These three concerts were the ninth, tenth, and eleventh of the « historical series » .

The last event of the « Historische Concerte » featured the official presentation of a musical edition published in two volumes by Guido Adler between 1892 and 1893. **(34)** The concert had the same name as the edition and comprised parts of its repertory : a selection of vocal and instrumental works composed by Emperors Ferdinand III, Leopold I, and Josef I. **(35)** In the concert programme, Adler is not explicitly mentioned. Nevertheless, his contribution as author of the detailed programme notes and « key speaker » of the introductory conference can be inferred.

« Early music » concert programming trends

The active collaboration of different music scholars in the introductory talks and in the programme notes of the concerts obviously followed a didactic agenda. In most cases, they were also actively engaged in the selection of the repertory and in the management of the musical associations and groups of musicians that performed the music. Most of the scholars, who collaborated on the organization of the « historical concerts » , reinforced their social visibility as

a consequence of this event. Therefore, the « Historische Concerte » held in Vienna in 1892 served as an arena for negotiating the programming criteria, the repertory, and the scope of what was considered « early music » at that time.

With regard to the aims, institutions, and interpreters involved in the corpus of « Historische Concerte » , we can say that it did not adhere purely to any programming pattern but presented an amalgam of four different trends of programming « early music » . The first trend is represented by amateur choirs led by music scholars focusing on the revival of « early sacred » and national repertories. The agents of the second trend are pedagogical and religious institutions that had continuously preserved « early music » performance practices throughout history as part of their own idiosyncrasy and internal activities, disregarding the public entertainment aspects related to them. The third category is represented by renowned performers, who decided to introduce old instruments and repertories as a tool to modernize their own programs and to brand their career profiles as performers specializing in « early music » . The fourth programming trend responded to the musical publishing business and served as a marketing strategy to sell music editions. The two concerts performed by the « Chor-Akademie des Ambrosius-Vereines » directed by Josef Böhm, the first and third of the « Historische Concerte » , adhere primary to the first trend : an amateur choir led by music scholars focused on the revival of « early sacred » and national repertories. However, Josef Lábor (1842-1924) played the organ and contributed with lectures about the history of music for organ, followed by examples in both concerts. **(36)** Lábor was, at that time, a well respected figure of the Viennese music scene : he was a composer, an organ and piano virtuoso and a music teacher. At the time of the exhibition, he worked under the patronage of the Wittgenstein family, after having served as royal chamber pianist in Hanover and court organist in Vienna. **(37)** Lábor was a pioneer of research on « early organ music » and he maintained a close relationship and collaboration with Guido Adler, according to the numerous writings Adler devoted to him. **(38)** Thus, these two concerts also contain elements of the third trend of « early music » programming practices, represented by renowned performers, who decided to introduce old instruments and repertories as a tool to modernize their own programmes.

The two performances of the « Wiener Singakademie » directed by Max von Weinzierl also mainly follow the first trend but the string instruments of the « Ausstellungsorchester » (Exhibiton Symphony Orchestra) , directed by Hermann Grädener (1844-1929) , accompanied these two concerts. Both of them were dedicated to secular music of the fifteenth and sixteenth century outside Germany, and were accompanied by a modern grand piano : a « Bösendorfer » . In the first of them, the « Kammersänger » Gustav Walter (1834-1910) collaborated as soloist (Walter was a pioneer in the programming of « historical concerts » focused on a single genre : the « lied ») . Thus, these two concerts also blended elements of the first and third trend of « early music » programming practices.

The three concerts that the Dutch « Amsterdamer a cappella-Chor » , directed by Daniël de Lange, performed between June and July of 1892, also respond primarily to the first trend in concert programming (a scholar behind a choir training to promote historical national repertories) but they differed from the previous ones in that they were performed entirely by highly professional musicians with an international background. The repertory of those concerts was based on the works of the main composers of the Flemish School between the fourteenth and the seventeenth century. At that time, there was a nationalistic discussion about the limits of the historical musical heritage of the Netherlands, supported by the discovery of new musical sources and scholarly research. **(39)** The « Vereeniging voor

Nederlandsche Muziekgeschiedenis » (Society for Music History of the Netherlands) was created, coinciding with the publication in 1868 of the third volume of the « Geschichte der Musik » by the Austrian music historian August Wilhelm Ambros (1816-1876) .

De Lange was a member of the society's board and he contributed to spreading the music of this national label with different choirs and ensembles. The « Vereeniging » also reported on de Lange's musical activities abroad in its journal. **(40)** Furthermore, Franz-Xaver Haberl (1840-1910) discovered the « Trent Codices » in 1880 **(41)** and, one year later in 1881, de Lange created the « Amsterdamer a cappella-Chor » to disseminate the music discovered in those manuscripts. **(42)** All concert programmes of the « Amsterdamer a cappella-Chor » displayed the same structure : « sacred music » in the first part and « secular music » in the second. In the first performance, the court organist Rudolf Bibl (1832-1902) played a « fantasia » by Jan Pieterszoon Sweelinck on a organ by Georg Friedrich Kauffmann. In this same first concert, the soloists of the « Exhibition Symphony Orchestra » performed a « suite » by Jean Adam Reinken (1643-1722) . **(43)** The second and third concert of the « Amsterdamer a cappella-Chor » included several old Dutch dances, arranged for piano four hands by Johan Cornelis Marius van Riemsdyk (1841-1895) . **(44)** Probably, they used the edition of early Dutch dances that van Riemsdyk had published one decade before. **(45)** Besides the participation of court organist Bibl, these concerts featured an international collaboration between two professional institutions : a highly specialized Dutch vocal ensemble and the soloists of the « Exhibition Symphony Orchestra » . In addition, these three performances incorporated elements of the fourth programming trend since they were related to music-publishing business strategies.

As we have seen before, Guido Adler was especially involved in the preparation and promotion of the « Amsterdamer a cappella-Chor » concerts. Besides his previous correspondence with de Lange in order to prepare the concert programme and the concert notes, he wrote reviews in the press of every single performance led by Daniël de Lange.

In his review of the first concert, published in the Viennese newspaper « Neue freie Presse » , he described how Austrians had pioneered the musicological research of Dutch « early music » repertoires :

« A society of art loving singers from Amsterdam voluntarily undertook the task of transplanting native works of their ancestors to foreign soil. However, this had already been prepared. What the Dutch presented to us had to no minor extent been initiated long ago by Austrians : the Viennese music historians Kiesewetter and Ambros deserve the merit of having raised the appreciation of ancient Dutch art. In the hospitable home of the first [Kiesewetter] , a small community met every Sunday and brought these dead works to new life. Here, Ambros became acquainted with the ancient compositions, for which he, following the epoch-making treatise of his uncle, " On the Merits of the Dutch in Music " - an award winning essay with which Kiesewetter defeated his big competitor, Fétis - advocated strongly. » **(46)**

In this same review, Guido Adler stated that, despite the pioneering work made by Raphael Georg Kiesewetter (1773-1850) and his nephew August Wilhelm Ambros in Vienna, more research was needed in order to better understand those early musical periods :

« Just like the prejudice in art history that the pre-Rafael period was barbaric and unenjoyable had to be removed, Kiesewetter and Ambros successfully intervened for the just appreciation of ancient Dutch art, the so-called pre-Palestrina period. In his " Geschichte der Musik ", Ambros lifted much of the old treasure, freed it from rubble and ashes, and helped it to renewed splendour. Still a lot of work must be done, still many drops of sweat will roll off from researchers' foreheads, if the work started should be completed. Indeed, single men, like Lommer in Berlin and Kade in Schwerin, followed the steps that Kiesewetter and Ambros have determined. Yet, a great part is still awaiting completion. » **(47)**

Adler finished this review by inter-connecting the relevance of de Lange's concerts with the recent acquisition of the « Trent Codices » by the « Ministry of Cultural Affairs and Education » of the Austro-Hungarian Empire.

One year before the exhibition, Adler had convinced in 1891 the highest representative of this Ministry to bring the « Trent Codices » to Vienna to have them studied, and edited :

« In the precious anthologies, which the Austrian Ministry of Education recently purchased from the " Trento Cathedral Chapter " with heavy sacrifices to preserve them for our country, there is still a considerable part of Old Dutch art buried. » **(48)**

The single concert performed by 600 pupils of two orphanages and one private school led by the Catholic Piarist fathers (« Schul-Brüder ») reflects the second type of concert trend : that typical of pedagogical and religious institutions that have continuously preserved « early music » performance practices throughout history, as part of their own idiosyncrasy and internal activities. Three institutions collaborated on this concert : The « kaiserlich-königliche Waisen-Haus » (the Imperial Royal orphanage in the ninth district of Vienna) , the « Privat-Volks- und Bürger-Schule » (Private Primary and Citizen School) based at the « Fünfhaus » (now part of the fifteenth district of Vienna) and founded in 1889 by Anton Maria Schwartz (1852-1929) to educate people of the working class and the orphanage « Norbertinum » , built between 1881 and 1890 by the « Waisen-Verein » (Association for Orphans) in Preßbaum, a village located 50 kilometres from Vienna. The repertory of this concert was based on German sacred songs from the eleventh to the seventeenth century selected from different song books of the fifteenth, sixteenth and seventeenth century : the « Rheinfelser Gesang-Buch » (1666) , the « Trierer Gesang-Buch » (1482) , the « Michael Vehe's Gesang-Buch » (1537) , the « Geistliche Nachtigall » (1631) by David Gregor Corner (1585-1648) , the « Leisentritt's Gesang-Buch » (1584) and the « Geistliche Hirten-Lieder » (1657) by Angelus Silesius (1624-1877) . There is information neither about who the conductor was nor about the concert promoter, the « key speaker » or the instruments. **(49)** The programme notes offered the lyrics of the songs performed and indicated the name of the print-office that printed the brochure. **(50)** We can see that this type of concert emphasized the historical sources and their religious functions over the performers and other people involved. It was closer to the « Cecilian movement » than to the pioneering « early music » revival movements supported by civil scholars and amateur music lovers.

The three performances delivered by Amalie Joachim belong primarily to the third trend of concert programming. This pattern is linked to a concrete performer, usually a virtuoso. According to Beatrix Borchard, the first attempt by Joachim to create a concert programme based on early « lieder » dates December 28, 1890. On this day, Joachim

wrote a letter to professor Franz Wüllner (1832-1902) requesting his help selecting works to create a programme for a concert of lieder « from Haydn to Mozart » . **(51)** Heinrich Reimann was the scholar, who finally collaborated with Amalie on the selection of works, the transcriptions and the realization of the programme for her tour. They met for the first time in 1891 and, from then on, he became her artistic and scientific advisor. They agreed on structuring the cycle in four sessions and, together, decided the pattern and design of every single concert programme. Every session explained a chronological history through selected examples. Most of the repertory of Joachim's « lied cycle » came from the primary sources and manuscripts of the « Berliner Staatbibliothek » , « Preußischer Kultur-Besitz » and the « Königliche Bibliothek » . Borchard has studied how they selected the materials from a core of two boxes of sources that Reimann sent to Joachim. **(52)**

The idea of creating a soloist programme with a historical background was not new. Between 1871 and 1872, Anton Rubinstein (1829-1894) had undertaken an American tour with a programme in seven sessions based on the history of music for keyboard. Later, he performed this cycle in Russia and Eastern Europe between 1885 and 1886. Hans von Bülow (1830-1894) and Joseph Joachim (1831-1907) , the husband of Amalie, had also composed a concert cycle to illustrate the catenation « Bach - Beethoven - Brahms » as the creation of a German style or æsthetic paradigm in instrumental music. **(53)** While Rubinstein framed his tour from a European perspective, Bülow and Joachim's perspective was entirely Germanocentric. Besides these two initiatives, the tenor Gustav Walter, who also collaborated as a soloist with the « Wiener Singakademie » in the second and fourth concerts of the « Historische Concerte » of Vienna in 1892, presented a history of the « lied » genre (« from Thibaut de Navarre to the end of the nineteenth century ») at the « Kärtnertor-Theater » since 1882. **(54)** The programme pattern of the cycle of Amalie Joachim differs from the ones of Rubinstein and Bülow-Joachim because it was nation based but it did not follow a teleological approach to explain a national musical idiom in historical terms. It also differed from Walter's initiative because it offered a history of styles via a concrete genre, not a history of a genre, as Walter did. In her cycle, Amalie Joachim mixed oral and written traditions and collective and individual creations. This stylistic approach to the history of a genre resonates with Adler's further historiographical systematization based on the idea of musical style and its evolution, a trait that is self-evident in the conceptualization of his edited manual « Hand-Buch der Musikgeschichte » . **(55)** The three concerts by Joachim encompassed editorial marketing strategies, so they also adhere to the fourth trend of concert programming. Hermann Wolff (1845-1902) edited the concert notes **(56)** and the publishing-house Nikolaus Simrock in Berlin edited part of the scores of the programme, as a bonus for the concert under the title « Das deutsche Lied : Eine Auswahl aus den Programmen der historischen Lieder-Abende der Frau Amalie Joachim, herausgegeben von Heinrich Reimann » . **(57)** The publication was not identical to the concert programme since Simrock only edited the unknown « lieder » , avoiding the famous contemporary « lieder » by Schubert, Schumann or Brahms. The volumes of « Das deutsche Lied » had no explicit information about the primary sources and the scholarly editorial criteria. The goal of these editions was the massive dissemination of a kind of « salon » music with proper quality standards intended to improve the domestic music literature. As Borchard has pointed out, Joachim's cycle did not aim to find the « authentic » sound of the past but to bring up-to-date the historical repertory. **(58)** Reimann adapted the original melodies to a modern piano accompaniment, trying to offer entertainment with a scholarly basis.

This cycle was decisive for the branding of Amalie Joachim's career as a soloist specialized in « early music »

repertories. Joachim, accompanied by various pianists, traveled all around Germany, the Baltic countries, the Austro-Hungarian Empire, and Switzerland with this cycle of « early lieder » . She finished her international tour in the United States of America. Joachim performed her cycle in Vienna twice, between 1892 and 1893. The first time, as part of the « Historische Concerte » , she readapted the cycle, narrowing it down from four to three sessions. During the second performance of her « lied cycle » in the « Musikvereinssaal » in 1893, the critics accused Amalie of being too « affect-laden » and monotonous, and of lacking « good taste » to perform « early music » . **(59)** The case of Joachim was especially controversial from the point-of-view of the concert spaces. At that time, the « lied » was conceived as a « salon » and amateur genre. Nevertheless, Joachim's cycle had a virtuoso character and was designed to be performed in big spaces. With this programming strategy, Joachim blended different kinds of programming trends, including scholarly attention to unknown early sources, the pedagogical aim of displaying the repertoire historically, virtuoso branding strategies and a clear editorial marketing purpose. **(60)**

The last of the « Historische Concerte » follows the fourth type of « early concert » programming trends. It differs from the other concerts, above all because it was private. It was not open to the public and visitors of the exhibition like the other concerts. The attendants needed to be invited by Emperor Franz-Josef.

Numerous institutions and individual collaborators made this concert possible. The artistic director of the concert was Josef Böhm and, consequently, the « Chor-Akademie des Ambrosius-Vereins » performed the choral parts. According to the programme, the soloist vocal interpreters of this concert were Amalie Joachim, Bertha Gutmann, Eduard Gärtner, and Adolf Weidlich, while the solo instrumental parts were played by two violinists (Michael Drucker and Josef Fitzner) , a cellist (Alphons Kraholetz) and a pianist (Ferdinand Löwe) . Besides the string soloists, the concert was accompanied by a piano, an organ and a harmonium. **(61)** The piano was played by a pianist named Ferdinand Foll (1867-1929) and by a music theorist, soon to become one of the most influential of his generation : Heinrich Schenker (1868-1935) . At that time, Schenker was twenty-four years old and worked as a music-critic, performer (accompanist) , and conductor in Vienna. This concert was, therefore, the result of an intense collaboration between different institutions and individuals. Some of these individuals, such as Guido Adler or Schenker, strengthened their networks and influence in Viennese musical life enormously after the exhibition. **(62)** In 1898, six years after the end of the exhibition, Emperor Franz-Josef appointed Adler to become the successor of Dr. Eduard Hanslick at the University of Vienna, where he founded the world's first musicological department.

According to the media, the audience of this last special concert consisted of scholars, ambassadors, members of European royal families and the aristocracy.

An anonymous critic of the « Deutsche Musikzeitung » described the distinguished audience :

« Several months ago, we were concerned with the publication of the musical works composed by the emperors Ferdinand III, Josef I, and Leopold I, commissioned by the Ministry of Education, and edited in Prague by professor Dr. Guido Adler. The first volume (the first half) of this publication was exhibited in the Habsburg interior of the musical exhibition and, a few hours before the actual end of the exhibition, a number of these works were performed in the " Vortrag-Saale " of the exhibition [" Rotunda "] for a select audience. Access to this performance was only permitted with

an invitation card. The concert, which had a private and distinguished character, was very well attended. » **(63)**

As part of the editorial marketing strategies before editing the work that inspired this concert, Carl August Artaria (1855-1919) published the list of subscribers for this volume. Apart from libraries and institutions, this list included the names of patrons belonging to the highest international social and cultural « élite » . Some of the members of this list were also invited to the concert. Therefore, this concert is another paradigmatic case of deep interdependency between scholarly research, performance practices and marketing strategies of programming and editing « early music » at that time.

According to the testimony of Albert Ritter von Hermann, an additional collaboration with the « Historische Concerte » was originally planned but failed due to financial problems with the « Exhibition Commission » . The organization counted on a famous Leipzig-based choir specialized in « early music » , the « Riedel Gesangverein » founded and conducted by Carl Riedel (1827-1888) until his death. The programme consisted of pieces of the best known composers of polyphonic music of the sixteenth century, and some fragments of early oratorios. The performance was canceled at the last minute.

Theophil Antoníček pointed out that another collaboration was canceled. **(64)** As part of the attractions of the « Historische Concerte » , the organizers planned to display in Vienna the collection of historic musical instruments of the Conservatory of Brussels, collected by François-Auguste Gevært (1828-1908) and Victor-Charles Mahillon (1841-1924) , which eventually became the core of the current collection of instruments of the « Musée des instruments de musique de Bruxelles » . This plan did not succeed because the organizational commission failed in negotiating the agreement to pay the cost of travel and insurance for those fragile specimens. It is still unknown whether the commission planned to use « early » musical instruments for all of the « Historische Concerte » .

On January 31, 1892, an informative anonymous note published in « Das Vaterland » and « Neue freie Presse » , the daily newspapers at which von Hermann and Adler were engaged respectively, points in this direction :

« In preparation are also a historical " singspiel ", historical operettas, and a historical " farce " evening. There are forty-five " popular " and seven " historic " concerts planned for the " Musikhalle " ; besides, five historical concerts will take place in the little " Musikhalle ", in which old but still playable instruments will be used. » **(65)**

Nevertheless, most pieces were finally arranged for piano and new instruments. Therefore, the instrumental arrangement and accompaniment of the « Historische Concerte » were not supposed to recover the sound and practices of the past but to modernize the æsthetics of those « early music » repertories. The novelty of these practices was located in the unknown repertories and not in the pursuit of a historically « authentic » sound.

The small lecture hall (« Vortrag-Saal ») of the « historical music section » (which was designed by Guido Adler) , located in one of the corners of the « Rotunda » , hosts various types of events : demonstration of instruments,

concerts by music school students, independent performances by ensembles and soloists, all the « historical concerts » and smaller scaled « symphonic concerts » .

If the tickets of most of the « historical concerts » were sold out, as the press stated, it implied that a large public attended those pioneering concerts with « early music » repertories.

In an article in the Viennese daily newspaper « Neue freie Presse » , Guido Adler described the large but distinguished and enthusiastic audience that attended the « Historische Concerte » :

« The distinguished audience, which filled the hall down to the last seat - a large number of interested persons had to leave empty handed - acclaimed all contributors enthusiastically ; several pieces were vehemently demanded to be repeated. We look forward to the following two concerts with great excitement. » **(66)**

Regarding the small audience during the first concert of the Dutch « Amsterdamer a cappella-Chor » , Guido Adler, years later, recalled how he encouraged the public through an enthusiastic critique in the press to attend the next ones :

« The first evening, almost empty, unleashed enthusiasm among the few listeners. I took a pen and wrote a flaming article in the " Neue freie Presse ". The two following evenings were sold out - victory was achieved and the way for similar performances paved. » **(67)**

A foreign reporter commented similarly on the increase of attendants from the first to the third « historical concert » led by Daniël de Lange, proving the impact of Adler's journalistic writings in Viennese society :

« Unfortunately, the attendance at de Lange's concerts was not proportionate to the performance offered ; only at the last concert was the " Vortragssaal " of the " Rotunda " filled by a paying audience. » **(68)**

« Denkmäler der Tonkunst in Österreich » (DTÖ)

Similarly to the « historical concerts » , the monumental edition has precedents too. **(69)** Guido Adler first attempted to launch a nationally oriented, monumental music edition in 1888 with a proposal to the « Ministry of Cultural Affairs and Education » . At that time, he was « associate professor » (« Professor extraordinarius ») at the German speaking University (« Carl-Ferdinand-Universität ») of Prague. His first idea was to edit a selection of works composed by authors from the German speaking areas of the Austro-Hungarian Empire. The proposed title for this project was « Monumenta historiæ musices » . The Ministry rejected this initiative, pointing out the lack of representation of the non-German speaking areas of the Empire in the project. **(70)** Furthermore, soon after this proposal, the young German nation issued the first volume of the « Denkmäler deutscher Tonkunst » edited by Philipp Spitta (1841-1894) - the first volume being published in 1892.

The 1892 « International Exhibition for Music and Theatre » was the catalyst of Adler's aim to develop his old

editorial project. Adler was in charge of the overall scientific and historical aspects of the musical section. Additionally, he was the curator of the Austrian and German pavilions. It is relevant to highlight that all the concert titles of the « Historische Concerte » , with the exceptions of the fifth and sixth concerts devoted to Flemish music, made allusions to German speaking countries. Furthermore, following his instructions, a collection of musical sources was assembled from all around the Empire, and this collection served as the basis for the future « Denkmäler der Tonkunst in Österreich » (Monuments of Musical Art in Austria) .

The « Ministry of Cultural Affairs and Education » approved and supported Adler's idea of editing a selection of works composed by the emperors Ferdinand III, Leopold I, and Josef I themselves. The two volumes that resulted from this project could be considered the ultimate pilot or « edition zero » for the « Denkmäler der Tonkunst in Österreich » . The last concert in the series of « Historische Concerte » featured pieces from this edition.

In 1893, the « Gesellschaft zur Herausgabe der Denkmäler der Tonkunst » in Österreich (Society for the Publication of Monuments of Musical Art in Austria) was institutionalized. According to Elisabeth Theresia Hilscher, the members of the first executive commission were Guido Adler (director of publications) , Eduard Hanslick (president) , Carl August Artaria (treasurer) , Albert Ritter von Hermann (secretary) , Josef Böhm, Johannes Brahms, Wilhelm Ritter von Hartel (1839-1907) , Engelbert Mühlbacher (1843-1903) , vice-court « Kapellmeister » Hanns Richter (1843-1916) and Wilhelm baron von Weckbecker (1859-1936) . **(71)** As we have already seen before, one year before the exhibition in 1891, Adler had brought the « Trent Codices » to Vienna in order to study and edit them. In 1885, Franz-Xaver Haberl had already published his research on these manuscripts in his long article about Guillaume Dufay for the first volume of the « Viertel-Jahrs-Schrift für Musikwissenschaft » . **(72)** The kernel of the repertory of the fifth and sixth historical concerts, performed by the Dutch « Amsterdamer a cappella-Chor » , depended on Haberl's further materials and editions. In 1892, Trent was part of the Austro-Hungarian Empire. So, for Adler, these precious codices belonged to the musical heritage of the Empire. Consequently, the fourteenth and fifteenth volumes of the « Denkmäler der Tonkunst in Österreich » (Monuments of Musical Art in Austria) , published together in 1900, contain a selection of works and a complete thematic catalogue of the first six manuscripts of the « Trent Codices » .

Conclusions

The set of « historical concerts » performed during the « International Exhibition for Music and Theatre » in Vienna was not the first initiative of its kind. Nevertheless, it is relevant for the history of « early » musical practices because of the efforts of the organizers to edit and preserve the concert programmes, the massive audience that attended every single concert and the international and inter-institutional collaboration developed in order to carry out the project. The initiative to programme historical concerts within the framework of an international exhibition had a pedagogical intention. The character of the performances wavered between erudition and entertainment. This set of concerts acted as a showcase for archival research and demonstrated the deep inter-relation between « early music » editorial enterprises and « early music » performance practices. Therefore, the « Historische Concerte » project displayed musicology, an aspiring academic discipline in the public sphere. The study of this concert series has also revealed the narrow international ties between performers, scholars, conductors and concert promoters at that time.

The « Historische Concerte » also served as appetizers to further systematize Adler's ideas about the history of musical styles, the international conception of music history (based on excellence) and Adler's conception of musico-historical development. **(73)** In all of those concerts, as well as in Adler's scholarly writings, the music of German speaking countries was at the centre of the discussion, either by implicit inclusion or by explicit exclusion. Therefore, the « Historische Concerte » , as well as the original « DTÖ » project, aspired to achieve a universal scope through a Germano-centric perspective. The conception of both cultural milestones blended imperial and national goals, with a tension between cosmopolitanism and chauvinism.

This case study also calls into question some assumptions about the development of historically informed practices in music. First of all, the big audiences that attended the « Historische Concerte » contradict the historiographical assumption that the pioneering « early music » revival attempts were a marginal phenomenon. Second, the programme was an amalgam of different types of concert programming trends. The virtuosity of Amalie Joachim's « lied cycle » was programmed after a concert of sacred choral music performed by a total of 600 students of two orphanages. The two amateur Viennese choirs, the « Chor-Akademie des Ambrosius-Vereines » and the « Wiener Singakademie » , performed alongside the professional members of the Dutch « Amsterdamer a cappella-Chor » . The repertories were also quite large : from Gregorian chant, still performed in religious institutions, to completely unknown scenic repertories from the Baroque era (last concert) ; from musical sources recently rediscovered (the « Trent Codices ») to works of the canonical repertory of concerts at that time (presented by Robert Schumann, Richard Wagner or Johannes Brahms) .

Besides those aspects, there was also a huge difference between the religious motivation of the « Ambrosius Choir » and the choir of orphans, both rooted in the « Cecilian movement » , and the personal and artistic branding strategies of Amalie Joachim's « lied cycle » . There was a similar difference between the erudite, nationalist and institutionalizing scope of both the Dutch « Amsterdamer a cappella-Chor » and the last concert based on the « edition zero » of the « Denkmäler der Tonkunst in Österreich » (Monuments of Musical Art in Austria) on the one hand, and the rest of the concerts on the other. In addition, in this set of concerts, professional performers collaborated with non-professional ones. The intensified collaboration between music professionals, even with virtuosic skills and members of amateur institutions, was a consequence of the last concert : the official presentation of the edition made by Adler with Imperial financial support.

This case study also shows that the pioneering « early music » movement at the turn of nineteenth century was manifold, rich and transversal, and that it laid the foundations for the further development of « early music » research and practices in the 20th century.

notes

(9) In this regard, see : Annegret Fauser. « Musical Encounters at the 1889 Paris World's Fair » , in : « Eastman Studies in Music » , University of Rochester Press, Rochester (2005) ; and Katherine Ellis. « Interpreting the Musical Past : Early-Music in the Nineteenth century France » , Oxford University Press, Oxford (2008) .

(10) Theophil Antoníček. « Die internationale Ausstellung für Musik- und Theaterwesen Wien 1892 » , printed by the

author, Vienna (2013) ; pages 110-113.

(11) Barbara Boisits. « Musik als Denkmal : Zur Geschichte der Editionen alter Musik in Österreich im 19. Jahrhundert in Alte Musik in Österreich : Forschung und Praxis seit 1800 » , edited by Barbara Boisits and Ingeborg Harer, « Neue Beiträge zur Aufführungspraxis » Volume 7, Mille Tre, Vienna (2009) , pages 109-113.

(12) Barbara Boisits. « Der Stellenwert des Gregorianischen Chorals in der frühen Musikwissenschaft am Beispiel Guido Adlers in " Cantare amantis est " : Festschrift zum 60. Geburtstag von Franz Karl Praßl » , edited Robert Klugseder, Verlag Brüder Hollinek & Co. , Purkersdorf (2014) ; pages 76-88.

(13) See, for example : Erica Mugglestone. « Guido Adler's " The Scope, Method, and Aim of Musicology " (1885) : An English Translation with a Historic Analytical Commentary » in the « Year Book for Traditional Music » Volume 13 (1981) , pages 1-21 ; Barbara Boisits. « Guido Adler und die Gründung der Bibliothek am musikwissenschaftlichen Institut in Wien » and « Kulturwissenschaftliche Ansätze in Adlers Begriff von Musikwissenschaft » , in : « Musikwissenschaft als Kulturwissenschaft damals und heute : Internationales Symposion (1998) zum Jubiläum der Institutsgründung an der Universität Wien vor 100 Jahren » , edited by Theophil Antoníček and Gernot Gruber, « Wiener Veröffentlichungen zur Musikwissenschaft » Volume 40, Hans Schneider, Tutzing (2005) , pages 69-88, 125-139 ; Kevin Karnes. « Music, Criticism, and the Challenge of History : Shaping Modern Musical Thought in late-nineteenth century Vienna » , American Musicological Society Studies in Music, University Press, Oxford (2008) ; Georg Beck. « Die Moderne im Musikdenken Adlers » , in : « Musik in der Moderne » (Music and Modernism) , edited by Federico Celestini, Gregor Kokorz, and Julian Johnson, « Wiener Veröffentlichungen zur Musikgeschichte » Volume 9, Böhlau Verlag, Vienna (2011) , pages 203-220 ; Barbara Boisits. « Ein diligens pater familias der Musikwissenschaft ? Zur Persönlichkeit Guido Adlers » , in : « Guido Adlers Erbe : Restitution und Erinnerung an der Universität Wien » , edited by Markus Stumpf, Herbert Posch, and Oliver Rathkolb, « Bibliothek im Kontext » Volume 1, Vienna University Press, Vienna (2017) , pages 15-30.

(14) Philip Bohlman, Bruno Nettl. « Adler in America - A Conversation » , in : Stumpf, Posch, and Rathkolb. « Guido Adlers Erbe » , pages 203-225 ; Rachel Mundy. « Evolutionary Categories and Musical Style from Adler to America » , Journal of the American Musicological Society, Volume 67, Number 3 (2014) , pages 735-768.

(15) Theophil Antoníček. « Die internationale Ausstellung für Musik- und Theaterwesen Wien 1892 » , printed by the author, Vienna (2013) ; pages 100-109.

(16) Theophil Antoníček. « Die internationale Ausstellung für Musik- und Theaterwesen Wien 1892 » , printed by the author, Vienna (2013) ; page 110.

(17) « Das Vaterland » was a Viennese daily conservative newspaper, published between 1860 and 1911, with a Catholic and aristocratic editorial line. A digital copy is provided by the Austrian National Library (ANNO) .

(18) The « Neue freie Presse » was a Viennese daily newspaper, published between 1864 and 1939, with a bourgeois

liberal editorial line. A digital copy is provided by the Austrian National Library (ANNO) .

(19) Elisabeth Theresia Hilscher. « Denkmalpflege und Musikwissenschaft : Einhundert Jahre Gesellschaft zur Herausgabe der Tonkunst in Österreich (1893-1993) » , in : « Wiener Veröffentlichungen zur Musikwissenschaft » Volume 33, Hans Schneider, Tutzing (1995) ; pages 53-78.

(20) The Austrian National Library holds a copy of this document : « Österreichische Nationalbibliothek » , « Musiksamlung » , 231919-C MUS MAG ; accessed March 20, 2019.

(21) Anonymous author. « Tagesgeschichte : Musikbrief ; Von der Internationalen Musik- und Theaterausstellung » , in the « Musikalisches Wochenblatt » (20 October 1892) , page 526 ; accessed March 15, 2019.

original wording :

« Zu dem Interessantesten, was uns die Ausstellung an Musikaufführungen brachte, gehörten die Historischen Concerte, und unter diesen standen wieder die drei von dem Amsterdamer a cappella-Chor-Verein unter Leitung des Herrn Daniël de Lange gegebenen an Bedeutung obenan. »

(22) Hartmut Krones. « Aufführungspraxis » , in : Österreichisches Musiklexikon Online ; accessed March 30, 2019.

(23) Erich Hermann. « Albert Ritter von Hermann » , website of the « Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich » ; accessed August 14, 2018.

(24) Uwe Harten and Andrea Harrandt. « Gutmann, Albert J. » in : Österreichisches Musiklexikon Online ; accessed August 14, 2018.

(25) The first one was devoted to Gregorian chant and the German sacred song and their relation to the sixteenth century « a-cappella » style : « Der römische Choral und das deutsche Kirchenlied, die Anfänge der Mehrstimmigkeit und deren Entwicklung zum kirchlichen a cappella-Stil des 16. Jahrhunderts » (23 May 1892) . The third concert was devoted to sacred works of the German, Venetian, and Neapolitan schools : « Kirchliche Werke der deutschen, venetianischen und neapolitanischen Schule, XVI-XVIII. Jahrhundert » (3 June 1892) .

(26) « Weltliche Musik im XV. und XVI. Jahrhundert außerhalb Deutschland » (26 May 1892) .

(27) « Weltliche Musik des XV. und XVI. Jahrhunderts in Deutschland » (8 June 1892) .

(28) « Deutsche Kirchenlieder aus dem XI-XVII. Jahrhundert » (30 June 1892) .

(29) According to the concert programmes, the members of this choir were the following women : Z. Bakker, A. M. Gouda, Cateu Loman, Cateu Niewenhuijs, Aaltje Noordewier-Reddingius, Gerda Reijnders, Cateau Ribbe, Nanny de Roever,

and Louise Tibbe ; and the following men : Anton Averkamp, A. Fermin, H. Haverman, Johan Martinus Messchaert, Otto Willem de Nobel, Johan Ignatius Rogmans, Willem Frederik Siep, Johann Soutendijk, and Theo. B. M. Stachelhausen.

(30) The three concerts were all entitled « Meisterwerke der niederländischen Schule aus dem XIV-XVII. Jahrhundert » but the programme was different. They were performed on June 27, June 29, and July 7, 1892.

(31) Hargrett Rare Book & Manuscript Library (University of Georgia) , Guido Adler Papers, Box 39, Folder 3, Correspondence.

(32) « Das deutsche Lied : Das volkstümliche Lied vom XV. Jahrhundert bis auf unsere Zeit » (3 October 1892) ; « Das deutsche Lied : Das Lied in der Form der Arie vom XVIII. Jahrhundert bis auf Beethoven » ; « Das deutsche Lied am Anfange dieses Jahrhunderts : (Franz Schubert) » ; « Die Romanze und Ballade » (5 October 1892) ; « Das deutsche Lied : Das deutsche Lied seit Franz Schubert » (7 October 1892) .

(33) original wording :

« Die Einführungen und Anmerkungen zu den einzelnen Liedern sind den von Heinrich Reimann redigirten Originalprogrammen entnommen. »

« Österreichische Nationalbibliothek » , « Musiksamlung » , 231919-C, 72 ; accessed March 20, 2019.

(34) « Musikalische Werke der Kaiser Ferdinand III. , Leopold I. und Josef I. : Im Auftrage des kaiserlich-königliche Ministeriums für Cultus und Unterricht herausgegeben von Guido Adler » , 2 Volumes, Artaria & Co. , Vienna (1892-1893) . For the precise content of these volumes, see the website « Denkmäler der Tonkunst in Österreich » (Monuments of Musical Art in Austria) .

(35) « Musikalische Werke der österreichischen Kaiser Ferdinand III. , Leopold I. und Josef I. » (9 October 1892) .

(36) In the first one, he played two examples of organ music of the fifteenth and sixteenth century : a « Pausa » by Conrad Pauman (1420-1473) , a « Toccata » by Luzzasco Luzzaschi (1545-1607) , and a « Phantasie » from the seventeenth century composed by Jan Pieters Sweelinck (1562-1621) . In the second concert, devoted to sacred music of German, Venetian, and Neapolitan schools (sixteenth - eighteenth centuries) , after his lecture, he played two « Passacaglias » on an organ built by Georg Friedrich Kauffmann : one by Dietrich Buxtehude (1637-1707) and another by Johann Sebastian Bach.

(37) Alexander Waugh. « The House of Wittgenstein : A Family at War » , Anchor Books, New York (2008) .

(38) Hargrett Rare Book & Manuscript Library (University of Georgia) , Guido Adler Papers, Box 3, Folder 3, and Box 6, Folder 27.

(39) For a discussion about the ideological construction of the historical label « Flemish School » in musicology at that time, see : Petra van Langen. « The Netherlandish School : The Construction of a Trademark » , in : Branding « Western Music » , edited by María Cáceres-Piñuel, Alberto Napoli, and Melanie Strumbl - Peter Lang, forthcoming, Bern.

(40) This is the case for an unsigned long article devoted to the participation of the « Amsterdamer a cappella-Chor » in the « Historische Concerte » in Vienna in 1892, in which, following a report on the concerts conducted by Daniël de Lange and, before the reproduction of the concert programmes, the anonymous author transcribed several reviews of the choir's performances that appeared in the Viennese newspapers : anonymous author. « De historische concerten van de internationale tentoonstelling van muziek en tooneel te Weenen in 1892 » , in : « Tijdschrift der Vereeniging voor Noord-Nederlands Muziekgeschiedenis » Volume 4 (1892) ; pages 110-124.

(41) The « Trent Codices » are a collection of music manuscripts compiled around the middle of the fifteenth century. They contain mostly sacred vocal music composed between 1400 and 1475. Six of the seven manuscripts had been archived for centuries in the library at the Cathedral of Trent, and were unknown until the middle of the nineteenth century. The seventh manuscript was discovered in the 1920's.

(42) Franz-Xaver Haberl was one of the main promoters of the « Cecilian movement » , professor of Lorenzo Perosi (1872-1956) , and founder of the « Kirchenmusikschule » of Regensburg.

(43) Michael Drucker, Julius Stwertka (violins) ; David Popper (cello) ; Berger (bass) .

(44) The piano was a « Bösendorfer » . Taking into account that there is no pianist mentioned by name in the programme notes, it was probably Daniël de Lange, who played those piano pieces.

(45) Johan Cornelis Marius van Riemsdijk. « Oud-Nederlandsche danswijzen, Maatschappij tot Bevordering der Toonkunst, Vereeniging voor Noord-Nederlands Muziekgeschiedenis » , Brix von Wahlberg, Amsterdam (1882) .

(46) Guido Adler. « Die Musik- und Theaterausstellung » , Viennese daily newspaper « Neue freie Presse » (28 June 1892) , page 5 ; accessed March 15, 2019.

original wording :

« Eine Gesellschaft kunstbegeisterter Sänger und Sängerinnen aus Amsterdam unterzog sich freiwillig der Aufgabe, heimische Werke ihrer Altvorderen auf fremden Boden zu verpflanzen. Allerdings war dieser schon präparirt. Was uns die Holländer darboten, war zu nicht geringem Theile vor langer Zeit von Österreichern vorbereitet und angebahnt : den Wiener Musikhistorikern Kiesewetter und Ambros gebührt das Verdienst, das Verständniß für die altniederländische Kunst erweckt zu haben. In dem gastfreundlichen Hause des Ersteren versammelte sich allsonntäglich die kleine Gemeinde, welche diese todtgeglaubten Werke zu neuem Leben erweckte. Hier lernte Ambros die alten Compositionen kennen, für welche er dann im Anschluße an die epochemachende Abhandlung seines Oheims : " Über die Verdienste der Niederländer in der Musik " - einer preisgekrönten Schrift, mit welcher Kiesewetter seinen großen Concurrenten Fétis besiegte - seine

Lanze einlegte. »

The quoted treatise by Kiesewetter is « Die Verdienste der Niederländer um die Tonkunst » , Olms, Vienna (1829)

(47) Guido Adler. « Die Musik- und Theaterausstellung » , Viennese daily newspaper « Neue freie Presse » (28 June 1892) , page 5 ; accessed March 15, 2019.

original wording :

« Wie in der Kunstgeschichte das Vorurtheil beseitigt werden mußte, daß die Vor-Rafael'sche Zeit barbarisch und ungenießbar sei, so traten Kiesewetter und Ambros mit Erfolg für die gerechte Würdigung der alt-niederländischen Kunst ein, der so-genannten Vor-Palestrina-Zeit. In seiner Geschichte der Musik hob Ambros zum großen Theile den alten Schatz, befreite ihn von Schutt und Asche und verhalf ihm zu erneutem Glanze. Noch muß mancher Spatenstich gemacht werden, noch wird mancher Schweißtropfen den Forschern von der Stirne rollen, soll die angefangene Arbeit zu Ende geführt werden. Wol sind einzelne Männer, wie Lommer in Berlin und Kade in Schwerin, den Spuren gefolgt, deren Richtung Kiesewetter und Ambros bestimmt haben. Aber ein großes Stück harrt noch der Erledigung. »

(48) Guido Adler. « Die Musik- und Theaterausstellung » , Viennese daily newspaper « Neue freie Presse » (28 June 1892) , page 5 ; accessed March 15, 2019.

original wording :

« In den kostbaren Sammelbänden, welche das österreichische Unterrichtsministerium unlängst von dem Trienter Domkapitel mit schweren Opfern angekauft hat, um sie dem Inlande zu erhalten, liegt noch ein beträchtlicher Theil altniederländischer Kunst vergraben. »

(49) According to the programme notes, the concert was accompanied by an organ from Mauracher.

(50) Buchdruckerei « Austria » managed by Ludwig Feix ; located at « Schottenhofgasse » Number 3, Neubau, Vienna.

(51) Beatrix Borchard. « Stimme und Geige : Amalie und Joseph Joachim ; Biographie und Interpretationsgeschichte » , Böhlau, Wien (2005) , pages 465, 466.

(52) Beatrix Borchard. « Stimme und Geige : Amalie und Joseph Joachim ; Biographie und Interpretationsgeschichte » , Böhlau, Wien (2005) , page 467.

(53) Beatrix Borchard. « Stimme und Geige : Amalie und Joseph Joachim ; Biographie und Interpretationsgeschichte » , Böhlau, Wien (2005) , page 466.

(54) Beatrix Borchard. « Stimme und Geige : Amalie und Joseph Joachim ; Biographie und Interpretationsgeschichte » , Böhlau, Wien (2005) , pages 466, 467.

(55) Guido Adler, editor. « Handbuch der Musikgeschichte » , Frankfurter Verlagsanstalt, Frankfurt (1924) . A copy of the second edition - Max Hesse, Berlin (1930) - is available online : Volume 1 ; Volume 2.

For an overview of the creative process and the transnational scope of this multi-authored project led by Adler under the framework of internationalism but with a clear Germano-centric basis, see : Annegret Fauser. « Grooves of Empire : Internationalism, Imperialism, and Branding Western Music » , in : María Cáceres-Piñuel, Alberto Napoli, Melanie Strumbl, editor. « Branding " Western Music " » .

(56) Das deutsche Lied : Ein Lieder-Zyklus in vier Abenden ; das deutsche Lied von seinen Anfängen bis zur heutigen Zeit vorgetragen von Amalie Joachim : Text und Programmbuch zusammengestellt, bearbeitet und erläutert von Doktor Heinrich Reimann, Verlag der Concertdirection Hermann Wolff, Berlin.

(57) « Das deutsche Lied » had four volumes : two appeared in 1891 ; the last two in 1893.

(58) Beatrix Borchard. « Stimme und Geige : Amalie und Joseph Joachim ; Biographie und Interpretationsgeschichte » , Böhlau, Wien (2005) , pages 468, 474.

(59) « Neue Wiener Tagblatt » Number 36 (5 February 1893) , pages 7, 8, quoted in : Beatrix Borchard. « Stimme und Geige : Amalie und Joseph Joachim ; Biographie und Interpretationsgeschichte » , Böhlau, Wien (2005) , page 477.

(60) For a further discussion about the branding strategies related with this genre at the end of nineteenth century, see : Natasha Loges. « Branding the German Lied in the late-nineteenth century » , in : María Cáceres-Piñuel, Alberto Napoli, Melanie Strumbl, editor. « Branding " Western Music " » .

(61) The piano used for the performance was a « Bösendorfer » . The organ, a « Kaufmann » , and the harmonium, a « Kotykiewicz » , were played by an interpreter named Müller (probably, Otto Müller) .

(62) For an overview of Heinrich Schenker's establishment in Viennese musical life in the 1890's, see : Nicholas Cook. « The Schenker Project : Culture, Race, and Music Theory in " fin-de-siècle " Vienna, Oxford University Press, Oxford (2007) , pages 3-28.

(63) Anonymous author. « Aufführung von Kaiserwerken » , article published in the « Deutsche Kunst- und Musikzeitung » Number 30 (20 October 1892) , page 271 (quoted in : Theophil Antoníček. « Die internationale Ausstellung für Musik- und Theaterwesen Wien 1892 » , Vienna (2013) ; page 112) .

original wording :

« Vor mehreren Monaten haben wir der Veröffentlichung musikalischer Werke der Kaiser Ferdinand III. , Josef I. und Leopold I. gedacht, die im Auftrage des Unterrichtsministeriums von Professor Doktor Guido Adler in Prag besorgt wurde. Der erste Band (die erste Hälfte) dieser Publication war

im Habsburg-Interieur der Musikausstellung ausgestellt, und einige Stunden vor dem wirklichen Schluße der Ausstellung wurde eine Reihe dieser Werke im Vortragssaale der Ausstellung vor einem gewählten Publikum aufgeführt. Der Zutritt zu dieser Aufführung war nur gegen Einladungskarten gestattet. Das Concert, das auf diese Weise einen privaten und distinguierten Charakter erhalten hatte, war sehr gut besucht. »

(64) Theophil Antoníček. « Die internationale Ausstellung für Musik- und Theaterwesen Wien 1892 » , Vienna (2013) ; page 113.

(65) Anonymous author (Anton Ritter van Hermann ?) . « Internationale Ausstellung für Musik- und Theaterwesen » in the Viennese Austrian Catholic conservative newspaper « Das Vaterland » (31 January 1892) , page 5 ; accessed March 15, 2019.

Anonymous author (Guido Adler ?) . « Internationale Ausstellung für Musik- und Theaterwesen » in the Viennese daily newspaper « Neue freie Presse » (31 January 1892) , page 6 ; accessed March 15, 2019.

original wording :

« In Vorbereitung sind ferner ein historischer Singspiel-, historischer Operetten und historischer Possenabend. Für die Musikhalle sind 45 populäre und sieben historische Concerte geplant ; außerdem werden in der kleinen Musikhalle fünf historische Concerte stattfinden, bei welchen nur alte, jedoch noch spielbare Instrumente zur Verwendung gelangen sollen. »

(66) Guido Adler. « Die Musik- und Theaterausstellung » , Viennese daily newspaper « Neue freie Presse » (28 June 1892) , page 5 ; accessed March 15, 2019.

original wording :

« Die distinguierte Zuhörerschaft, welche den Saal bis auf das letzte Plätzchen füllte - eine große Anzahl von Kartenbewerbern mußte unverrichteter Dinge abziehen - zeichnete alle Mitwirkenden durch begeisterten Beifall aus, mehrere Nummern wurden stürmisch zur Wiederholung verlangt. Man darf auch den beiden folgenden Concerten mit großer Spannung entgegensehen. »

(67) Guido Adler. « Wollen und Wirken : Aus dem Leben eines Musikhistorikers » , Universal-Edition, Vienna (1935) , page 63 (quoted in : Theophil Antoníček. « Die internationale Ausstellung für Musik- und Theaterwesen Wien 1892 » , Vienna (2013) ; page 111) .

original wording :

« Der erste Abend, fast leer, entfeßelte bei den wenigen Zuhörern Begeisterung. Ich griff zur Feder und schrieb einen flammenden Artikel in der " Neuen freien Presse ". Die zwei folgenden Abende waren ausverkauft - der Sieg war errungen und der weitere Weg für Aufführungen gleicher Art geebnet. »

(68) Anonymous author. « Tagesgeschichte : Musikbrief ; Von der Internationalen Musik- und Theaterausstellung » , in the « Musikalisches Wochenblatt » (20 October 1892) , page 526 ; accessed March 15, 2019.

original wording :

« Leider stand der Besuch der de Lange'schen Concerte nicht in entsprechendem Verhältnisse zu den gebotenen Leistungen, erst im letzten Concerte war der Vortragssaal in der Rotunde von einem wirklich zahlenden Publikum besetzt. »

(69) For a historical overview of the process, see : Wolfgang Horn. « Denkmälerausgaben » , in : « Musikeditionen im Wandel der Geschichte » , edited by Renmar Emans and Ulrich Krämer, « Bausteine zur Geschichte der Edition » 5, De Gruyter, Berlin (2015) , pages 704-740.

For the monumental edition of music in Germany, see : Anselm Gerhard. « Für den " Butterladen ", die Gelehrten oder " das practische Leben " ? Denkmals-Idee und Gesamtausgaben in der Musikgeschichte vor 1850 » , in : « Die Musik-Forschung » Volume 57, Number 4 (2004) , pages 363-382.

For the monumental edition in Italy, see : Federico Celestini. « " Denkmäler italienischer Tonkunst " : D'Annunzios Roman Il fuoco und die Mythologisierung alter Musik in Italien um 1900 » , in : « Die Besetzung des öffentlichen Raumes : Politische Plätze, Denkmäler und Straßen-Namen im europäischen Vergleich » , edited by Rudolf Jaworski and Peter Stachel, Frank & Timme, Berlin (2007) , pages 277-292.

For the Austrian tradition of monumental editions of music, see : Barbara Boisits. « Musik als Denkmal : Zur Geschichte der Editionen alter Musik in Österreich im 19. Jahrhundert in Alte Musik in Österreich : Forschung und Praxis seit 1800 » , edited by Barbara Boisits and Ingeborg Harer, « Neue Beiträge zur Aufführungspraxis » Volume 7, Mille Tre, Vienna (2009) . Also : Boisits. « Monumentales Gedächtnis und kulturelle Identität : Die Wiener Beethovenfeier von 1870 » , in : « Musik in der Moderne » (Music and Modernism) , edited by Federico Celestini, Gregor Kokorz, and Julian Johnson, « Wiener Veröffentlichungen zur Musikgeschichte » Volume 9, Böhlau Verlag, Vienna (2011) , pages 37-54.

(70) Barbara Boisits. « Music as Monument. The " Denkmäler der Tonkunst in Österreich " : A Patriotic Activity » , in : « Musical Culture & Memory » , edited by Tatjana Marković and Vesna Mikić, « Musicological Studies : Proceedings 2 » , University of Arts, Belgrade (2008) , pages 121-128.

For a revision of the imperial politics of national inclusion, see : Pieter Judson. « The Habsburg Empire : A New History » , Harvard University Press, Cambridge, Massachusetts (2016) , pages 9-15.

(71) Elisabeth Theresia Hilscher. « Denkmalpflege und Musikwissenschaft : Einhundert Jahre Gesellschaft zur Herausgabe der Tonkunst in Österreich (1893-1993) » , in : « Wiener Veröffentlichungen zur Musikwissenschaft » Volume 33, Hans Schneider, Tutzing (1995) ; page 55.

(72) Franz-Xaver Haberl. « Wilhelm du Fay : Monographische Studie über dessen Leben und Werke » , in : « Viertel-Jahrs-Schrift für Musikwissenschaft » Volume 1 (1885) , pages 397-530.

(73) On the intersection of evolutionary theories and Guido Adler's construction of musicology as a discipline, see :

Wolfgang Dömling. « Musikgeschichte als Stil-Geschichte : Bemerkungen zum musikhistorischen Konzept Guido Adlers » , in : « International Review of the Æsthetics and Sociology of Music » Volume 4, Number 1 (1973) , pages 35-50.

Benjamin Breuer. « The Birth of Musicology from the Spirit of Evolution : Ernst Haeckel's " Entwicklungslehre " as Central Component of Guido Adler's Methodology for Musicology » , Ph.D dissertation, University of Pittsburgh (2011) .

around January 1892

Calling card from Anton Bruckner (Vienna) to August Göllerich junior (Nuremberg) :

« " Calling Card "

Doctor Anton Bruckner

A Cheer to " Frau " and " Herr " Göllerich, for the New Year !

Anton Bruckner
(Signature)

Right now, I am going to Berlin. »

Incipit : « Hoch Frau und Herrn Göllerich ... »

Source : « Anton Bruckner, Gesammelte Briefe. Neue Folge. » collected and edited by Max Auer, « Deutsche Musik-Bücherei » Volume 55, Gustav Bosse Verlag, Regensburg (1924) , letter number 258 ; page 254.

January 1892

By order of the Tsar of Russia, a special committee is formed to study the participation at the « International Exhibition for Music and Theatre » in Vienna.

The former director of the court theatre in Petersburg, Philipp Bock, is in the Austrian capital in order to prepare, as official commissioner, the Russian exhibit.

It is announced that Ludovic Halévy, Victorien Sardou, Jacques Doucet, Léon Joseph Florentin Bonnat, Alexandre Dumas fils, Édouard Bonnaffé, and Charles-Louis-Étienne Nuitter are joining the French committee.

Karl Glossy presents his two « wish lists » totalizing 2,161 entries (divided by theatrical or dramatic genre, following an approximately chronological sequence) at an Austro-German conference to plan the joint scholarly exhibition, after which around 600 copies are sent out to relevant individuals and institutions across the German speaking world and beyond.

...

Conferences are held between German experts and the Vienna Committee for the « scientific section »

the list of German speakers is considerable :

Berlin : Professor Hans Müller

Dresden : Royal music director Carl August Riccius

Leipzig : « Herr » Paul de Vit

Hamburg : Chief librarian, professor Dr. Franz Rudolf Eyssenhardt

Munich : Professor Stiedler, president of the Artists' Association ; Dr. Carl Trautmann ; professor Dr. Adolph Sandberger, curator at the Royal Library

Nuremberg : Dr. Hans Bösch, director of the Germanic Museum

Strasbourg : Chief librarian, professor Dr. Karl August Barack

Stuttgart : Privy councillor, professor Dr. Josef Kürschner

from January to 25 May 1892

First « Kapellmeister » Gustav Mahler conducts at the Hamburg « Stadttheater » :

« Tannhäuser » , « Die Königin von Saba » , « Siegfried » , « Die Walküre » , « Die Meistersinger von Nürnberg »
« Evgeny Onegin » , « Tristan und Isolde » , « Fidelio » , « Don Giovanni » , « Die Zauberflöte »
« Der Widerspenstigen Zähmung » , « Guillaume Tell » , Alfred Bruneau's « Le Rêve » , « Götterdämmerung »

Friday, 1 January 1892

The « executive committee » of the « Exhibition Commission » is received in private audience at the « Hofburg » by the Emperor.

« His Majesty » is thoroughly briefed by Margrave Johann de Pallavicini, Viktor Boos-Waldeck, Othon baron de Bourgoing, Nikolaus Dumba and Heinrich Jaques.

Franz-Josef repeatedly expresses his interest and support toward the undertaking of this major project.

The members are voicing their hope that the « International Exhibition for Music and Theatre » will have beneficial consequences, particularly for Vienna's economic revival.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

world premiere

« Ritter Pásmán » , Opus 441

(Sir Pazman)

comic opera in three acts

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Johann Strauß junior

libretto by Ludwig Dóczi, based on a poem by János Arany

set in Hungary at the beginning of the fourteenth century (around 1330)

cast

Der König : Fritz Schrödter

Die Königin : Ellen Forster (Forster-Brandt)

Ritter Pásmán : Franz von Reichenberg

Eva, Ritter Pásmán's Frau : Marie Renard

Rodomonte, Hofnarr : Josef Ritter

Omodé, Hofmarschall : Anton Schittenhelm

Misu, Pásmán's Knappe : Benedikt Felix

Gundy, Eva's Zofe : Josefine von Artner

Ein Türsteher : Hans Frei

When the opera's debut was announced, it was met with great enthusiasm, as was the case with most of Johann Strauß's works. It attracted special attention because it was his first (and only) opera.

Kevin Clarke writes :

« Because the Viennese were curious about " their " Strauß being performed in the " holy " auditorium on the " Ringstraße ", the first night was a mega event with ticket prices skyrocketing. »

At the premiere, it was received coldly. Critics complained about the banality of the libretto. Some said that the opera died of « acute text failure » .

Most of them predicted that it would not last long : it was performed only nine times at the « Hofoper » .

A reviewer for the « Wiener Abendpost » commented that the characters were not distinguished enough musically.

Some critics, however, such as Richard Heuberger, noted that the instrumentation of the opera was commendable, especially Strauß's use of the dulcimer in the csárdás.

Saturday, 2 January 1892

Gustav Mahler completes in Hamburg the orchestral version of the « Wunderhorn » songs

Pyotr Ilyich Tchaikovsky conducts the « Kiev branch » of the « Russian Musical Society » in a performance of his Orchestral Suite No. 3 in G major, Opus 55 (TH 33 ; ČW 30) , « The Voyevoda » , symphonic ballad for orchestra, Opus 78 (TH 54 ; ČW 51) , and the « The Year 1812, " Overture solennelle " » , Opus 49 (TH 49 ; ČW 46) .

...

The « Neue Warte-am-Inn » Volume XII, Number 1 mentions on page 5 a report from December 28, 1891, according to which Anton Bruckner stayed at the monastery of St. Florian :

« Our highly esteemed compatriot and court organist, Dr. Anton Bruckner, is currently staying at the monastery. »

« St. Florian bei Enns, 28. Dezember

(Besuch)

Unser hochverdienter Landsmann und Hof-Organist, Doktor Anton Bruckner, weilt gegenwärtig im Stifte. »

Anton Bruckner has possibly returned to Vienna.

He makes the commitment (in a letter to Richard Heuberger ?) that he will contribute a strophic choral work (the cantata « Psalm 150 » , **WAB 38**) to the « International Exhibition for Music and Theatre » .

Bruckner was clearly well provided for in his final years but was, by no means, so richly endowed as has often been claimed.

Thanks to the mediation of Josef Schalk and Carl von Oberleithner (a Steyr member of the prestigious « Innerberg Main Trade Union » [« Innerberger Haupt-Gewerk-Schaft »]) , a « Consortium » of patrons mostly fom Upper-Austria was created on **July 1890** to provide the composer with some financial help. The main goal was to guarantee him an annual pension of 1,000 florins.

In **1892**, Bruckner had some trouble finding a publisher for his (revised) Eighth symphony (**WAB 108**) .

The total amount of money was finally reached with the aid of Hugo Kaun, a Bruckner devotee and conductor working in Milwaukee !

For its part, Carl von Oberleithner guaranteed the sale of two hundred copies of the four hand arrangement of the Eighth.

In exchange, music publisher Robert Lienau (from Haslinger-Schlesinger-Lienau) agreed to let Josef Schalk (and not the publishing-house arranger) prepare the score to be sent to the printer, while Carl's son, Max, corrected the proofs.

Upon the advice of Felix Mottl, Max von Oberleithner became a private student of Bruckner, undoubtedly one of the best decisions he made in regard to his education. Oberleithner was a conductor and composer, who studied at the University of Vienna. He acted as « Hof-Kapellmeister » in Teplitz in 1895, advancing to the same position in Düsseldorf in 1896. But, in later years, he lived mostly in Vienna. He did write symphonies and « lieder » but devoted himself mostly to composing operas. Ever grateful to his former teacher, he was also instrumental in the publication of the Mass in D minor (**WAB 26**) .

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Der Prophet »

(Le prophète)

« grand opéra » in five acts

(sung in German)

music by Giacomo Meyerbeer

libretto by Ludwig Doczi

edited in German by Heinrich Friedrich Ludwig Rellstab

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

Anabaptists incite a revolt among the peasants in order to free themselves from tyranny. The bondswoman Berthe wants to marry Jean, for which she requires Count Oberthal's permission. But she and her companion, Jean's mother Fidès, are instead arrested. Berthe manages to flee to Jean. The count gives Jean a choice between having Fidès killed and giving up Berthe. He decides to save his mother's life, and Berthe is taken away. Jean joins the anabaptists as a new prophet out of vengeance. They manage to conquer the town of Munster, where Berthe is supposed to have fled. Berthe and Fidès believe that the prophet has killed Jean, who has meanwhile crowned himself king. When Berthe finds out that the bloodthirsty megalomaniac Jean is in fact the prophet, she commits suicide. Fidès forgives him, despite his having disowned her as a mother. Jean still wants to take revenge on Oberthal and sets fire to the imperial castle during an assault. In doing so he kills himself, his entourage, and Fidès.

characters

Jean de Leyde

Fidès, Jean's mother

Berthe, Jean's bride

Jonas, an Anabaptist

Mathisen, an Anabaptist

Zacharie, an Anabaptist

Oberthal, a feudal count

Nobles, citizens, Anabaptists, peasants, soldiers, prisoners, children

Sunday, 3 January 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

triple bill

« Sonne und Erde »

(Sun and Earth)

comic-allegorical ballet in four acts and eleven « tableaux »

conducted by Julius Lehnert

music by Josef Bayer

libretto by Franz-Xaver Gaul and Josef Haßreiter

choreography by Josef Haßreiter

synopsis

a scenic journey celebrating the changing seasons, elemental forces, and the cyclical rhythm of nature

the ballet is divided into a prelude and four distinct seasonal scenes :

Spring : Celebrates the re-awakening of nature with lively festivities, light hearted dancing, and the traditional « Parapluie-Marsch » .

Summer : The scene shifts to a vibrant sea side bath house. Vacationers, swimmers, and playful children seek refuge from the heat, complete with an energetic « Bade-Galopp » and the bright « Sonnen-Walzer » .

Autumn : Focuses on the grape harvest, wine making, and fox hunting, featuring lively local festivities before a sudden rain storm signals the end of the harvest.

Winter : A poetic and festive conclusion. Village bells ring for midnight mass as snow falls over a moonlit pine forest. A glowing, illuminated Christmas tree is surrounded by forest fairies and a celebratory « Christkindl-Polka » .

« Wiener Walzer »

(Vienna Waltz)

ballet in three parts

conducted by Josef Bayer

based on music by Johann Strauß I, Johann Strauß II, Josef Bayer

compiled by Josef Bayer

choreography by Louis Ruault (pseudonym : Louis Frappart)

stage design and costumes by the history painter Franz-Xaver Gaul

« Die Puppenfee »

(The Fairy Doll)

a pantomimic « divertissement » in one act and two « tableaux »

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A prized mechanical fairy doll miraculously comes to life at midnight to magically animate the entire Viennese shop. She interacts with puppets and toys all around her - greeting some, dismissing others, blowing kisses to favourites.

human characters

toy maker (or shop-keeper) - his assistant (chief clerk) - sir James Plumpstershire (wealthy Englishman)
Lady Plumpstershire - their children - various customers (peasant family, maid, postman, etc.)

Josef Bayer (1852-1913) studied at the Vienna Conservatory under Josef Hellmesberger senior, Anton Bruckner, and Otto Dessoff. He began his career as a second violinist at the « Hofoper » before serving as a ballet conductor there for thirty years. During this time, he composed numerous operettas, one-act ballets, dance scenes, and other works. Bayer consistently wrote authentic Viennese music, which earned him the enduring appreciation of the Viennese public. His most successful pieces were composed early in his career, such as « Wiener Walzer » (1885) and « Die Puppenfee » (1888) . The latter became not only the most successful ballet production of its time in Vienna but was also staged in over a hundred theatres across Europe.

In 1888, a German-language newspaper in Budapest published devastating remarks about the premiere of Josef Bayer's ballet « Die Puppenfee » . According to the reviewer, more than 130 years ago, Georg Friedrich Händel already launched a sharp attack on pantomime performances presented with great pomp and consuming astronomical costs on court stages. Then, came Gluck, « who regenerated the music of opera » and, since then, compositions have abounded. However, the present was a throw back to conditions before Händel : dull pieces and fairy tales dominated the stage. This had to be acknowledged, as the stage was not the moral compass of the people, but rather a forum for works that appealed to the most primitive senses, grounded in meaningless fantasizing - review on the « Die Puppenfee » by « Dr. D. » in the « Politisches Volksblatt » , 14 December 1888.

However, this music critic from the « Politisches Volksblatt » was mistaken, as after the Vienna premiere of « Die Puppenfee » , the ballet was performed more than 800 times at the Vienna « Hofoper » and its successor institution until 1999. Nevertheless, music critics, while not outright ignoring, often kept their distance from it. Eduard Hanslick offers a possible explanation for this.

In his work « Vom Musikalisch-Schönen » , he references the reception of a musical work - extending the concept to ballet - where the æsthetic aspect is merely one factor, and not necessarily the most important :

« The stage signifies the life of the drama ; the struggle for ownership of the stage signifies the struggle for drama's existence. In that struggle, a lesser work quite often prevails over its better

ancestors if it provides us with the air of the present, the heartbeat of our sentiments and desires. »

« Die Bühne bedeutet das Leben des Dramas, der Kampf um ihren Besitz den Kampf um sein Dasein. In diesem Kampf siegt gar häufig ein geringeres Kunstwerk über seine besseren Vorfahren, wenn dasselbe den Atem der Gegen wart, den Pulsschlag unseres Empfindens und Begehrens uns entgegenbringt. »

Comparing the music criticism of Vienna's daily newspapers, primarily the Viennese daily newspaper « Neue freie Presse » , **(3)** with the ballet music « critiques » of Hungarian and German-language dailies in Budapest, let's focus on Josef Bayer's two works, « Die Puppenfee » , and « Sonne und Erde » .

The Hungarian premiere of the two pieces was the result of cultural transfer between Vienna and Budapest. In the absence of original Hungarian works, the repertoire of the Court ballet company served as a benchmark. Pieces successfully performed there sooner or later also appeared in the Budapest Opera House. Before Jenő Sztojanovits' « Csárdás » (1890) , Hungarian ballet was primarily regarded as a spectacle genre, lacking deeper meaning and consisting, at most, of a series of loosely woven plots. (Sztojanovits Jenő was a Hungarian composer, music teacher, and conductor.) However, the staging and presentation of the pieces were typically very impressive and eye-catching. The heightened visuality and the lack of plot did not have a stimulating effect on writers, who did not feel compelled to write librettos that met literary demands and high æsthetic standards, which could have inspired composers to write sophisticated ballet music.

More than a decade later, the « Coppélia » theme recurred in the one-act « pantomime divertissement » « Die Puppenfee » , with a libretto by Joseph Haßreiter and Franz-Xaver Gaul, **(13)** choreography by Haßreiter and music by Josef Bayer. The work was first performed in April 1888 at a charity event **(15)** under the patronage of Princess Pauline von Metternich **(16)** entitled « Im Puppenladen » at the palace of Prince Johannes Liechtenstein. **(17)** The play was performed exclusively by aristocrats during the evening. Like the « Wiener Walzer » , it was first performed by Viennese art-loving lords, the idea for the text having been given by Princess Metternich « Pasqualine » (Pauline) . From there, the ballet was transferred to the « Hofoper » , **(19)** where its premiere took place on 4 October 1888. Two months later, following its success, it was staged in the Budapest Opera House under the musical direction of Gustav Mahler.

The plot of the ballet is set in a toy shop. The shop owner and his assistants are busy working with the dolls, while customers, including a family from the countryside, arrive to treat their daughter to a doll. They examine several toys, including a sensational talking doll that can say the words « daddy » and « mummy » . Unlike her parents, the child likes the toy. Soon, an English family with many children arrives, and although they are treated to a dance performed by all the dolls, they are not satisfied with the figures on display, which are dressed in the costumes representing various nations. As they prepare to leave, the shop owner brings out his most treasured possession : the fairy doll. After some haggling, the prized item goes to the English gentleman's family instead of the country father. But the story does not end there. At midnight, after the shop closes, the dolls come to life at the beckoning of the fairy doll and perform a spectacular dance. The lively performance is abruptly ended by the shop owner, who gets up in the middle of the night and goes down to the shop to check that everything is in order. When the clock strikes one in

the morning, the play concludes.

In Vienna, the daily press reported a great success of the sold out show. The audience was entertained, the exposition of the piece was pleasing, the dancers performed at their best, and they were rightly confident of a lasting success. **(20)** The ballet's choice of theme, execution, music, lighting, dancing, sets, and costumes were all superb, guaranteeing a resounding success, not least financially, according to another paper. **(21)**

(15) In 1867, in Paris, the princess herself took part in a ballet in a toy shop as part of a charity evening, hence the idea.

(16) The original libretto was also the result of her literary and theatrical ambitions.

(17) The palace was built in several phases between 1691 and 1711. Johann II Liechtenstein was head of the family at the end of the nineteenth century.

(19) « " babatündér " - Az operaház ballet-ujdonsága » (The « Fairy Doll » - The ballet novelty of the Opera House) published in the « Fővárosi Lapok » (14 December 1888) , pages 2533, 2534.

(20) Viennese daily newspaper « Neue freie Presse » , Number 8662 (5 October 1888) , page 6.

(21) « Wiener Presse » , Volume 7, Number 37 (8 October 1888) , page 3.

The reception of the ballet mirrored the success of Bayer's earlier work, « Wiener Walzer » . While the earlier piece was perhaps more original and dramaturgically inspiring - and not least much more lively - the new ballet was more eye-catching, dazzling with the finest marvels of mechanics and scenery. The setting of the huge toy shop was a paradise for children, filled with countless dolls, toy soldiers, myrtle-covered brides, and board games, where everything was in motion, and the figures danced to Bayer's light, lively, and fresh music. **(22)** The key to the ballet's success was its ability to transport the audience, allowing them to recapture their youth, if only for an hour. (23)

The article in Vienna's leading daily newspaper, the « Neue freie Presse » , provided revealing insights into both the piece and the genre of ballet. Eduard Hanslick devoted a large spread to the opera « Alessandro Stradella » and the accompanying production of « Die Puppenfee » , which was staged alongside it. The review began on the front page of the newspaper and spanned eight columns across three pages. The proportions alone are telling : while Flotow's earlier production in Vienna occupied seven columns devoted to the opera's plot and fresh impressions, Hanslick dedicated just one column to the ballet. After presenting the obligatory basic information, he briefly commented on the ballet's audience success. He considered the basic concept of the dance play - a fairy bringing the figures in a doll shop to life - a good one. The idea was executed in a way that was both enjoyable and, fortunately, not overly lengthy, because, as Hanslick remarked, « to us laymen, brevity is courtesy of ballet poets » .

He compared the new work to Adolphe Adam's « La poupée de Nuremberg » (« The Nuremberg Doll ») and Léo

Delibes's « Coppélia » , describing it as a « multiplication » of these earlier works, likening its relationship to them as that of « a multi-voiced chorus to the modest solo » . The staging of the piece was excellent, with charming surprises woven throughout, providing entertainment from beginning to end. The ballet dancers' performances were impeccable.

Hanslick praised the contributions of Franz-Xaver Gaul and Josef Haßreiter, along with Bayer's music, which he described as « skilfully and vividly, at times almost dramatically witty » , perfectly complementing the events on stage. However, he remarked that the score lacked significant originality, nothing that the waltz in the overture - later reprised with the fairy's appearance - seemed familiar to him. « Then, I believe, from Strauß » , he speculated. **(24)**

After the success in Vienna, preparations for the Budapest production began immediately. In November, director Kálmán Alszeghy and painter Gyula Hirsch travelled to Vienna to see the piece, as they planned to stage it at the Opera House in Pest in December. **(25)** Haßreiter undertook the task of staging the ballet. **(26)** Confident of success in Budapest, he noted that audiences there were already familiar with longer and shorter pieces as « Excelsior » , « Sylvia » , « Coppélia » , « Renaissance » , and « Rococo » . **(27)** He conducted the final rehearsals and attended the premiere. **(28)**

(22) Review by « W. Fr. » in the section « Hofopernthester » (Court Opera Theatre) published in the « Neues Wiener Tagblatt » , Volume 22, Number 276 (5 October 1888) , page 7.

The decoration, the choreography, the staging, and the originality of the music, as well as the performance of the dancers, are praised by other Viennese newspapers.

See the « K. k. Hofoperntheater » section of the « Wiener Abendpost » - the supplement (« Beilage ») to the « Wiener Zeitung » - Number 230 (5 October 1888) , page 1.

(23) « Die Presse » reported on the success with a short news item on 5 October following the premiere, and two days later provided a more detailed account of the evening.

See : Max Kalbeck on « Alessandro Stradella » and « Die Puppenfee » in the « Oper und Ballet » section of the « Die Presse » , Volume 41, Number 277 (6 October 1888) , pages 1, 2.

(24) Eduard Hanslick in the « K. k. Hofoperntheater » section of the « Neue freie Presse » , Number 8663 (6 October 1888) , pages 1-3.

(25) « Im königliche Opernhause » in the supplement (« Beilage ») of the German daily newspaper « Pester Lloyd » (Hungary) (16 November 1888) .

(26) « Budapester Tagblatt » (21 November 1888) , page 6.

Cesare Smeraldi **(29)** supervised the rehearsals under Josef Haßreiter's instructions, with costumes crafted by Peter Caffi

and sets designed by the opera painters Spannraft and Hirsch. **(30)** At the time, Smeraldi had already announced his intention to leave, **(31)** and the vacant ballet master's position was subsequently filled by Lajos Mazzantini, **(32)** former principal dancer at the « Hofoper » . Mazzantini made his debut on 3 January 1889, performing as Polichinelle in « Die Puppenfee » . **(33)** He achieved success in the leading role, showcasing his airy dancing and extraordinary leaping technique. **(34)**

The press coverage of the launch in Budapest was also positive. With three « thoroughbred Viennese » authors, « it is quite natural that there is something of a specific " weanerisch ", a Viennese " humour ", which combines the iron comedy of Hanswurst and Bajazzo with the wit of a sharp-tongued hired hand » . **(35)** Although the music of « Die Puppenfee » cannot stand comparison with Delibes's « Coppélia » , with which it « cannot even be a maid » , **(36)** its libretto « in splendour, brilliance, spectacle » , « vastly surpasses its simple, so to speak, rustic effects » . Bayer, the composer, was criticized for « having nothing of Delibes's charm, grace or originality » , while Haßreiter and Gaul « already triumphantly stand up to the competition - in both pomp and absurdity » . The ballet was a great success, particularly among children. **(37)**

According to the « Budapester Tagblatt » , the Opera House hosted a succession of performances, though the quality was not always consistent. « Die Puppenfee » was hailed as a remarkable novelty, where the idea and the music were in harmony. While the basic concept bore anotable resemblance to « Coppélia » , it retained its originality, and the charming scenes in the doll's shop captivated children of all ages. The true magic in the doll's shop unfolded after closing time. When the clock stroke midnight, the doll fairy began to dance a waltz, the lights illuminated at her beckoning, and all the dolls came to life, joining in the dance. This simple, yet, enchanting « plot » was beautifully complemented by the unpretentious but delightful music.

(27) Published in the supplement (« Beilage ») of the German daily newspaper « Pester Lloyd » (Hungary) (21 November 1888) .

(28) « Pesti Napló » (13 December 1888) , page 3 ; German daily newspaper « Pester Lloyd » (Hungary) (13 December 1888) , page 1.

(29) Cesare Smeraldi (1845-1924) joined the Royal Hungarian Opera House in 1886, as both a dancer and ballet master working alongside Frederico Campilli (1820-1889) . His arrival was met with enthusiastic commentary in the newspapers of the time. One of his first assignments was the production of « Excelsior » .

(30) « Fővárosi Lapok » (13 December 1888) , page 2523.

(31) « Pesti Napló » (1 December 1888) , page 3.

(32) Lajos Mazzantini (born in Rome in 1857 ; died in Budapest in 1921) was a dancer, choreographer, and ballet master. From 1876, he was a solo dancer at the Vienna « Hofoper » for a decade, before coming to Budapest for a few months. He then returned to the Budapest Opera House, as choreographer and ballet master from 1889 to 1894.

During his time in Budapest, he created eight original ballets, two of which he also wrote the librettos for. From 1906 to 1908, he served as ballet master at the « Népszínház-Vígopera » , and the « Víg Theatre » .

(33) « Fővárosi Lapok » (4 January 1889) , page 15 ; « Pesti Hirlap » (3 January 1889) , page 5 ; « Die Direktion des königlichen Opernhauses » in the supplement (« Beilage ») of the German daily newspaper « Pester Lloyd » (Hungary) (3 January 1889) .

(34) Review by « A. B. » in the « Königliches Opernhaus » section in the first supplement (« 1. Beilage ») of the German daily newspaper « Pester Lloyd » (Hungary) (4 January 1889) .

(35) Review by « N. N. » in the « Operaszínház » section of the « Pesti Napló » (14 December 1888) , pages 2, 3.

(36) Not everyone shared this view. More than a century later, a Viennese theatre production featuring Bayer's music was described as « Delibesque, catchily melodic and rhythmic » .

See the review by István Hézső in the « Táncművészet » Number 1 (1999) , pages 26, 27.

(37) « Pesti Napló » (14 December 1888) , pages 2, 3.

The ballet was preceded by Giuseppe Verdi's « Rigoletto » , an ill-advised pairing that would have been more appropriately matched with a « light opera » . **(38)**

In the « Pester Lloyd » , Ágost Beer explained that the ballet in Budapest had gained from « Die Puppenfee » , this « lovable, ornately designed little thing that dazzled young and old alike » . However, he refrained from attributing originality to it, instead subtly noting that Bayer had selected the finest Viennese melodies for the music. **(39)**

In the « Neues Pester Journal » , Viktor Herzfeld **(40)** made a similar assessment. He pointed out that the long-established practice in music of orchestral arrangements of solo pieces or choral performances of monophonic songs had been successfully introduced to dance with « Die Puppenfee » . The basic idea was not new, as the charming, slightly awkward movement of puppets had been performed by real people before, the best example being « Coppélia » . What was new, however, was the mobilization of an entire toy shop's supply of puppets, rather than just one or a few. This innovation was entirely to the credit of the creators, the Haßreiter-Gaul duo, who had created a « real masterpiece » with this one-act ballet. Although the plot was simple, the ballet was rich in humorous scenes, the arrangement of the dances and groupings was extremely tasteful, and the costumes and sets were eye-catching. Bayer's accompanying music, while not the most original, was skilfully and tastefully composed. With the help of Haßreiter, the dance production was of high quality. There was no doubt that the Budapest premiere had been a wise decision on the part of the Opera House. **(41)**

The « Neues Politisches Volksblatt » provided an interesting positioning of the piece both in Bayer's « œuvre » and in classical ballet literature. While there was no doubt that it was original and entertaining in some parts, overall it was

nothing extraordinary and hardly up to the composer's earlier work, the « Wiener Walzer » . Despite bearing some similarities to « Coppélia » , Bayer's piece was more entertaining and varied, and its exposition was highly spectacular. Bayer's music also deserved praise : it was well composed and skilfully orchestrated, « with every beat echoing that of a routine ballet conductor » . **(42)**

(38) Review by « N. N. » entitled « " Die Puppenfee ", ballet in one act » in the « Budapester Tagblatt » (14 December 1888) , pages 5, 6.

Comedy operas were subsequently associated with « Die Puppenfee » . In contrast, during more serious plays, children have often « chatted and laughed even during the most dramatic scenes » [« " babatündér " - Az operaház ballet-ujdonsága » (The « Fairy Doll » - The ballet novelty of the Opera House) published in the « Fővárosi Lapok » (14 December 1888) , pages 2533, 2534] . However, even in January, it was shown together with « Rigoletto » [« Pesti Hírlap » (18 January 1889) , page 6] .

(39) Review by « A. B. » in the « Königliches Opernhaus » section in the supplement (« Beilage ») of the German daily newspaper « Pester Lloyd » (Hungary) (14 December 1888) .

After a week and a half, he noted that the ballet was becoming increasingly attractive (« Pester Lloyd » (24 December 1888) , page 3) .

(40) Viktor Herzfeld (1856-1919) was a composer, violinist, conductor, and teacher at the Academy of Music in Budapest. He also performed as a member of the Hubay-Popper String Quartet and served as the music critic for the « Neues Pester Journal » from 1888 to 1890.

(41) See Viktor Herzfeld in the « Königliche Oper » section of the « Neues Pester Journal » (14 December 1888) .

(42) « Königliche ungarische Opernhaus » section of the « Neues Politisches Volksblatt » (14 December 1888) , pages 6, 7.

Although « Die Puppenfee » was a great success after its premiere in Hungary, in the spring of 1889, the newspapers reported that it would be taken off the programme, to be replaced by the one-act ballet « Új Rómeó » (New Romeo) , written by Jenő Sztojanovits and Lajos Steiger.

However, nothing and no one could stop « Die Puppenfee » . After its premiere on 13 December 1888, it remained on stage without interruption until January 1923. It was subsequently renovated in 1932 and was on display until Christmas 1949. It was then re-staged in April 1957, and remained on stage until May 1959.

A year after the premiere of « Die Puppenfee » in Budapest, at the end of 1889, another Bayer ballet was staged almost simultaneously in Vienna and Budapest : a dance « pot-pourri » of four scenes entitled « Sonne und Erde » . The piece was, once again, directed by the successful trio with choreography by Lajos Mazzantini after Josef Haßreiter.

The four scenes represent the four seasons, each corresponding to one of the sun's positions, and showcasing the most characteristic seasonal pleasures. An introductory allegory, glorifying the Sun, ties the piece together, illustrating how the Earth is transformed by the Sun's different influences. The first rays of the sunlight greet spring, summer ripens the fruit, which is then harvested by autumn and, finally, winter descends like a white shroud. Each stage in the cycle is brought to life through dance.

Spring begins with a cheerful « May Day » celebration in a forest. Children play, young girls admire themselves in the mirror of the lake, while a young poet, inspired by the beauty of spring, delights them with his new poems. Dressed in a green coat, white vest, and pink trousers, he is mistaken for a bug by a nature enthusiast, who throws his butterfly net over the poet's head. The « awakening of nature » is depicted through group and paired dances, lively, pulsating waltzes and polkas, with young ballerinas in light, airy dresses. The audience responded with great applause.

The second scene evokes summer, with sea bathing as a refuge from the heat. The transformed set, now a sea bath, features a multitude of guests in bathing suits - ladies and gentlemen alike. Children play joyfully, while boys row boats. In front of a restaurant, foreign tourists pass the time, and orderlies pace up and down. Comic figures and Spanish gypsies add to the lively, colourful, and bustling atmosphere of this vibrant « tableau » .

The transition into autumn, celebrating grapes and wine, is marked by a spirited waltz by Joseph Lanner. On stage, a harvest festival and fox hunting unfold, with must being carried around and harvesters dancing. However, as rain begins to fall, the autumn festival comes to an end, signaling the dying of nature.

The final scene is the most poetic, depicting winter and Christmas. The bell tolls for midnight mass, and the villagers gather in the small chapel surrounded by a pine forest to the sound of the organ. At the back of the stage, a grand Christmas tree stands in the moonlit winter landscape, encircled by forest fairies and smaller Christmas trees that light up all at once. Music reminiscent of « Die Puppenfee » waltz fills the air as snow begins to fall. **(44)** The ballet - and the annual cycle - ends with the entrance of Prince Carnival.

Vienna's leading newspaper, the « Neue freie Presse » , briefly stated that the one-act ballet had fully met the audience's preliminary expectations. The piece was highly spectacular, full of hilarious and comic scenes, delightful, lively dances. Bayer's music was pleasing and melodic. A lasting success was assured. **(45)** After the premiere, Eduard Hanslick, in an unusual move for him, devoted an entire « feuilleton » to the ballet novelty, which in itself was significant and attention-grabbing. **(46)**

(44) « Fővárosi Lapok » [Capital City Papers] (22 December 1889) , page 2609.

(45) Signed by « N. N. » in the « K. k. Hofoperntheater » section of the « Neue freie Presse » (20 November 1889) , page 5.

(46) Eduard Hanslick in the « K. k. Hofoperntheater » section of the « Neue freie Presse » (22 November 1889) , pages 1, 2.

The choice of subject was eternal, as the cycle of the seasons had inspired countless works of art and could serve as a rich, pure source of inspiration for « dance poets » , provided it was combined with a keen eye, imagination, and humour. The title of the ballet might have been better suited as « The Four Seasons » rather than the rigid « Sun and Earth » . **(47)** The piece consisted of a succession of varied scenes, yet, their staging lacked consistency. According to the reviewer, « Spring » was somewhat lacking, with neither the sentimental thread nor the comic line truly taking off. The characters chosen for the scene - the precise naturalist and the sensitive girl - came across as trite rather than original. In comparison, « Summer » was much more impressive, with its choice of setting, characters, colourful costumes, and passionate dancing. The « Winter » scene was described as the most beautiful ballet scene Hanslick had ever witnessed. The spectacle of the « Christmas » trees lighting up all at once was, in itself, a miracle, « and also the most striking triumph of electric lighting » . Although modern lighting techniques had made it nearly impossible to avert one's gaze, the impact of the « Christmas » scene was almost indescribable.

However, he did not consider it fortunate that the allegory running through the entire « divertissement » appeared, if only for a few seconds, before each image, with almost unchanged content, and the preparations took long minutes each time. Apart from this, the success was overshadowed by the audience's heightened anticipation and expectations. After the « Wiener Walzer » and « Die Puppenfee » , they had expected an even more bombastic piece but were disappointed. The first piece was described as a « national genre painting » with a unique sense of humour, its music classical, drawing on the dance music of the best (Franz Schubert, Joseph Lanner, Johann Strauß senior and junior) , while « Die Puppenfee » was called « the most charming little creation of the fantastic-comic dance movement » , with music that was « light, sometimes subtly characterful and, most importantly, never boring » . The new piece did not even come close to this musicality, and comparisons with the two previous works revealed that it was less consistently central, lacked originality as a whole, offered few new details, and was less entertaining. Bayer's experience as a ballet composer was not in doubt, but his ingenuity seemed to have failed him. This was particularly evident in the aforementioned connecting sections, whose shortening would have greatly benefited the « divertissement » .

In the remainder of the « feuilleton » , Hanslick examined the development of the ballet genre, its significance, and its role in shaping the ideal structure of opera. Smaller ballets, such as Bayer's three pieces, could play an important role in keeping older, somewhat outdated operas alive. These dance « pot-pourries » , which trace their origins back to pantomime, tended to predominate over the grand romantic ballets, a shift that Hanslick, unlike the « prima ballerinas » , did not lament ; instead, he attributed it to an improvement in taste. Although he described himself as an untrained, « ungrateful, bored layman » in the field of « serious » ballet, he would not have made such bold statements if recent experience had not shown that audiences shared his perspective. He considered full-length ballets, which primarily showcased the virtuosity of the soloist, to be tedious - an art form suited only for a narrow circle of dedicated ballet enthusiasts. For laymen like him, a short, entertaining genre painting sufficed. Bayer's pieces aligned with the perspective, replacing the solo dances with lively, often distinctive national group dances, and weaving an entertaining plot into the performance unobtrusively.

At the « Hofoper » , it was a common practice to follow a multi-act opera with a short ballet. Previously, however, the order had been reversed : the evening would begin with a one-act opera and continued with a longer ballet. The lack of character and interest in these short operas was evident from the fact that they often featured second- and

third-rate singers, with audiences largely skiping this part and only arriving in time for the ballet. This practice continued until the « Kärntnertortheater » (Carinthian Gate Theatre) staged the « singspiel » « Der Dorfbarbier » . **(48)** This timeless and entertaining piece, performed by suitable actors, reversed the situation around in one fell swoop, drawing audiences to the theatre specifically for the short play. Hanslick saw a parallel with short ballets in his time : they acted as a true attraction, ensuring a full house for the grand operas to which they were paired. **(49)**

In Vienna's other significant daily newspaper, « Die Presse » , Max Kalbeck **(50)** first reported on the premiere in a brief news item **(51)** and later devoted an entire « feuilleton » to the event. In the former, he explained that the title almost suggested « a scientific treatise on the planetary system in a dance » , but this was not the case. Instead, the « four seasons » were brought to life in beautiful, vivid images, sometimes with ingenious, sometimes with less ingenious solutions. The piece mobilized the entire « corps de ballet » and, with its unprecedented technical elements, it surpassed all previous staging techniques. The stand out scenes were the « bathing scene » and the « winter scene » . Bayer's music, however, was neither original nor remarkable, its main merit being that it was « not distracting » . Like Hanslick, Kalbeck also commented on the mission of the new ballet : the inclusion of Gluck's « opéra comique » « Der betrogene Kadi » (The Cheated Kadi) in the programme alongside « Die Puppenfee » and « Sonne und Erde » only reinforced the impression of opera's decline. He also subtly suggested that with « Die Puppenfee » , everything sells - even Bayer's less successful ballet.

The two-page spread dedicated to the ballet is a classic « feuilleton » , **(52)** primarily intended to entertain, with little critical sharpness. It only subtle refers to the polka composed for the « autumn scene » , praising its musicality despite its strong Straussian elements. The stormy weather in the « autumnal scene » was accompanied by a striking musical underpinning, with the brass playing drawing attention, and the melodies shifting from one minor key to another, which did not bode well. As autumn turned to winter, Canova's tomb came to life on stage, referencing the « Day of the Dead » . « I must admit I was scared to death when I saw it. » , wrote the reviewer. After the « risqué » seaside costumes and the cheerful hunting scenes, he was least prepared for this, but it was quickly followed by the bright « Christmas scene » , then, the arrival of the « New Year » and, finally, the portrayal of the carnival season. The end of the piece, however, was not brilliant, at least musically, as the composer penned a « dance to shake up the nerves » at the end of the ballet. **(53)**

(48) Composed by Johann Babtist Schenk (1796) , based on a libretto by Paul Weidmann.

(49) Eduard Hanslick in the « K. k. Hofoperntheater » section of the « Neue freie Presse » (22 November 1889) , pages 1, 2.

(50) Like Eduard Hanslick, Max Kalbeck was sharply critical of the work of Richard Wagner, Anton Bruckner, and Hugo Wolf, while supporting Johannes Brahms.

(51) Review by Max Kalbeck in the « K. k. Hofoperntheater » section of « Die Presse » (20 November 1889) , page 11.

(52) Review of « Sonne und Erde » by Max Kalbeck in « Die Presse » (21 November 1889) , pages 1, 2.

(53) Ibid.

According to a review in the « Neues Wiener Tageblatt » , Bayer's work could be seen as a comedy in each of the four pictures : in the first, a comedy of a teenager ; in the second, a comedy of a banker family and sailors ; in the third, the traditional autumnal pleasures of the aristocracy ; while in the fourth, Christmas and carnival themes could also serve as the foundation for a comedy.

As with Hanslick and Kalbeck, this review also deals with the specificities of the ballet genre. In the past, ballet was a distinctly dance-oriented art form, which for both experts and laymen meant the same thing : graceful movements and artistic posture ; dance was an art that had enjoyed genuine cult following throughout the ages. Then, the centre of gravity of ballet shifted towards the machine. Dance took a back seat and was replaced by technique. Ballets such as « Satanella » , « Fantasca » , « Ellinor » , « Flick und Flock » came as a surprise, especially to the younger generation. **(54)**

But that too is a thing of the past ... nowadays, it is the idea that conquers :

« Dance has been replaced by thinking, now they philosophize with their feet. »

According to the reviewer, the beginning of this process could be traced back to « Excelsior » , in which the main idea is to reach as high as possible, **(55)** followed by the exaltation of love in « L'Amore » . The « Wiener Walzer » , for all its objectivity, is an imprint of a cultural idea, while « Sonne und Erde » is a study in orography and hydrography. Strictly speaking, therefore, there is no longer any need to study, but to attend ballet performances instead. **(56)**

The paper also shares the general opinion of the Viennese press regarding the assessment of the piece, i.e. that although there were some pleasing parts of the ballet, the new work did not match or surpass Bayer's two earlier works. It was not behind them in terms of spectacle, light, colour, and glamour, but there was little humour, mostly in the swirling summer picture. The scene with Canova's tomb, which leads from « autumn » to « winter » and was suggestive in its imagery, was considered « thoughtful » , and gave a good sense of « All Saints' Day » , just as in the « winter scene » , the time of « Epiphany » was indicated by the stars shining before them. The « Christmas scene » , with its illuminated Christmas trees, was an impressive image. Bayer's music, in the reviewer's opinion, fits the situations and sometimes showed the influence of Léo Delibes. Overall, the production was praised. **(57)**

The reviews so far show that the play had been well received, despite the shortcomings of the production. Only the « Wiener Presse » struck a negative, particularly inarticulate note, where the reviewer described the new ballet as a « choreographic bastard » , a « choreographic musical boredom in four images and countless veils of mist » . **(58)**

(54) Peter Ludwig Hertel. « Flick und Flock » (1869) , « Fantasca » (1871)

Cesare Pugni, Peter Ludwig Hertel. « Saltanella, oder Metamorphosen » (1870)

Franz Doppler, Peter Ludwig Hertel. « Ellinor oder Träumen und Erwachen » (1873)

(55) Luigi Manzotti's spectacular « Excelsior » (1881) , with music by Romualdo Marenco, is a spectacular and impressive performance depicting the rise of human civilization and the development of technology, featuring hundreds of characters. It was successfully performed throughout Europe, including in Vienna for twenty-nine years and in Budapest for nine years.

(56) Wilhelm Frey reviewing « Sonne und Erde » in the « Neues Wiener Tagblatt » (20 November 1889) , page 7.

(57) Ibid.

(58) Signed « Dr. R. K. » in the « K. k. Hofoperntheater » section of the « Wiener Presse » (25 November 1889) , page 3.

The idea of presenting the four seasons in dancing pictures was not a bad one, even if it was not very original, but it would have required more humour and wit than Franz-Xaver Gaul and Josef Haßreiter put into each picture. The only scene that was considered to have worked well was « Christmas » , the sight of the Christmas trees lighting up all at once. Apart from this, the « so-called plot of the play is pervaded by spiritual bleakness » . **(59)** The scenery, which was said to be new, did not have the same look and quality as at the « Hofoper » , and the same could be said of the costumes. Bayer's music was described as « rather monotonous and chewy » , a huge step backwards from « Die Puppenfee » . **(60)** However, the dancers' performance was impeccable. The premiere resembled more of a dress rehearsal, after which the piece was shortened, but this only led to an improvement, as there would be fifteen minutes less to be bored in the future. **(61)**

The « Wiener Theaterzeitung » only gave a half-sentence about the play, but stated that the « Hofoper » had discredited itself. **(62)**

The Hungarian press also reported on the Vienna premiere in detail.

the « Fővárosi Lapok » highlighted its success :

« Its bright presentation, eye-catching dances, comic scenes, and the pretty music of Josef Bayer ensured the novelty a complete success. » **(63)**

In the « Pester Lloyd » , Dr. Theodor Helm **(64)** wrote about the Vienna premiere and, in his review, he considered the new ballet to be merely mediocre. He expressed his disappointment, as the audience would had expected a different piece from the creators of the great « Die Puppenfee » . The idea itself - a choreographed presentation of the events of the year based on the holidays associated with each season - was, in principle, appealing but the practical execution was very poor. Above all, it was incomprehensible to him that the first season was depicted in « Vormärz » period costumes from the « Wiener Walzer » , while the other seasons were portrayed in a contemporary and accurate manner. He described the plot and the locations in detail but, in the second picture, he noted that it was unprecedented in ballet for dancers to perform various scenes in swimsuits. The « Spanish dance » , performed with great enthusiasm, was very popular. However, when the ladies in their swimsuits started their « can-can » like

performance [French high-energy, physically demanding dance] with jumps, the audience began to worry that their costumes might tear. At this point, the play had reached the level of good taste.

(59) Ibid.

(60) Ibid.

(61) Ibid.

(62) « Wiener Theaterzeitung » (15 December 1889) , page 66.

(63) « Fővárosi Lapok » (21 November 1889) , page 2374.

(64) Theodor Otto Helm (1843-1920) was a music writer, music critic, worked for several Viennese and German newspapers, including the « Pester Lloyd » . In contrast to Eduard Hanslick and his inner circle, he supported the so-called « New German School » , as well as Anton Bruckner and Hugo Wolf, and was able to counter the writings of the « Neue freie Presse » , particularly in the « Deutsche Zeitung » .

The third part, « Autumn » , revolved around wine and the harvest, with a more everyday approach. The most amusing moment was the scene when, suddenly, a storm broke out, and the members of the harvest party ran around the stage with red umbrellas, while the orchestra added to the atmosphere with their powerful playing. The « winter episode » was the second but, in fact, the only, eye-catching highlight of the evening, which could not be matched by the appearance of the Carnival Prince in the closing scene, a poor imitation of « Die Puppenfee » .

Before the « four seasons » appeared, the allegory of the « Sun » was introduced. This « tableau » appeared between each image, so it quickly became boring. As a transition between the « autumn - winter cycle » , « All Saint's Day » , symbolized by a gravestone, was also shown. Like other critics, Helm found this inappropriate for a ballet. Josef Haßreiter was much celebrated by the audience, but it was difficult to find words of praise for the music of the ballet. In fact, Bayer's composition did not rise above mediocrity, the not exactly untalented composer seemed to have become comfortable after the success of « Die Puppenfee » , and did not take his task seriously. **(65)**

The music editors of German-language newspapers in Budapest shared the opinion of their Hungarian and Viennese counterparts. The reviewer of the « Politisches Volksblatt » noted a significant gap between the ballet's visuals and its music. While the former possessed considerable beauty, charm, colour, and humour, the latter fell short by comparison. Whereas Bayer had composed melodious and « piquant » music for « Die Puppenfee » , the score for the newer ballet was described as even ordinary, bordering on the vulgar in places. **(75)**

The critic of the « Budapester Tagblatt » was even harsher in his evaluation. In his view, audiences expected a coherent plot from ballet and were not content with mere dance performances lacking a narrative. Since « Excelsior » , ballet had embraced themes showcasing nature, and « Sonne und Erde » fit within this trend. Bayer's music, he argued, was far from original, borrowing heavily from Léo Delibes, Johann Strauß senior, and Carl Millöcker. Despite this,

the staging of the piece was significantly more imaginative, which he saw as the primary reason for the ballet's success. The « waltz of flowers » during scene transitions was credited to Delibes, and a Strauß musical interlude was mistakenly attributed to Bayer by the audience. **(76)**

(65) Dr. Theodor Helm's review of « Sonne und Erde » in the evening edition (« Abendblatt ») of the German daily newspaper « Pester Lloyd » (Hungary) (21 November 1889) , pages 1, 2.

(75) Review signed « Dr. D. » in the « Königliche Oper » section of the « Politisches Volksblatt » (22 December 1889) , page 7.

(76) « N. N. » reviewing « Sonne und Erde » in the « Budapester Tagblatt » (22 December 1889) , pages 6, 7.

around Monday, 4 January 1892

Letter from Gustav Mahler (Hamburg) to his sister Justine (Vienna) :

« Dearest " Justi " !

Your last letter worried me somewhat - please don't be so laconic in such instances.

First, how does " Nina " [Hoffmann] feel ; what does the doctor say ?

Second, how do you feel ? Did you maybe have the flu ?

Then, just be careful, and, perhaps, stay at home !

At any rate, pay a little attention to " Nina's " material needs !

Provide her with refreshments, and then, send me the bill on the first of the month - a good piece of meat and vegetables - and compote. Maybe also, a decent bottle of wine, if the doctor allows it. If she hesitates to take it, just say that it is my wish, and you must do it !

I must admit that a letter from Alois to me has calmed me so far ! If only what he says is true ; if he's just free from the military, I'll now see what kind of trouble I'll have with him.

Please, dear " Justi ", tell me in detail, right away, about yourself and " Nina " [Hoffmann] !

Warm wishes from your Gustav. »

Gustav Mahler made efforts to find his brother Alois (Louis) (1867-1931) a position in the business world, but ultimately decided to let him go his own way. At first, having changed his name to Hans Christian, he lived in Vienna and worked as a chief accountant (« Ober-Buch-Halter ») . At times, he lived together with his other brother, Otto Mahler. Some writings about Alois have characterized him as something of a « black sheep » in the Mahler clan. In family letters, he was described as dishonest and unreliable.

Otto Mahler's is a tale of squandered gifts. He showed exceptional talent for music and Gustav, whose favourite he was, « acted as his tutor and got him through his school work by hook or by crook. In later years, he found him jobs as choir-master in small German towns, but all to no purpose »

Gustav even gave the autograph manuscript of the first three movements of the second version of the Third symphony (**WAB 103**) to Otto, who had studied harmony and counterpoint under professor Anton Bruckner for several terms.

Otto was an even greater admirer of the « master » than was his older brother.

We have a glimpse of Otto's musical perceptiveness from a letter of Richard Strauß, written to his parents from Weimar on **Sunday, 31 January 1892**, in which he asks them whether they have read Dr. Eduard Hanslick's unfavourable criticism of his « Don Juan » performed in Vienna.

Mahler continues :

« (...) Mahler sent me yesterday (from Hamburg) a letter of his nineteen year old brother in Vienna, who writes about the work (i.e ," Don Juan ") with the greatest understanding, enthusiasm and thoroughness. The young are already going along my way !

But all to no purpose. »

Despite Mahler's aid (his anxiety for his brother was a constant preoccupation, especially after the death of the parents in 1889) , Otto's development was frustrated by a deep-seated inhibition, which led him « again and again » to throw up « the livelihood provided for him » . Self-destruction was a logical conclusion to what we may guess was a short life of acute self-distrust and anguished insecurity - expressed it seems, as lack of « seriousness and perseverance » .

Monday, 4 January 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Ritter Pásmán » , Opus 441

(Sir Pazman)

comic opera in three acts

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Johann Strauß junior

(second performance of this production)

libretto by Ludwig Dóczi, based on a poem by János Arany

set in Hungary at the beginning of the fourteenth century (around 1330)

cast

Der König : Fritz Schrödter

Die Königin : Ellen Forster (Forster-Brandt)

Ritter Pásmán : Franz von Reichenberg

Eva, Ritter Pásmán's Frau : Marie Renard

Rodomonte, Hofnarr : Josef Ritter

Omodé, Hofmarschall : Anton Schittenhelm

Misu, Pásmán's Knappe : Benedikt Felix

Gundy, Eva's Zofe : Josefine von Artner

Ein Türsteher : Hans Frei

Tuesday, 5 January 1892

Pyotr Ilyich Tchaikovsky spends Christmas with his family in the town of Kam'yanka in Ukraine

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Louise von Ehrenstein

Turiddu : Georg Müller

Lucia : Luise Kaulich-Lazarich

Alfio : Franz Neidl

Lola : Ellen Forster (Forster-Brandt)

« Le Rouge et le Noir »

(The Red and the Black)

ballet in three acts by Hermann Heinrich Regel

adaptation from Stendhal's eponymous psychological novel in two volumes published in 1830

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

costumes based on drawings by the history painter Franz-Xaver Gaul

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

The tragic and passionate story of Julien Sorel during the « Restoration » period : an irresistible eighteen year old ambitious but modest provincial man torn between love, religion, and his social aspirations. Protected by Abbé Chélan, he enters the world of the aristocracy amidst the power struggles.

Attempting to succeed through a combination of talent, hard work, deception, and hypocrisy, he ultimately allows his passions to betray him.

Wednesday, 6 January 1892

In a letter, Rudolf Dittrich (who is in Tokyo) congratulates Anton Bruckner for receiving an « honorary doctorate » from the University of Vienna.

Concert by the « Haydn » Orchestra Club featuring a performance of a serenade by Alfred Grünfeld.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Otello

opera in four acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Giuseppe Verdi

libretto by Arrigo Boïto

based on Shakespeare's play

German translation by Max Kalbeck

stage « décor » by Carlo Brioschi, Anton Brioschi, Hermann Burghart

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Der König : Fritz Schrödter

Jago : Karl Sommer

Cassio : Anton Schittenhelm

Roderigo : Viktor Schmitt

Lodovico : Georg Werthner

Montano : August Egon Hablawetz

Desdemona : Antonie (« Toni ») Schläger

Emilia : Luise Kaulich-Lazarich

Ein Herold : Klemens Fochler

Thursday, 7 January 1892

Pyotr Ilyich Tchaikovsky leaves the town of Kam'yanka in Ukraine to go to Northern Europe

...

Death of the German pianist, composer, singer and philanthropist Elisabeth von Herzogenberg, born Elisabet von Stockhausen.

After she passed away, Johannes Brahms immersed himself in her letters. His departed friend spoke to him as she had before, and the transfiguring power of death restored her beautiful image to its untarnished brilliance. His grief over her death, which was never felt more deeply than when he heard her husband praise his compositions, was augmented by remorse and even more painful emotions that embittered him to an unreasonable degree.

We get a sense of this in a jotting from **March 19** (drafted even earlier) , in which Brahms explains that he wanted to share the immortal bequest of the departed, the treasure trove of her letters, with no one, not even her husband, of whom he was now even more jealous than when Elisabeth was still alive.

...

Letter from music publisher Robert Lienau to Max von Oberleithner :

Lienau mentions to Oberleithner that he asked Josef Schalk to ... please, hurry up !

Schalk has been correcting for several weeks the piano reduction for four hands of the (revised) Eighth symphony.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Ritter Pásmán » , Opus 441

(Sir Pazman)

comic opera in three acts

conducted by Wilhelm Jahn, music director of the « Hofoper »

comic opera in three acts

music by Johann Strauß junior

(third performance of this production)

libretto by Ludwig Dóczi, based on a poem by János Arany

set in Hungary at the beginning of the fourteenth century (around 1330)

cast

Der König : Fritz Schrödter

Die Königin : Henriette Standhartner

Ritter Pásmán : Franz von Reichenberg

Eva, Ritter Pásmán's Frau : Marie Renard

Rodomonte, Hofnarr : Josef Ritter

Omodé, Hofmarschall : Anton Schittenhelm

Misu, Pásmán's Knappe : Benedikt Felix

Gundy, Eva's Zofe : Josefine von Artner

Ein Türsteher : Hans Frei

Friday, 8 January 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Bastien und Bastienne » K. 50/46b

pastoral comedy (song-play) in one act

conducted by court « Kapellmeister » Johann Nepomuk Fuchs

music by the twelve year old Wolfgang Amadeus Mozart

revised German text and new spoken dialogue by Max Kalbeck

original German libretto : Friedrich Wilhelm Weiskern, Johann Heinrich Friedrich Müller, Johann Andreas Schachtner

based on « Les Amours de Bastien et Bastienne » by Justine Favart and Harny de Guerville

cast

Bastien : Josef Ritter

Bastienne : Ellen Forster (Forster-Brandt)

Colas : Karl Mayerhofer

« Die verstellte Gärtnerin » , K. 196

(La finta giardinera)

« opera buffa » in three acts

(sung in German)

probably conducted by court « Kapellmeister » Johann Nepomuk Fuchs

music by Wolfgang Amadeus Mozart

libretto by Raniero de' Calzabigi, revised by Marco Coltellini

German translation by Max Kalbeck

dialogues by Max Kalbeck

a comedy of mistaken identities, jealousy, and reconciliation

cast

Don Anchise, Podesta von Lagonero : Benedikt Felix

Armida, Nichte von Don Anchises : Josefine von Artner

Sandrina, eine Gärtnerin : Lola Beeth

Serpetta, Kammermädchen bei Don Anchise : Ellen Forster (Forster-Brandt)

Graf Luigi Belfiore : Fritz Schrödter

Don Ramiro, ein junger Edelmann : Georg Müller

Nardo, ein Gärtner : Josef Ritter

Saturday, 9 January 1892

Letter from music publisher Robert Lienau to Max von Oberleithner :

The requested corrections of the (revised) Eighth symphony (**WAB 108**) have finally arrived.

Lienau is still asking for the penultimate correction, which includes changes by the proof-reader (Josef Schalk ?) in order to be able to revise the parts. The second correction of the piano reduction will follow shortly. The score will now be sent to print. Of the dedicated copies for Bruckner, only the one intended for Emperor Franz-Josef will be produced in a custom way.

...

Pyotr Ilyich Tchaikovsky arrives in Warsaw, Poland

...

student Ernst Schwanzara will take notes during the « Monday » harmony and counterpoint lectures

by professor Anton Bruckner at the Faculty of Philosophy of the University of Vienna

« (Music) Professors recognize Bruckner's skills and fame. They respect him and admire him to the highest point. In return, he thanked them warmly and personally for their support, since the first day, he fought to obtain a position as master lecturer. The Faculty members are moving away from the conservative and intractable position of Eduard Hanslick. They turn instead to the spirit of modernity, which inhabits his lectures and compositions. The status of these internationally renowned musicologists goes beyond mere expertise. They appreciate Bruckner for his " avant-garde " and the timelessness of his music : he is truly perceived as a giant. »

« Anton Bruckner : Vorlesungen über Harmonielehre und Kontrapunkt an der Universität Wien » (1950)

by Ernst Schwanzara

published by the « Österreichischer Bundesverlag für Unterricht, Wissenschaft und Kunst » (1951)

(Austrian Federal Publishing House for Education, Science and Art)

Ernest (Ernst) Adolf Schwanzara was born on 18 December 1873 in Vienna. The son of a musical family, he attended professor Bruckner's weekly evening university lectures for three consecutive winter semesters (1891-1892 / 1892-1893 / 1893-1894) , though there is no record of him having officially registered at the Faculty of Philosophy. He became fascinated by his personality and unconventional teaching method, and was so appreciative of the opportunity to come into contact with him. Schwanzara's phenomenal short hand transcriptions during lecture breaks (including one from December 14, 1891) are valuable historical documents. He received the title of « ministerial councillor » during his career as a high ranking senior civil servant, and worked as a public works engineer for the City of Vienna. In May 1906, he submitted patent specifications (« Wechselstrom-Erzeuger für Fernsprechämter »)] . In 1950, he edited the book entitled « Anton Bruckner : Lectures on Harmony and Counterpoint at the University of Vienna » . Ernst Schwanzara died on 21 December 1954.

Having excellent short hand typing skills, Schwanzara not only transcribed during lecture breaks the concepts set forth by professor Bruckner, but also his delightful anecdotes and highly personal opinions.

To compile the edition, Schwanzara took his 1891-1892 transcripts as a baseline, and filled in gaps using supplementary notes from the two other academic years.

Besides his transcripts, there were a few other, incomplete records, which the editor mentioned in the preface (pages 7, 8) , one of which - Carl Speiser's harmony treatise edited by Dr. Alfred Orel - he critically examined (starting on page 98) .

Bruckner, the teacher

by Dika Newlin

from a 1960 issue of « Chord and Discord : A Journal of Modern Musical Progress »

published by the Bruckner Society of America (BSA)

Today, with education more and more in the public eye, it is heartening to realize how many of our great creative figures in contemporary music have chosen to instruct the younger generation in the fundamentals of their art. Arnold Schœnberg with his « Harmonielehre » (Theory of Harmony) . Paul Hindemith with his « Elementary Training for Musicians » , Roger Sessions with his « Harmonic Practice » - and, in the field of piano technique, Béla Bartók with his « Mikrokosmos » - they have not hesitated to stoop and reach out a helping hand to the beginner in these mysteries. In so stooping, they did not lower themselves - rather, they enriched their own knowledge and deepened

their own insights.

How true are the beautiful words of Schœnberg in the preface to his « Harmonielehre » :

« This book, I have learned from my pupils. »

In turn, young people may be grateful for the opportunity to use text books by distinguished creators, rather than by dull pedants.

Unfortunately, Anton Bruckner, dedicated teacher though he was, did not choose to document the principles of his teaching in book form. And, perhaps, it is just as well that he did not do so, for, as his letters attest, when it came to expressing himself with pen in hand, he was - to say the least - distinctly more successful with tones than with words. (In this respect, he stands at the opposite pole from Gustav Mahler, whose verbal virtuosity is nearly on a par with his mastery of musical materials.) But, thanks to the devotion and interest of a one time Bruckner pupil, and the cooperation of the « Österreichischer Bundesverlag » (Austria's principal publishing outlet for material of an educational nature) , there has been available, since 1950, the next best thing to a genuine text book by Bruckner.

In 1891, young Ernst Schwanzara, the son of a musical family, entered Bruckner's harmony class at the University of Vienna. He did so with high hopes, for he felt that the work at the University would prove to be more advanced than that which Bruckner offered at the Conservatory. In this, he was disappointed, for Bruckner's lectures were geared to a general audience of modest technical knowledge. However, Schwanzara became so fascinated by Bruckner's personality and method of presenting his materials, and was so appreciative of the opportunity to come into contact with the great man, that - unlike many of the students, who freely « cut classes » and took only sketchy notes, when they bothered to be present - he attended class regularly and took complete short hand notes, also copying Bruckner's musical examples in their entirety. Since he had already formed the plan of publishing this material some day, he further checked on the accuracy and completeness of his notes by attending the same classes during the two subsequent academic years 1892-1893 and 1893-1894. In this manner, he was able to compile what he claims to be the only complete transcription of Bruckner's university lectures. It is this material, which is offered to us in the present book.

Schwanzara provides an illuminating, if sometimes polemic, preface dealing with Bruckner's musical studies and the way in which the results of these were utilized in his teaching (with special emphasis on the all important influence of professor Simon Sechter) , and, most interestingly, with Brucknet's persistent, finally successful efforts to gain an appointment at the University. Here, we see Bruckner for the first time in conflict with Eduard Hanslick, who, since 1861, had been « Professor of Music History and Æsthetics » there. The long struggle to have instruction in harmony and counterpoint legitimized in the University bespeaks a conflict which, alas, has still not altogether disappeared from university life, even in America. Already in 1862, Hanslick had turned down a request for instruction in harmony, counterpoint and composition to be given by Rudolf Weinwurm, a firm friend of Bruckner's and director of the University's « Akademischer Gesangverein » , on the grounds that enough information on these subjects was given in his own lectures on music history and æsthetics ; therefore, special courses were not necessary. In 1867. Bruckner, then

cathedral organist at Linz, made his first application to the University for a position as teacher of musical composition. Hanslick promptly rejected this application ...

for he believed that :

« practical instruction in composition does not properly belong to the University, but rather in a professional school or conservatory. »

If composition is to be taught at the University, he went on, why not then add teachers of drawing, painting, etching and sculpture ? (An American reader accustomed to the broad course offerings of our universities might well think at this point. " Why not, indeed ?) A renewed, more detailed application made by Bruckner in 1874 was likewise refused by Hanslick with the further comment that the composer's personality and complete lack of any scholarly background made him about the least suitable person imaginable for a University position.

However, Bruckner was not without friends at court, and it seems that some political pressures must have been brought to bear on Hanslick ...

for, in October, 1875, he wrote tersely :

« There is no objection to the appointment of Bruckner as an unpaid teacher of harmony and counterpoint at the Vienna University. »

Such an appointment was finally made in November, 1875. While this was a considerable moral victory for Bruckner, there was also, of course, an element of disappointment. He had hoped to secure a better paid position, which would free more of his time for his own creative work (an ambition which Hanslick, not surprisingly, resented) . Instead, he got an unpaid position, which robbed him of even more precious time. But, on the other hand, he gained a new audience of friends and supporters (« many thousands » , Schwanzara somewhat hyperbolically exclaims) , whose interest in him and in his work helped to brighten his later years.

Bruckner's relationships with his University students were, in general, happy ones. He respected their intelligence and idealism, and often confided in them about his intimate plans, not only before or after class, but even in the middle of a lecture. In turn, the students, as a whole, rewarded him with their respect and affection. A present day teacher may read with somewhat rueful amusement, though, about certain disciplinary incidents which have a familiar ring. For instance (around February, March 1892) , there was the flirtatious pair, who happily whispered together during one of Bruckner's lectures until the understandably annoyed composer ordered the offending young man to get up and change his seat. (The outcome of this was that Bruckner sternly banned young ladies from his class during the following term ; however, they were back in the fall.) Then, there was the young Conservatory student, who insisted on finding a joke in everything Bruckner said - even when the teacher had anything but humour on his mind. This boy was finally publicly reprimanded for his failure to take notes in class, and forced to « rootle » in his pockets until he found some sort of cheap note book in which to write. Students, there and then, it seems, were not so different from students, here and now !

Turning now to the actual material, which Bruckner covered in his class, we find a systematic method of presentation, which still has validity today. Beginning with fundamentals, he explains to his students (the majority of whom, we recall, did not have any professional musical background or ambitions) the structure of the tone, of the interval, of the common chord, and of the scale. Next, logically come diatonic progressions in major. Here, we find two especially « Brucknerish » features : the extreme emphasis on the importance of fundamental root progression (learned from professor Sechter, and, later, carried on by Schœnberg in his « Harmonielehre ») and the view that the fifth of II in major is « impure » and, hence, should be treated as a dissonance (a fine distinction which very few theorists make) . In succession, triads in root position with these inversions, seventh chords with their inversions, and ninth chords are introduced. Only after this material has been completed, do we tackle the progressions of triads with no common tone. Bruckner, like Sechter, feels that this type of progression postulates an imaginary « intermediate root » ; in other words, the root progression, in such a series of chords, is not really, say, D-E, but D-(B)-E. (Something of this feeling carries over into the harmonic theory of Schœnberg : he, too, treats these stepwise or « super strong » progressions separately from the others.) Preparation and resolution of chords, which demand such treatment (e.g. , the six-four chord and the seventh chord) , is always illustrated with great care by Bruckner, in all chord positions.

Like many other theorists before and since, Bruckner did not throw his students into the problems of minor keys until he felt that the major had been thoroughly understood. The various fundamental progressions are explored by him in minor with the same thoroughness as in major. Now, we are ready for modulations, which Bruckner carefully divides into three species : diatonic (to nearly related keys by means of a common chord) ; chromatic (to more distant keys by means of altered chords) ; and enharmonic (by means of ambiguous, « wandering » chords, whose function changes as their spelling is enharmonically changed) . Bruckner was well aware of the useful (and often, in the nineteenth century, over used) potentialities of one such harmony, the diminished seventh chord. He wittily called it the « Musical Orient Express » , because it travelled so rapidly to such far regions. (A bit later, Schœnberg called it the « aspirin harmony, because you take it for everything » . Today, we might update this to « Miltown harmony » , I suppose !) Both Bruckner and Schœnberg were conscious of the potentially destructive nature of such chords and, therefore, insisted that their use within a tonal setting be controlled with great care.

In successive years of University teaching, Bruckner reduced ever more drastically the amount of time, which he devoted to counterpoint in his class. Perhaps, he felt that a grasp of more than the essential principles of this art was not essential for students, who were not specifically preparing for professional musical careers (unlike the Conservatory students) . In any case, we have a compact four printed pages devoted to this subject in Schwanzara's notes. Reference is made to the principles of « cantus firmus » counterpoint (though the traditional « species » are not discussed) , to the construction of canons, and to the fugue and its principal sections. In the summer term of 1892, it seems that very few students had followed Bruckner even this far, for Schwanzara recounts that, at the last lecture, on July 11, only four were present.

But the smallness of their numbers did not diminish their enthusiasm, for they applauded and stamped their feet vigorously (an old European university custom) , as Bruckner closed the session by saying :

« I wish you all very happy holidays, and beg you to remain as loyal to me as I am to you - and

always will be. »

Let us leave « Bruckner, the teacher » in this mellow mood, as he sits afterwards with Schwanzara in front of the « Blue Cannonball » , in the little side-walk « garden » surrounded by potted oleanders and ivies, enjoying a few beers and a pleasant chat.

It is good to remember him this way and to realize that his moments of heaven storming inspiration did not deprive him of that human touch without which no teacher is truly great. Thus, we are all the more appreciative of Schwanzara's reminiscences, which illumine for us one more facet of an immortal musician and an unforgettable personality.

« Chord and Discord : A Journal of Modern Musical Progress » was issued irregularly with eight issues published between 1932 and 1936 - five issues published between 1938 and 1941 - and single issues appearing in 1946, 1948, 1950, 1954, 1958, 1960, 1963, and 1969 - a « final issue » appeared in 1998.

The journal was published by the Bruckner Society of America (BSA) , an organization founded in 1931, whose aims were the promotion of the music of Anton Bruckner and Gustav Mahler. Initially led by Harriet Bishop Lanier, the Society's longtime chairman was Martin G. Dumler (1868-1958) , a composer (and painter) largely active in Cincinnati.

« Chord and Discord » was edited by the composer Gabriel Engel (1892-1952) until 1950. Charles Eble (1915-2009) , then President of the Society, edited the journal until its cessation.

...

The subjects of fundamental bass theory, melodic harmonization, one- to four-part counterpoint, church style, canons, and fugue, which professor Simon Sechter taught using his textbook from 1853-1854, entitled « Die Grundsätze der musikalischen Komposition » (The Principles of Musical Composition) along with some manuscripts, also served, at least partially, as a basis for Anton Bruckner's teaching method in Vienna.

The « curriculum » , which was basically divided into two sections - harmony and counterpoint - covered the same content from 1868 to 1894, but set different priorities depending on the demands and the objectives of each institutions.

Bruckner was able to set completely different standards for his students at the Conservatory of the « Society of Friends of Music » in Vienna, compared to his students with different musical backgrounds in various faculties at the University of Vienna. The latter were interested not only in the « cursus » but also in professor Bruckner's original personality and didactic approach.

Lecture notes written down on paper by university students father Rafael « Oddo » Loidol (academic year 1879-1880) , Carl Speiser (academic year 1889-1890) , Karl Heissenberger (presumably in the late-1880's) , August Engelbogen

(presumably around 1890) and Ernst Schwanzara (who attended Bruckner's lectures, which were scheduled for one academic year, or two semesters - at several occasions between 1891 and 1894) confirm how Bruckner had to lower his expectations by cutting back on the more complex contrapuntal material and, instead, by investing more time on the basic concepts of elementary music theory, such as scales and intervals, since not all listeners were equally versed in music.

It must have been very exciting for the students in Lecture Hall XXXVI (36) [also called « small Ceremonial Hall »] , when professor Bruckner demonstrated his genius and compositional skills while sketching a complex fugue on the blackboard.

[Bruckner's method of notating fundamental-bass progressions can be seen clearly in the notebooks kept by his student at the Vienna Conservatory, Rafael Loidol.

The relationship between Loidol and Bruckner was a close one for many years. Following his studies at the University of Vienna - where he was enrolled in the Faculty of Philosophy - Loidol entered the Benedictine monastery at Kremsmünster as a novice (on 18 August 1880) , where he took the name « Oddo » . From 1881 to 1885, he studied at St. Florian, where he was active not only as religious instructor (« Katechet ») in the monastery school but also as singing instructor in the « Gymnasium » . Loidol provided detailed accounts of Bruckner's stays and Christmas visits to Kremsmünster. The measure of their friendship can be seen in the latter's dedication of his « Christus Factus est » (**WAB 11**) to father Loidol (2 August 1885)]

The « curriculum » included basic fundamentals (the theory of notes, intervals, and chords) , chord combinations, chord preparations and chord resolutions according to all the fundamental steps of triads, seventh and ninth chords - first in major keys, then, in minor keys (usually from the second semester onwards) , scale sequences, intermediate fundamentals, as well as various exercises in figured bass, four-part composition, and - in special cases - on longer cadences, etc., harmonizations of melodies, diatonic, chromatic and enharmonic transpositions of notes, before professor Bruckner briefly and concisely addressed the art of contrapuntal voice leading at the end of the lecture.

Transcripts of conservatory students, such as those of Victor Christ, who studied with Bruckner from 1888 to 1890, not only document (thanks to August Göllerich junior and Max Auer) a somewhat more nuanced view of Bruckner's harmony lessons, which, in many (but not all) points, followed that of his own teachers, Johann August Dürrnberger and Simon Sechter, but also prove that counterpoint based on the treatise by Friedrich Wilhelm Marpurg (reissued by Sechter in 1843) and probably also by Ernst Friedrich Richter (1808-1879) was covered in greater depth than at the University of Vienna, through a series of exercises ranging from imitation and counter-movement to even the fugue.

Bruckner was able to proceed in an even more comprehensive and detailed manner in his private lessons than at the conservatory.

Friedrich Eckstein, who studied with Bruckner since 1881, recounts in his memoirs that he took harmony lessons for 2 ½ years - and counterpoint lessons for several years.

Friedrich Klose studied mainly harmony and canon from 1886 to 1889, having already received thorough training in fugue and in other topics.

Josef Vockner was Bruckner's most diligent private theory student : he worked with his master for approximately twelve years ! (1876-1888)

[A wealth of recorded composition exercises, including numerous corrections by Bruckner himself, are thoroughly documented.]

According to student accounts, Bruckner taught the « dry subject » of music theory with rigour and consistency. He firmly adhered to his teaching method of constant harmonic examination through the fundamental bass theory of his teacher, Simon Sechter. He even advised his students against freely composing their own music during their studies. The originality of Bruckner's personality and genius seem to have prevailed : many of his students did pioneer his works.

Anton Bruckner was known to have made reference to the compatibility of theory and compositional practice in his university lectures.

Consider the following, from Ernst Schwanzara's « Vorlesungen über Harmonielehre » (page 55) :

« I will endeavour in my lectures to facilitate comprehension through clear presentation and to make the ABCs of theory live through graphic examples, mindful of Gœthe's words :

" All theory is gray / Only Life's golden tree is green. "

I will reduce many difficulties to a minimum through practical exercises, so that theory and practice are tightly bound together. »

...

« Ich werde bei meine Vorträgen stets bemüht sein, durch klare Darstellung das Verständnis zu fördern und durch anschaulich Beispiele den Buchstaben der Theorie beleben machen, eingedenk der Worte Gœthes :

" Grau is jede Theorie / Nur grün des Lebens goldner Baum. "

Werde Ihnen manche Härten durch praktische Übungen auf ein Minimum reduzieren, somit Theorie und Praxis innig miteinander verbinden. »

Close examination reveals that Johann August Dürrnberger did, indeed, provide something very close to a fundamental-bass explication in many of his examples. They are merely couched in the step designations of Roman numerals rather that the « small black note heads » in Schwanzara's edition of Bruckner's « Vorlesungen » (accompanied by the appropriate Arabic numeral) .

A demonstration of the proper progression of step-wise movement in the bass line, which must proceed in the following manner only, as described by Bruckner (through Ernst Schwanzara) in his lectures during the 1890's :

« We made our previous chord connections by way of fundamental steps, which are : descending fifths (" Quintfallen ") and ascending fifths (" Quintsteigen ") , as well as descending thirds (" Terzfallen ") and ascending thirds (" Terzsteigen ") . Fundamental steps are those, where the harmony contains at least one common tone. There is only one common tone in the connections that rise or fall a fifth ; these steps are called " whole steps ". In the connections by thirds, we have two common tones ; these are called " half steps ".

We come now to some new steps. I do not refer here to my polka steps, as the gentlemen are now learning in the dancing schools (it was 16 January 1893 and, therefore, during the carnival) . [Rather, I refer to] the steps where the bass note (" Fundament ") rises or falls by a step. First, we observe the rising step-wise motion of the bass. With this, we really have not merely a whole step, but rather one and a half steps, in that we, at the same time, fall first by a third and, then, by a fifth (or rise by a fourth) ; therefore, a half and an whole step (1 + ½) produce, as you know, a step and a half (1 ½) . One can have, in this way, two triads on adjacent scale degrees or an inverted triad and a seventh chord ; and / or two seventh chords can follow together. We will wish to observe this according to their order. »

(Ernst Schwanzara. « Vorlesungen über Harmonielehre » , page 79)

« Unsere bisherigen Akkordverbindungen haben wir mit Fundamentalschritten gemacht, das sind : Quintfallen und Quintsteigen sowie Terzfallen und Terzsteigen. Fundamentalschritte sind diejenigen, wo die Harmonien wenigstens einen gemeinsamen Ton haben. Nur ein gemeinsamer Ton ist beim Quintfallen und Quintsteigen ; diese Schritte heißen ganze Schritte. Bei den Terzschritten haben wir zwei gemeinsame Töne ; es sind halbe Schritte.

Wir kommen jetzt zu neuen Schritten. Ich meine nicht Polkaschritte, wie sie die Herren jetzt (es war 16. Jänner 1893, also im Fasching) in der Tanzschule lernen. Es sind diejenigen Schritte, wo das Fundament um eine Stufe steigt oder fällt. Zuerst betrachten wir das Stufesteigen des Fundaments. Bei demselben haben wir eigentlich nicht bloß einen ganzen Schritt, sondern eineinhalb, indem wir dabei zuerst um ein Terz fallen und dann noch um eine Quint fallen (oder Quart steigen) , also einen halben und einen ganzen Schritt machen und 1 + ½ ist bekanntlich 1 ½. Man kann auf den Nachbarstufen hier zwei Dreiklänge folgen lassen oder auf einen Dreiklang einen Septakkord, beziehungsweise umgekehrt ; es können sich aber auch zwei Septakkorde folgen. Das wollen wir der Reihe nach betrachten. »

In the examples from Bruckner's lectures, the motion of the fundamental steps (thirds and fifths) , which are allowable, is utilized in a fundamenal bass manner to justify bass movement « by step » .

...

Hugo Wolf read through dozens of bad librettos, printed or in manuscript

He writes to the Mannheim judge, Dr. Oskar Grohe :

« I have a small library of the most atrocious, most brutish, most murderous, most imbecile, hair-lifting, corpse-mutilating opera texts - tragic, comic, tragi-comic, comic tragic - in short, everything but what " I " want. I shudder, when the post brings me a parcel or a roll, having a foreboding of the ghastly, inevitable things to which my passion for opera condemns me. »

...

« I already own a small library of the most atrocious, bestial, bloody, idiotic, hair-pullingest, murderously shameful opera texts imaginable - tragic, comic, tragi-comic, comi-tragic - in short, what you will, but not what " I " want. I can't see postal packages and rolls without shuddering, expecting the worst. This is the inevitability to which my desire for an opera has doomed me. »

Elsewhere, he characterized librettists as « robbers » and German opera composers as « amphibious beings » , neither fish nor fowl nor good red meat.

Nevertheless, he longed to find « der Rechte ! der Echte ! » (the right one ! the true one !) comparing his state, deprived of a dramatic poet, to that of a maiden with no suitors. He envied those who, like Richard Wagner and Peter Cornelius, wrote their own librettos and tried on a few occasions to do likewise but was forced each time to admit his limitations as a poet. He could not, he declared, be both « father and mother » to an opera ; a collaborator had to be found somehow and somewhere.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Die Walküre » , WWV 86b

« music drama » in three acts

by Richard Wagner

conducted by vice-court « Kapellmeister » Hanns Richter

(81st performance of this production)

libretto by Richard Wagner

completely new stage design by Josef Hoffmann, Gilbert Lehner, Alfred Moser

costumes, armor and props based on drawings by Karl Emil Doepler

cast

Siegmund : Hermann Winkelmann

Hunding : August Egon Hablawetz

Wotan : Carl Grengg

Sieglinde : Louise von Ehrenstein

Brünnhilde : Amalie Friedrich-Materna

Fricka : Luise Kaulich-Lazarich

Gerhilde : Josefine von Artner

Ortlinde : Johanna Aumüller

Waltraute : Anna Hauser

Schwertleite : Charlotte Kollmer

Helmwige : Henriette Standhartner

Siegrune : Rudolfine Hallwich

Grimgerde : Louise Brick

Roßweiße : Johanna Vogelhuber

Sunday, 10 January 1892

fifth « subscription concert » of the 1891-1892 season

« Musikvereins Großersaal » , Vienna

vice-court « Kapellmeister » Hanns Richter

conducts the « Wiener Philharmoniker »

programme

Luigi Cherubini : Overture to the opera « Medea »

Robert Volkmann : Serenade No. 2 in F major for string orchestra, Opus 63

Richard Strauß : « Don Juan » , tone poem in E major for large orchestra, Opus 20

Ludwig van Beethoven : Symphony No. 1 in C major, Opus 21

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Ritter Pásmán » , Opus 441

(Sir Pazman)

comic opera in three acts

conducted by Wilhelm Jahn, music director of the « Hofoper »

comic opera in three acts

music by Johann Strauß junior

(fourth performance of this production)

libretto by Ludwig Dóczi, based on a poem by János Arany

set in Hungary at the beginning of the fourteenth century (around 1330)

cast

Der König : Fritz Schrödter

Die Königin : Henriette Standhartner

Ritter Pásmán : Franz von Reichenberg

Eva, Ritter Pásmán's Frau : Marie Renard

Rodomonte, Hofnarr : Josef Ritter

Omodé, Hofmarschall : Anton Schittenhelm

Misu, Pásmán's Knappe : Benedikt Felix

Gundy, Eva's Zofe : Josefine von Artner

Ein Türsteher : Hans Frei

Anton Bruckner never felt truly connected to the Viennese academic society. Above all, his efforts were directed to his students, his « Gaudeamus » , who, in return, adored him and loved his unvarnished manner. Beside his firm confidence in dedicating all his energy to composing, he always remained the convincing village school master - even at university. During this period, a fundamental change of the University as a corporation to a modern scientific institution took place. Bruckner paid the highest respect to representatives of « sciences and humanities » and showed a profound and exuberant humility towards them. However, he knew how to use influential circles or individual persons for his own aims. Teaching at the university was his « bread and butter » job and the social basis for his career as a composer.

Monday, 11 January 1892

Main building of the University of Vienna on the « Ringstraße »

The Portal in front of the « Lawyers' steps » gives access to the « Senate Hall » , the « large Ceremonial Hall » and the « small Ceremonial Hall » .

Lecture Hall XXXVI (36) also called small Ceremonial Hall

Academic celebrations, conferences and lectures are taking place here

5:00 pm to 7:00 pm

capacity : 70 students

dimensions : 12.7 m x 9.1 m x 7 m

floor space : 115 to 116 square meters

ceiling height : 7 meters

student Ernst Schwanzara records the weekly lecture on harmony and counterpoint

given by professor Anton Bruckner

Today, Bruckner mentions that he is misunderstood (especially by Dr. Eduard Hanslick)

like Beethoven was in his own time !

Bruckner's evening lectures are very popular : they enjoy almost the status of main events on the cultural scene of the Austrian capital. Since they are not part of the strict core music « curriculum » but are offered as an elective course (« skills ») open to students from all faculties, often well over 100 attendees - whom the « Master » affectionately calls « Gaudeamus » - are crowding the room !

At the time, the benches were filled exclusively by male students. Women were not admitted as « regular students » to the Faculty of Philosophy until 1897.

When the new building was planned in 1873, the University of Vienna had 3,813 students. When the main building was inaugurated by Emperor Franz-Josef on 10 October 1884, the number had risen by 50 % !!

For late evening lectures, incandescent gas lamps are used, which cast a flickering, warm, but also slightly hissing light, leaving a characteristic smell. During the winter season, the heating is provided by a forced air system. (On the « Ringstraße » , it is often drafty and cold inside these monumental stone buildings.)

The benches and narrow writing desks are made of solid, dark-stained softwood or oak. The room, which as a high ceiling, is acoustically very reverberant. The scratching of steel nibs on paper, the whispering of the students, and the clattering on the wooden benches form the normal backdrop until professor Bruckner makes his entrance with deep, almost obsequious humility. He then graciously bows to the students, and usually begins the lecture with the words « Praised be Jesus Christ » . On the wall behind the elevated lecturer's podium is a large, wooden slate board on which he draws with a chalk counterpoint exercises and harmonic analyzes. As soon as he sits down at the piano, he plays examples and improvisations on a selected theme, which transform the « Hörsaal » into a temple of musical genius !

The university as « Hohe Schule »

The history of the University of Vienna reflects the political and intellectual currents that prevailed at various times down the centuries. From the fifteenth century onwards, the ideas of humanism brought winds of change into the groves of « academe » .

With the humanist Enea Silvio Piccolomini, later to be Pope Pius II, the ideas of humanism - long resisted by the

university - began to spread from Italy to Vienna. At the imperial Court in « Wiener Neustadt » , Piccolomini established a circle of humanists, who read the classical Latin authors and cultivated an urbane lifestyle.

The fellowship of teachers and students was a fundamental principle of academic life at the University of Vienna, a principle that was also practised in shared accommodation.

The students lived in communities, mostly in so-called « Bursen » . A « Bursa » (Latin for purse) denoted the sum of money that students had to raise to pay for their board and lodging, which amounted to two or three silver « groschen » a week. Students with little money lived in poor hostels called « Koderien » . These places were limited and much sought after. It was almost impossible to study without some form of financial support. If a student wished to rent accommodation outside the student community, for example in an ordinary town house, he had to obtain permission to do so from the rector. Student accommodation was supervised by the university staff.

Student life followed a strict routine : after morning prayers and early mass, the first lecture started at six o'clock in the morning. After classes and communal meals, students were expected to study and engage in debate in their hostels. Any infringement of these rules was punished. It was strictly forbidden to visit « loca suspecta » such as public taverns, or to smuggle women into their rooms. Nonetheless, students roved around the city at night, provoking regular conflicts with the civic authorities. There were even strict regulations governing classes : laughing, whistling and grumbling were forbidden during lectures.

The university was granted full autonomy, that is, it was not subject to the civic and ecclesiastical authorities. Members of the university were exempted from taxes and, later on, even from military service. They had their own jurisdiction and were subordinate to the judicial administration of the rector and the university consistory. This special academic jurisdiction was not abolished until 1783. Until that time, the rector carried a sceptre and sword as the symbols of his administrative and judicial sovereignty. The warden functioned as a policeman and gaoler - the lock-up was used until the late eighteenth century.

A new intellectual current emerged at the university in the fifteenth and early sixteenth century. The science and arts of classical antiquity began to be studied, with translations being made of classical texts of literature together with works on mathematics and astronomy.

The university's accommodations were already considered at its foundation in 1365 : a whole neighborhood inside the city walls, called « Pfaffenstadt » (priest city) was reserved for the university. This ambitious plan could not be realized, however. With the Duke's College (« Collegium ducale ») , the university received its own building inside the city as late as 1385. It was located near the « Stubentor » , where partially newly built, partially purchased buildings were soon added.

Like the Latin schools, the university initially offered a universal education. If students wanted to specialize they had to reckon with long years of study.

All students started by attending the arts faculty. As at Latin schools, the subjects taught were the « septem artes liberales » (the seven liberal arts) : rhetoric - grammar - dialectics - arithmetic - geometry, - astronomy - music.

Most students completed this course of studies, which was comparable to the standard of a modern day academic secondary school. After two to three years, they could obtain a first academic degree, the « baccalaureus artium » . Only when this first course of studies had been completed could students embark upon a study of law, medicine or theology and obtain a further baccalaureate, licentiate or doctorate. These courses of study took another five to seven years to complete. Continuing at the Faculty of Arts led to a licentiate or master's degree in the liberal arts. Thus, it was not unusual for students to study for up to fifteen years. There were also fees to be paid for receiving these degrees : around 1520, a simple ceremony for awarding a doctorate in law cost 50 « Gulden » , while a more elaborate one cost 70 « Gulden » . Most students left the university without obtaining a degree.

The medieval universities were primarily teaching institutions and did not engage in research. Knowledge was imparted through lectures. The university « curriculum » was based on texts by recognized authorities, which were read out and commented upon at lectures. Debates on given subjects were intended to hone the students' debating skills. There was no demand for independent academic production of texts, either from the students or their teachers.

From the fourteenth century, the numbers of teachers and students at the « Alma Mater Rudolphina » (the Latin name of the university, after its founder, Duke Rudolf) rose considerably, as evidenced by the university rolls, which go back to 1377.

The « Collegium ducale » (« Herzogskolleg ») was the main university building in 1385. It had a chapel dedicated to Saint Benedict, as an annex. It had been used to store precious archival records and university documents as early as in the Middle-Ages and the sixteenth century.

In 1388, the University acquired the first « Archa universitatis » . The rectors used this reinforced iron archive chest to store the deeds and seals that provided the legal foundation of the University.

Between 1375 and 1400, 3,600 students studied in Vienna, and their numbers increased steadily. This was not only due to the quality of the teaching but also to the relatively low fees and cost of living in the city.

In the fifteenth century, the university had around 6,000 students, the highest number in the territories of the Holy Roman Empire. Until the period of the « Reformation » , Vienna had the largest university in the German speaking countries.

The students came from all classes of society, from Austria, southern Germany and eastern Europe. Women were not permitted to study. The arts faculty had few students from the nobility or patrician classes, but around twenty per cent of all students enrolled were classified as poor, although this category was relatively broad. The students were considerably younger than today : fourteen to sixteen year olds could enrol at the arts faculty. To attend the university, one had to matriculate and be proficient in Latin. As at the Latin schools, the use of Latin was compulsory.

As new students often possessed inadequate knowledge of the language, tutoring groups were established in the students' accommodation. Very few students could afford to buy text books and had to rely on taking down what they heard at lectures.

The four faculties of the medieval university were hierarchically structured : at the head was the Faculty of Theology followed by jurisprudence, medicine and the Faculty of Arts. Students from the first three faculties often taught at the latter or at local schools. After completing their master's degree, graduates had to teach at their own faculty. Hardly any of the university teaching staff came from the upper social strata, most being from the middle strata of the urban « burgher » (bourgeois) class, and some even being of peasant origin. Thus, education represented a way of rising in society.

In 1501, Maximilian I founded a separate school of poetry at the university, the « Collegium poetarum et mathematicorum » , headed by the German humanist Konrad Celtis (1459-1508) . The society of humanist scholars that Celtis assembled around him had close contacts with the imperial Court. The college had chairs in poetry, rhetoric and natural philosophy (the natural sciences) . The rector of the college had the right to confer the degree of « poeta laureatus » on graduates, a right that was later transferred to the university. By virtue of imperial privilege, the dean of the faculty of philosophy could even invest the doctoral graduates at his faculty with titles of nobility and coats-of-arms.

During the course of the « Reformation » and the Turkish siege of Vienna, teaching and research declined at the university. It lost its prestige and did not start to recover until reforms were instituted by Emperor Ferdinand I in 1554. While these reforms ensured the university's financial security and allowed more chairs to be created, the sovereign now had far greater influence and the university was placed under state control.

In the time of the « Counter Reformation » (1545-1648) , the faculties of philosophy and theology were entrusted to the Jesuits, who also supplied the professors from their own ranks. They soon ensured that the university's reputation as a centre of teaching and research was restored, and commissioned a new building for the university (the « Jesuit College » , also known as « Academic College ») and a university church.

The reforms instituted by Maria Theresa did not stop at the university : the influence of the clergy was curbed and the state took control of what was taught and studied.

From the seventeenth century, teaching at the university began to undergo increasing secularization. Criticism was directed at the teaching methods of the Jesuits, in particular their neglect of the secular faculties. Studies were now to be aligned with political and state interests. Maria Theresa's personal physician and advisor, Gerard van Swieten, carried out a fundamental reform of the university system, increasing state influence in all important university affairs. The « curricula » were redesigned to accommodate the needs of the state.

The university was expanded : it was given new premises, the « General Hospital » was built, the Botanical Garden was established and an anatomical theatre for medical studies was built. It was in particular the medical and juridical

faculties that benefited from these innovations, while the theological and philosophical faculties were left empty handed.

In the modern period, professors of the theological and law faculties were appointed to the position of university archivist.

The oldest comprehensive catalogue and finding aid dates back to 1708. In 1875, Karl Schrauf was employed as the first full time archivist and historian at the Archive. He merged the historic holdings of the different locations and made them available for research purposes.

On 13 May 1777, Maria Theresa's birthday, the new « Academic Library » was opened. Its holdings consisted of duplicates from the Court Library that had been donated for this purpose, together with holdings from the « Jesuit Order » , which had been dissolved. At its foundation, the library contained around 45,000 volumes, but the holdings increased rapidly with the dissolution of the monasteries. It was open to the public.

The « Alte Universität » is the oldest preserved location of the University of Vienna. It was built in the seventeenth century under the ægis of the « Jesuit Order » .

Until the summer of 1884, it was the campus of the University of Vienna.

The name « Postgasse » (post alley) was introduced in 1862 after the « Main Post Office » building, which replaced the « Main Toll House » . Numerous names were already attributed to some sections of this road.

As early as the fourteenth century, the Dominican monastery gave the name « Predigergasse » (preacher's alley) to the section between « Wollzeile » and « Schönlaterngasse » . The monastery was also known as the « Predigerkloster » (preachers' monastery) . As the area was higher than the surrounding landscape, the name « Auf dem Steg » (on the footbridge) was used in the fifteenth century. The site was not lowered until 1851, which is why steps now lead up to the « Dominican Church » .

A house between « Wollzeile » and « Bäckerstraße » gave its name to the street : « Haus zum blauen Bock » (house of the blue buck) . Between 1786 and 1848, « Bockgasse » (buck's alley) was used.

In 1563, the public square in front of the monastery was named « Predigerplatz » (preachers' square) .

From 1770 to 1857, it was named « Dominikanerplätzl » (Dominican square) .

At « Postgasse » n° 1-3, we find the « house of the blue buck » , the residence of the Dominicans (« Dominikanerhof ») , and the « Café Engländer » .

At « Postgasse » n° 2, we find the residence of the Dominicans (« Dominikanerhof ») : it was renovated from 1936

to 1939 according to designs by Kurt Klaudy, Georg Lippert and Paul Meißner - significant intervention in the block structure of the district.

At « Postgasse » n° 4, we find the Dominican church of « Santa Maria Rotonda » .

« Postgasse » n° 6 was formerly partly owned by the Jesuits, and, later, came into the possession of printer Joseph Gerold. The Dominicans also had rights of use here.

When he took over the business of imperial, royal, and university book printing (« kaiserlich-königlicher Reichshof- und Universitäts-Buchdrucker ») from Leopold Kaliwoda, Joseph Gerold (1747-1800) founded his own publishing house and printing shop on 9 December 1775. It was located on the Dominican square (« Dominikanerplatz ») next to the church. After his death, his son Carl Gerold (1783-1854) took over the company in 1811 (later know as « Carl Gerold's sohn ») .

« Postgasse » n° 7 to 9 : the location of the former « University Library » building - now occupied by the university archives. Site of the « Collegium Ducale » along with the Chapel of St. Benedict at the south-east corner (an eighteenth century ceiling « fresco » still exists) . The archives and administrative offices were formerly located here.

« Postgasse » n° 8 to 12 : former « Main Toll House » and « Church of St. Barbara » . Large complex featuring the postal administration building. Originally, there was several separate small entities (n° 8, 10, 12, etc.) : apart from the « Main Toll » building, we could find houses with sign names, such as « Zum Biber » (At the beaver) , which belong to the Convent of the « Order of Preachers » - we could also find divided plots. Later integrated into the « Main Post Office » building.

« Postgasse » n° 11 to 13 : Since 1627, housing quarters for Hungarian seminary students (the precursors of the later « Pazmaneum ») . Construction of a new building by Theodor Karl Bach in 1902.

« Postgasse » n° 14 : The traditional inn called « Beim Czaak » (At Czaak's) at the transition to « Fleischmarkt » and « Schwedenplatz » . Since 1926, the Czaak family has been serving guests in Vienna's first district.

« Where there's a post office, there's a pub ; and where there's Vienna's main post office, there's the Czaak ! »

A dash of nostalgia, a touch rustic and a bundle of Viennese charm make this traditional Viennese restaurant an integral part of the « old town » - serving « Wiener Schnitzel » (veal coated in bread crumbs) , « Alt-Wiener Backhuhn » (« Old Viennese » style deep fried chicken) , beef « goulash » and « Schinkenfleckerl » (Viennese pasta with ham and onions) . You will also find dishes that Emperor Franz-Josef may not have been served : goat cheese baked in herbs, the house « Schnitzel » or a variation of desserts « à la Czaak » .

« Postgasse » n° 14 : Two soldiers' quarters, first documented in 1686.

Universitätsviertel : Universitätsplatz / Bäckerstraße n° 13, 20 / Postgasse n° 5-9

Nach der von Ferdinand II. 1623 veranlassten Fusion des Wiener Jesuitenkollegs mit der Universität (Alte Universität) ließen die Jesuiten das « Collegium ducale » , die « Nova structura » , die Universitätsbibliothek, die Lammburse, die Bruckburse, die Burse Heidenheim sowie fünf erst 1623 angekaufte Bürgerhäuser abbrechen. Auf dem Areal entstand ein neuer Komplex, der ab 1625 das Jesuiten-Kollegium (« Collegium academicum ») , die Universität und das Jesuiten-Gymnasium beherbergte ; außerdem entstanden die 1627-1631 erbaute Jesuitenkirche « Maria Himmelfahrt » (Universitätskirche) und ein neuer Platz (anfangs Jesuitenplatz, dann Universitätsplatz) . Im Volksmund hieß diese Niederlassung fortan « Untere Jesuiter » . Nach der Ordensaufhebung (1773) fiel die Universität an den Staat.

Wollzeile n° 25-27

Von Wilhelm Lamormaini 1644 angekauft und für das neugestiftete Konvikt St. Ignatius bestimmt, wurden die Gebäude nach der Ordensaufhebung (1773) an Private verkauft.

...

Das Jesuitenkolleg ist ein weitläufiger, rechteckiger viergeschoßiger Bau mit großem Innenhof, der östlich an die Jesuitenkirche anschließt. Die schlichte frühbarocke Fassade ist durch steingerahmte Fenster mit steinernen Fensterbänken gegliedert. Der Hof wurde im Frühjahr 2022 renoviert und ist seither öffentlich zugänglich. Im Zuge der Renovierung wurden auch die zwischenzeitlich zugemauerten Arkaden, die den Hof an drei Seiten umgeben, wieder geöffnet.

An der östlichen, der Postgasse zugewandten Seite befinden sich links und rechts Zubauten : links der Sternwartetrakt ; rechts der Bibliothekstrakt.

Die Jesuiten hatten schon 1714 das Museum mathematicum eingerichtet, mit optischen, astronomischen, geodätischen, geometrischen Gerätschaften, und einer Sammlung von Erd- und Himmelsgloben. Die Jesuitensternwarte, Ecke Bäckerstraße / Postgasse, war ein 45 meter hoher, doppelt ausgeführter Turm. Er hatte oben eine offene und eine überdachte Plattform. Die Obergeschoße dieses achtstöckigen Turms wurden im 19. Jahrhundert abgetragen.

1756 : The new « Aula »

In the reigning years of the Imperial couple - Francis I. Stephen of Lorraine and Maria Theresia - extensive reforms were implemented in regard to the sciences and the universities. Two individuals were an integral part of these efforts : the protector of the university, Cardinal Prince-Archbishop Johann Joseph Graf von Trautson, who had advanced the study reforms of theology, philosophy and law, as well as Gerard van Swieten, president of the Medical Faculty and reformer of the study of medicine. The construction of a central university building was an expression of these reforms. In the middle of the eighteenth century, the various university institutions had still been dislocated and the education in theology and philosophy (since 1623) had been in the hands of the « Jesuit Order » . Removing these studies from

the context of the Order and placing them under the care of the state was an important part of Maria Theresia's reforms.

State control of studying and teaching in the « Vormärz » (1790-1848)

Enraged citizens face soldiers at the end of a narrow street. The atmosphere is explosive. The military's answer is to open fire on the crowd : the Habsburg rulers are not really quite sure how to react.

Emperor Ferdinand I is said to have betrayed his puzzled incomprehension of the people's anger with the words :

« Yes, but are they allowed to ? »

The first half of the nineteenth century had seen the Habsburgs persisting in their authoritarian style of ruling. Now, an increasingly vociferous populace was demanding written legislation that would set limits on the ruler's rights - and the word « constitution » did, indeed, become the slogan of the 1848 movement. There were uprisings among the workers of the suburbs surrounding the city walls of Vienna. On 13 March 1848, the capital experienced an escalation of this atmosphere, which had already led to unrest in France and Germany, and would soon do so in Hungary. When students and citizens demonstrated on their way to the Imperial palace, Archduke Albrecht, a son of Archduke Karl, ordered the military to disperse the gathering at « Herrengasse » . Members of the enraged mob threw pieces of wood at the soldiers, who responded by opening fire, causing the first fatal casualties.

Although it was initially thought that the uprisings should be countered with brute force, the authorities finally had to give ground : Prince Klemens von Metternich resigned and fled to England, leaving Emperor Ferdinand I to promise the people a constitution. When the final text was published, however, not all were satisfied with it, as it was not as liberal as had been hoped. In the wings, Archduchess Sophie was already lining up her son Franz-Josef to step in, as successor to the incompetent Ferdinand. However, the Imperial family initially took refuge in Innsbruck and, then, moved to the Moravian city of Olmütz after a short stop-over in Vienna. In December 1848, Ferdinand finally abdicated, leaving the throne to his nephew, Franz-Josef.

...

The police state under under the Austrian Chancellor Prince Klemens von Metternich, characterized by the persecution of liberals, censorship and repression of freedom of press, speech and assembly, did not allow academic freedoms to develop.

The Austrian university system of the « Vormärz » (before March 1848) was based on the educational reforms from the time of Maria Theresia and her son, Josef II. Important innovations were the nationalization of the formerly independent universities, as well as the orientation of academic studies towards being useful for and applicable to functions of the state. State oversight under the banner of late « Enlightenment » and « Josephinism » took the place of clerical Jesuit dominance. The « hohe Schulen » (literally, « high schools » - meaning universities) were no longer treated as corporations, but as « organizations of the state » . They had the purpose of training officials, advocates,

doctors, clerics, etc. Scientific research and innovation were not part of their responsibilities. Added to this were strict supervision of the teaching by governmental study directors and the restriction of the « curricula » to approved text books and scripts. The students had to pass an obligatory two year « Cursus philosophicus » at the Faculty of Philosophy, as a remedial course in order to then study at one of the three « higher faculties » : theology (three years) , law (four years) , or medicine (five years) . The « tough examinations » (« Rigorosen ») were held under the supervision of state appointed study directors. Professors were excluded from academic functions and only had teaching duties.

The great successes the German reform universities such as Halle, Göttingen, or Jena had achieved under the banner of freedom of teaching and learning, and through focusing on scientific qualifications of their teaching staff, were recognized in the Habsburg monarchy. However, similar liberal reforms were not carried out here. The foundation of an Academy of Sciences as a breeding ground for innovative research also only remained an often mentioned, but unrealized plan until 1847. Scientific research, thus, stayed restricted to the medical clinics (General Hospital) and the court institutes (collections, museums, libraries, archives) .

The police state under Metternich, characterized by the persecution of liberals, censorship and repression of freedom of press, speech and assembly, did not allow academic freedoms to develop. Austria's educational system remained conservative, informed by Catholicism, and isolated from foreign contacts. It was forbidden to study at foreign universities. Generations of professors were drafted from studied encyclopædists, who had no knowledge of scientific research. Because of this development, the university's teachings lost connection with intellectual Europe.

Count Leopold von Thun's advisor, Karl Ernst Jarcke, said in this regard :

« The spirit of science had taken leave from the country's universities, and, since time immemorial, no Austrian professor had had a German, let alone a European name. »

Cautious attempts made after 1800 to modernize the outdated studies and to establish « free lectures » alongside the obligatory ones changed little about the universities' backwardness. The school like study system with roll calls, the hated collegial, semestral and annual examinations and the obligatory participation in academic church services remained in effect.

These restrictions would finally be lifted as a result of the 1848 Revolution.

The reforms of the eighteenth century brought about an orientation of academic studies towards their usefulness and practicality for the functions of the state. The expansion of the absolutist state with its bureaucratic institutions and central authorities required officials that were professionally qualified and loyal to the ruler. Medical training was also focused on, so as to improve the public's access to good healthcare.

Rigid state control of the universities in the period of Restauration after the French Revolution and the Napoleonic Wars led to the danger of disconnecting university teaching from international scientific development.

Only with the proclamation of freedom of teaching and study and the Thun-Hohenstein educational reforms in 1849-1850, science and research became the university's central tasks next to teaching. These new conditions led to an unexpected development of intellectual resources which, in turn, helped the University of Vienna gain international renown in various scientific disciplines. Representative for this is the development of Viennese scientific « schools » , for example in medicine, national economy or art history.

The Revolution of March 1848

Crowds of people spontaneously protested against the oppressive regime enforced in Vienna by the Austrian Chancellor Prince Klemens von Metternich during the « Vormärz period » . In the first days of March 1848, the « Lower-Austrian Association of Tradesmen » sent a petition to the Imperial government in which they asked for a democratization of the system. This petition was followed by a number of others framed by the « Vienna Association of Publishers » , the « Juridisch-politischer Leseverein » (an association of liberal minded, educated members of the upper middle-classes) , by the citizens themselves, and by students (on March 12, 1848) . People demanded participation in government matters, the administration of justice in open court, trial by jury, municipal self-government, a full emancipation of the peasants (which included a clear title to their land without obligation of service to their Lords) , the stipulation of the fundamental rights of Austrian citizens, the abolition of censorship, freedom of the press, freedom of teaching, freedom of learning, the expulsion of the « Jesuits » (« Society of Jesus ») , and an equal treatment of the members of all denominations. Since the Imperial government did not react to these petitions, students and university professors decided to take to the streets on March 13 - the day when a session was held by the representatives of the Estates. The students forced their entry into the Lower-Austrian « Landhaus » in Vienna. Physician Adolf Fischhof addressed the assembly, and negotiated with the representatives of the Estates. Workers from the suburbs courageously joined the students in their rising. On the afternoon of March 13, the commander of the Vienna Army, Archduke Albrecht, ordered his soldiers to crush the revolt, which led to bloodshed and claimed numerous victims among the insurgent masses. Thereupon, people armed themselves and erected barricades ; they set fire to factories in the suburbs and destroyed machinery. This time, the Crown reacted, at once, to the demands of the population. Metternich was forced to resign and had to flee abroad in disguise. On the next day, the citizens of Vienna formed a « National Guard » , while the students founded the « Academic Legion » (« Akademische Legion ») ; members of these two paramilitary forces formed a joint committee, which represented the revolutionary democratic power in the months to follow. Forced to calm his subjects, the Emperor abolished censorship, passed liberal laws concerning the press and promised the drafting of a liberal constitution. The Minister of Police, Count Josef Sedlnitzky von Choltitz (1778-1855) , and the Mayor of Vienna, Ignaz Czapka, had to resign ; the mortal remains of the victims of March 13 were appropriately buried (sermon held by the Army chaplain, Anton Füster ; memorial set up in the Central cemetery) . The revolution of March 13, 1848, in Vienna triggered off similar risings in Venice (March 17) and Milan (March 18) , as well as the « Sardinian War » . Revolts in Austria were limited to the territory around Vienna - except for some small risings at Graz.

physician Adolf Fischhof

On the first day of the revolution in Vienna, the people disregarded the censorship regulations

Dr. Adolf Fischhof expressed vigorous criticism in the first public speech in this country :

« Yes, on us, there falls the heavy curse of a suffocating smoke. From the charnel house of the Viennese system, a polluted air is blowing over us, paralyzing our nerves and stifling our spirit. (...) A dynasty that is based on the freedom of peoples will always promote enthusiasm, for only a free man can be loyal in his heart. (...) Yes, praiseworthy estates ! It is my firm conviction that the future of the dynasty is bound up with confraternization between the different peoples of the Monarchy, and that this confraternization, taking into account the existing nationalities, can only be brought about with the cement of constitutionality that arouses similar feelings everywhere. Bureaus and bayonets are a miserable way of joining people together. »

(Ludwig Kossuth to the Diet in Preßburg on the morning of 13 March 1848)

a German version was distributed in pamphlet form, and read in Vienna

...

All printed matter was strictly controlled, and every critical utterance against the Imperial household and the political system was censored - Metternich ensured this through a sophisticated system of controls. But censorship collapsed in the wake of his flight.

« No ray of light, wheresoever it may come from, shall, in the future, go unnoticed and unrecognized in the Monarchy, or be divested of its possible useful effect. »

thus, began the censorship regulation of 14 September 1810

From that time on, all utterances, texts, pictures, even inscriptions on tombstones, almost without exception, were censored by the officials of the Court police and censorship office, which was headed by Count Josef Sedlnitzky von Choltitz, and the special department for police, censorship and the press, that was answerable directly to Prince Klemens von Metternich. Book shops and sales outlets for pictorial and printed matter came under particular scrutiny. Under Metternich's strict system of observation, censorship reached its peak. According to official guide lines, infringements of censorship included all attacks on religion, in particular the Catholic church, derogatory remarks about the Austrian monarch, his family and his government, abuse of foreign heads of state, and immoral utterances. In the 1840's, authors, journalists and artists initiated a wave of complaints and petitions against state censorship, which continued uninterrupted until 1848.

on 15 March 1848, Ferdinand I finally abolished press censorship

the newspaper market immediately began to flourish : 217 different publications appeared on that year

« Die Presse » is the only one still in existence

Archduke Ludwig's cigar story

Archduke Ludwig regarded his cigar story as « a childish prank » , but one that he thought was « extremely unpleasant » . In 1848, it was a danger for the entire Monarchy.

The people of Lombardy had decided to refuse to smoke, in order to protest against the political system. In itself, this would not have been a significant threat, if only the refusal to smoke had not turned into a prelude to the Revolution of 1848. Field marshall Josef Wenzel Radetzky von Radetz, the commander in chief of the Austrian army in the Kingdom of Lombardy-Venetia, had special leave and additional rations of cigars granted to the soldiers stationed there ... on condition that they smoked them conspicuously in the streets of Milan. The « non smoking » inhabitants of Lombardy, thereupon, threw stones at the smoking soldiers and, soon, street battles broke out, in the course of which many people died.

It was not only the uprising that the Habsburgs had to worry about, but also the loss of taxes. After all, the state profited from the people's taste for smoking, with twenty to thirty per cent of tax revenue coming from the state tobacco monopoly - and, in Lombardy, it was above all expensive cigars that people smoked. That was why tobacco factories were the first targets of other rebellions, not least because of the use of the « double headed eagle » as a symbol of the state monopoly.

In times of political crisis, the tobacco monopoly was often suspended, but was re-introduced as soon as the situation had calmed down. It was not necessarily the case that « non smoking » , as a form of protest against measures imposed by the state, ended in violence. In the south of Styria, for example, the rebellious population went in for large scale tobacco smuggling ; this was sometimes seen as a character quality typical of this region. On the other hand, people in Tyrol could get around the tobacco monopoly quite legally : as loyal marksmen in the struggle against Napoléon Bonaparte, they had, as it were, earned the right to grow tobacco, even though this was granted for a short time only.

A building for the modernized university

The imperial deliberations to erect a university building can be traced back to at least to 1752. A building site was quickly found by buying three houses on the western side of the « Lower Jesuit Square » (« Untern Jesuiterplatzl ») . This location stayed faithful to the « Old University » quarter that had existed since the Middle-Ages, while, at the same time, being in direct vicinity of the « Jesuit College » and « Jesuit Church » . The competitive situation made it possible to semantically change the meaning of the square characterized by the Jesuits, which was created at the same time as the college and its adjoining church had been built in the 1630's. Through a highly representative design of the main façade, the character of the square was re-interpreted and the new, modern orientation of university education was made visually evident. Lorrainese architect Jean Nicolas de Jadot masterfully achieved this goal. He had come to Vienna together with Francis I and was commissioned - among other imperial construction projects - to plan the « New Aula » . Only a few weeks after the ground breaking ceremony on August 10, 1753, he left Vienna, leaving the implementation of his plans to the Imperial and Royal deputy court architect Johann Adam Münzer with the support of Johann Enzenhofer and Daniel Christoph Dietrich.

Finished in the fall of 1755, the building was officially inaugurated by the Imperial couple in April of the following year. Originally, it was only meant to house the Faculties of Law and Medicine but, at the latest in 1754, it was decided to also move the Theological and the Philosophical Faculties to the new building.

The main façade oriented towards the square is sculpturally tiered by pilasters and full columns and is arranged in a five axis fashion. In the « piano nobile » , the Corinthian style is fleshed out into a walkable pillar colonnade, similar to loge architecture : an established symbol of sovereignty. The function and benefactor of the building are recorded on the façade via sculptures and inscriptions : on the triangular gables of both side risalites, sculptures allegorically symbolize the four faculties.

The imperial benefactors are represented by the monumental Habsburg-Lorraine combination crest, with the inscription :

« FRANCISCUS I. MARIA THERESIA AUGG : / SCIENTIIS ET ARTIB : RESTITUT : POSUERUNT. MDCCLIII »

The building's observatory represented a rare feature, which is prominently displayed in Bernardo Belotto's famous oil painting which he created before 1760. It towered over the central part of the building, immediately behind the hipped roof on the square's side. As later illustrations show, it was reconstructed several times. The observatory was closed down and demolished at the latest in 1879, when the new university observatory was built at « Türkenschanz » .

New lecture halls and a ceremonial hall

Until today, no original plans by architect Jean Nicolas de Jadot have been found, the original layout of the lecture halls can however be reconstructed through later plans. On the ground floor, the apartment of the anatomy professor, the care-taker's apartment and the lecture hall for « herbal science » (botany) were located on the square's side of the building. On the other side of the ground floor were the lecture halls of the « medicine science » and the « art of dismemberment » (anatomy) . The representative part of the building - an imposing columned hall with fifteen Bohemian vaults on top of Doric columns - is in the centre, between the two blocks of lecture halls. The first floor, the « piano nobile » is structured completely analogously, containing the ceremonial hall extending over two floors and matching the columned hall. The front, facing the square, houses the lecture halls for Philosophy and Theology (« Johannes Hall ») . Behind the ceremonial hall, the lecture halls of the Faculties of Law and Economy were located (verifiable from 1796) .

Only parts remain of the building's baroque features ; particularly, the ceiling paintings in the ceremonial hall and the « Johannes Hall » are of science historical interest. The ceremonial hall's ceiling was painted in 1755 by Gregorio Guglielmi (figures) and Domenico Francia (illusionistic architecture) based on a « concetto » by the Imperial court poet, Pietro Metastasio. The illustrations include the four Faculties of Law, Medicine, Theology and Philosophy, as well as an apotheosis of the Imperial couple. Remarkably, the iconography does not exclusively follow traditional baroque allegories, but uses lasting elements of « Enlightenment » . In a devastating fire in 1961, the ceiling was completely destroyed, and then, restored by the academic painter and conservator Paul Reckendorfer.

anti-Jesuit imagery

The « Johannes Hall » , the « theology lecture hall » was frescoed in 1766-1767 by Franz Anton Maulbertsch with « Christ's baptism » . Unusually for iconography, the ceiling painting shows the baptism as the manifestation of the trinity and is, thus, directed against Jesuit anti-Trinitarianism - it can be interpreted as an expression of the fight against the Jesuit teachings. This fresco is considered one of the most important early works of the most distinguished Austrian painter in the late- Baroque period.

Between 1759 and 1786, the new « Aula » also housed the « Academy of Fine Arts » on its second floor. After the Revolution of 1848 was defeated, the military occupied the building and was used as « Aula barracks » until the « defensive barracks » (« Roßauer barracks » , « Franz-Josef barracks ») that controlled the City of Vienna were finished. In 1857, the building was not given back to the university, but to the « Academy of Sciences » , whose seat it is until today.

...

The reforms of the eighteenth century brought about an orientation of academic studies towards their usefulness and practicality for the functions of the state. The expansion of the absolutist state with its bureaucratic institutions and central authorities required officials that were professionally qualified and loyal to the ruler. Medical training was also focused on, so as to improve the public's access to good healthcare.

Rigid state control of the universities in the period of Restauration after the French Revolution and the Napoleonic Wars led to the danger of disconnecting university teaching from international scientific development.

Only with the proclamation of freedom of teaching and study and the Thun-Hohenstein educational reforms in 1849-1850, science and research became the university's central tasks next to teaching. These new conditions led to an unexpected development of intellectual resources which in turn helped the University of Vienna gain international renown in various scientific disciplines. Representative for this is the development of Viennese scientific « schools » , for example in medicine, national economy or art history.

The narrow medieval « Bakers' » street

Around 1100, a bustling medieval trade suburb grew up right in front of the Hungarian Gate of Vienna's old fortifications. Foreign merchants from Cologne and Regensburg set up trading courts here, storing goods from the west for resale eastward. This was Vienna's ancient commercial heart, and right at its centre, bakers began practicing their craft, giving the street a name it has kept for over 700 years.

By the early fourteenth century, master bakers lined this stretch, their ovens filling the air with the smell of fresh bread. Apprentices learned their trade in workshops along the lane, and the street became famous as the backbone of Vienna's bread making industry. When a row of houses was eventually built through the old market area, it split into two streets : the southern stretch kept the name « Bäckerstraße » , while the northern side became « Sonnenfelsgasse

» . Since 1862, only these modern names have been used.

Die Bäckerstraße liegt im 1. Wiener Gemeindebezirk Innere Stadt. Sie geht auf einen frühmittelalterlichen Marktplatz zurück und besitzt heute die besterhaltenen Renaissance-Bürgerhäuser der Wiener Innenstadt.

Im 11. Jahrhundert entstand knapp nördlich der Verlängerung der ehemaligen « Via principalis dextra » vor den Mauern des alten Römerlagers beziehungsweise der babenbergerzeitlichen Stadtmauer Wiens ein linsenangerförmiger Marktplatz, der von den heutigen Straßenzügen Sonnenfelsgasse im Norden und Bäckerstraße im Süden markiert wird und in Richtung Landstraßer Hauptstraße weiterführt. Hier siedelten sich auswärtige Kaufleute an, wie aus den Bezeichnungen Kölner Hof oder Regensburger Hof heute noch ablesbar ist. Sie brachten Waren aus dem Westen über die heutige Mariahilfer Straße und den Kohlmarkt hierher, um sie zu lagern und zu verkaufen. Möglicherweise fand damals auch schon ein Weiterverkauf nach Osten statt, obwohl das Stapelrecht erst ab 1221 bestand.

Ende des 12. Jahrhunderts wurde der Marktplatz von der neuen Stadtmauer eingeschlossen und lag nun innerhalb Wiens. Da von hier aus aber kein direkter Zugang zu einem Stadttor bestand, war die Gegend gegenüber der benachbarten Wollzeile, die zum Stubentor führte, benachteiligt und verlor allmählich ihre wirtschaftliche Bedeutung. Infolge dieser Umstände benötigte man bald keinen Marktplatz in der ursprünglichen Größe mehr und baute deshalb in seiner Mitte sukzessive eine Häuserzeile ein, die mit dem Regensburger Hof beginnt. Dadurch entstanden aus dem ehemaligen Platz zwei parallel verlaufende Straßen, die seit dem beginnenden 14. Jahrhundert als Obere und Untere oder Vordere und Hintere Peckenstraße bezeichnet wurden, da in dem Gebiet einige Bäcker ihr Gewerbe ausübten.

Östlich davon lag das alte Universitätsviertel um den heutigen Dr.-Ignaz-Seipel-Platz, das von den Jesuiten im 18. Jahrhundert baulich stark verändert wurde. Damals wurde die Bäckerstraße verlängert, indem ein Zugang zum Dominikanerkloster und damit auch weiter zum Stubentor geschaffen wurde. Diese Maßnahme hatte aber keine Auswirkung mehr auf die wirtschaftliche Entwicklung des ehemaligen Marktplatzes.

Bis zum Jahr 1857 wurde nachweislich der Name Obere Bäckerstraße für den Abschnitt zwischen Lugeck und Dr.-Ignaz-Seipel-Platz verwendet, die Verlängerung hieß Schulgasse. Seit 1862 heißt der gesamte Straßenzug nur mehr Bäckerstraße, während der ehemalige nördliche Teil des Marktplatzes, die Untere Bäckerstraße, Sonnenfelsgasse heißt.

Die Bäckerstraße verläuft vom Lugeck in südöstlicher Richtung zum Dr.-Ignaz-Seipel-Platz und von dort weiter durch die Alte Universität und eine Wohnhausanlage des 20. Jahrhunderts bis zum Dr.-Karl-Lueger-Platz. Sie ist verkehrstechnisch relativ abgeschloßen und sehr schmal, weswegen der historisch ältere Teil zwischen Lugeck und Dr.-Ignaz-Seipel-Platz als Einbahnstraße geführt wird. Der Autoverkehr ist entsprechend gering ; es verkehren auch keine öffentlichen Verkehrsmittel auf der Bäckerstraße, am Dr.-Karl-Lueger-Platz befindet sich die U-Bahn-Station Stubentor. Radfahrer können die Bäckerstraße als Verbindung zwischen Rotenturmstraße und Ringstraße nützen. Größer ist das Aufkommen am Fußgeherverkehr, vor allem im westlichen Teil der Bäckerstraße durch Touristen.

Die Verbauung der Bäckerstraße besteht aus hohen viergeschoßigen Bürgerhäusern, deren Kerne zum Teil bis ins Mittelalter zurückreichen. Bedeutend für Wien sind vor allem die erhaltenen Renaissancehäuser. Daneben bestehen auch

Wohnhäuser aus der Zeit des Barock und des Historismus. Um den Dr.-Ignaz-Seipel-Platz liegt das 1755 errichtete barocke Gebäude der Neuen Aula, heute Akademie der Wissenschaften, sowie weiterer Gebäude der Alten Universität. Dort befindet sich auch ein Gebäude aus der Zeit um 1900, während der östlichste Abschnitt der Straße durch einen Wohnhof aus dem Jahr 1938 verläuft. Dort wird die Bäckerstraße zweimal von den Wohngebäuden überbrückt. Alle Gebäude der Bäckerstraße stehen unter Denkmalschutz.

An der Bäckerstraße liegen zahlreiche Restaurants und Gastronomiebetriebe, darunter das auch international wegen seiner Wiener Schnitzel bekannte Lokal von Hans Figlmüller und das Restaurant Oswald & Kalb.

Das späthistoristische Miet- und Geschäftshaus wurde 1897 von Franz von Neumann anstelle des abgebrochenen Regensburger Hofes erbaut. Dieser wurde bereits 1410 als Sitz der süd-deutschen Kaufleute erwähnt. Eine Gedenktafel erinnert an das 1470 stattgefundene Fest des Niklas Tischler, bei dem Kaiser Friedrich III. und der ungarische König Matthias Corvinus zusammentrafen. Das Gebäude liegt an der Hauptadresse Lugeck Nummer 4.

Bäckerstraße n° 1

Regensburg Court, « Orendi » department store : a late- historicist apartment and commercial building from 1897, constructed after the demolition of the Regensburg Court. The Regensburg Court was already the seat of the South German merchants around 1410. A plaque commemorates a meeting in 1470 between Frederic III and the King of Hungary, Matthias Corvinus.

Nr. 1 Regensburger Hof

« Regensburger Hof » , « Warenhaus Orendi » : spät-historistisches Miet- und Geschäftshaus von 1897 nach Abbruch des Regensburger Hofs. Der Regensburger Hof war schon um 1410 Sitz süd-deutscher Kaufleute. Eine Gedenktafel erinnert an ein Treffen 1470 zwischen Friedrich III. und Ungarnkönig Matthias Corvinus.

...

Der Regensburger Hof am Lugeck war über Jahrhunderte der Stapelplatz und Einkehrgasthof der Regensburger Kaufleute in Wien.

Das aus dem 14. Jahrhundert stammende, vielfach umgebaute Gebäude war unter anderem Ort eines historischen Treffens zwischen Kaiser Friedrich III. und dem Ungarnkönig Matthias Corvinus im Februar 1470. Es wurde im Zuge des gründerzeitlichen Stadtumbaus Wiens 1896 trotz zahlreicher Proteste abgerissen. Der 1897 errichtete Nachfolgebau (Lugeck Nummer 4) , ein Geschäftshaus von Architekt Neumann, versucht die Formensprache des zerstörten historischen Gebäudes aufzunehmen, allerdings rein äußerlich und in etwa doppeltem Maßstab.

In dem alten sowie neuen Regensburger Hof befand sich früher das Teppichhaus C. Genersich & Orendi, das ein kaiserlich und königlich Hoflieferant war. Ab 2008 war die Little Buddha Bar dort angesiedelt. Seit 2014 wird an diesem Standort das Gasthaus « Lugeck » der Gastronomie-Dynastie Figlmüller betrieben.

Bäckerstraße n° 2

« Zeltschneider House » : the core dates from the late Middle-Ages ; partial reconstruction in 1641 ; façade designed in 1706-1707. On the right side, oval niche with « Maria Immaculata with Putti » (first quarter, eighteenth century) . Inside, there is a residential tower, an old well, and a cellar vault.

Nr. 2 Zeltschneiderisches Haus

Kern aus dem Spätmittelalter ; 1641 Teilneubau ; Fassade gestaltet 1706-1707. In der rechte Seite Ovalnische mit « Maria Immaculata » und Putten (1. Viertel, 18. Jahrhundert) Innen und andere Wohnturm, alter Brunnen und Kellergewölbe.

...

Das viergeschoßige Bürgerhaus zeigt eine Fassade von 1706-1707, stammt aber im Kern aus dem Spätmittelalter und wurde 1641 neu errichtet. Die asymmetrische Fassade ist durch steingerahmte Fenster mit geraden Verdachungen und geschwungenen Sohlbänken gegliedert, die auf der linken Seite aus Doppelfenstern bestehen. Dazwischen befindet sich Putzdekoration in Form von Ranken und Girlanden. Unter dem Dachgesims ist ein Fries mit Laubwerk und Maskerons zu sehen. In Höhe des 1. Obergeschoßes der rechten Seite befindet sich in einer ovalen Nische die Figur der « Maria Immaculata mit Putten » aus dem 1. Viertel des 18. Jahrhunderts. Das Wulstrundbogenportal des Hauses hat eine volutengestützte, konkave Verdachung und eine Wappenkartusche. Im quadratischen Innenhof befinden sich Pawlatschengänge ; von hier aus ist ein Wohnturm mit Pyramidendach zu sehen. Der Hausbrunnen mit Schacht aus dem 14.-15. Jahrhundert gehört wie der Wohnturm zu den ältesten Teilen des Hauses. Die weitläufigen Keller mit Tonnen- und Stichkappentonnengewölben stammen aus der Zeit Mitte des 16. Jahrhunderts bis 2. Viertel des 17. Jahrhunderts.

Bäckerstraße n° 3

« Town house » , Baroque palace : the core dates from the sixteenth century ; alterations in the early- eighteenth century ; further modifications in 1855. Central projection, court-yards with typical arcade elements.

Nr. 3 Stadthaus

Barockes Palais : Kern im 16. Jahrhundert ; Umbauten im frühen 18. Jahrhundert ; später (1855) weitere Anpassungen. Mittelrisalit, Höfe, typische Hofarkaden-Elemente, etc.

...

Das palaisartige barocke Stadthaus, das bis zur Sonnenfelsgasse reicht, stammt im Kern aus der 2. Hälfte des 16. Jahrhunderts. Im 1. Viertel des 18. Jahrhunderts wurde es barock verändert und erfuhr schließlich 1855 durch Anton Grünn einen weiteren Umbau. Die Fassade ist durch einen flachen Mittelrisalit gekennzeichnet, die Geschoße werden durch Putzfelder zusammengefasst. Das zentrale Pilasterportal aus dem 1. Viertel des 18. Jahrhunderts wird mit einem konvexen Gitterbalkon und Vasen bekrönt. Im quadratischen Innenhof sind Pawlatschen zu sehen. Eine bemerkenswerte

Vierpfeilertreppe weist noch originale Schmiedeeisengeländer auf.

Bäckerstraße n° 4

« Through house » designed by Franz Schlierholz, built from 1845 to 1847. Owner at the time : the count Friedrich von Fünfkirchen. The ceiling of the entrance way features « stucco » lattice work. A platform for young artists.

Nr. 4 Frühhistoristisches Wohn- und Geschäftshaus

Durchhaus von Franz Schlierholz, errichtet 1845-1847. Eigentümer damals : Friedrich Graf von Fünfkirchen. Die Einfahrt-Decke der Einfahrt hat Stuck-Netzrippen. Plattform für Junge Kunst.

...

Das Durchhaus wurde 1845-1847 von Franz Schlierholz als Wohn- und Geschäftshaus errichtet. An der Bäckerstraße liegt die Bar KIX, die 1988 von Oskar Putz gestaltet wurde. Das Gebäude liegt an der Hauptadresse Wollzeile Nummer 9.

Bäckerstraße n° 5

« Scharschell House » , town house with a core dating from 1566-1886 ; extensions and façade redesigned around 1726-1730. Features a Renaissance portal and a beautiful rear façade facing « Sonnenfelsgasse » , adorned with the sculpture of a lion.

Nr. 5 Scharschellisches Haus

« Scharschellisches Haus » : Bürgerhaus mit Kern aus 1566-1886, Aufstockungen und Fassadenneugestaltung um 1726-1730. Portal aus Renaissancezeit, schöne Rückfassade zur Sonnenfelsgasse mit Löwenskulptur.

...

Das Bürgerhaus, das bis zur Sonnenfelsgasse zurückreicht, wurde im Kern 1566-1586 errichtet, 1662-1682 aufgestockt und erhielt um 1726-1730 eine neue Fassade. Schließlich erhöhte Johann Öscher das Gebäude im Jahre 1799 um das 4. Obergeschoß. Bemerkenswert ist vor allem das steinerne Rundbogenportal mit Sockel aus der Renaissancezeit. Die steinernen Hausnummerntafeln stammen aus der 2. Hälfte des 18. Jahrhunderts. An der ähnlich gestalteten Rückfassade in der Sonnenfelsgasse befindet sich eine steinerne Löwenskulptur aus dem 16. Jahrhundert zwischen 1. und 2. Obergeschoß. Im Inneren sind verschiedene alte Architekturdetails zu beachten, wie Gittertüren, gewendeltes Stiegenhaus, Kreuzgratgewölbe oder zweigeschoßiger Keller.

Bäckerstraße n° 6

Early historicist apartment building from 1846, with a fluted façade and typical window canopies ; Hans Figlmüller

Restaurant is located on one of the sides.

Nr. 6 Frühhistoristisches Miethaus

Fassade genutet, typische Fensterverdachungen, auf der einen Seite das Restaurant Hans Figlmüller.

Das frühhistoristische Miethaus wurde wie das Nachbargebäude 1846 von Franz Schlierholz errichtet. Die Fassade ist durchgehend genutet, die Fenster sind gerade verdacht. Hier befindet sich das für seine Wiener Schnitzel bekannte Restaurant von Hans Figlmüller.

Bäckerstraße n° 7

« Stampa house » , major Renaissance residential building. The core and residential tower are old (thirteenth century foundations) - remodeled between 1561 and 1565 by Antonio von Stampa. Features include an arcaded court-yard, old staircases, beautiful inner court-yards and façades.

Nr. 7 Haus Stampa bedeutendes Renaissance-Wohnhaus

Kern und Wohnturm alt (13. Jahrhundert Fundamente) , Umbau 1561-1565 durch Antonio von Stampa. Arkadenhof, alte Treppenanlagen, schöne Innenhöfe und Fassaden.

...

Das bedeutende Renaissance-Bürgerhaus stammt im Kern aus der 1. Hälfte des 13. Jahrhunderts, wobei auch Fundament- und Kellermauern von zwei Vorgängerbauten entdeckt wurden. Vermutlich zwischen 1368 und 1373 ließ Jakob von Tirna das Gebäude um einen Wohnturm aufstocken. Das heutige Aussehen wurde 1561-1565 durch einen Umbau erzielt, den der Graubündner Großkaufmann Antonio von Stampa durchführen ließ. Damals wurde das Haus aufgestockt und mit seinem Arkadenhof, Treppen und Kelleranlage versehen. Um 1773 wurden dann noch einmal Veränderungen vorgenommen, bei denen die Hofarkaden geschloßen wurden.

Die Fassade ist im Sockel doppelgebändert, die gerade verdachten Fenster durch Rahmenparapetfelder vertikal zusammengezogen. An der linken Gebäudeseite ist ein zweigeschoßiger Turmaufbau zu sehen, der um 1700 zum Vollgeschoß ausgebaut wurde. Das Rundbogenportal wurde um 1773 mit einer geschwungenen Gesimsverdachung auf Konsolen versehen. Die Rückfassade in der Sonnenfelsgasse ist analog gestaltet.

Bemerkenswert ist der Innenhof, der einer der wenigen erhaltenen Säulenarkadenhöfe der Renaissance-Zeit in Wien ist. Die viergeschoßigen Säulenarkaden an 2 Seiten sind zum Teil vermauert, zum Teil verglast. Im 1. und 2. Geschoß handelt es sich um toskanische, in den Obergeschoßen um ionische Säulen. Die Arkaden sind kreuzgratgewölbt, mit zum Teil noch originalen Ziegelböden. Die nordwestliche Ecke im Erdgeschoß wurde als Pferdestall genutzt, so daß sich hier Pferdetränken und Futterkörbe aus Metall finden. Eine Muttergottesstatue stammt aus dem 18. Jahrhundert. Auf der Südseite des Hofes befinden sich Pawlatschen aus der Zeit um 1773, an deren Wänden bemerkenswerte Schmiedeeisenarbeiten aus dem Amerlingschlößel ausgestellt sind (17.-19. Jahrhundert) .

Bemerkenswert sind auch die Treppenanlagen des Hauses. So ist die zweiarmige Haustreppe mit Kreuzgratgewölben über den Podesten und Stichkappentonnenabschluss von 1561 bis 1565 die älteste erhaltene Treppe dieses Typs in Wien. Auch die zum Turm führende hölzerne Hohlspindeltreppe ist ein bedeutendes Werk der Nachgotik.

Bäckerstraße n° 8

Former « Palais Seitern » , core dating from the middle of the sixteenth century ; became the « Fünfkirchen House » in 1700, owned by the Counts of Fünfkirchen : renovations began in 1722 ; double portal, central risalit, decorative façade ornaments. Today, it houses the Morawa book store.

Nr. 8 Ehemaliges Palais Seitern

Kern Mitte 16. Jahrhundert ; ab 1700 im Besitz der Grafen von Fünfkirchen ; Umbauten ab 1722 ; Doppelportal, Mittelrisalit, dekorative Fassadenornamente. Heute Buchhandlung Morawa darin.

...

Das Fünfkirchnersche Haus stammt im Kern aus der Mitte des 16. Jahrhunderts. 1700 wurde es von den Grafen Fünfkirchen erworben und ab 1722 als Adelspalais umgebaut. Wenige Jahre danach ging es an Franz Karl von Seitern, dessen Name es bis heute trägt. Die Fassade ist durch einen seichten Mittelrisalit gekennzeichnet, der an den Seiten Doppelpilaster mit kräftigen Volutenkonsolen besitzt, und in der Sockelzone ein Doppelportal aufweist. Die Giebelverdachungen in der Beletage sind reichhaltig durch Blätter, Ranken und Masken gestaltet. Deutlich tritt die Kordongesimsgliederung des Hauses hervor.

Im Haus befindet sich die Buchhandlung Morawa.

Bäckerstraße n° 9

Renaissance « Windhag foundation house » built in 1559 for mayor Hanns von Thau ; later, a monastery ; severely damaged in the Second World War ; interior rebuilt ; façade partially preserved up to the first floor ; Renaissance portal and decorative elements. With a piggy-back house.

Nr. 9 Windhagsches Stiftungshaus

« Windhagsches Stiftungshaus » : Renaissance-Haus von 1559 für Bürgermeister Hanns von Thau ; später Stift ; schwere Beschädigung im Zweiten Weltkrieg, Wiederaufbau im Inneren, Fassade bis 1. OG teils erhalten ; Renaissanceportal und dekorative Elemente. Huckepackhaus.

...

Das Gebäude war ein bemerkenswertes Renaissance-Bürgerhaus, das 1559 für den Wiener Bürgermeister Johannes Thau

errichtet wurde. Es gelangte 1648 in den Besitz des Joachim Freiherr von Windhag, der ein von 1682 bis 1784 bestehendes geistliches Alumnat stiftete. 1840 wohnte hier Adalbert Stifter. Das Haus mit seinem Renaissance-Arkadenhof wurde 1944 weitgehend durch Bomben zerstört, so daß nur die Fassade in der Bäckerstraße bis zum 1. Obergeschoß erhalten blieb. 1951-1952 erfolgte ein völliger Neubau im Inneren.

Hervorzuheben ist das Renaissance-Rundbogenportal in einer Rechteckrahmung. Es zeigt die Bauinschrift 1559 und ein Wappen. Darüber befindet sich ein voluten- und vasenbekröntes Fenster, das Anfang des 17. Jahrhunderts durch palmettenbesetzte Voluten mit dem Portal zusammengefasst wurde. Über dem Fenster befindet sich eine Wappenkartusche, links davon eine reich ornamentierte Figurennische aus dem 3. Viertel des 17. Jahrhunderts mit einer Muttergottes des Mariahilf-Typus um 1700.

Im Haus befindet sich das Kaffee Alt Wien.

Bäckerstraße n° 10

Former « Palais Nimptsch » from the late- Renaissance ; altered in the eighteenth and nineteenth centuries ; neo-Classical façade ; the portal and court-yard architecture are still visible.

Nr. 10 Ehemaliges Palais Nimptsch

Spätrenaissance, Umbauten im 18.-19. Jahrhundert ; Fassade klassizistisch ; Portal und Hofarchitektur noch sichtbar.

...

Der Spätrenaissance-Palast, der vor 1639 erbaut wurde, liegt an der Ecke zur Essiggasse. 1775 gelangte das Gebäude in den Besitz der Grafen von Nimptsch, die 1789 Umbauten durch Franz Duschinger durchführen ließen. Adolf Korompay stockte 1838 das Gebäude auf und gestaltete die Fassade neu im spätklassizistischen Stil. Diese ist durchgehend genutet mit additiver Fenstergliederung. Die Fenster der Beletage sind dreiecksverdacht. Das Portal mit Hermenpilastern stammt noch aus der Renaissancezeit. Zu seinen Seiten befinden sich Karyatiden, die einen Gitterbalkon mit dem Wappen derer von Nimptsch tragen. Im trapezförmigen Hof mit Pawlatschengängen sind gut erhaltene Remisentüren aus dem Ende des 18. Jahrhunderts zu sehen. Die großzügige Zweipfeilerstiege mit Kreuzgratgewölben über den Podesten ist die älteste erhaltene Treppe dieses Typs in Wien. Auch der Keller mit seinem steinernen Rundbogenportal stammt noch aus der Bauzeit.

Bäckerstraße n° 11

New « Aula » of the « Old University » : baroque-classical building from 1753-1755 by Jean Nicolas Jadot de Ville-Issey ; seat of the « Austrian Academy of Sciences » from 1857.

Nr. 11 Neue Aula der Alten Universität

Barock-klassizistischer Bau von 1753-1755, Jean Nicolas Jadot de Ville-Issey ; Sitz der Österreichischen Akademie der Wissenschaften ab 1857.

...

1753-1755 erbaute Jean Nicolas Jadot de Ville-Issey die barockklassizistische « Neue Aula » der Alten Universität, einen der bedeutendsten Monumentalbau aus der Zeit Maria Theresias. Die Neue Aula bot Platz für alle vier Fakultäten und die Universitätssternwarte. Seit 1857 befindet sich hier die Österreichische Akademie der Wissenschaften. Die Hauptfront befindet sich am Dr.-Ignaz-Seipel-Platz Nummer 2, die Seitenfronten in der Bäckerstraße und der Sonnenfelsgasse.

Die schlichtere Seitenfront besitzt einen Mittelrisalit mit Balusterbalkon. Die Dreiecksgiebel der Risalite zeigen das ungarische Wappen.

Bäckerstraße n° 12

« Where the cow plays the board » : early- Gothic core (thirteenth century) ; later, façade paintings, bay window, cornerstone painting. Historically known for the arbour and the « game board » (name's origin) . The wall paintings were uncovered between 1878 and 1879.

Nr. 12 Gotisches Haus « Wo die Kuh am Brett spielt »

Frühgotischer Kern (13. Jahrhundert) , später Fassadenmalereien, Erker, Ortsteinmalerei. Bekannt historisch für die Laube und das Spiel-Brett (Namensherkunft) . 1978-1879 wurden Wandmalereien freigelegt.

...

Das Bürgerhaus ist eines der wenigen Wohnhäuser Wiens mit einer sichtbaren frühgotischen Bausubstanz. Der frühgotische Kern mit der Einfahrt stammt aus der 2. Hälfte des 13. Jahrhunderts. Im 15. Jahrhundert wurde das Manntürl geschaffen, in der 1. Hälfte des 16. Jahrhunderts die Fassadenmalereien, in der 2. Hälfte des 16. Jahrhunderts der Erker und die Ortsteinmalerei, und im 4. Viertel des 17. Jahrhunderts erfolgte die Fassadengestaltung. 1978-1879 legte man die Wandmalereien frei.

Die ortsteingegliederte Fassade hat eine genutete Sockelzone. Die Fensterachsen sind vertikal durch Parapetrahmenfelder zusammengezogen und haben gerade Verdachungen. Auf Steinkonsolen ruht ein Flacherker an der linken Fassadenseite. Darunter befinden sich ein steinernes Rundbogenportal und ein kleines gotisches Spitzbogenportal. An der rechten Fassadenecke ist zwischen 1. und 2. Obergeschoß farbiger Ortsteindekor zu sehen, neben dem Erker eine bemerkenswerte Wandmalerei, die eine Kuh mit Brille und einen Wolf zeigt, die miteinander Tricktrack spielen. Im Innenhof sind an der Ostwand Mauersteine aus der 2. Hälfte des 13. Jahrhunderts sichtbar, ebenso sind im Keller noch mittelalterliche Bruchsteinmauern zu finden. Bemerkenswert ist vor allem die tonnengewölbte Einfahrt mit sechs frühgotischen rund- und spitzbogigen Schlitzfenstern, und die linke Wand mit original erhaltenem frühgotischem Verputz und roter Fugenmalerei.

Bäckerstraße n° 13

Nr. 13 Jesuitenkolleg

Teil der Alten Universität : errichtet 1624, mit Innenhöfen, Schwibbögen, historischer Funktion als Lehr- und Klostergebäude. Ehemaliges Universitätsbibliothek, Gedenktafel Akademisches Gymnasium und Franz Schubert, Gedenktafel Rudjer J. Bošković S.J. , Wohnhaus.

...

Das Gebäude ist ein Teil der Alten Universität und beherbergte das Jesuitenkolleg. Der weitläufige Gebäudekomplex wurde 1624 erbaut und hat einen großen Innenhof zwischen Dr.-Ignaz-Seipel-Platz, Bäckerstraße, Postgasse und Schönlaterngasse. Zwischen der Alten Aula (Dr.-Ignaz-Seipel-Platz Nr. 4) und dem Kolleg spannen sich zwei Schwibbögen über die Bäckerstraße.

Die Fassade ist in schlichtem Frühbarock gehalten, die Fenster sind steingerahmt und besitzen noch die originalen steinernen Fensterbänke.

Auf der Seite der Bäckerstraße liegt der Sternwartetrakt, der einst einen achtstöckigen Turm besaß. Die Obergeschoße des Turms wurden im 19. Jahrhundert abgetragen.

...

Dieser Bauteil der Alten Universität war das Jesuitenkolleg, also das der Jesuitenkirche benachbarte Kloster der Jesuiten. Dabei handelt es sich um einen 1624 erbauten Gebäudekomplex mit einem großen Innenhof zwischen Dr.-Ignaz-Seipel-Platz, Bäckerstraße, Postgasse und Schönlaterngasse. Die Bäckerstraße wird durch zwei Schwibbögen vom Jesuitenkolleg zur Alten Aula überspannt. An der Bäckerstraße liegt der Sternwartetrakt, der einen ursprünglich achtgeschoßigen Sternwarteturm besaß. Seine Obergeschoße wurden abgetragen.

...

Das Jesuitenkolleg Wien, das erste Jesuitenkolleg im deutschen Sprachraum, bestand in Wien seit der Gründung durch Kaiser Ferdinand I. 1552. Die Universität Wien wurde 1623 durch die Pragmatische Sanktion mit dem Jesuitenkolleg vereinigt. Die Aufhebung des Jesuitenordens erfolgte 1773.

Für eine Kolleggründung in Wien erbat Kaiser Ferdinand I. von Ignatius von Loyola die Entsendung von zwei Ordensmitgliedern, die auch an der Theologischen Fakultät lesen sollten. Claudius Le Jay kam als erster am 25. April 1551 von der Universität Ingolstadt nach Wien, bald danach traf eine weitere Gruppe von 11 Jesuiten aus Rom ein. Sie begannen sofort ihre Vorlesungen an der Theologischen Fakultät der Universität Wien. Le Jay starb aber bereits am 6. August 1552 in Wien. Ihm folgte Petrus Canisius, der die Gründung des ersten Jesuitenkollegs im deutschen Sprachraum vollendete. Das Bischofsamt in Wien lehnte Canisius ab, die Ernennung zum Administrator der Diözese Wien für die Jahre 1554 bis 1555 akzeptierte er und war auch als Domprediger tätig.

Das Kolleg wurde in der Folge eines der wichtigsten Instrumente der Gegenreformation in den habsburgischen Landen.

Am 13. Oktober 1623 beauftragte Kaiser Ferdinand II. die Jesuiten mit der Neuorganisation der Universität. Sie wurde durch die Pragmatische Sanktion mit dem 1551 gegründeten Jesuitenkolleg vereinigt, die Jesuiten übernahmen die Lehrstühle der humanistischen, philosophischen und theologischen Disziplinen. Nach dieser Reform nahm die Universität wieder einen gewissen Aufschwung.

1624 erfolgte die Grundsteinlegung für die neuen Universitätsgebäude, die im alten Universitätsviertel errichtet wurden. Neben neuen universitären Gebäuden wurde auch die Jesuitenkirche errichtet und im Mai 1631 von Kardinal Dietrichstein eingeweiht.

Die Jesuiten des Wiener Kollegs traten nicht nur als Theologen, sondern auch als Forscher hervor. Zu erwähnen sind zum Beispiel im Bereich der Mathematik Paul Guldin (1577-1643) , der mit Johannes Kepler in Kontakt stand oder auch Gabriel Frölich (1657-1725) und Franz Rescalli (1651-1713) . Im Bereich der Geschichtswissenschaften zu nennen sind der Verfasser der « Annales Austriæ » und der « Annales ecclesiastici Germaniæ » , Sigismund Calles (1695-1761) oder Franz Molindes (1678-1768) , der eine « Synopsis historiæ universalis » verfasste.

Der Pater Joseph Franz (1704-1776) erbaute 1733 auf dem Dach des Kollegiumsgebäudes eine eigene Sternwarte. Es war das erste ständige Observatorium Wiens. 1734 wurde Franz zum Professor für Mathematik, Experimentalphysik und Astronomie ernannt. Joseph Liesganig (1719-1799) war 1756-1773 sein Nachfolger.

Tiefgreifende Reformen erfolgten zur Zeit der Aufklärung unter Maria Theresia und Joseph II. ab 1749, mit denen der Einfluß der Jesuiten stark zurückgedrängt wurde. Der Aufhebung des Jesuitenordens 1773 durch Papst Clemens XIV. durch das Breve « Dominus ac Redemptor » auf Druck der Könige von Frankreich, Spanien und Portugal folgte Kaiser Joseph II. für die Habsburgermonarchie umgehend. Auf die ehemaligen Jesuiten im Lehrkörper der Universität konnte aber nicht verzichtet werden, nur die Jesuiten an der Theologischen Fakultät wurden fast ausnahmslos durch Weltgeistliche ersetzt.

Der Bereich um das frühere Jesuitenkolleg ist heute ein weitläufiger, heterogener Gebäudekomplex in der Inneren Stadt, dem 1. Wiener Gemeindebezirk, der als Alte Universität bezeichnet wird. Heute ist hier unter anderem die Österreichische Akademie der Wissenschaften untergebracht.

Die Jesuiten waren zunächst in einem Teil des Dominikanerklosters untergebracht und eröffneten dort am 4. März 1553 ein Gymnasium. 1554 wurde den Jesuiten von Kaiser Ferdinand I. Klostergebäude mit Kirche des ehemaligen Karmelitenklosters übergeben, zunächst als Kolleg und Schule, ab 1625 als Profeßhaus.

Nach der durch Kaiser Ferdinand II. veranlassten Fusion mit der Universität ließen die Jesuiten das Collegium ducale, die « Nova structura » , die Universitätsbibliothek, die Lammburse, die Bruckburse, die Burse Heidenheim sowie fünf erst 1623 angekaufte Bürgerhäuser abbrechen. Auf dem Areal entstand ein neuer Komplex, der ab 1625 das neue Jesuitenkolleg (« Collegium academicum ») , die Universität und das Jesuiten-Gymnasium beherbergte.

Das ehemalige Jesuitenkolleg ist ein weitläufiger, rechteckiger viergeschoßiger Bau mit großem Innenhof, der östlich an die Jesuitenkirche anschließt. Die schlichte frühbarocke Fassade ist durch steingerahmte Fenster mit steinernen Fensterbänken gegliedert. Der Hof wurde im Frühjahr 2022 renoviert und ist seither öffentlich zugänglich. Im Zuge der Renovierung wurden auch die zwischenzeitlich zugemauerten Arkaden, die den Hof an drei Seiten umgeben, wieder geöffnet.

Der neue Platz, der im alten Universitätsviertel entstand, hieß anfangs Jesuitenplatz, dann Universitätsplatz, seit 1949 ist es der Dr.-Ignaz-Seipel-Platz.

Die Jesuitenkirche, auch Universitätskirche genannt, wurde von einem unbekannten Baumeister, wahrscheinlich Giovanni Battista Carlone, zwischen 1624 und 1631 errichtet. Sie wurde den Jesuitenheiligen Ignatius von Loyola und Franz Xaver geweiht. Die schlichte frühbarocke Kirche wurde 1703 auf Auftrag von Kaiser Leopold I. durch den Maler und Bildhauer Andrea Pozzo wesentlich umgestaltet.

Nach der Aufhebung des Jesuitenordens ging die Kirche in den Besitz des Staates über. Nach der Wiederzulassung sind seit 1856 neuerlich Jesuiten in der Kirche tätig.

The « Jesuit Church » is a two floor, double tower structure built between 1623 and 1627 on the site of an earlier chapel, at the time when the Jesuits merged their own « Academic College » with the faculties of Philosophy and Theology. The Emperor broke ground for both college and church, with the church itself dedicated to Saints Ignatius Loyola and Francis Xavier.

In 1703, brother Andrea Pozzo, S.J. , an architect, painter, and sculptor, and a master in the « quadratura » , was requested by Emperor Leopold I to redecorate the church. He added twin towers and re-worked the façade in an early- Baroque style with narrow horizontal and vertical sections. The design of the windows, narrow niches (with statues) , and the small central part of the façade deviate from the Baroque style of the towers.

Despite its relatively austere exterior, the interior is remarkably opulent with « ersatz » marble pillars, gilding and a number of allegorical ceiling frescoes. The semi circular vault ceiling was divided in four bays with paintings in perspective, using illusionary techniques. The remarkable « trompe-l'œil » dome, painted on a flat part of the ceiling, is a masterpiece.

The organ is a huge instrument, over twelve metres tall, yet, such dimensions are scarcely appreciated given the enormous size of the church. The organ has two more special features. The two pedal towers are turned inwards by eight degree, so that, from the ideal viewpoint at the far end of the church, only the façade and not the side walls are visible, and the passage of light around the organ is also optimized. In addition, a large part of the sides of the pedal and « Hauptwerk » towers are covered in mirrors, so that, from the side, the case appears disembodied in a sort of baroque illusion.

Pozzo died unexpectedly in 1709, just before he was to move to Venice. He was buried inside the church.

After its completion, the church was re-dedicated to the « Assumption of Mary » .

Bäckerstraße n° 14

Renaissance town house : the core dates from the fourteenth century, remodeled in the late- sixteenth century ; richly decorated façade, window canopies, bay windows, niche with a « Madonna » ; medieval residential tower in the court-yard. Today, it houses a restaurant and art gallery.

Nr. 14 Renaissance-Bürgerhaus

Kern aus dem 14. Jahrhundert, Umbau im spätem 16. Jahrhundert ; reich verzierte Fassade, Fensterverdachungen, Erker, Nische mit Madonna, mittelalterlicher Wohnturm im Hof. Heute Restaurant und Kunsthandlung enthalten.

...

Das Gebäude stammt im Kern aus dem 14. Jahrhundert und wurde im 4. Viertel des 16. Jahrhunderts umgebaut. Die Fassade ist ortsteingerahmt, die Sockelzone gequadert. An den geraden Fensterverdachungen ist Dekor in Form von Löwenköpfchen und Girlanden zu sehen. Im 1. Obergeschoß befindet sich eine Rundbogennische mit Steinskulptur der Madonna mit Kind aus der Bauzeit. Ein Breiterker ruht auf ornamentierten Steinkonsolen und besteht aus Doppelfenstern beziehungsweise schmalen Seitenfenstern mit überecklaufenden Verdachungen. Das Rundbogenportal besitzt vorgestellte toskanische Halbsäulen und eine verkröpfte Gebälkzone. Der mittelalterliche Wohnturm im Hof wurde Ende des 16. Jahrhunderts als Stiegenhausturm adaptiert. Hier befindet sich ein Gang mit Flaschenbalustern auf einer mächtigen toskanischen Steinsäule ruhend, mit verglasten Pawlatschen aus der 2. Hälfte des 19. Jahrhunderts.

Im Haus befindet sich das Restaurant Oswald & Kalb, 1979 von Kurt Kalb gegründet, und die Kunsthandlung Hummel, 1978-1980 gestaltet von Hermann Czech.

Bäckerstraße n° 16

« Schmauswaberl » , chronicle of a house ; early Baroque town house with an original core from the thirteenth century ; expansion in 1525-1535 ; new façade, tower, additional stories, inner court-yard, old cellar systems ; today, it is used for other purposes by the Austrian Tourist Club, and the Association of Alpine Clubs of Austria.

Nr. 16 Frühbarockes Bürgerhaus

Chronik eines Hauses, Schmauswaberl : ursprünglicher Kern aus 13. Jahrhundert, Ausbau in 1525-1535, neue Fassade, Turm, Aufstockungen, Innenhof, alte Kelleranlagen ; heute und andere Nutzung durch Österreichischen Touristenklubl, Verband Alpiner Vereine Österreichs.

...

Das Gebäude stammt im Kern aus der 1. Hälfte des 13. Jahrhunderts und wurde 1525-1535 ausgebaut. Eine

grundlegende Gestaltung fand 1563-1566 statt, der Hofturm wurde nach 1646 errichtet. 1712 stockte man 2 Geschoße auf und gestaltete die Fassade neu. Diese ist durch genutete Lisenen gegliedert, die Fensterachsen sind vertikal zusammengefasst. Im 1. und 2. Obergeschoß sind die Fensterverdachungen üppig mit Muscheln und Rankenwerk dekoriert. Das Rustikapilasterportal ist innen gerahmt und besitzt eine Giebelverdachung. Gut erhalten ist der barocke Dachstuhl mit geschnitzten Stehern und dem von hier aus erreichbaren Turmaufbau (nach 1646) . Der Innenhof mit steingerahmten Fenstern und schmiedeeisernen Pawlatschengängen ist modern überdacht. In der südwestlichen Ecke befindet sich ein Kellerraum aus der 1. Hälfte des 13. Jahrhunderts mit Opus spicatum und spätromanischem Rundbogenportal sowie S-förmigem Verbindungsgang und mittelalterlichem Brunnenschacht mit Bruchsteinmauerwerk.

Im Haus befindet sich seit 1935 der Sitz des Österreichischen Touristenklubs, der eine Kletterhalle im überdachten Innenhof betreibt.

Bäckerstraße n° 18

Former « Palais Albrecht » : « Secessionist » apartment building from 1904, designed by architect Rudolf Demski on the site of an old palace. The façade features typical « Art nouveau » elements ; parts of the interior have been preserved in their original state.

Nr. 18 Miethaus

Ehemaliges « Palais Albrecht » , « Seccessionistisches Miethaus » von 1904, Architekt Rudolf Demski, auf altem Palais-Standort. Fassade mit typischen Jugendstil-Elementen ; Innenbereich Teile original erhalten.

...

Das Miethaus wurde 1904 von Rudolf Demski im secessionistischen Stil an Stelle des 1903 abgerissenen barocken Palais Albrecht errichtet. Das sechsgeschoßige Gebäude ist durch Erker gegliedert und mit secessionistischem Fassadendekor bestückt. Die Gittertür, das Foyer und Stiegenhaus mit Stuck, Terrazzoboden und Geländer sind teilweise noch original erhalten. Im Gebäude befindet sich heute der Jesuitenorden.

Bäckerstraße n° 22

Neo-Baroque style residential and commercial building by Anton Gürlich (1901-1902) ; main address : « Wollzeile » n° 33 ; today, it houses among other things the historic « Pfudl » inn.

Nr. 22 Wohn- und Geschäftshaus

« Wohn- und Geschäftshaus » (1901-1902) von Anton Gürlich in neo-barocken Formen ; Hauptadresse Wollzeile Nummer 33 ; heute und andere das traditionsreiche Gasthaus « Pfudl » .

...

Das 1901-1902 von Anton Gürlich errichtete späthistoristische Wohn- und Geschäftshaus in neobarocken Formen liegt an der Hauptadresse Wollzeile Nummer 33.

Bäckerstraße n° 20

« Scola Austriacorum »

The « University of Vienna » was supposed to be handed over to the « Jesuit Order » by Emperor Matthias as early as 1617, but the plan failed due to religious conflicts and unrest.

As part of the « Counter Reformation » , Emperor Ferdinand II issued a decree in 1622 giving the university buildings over to the « Society of Jesus » .

This marked the beginning of the large scale « early Baroque » reconstruction of the entire quarter.

The demolition of the older medieval college buildings began in 1623.

We can assume that the demolition works were largely completed, when the foundation stone was laid on August 1, 1624. Work on this large scale project proceeded swiftly and without interruption in the following years. The church was completed and festively consecrated in 1631 by cardinal Franz Dietrichstein. The « Collegium Academicum Viennense Societatis Jesu » was topped out in 1639. The works were financed largely by Emperor Ferdinand II ; the Jesuits' annual reports « Litteræ Annuæ » list that the Emperor invested a sum of 87,000 « Guilders » between 1625 and 1635.

Built during the same period, the « Old Aula » (« Bäckerstraße » n° 20 / « Wollzeile » n° 27a) served primarily for ceremonial and teaching purposes.

The first floor was occupied by lecture halls.

The second floor was occupied by the « Ceremonial Hall » (« Festsaal ») , which served for many years as the « Jesuit theatre hall » . Playing a central role in the educational work of the « Order » , it was redesigned between 1733 and 1736 by Franz Anton Danne and Anton Hertzog, receiving an illusionistic ceiling painting on « the Assumption of Mary » . Plays did not last for long ; its props and costumes were sold off as early as 1754, and a ban on theatrical performances was imposed in 1761. Today, it is considered to be the oldest surviving theatre hall in Vienna.

The « Ceremonial Hall » was used primarily for occasions such as the election of the Rector, the thesis defences and other university celebrations. Its architecture and decoration impress with an opulent artificial marble wall segmentation in a very uniform colour scheme of shades of violet and yellow. The architecture is shaped through the use of Corinthian pilasters under a continuous architrave and via three arcades with round arches on each side as well

as a high attic zone reaching up to the base of the vaults that picks up on the segmentation. On the broad sides, the arcades open up towards the windows, while, on the long sides, they open towards the centrally positioned portals as well as two more narrow side alcoves with sculptures. The central axes are stressed by doubling the pilaster positions, while both portal axes are additionally stressed through the projecting cornice on the architrave and above that the balcony constructions. In the eighteenth century, the oldest daily newspaper in the world - the « Wiener Zeitung » - had its editorial department on these premises. For a short time, the « Austrian State Printing Office » also occupied that same space.

[During recent needed renovation and restoration works, spacious glass surfaces were perfectly integrated to the « Old Aula » complex, characterized by pillars, arches and vaulted ceilings.]

A new introduction to university life that, at times, had to be enforced against the resistance of several professors was the staging of non university events in the « Ceremonial Hall » . The first such event was the presentation of a flying machine by the gentry watch maker Jakob Degen on August 7, 1807. This was the first of several presentations of Degen's flying apparatus, which had moveable wings and, obviously, did indeed lift off (albeit with the aid of a hydrogen filled balloon) : it is not documented whether the machine levitated in the hall underneath Gregorio Guglielmi's « fresco » . In his application to the university consistory, Degen stated his intention to sell admission tickets to the presentation. That was not permitted by the university : the professors deemed it against the honour of the house to use the university rooms for commercial purposes. They adhered to this stance in the following decades ; every event had to serve a charitable purpose, at least, in part. As it was rarely possible to materialized without financial support, voluntary donations were allowed. However, it was not permitted to erect a cash desk for the sale of admission tickets or even for collecting donations within the university itself. Teaching was, of course, not to be disturbed in any way, and any necessary facilities had to be removed again after the end of the event. Any damage to the hall was to be avoided.

The presentation of the flying apparatus obviously drew the attention of an interested public to the suitability of the « Ceremonial Hall » as a venue. In November, a mere few months after the attempt of levitation, the university received an application from the organizers of the Viennese nobility's concerts for music lovers to hold musical « academies » in the « Ceremonial Hall » . The consistory was split into supporters and opponents of this application. The latter frequently argued quite in the spirit of the « Josephine university reforms » : music was not of an equal rank with the sciences that were at home in the university ; neither did it have a greater « political purpose » . Music performance at the university threatened to lead the academic youth astray with « distractions that hinder their application to the sciences that are more necessary and useful for the good of the state » . Subsequent applications to hold music events also led to such disputes. It was only the fact that these presentations often had a charitable purpose that could appease the opponents of this practice to « [...] ever and ever lend the university hall to " paid music " » . In reality, however, the university's scope for decision making was minimal. The noble music lovers, who started a series of concerts that would continue to be held in the « Ceremonial Hall » for more than three decades, came from the highest positions in society and politics ; they were led by « Obersthofmeister » Ferdinand Prince Trauttmannsdorf. A negative response to their wish would surely have been detrimental to the university. By this time, Viennese music life was in full bloom, transitioning as it did from being a subject of noble patronage to witnessing the

growing cultivation of music among the middle classes. However, it suffered from a lack of suitable concert halls. Although some applications were declined, almost eighty concerts were held in the « Ceremonial Hall » before 1840. These often served charitable ends to the benefit of the university community itself. The stars of the Viennese music life were present at these events. One of the first of the noble concerts for music lovers was held in December 1807 : Ludwig van Beethoven conducted his Third symphony (« Eroica ») ; he also conducted his Fourth symphony there, not long afterwards. Even two of his works were premiered in the « Ceremonial Hall » in 1813 : his Seventh symphony, as well as the orchestral piece called « Wellington's Victory » or « The Battle of Vitoria » . The concert was organized in order to collect donations for Austrian and Bavarian soldiers, who had been wounded in the « Battle of Hanau » . The number of musical events caused some concern that it could damage the illusionistic ceiling painting on « the Assumption of Mary » - an unfounded theory.

Undoubtedly, the most famous concert to be held in the « Ceremonial Hall » was Franz-Josef Haydn's oratorio, « The Creation » (« Die Schöpfung ») , on March 27, 1808. The aged composer attended the first part of the concert ; it was his last public appearance. The audience, as well as his musician colleagues, used this occasion to honour him supremely : the event is remembered in text and image. This was the last « academy » of the noble music lovers, and the event was staged in the spirit of patriotism. The oratorio was performed in Italian, evidently in order to demonstrate solidarity with the Habsburg territories in Italy that had been lost in the Napoleonic wars. Antonio Salieri was the conductor. No public events were held in the « Ceremonial Hall » between 1808 and 1811, in part due to the wartime events in 1809. The troops of Napoléon Bonaparte had reached the capital's gates, when the Captain of the City of Vienna called upon the university to open up its lecture halls to use as storage rooms for flour. It was further decreed that the university was to be used as a hospital. Unlike in 1797, the university did not issue its own brigade, but students were called up for military service. Once the city had been occupied by French troops, lectures had to be temporarily cancelled ; the lecture halls, the « New Aula » auditoriums, and the « University Church » served for the storage of corn and food. The Austrian defeat was also to the university's financial detriment, as it had to partake considerably in the payment of war contribution fees.

Concerts and public events resumed in the « Ceremonial Hall » after 1811. This included presentations of technology and natural sciences, although these were few in comparison with the music events. The first scientific congress to have been held in the university building was the « Tenth assembly of German nature researchers and medics » from September 18 to 26, 1832. The local organizers were professor Joseph von Jacquin (botany) and professor Joseph Johann Littrow (astronomy) , who had to ask the government and the Emperor for permission to hold this assembly in Vienna. The Minister of Police, Count Josef Sedlnitzky von Choltitz (1778-1855) , had to be included in order to guarantee the « surveillance of police proscriptions » in and around the assembly. The congress had originally been planned to take place in 1831 but had to be moved back a year due to a cholera epidemic. The « Jesuit College » even housed a cholera hospital despite the consistory's initial dismissal of such a use.

A cholera epidemic gripped Vienna in 1831-1832. High death rates gave rise to intellectual speculation and practical measures.

In the eighteenth century, it was not only smallpox but also cholera that claimed the lives of countless people.

Vomiting and diarrhea, dehydration and confusion were the usually fatal symptoms of the disease. Cholera is caused by a bacterium and is transmitted primarily through contaminated water. Particularly in countries, where minimum hygiene requirements cannot be met, it occurs repeatedly even today. A Europe wide cholera epidemic gripped Vienna in the years 1831 and 1832. Panic and despair were widespread irrespective of borders and despite the measures put in place, which included sanitary cordons, official posts set up to regulate transit trafic, and regulations obliging visitors to stay for a minimum of fourteen days to prevent possible epidemics. Contemporaries spoke of « divine retribution » and many besprinkled their houses with holy water in the hope that it would ward off the disease. While doctors and social economists accepted the epidemic as « a natural phenomenon » , there was talk, from the point of view of population policy, of natural selection. As « Nature's police » , it would decimate the surplus population and only the strong would survive. This pessimistic diagnosis can be traced back to the English economist Thomas Robert Malthus, who predicted a food supply crisis in view of the growing population. In the years 1831 and 1832, the death rate among those infected with cholera in Vienna was sixty-four per cent. Journeymen and domestic servants were as much affected, as aristocrats and clerics. Effective protective measures were unknown at this time. Stronger measures were, therefore, taken to halt the spread of the disease : fever hospitals were expanded, regulations were implemented for the disposal of the bodies of those who died of the disease, and circulars with safety precautions were distributed. There were instructions not to dispose of excrement and blood by tipping them outside the house. However, these regulations and suggestions were only partially successful, particularly since urban planning contained no provision for waste disposal. Above all, it was the poorer social strata, who were particularly badly affected. In the summer of 1832, the epidemic struck again. However, this time, there were almost no victims amongst the nobility. The construction of pipelines to bring water from alpine springs to Vienna at the end of the nineteenth century guaranteed a modern and hygienic water supply. With similar measures, cholera epidemics were gradually eliminated from the whole of Europe and death rates sank drastically.

The university was chosen as the location for the assembly of nature researchers not due to its properties as a site of knowledge but rather due to the fact that other halls in Vienna were deemed less suitable. Thus, several hundred scholars assembled in Vienna, including a number of significant medics and natural scientists from abroad. Even State Chancellor, Prince Klemens von Metternich, participated as a guest in some of the sessions. He recognized the assembly as a welcome opportunity to demonstrate that Austria was very much able to keep up with international standards in the field of natural sciences. However, the capital city and royal residence did also provide many other sights and diversions, so that the sessions were not always as well frequented as the organizers would have desired.

The « Old Aula » at « Bäckerstraße » n° 20 was directly connected to the « Jesuit College » at « Bäckerstraße » n° 13 via two accessible arched ways (« Schwibbögen ») , which allowed the monks, the teachers, and the students to be protected from the weather.

The Rectorate and central administration were located in the « Domus Antiqua » (« Domus Universitatis ») at « Sonnenfelsgasse » n° 19.

Educating through wonder

Between the sixteenth and eighteenth centuries, « Jesuit theatre » was one of the most powerful expressions of

Baroque culture. It was not merely entertainment, but a true pedagogical and spiritual tool. In the colleges of the « Society of Jesus » , the stage became a place of formation, a rhetorical laboratory, and a space for evangelization.

In the context of the « Counter Reformation » , drama, music, and scenography were used to convey doctrinal content and moral values through a language capable of deeply engaging the audience, both within and beyond Jesuit colleges.

At the root of this experience lies Ignatian spirituality, particularly the « Spiritual Exercises » . Ignatius of Loyola proposes the practice of the « composition of place » , inviting the person to imagine themselves within the « Gospel scene » on which they are meditating, engaging the senses and the imagination. This way of « entering » the narrative, of making it vivid and concrete, also becomes a fundamental foundation for « Jesuit theatre » , which, thus, emerges as an educational extension of this interior experience.

the « Ratio Studiorum » and the development of theatre in Jesuit education

In Jesuit colleges founded between the sixteenth and seventeenth centuries throughout Europe, organized according to the « Ratio Studiorum » , academic exercises played a central role in the educational path. These were not secondary activities, but structured methods designed to sustain interest in study, refine the intellect, and foster the harmonious development of students' abilities.

Among these exercises, declamation held particular importance : the public recitation of speeches, dialogues, or literary texts, which sometimes evolved into full theatrical performances, often written by the Jesuits themselves and fully integrated into the college's educational project.

The first documented theatrical experiment dates back to 1554 at the « Roman College » , on the occasion of the opening of the academic year. From then on, the practice became a public tradition, attended by both religious and civil authorities, strengthening the cultural prestige of Jesuit institutions and their connection with the wider community.

pedagogy and theatre

From an educational perspective, theatre represented a true school of speech and character. Students, often performing in Latin, trained memory, eloquence, voice modulation, body control, and stage presence.

However, the objective was not only technical. Through the dramatization of biblical episodes, the lives of saints, or stories from classical antiquity interpreted through a moral lens, students were guided to internalize models of virtue, engage with ethical conflicts, and understand the value of personal responsibility.

Theatre, thus, became an experience of integral formation, as students embodied values by interpreting situations of choice and conflict. Through performance, they lived these dynamics first hand, deepening their understanding of decisions and moral responsibility.

In this sense, the Jesuit method did not limit itself to theoretical transmission, but became a form of active learning.

the « Baroque machine » : astonishing in order to educate

« Jesuit theatre » fully embraced Baroque æsthetics. Lighting, monumental scenography, music, dance, and theatrical machinery created a powerful visual impact. Trap doors, perspective effects, and mechanisms simulating flight or apparitions made miracles and biblical scenes appear real.

This pursuit of wonder was not an end in itself. Amazement became a tool to « speak to the heart » , to engage the imagination and make the invisible visible. As in Baroque architecture and painting, the arts merged into a single immersive experience.

Nr. 20 Alte Aula der Alten Universität Wien

« Alte Aula » der Alten Universität ; Repräsentationsbau ab 1624, mit ehemaligem Theatersaal (1654 ; 1733-1736 neu gestaltet, illusionistische Deckenmalerei) und Zugang über Schwibbögen vom Jesuitenkolleg. Historischer Schul-Universitätsstandort seit dem Spätmittelalter.

...

Die über 2 Schwibbögen vom Jesuitenkolleg erreichbare Alte Aula wurde ab 1624 als Repräsentationsbau der Alten Universität errichtet. Das Erdgeschoß wurde als Versammlungsraum genutzt, darüber befanden sich Hörsäle und im 2. Obergeschoß lag der 1654 fertiggestellte Theatersaal. Dieser wurde 1733-1736 neu gestaltet und im Bereich des Zuschauerraums von Anton Hertzog und Franz Anton Danne mit illusionistischer Deckenmalerei versehen. Dargestellt ist die Aufnahme Mariens in den Himmel. Doch schon 1754 wurde die Theatermaschinerie und der Fundus an Dekorationen verkauft, 1761 erfolgte ein Theaterspielverbot.

...

Die Alte Aula, ein Teil der Universität, wurde 1624 zu Repräsentationszwecken errichtet. Sie ist durch zwei begehbare Schwibbögen mit dem Jesuitenkolleg verbunden.

Das Erdgeschoß wurde für Versammlungen genutzt, im 1. Stock lagen die Hörsäle, im 2. Stock ein barocker Theatersaal, der 1654 fertiggestellt wurde.

Zwischen 1733 und 1736 wurde der Saal von Franz Anton Danne und Anton Hertzog neu gestaltet, er erhielt eine illusionistische Deckenmalerei : die Aufnahme von Maria in den Himmel. Das Theater bestand nicht lange, 1754 wurde schon der Fundus verkauft, ab 1761 erfolgte ein Theaterspielverbot.

Der Theatersaal wurde für Aufführungen wie Jesuitenspiele, Weihnachts-, Passion- und Osterspiele verwendet. Dabei wurden damals aufwendige Bühnen- und Effekttechniken eingesetzt : Wolken- und Flugmaschinen, Feuer- und Lichteffekte, Schiffssimulationen, etc.

Ein herausragendes Stück war « Pietas victrix » aus dem Jahr 1659, ein Prunkstück jesuitischer Theaterkunst. Präsentiert wurde es sogar vor Kaiser Leopold I.

Weitere Verwendungen : Im 18. Jahrhundert hatte die älteste Tageszeitung der Welt - Die « Wiener Zeitung » - hier ihre Redaktion, kurz war hier auch die Österreichische Staatsdruckerei.

Umbau und Sitz der Akademie der Wissenschaften : Das Haus ist so gebaut, daß der Niveau-Unterschied zwischen Bäckerstraße und Wollzeile mit 1,3 Metern nicht auffällt - im Inneren des Erdgeschoßes wurde jedoch eine architektonische Lösung gefunden, womit die Überwindung der Höhenunterschiede zur zentralen Funktion wurde - also sichtbar gemacht wird.

Die lateinische Inschrift am Haus (« FRANCISCUS I. MARIA THERESIA AUGG : SCI-ENTINS ET ARTIB : RESTITUT : POSUERUNT MDCCLIIII ») bedeutet : Die Kaiser Franz I. und Maria Theresia errichteten mich für die erneuerten Wissenschaften und Künste, 1754.

Auf einem Teil des Areal (auf Seite des Dr.-Ignaz-Seipel-Platzes) stand Anfang des 15. Jahrhunderts eine « Heidenburse » , daran erinnert eine Gedenktafel im Hauseingang von Wollzeile Nr. 25. Später wurden die Studentenwohnungen als « Kaiserliches Seminar » genutzt. 1456 taucht in Plänen der Name « Heidenhaimburse » auf, die Burse wurde geschloßen, als das Jesuitenseminar sich hier ansiedelte.

« Scola Austriacorum » : Die Wiener Hohe Schule sollte bereits 1617 von Kaiser Mathias an die Jesuiten übergeben werden, das Vorhaben scheiterte jedoch wegen Religionswirren und Unruhen. 1622 verband schließlich Kaiser Ferdinand II. tatsächlich das Kollegium der Gesellschaft Jesu tatsächlich mit der Universität.

From the « universitas magistrorum et scholarium » to a Catholic state university (1551-1773)

Three years mark the history of the Jesuits at the University of Vienna : in 1550, the « Order » was called to Vienna by the sovereign King Ferdinand I. In 1623, the « Jesuit College » was incorporated into the university and, finally, in 1773, the « Order » was suppressed by decree of Pope Clement XIV, which ended the « Jesuit College » of Vienna.

After Martin Luther's Reformation had arrived in the Habsburg territory, and especially in the City of Vienna, Ferdinand I took measures to stabilize his reign and to reform Christian life in his lands. In this, the University of Vienna had a central role : as cradle of the Catholic clergy and training centre for future state officials. In 1533 and 1537, reform laws were implemented, which aimed to transform the medieval university corporation into a « Catholic state » university.

The young « Society of Jesus » , which had devoted itself to the « salvation of souls » , caught the eye of King Ferdinand I. One of the closest companions of the Order's founder (Ignatius of Loyola) , Claudius Jajus (Claude Jay) won the sovereign's trust and founded an interest group at the 1550 Diet of Augsburg. This group would shape the future Austrian educational system. The sovereign was in the process of consolidating his reign based on Catholicism. In this,

he had found a potential partner in the « Society of Jesus » , which could be presented as the « saviour » of the decaying Catholic educational system. Although the « Society of Jesus » did not see itself as a teaching order, youth work soon became one of its main tasks. An « inner mission » was supposed to answer the muddled denominational situation in the Catholic areas. To achieve this, they wanted to approach the malleable youth. The Order's founder, Ignatius of Loyola, « knew of no better device against the universal German sickness than using impeccable and religious men at the universities » . King Ferdinand's initiative to found a « Jesuit College » in Vienna was welcomed by Ignatius, as a divine inspiration. For the College's establishment, Ferdinand asked for a delegation of two « Order » members, who also were to lecture at the Faculty of Theology. Claudius Jajus was the first to arrive in Vienna from Ingolstadt on April 25, 1551. Soon after, a second group of eleven Jesuits arrived from Rome. They received accommodations in a desolate side-wing of the Dominican monastery. The priests immediately began lecturing at the Faculty of Theology. Claudius Jajus reported to Rome that there were « good professors of the humanities, Greek, Hebrew, philosophy, medicine and law at the university » , but that he suspected some of them of « heresy » . Competent professors were scarce, but those who were not « loyal Catholics » should still be dismissed in his opinion. At first, the idea to base all subjects apart from law and medicine at the « Jesuit College » and to establish publically accessible studies there could not be put into practice. This idea became the starting point of altercations between the university and Jesuits. At the same time, Ferdinand achieved the sending of Petrus Canisius to Vienna, who was supposed to continue the university reform. He wanted to invigourate the university and make it attractive by appointing studied professors with Jesuit teaching methods to teaching positions and through the good example of successful Jesuit scholars. In 1553, Canisius joined the reform commission and spoke out for the dismissal of « heretic » professors. Replacing all non Catholics at the university with Jesuits would have failed due to the lack of personnel. Canisius took a hard line and succeeded in getting the head of the school of the Protestant estates and professor at the Faculty of Arts, Nikolaus Polites from Brussels, incarcerated and banished from the country. Canisius regretted the punishment's « leniency » in a letter to the Jesuit Superior General. He was of the opinion it would encourage the « damned plague among professors and students » , while the university was feeding « monsters and heretics » .

On January 1, 1554, the university obtained a new constitutional charter, known as the « Reformatio Nova » . It drove back the medieval corporative character and expanded the sovereign's influence in the university. Certain authors and books were prescribed for the compulsory lectures and the chairs were given to state funded professors. The collegiate funds, which had been the financial basis for independently lecturing doctors, were abolished and the right of co-optation was reduced to a vague nominating power for appointments. At the same time, the sovereign improved the university's economic basis. The verification of newly appointed professors' religious confession was made less strict in a response to the available supply of personnel. It is not known how much Canisius himself or other Jesuits directly worked on the reform law. In any case, it remained the University of Vienna's basic constitution until the Theresian-Josephinist reforms of the eighteenth century.

Since the beginnings of the Catholic reform in Austria, it was clear that the renewal of the parish and pastoral clergy could not exclusively come from the reservoir of students of the « Society of Jesus » . The flourishing Trivial school in the « Jesuit College » , in which grammar and humanities were taught, also began educating external students. In 1553, the university had hesitantly given its approval to the establishment of a public school. When the priests added a philosophical course of studies, also accepted students from outside of the « Order » and even gave master's degrees

to non Jesuits, the « casus belli » was given. Not even Pope Pius IV could change this, when he gave the « Order » the right to establish « Jesuit Colleges » with the right to award doctorates in artistic and theological subjects in 1561. For more than fifty years, the fight over the allocation of responsibilities continued. The university repeatedly demanded the suspension of public lessons in the College and the complete « abolishment of Jesuits » in Vienna, since they drew students to their College in « dishonest competition » . Not least because of their tuition free education, the Jesuits had up to 1,000 students. Tenaciously, the university defended its old monopoly on education and its old privileges. It was threatened with the consolidation of the university and college and, with it, the end of the university corporation.

While access to the university for non Catholics had been facilitated under Emperor Maximilian II (1564-1576) and even Protestant rectors and professors had been tolerated under Emperor Rudolf II (1576-1612) , the turbulent « Khlesl era » followed, which was marked by counter-reformational measures. In 1578, the rightfully elected rector was deposed because he refused to participate in the « Corpus Christi » procession. Melchior Khlesl, from a Protestant Viennese family, Jesuit student and, later, archbishop of Vienna, became dean of St. Stephen's Cathedral and university chancellor in 1579. He enacted an obligatory Roman Catholic profession of faith for all graduates. Although Khlesl had vehemently opposed the Jesuits' interests as university rector and had wanted to withdraw both of their chairs of theology, a reform commission was established under his rule, which, for the first time, discussed handing over all philosophical studies to the Jesuits in 1609. The four faculties wrote lengthy assessments of this idea, prophesying the « ruin of the whole university » . Even the theologians, who highly praised the Jesuits, stressed the « impossibility » of this plan : an « impossible » plan, which finally became a reality after turbulent disputes.

In 1623, the « Jesuit College » of Vienna was incorporated into the university by decree of Emperor Ferdinand II. The « Order » received most of the professorships at the Faculty of Theology and all at the Faculty of Philosophy. At the same time, the university's buildings and several « bursæ » - except for the jurists' and physicians' buildings - were given to the « Society of Jesus » with the mandate to construct the « Academic College » (« Collegium Academicum Viennense Societatis Jesu ») complete with a church, a theatre, a library and an observatory in their place. The classes of the Faculties of Theology and Philosophy were to be held in this new college. As a consequence of the « Jesuit College's » incorporation, a « double tracked » administration was developed. The « Jesuit College's » « Father rector » was responsible for his Order's brothers and students, but could not be elected university rector, while the rector conversely could not be a member of the « Society of Jesus » . In 1628, the rectorate moved into a house at « Sonnenfelsgasse » n° 19 - today, called « Domus Antiqua » - which was provided by the Jesuits. Until the relocation in the fall of 1884 into the new main building on the « Ringstraße » , this remained the headquarters of the university administration.

More than 2,000 high school pupils and students were educated by seventeen to twenty priests at the « Academic College » . Apart from the Faculty of Theology, the priests supervised six high school classes (parvists - principists - grammatists - syntaxists - poets - rhetors) and the subjects of the Faculty of Philosophy (logic - physics - metaphysics) . Besides their teaching work, the Jesuits from the « College » of Vienna often also stood out through research. Personnalities, who should be cited, include : Friar Paul Guldin (1577-1643) , who wrote mathematical-astronomical works (« Guldinus theorem ») ; he was in contact with Johannes Kepler. Other famous Jesuits working in mathematics

were Friar Gabriel Frölich (1657-1725) and Friar Franz Rescalli (1651-1713) . In the historical sciences, productive « Order » members included : Friar Sigismund Calles (1695-1761) (author of the « Annales Austriæ » and the « Annales ecclesiastici Germaniæ ») and Friar Franz Molindes (1678-1768) (author of a « Synopsis historiae universalis » until the reign of Emperor Charles VI) . In the natural sciences particularly, the talented Friar Joseph Franz (1704-1776) should be mentioned : he founded a widely recognized « Museum mathematicum » with equipment for optics, astronomy, geography, geometry, etc. Later, he was in charge of the astronomical observatory built in 1733. Friar Maximilian Hell (1720-1792) acquired a good reputation in the field of astronomy, as director of the observatory and through his calculation of the ephemerides (tables of the daily positions of celestial bodies) , which were publicized in thirty-seven volumes.

When Pope Clement XIV suppressed the « Society of Jesus » in 1773, the « Order's » possessions were integrated into the study fund and the « Academic College » . The « Jesuit Church » was donated to the University. Some of the « ex-Jesuits » continued to teach and do research at the University of Vienna.

the Revolution of 1848

The « Academic Legion » (« Akademische Legion ») was a military organization formed by university students in Vienna during the Revolutions of 1848. It played a key role in toppling the government of Prince Clemens von Metternich and precipitating his retirement on 13 March 1848. The Legion dissolved in October 1848, when the « Vienna uprising » was crushed.

The Legion, formed in 1848, was composed of about 6,000 university students. Although students were well represented in the revolutionary vanguard of most cities affected by the revolution during this time, nowhere had the university students played so important and prominent a part in the revolutionary movement as in Vienna. The students exercised a preponderant influence in the « central committee » , the administrative body of the revolutionaries, which consisted of an equal number of students and members of the citizens' militia. Deputations of citizens and peasants came from all parts of Austria to present their grievances and petitions to the « Aula » , the headquarters of the students, which had suddenly risen as an authority omnipotent in the opinion of the multitude.

When the Imperial Ministry was about to promulgate a new press law, which abolished the censorship but still contained many restrictions, its chief, Franz von Pillersdorf, requested the students to express their judgment about that law. And, on 15 May 1848, the students, at the head of the revolutionaries, obligated the government to revoke the constitution it had imposed, and to promise the convocation of a constituent assembly to formulate a new constitution. The students successfully fended off various attempts of the government to dissolve their organization. They compelled the Ministry to agree to the removal of the soldiery from the City of Vienna and to the formation of a committee of public safety, which was to consist principally of the members of the students' organization. So independent and so comprehensive a power was confided to it that, in several important respects, it was the equal of the Ministry. Without its consent, for instance, no military force should be employed in the city. Thus, it might have been said without much exaggeration that, for a certain time, the students of Vienna governed Austria.

In his « Reminiscences » , Carl Schurz describes the uniforms of the « Academic Legion » worn by the Viennese representatives at the Eisenach Student Conference, which was held from 25 September to 4 October 1848 :

« (...) black felt hats with ostrich plumes, blue coats with black shining buttons, tricoloured, black-red-gold sashes, bright steel handled swords, light gray trousers, and silver gray cloaks lined with scarlet. They looked like a troop of knights of old. »

News of events, which would develop into the end of the Legion's domination of Austrian politics, came during the course of this conference. In the face of the reports they received, the Viennese representatives returned home. The Imperial government had dispatched troops to Hungary to quell disturbances there. In response, the Viennese revolutionaries took to the streets. They lynched the Imperial Minister of War, Theodor Franz, count Baillet von Latour, and drove government troops under count Wilhelm von Auersperg from the city. On 23 October, Austrian field marshal Alfred Windischgrätz arrived with a large body of reinforcements, and, by 31 October, the rebellion was crushed. The Legion members having all fled, or been killed or captured.

...

The « March revolution » affected university life significantly. The students' demands for academic freedom were immediately met. The central authorities were no longer jointly led but turned into ministries organized as monocracies ; the « Imperial Commission on Education » (« Studienhofkommission ») that had been in existence since 1760 (barring an interruption from 1791 to 1808) was replaced by a « Ministry for Public Education » . Law professor Franz baron von Sommaruga was named as its first minister. He took up office on March 27 and addressed the students in the « New Aula » a mere three days later in order to announce the re-organization of the universities on the basis of the « freedom to teach and learn » . The revolutionaries were disappointed, however, when the imperial promise of a constitution was transformed into the creation of a constitutional charter on April 25. The students had demanded a general representative of the people in their March 12 petition ; instead, the Parliament was to be subject to a census, wherein only tax payers would have a vote. Outrage about this fact was exacerbated by the comparison with the German National Assembly in Frankfurt-am-Main that was subject to the free and general (male) right to vote. The press, no longer subject to censorship, heavily criticized the constitution draft. Loud announcements and « cater wauling » by crowds that included a significant number of students built up political pressure that grew to such an extent that Parliament members had to retire, and concessions had to be made. The students, the National Guard and the workers were able to enforce their political demands one more time with their May 15th « storm petition » (« Sturmpetition ») .

The government proceeded with an attempt to limit the revolutionary powers, whose centre it recognized to be the university. The May 25th decree that dissolved the « Academic Legion » (« Akademische Legion ») caused another eruption of protest. A military occupation of the university was violently prevented, and workers from the suburbs came to help, when barricades were erected throughout the inner city. The barricades were placed particularly tightly in the immediate vicinity of the university. They consisted not only of cobble stones but also furniture taken from the campus ; the library wing windows were blocked up with books. The barricades were planned and erected in hasty

improvisation. Although the « technicians » from the Polytechnic Institute provided important specialist support, experts did criticize the military value of their positions. Yet, the military was neither willing nor able to engage in a battle between houses and barricades, and so, it retreated. Despite this success, the revolution was on the defensive from this point onwards : the liberal « bourgeoisie » increasingly distanced itself from the revolution and sought to arrange itself with the powers of the « old order » .

6 October 1848 : « Battle on the Tabor bridge » in Leopoldstadt

A clash between the « National Guard » and the « Academic Legion » on one side and the « Nassau regiment » on the other, sought to forcibly compel the « Upper-Austrian Richter grenadier battalion » to depart to fight the « Hungarian Revolution » . The soldiers were repelled, and the Viennese, accompanied by troops from the « Richter battalion » , who had fraternized with them, entered the city of Vienna triumphantly with three cannons captured from the enemy. The painter Bonvantura Emler (1831-1862) took part in this battle, as a member of the « Academic Legion » .

The Minister of War, Theodor Franz, count of Baillet von Latour, decided to send troops from Vienna to support the Imperial army that was facing the rebellious Hungarians. This decision resulted in serious street and barricade fights. Latour was lynched by an angry mob and hanged on a lamp post. Although the student committee denounced the crime, the court and government would no longer be swayed in its decision to militarily crush the Revolution in Vienna. Prince Albert of Windisch-Grätz was given full powers for a military advance on Vienna with his troops, which had already won back the revolutionary city of Prague. He placed Vienna under siege on October 20.

Many of Vienna's citizens had fled in a panic and the radicals had assumed power in the city. A troop recruitment location was erected in front of the university, and the student committee placed « look outs » in the astronomical observatory on the roof of the « New Aula » . St. Stephen's Cathedral was also used as a « look out » to keep watch over troop movements around the city. Any hope for help arriving from the army of revolutionary Hungarians was dashed, when they were defeated near Schwechat. The Imperial army attacked the city with artillery, thus, also damaging the Dominican monastery that was located close to the university. A general attack was staged on October 28, and the inner city was occupied in the evening of October 31. Many revolutionaries managed to escape arrest from the army by fleeing. Prince Albert of Windisch-Grätz declared a state of emergency and martial law ; twenty-five death sentences were executed.

The university was immediately occupied by the military (teaching at the university had already stopped at the end of May) . As early as the middle of November, it was decreed that all buildings (including the « New Aula » but not the collection rooms) be adapted to their new use as barracks, as soon as possible. A resumption of teaching and study sessions could not even be considered under those conditions. The military returned only the rooms of the « Academic Gymnasium » fairly soon in order to allow school lessons to resume. The presence of soldiers posed a danger to the university's furniture and collections ; it is said that methylated spirit was taken from the anatomy models stored in the « Aula » to serve as a substitute for alcoholic drinks. The military was stationed in the university buildings not only in order to prevent a resurgence of revolutionary spirits : it was also considered a punishment for the university,

whose students had played such an important role in the events of 1848.

The military was still there, when teaching finally resumed in March 1849. Lectures, thus, per force, had to be held at various locations outside of the inner city. That was very much in accordance with the wishes of the government and the military, who greatly distrusted the students and were keen to avoid their concentration in the centre. The city commander even increased the number of troops in the Vienna garrison in 1849, despite an intervention by the Minister of Education, Leopold, count von Thun und Hohenstein. Only the Rector, the consistory and several administrative offices were able to remain in the « Domus Antiqua » . The university library also retained its rooms, and it was possible to hold a few teaching sessions in the « Jesuit College » . However, the majority of the lectures at the Faculties of Philosophy and Law took place in the « Theresianum » building at « Favoritenstraße » n° 15. The medicine lessons, that were not the clinical sessions that already took place at the « General Hospital » , were resumed in the « Josephinum » (the temporarily discontinued medical and surgical academy) and, later on, in the court wing of the former arms manufacturing plant (« Gewehrfabrik ») on the corner of « Schwarzspanierstraße » and « Währingerstraße » .

By and by, the military freed up the rooms it had occupied in the « Jesuit College » so that lectures for the Faculties of Philosophy and Law could be held there, after 1854. The university reform by Thun-Hohenstein resulted in the gradual modernization of the old Faculty of Philosophy from primarily serving a « preparatory » function into becoming a site of « scholarship and research » . That necessitated the creation of more rooms, which the « Old University » campus was not able to provide. The department of Physics (developed out of the Physics Museum in 1850) was temporarily permitted by the military to use rooms in the « Old Aula » complex. However, the location was not fit for the purpose - so, the department moved only one year later into rented accommodation in Erdberg. The university was now able to use the rooms of the old « Imperial and Royal Seminary » in the « Jesuit College » . However, these lecture halls and offices had already been deemed insufficient during the « Vormärz period » : they were utterly unsuitable for « modern » university life. The university did request to reintegrate the premises of the « New Aula » again, but the military remained there until the erection of new garrison buildings, which safe guarded the city centre. However, the erection of these « defence barracks » for the purposes of military observation and peace keeping in the City of Vienna (the arsenal barracks, the « Rossauer barracks » and the « Franz-Josef barracks » in the immediate vicinity of the campus) took some time. The young Emperor Franz-Josef pleaded for the retention of the « Aula barracks » until they were completed.

the Minister of Police, Johann Franz Kempen von Fichtenstamm, noted a conversation in his 1851 diary :

« The Emperor laughed, when I said that the university had to be in fortifications ; he added that the " Aula " had to stay as barracks. »

When the new barracks were finally operational in 1856-1857, the military no longer needed to use the « New Aula » . However, the building was not returned to the university but was handed over in 1857 to the « Imperial Academy of Sciences » , an institution that was only ten years old at the time. The university was merely permitted to use the « Ceremonial Hall » for its academic celebrations until the new main building on the « Ringstraße » was inaugurated

on October 1884.

...

The revolutionary events of 1848 created greater pressure to fundamentally reform further education and universities in Austria. Concessions were speedily made and comprehensive plans for a "new university" were put forward that centred on the grammar schools and the faculty degrees, particularly those of the Faculty of Philosophy.

Church historian and rector Karl Werner concluded in his review :

*« **The most important and momentous of all changes to the Austrian universities is doubtlessly the move of the Faculty of Philosophy away from its " Vormärz " position, and into utterly equal standing with the other faculties.** »*

What had previously been a « preparatory » course for the « upper » faculty courses was now an independent academic faculty, which was able to « adopt all of those subjects that are part of what is known as general and free education » . Moreover, the departments introduced as part of this faculty provided for the first time at the University of Vienna a direly needed « educational school for grammar school teachers » , as well as an infrastructure for research led teaching.

The quality and standing of University of Vienna had deteriorated during the reign of Emperor Franz II (I) . Both the students and some of the teaching staff were dissatisfied with the political system and, in particular, with prevailing conditions at the university. Many took an active role in the Revolution of 1848, occupying the university quarter and erecting barricades in the streets. After the violent suppression of the revolt by the Imperial army, the university was closed down for a year.

However, the rebel students did achieve one of their aims : the principle of academic freedom for teachers and students was incorporated in the university statutes of the nineteenth century - statutes that today still form the basis of the university constitution. The Faculty of Philosophy was reorganized as an institution of research and teaching. The principle of academic freedom was enshrined in the constitution of 1867.

Women were long excluded from university education. In 1878, they were admitted as auditors : they could attend and listen to lectures. With the demand for civil rights for women, representatives of the women's movement campaigned for them to be admitted to university. For a long time, debates about their physical and mental suitability had hindered their admittance. In order to be able to study at university in Austria, students had to have obtained their school leaving diploma (« Matura ») , but the legal basis for women to acquire this diploma was not created until 1896. Women were admitted in 1897 as students at the Faculty of Philosophy in Vienna - more than thirty years after they had been admitted to the University of Zürich. From 1900, they could enrol to study medicine, and the other faculties gradually opened their doors to women over the course of the twentieth century. The first woman to obtain a doctorate in Austria was Gabriele Possanner von Ehrenthal (1860-1940) ... in 1897.

[During the reign of Empress Maria Theresia, the library of the University of Vienna was reopened on 13 May 1777. Its holdings consisted largely of the books from the dissolved Jesuit monasteries. The most valuable books remained at the Court library. The new library was located in the « Baroque library hall » of the « Jesuit College » , and, contrary to its predecessors, was open to the general public. At the time, it was also decreed that the university library was to answer directly to the state (not the university !) ; thus, the responsibility of the head librarian was directly to the respective minister.]

1854 : The Faculties of Law and Philosophy were provisionally housed in the « Jesuit College » . The Faculty of Law occupied the first and second floors (lecture halls n° I to VI) . While the Faculty of Philosophy occupied the third floor : the Dean's office, the Dean's room, a professor's office, the registry, and five lecture halls (n° VIII to XII) .

27 November 1856 : The re-established « Society of Jesus » was authorized to use the « University Church » and the requested living quarters inside the « College » . At the time, there were ten priests living there ; eleven the following year. Thus, Jesuits occupied rooms in this building. The main entrance of the « College » was apparently used to access the lecture halls. For its part, the « Order » took the main entrance (which still exists today) immediately next to the « Jesuit Church » .

At the beginning, there was only one professor of mathematics at the University of Vienna, but the number of professors gradually grew over the centuries, eventually reaching three by the end of the nineteenth century. During this period, the mathematical seminar was founded in 1876, partly due to the efforts of the then professor of mathematics, Ludwig Boltzmann. In 1890, Gustav von Escherich and Emil Weyr founded the « Monatshefte für Mathematik und Physik » (Monthly Journal for Mathematics and Physics) .

In 1874, Anton Bruckner once again applied for a teaching position at the « Old University » : this time, he appealed directly to the Ministry of Education - presumably in the hope that minister Karl von Stremayr would rule in his favour.

However, the Ministry forwarded the application to the university for further review.

Eduard Hanslick was, once again, commissioned to provide an expert opinion - and he rejected the application.

Besides the university's lack of expertise on the matter, Hanslick criticized Bruckner's lack of academic qualifications.

The report was strongly debated by the Faculty members.

In November 1874, Bruckner's application was rejected once again.

In 1875, Bruckner applied a third time for the lectorship in harmony and counterpoint.

Upon forwarding the application, the Ministry requested an « expedited response » .

Apparently, pressure was exerted on Dr. Hanslick to drop his objections.

The written report has not survived : it was allegedly lost, when the files were returned from the ministry to the university. It contained no reasons against Bruckner's appointment.

By decree dated November 8, 1875, Anton Bruckner was appointed an « unpaid » lecturer in harmony and counterpoint.

Saturday, 18 April 1874 : Anton Bruckner, petition

Monday, 4 May 1874 : Eduard Hanslick, request for an expert opinion

Sunday, 10 May 1874 : Anton Bruckner, petition

Saturday, 20 June 1874 : Ministry of Culture and Education, file note

Wednesday, 15 July 1874 : Anton Bruckner, petition

Saturday, 31 October 1874 : Professors' College of the Faculty of Philosophy, minutes of meeting

Sunday, 1 November 1874 : Wilhelm von Hartel, Dean of the Faculty of Philosophy, file note

[The classical philologist Wilhelm von Hartel was born on 28 May 1839 in the town of « Hof » in Moravia.

He first studied at the « Kleinseite Gymnasium » in Prague.

He was a probationary and substitute teacher at the « Humanistic Gymnasium » in Vienna, during the academic year 1865-1866.

He studied at the University of Vienna : licence in 1863 ; doctorate in 1864 ; « habilitation » thesis at the Faculty of Philosophy in 1866 ; « extraordinarius » professor in 1869 ; « ordinarius » professor in 1872.

Hartel taught at the secondary level for a year, while completing his « habilitation » .

His teachers included Hermann Bonitz and Johannes Vahlen, both of whom he would succeed - Bonitz as professor, and Vahlen as head of the philological seminar.

Hartel had a clear vision accompanied by managerial gifts, for which he is more remembered than for his scholarship.

He recognized a competition between his Austrian « Corpus scriptorum ecclesiasticorum Latinorum » and the German

« Monumenta Germaniæ Historica » - a series begun in Hamburg in 1826 and, since 1875, published in Berlin covering European history from Roman times to 1500. When his own edition of the « Breviarum » from 1872 was followed seven years later by another one by Hans Droysen, and his own edition of the « Ennodius » from 1882 was followed three years later by another one by Friedrich Vogel - Hartel saw a problem.

He was the director of the philological seminar in 1874.

When Johannes Vahlen departed for Berlin in 1874, Hartel joined his colleagues Karl Schenkl and Emanuel Hoffmann as co-editor of the « Zeitschrift für Österreichische Gymnasien » - a journal devoted to all subjects in the secondary « curriculum » .

He was the Dean of the University of Vienna, during the academic year 1874-1875, when professor Bruckner was hired as lecturer in harmony and counterpoint.

Hartel became a member of the « Austrian Academy of Sciences » in 1875.

Following his work in 1875 on Eutropius's « Breviarum » , Hartel joined the commission of the « Corpus scriptorum ecclesiasticorum Latinorum » , and took over the editorial management of this project. From 1891, he was the chairman of the commission.

He was the head editor of the « Zeitschrift für Österreichische Gymnasien » in 1879.

Hartel's work on « Homer » involved linguistic statistics to qualify the greek philosopher's use of the « digamma » . He published a number of early and important articles on Greek philology in the « Wiener Akademie der Wissenschaft » (philosophical-historical class) , but Hartel recognized a need to showcase Austrian philology.

So, in 1879, he founded and co-edited with his colleague Karl Schenkl the « Wiener Studien » , in which he published a number of his early articles.

Hartel was the editor of the « Wiener Studien » , from 1879 to 1896.

He received the « Order of the Iron Cross » , third class, in 1882.

He was also ennobled in 1882.

In 1883, Hartel helped secure a papyrus brought by Theodor Graf for the collection of the Imperial Court Library. He also wrote on the history of the Greek constitutions. He then turned to Latin studies, particularly the « Corpus scriptorum ecclesiasticorum Latinorum » . The first editor, Johannes Vahlen, encouraged Hartel to contribute editions of « Cyprian » , « Ennodius » , « Lucifer of Caligiari » , and « Paulinus of Nola » . Hartel's editions remained authoritative throughout the twentieth century.

As director of the Imperial Court Library, Hartel oversaw in 1888 the first photographic « fac-simile » of the « Tabula Peutingeriana » .

Hartel was named Rector of the University of Vienna for academic year 1890-1891.

He was a member of the Austrian « House of Lords » , from 1891 to 1907.

When Hartel ascended in 1893 to the presidency of the « Association of German Philologists and Educators » , he conferred with Theodor Mommsen on the possibility of creating a « German-Austrian association » . In 1893, most German and Austrian academies joined the cartel in Leipzig (but Berlin, an early supporter, joined only 1906) . This eventually led to the formation in Wiesbaden of the « International Association of Academies » in 1899.

Hartel became a member of the « German Academy of Sciences » in 1893.

Representing the « Austrian Academy of Sciences » , Hartel also attended the foundational meeting in Munich of the « Thesaurus Linguæ Latinæ » in 1894 - a cooperative project begun by the academies of Berlin, Göttingen, Leipzig, Munich, and Vienna in 1893. Under the plan devised by Franz Buecheler and Eduard Wölfflin - a Swiss professor at Munich who became its first director - there would be a commission of members from the various participating academies.

As director of the Imperial Court Library, Hartel produced in 1895, with Franz Wickhoff, an edition of the Greek manuscript of the « Book of Genesis » , which dated from the sixth century.

In 1896, Hartel devoted himself to administration : first at the provincial level, then, at the national level.

Head of the university and secondary school section of the Ministry of Culture and Education, from 1896 to 1899.

Acting head of the Ministry of Culture and Education in 1899.

Hartel instituted the publication of the Medieval library catalogs in 1897. He was the chairman until 1902.

He received the « Order of the Iron Cross » , second class, in 1897.

He was the vice-president of the « Austrian Academy of Sciences » , from 1900 to 1907.

As Minister of Education (from 1900 to 1905) , he was unable to institute extensive and lasting reforms.

But Hartel was instrumental in :

- admitting women to study classics, and medicine

- saving paintings of Georg Klimt

- building a new « General Hospital »

He was the chairman of the « Thesaurus Linguæ Latinæ » , from 1903 to 1907.

To commemorate the thirtieth year of Hartel's career in Vienna, friends and students commissioned a medal struck by Anthon Scharff, and a bust by Georg Leisek.

Wilhelm von Hartel died suddenly at the age of sixty-seven on 14 January 1907. Sudden deaths of public figures were attributed to natural causes, such as cardiac failure or stroke (« Schlagfluß ») . He stayed at « Heßgasse » n° 7 : the same address, where professor Bruckner lived on the last floor from 15 November 1877 until July 1895, when his legs no longer had the strength to go up and down the stairs.]

Hans C. Kraus was a professional photographer, who ran his own studio at « Heßgasse » n° 7 on the third floor. We can still find his series of portraits of old women in private collections, archives, and on the market place. Portrait photographers in the « inner city » frequently catered to the upper-class « clientèle » , prominent cultural figures, and the « bourgeoisie » .

Thursday, 1 July 1875 : Bruckner is nominated as a vice-archivist

Monday, 12 July 1875 : Anton Bruckner, petition

Sunday, 14 November 1875 : Ministry of Culture and Education, urgent appeal

Friday, 29 October 1875 : Professors' College of the Faculty of Philosophy chaired by Dean Dr. Franz Cœlestin Ritter von Schneider, minutes of resolution

Professor Dr. Eduard Sueß, Eduard Hanslick, and others are not attending

Hanslick's opinion on Bruckner's July 12 application is read by professor Robert Zimmermann

The motion to appoint Bruckner as an « unpaid lecturer » is unanimously adopted

Monday, 1 November 1875 : Faculty of Philosophy, report

Monday, 8 November 1875 : Karl Stremayr, Ministerial Officer

Thursday, 18 November 1875 : Franz Coelestin Schneider, Dean of the Faculty of Philosophy, decree

Monday, 29 November 1875 : Originally planned date for Anton Bruckner's inaugural lecture at the University of Vienna

Monday, 6 December 1875 : Second scheduled date for Anton Bruckner's inaugural lecture at the University of Vienna

Professor Bruckner gave his harmony and counterpoint lecture on Monday evenings in « hall n° VIII » , which was located on the third floor of the « Jesuit College » . There was three window bays facing « Postgasse » (« Zu den Predigern ») and three facing « Bäckerstraße » (Bakers' street) . The lecture halls were accessible by using the main entrance.

Article from art historian Hans Ankwicz-Kleehoven published in the « Letters and Documents » section of the 16 May 1948 issue of the « Wiener Zeitung » (Number 114) :

« While the main building of the " Jesuit College ", which, following the dissolution of the order under Josef II, served from 1802 to 1848 as the " Imperial and Royal City Seminary ", from 1849 to 1883 as the " Old University ", and, until 1938, as the editorial offices of the " Wiener Zeitung ", as well as police units on " Postgasse ", suffered little damage overall from the events of the war. The section of the building located on the right side of the lower " Bäckerstraße ", which housed until 1866 the " Academic Gymnasium ", was almost in ruins. »

(Rudolf Brachetti, director of public works, in : « The " Old University " of Vienna and its Theatre Building »)

In a furniture inventory from 1881, the then school care-taker, Ludwig Kölblinger, recorded the furnishings of « hall n° VIII » in detail :

Hörsaal Nr. VIII

1. Lange Bänke [long benches] 12

2. Kleine Tische [small tables] 2

3. Größere Tische [larger tables] 2

4. Sesseln [arm chairs] 8

5. Schwarze Tafel samt Gestell [blackboard and frame] 1

6. Schwarze Wandtafel [black chalkboard] 1

7. Katheder Lectern [lectern] 1

8. Wandrechen [wall shelves] 11

9. Clavier [piano] 1

10. Erdener Ofen [earth stove] 1

We ignore how many seats the « long benches » had, which were probably a relic from the « Academic Gymnasium » (grammar school / secondary level) , which relocated on « Beethovenplatz » in the first district in 1866. Bruckner himself stated that « around 70 students » attended his lectures. It must have been quite crowded, considering that the hall also had to accommodate the lectern, two blackboards, a stove, four tables, and a piano. Bruckner, whose lectures were always well attended, was accustomed to demonstrating « improvements » on the « old, thin sounding piano » during lessons, so that the students could then dictate these passages from the blackboard.

At the suggestion of professors Rudolf Weinwurm and Eduard Hanslick, the piano in « lecture hall n° VIII » was purchased in 1864 at the Imperial and Royal court piano manufacturer Friedrich Ehrbar (formerly owned by Eduard Seuffert) , which was located at « Schiffgasse » n° 753 in « Neue Wieden » (south-eastern part of the Wieden district) .

March 1553 : At the initiative of Ferdinand I, an « Academic Gymnasium » (« pro humanioribus ») is established, after lengthy negotiations with the University of Vienna, by the « Jesuit Order » under father Petrus Canisius.

Since the « Order » does not have a permanent facility, it houses in the existing Dominican monastery.

The main educational objective of the Jesuit teachers is to instill knowledge and the practice of Catholicism to the pupils (who are educated in Latin) .

The « Jesuit College » consists of three groups : the novices, the boarders (mostly from aristocratic families) , and the day students (external students) from the city, who attends classes. Tuition is free.

- Five or six years of lower secondary education (« studia inferiora »)

- Three years of university level philosophical studies (« studia superiora »)

- Four year course in theology.

1555-1622 : The « Academic Gymnasium » moves to larger premises in the former Carmelite monastery on « Am Hof Platz » in the first district.

1622-1866 : The « Academic Gymnasium » moves in the « Jesuit College » at « Bäckerstraße » n° 28 on the « Old University » square.

Following the dissolution of the « Jesuit Order » by Pope Clement XIV in 1773, the « Academic Gymnasium » becomes

a state institution, headed by a former Jesuit. The spirit of the « Enlightenment » is felt among the teachers, as well as the pupils. New didactical and paedagogical methods are introduced, as are tuition fees.

1802 : The management of the « Academic Gymnasium » is transferred to the « Piarists » (the oldest religious order dedicated to education) . Secular professors are now teaching the classes.

1849 : Following the « reformation » of the secondary schools, the « Academic Gymnasium » offers a « curriculum » of eight years ending with the « Matura » final examination. The focus is now on languages, history, mathematics and natural sciences.

1851 : First « Matura » examinations.

1854-1855 : Introduction of parallel classes per grade, which gradually creates an urgent need for more space.

1866 : The « Academic Gymnasium » moves permanently on « Beethovenplatz » in the inner district. The new neo-Gothic building, designed by architect Friedrich von Schmidt (who also created the City Hall of Vienna) , displays characteristic pointed arches and decorative stone work. The murals are by Josef Matyáš Trenkwald ; the stained glass are by Carl Geyling's Erben.

Before moving on « Beethovenplatz » , the « Academic Gymnasium » was the oldest secondary school in Vienna, and the very first « Jesuit College » to be established anywhere in the Habsburg Empire.

notable alumni

Franz Schubert (1797-1828)

Moriz Benedikt (1835-1920)

Daniel Spitzer (1835-1893)

Johann Prix (1836-1894)

Heinrich Ritter von Zeißberg (1839-1899)

Wilhelm Scherer (1841-1886)

Raimund Grübl (1847-1898)

Josef Porzer (1847-1914)

August Fournier (1850-1920)

Tomás Garrigue Masaryk (1850-1937)

Albert Geßmann (1852-1920)

Franz Klein (1854-1926)

Max Wladimir Freiherr von Beck (1854-1943)

Guido Adler (1855-1941)

Salomon Frankfurter (1856-1941)

Eugen Guglia (1857-1919)

Joseph Wilhelm Kubitschek (1858-1926)

Eduard Leisching (1858-1938)

Michael Hainisch (1858-1940)

Edmund Hauler (1859-1941)

Gabriele Possanner von Ehrenthal (1860-1940)

Karl von Leth (1861-1930)

Arthur Schnitzler (1862-1931)

Julius Schnitzler (1865-1939)

Richard Beer-Hofmann (1866-1945)

Josef Redlich (1869-1936)

Josef K. Friedjung (1871-1946)

Max Graf (1873-1958)

Julius Bittner (1874-1939)

Hugo von Hofmannsthal (1874-1929)

Hans Leo Przibram (1874-1944)

Othenio Abel (1875-1946)

Friedrich Böck (1876-1958)

Lise Meitner (1878-1968)

Karl Gabriel Przibram (1878-1973)

In the early Middle-Ages, science came to a standstill in Europe, while great breakthroughs in the areas of mathematics and astronomy were being made in the Arabic world. Only the establishment of the new universities allowed the Western world to catch up.

Ever since the University of Vienna's foundation in 1365, astronomy played an important role here. Leading figures from the history of astronomy worked at the young university and helped it come into its first prime, among them Georg Peuerbach, Johannes Regiomontanus and Johannes von Gmunden.

One of the rectors during the fourteenth century - Heinrich von Langenstein (1393-1394 winter semester) - was not only a theologian, but an astronomer as well.

One of these scholars' most important occupations was observing the movement of heavenly bodies to improve the calendar. Particulary Peuerbach, who came into contact with antique texts on his trips to Italy and circulated them in Vienna, did a great service to this science. Among other things, he introduced the previously unknown trigonometric functions to the Western world. His student, Regiomontanus, completed his teacher's work.

Although great accomplishments in the field of astronomy had already been achieved in the university's early years, almost four hundred years passed until the « Alma Mater Vindobonensis » received its own observatory in 1755.

Vienna's first observatory was founded by the imperial mathematician Johan Jakob de Marinoni from Udine (1676-1755) . In 1730, he built a two story tower on the top of his private house in the Mölkerbastei, which he set up as an observatory. Even the instruments were fashioned in his private house. It was partially financed by Marinoni himself.

In 1733, the « Jesuit Order » decided to build its own observatory on the corner of « Postgasse » and « Bäckerstraße » in the shape of a 45 meter tower. The wooden structure on the roof quickly proved to be too light and unstable. Horse drawn carts and the wind especially served to shake the observatory and reduce the precision of astronomical measurements past the point of usefulness.

« Finally, the observatory must also be highly recommended to strangers. It is most fully equipped with all instruments needed for astronomic observation. " Herr " Abbot Driesneker, a pupil of the late " Herr " Abbot Hell, is the imperial court astronomer and receives strangers and other scholars wishing to see or use the instruments and the observatory most congenially. »

This is how Ignaz de Luca phrased his recommendation to visit the university observatory in his publication « Newest Viennese Guide for Strangers and Locals from the Year 1797. Or Short Description of all Curiosities of Vienna » (« Neueste wienerische Wegweiser für Fremde und Inländer vom Jahr 1797. Oder kurze Beschreibung aller Merkwürdigkeiten Wiens ») .

The observatory was placed above the front stairwell wing, behind the hip roof facing the square. It towers above the building in a manner that decisively shaped its very appearance. This is clearly demonstrated by the famous oil painting from around 1759, « Academic College in Vienna » , by Bernardo Bellotto (nicknamed « Canaletto ») . On the right is the Academic College ; at the centre is the astronomical observation tower ; to the left is the Dominican Church.

However, a comparison with the depictions from the late- eighteenth and the nineteenth century surprisingly shows that Canaletto cannot have rendered the observatory quite correctly. None of the later depictions show a height that even comes close to that shown on his painting. A watercoloured engraving by Carl Schütz from around 1790, e.g., shows merely a one storey extension with a height approximately equivalent to that of the ridge. The platform was secured by a recessed attic zone wall ; it holds the central pavilion with a polygonal turret on the side. This arrangement was removed before 1850, leaving only the actual structure with platform.

With the University of Vienna bursting at the seams, Maria Theresa had been in search of a fitting accommodation for the institution since 1752.

On February 26, 1753 she demanded that :

« [...] such an occasion to be found, where a sufficiently spacious university house may be put together and, therein, be placed where possible all " Professores Iuris and Medizinæ " as necessary ; most of all, however, to house there the faculties of law and medicine with all the necessary rooms and halls for the usual lectures and public acts as well as further requirements. [...] »

The requirements regarding the construction and utilization of rooms and facilities were first treated in an extensive speech to the regent held by the « Directorium in publicis et cameralibus » on March 15, 1753. It is now clear that the initial plan to establish, if at all possible, living quarters for all professors of the faculties of law and of medicine emanated from the governing idea to give preference to the more practical disciplines of law and medicine, which were especially affected by the university reform. In the end, however, the notion of providing for all four faculties in the new university building won out, even though the available space did not suffice to accommodate all required rooms.

The unification of all four faculties under the roof of the « New Aula » was put on the agenda no later than

February 1754 and remained in place from then on ; this intention stressed the cohesion of all academic disciplines in the spirit of the establishment of the « universitas » . This notion was to be firmly reflected in the scheme for the painted decoration of the « Ceremonial Hall » later on. The new university building, thus, represents Maria Theresa's energetic pursuit of a reorganization of academic life, based on the idea of establishing a connection of scholarship and its increasingly rationalistic outlook with the requirements of daily life. This incentive awarded a new significance in particular to the practical « improvement of scholarship » within the academic core subjects.

The « New Aula » not able to replace all (hitherto scattered) existing localities that had already been used in some form or another for university purposes for some time. It must, thus, primarily be considered the « main university building » , as well as the spiritual centre of scattered localities. In addition, the Regent did not limit herself merely to continuing to use the « Old Aula » buildings but also intended to purchase houses in the vicinity of the « New Aula » at the « Universitätsplatz » , which « The Purpose of the New University Building » were to be used for the professors' living quarters and lecture halls.

The inaugural celebration of the building, which was completed in the summer of 1755, took place on April 5, 1756. The president of the « Directorium » , Friedrich Wilhelm Graf Haugwitz (1702-1765) , knelt down as he received the keys to the university from the Empress and passed them on to the director of studies, archbishop Johann Josef Graf von Trautson (1707-1757) , who, in turn, passed them on to the « Rector magnificus » , « Regierungsrat » Johann Adam von Penz.

In January 1755, as the construction of the « New Aula » was nearing completion, astronomer Johann Jakob de Marinoni died. His instruments were bequeathed to the monarchy, and Maria Theresia donated them to the university. This provided a reason to construct a dedicated observatory on the roof of the almost finished University building, the planning of which was carried out by the Jesuits : it was the first university observatory in the German speaking world.

The positions of stars were measured with telescopes and sextants pointed out of the windows of the observatory tower. In order to determine the stars' positions accurately, the most precise possible pendulum clocks were also necessary.

directors :

1756-1792 : Maximilian Hell
1792-1817 : Franz de Paula Triesnecker
1819-1840 : Johann Josef von Littrow
1842-1877 : Karl Ludwig von Littrow
1877-1908 : Edmund Weiß

The first director, the Jesuit Maximilian Hell (1721-1792) , already used the observatory to great effect. He was held in high regard internationally, especially due to his observations and the publication of the first astronomical almanacs («

Ephemerides Astronomicæ » , 1757-1806) . These contained, among other things, precisely defined positions of the sun, the moon, the planets, and the brightest stars. Hell also worked in the field of geographic longitude determination.

His most important legacy undoubtedly is his work on the two Venus transitions in 1761 and 1769. He observed the first one from Vienna ; the second was a rare passage of Venus across the sun, accomplished on the island of Vardø in northern Norway. Together with other observations, professor Hell calculated the most accurate value for the distance between the earth and the sun for decades.

After Hell's death in 1792, his successor as director of the Vienna Observatory was Franz de Paula Triesnecker (1745-1817) . He mainly studied higher geodesy and precisely surveyed Lower-Austria. Many of Triesnecker's publications show his expertise in triangulation.

The two first observatory directors, Hell and Triesnecker, are immortalized by two centrally located moon craters, which are named after them.

University assistant Johann Tobias Bürg (1766-1835) wrote a report on the construction of a new observatory. It was based on plans for the Gotha Observatory, developed by Franz Xaver von Zach (1754-1832) . Bürg explicitly describes the building and furnishing of a new observatory, and the requirements for a calm location as well as traffic connections for the employees. This report can still be found in the Vienna Observatory archive.

Tobias Bürg not only made a name for himself in connection with the construction of a new observatory. He also developed a complex movement theory of the moon after analyzing more than 3,000 observations of the moon and received the first prize of a competition at the « Institut national de Paris » in 1799 alongside French astronomer Alexis Bouvard (1767-1843) .

In 1808, Bürg suffered a sudden hearing loss during an astronomical observation. This circumstance kept him from himself becoming director of the Vienna Observatory. He nevertheless still temporarily led it for a year after Triesnecker's death in 1817.

A new era began in 1819, when Johann Josef von Littrow (1781-1840) became professor of higher mathematics and astronomy at the « Old University » .

Self taught, he came to Vienna and received a professorship in higher mathematics. At the same time, he was made director of the Vienna Observatory. From the beginning, Littrow wanted to build a new observatory. He reorganized the existing university observatory and worked closely with Simon Plößl, a Viennese optician. Littrow's plans for a new observatory were examined by his temporary predecessor, Tobias Bürg. Particularly, the question of where to erect the new building. How to outfit it were causes of disputes. Although ultimately unsuccessful, he endeavoured greatly to relocate the observatory to the edge of the city.

After Johann Josef's death in 1840, his son, Carl Ludwig von Littrow (1811-1877) , took over the provisional direction

of the observatory. Right away, in his first year as director, he was able to take advantage of an astronomical sensation : the total solar eclipse of July 8, 1842, which captivated much of the general population, proved to be the perfect advertisement for new investment in astronomy.

Carl Ludwig finally managed to implement his father's project.

In 1872, a plot of land (5.5 hectares) was successfully acquired on one of the still sparsely populated hills of the « Türkenschanz » (Turkish entrenchment) on the western outskirts of Vienna - far enough away to ensure good observation conditions. It was noted for having increased elevations (about 150 feet) above the capital.

Following study trips by professors Carl Ludwig Littrow and Edmund Weiß to observatories in Germany, the United States and England, it was decided to use the Berlin Observatory as model, which was also designed in the shape of a cross.

The foundation stone was laid on July 19, 1874. The architects were Ferdinand Fellner and Hermann Helmer - both specialists in theatre and opera house construction. The complex was laid out as a combination of residential and observational wing in a cross shape, and exhibits unusually large dimensions, even by modern standards : 101 meters long by 73 meters wide (in comparison, St. Stephen's Cathedral is 108 meters long by 70.5 meters wide) . With the installation of the « Great Refractor » (68 centimeter aperture and 10.5 meter focal length) , the largest refracting telescope in the world at the time, as well as its other equipment and facilities, the new observatory represented the international cutting edge of astronomical research.

Professor Littrow did not see the end of construction : he died in 1877.

In June 1879, the still functional observatory equipment from the Institute for Astronomy of the « Old University » was moved to « Türkenschanz » , and new primary instruments were purchased. It took until 1882 to complete the installation. The total costs - basic building, furnishings - amounted to one million « Gulden » .

It was Edmund Weiß (1837-1917) , the next director, who officially inaugurated the observatory in a ceremony attended by Emperor Franz-Josef on June 5, 1883.

Fascinated by the universe and by astronomy, professor Bruckner was able to satisfy his insatiable curiosity for « natural sciences » , when he met distinguished scholars during his tenure at the « Old University » . It is possible that he took some time to visit the « observatory » on the roof of the « New Aula » building, which faced the « Jesuit College » .

Carl Ludwig Littrow or Edmund Weiß would have been delighted to explain to him the starry sky and the mathematical dimensions of the universe.

renowned scientists, who were in Bruckner's surroundings ...

Theodor von Oppolzer : Austrian astronomer and mathematician of Bohemian origin, born in Prague

He completed his graduate studies in medicine at the University of Vienna, receiving a doctorate in 1865. He also owned a private observatory. He began teaching theoretical astronomy and geodesics at the University of Vienna in 1866. He was appointed professor in 1875. He was known for his monumental works on planetary and cometary orbits, as well as his famous « Canon of Eclipses » : a calculation of historical solar and lunar eclipses.

Ludwig Boltzmann : Austrian mathematician and theoretical physicist

He was born into a Catholic family in the town of Erdberg, a suburb of Vienna. His father, Ludwig Georg Boltzmann, was a revenue official. His grand-father, who had moved to Vienna from Berlin, was a clock manufacturer. His mother, Katharina Pauernfeind, was originally from Salzburg. Ludwig was home schooled until the age of ten. He attended « Gymnasium » (grammar school / secondary level) in Linz. His father died, when he was fifteen years old.

Starting in 1863, Boltzmann studied mathematics and physics at the University of Vienna. He received his doctorate in 1866, and his « Venia legendi » in 1869. He worked closely with Jožef Stefan, director of the Institute of Physics. Dr. Stefan introduced Boltzmann to the work of James Clerk Maxwell.

Boltzmann succeeded Jožef Stefan in 1894, as professor of theoretical physics at the University of Vienna.

Eduard Suess : Professor of geology at the University of Vienna - founder of modern tectonics

Suess was also a member of the Austrian parliament, as a representative of the liberal party. He stayed in the seat for thirty years until his retirement in 1896. As a parliamentarian, he examined the policy of gold reserves. He noted in his book « Die Zukunft des Goldes » (The future of gold) published in 1877 that a scarcity of gold and an abundance of silver can be expected based on geology, and that the gold standard might not work for all nations.

Robert von Zimmermann : Czech-born Austrian philosopher and mathematician - follower of Johann Friedrich Herbart

He studied philosophy, mathematics, and physics at the University of Vienna, later serving as a professor of philosophy in Prague and Vienna (from 1861) . He notably received Bernard Bolzano's mathematical manuscripts. Leading representative of Herbartianism and formal æsthetics, he maintained close ties with professor Eduard Hanslick.

Professor Bruckner appreciated the small practical office space on the third floor, where he kept his teaching materials and his music. It seems to be connected to « lecture hall n° VIII » . The original conference room no longer exists.

[The Faculty of Law occupied the first and second floors of the former « Imperial and Royal City Seminary » : it housed lecture halls n° I to VI. The Faculty of Philosophy was located on the third floor : it housed the Dean's office, the Dean's room, a professor's office, the registry, and five lecture halls (n° VIII to XII)]

On 7 May 1854, Emperor Franz-Josef eventually decreed that a new building was to be erected for the University of Vienna.

Three whole decades had passed between the Emperor's decree and the inauguration of the main building.

The long search for a site matched the freshly reformed university's simultaneous search for a new identity in the middle of the nineteenth century. The main building that was subsequently erected after 1873 was equally characteristic of the newly re-endorsed self-awareness of the Empire's first university. While several parties had repeatedly uttered the wish for a purely functional building, Viennese architect Heinrich von Ferstel designed a monumental building, every detail of which was destined to communicate a firm nineteenth century belief in the power of enlightenment held by science. The entire building was dedicated to the « motto » that was the title of the central image of the « Ceremonial Hall » : « The Victory of Light over Darkness » (« Der Sieg des Lichts über die Finsternis ») . Direct architectural citations, stylistic allusions and a sophisticated iconographic scheme for the decorative sculptures and paintings were to instruct the visitors in the understanding the University of Vienna had developed of itself as an institution.

However, the history of the design from Ferstel's commission in the spring of 1868 onwards shows that it was not given from the start that the building would emerge as a « palace of knowledge » . Such a building was made possible, when the former military parade grounds on the « Josefstädter Glacis » were made available : it was the last sizeable site along the « Ringstraße » .

The appointment to design the new main building gave architect Heinrich von Ferstel the largest project of his career. In February 1868, he was initially asked to sketch a university building complex near the « Votive Church » . The site behind that had originally been reserved for this purpose was subsequently extended to include the former arms manufacturing plant (« Gewehrfabrik ») on the corner of « Schwarzspanierstraße » and « Währingerstraße » , and the abutting site. A site on what is now « Hörlgasse » was also part of the grounds. This is where Ferstel realized the only building to have emerged from his earliest plans : the first building for the department of chemistry. Ferstel himself confessed that he found this uneven ground a particularly difficult basis for the design of an appropriate building. The task was made more difficult by the fact that the representatives of the departments were rather uncertain of their actual requirements, especially the necessary space allocation.

When the University of Vienna moved to the new main building on « Ringstraße » , the upper floors of the « Jesuit College » were taken over by the priests for their daily activities, and for residential purpose.

A significant portion of the space was allocated to expand and reorganize archive and library holdings. The academic book collection was transferred on the « Ringstraße » .

[Following the unrest of the 1848 Revolution, during which the university quarter was occupied by the military, the « Jesuit College » , along with the « University Church » , was officially returned to the Order as early as 1857. The « Aula » was permanently withdrawn from the University of Vienna after the 1848 Revolution. It became the seat of the

« Austrian Academy of Sciences »]

The archive complex of the University of Vienna is located at « Postgasse » n° 7-9

The new monumental building appears to have fully met the « Alma Mater Rudolphina's » needs for architectural representation. Its enormous size and impressive monumental appearance on a high basement with a richly accentuated « façade » and domed « avant-corps » , the wide arcaded court-yard and the two massive grand staircases on the inside meant that this main building provided everything that encompassed monumentality, grand effect and representation in the nineteenth century. Moreover, it was placed on a site that matched the highest demands : the « Ringstraße » : the « grand boulevard » , where the state as well as the Imperial dynasty and its court, the City of Vienna itself and private representatives of the grand « bourgeoisie » had found an excellent stage to present themselves.

At the end of the 1884 summer semester, professor Bruckner left not without regrets the « Jesuit College »

The precise location of « lecture hall n° VIII » on the third floor of the « Old University » was described by student Ernst Schwanzara as follows :

« I determined the location of Bruckner's lecture hall [n° VIII] at the " Old University " by ascertaining the name of the janitor who had once been assigned to him, Johann Neudorfer, and by locating his daughter Elise in Vienna, who showed me the hall on site in May 1930. It was then destroyed by bombing on November 5, 1944. It was located on the third floor of the so-called " seminary wing ". One side of the hall's windows faced " Bäckerstraße " which, at that time, was blocked off with an iron chain during lecture hours (from 7:00 am to 8:00 pm) so that the lectures would not be disturbed by street noise. »

There has been some uncertainty regarding the exact location of the lecture hall. If, as Schwanzara writes, « one side of the windows » faced « Bäckerstraße » , was there another, perhaps facing « Universitätsplatz » ? Or « Postgasse » ? In 2000, architect Friedmund Hueber pointed out, regarding the destruction caused by the 1944 bombing, that while both arched passage ways on « Bäckerstraße » were damaged, the lecture hall building itself was not. This would mean that the lecture hall itself was not destroyed, and still exists structurally today, albeit in a spatially altered form.

However, the notes of the building manager from 1884 speak more precisely of a « corner hall » that had « three additional windows facing " Postgasse " » . This means that Bruckner's « lecture hall n° VIII » must have been located on the third floor in the so-called former « observatory wing » , or within the building's main area at « Bäckerstraße » n° 13, with three windows facing « Bäckerstraße » and three windows facing « Postgasse » . This section was not affected by the damage that occurred in 1944 during air raids.

Confirmation of this location is finally provided by a newspaper article from 1908, which states that the geographer Friedrich Simony (1813-1896) had « already occupied " room n° VIII " in the summer of 1854 (in the south wing, corner of " Poststraße " and " Bäckerstraße ") » .

On October 13, 1884, the responsible building manager of the Imperial and Royal Governor's Office, chief engineer Michael Fellner, conducted for this purpose a « rental assessment of certain premises in the " Old University " building » , evaluating rooms belonging to the Bursar's Office (ground floor) , the Faculty of Theology (third floor) , and the Faculty of Philosophy (third floor) . Regarding the rooms of the Faculty of Philosophy, he listed « lecture halls X, XI, XII, and VIII » for future rental. He described Bruckner's « lecture hall VIII » as « a corner hall with three windows facing " Bäckerstraße " and three windows facing " Postgasse " ... 280 florins » .

There were plans to rent out to private individuals the vacant lecture halls and offices

Faculty of Philosophy, third floor of the former Imperial and Royal City Seminary

rooms vacated by the teachers in 1884 :

- **lecture hall n° 8** (corner hall) : three windows facing " Bäckerstraße " and three facing " Postgasse "

- **lecture hall n° 10** : three windows facing " Postgasse "

- **lecture hall n° 11** : two windows facing " Postgasse "

- **lecture hall n° 12** : three windows facing " Postgasse "

- **posts n° 9, 10, 11** : suitable for offices

Wirtschaftsuniversität Wien, Univ.-Kons., Sonderreihe Schachtel 68 (Schachtel 39) Z. 28 « Vermiethungen »

Mietzinsbewertung der 1884 von den Philosophen verlassenen Räume des ehemaligen k. k. Stadt konvikts :

*« **Philosophische Facultät :***

9) Hörsaal, Nr. 10 mit 3 Fenster gegen die Postgasse

10) Hörsaal, Nr. 11 mit 2 Fenster gegen die Postgasse

11) Hörsaal, Nr. 12 mit drei Fenstergegen die Postgasse

Die 3 Ubicationen Post 9, 10, 11 sind für Bureaux etc. geeignet - fl. 180, fl. 120, fl. 180

12) Hörsaal, Nr. 8 (Ecksaal) mit 3 Fenster gegen die Bäckerstraße und 3 Fenster gegen die Postgasse - fl. 280 »

During the transfer from the « Old University » to the new main building on the « Ringstraße » , the piano, which had been located in the former « lecture hall n° VIII » since 1864, was apparently damaged. On October 6, 1885,

music director Rudolf Weinwurm submitted a request for the « restoration of the piano belonging to the university for use during the musical courses » . The Lower-Austrian Governor's Office granted a sum of 50 florins for the repair of the « piano, originally purchased by the university from manufacturer Josef Stary, which served the teaching needs of professor Dr. Eduard Hanslick and the academic singing teacher » . At the time, the instrument was already in « music lecture hall XXXVI » , where professors Hanslick, Weinwurm, Anton Bruckner, Guido Adler and Max Dietz, among others, were teaching.

University of Vienna : 1875-1876 winter semester

While reviewing the registration forms (« National ») of the Faculty of Philosophy, Theophil Antoníček found the first entry to attend a Bruckner lecture for the winter semester of 1875-1876 : it was Heinrich Krumpholz, born around 1855 in the town of Mährisch-Trübau (Moravská Třebová) , which is located in the largest German linguistic enclave within Bohemia and Moravia. Krumpholz also registered in professor Eduard Hanslick's lectures on « General Music Theory » . The decision to allow Anton Bruckner to teach harmony and counterpoint at the University of Vienna was officially made on November 8, 1875. However, it is unlikely that he began lecturing in December 1875 - in the middle of the winter semester.

Monday, 8 November 1875 : Karl Stremayr, Ministerial Officer

Thursday, 18 November 1875 : Franz Coelestin Schneider, Dean of the Faculty of Philosophy, decree

Monday, 29 November 1875 : Originally planned date for Anton Bruckner's inaugural lecture at the University of Vienna

Monday, 6 December 1875 : Second scheduled date for Anton Bruckner's inaugural lecture at the University of Vienna

It is unclear on what basis Krumpholz enrolled in Bruckner's course. Presumably, word spread quickly that it was now possible to study music theory with Anton Bruckner at the university. The cursus catalog, which had been printed weeks before his appointment decree, did not list any such course. The registration form belonging to Krumpholz bears no notation from the Bursar's Office, no Bursar's code and no stamping date. It can be assumed that it is a copy belonging to the student, who noted his personal interests. This does not mean that Heinrich Krumpholz actually attended all the listed courses. No further enrollment of him in a music course could be established in the following semesters.

University of Vienna : academic year 1876

From the 1876 summer semester to the winter semester of the 1894-1895 academic year, Anton Bruckner consistently held his weekly lectures on harmony and counterpoint on Monday evenings at the University of Vienna.

The overview of his lectures follows the university printed catalog, which lists a description of the course, the location, and the time for each semester.

Friday, 21 April 1876 : Beginning of the semester at the « Old University » of Vienna. Lectures on harmony and

counterpoint at the Faculty of Music are scheduled on Mondays.

Monday, 24 April 1876 (from 5:00 to 7:00 pm) : Professor Anton Bruckner gives his first « harmony and counterpoint lecture » in « hall n° VIII » , which is located on the third floor of the so-called " seminary wing ".

[The schedule from 5:00 pm to 7:00 pm or from 6:00 pm to 8:00 pm is reserved for university students in Bruckner's busy daily schedule. In further semesters, the session is shortened to ninety minutes : from 6:00 pm to 7:30 pm.]

Bruckner will teach in « lecture hall n° VIII » during seventeen semesters, from 1876 to 1884

A good natured person with a warm relationship with his students, Bruckner also made an effort to have good relations with his colleagues. During his tenure, professors Eduard Hanslick, Guido Adler, Max Dietz, and Rudolf Weinwurm gave their music lectures at the University of Vienna.

- Rudolf Weinwurm gives his singing courses and choral rehearsals in « lecture hall n° VIII » , starting in the winter semester of 1863-1864

Although Rudolf Weinwurm completed his studies at the Faculty of Law of the University of Vienna, he gained his reputation primarily as a choir master and educator. Through his older brother Alois, who worked as a singing teacher in Linz, he became acquainted with Anton Bruckner in 1856. Even as a student, Weinwurm directed the « Lawyers' Choral Society » (« Juristen Liedertafel ») at the University of Vienna, from which the « Vienna Academic Choral Society » (« Wiener akademischer Gesangverein ») emerged in 1858. He served as choir master of this society until 1866 - and, again, from 1880 to 1887. Essentially to recruit talented singers for the « Academic Choral Society » (« Akademischer Gesangverein ») , he was appointed as a voice teacher at the University of Vienna in 1862 - and named university music director in 1880. It was through Weinwurm that Bruckner's choral works were introduced to the « Academic Choral Society » .

After their first meeting in 1856, Rudolf Weinwurm, who lived in Vienna, became Bruckner's most important intermediary until Bruckner moved to Vienna in 1868. He took care of finding accommodation when Bruckner was in Vienna studying with professor Simon Sechter, and also ran errands for his friend from Linz. Numerous letters attest to this friendship and deep trust. In later years, however, their contact was likely no longer as close. The number of letters decreased - probably due, in part, to their geographical proximity. Through his persistence, Bruckner secured the position of lecturer at the University of Vienna, a position that had been denied to Weinwurm. As early as 1862, he had unsuccessfully proposed teaching figured bass and harmony at the university.

- Dr. Eduard Hanslick starts teaching « Æsthetics and the History of music » in « lecture hall n° VIII » during the summer semester of 1865

His work as ministry official gave Hanslick no inner satisfaction

« At least, it left me with enough free time to continue my favourite studies. (...) For this purpose, for months at a time, I fairly regularly went straight from eating to the court library and, there, I read scores and books until the chime rang for us to leave. Scores mostly from old operas, which always interested me the most. The books were mostly on the æsthetics and history of music. Heavens, what all did I read and extract there ! I had to depend on myself for these studies. There was no one to whom I could turn for advice. »

The result of these studies is the work « The Beautiful in Music » , which was published in Leipzig in 1854 by the publishing house of Rudolf Weigel on the letter of recommendation of « Rudolf von Eitelberger, who was very favourably disposed toward me, and had published several of my essays as editor of the " Literaturblattes der Wiener Zeitung " » (literary pages of the « Wiener Zeitung ») . And even though Hanslick held no doctorate in a philosophical discipline (but rather in law) , the philosophical faculty subsequently and without hesitation accepted the work as post doctoral lecture qualification. In addition to his duties at the Ministry of Education, Hanslick was now also able to give lectures on the « History and Æsthetics of Music » as « associate professor » (« Privatdozent ») at the University of Vienna - at first, without being paid - as long as the lecture hours did not conflict with his office hours.

The lectures, which took place daily between 5:00 pm and 6:00 pm, enjoyed great interest. Not only did students from all faculties come to listen, but also state officials, barristers, doctors and artists.

Because of the great demand, including from women, who were not admitted to these university lectures, Hanslick organized another lecture series on the « History of Music » in a public hall.

« My lectures were the first ones on music in Vienna, and, therefore, more or less the beginning of the " popular " scientific type of lecture that, soon thereafter, became the fashion. »

Hanslick, nonetheless, ended this series after three cycles, although even three ministers (Leopold, count von Thun and Hohenstein - Edmund Graf Wickenburg - Anton von Schmerling) attended his last events. The huge success of his lectures and presentations prompted the Minister of Education, Graf Leo Thun - both a member of his audience and his professional superior - to grant Hanslick the title and status of « associate professor » (« professor associatus ») . To create a salaried professorship in music at the university required the intervention of former colleagues and superiors at the highest levels of various ministries - all of which were both influential and interested in music, as well as being Hanslick's chamber music partners or occasional travel companions.

On 1 October, 1861, Hanslick was relieved of his duties at the Ministry of Education and employed as « tenured professor » at the University of Vienna for the subject « Æsthetics and History of Music » .

From then on, he was consulted as representative for the subject of music in all important boards and cultural planning in Austria, and internationalizing the foundation for the establishment of modern musicology as an academic discipline.

...

Eduard Hanslick, a law graduate, initially pursued a career in the civil service.

Dissatisfied with his day job, he sought refuge in his own compositions and writings about music. In his role as a music-critic, he constantly sought contact with artists from the music scene. Hanslick was denied the position he sought at the Conservatory of the « Society of Friends of Music » in Vienna. However, after his philosophical treatise entitled « Vom Musikalisch-Schönen » (On the musically beautiful) was accepted as his « habilitation » thesis, he began his career in 1856 as a « private lecturer » at the University of Vienna. Then, he was named « associate professor » in 1861 ; and « full professor » in 1870.

- Guido Adler, the first musicologist at the University of Vienna, teaches in « lecture hall n° VIII » for several semesters (from the winter semester of 1881-1882 to the summer semester of 1884)

...

During his opening address, held in front of a packed auditorium, professor Bruckner received a wild standing ovation from all the students present. It lasted for several minutes.

A noticeable absence ... that of music history professor, Dr. Eduard Hanslick, who teaches in the same room.

The occasion might well be compared to the first of Friedrich Schiller's lectures at Jena.

From the tribune, Bruckner speaks in an inspired way to the younger generation, who embraces so enthusiastically his cause :

« Gentleman, just as it is the task of any branch of science to order and sift its material according to laws and rules, so the science of music, if I may called it that, as dissected its entire substance down to its very atoms and grouped its elements according to certain laws thus creating a theorical structure which could also be termed the architecture of music. In my lectures, I shall endeavour to further understanding by precise exposition and to give life to the dry bones of theory by graphic examples bearing un mind the words of Gœthe :

" All theory is grey but green the golden tree of life. " »

He advocates making the topic of composition mandatory (except, of course, for women and industrialists) :

« Why should people be able to express themselves only in language and colours, and not also in music ? Composing brings profit for one's own self. »

Bruckner's university lectures were somewhat popular in character, since he thought it was impossible to teach harmony and counterpoint in only one semester.

The bland academic subjects were transfigured by his profound knowledge, radiant personality, Upper-Austrian dialect, inspiring jokes, glorious improvisations. Many of the students felt the need to record their impressions in multiple articles and brochures. Some just wanted to demonstrate their fealty to the « Wagner party » .

Bruckner's « unusual style of presentation, which soon became the talk of the town » , likely attracted a number of interested persons to the lecture hall, whose presence can no longer be verified today.

In his lectures, Bruckner alternated between standard German and Upper-Austrian dialect, and he often liked to personify the musical intervals. Blackboard diagrams, which were used to revisit complicated theoretical problems, were indispensable and firmly rooted in Bruckner's didactic principle of clarity. His sometimes childlike illustration of the material did not conform to the classic style of a university lecture but gifted students, in particular, really appreciated this original approach.

His students were the first audience in Vienna to enjoy the music he had been composing, when he left his work room for the lecture hall. He played excerpts for them at the piano.

Bruckner himself once remarked :

« I owe my success to my students. They go around and tell other people about my music. »

Though the atmosphere in the hall was sometimes a little bit too hectic, the aura and good nature of this venerable man soon established the desired mood.

Bruckner requested the same level of diligence and perseverance that he, himself, had demonstrated during his own training. He demanded respect, punctuality, and order, " but softened everything with his good nature, which shone like the sun from his aging face ". Despite his strictness, he always strove to support his students to the best of his ability. Patience and respect for the individuality of each student complemented his pedagogical skills.

He always started the first lesson of the semester by writing one note on the blackboard, saying :

« First, God made Adam. »

Then, he added the fifth, and went on :

« He soon gave him Eve, and the two did not remain alone. »

With that, he put down the third.

The second was :

« A poor devil, since nothing is left for him. »

In order to explain the liberties of single tones which build the dominant seventh, he called the fundamental :

« The house father, to whom is given the greatest liberty. »

The seventh was :

« His wife. »

The first :

« The little daughter. »

And the fifth :

« " Herr " son, who has more liberty of motion. »

The diminished chord was characterized as :

« A poor thing, because of its tight nature. »

The seventh, if not prepared, became :

« The aunt, since she drops in unexpectedly ! »

Bruckner always began with the major scale, its chord progressions, and their inversions - building up step by step from the third chord to the ninth chord, illustrating the theoretical principles with numerous music examples and proceeding extremely slowly through the material so that all students could follow along. It was important to Bruckner to present the material in a way that was accessible to everyone. This was followed by an introduction to the minor scale with its intervals and chord progressions and, finally, a discussion on diatonic, chromatic, and enharmonic modulations.

as Friedrich Eckstein recalled :

« So, we spent a full year studying diatonic music : first in major and, then, in minor. »

Finally, Bruckner presented the material on counterpoint and the fugue.

Bruckner respected his students and catered to their individual levels of knowledge. Private lessons, in particular, offered the opportunity for personalized instruction.

Bruckner respected his students and tailored his approach to them and their level of knowledge. Private lessons, in particular, offered the opportunity for individualized instruction.

Eckstein recalls :

« Bruckner had promised me lessons in counterpoint, but then, advised me - with a smile - to first study harmony for a while with him [...] . At first, I was somewhat disappointed ; but I soon realized how effective this approach was [...] »

Notable testimonies came from Friedrich Eckstein, August Göllerich junior, Carl Hrubý, Friedrich Klose, Karl Kobald, Max von Oberleithner, Wladimir von Pachmann, Franz Schalk, Heinrich M. Schuster, and August Stradal.

Dr. Elisabeth Maier and Renate Grasberger examined the estate of August Göllerich junior, whom Bruckner appointed as his authorized biographer, responsible for the publication of the first volume of the comprehensive monograph on his life and work - a project later pursued by Max Auer. Göllerich attended Bruckner's lectures at the University of Vienna in 1885, although his actual attendance cannot be verified by a corresponding registration form (« Nationale ») . However, Göllerich's papers contain notes taken during Bruckner's lectures. It is, therefore, reasonable to assume that not all students complied with the required formalities and attended lectures without filling out a registration form or presenting themselves at the Bursar's Office of the University of Vienna. Loss of some sources must also be taken into account.

The content of the lectures can be very well reconstructed from his students' notes, as well as from the detailed information in the cursus catalog.

The future theosophist, Rudolf Steiner, who followed the lectures for some time, has well summarized them in a few words :

« What he said from the tribune was not extraordinary, but the way he presented it was quite original. »

student Max Graf remembers :

« Sometimes, Anton Bruckner honoured me by allowing me to accompany him, after his lecture, to a nearby coffee house. We used to sit at the round table, which stood in the middle of the room. Since this particular coffee house was situated near the Stock Exchange [and the « Wohnhaus » were he lived] on the « Ringstraße » , the guests, for the most part, were stock jobbers, who gazed curiously at the strange composer who ordered coffee and read the newspapers. We, young students, would sit and wait patiently until Bruckner finished reading. Once he read about the great pogrom in Kishinew (1881-1882) , where hundreds of Jews had been killed, he looked distressed and timid when he laid the newspaper down. Anxiously, he looked at the guests, who were sitting in the « café » , discussing rates of exchange and market quotations, and said to us, with a half-shy, half-respectful glance at the Jewish guests :

“ Jesus and Mary ! Now, they have killed in Russia so many (with lowered voice ...) ‘ Jewish gentlemen ’ ! ” »

[Is Max Graf referring here to the « Café Central » , which opened in 1876 in the former Stock Exchange inside the « Palais Ferstel » at « Herrengasse n° 14 » ? It has always been home to great philosophers, poets and leaders, such as Leo Trotzky, Arthur Schnitzler, Peter Altenberg or Sigmund Freud.]

Bruckner does not believe that women would have an interest in learning harmony and counterpoint. Even if the university programme is open to everyone, he manages to interfere in his own way (a behaviour that is not surprising, considering the St. Anna « affair ») .

He once noticed a girl among his students :

« Are ladies interested in counterpoint now ? »

He repeated the question at the following lessons ... until the girl stayed away.

His students reprimanded him for his behaviour.

Even if he was considered as a composer « out of the ordinary » , his growing fame will benefit the venerable institution. Students came from all corners of the monarchy and all walks of life, and were not all destined for musical professions. Some students from the Conservatory of the « Society of Friends of Music » (like Gustav Mahler) attended his lectures to perfect their art.

In the early years, the scope of the lecture material was essentially the same for students at the Conservatory of the « Society of Friends of Music » and those at the University of Vienna. A closer examination at the surviving lecture notes reveals that professor Bruckner consistently presented the same material in the same order. Music theory at the conservatory was a pre-requisite for musical education. At the university level, however, it represented an additional option within the category of « skills » (like singing, shorthand, drawing, or gymnastics) to which two hours were allocated weekly, and could be attended by students from all faculties. Composers like Gustav Mahler, singers like Felix von Kraus, historians like Reinhold von Lichtenberg and Josef Mantuani, music-critics like August Wilhelm von Ambros, anthroposophists interested in music like Rudolf Steiner, philosophers like Josef Klemens Kreibig, and painters like Rudolf Quittner all gathered in the lecture hall to listen to Bruckner.

In the years to come, the « Bruckner cause » in Vienna was to attain such strength through the loyalty of these university students that the combined enmity of critics and musicians would have to bow before it in the dust.

He never stopped proclaiming the notion of « freedom » in the act of composing.

One day, he even shouted to the bewildered attendees :

« We are free, gentlemen, long live freedom ! »

This assertion could have been perceived, at the time, as provocative and revolutionary.

To one of his students, who had a doctorate in philosophy and aspired to become music-critic, he presented one or two small problems of modulations.

Looking at the poor results, Bruckner told him :

« You see, it's not as simple as you think. And what is it like, then, to write a symphony ? If, one day, you succeed to Hanslick, I hope you will be a little indulgent towards us, poor composers. »

Bruckner had no grudge against his colleague.

One day, when his class was more crowded than usual, he insisted :

« Gentlemen, please. Hanslick also teaches in this institution. Go listen to him, so that he doesn't believe that I am forbiding it. »

For Bruckner, Johann Sebastian Bach was « universal and timeless » . Ludwig van Beethoven and Richard Wagner came immediately afterwards. He called Franz Schubert, for whom he had a very clear sighted tenderness, his « favourite god-lair » . He was impressed by his harmonic audacity, and called him, in this field, the precursor of Wagner. He considered Wolfgang Amadeus Mozart as one of the greatest contrapuntists (this was generally ignored at the time) .

He once quoted a mozartian harmonic development which, although forbidden, lead to a brilliant result.

He concluded :

« It's like Leporello : we recognize him even if he puts on Don Juan's mantle. »

Like his master Simon Sechter, Bruckner took great pains to distinguish school exercises from « pure creation » . In this respect, the university « milieu » allowed him a much greater freedom than the Vienna Conservatory.

On the dictum of his own teachers :

« Our ear cannot tolerate pure intonation and that, for this reason, tempered tuning was invented. »

On tonalities :

« F-sharp minor is nostalgic ; F minor, melancholic ; D minor, solemn and mysterious ; A minor, sweet ; E minor, lyric. I like so much the D minor that I wrote my last symphony in this key. Even

though Beethoven composed his last symphony in D minor, he will certainly have nothing to say against. »

Bruckner never hesitated to comment his own scores, giving colourful explanations about the source of his inspiration.

Ernst Schwanzara's phenomenal short hand transcripts during breaks catch Bruckner pointing out specific unresolved dissonances in his own Third symphony to justify why it still « sounds good » , or proudly announcing to his students that provincial cities like Brünn and Olmütz were beginning to perform his Fourth symphony.

On the Trio of the Fourth :

« So I thought, here are some country buddies ... and they began to play a " Ländler ". »

On his last (unfinished) symphony :

« I wrote my last symphony in D minor, just like Beethoven's Ninth. Beethoven would have no objection. »

He told his audience :

« Ludwig Speidel once said to me what Beethoven had thought of my works ... and their bad critics ! »

Wednesday, 26 July 1876 : Letter from Anton Bruckner to the chief intendant, Prince Constantin Hohenlohe-Shillingstfürst :

He asks the Prince to intercede with Emperor Franz-Josef, so that he, Bruckner, be given an « extraordinarius » professorship (with a fixed annual endowment) to teach harmony and counterpoint at the University of Vienna.

At one of his lecture during the 1876 academic year, he remembered how his health improved in 1868, while thematizing the Mass in F minor (**WAB 28**) :

« At the time, I wrote the Mass as a sick man in Linz. »

Wednesday, 4 October 1876 (Emperor Franz-Josef's Name-Day) : Philosophy student Anton Ölzelt von Newin junior picks up Ernst Böck (two listeners, who attend Bruckner's weekly Monday evening lectures) to hear the afternoon organ recital at Klosterneuburg abbey church. [Böck was commissioned by father Coloman Krieger.] Bruckner improvises on the « Siegfried » theme and the « Kaiserhymne » . On his way home, Ölzelt, who was impressed by Bruckner's virtuosity, offers him one of his apartments at the residential complex (« Wohnhaus ») . Thus, Bruckner as a chance to leave his small apartment at the « Heinrichhof » .

Of all the Faculty of Philosophy students, who come from abroad, only Ernst Böck is inscribed at professor Bruckner's

lectures.

Wednesday 6 December, 1876 : Letter from Anton Bruckner to the German composer and music-critic Wilhelm Tappert :

Tappert's letter is met with applause at the Conservatory, and by the seventy students in « lecture hall VIII » at the « Old University »

Tappert edited the « Allgemeine deutsche Musikzeitung » . He worked mainly as a teacher and music-critic.

University of Vienna : 1877 summer semester

« Bruckners Stundenplan » (1877)

Montag, 5 Uhr bis 7 Uhr : Universität

Dienstag, 9 Uhr bis 2 Uhr : Conserv[atorium]

Mittwoch, 11 Uhr bis 1 Uhr : Rudolf Pichler

Mittwoch, 5 Uhr bis 6 Uhr : Franz Roubíček

Mittwoch, 6 Uhr bis 7 Uhr : Friedrich von Schönbach

Mittwoch, ½ 8 Uhr bis ½ 10 Uhr : Josef Vockner

Donnerstag, 9 Uhr bis 2 Uhr und 5 Uhr bis 7 Uhr : Conserv[atorium]

Freitag, 10 Uhr bis 1 Uhr oder 11 Uhr bis 1 Uhr : Karl Kiss

Freitag, 4 Uhr bis 5 Uhr : Hans Kreuzinger [gestrichen]

Samstag, [gestrichen]

Samstag, 9 Uhr bis 10 Uhr : Julius Ritter

Samstag, 10 Uhr bis 12 Uhr : Baron Christian von Ehrenfels

Samstag, 5 Uhr bis 7 Uhr : Conserv[atorium]

8 [Gulden] à 3 ; 2 [Gulden] à 2 = 28 [Gulden]

Bruckner's weekly schedule for the academic year 1877

Monday, 5:00 pm to 7:00 pm : University

Tuesday, 9:00 am to 2:00 pm : Conservatory

Wednesday, 11:00 am to 1:00 pm : Rudolf Pichler

Wednesday, 5:00 pm to 6:00 pm : Franz Roubíček

Wednesday, 6:00 pm to 7:00 pm : Friedrich von Schönbach

Wednesday, 8:30 am to 10:30 am : Josef Vockner

Thursday, 9:00 am to 2:00 pm - 5:00 pm to 7:00 pm : Conservatory

Friday, 10:00 am to 1:00 pm or 11:00 am to 1:00 pm : Karl Kiss

Friday, 4:00 pm to 5:00 pm : Hans Kreuzinger [cancelled]

Saturday, [cancelled]

Saturday, 9:00 am to 10:00 am : Julius Ritter

Saturday, 10:00 am to 12:00 : Baron Christian von Ehrenfels

Saturday, 5:00 pm to 7:00 pm : Conservatory

8 [Gulden] x 3 + 2 [Gulden] x 2 = 28 [Gulden]

Bruckner's handwritten schedule reveals the heavy workload he had to manage week after week.

He complaints to his pupil Friedrich Klose about having little time to compose alongside his various teaching duties.

...

February 1877 : Letter from Anton Ölzelt von Newin junior (Leipzig) to Anton Bruckner (Vienna) :

After his return from Leipzig in three weeks, Ölzelt will take care of his housing affairs. He is confident that professor Bruckner will be offered an affordable apartment at the residential complex (« Wohnhaus ») .

Wednesday, 7 February 1877 : Letter from Anton Bruckner (Vienna) to Anton Ölzelt von Newin junior :

Since October 4, 1876, Bruckner's veneration for Ölzelt is irrefutable. Based on what he understood from the last February letter, he does not have to look for another apartment for the time being, nor think of an interim solution (like temporarily moving at the Rothschild House) , where space may be lacking for the existing furniture.

Monday, 12 March 1877 : Pocket calendar entry by Anton Bruckner :

« Monday 12th, first painful migraine at the end of the day at the University. »

Tuesday, 13 March 1877 : Pocket calendar entry by Anton Bruckner :

« Tuesday morning, second painful migraine at the Conservatory. »

« Tuesday evening, third migraine after hours " at Gause " »

Monday, 30 April 1877 : Pocket calendar entry by Anton Bruckner :

« April 30, first counterpoint lecture at the university. 1877. Anton Bruckner, m.pria. »

University of Vienna : 1877-1878 winter semester

Middle of September 1877 : Gustav Mahler registers at the University of Vienna.
He takes courses in early Germanic literature, Greek history, and Art history.

The registration forms, called « Nationale » in Austria, for a total of three semesters are preserved in the University archives. But not a single document, no letter, no « post-facto » account indicates why the developing young musician took on a second programme of study before completing the Conservatory. Was it the wish of the parents, in whose eyes a university degree had greater weight than the diploma of the Conservatory ? Was it Gustav's own decision because he had recognized the inadequacy of his « Gymnasium » education (grammar school / secondary level) ?

[The young Mahler used often to foregather with professor Bruckner at mid-day. Bruckner stood the beer and Mahler had to pay for his own rolls of bread but, as he generally had no money, he had to make his mid-day meal on beer alone. (...) Seeing him at lunch time gnawing a roll with cheese rind, Mahler buys Bruckner a beer to wash it down. He calls him his « father in learning » overlooking his repeated disparagements of Jewishness. It is the price he has to pay for having a great mentor.]

Monday, 1 October 1877 : The semester officially begins.

Students who registered to professor Bruckner's weekly evening lecture at the Faculty of Philosophy :

Karl Dümler, Martin Einfalt, Max Herbeck, Carl Kreutzer, Gustav Mahler, Josef Mayer, Johann Petkovsek, Richard Plasche, Emil Stößel, Edmund Ullrich.

The harmony and counterpoint lectures are crossed again an again in Mahler's student book : probably because he did not care about Bruckner's confirmation at the end of the semester.

[Mahler constantly change address. Although some of them can no longer be identified, it seems that when he started studying in Vienna, he lived on the « Margarethenstraße » near the « Naschmarkt » , within walking distance of the conservatory, but from there, he moved to the « Salesianergasse » near the « Schwarzenbergplatz » , a quarter that evidently appealed to him, as he later took rooms at the « Auenbruggergasse » just round the corner from here, during his tenure as director of the « Hofoper » .]

University of Vienna : 1878 summer semester

March 1878 : Undated pocket calendar entry by Anton Bruckner :

« Schedule for the University, the Vienna Conservatory and private lessons (Julius Ritter, G. Adensamer, [Friedrich von] Schönbach, " Fräulein " Antoine, Julius Bernhard Stern and Josef Vockner) , Pius Richter's address and " Anna Klems, daughter of a factory owner, Düsseldorf, 28 years old (stingy) " »

[An article by Erich Schenk (1902-1974) about Bruckner's theory student, Josef Vockner (1842-1906) , who received private lessons from 1876 to 1888, was completed by the Austrian musicologist Gernot Gruber (born on 17 November 1939)]

Students who registered to professor Bruckner's weekly evening lecture at the Faculty of Philosophy :

Karl Dümler, Martin Einfalt, Joseph Goldhahn, Gustav Mahler, Josef Mayer, Johann Petkovsek.

Thursday, 25 April 1878 : Gustav Mahler studies classical sculpture, History of Dutch painting and History of philosophy.

After passing out the Conservatory with a certificate (without one of the coveted silver medals for exceptional achievement won by nine of his fellow graduates) , Mahler stayed in the Austrian capital for another two years, sporadically attending his university courses. He studied music history with Adolf Prosnitz, and occasionally went to the weekly evening lectures given by professor Anton Bruckner.

His emotional life was subject to extremely powerful mood swings that go far beyond anything that might be thought of as normal in late pubescence. His acute sensitivity is clear from the few surviving letters that he wrote to four of his friends of this period : Josef Steiner, Emil Freund, Albert Spiegler, Anton Krisper.

Evidently, he did not learn much at the University of Vienna, later admitting he only took pleasure in going to the « Vienna Woods » with any regularity.

Letter to Max Marschalk :

« Instead of going to lectures, I spent time in the Vienna Woods. »

August 1878 : Anton Bruckner's pocket calendar entry (unknown handwriting) :

« Gustav Mahler studying philosophy on " Wiengasse " in Jihlava, Moravia. »

University of Vienna : 1879-1880 winter semester

Students who registered to professor Bruckner's weekly evening lecture at the Faculty of Philosophy :

Josef Aichinger, Cyprian Galembiawski, Otto von Liebieg, Paul Müller, Josef Schnabl, Rudolf Steiner.

Third term at the University of Vienna, where Gustav Mahler attends courses in archæology, history of ancient philosophy, history of Europe at the time of Napoléon Bonaparte, and Dr. Eduard Hanslick's course on the « History of music since the death of Beethoven » .

[In the autumn of 1879, Mahler moved round the corner to the « Rennweg » , a major thoroughfare that leads out of the town from the « Schwarzenbergplatz » past the Belvedere gardens but, by the end of November, he was once again outside the capital, living in one of Vienna's suburbs. When he left, Hugo Wolf moved into the room.]

Philosophy student Anton Ölzelt von Newin junior was inscribed at the 1879-1880 academic year (his fourth and fifth semesters) but not with professor Bruckner. He met Alexius Meinong, Christian von Ehrenfels, Alois Höfler, Adalbert Meingast and musicologist Guido Adler.

[By February 1880, Mahler was living at n° 39 on « Windmühlgasse » in the sixth district of Mariahilf, a street that leads off the « Mariahilferstraße » . Within only a matter of weeks, he had moved again, this time to n° 12 « Wipplingerstraße » in an entirely different part of the city, a street that runs past the « Judenplatz » . There were also practical reasons for this restlessness : moving was easy, as pianos could be hired without difficulty, and Mahler's belongings could be packed away in a few cases consisting, as they did, in a small amount of cash, books, scores and not many clothes - a young enthusiast like Mahler needed nothing more, a modesty that he retained throughout his life. He was also sensitive to noise. True, he occasionally reduced his fellow tenants and neighbours to a frenzy of despair by practising loudly on the piano, but he was easily disturbed by others.

And so, we find him writing to his friend Anton Krisper from « Windmühlgasse » :

« In the next room lives an old maid, who stays at her spinet the whole day long. Of course, she does not know that. On account of this, I am going to have to take up my walking stick again, like Ahasuerus. Heaven knows whether I shall ever settle down anywhere. There is always some heedless fellow to drive me from one room to another. »]

University of Vienna : 1880 summer semester

Students who registered to professor Bruckner's weekly evening lecture at the Faculty of Philosophy :

Cyprian Galembiawski, Adolf Grenzstein, Wilhelm Gruß, Gottfried Henning, brother Raffael « Oddo » Loidol, Rudolf Steiner. [Steiner will join Bruckner at the « Café Griensteidl » from 1886 to 1890.]

[Rudolf Flotzinger (born in 1939) published the transcript of father Rafael « Oddo » Loidol (1858-1893) in the article entitled « Rafael Loidol's theory class with Bruckner, 1879-1880 » - « Rafael Loidols Theoriekolleg bei Bruckner, 1879-1880 » . After his brief period of study in Vienna, during which he registered in mineralogy, zoology, and philology - in addition to Bruckner - Loidol returned to his native Upper-Austria, and entered Kremsmünster Abbey.]

after January 16, 1880 : Anton Bruckner's pocket calendar entry

« Gustav Mahler, fourth district, Floragasse n° 7, Florabad, staircase IV, third floor. »

April 1880 : Gustav Mahler registers once again at the University of Vienna - this time in Art and History ... but it did not last long.

Tuesday, 27 April 1880 : Letter from Anton Bruckner to Gustav Mahler :

Bruckner asks Mahler and his friend Rudolf Krzyżanowski to come at the conservatory between 5:00 pm and 7:00 pm or later in the evening at « The Red Hedgehog » (« Gasthof Zum Roten Igel ») for an important meeting.

May 1880 : Baron Christian von Ehrenfels began his private lessons in composition (1880-1882) with professor Bruckner, shortly after he registered at the University of Vienna.

Ehrenfels recounted his teacher's « naïveté » , who was reading Friedrich Schiller's « Wallenstein »

pacing up and down, he queried his student :

« It is really true that Wallenstein wanted to betray the Emperor ? »

Facing severe financial difficulties after graduating from the Vienna Conservatory, Mahler is forced to set aside his own

compositions to find stable work. Through a connection with his piano teacher, Julius Epstein, he meets Gustav Lewy, a prominent Viennese theatrical agent, owner of Lewy music publishers.

Wednesday, 12 May 1880 : Mahler signs a historic five year management contract with Lewy ; under this agreement, Lewy takes a 5 % commission to manage Mahler's theatre career.

Lewy immediately secures his very first professional contract : a summer engagement (from around mid-May to mid-August) , as « Kapellmeister » at the « Kurtheater » in Bad Hall, which is located south of the city of Linz in Upper-Austria. The repertory is exclusively made of light, popular theatre music - specifically operettas and farces.

In the words of biographer Jonathan Carr, it was « a dismal little job »

apparently, Mahler's reputation has preceded him :

« Someone is coming, who is a genius, but also full of quirks. »

Tuesday, 25 May 1880 : Unsigned postcard by professor Anton Bruckner (Vienna) addressed to « Highly Esteemed Kapellmeister » Gustav Mahler (Theatre Building, Bad Hall, Upper-Austria)

« " Durch Nacht " [Zitat aus Franz von Suppés Operette " Fatinitza "] - " Vorwärts " [Zitat des Walhalla-Motivs aus " Rheingold "] - " Zum Licht " (...) »

« " Through the Night " (quote from Franz von Suppé's operetta " Fatinitza ") - " Forward " (excerpt from the Valhalla motif in " Rheingold ") - " Toward the Light " (...) »

Bad Hall is a fashionable health resort, renowned for its iodine and mineral springs. It attracts not only patients seeking medical treatments but also members of the Austrian bourgeoisie and artistic « élite » , who would visit during the summer months for rest and inspiration. The « Cur-Musikkapelle » was founded in 1855.

As music director of the Theatre Orchestra, Mahler is required to conduct operettas, comedies, and musical plays (« Singspiele ») . Viktor Berthal is the theatre director, while Carl Ludwig Zwerenz is in charge of the actors and the singers. But Mahler also sets out the music stands and dusts the piano ; he even pushes Zwerenz's baby daughter « Mizzi » in her pram around the unheated outdoor wooden summer theatre during the intermissions ! This so-called « Arena » was built in the spa park in 1871 ; it was not designed to host concerts year-round, or to program major productions. Between 1883 and 1884, the new « Stadttheater Bad Hall » will be erected nearby on « Steyrerstraße » according to plans by the architect Alois Maria von Wurm-Arnkreuz - capacity : around 400 seats.

[The spa park covers approximately 34 hectares (16,000 square meters) . It was laid out during the construction of the old bath house and designed as a landscape garden (known at the time as the « spa garden ») by Josef Runkel, the court gardener at Kremsmünster Abbey. The English garden style had spread throughout Europe since the

eighteenth century as a contrast to the Baroque garden, which emphasized strict lines and geometry. The style and form of the landscape garden, on the other hand, are characterized by a natural garden design in which flowering plants are rarely found. Rather, it was intended to reflect the natural landscape, which was meant to express a morally « enlightened » society. Under the administration of Josef Viktor Hillischer, the first wooden band stand was built in 1857. Five years later, in 1862, the « Brunnenweibchen » (little fountain woman) formerly known as the « Brunnenknabe » (little fountain boy) followed. The bird bath is one of the oldest monuments in the spa park. In 1866, the Villa Rabl and its 9,000 square meter park followed, which were purchased together by the State of Upper-Austria in 1907. Between 1869 and 1870, the Hillischer Villa was built on what is known as the so-called « Goaß-Leiten » . After the construction of the new drinking fountain and the expansion of the park in 1873, it covered approximately 27,000 square meters. Shortly thereafter, another pavilion was erected in front of the refreshment stand near the bath house : a man-made hill with a wooden canopy, called « parapluie » (umbrella) , provided a panoramic view of the Upper-Austrian foothills of the Alps. In 1885, the Körbl Villa was built, complete with a garden. Ten years later, the « Marienhof » was constructed. From 1900 to 1902, Hillischer laid out the Hauser park, which was expanded from 1903 to 1905. In 1902, the Stifter park was created as an extension of the spa gardens, incorporating the garden of the Rabl Villa.]

Mahler earns 30 « Guilders » per month - plus a playing fee of 50 « Guilders » . Payments are calculated in two-week increments, amounting to 15 « Guilders » each. According to the payroll records, the Bad Hall Theatre company consisted of fifteen people. The highest monthly salary was 60 « Guilders » and the lowest one was 25 « Guilders » .

The theatre season starts at the beginning of June. Mahler will conduct around 48 performances during the months of June, July and August.

Thursday, 10 June 1880

« Garibaldi » , a farce in one act written by the Austrian playwright and theatre director Julius Rosen (pseudonym of Nicolaus Duffek) .

« Tritsch-Tratsch » , a farce in one act written by the Austrian playwright and actor Johann Nestroy, with music composed by Adolf Müller senior. The plot unfolds in a suburb of Vienna.

Sunday, 13 June 1880

the performance begins at 4:30 pm (half an hour earlier)

« Drei Paar Schuhe » (Three pairs of shoes) , a farce in one prelude and three acts based on a libretto by Carl Görlitz and Alois Berla, with music composed by Carl Millöcker.

Tuesday, 15 June 1880

« Nur zwei Gläschen » (Only two glasses) , a farce written by the playwright Joseph Böhm.

« Des Löwen Erwachen » (The awakening of the lions) , a comic operetta in one act composed by Johann Brandl.

Wednesday, 16 June 1880

« Die gebildete Köchin » (The educated cook) , a farce based on a libretto by the playwright Anton Bittner featuring songs by Ottokar Franz Ebersberg (pseudonym : O. F. Berg) with music composed by Julius Hopp.

Guest-appearance by the operatic soprano « Frau » Marie Theresia Petzer-Löscher from the « Königlich Deutschen Landestheater » in Prague. She sings Leonore's aria « Abscheulicher ! » from Ludwig van Beethoven's opera, « Fidelio » ; songs by Franz Schubert ; and the cavatina « Casta Diva » from act one of Vincenzo Bellini's opera, « Norma » .

« Eine ruhige Partei » (A quiet party) , a farce in one act written by the Viennese playwright Joseph Wimmer.

Wednesday, 23 June 1880

« Eine verfolgte Unschuld » (An innocent under persecution) , a farce in one act written by the Austrian playwright Anton Langer.

« Er muß taub sein » (He must be deaf !) , a farce in one act adapted in German by D. C. Malten, based on the French comedy « Les deux sourds » written by the dramatist and satirist Jules Moinaux.

Saturday, 26 June 1880

« Die Hochzeit bei Laternenschein » (Le mariage aux lanternes) , an operetta in one act by Jacques Offenbach.

« Rezept gegen Schwiegermütter » (Recipe against mothers-in-law) , a farce in one act adapted in German by Johannes Fastenrath, based on « La Receta contra las Suegras » written by the Spanish playwright Don Manuel Juan Diana.

Sunday, 1 August 1880

the performance begins at 4:30 pm

« Die Hochzeit bei Laternenschein » (Le mariage aux lanternes) , an operetta in one act by Jacques Offenbach.

« Il bacio » (The kiss) , a farce written by the Austrian playwright and theatre director Julius Rosen (pseudonym of Nicolaus Duffek) .

While working at the « Kurhaus » , Mahler stays in the « Blauensteiner » house at « Pfarrkirchen » n° 19 in a little town south-west of Bad Hall - more precisely in one of the seventeen rooms of a pension called « Baderhaus » (or « Unteres Gasthaus ») . The restaurant there is owned by Theresia Schmid.

Letter from Gustav Mahler to his friend Emil Freund :

« As a curiosity, dear Freund, I am writing on a correspondence card. The house on the top over which I have painted a cross is where I live. Of course, the area is much more beautiful than the illustration can suggest ; it just has such teary eyes, which is why it sees everything as bleak and pale. I, myself, am doing well according to the circumstances. I neither let my discontent completely gain power over me, as most people do, nor do I try to laugh off this torment by joking ; and I hope it would be rather silly if even the blowflies were enough to make one complain. If I complain, it is for a different reason, one that did not just arise now and, above all, one that is not so trivial that you should just shrug it off your shoulders. Where is [Siegfried] Lipiner ? It is truly inconsiderate of him to drag [the fair-tale opera] " Rübezahl " in his baggage around the world and not even give me a single sign of life - even though I am whining about it. I do not even know if it still exists, because it is my only copy. I would like to keep working on it, even though my frustration has almost made me lose the desire to do so. Please give me his address, and do something yourself so that I can get my manuscript. If, on top of all other adversities, I must also endure these self-inflicted ones, it truly makes my blood boil. Please, make sure you forget about doing anything about this matter right away. I would like to write to Lipiner myself, but I do not know where he lives. Even " Krzyz " [Rudolf Krzyżanowski] , to whom I wrote, seems to have forgotten that I am still alive in this world. When I left Vienna, I forgot to pick up the index. At the beginning of the summer semester, I handed it over to the faculty attendant to have the inscriptions added, and then, I forgot to pick it up. Once you get to the University [of Vienna] , ask about it.

Aren't you even going to visit me in [Bad] Hall ? Life here is very inexpensive and good. As for Jean Paul [Johann Paul Friedrich Richter] , of course, the mentioned copy would be good enough for me. But where can I find the 5 " skewers " that it costs ? Once again, I urge you to send me Lipiner's address and to arrange for the return shipment to be paid for.

With warm regards,

Gustav Mahler

I hope you will reply to me soon. »

[address on the back of the letter : « Gustav Mahler. Pfarrkirchen, Bad Hall in Upper-Austria »]

« Als Kuriosum, lieber Freund, schreibe ich auf diesen Carton. Das Haus, über das ich das Kreuz hingemalt habe, ist mein Wohnort. Freilich ist die Gegend viel schöner, als dieser Holzschnitt meint, er hat nur so verweinte Augen, deshalb sieht er alles öd und blaß. Mir selbst geht es den Umständen angemessen. Weder lasse ich den Unmut vollends über mich Gewalt gewinnen, wie die meisten noch versuche ich durch einen Scherz über dies Pein hinwegzuhelfen, und hoffe, es wäre auch läppisch, wenn einem die Schmeißfliegen + zum Jammern brächten. Wenn ich klage, so hat dies einen anderen Grund, der nicht jetzt erst entstanden ist und vor allem, der nicht so gering ist, als daß du darüber die Achseln zucken solltest. Wo ist [Siegfried] Lipiner ? Es ist wahrhaft rücksichtslos von ihm, daß er den [Märchenoper] " Rübezahl " mit seiner Bagage in der Welt herumschleppt und mir, der danach jammert nicht einmal ein Lebenszeichen gibt. Ich weiß ja gar nicht, ob er noch existiert, denn er ist das einzige Exemplar, das ich besitze. Möchte gerne weiter daran arbeiten, obwohl mir

vor Ärger beinahe die Lust schon vergangen ist. Ich bitte dich, gib mir seine Adresse an und tue selbst etwas, daß ich mein Manuskript erhalte. Wenn ich zu allen Widerwärtigkeiten noch diese selbst geschaffenen über mich ergehen lassen muß, so überläuft mir wahrlich die Galle. Ich bitte dich, vergesse ja, sofort etwas in dieser Sache zu tun. Ich möchte dem Lipiner selbst schreiben, aber ich weiß nicht, wo er wohnt. Auch " Krzyz " [Rudolf Krzyżanowski] , dem ich geschrieben, scheint vergessen zu haben, daß ich noch in der Welt bin. Ich habe vergessen, als ich von Wien fortging, mir den Index abzuholen. Ich habe ihn seinerzeit dem Fakultätsdiener zur Besorgung der Textierungen übergeben zum Beginn des Sommersemesters und dann vergessen, ihn abzuholen. Wenn du einmal auf die [Wiener] Universität kommst, so frage danach.

Wirst du mich nicht einmal in [Bad] Hall besuchen ? Hier lebst du sehr billig und gut. Was den Jean Paul [Johann Paul Friedrich Richter] anbetrifft, so wäre mir freilich das genannte Exemplar genügend. Aber wo die 5 " Spieße " aufzutreiben, die es kostet ? Noch einmal lege ich dir ans Herz, mir Lipiners Adresse zu schreiben und die Rücksendung zu bezahlen zu veranlassen.

Mit herzlichem Gruß,

Gustav Mahler

Hoffe daß du mir bald antwortest. »

[Adresse auf der Rückseite des Briefes : « Gustav Mahler. Pfarrkirchen, Bad Hall in Oberösterreich »]

[The town was officially named « Bad Hall » in 1876. It was built on a so-called floating cone, which is why the « upper town » and « lower town » were linked by the « Langer Graben » . In 1640, there was a « Badhaus und Heilpraxis mit eigener Quelle, Badgießern und Barbieren » (spa house and medical practice with its own spring, bathing founders and barbers) . The town was already an important trading centre. It was first mentioned in a document dating from the twelfth century. Back then, « Hal » meant salt. The sole was extracted in the Halltal valley, transported through a wooden pipeline to the « Sudhaus » on the Inn river, where it was boiled down to salt. The required quantities of firewood could also be obtained here, which were transported from the Upper-Inn valley to Hall. Old pictures show the wooden rake on the Inn river and the huge wood storage areas. Shipping upstream on the Inn river was impossible - consequently, Hall became a trans-shipment point for imported goods. It was the largest historic town in the Tyrol region. In the fifteenth and sixteenth centuries, it was one of the most important towns under the Habsburg dynasty. Small businesses began to appear : blacksmiths, locksmiths, rope makers, bakers, butchers, and inns ! A small artisanal bathing establishment was opened in 1826. The first major bath house complex was built in 1855. Another spa facility was owned by the General Workers' Health and Benefit Fund, which was founded in Steyr in 1873. Increased medical demands led to the closure of many small bathing establishments. An inn with a beer garden and shooting range was bought by Lorenz Knapp in 1899.]

Thursday, 19 August 1880 : Gustav Mahler left Bad Hall and returned to Vienna. His agent, Gustav Lewy, had nothing lined up for the coming season. It is clear from his few surviving letters from this period that Mahler (already suffering from melancholia, not to say depression) was plunged into the depths of despair.

The Lewy agency used the « Bad Hall experience » to advance Mahler's career, systematically booking him into more important provincial opera houses in Ljubljana, Slovenia (1881) , Olmütz, Moravia (1883) , and Kassel on the Fulda river in northern Hesse (1884-1885) .

His musical education did not include traditional conductor training, but was influenced by his background and his travels.

Summer 1880 (?) : Friedrich Eckstein, who attends professor Bruckner's weekly evening lectures, comes into contact with him through the mediation of Ferdinand Löwe and the Schalk brothers.

Monday, 21 June 1880 : Anton Bruckner is invited by his philosophy student Anton Ölzelt von Newin junior.

Wednesday, 30 June 1880 : Letter from the « Imperial and Royal Ministry of Culture and Education » (Vienna) to professor Anton Bruckner (Vienna) :

In response to his request dated June 23, Bruckner will receive an annual renumeration of 800 florins for his position as university lecturer, which will be paid by the Governor of Lower-Austria, baron Ludwig Possinger von Choborski.

Signed by the Austrian Minister for Culture and Education, Sigmund Conrad baron von Eybesfeld

Monday, 19 July 1880 : Professor Anton Bruckner receives a sum of 800 florins, as a special remuneration for his harmony and counterpoint lectures at the University of Vienna.

before Friday, 13 August 1880 (?) : Anton Bruckner's pocket calendar entry :

« Doctor Weinstein, Doctor (Baron) August von Plappart (jurist and theatre intendant) at the " Gasthof zum Rothen Igel " before departure. »

Friday, 13 August 1880 : Anton Bruckner leaves for a one week stay in St. Florian.

Thursday, 9 October 1880 : Back in Vienna, Anton Bruckner applies for the prestigious post of assistant choir-master of the « Wiener Männer-Gesangverein » but his application is denied.

A serious anomaly develops in his feet and legs, which in no way helps his state of mind.

University of Vienna : 1880-1881 winter semester

Monday, 25 October 1880 : Pocket calendar entry by Anton Bruckner :

« University begins. »

Monday, 1 November 1880 : Gustav Mahler announces in a letter to his friend Emil Freund that the composition of « Das klagende Lied » has been completed.

Saturday, 13 November 1880 : Letter from professor Anton Bruckner (Vienna) to the « Imperial and Royal Ministry of Culture and Education » (Vienna) :

Regarding payment for lecture hours at the University of Vienna.

Monday, 22 November 1880 : Anton Bruckner completes the Adagio of the Sixth symphony at the University of Vienna.

Sunday, 28 November 1880 : Letter from the « Imperial and Royal Ministry of Culture and Education » (Vienna) to professor Anton Bruckner (Vienna) :

In response to his resquest dated November 13, Bruckner is granted an annual remuneration of 800 florins for his lectures at the University of Vienna.

Signed by the Austrian Minister for Culture and Education, Sigmund Conrad baron von Eybesfeld

University of Vienna : 1881-1882 winter semester

December 1881 : Anton Meißner meets professor Anton Bruckner again at the University of Vienna.

University of Vienna : 1884 summer semester

July 1884 : Pocket calendar entry by Anton Bruckner :

« Ludwig Kölblinger (/) University, Faculty of Philosophy. »

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New campus for the « Austrian Academy of Sciences » (2022)

The renovation project forms the centrepiece of the new campus area of the Austrian Academy of Sciences.

Located in the old university quarter ; from « Dr. Ignaz-Seipel-Platz » along « Bäckerstraße » to « Postgasse » .

The Presidential Board of the ÖAW is located in the « Dr. Ignaz-Seipel-Platz » building ; adaptation of the prestigious offices of the Presidential Board.

Careful refurbishment of the existing listed building with numerous state rooms.

New construction or upgrading of the electrical and building services systems for event use.

Building at « Postgasse » n° 7 to 9 : Four levels of rooms for the ÖAW were created around an inner court-yard that had been largely unused for many decades.

The inner court-yard (surrounded by an arcade that has been opened up and made visible again) can now be used by the public. It is one of the few fully enclosed, green and contemplative court-yards in Vienna's city centre.

In addition to the archaeological monitoring of the excavations in the inner court-yard, many corners of the building were discovered to be in need of renovation.

The DELTA firm was commissioned by the « Bundesimmobiliengesellschaft » to manage the project and worked closely with the client's committee.

For both the client and the user, the general refurbishment represents an essential part of upgrading the former university quarter into a valuable and attractive location in the historic city centre.

University of Vienna on « Ringstraße » : 1885 summer semester

Saturday, 18 April 1885 : Inscription of Friedrich Baumhackl at the University of Vienna.

August 1885 : Pocket calendar entry by Anton Bruckner :

« N.B. : Ludwig Kolblinger, University of Vienna, Faculty of Philosophy. »

University of Vienna on « Ringstraße » : 1889 winter semester

Bruckner's lecture material has been preserved in several sets of notes taken by his students.

Ernst Schwanzara attended Bruckner's lectures at the University of Vienna, from 1891 to 1894.

« [He] attended the lectures regularly, and took diligent shorthand notes. »

In the preface to his book, « Anton Bruckner : Vorlesungen über Harmonielehre und Kontrapunkt an der Universität Wien » (1950) , he also mentioned the lecture notes of the « non degree » students Carl Speiser and Friedrich Eckstein.

The lecture notes of Carl Speiser, who registered in the winter semester of 1889, were given by his son, Friedrich Speiser (born in 1887) , to the Bruckner scholar Alfred Orel (1889-1967) , who taught at the University of Vienna from 1929 to 1945.

Orel included the content of these lectures in his monograph entitled « Ein Harmonielehrekolleg bei Anton Bruckner » (A Harmony Lecture with Anton Bruckner) published by « Verlag für Wirtschaft und Kultur Payer & Co. » - Berlin / Vienna / Zürich (1940) - 21 x 14 cm - frontispiece page ; 96 pages.

Eckstein (1861-1939) was taught by professor Bruckner at the Conservatory of the « Society of Friends of Music » in Vienna, and as a private student.

There were also the lecture notes of Victor Christ (1869-1902) , who studied under Bruckner at the Conservatory of the « Society of Friends of Music » in Vienna.

Gerhard Baumgartner (born in 1957) reports on a manuscript (of over 100 pages) written by Lorenz Ritter (1868-1941) . He studied piano and organ at the Conservatory of the « Society of Friends of Music » in Vienna, as well as harmony (academic year 1879-1880) and counterpoint (academic year 1881-1882) .

...

The Austrian musicologist Alfred Orel was born on 3 July 1889 in Vienna. He was the son of a military doctor, and the brother of the Catholic sociologist Anton Orel (1881-1959) .

Alfred studied at the Faculty of Law in the main building of the University of Vienna, where he earned his first doctorate in 1912. He worked in the policy planning department at the Ministry of Finance, from 1912 to 1918. He pursued in 1917 a degree in musicology with Guido Adler at the University of Vienna, earning a doctorate in philosophy in 1919 with the dissertation « Die Hauptstimme in den " Salve regina" der Trienter Codices » (The main voice in the " Salve regina" of the Trent Codices) - Orel first devoted his research on the Middle-Age period. He was the librarian of the « Institute of Musicology » at the University of Vienna, from 1918 to 1922. He completed his « habilitation » in 1922 with the treatise « Über rhythmische Qualität in mehrstimmigen Tonsätzen des 15. Jahrhunderts » (On rhythmic quality in polyphonic compositions of the fifteenth century) , and became qualified as a « university lecturer » in music history at the University of Vienna. He was the curator of the music collection at the « Stadtbibliothek » from 1918 to 1940. He organized major exhibitions : the centenary of the death of Ludwig van Beethoven in 1927 ; the centenary of the death of Franz Schubert in 1928 ; the bicentenary of the birth of Franz-Joseph Haydn in 1932. He served as « associate professor » at the University of Vienna, from 1929 to 1945.

After the annexation of Austria on March 1938, Orel was appointed acting director of the « State Academy for Music and Performing Arts » but was relieved of this position in August, following the Nazi take-over. His application in 1938 for membership in the N.S.D.A.P. was finally rejected in 1940. That same year, he founded the « Institute for Music Research of the City of Vienna » within the framework of the Cultural Affairs Office, which he headed until 1945 - he also served as special advisor for Viennese music research and exhibition design. After the war, he was forced by the City of Vienna to resign from his post because of his Nazi sympathies. His teaching license was revoked by the University of Vienna. He officially retired in 1948.

Orel went on to work as a private scholar. He was a music-critic for the « Wiener Zeitung » . He was involved in the publication of the « Monuments of Musical Art in Austria » (« Denkmäler der Tonkunst in Österreich » , or DTÖ) . He wrote a series of « études » for guitar. He produced several radio broadcasts on music. He published twenty-seven independent publications and more than 250 essays, which included Wolfgang Amadeus Mozart, Franz Grillparzer, Ludwig van Beethoven, Franz Schubert, Josef Lanner, and Hugo Wolf. He was particularly noted for his work on the life and music of Anton Bruckner.

Alfred Orel died on 11 April 1967 in Vienna. His grave is located in the Döbling Cemetery (section 38 - row 7 - number 6) .

His estate is kept in the manuscript and music collections of the City Library in City Hall.

University of Vienna : 1890-1891 winter semester

The recollections of Michael Maria Rabenlechner, then a student and, later, a literary historian and teacher, offer a glimpse into a lecture given by professor Bruckner at the University of Vienna.

It was purely by chance that he accompanied a friend to the lecture hall, and attended - even though he could not follow the content of the course :

« It was during the winter semester of 1890, on a December evening - I was sitting buried in books in the brightly lit main reading room of the University of Vienna Library - when a (musically gifted) friend of the same age approached me, who was just about to leave the reading room. We greeted each other and, when I asked him where he was going, he replied that it was high time for him to go to his class. Since we hadn't seen each other for a long time, I decided to accompany him to the door of the auditorium. " Come along to the lecture ", my friend replied, " you won't regret it. You'll meet a character unlike any other in the entire University of Vienna : æsthetics and music theory - pure gold ! - but presented beneath a pile of the most amusing and cozy formalism ! " When I replied that I completely lacked any knowledge in music theory, my friend reassured me, saying that, given the originality of the character I was about to meet in this class, my time would not be wasted. So, I not only went to the door, but - curious and excited - I entered the lecture hall in question, which was located to the right of the entrance to the large ceremonial hall and, because it served various academic lectures on music, had a piano on the left side of the lectern next to the blackboard. The hall was packed, but judging by the young age of many of the attendees, it seemed to me that those present were not exclusively university students, but also included associate professors, and, perhaps, even students from the conservatory. The two of us, my friend and I, sat down on the last bench of the hall that was still free, but we had been sitting for less than a minute when the door opened with a bang, and professor Anton Bruckner entered. He was then a university lecturer giving a course on " harmony theory ". [...] Bruckner had barely entered the lecture hall and was not yet a step away from the entrance door - when a general, loud round of applause broke out. I was taken aback. " That's how he's always greeted ", my friend explained to me. The man being cheered nodded kindly to his loyal followers, and, when the applause subsided a little, he spoke kindly in his unadulterated dialect : " I can't clap along - I have a sore finger. ", and raised one

hand as proof, on which a lower finger joint was bandaged in white. Gentle cries of regret, which, however, sounded more like suppressed amusement, acknowledged the master's reply. He walked up the steps of the podium, took off his coat, put down his things, picked up the chalk, but before he even began the lecture, he smiled and said, again in the most casual dialect : " Just now, there was a woman outside in the corridor - a woman from out of town - and she spoke to me. She adores my compositions so much - she absolutely must see me before she leaves Vienna ; but I replied to her : ' Well, I'm not some kind of exhibit ! ' " »

...

« Da wares im Wintersemester 1890 an einem Dezemberabend - ich saß eben vergraben in den Büchern im hellerleuchteten großen Lesesaale der Wiener Universitätsbibliothek - als ein (musikalisch hochstehender) gleichaltriger Freund auf mich zutrat, der ebensich anschickte, den Lesesaal zu verlassen. Wir begrüßten uns und auf meine Frage, wohin sein Weg gehe, antwortete er mir, es sei für ihn höchste Zeit, in die Vorlesung zu gehen. Da wir uns schon lange nicht gesehen, beschloß ich, ihn bis zur Türe des Auditoriums zubegleiten. " Komm übrigens gleich mit in die Vorlesung ", entgegnete mein Freund, " du wirst es nicht bereuen, du wirst eine Type kennen lernen, deren es in der ganzen Wiener Universität eine gleiche nicht weiter gibt : theoretisch-musikalische Ästhetik - echtestes Gold - aber geboten unter einem Scherbenberg amüsantester gemütlichster Formseligkeit ! " Auf meine Entgegnung, daß mir musikalisch-theoretische Kenntnisse ja völlig mangelten, beruhigte mich mein Freund und sagte mir, daß ob des Originals, das ich in dieser Stunde kennen lernen würde, die Zeit für mich keine verlorene sein würde. Also ging ich nicht bloß bis zur Türe, sondern - neugierig gespannt - auch hinein in den bezüglichen Hörsaal, der sich rechts vom Eingang in den großen Festsaal befand und der, weil diversen musikakademischen Vorlesungen dienend, links auf dem Katheder neben der Tafel ein Klavier aufwies. Der Saal war stark gefüllt, doch schien es mir bei der Jugendlichkeit vieler Besucher, als ob die Anwesenden sich nicht ausschließlich aus ordentlichen Universitätsstudenten rekrutierten, sondern auch aus Extraordinarien, vielleicht sogar aus Schülern des Konservatoriums. Wir beide - mein Freundundich - setzten uns in die noch freie letzte Bank des Saales, saßenaber noch keine Minute, als auch schon die Türe kräftigst aufgemacht ward und als hereintrat - Professor Anton Bruckner, der damals als Universitätslektor Vorlesungen über " Harmonielehre " hielt. [...] Kaum hatte Bruckner den Hörsaal betreten und war noch keinen Schritt von der Eingangstüre entfernt, als sich ein allgemeines lautes Händeklatschen erhob. Ich stutzte. " So wird er immer begrüßt. " kommentierte mir mein Freund. Der also Bejubelte nickte freundlich seinen Getreuen zu und als sich der Beifall etwas gelegt, sprach er freundlich in unverfälschtem Dialekt : " Ich kann nöt mitpaschen - ich hab' an wehen Finger " - und hob als testimonium die eine Hand, an der ein unteres Fingerglied weiß verbunden war. Sanfte Bedauerungsrufe, die sich aber eher wie versteckte Heiterkeit anließen, quittierten die Antwort des Meisters. Dieser schritt die Stufen des Katheders hinan, legte ab, griff zur Kreide, aber ehe er noch den Vortrag begann, schmunzelte er und sagte wörtlich wieder im gemütlichsten Dialekt : " Jetzt war grad' draußen am Gang eine Frau - eine Auswärtige - und hat mich ang'redet - sie verehrt meine Kompositionen so stark - sie muß mich, ehe sie von Wien fortgeht, um jeden Preis seh'n ; ich hab' ihr aber drauf geantwortet : ' Ja, ich bin ja kein Ausstellungsobjekt ! ' " »

The bibliophile court councillor, literary historian, poet, and grammar school teacher Michael Maria Rabenlechner was born on 12 July 1868 in Vienna. In 1883, he became a member of the Catholic student fraternity « KaV Norica Wien » . He studied philosophy at the University of Vienna. After earning his doctorate, he worked briefly as an intern at

the university library, then, as a high school teacher in Trieste and in Meidling. After various attempts at poetry, such as « Mystische Rosen » (Mystic Roses) and the dramatic scene « Der Traum in der Sylvesternacht » (The Dream on New Year's Eve) , as well as the anthology « Lorbeerblüten » (Laurel Blossoms) , Rabenlechner turned to research. His main project was the publication of the complete works of Robert Hamerling (16 volumes, 1912) - both Hamerling and Rabenlechner attended the « Schottengymnasium » in the first district. Another important project was the history of the City of Vienna, which translated in several hundred newspaper articles. On March 3, 1912, Rabenlechner was co-founder and first active chairman of the « Vienna Bibliophile Society » (« Wiener Bibliophilen-Gesellschaft ») . Now an honorary member of the society, Dr. Rabenlechner, who celebrated his eightieth birthday on July 12, 1948, was awarded the « Ring of Honour » of the City of Vienna (with a certificate) by mayor Theodor Körner on July 15, in the presence of members of the city council.

Michael Maria Rabenlechner died on 27 October 1952 in Vienna, and was buried in the Meidling Cemetery.

The « Rabenlechnerweg » (Rabenlechner path) located in the twenty-second district (« Donaustadt ») was named in his honour in 1965.

publications

« Peter Rosegger » (1899)

« Der Hernalser Kalvarienberg » [The Hernals Calvary] (1927)

« Streifzüge eines Bibliophilen durch die deutsche Dichtung Österreichs der letzten 150 Jahre » [Through Austrian German poetry of the last 150 years] (1931)

« Neue Streifzüge eines Bibliophilen » [A Bibliophile's Ramblings] (1935)

« Festschrift zur Feier des 25jährigen Bestandes der Wiener Bibliophilen-Gesellschaft » [Commemorative publication celebrating the 25th anniversary of the Vienna Bibliophile Society] (1937)

Biography of actor Anton Hasenhut (1941)

...

The history of Vienna University Library has always been linked closely to that of the Vienna University - starting with the foundation of the library in the year 1365, which makes it the oldest university library in the German speaking countries. The so-called « publica libraria » was originally located at what today is « Universitätsplatz » in Vienna's first district. The university was split into a number of faculties - and each faculty had its own library.

The library's holdings grew significanly during the fifteenth century. Soon, each library had its own « bibliothecarius » , whose task was to protect the books from theft or damage. At the time, the books were chained to the shelves (« libri catenati ») . Borrowing them was possible only in very special circumstances.

Due to the Ottoman wars in Europe and several plague epidemics, the importance of the University of Vienna declined during the sixteenth and seventeenth centuries. Along with the university's decline came the library's decline. The monastery of the Jesuits took over the last remains of the university library, whose last books had been merged into the holdings of the Imperial court library in the year 1756.

During the reign of Empress Maria Theresia, the library of the University of Vienna was reopened on 13 May 1777. Its holdings consisted largely of the books from the dissolved Jesuit monasteries. The most valuable books remained at the Court library. The new library was located in the « Baroque library hall » of the « Jesuit College » , and, contrary to its predecessors, was open to the general public. At the time, it was also decreed that the university library was to answer directly to the state (not the university !) ; thus, the responsibility of the head librarian was directly to the respective minister.

As the numbers of both holdings and users grew steadily, an extension had to be built for the library in the early nineteenth century. The Library of the University of Vienna became the leading research library of the Austro-Hungarian monarchy. In 1884, the library followed the university into its new building on « Ringstraße » , but the lack of space remained, as no room for any extension had been provided in the plans. Nevertheless, the library flourished for a while. World War I put a sudden end to it : staff shortages due to the war, the economic crisis and an inconsistent acquisition policy, particularly concerning foreign journals, all took their toll.

During World War II, the books were relocated to bomb shelters in Lower-Austria, but many books were lost or damaged during transport, and also due to inadequate storage conditions or other complications. In 1951, the reconstruction of parts of the main building was completed. The floor of the large reading room had been raised to gain room for extra storage space.

...

University students were required to provide their personal information upon matriculation at the beginning of their studies, and at the start of each subsequent semester.

Under the academic regulations in effect since 1850, there were enrolled (« regular ») and non enrolled (« non regular ») students, whose admission was granted by the Dean of the respective Faculty. The student was then to be entered into the faculty register and, upon payment of the registration fee, into the « Album Universitatis » , for which a matriculation certificate was issued. Only matriculated students were ultimately permitted to take the rigorous examinations and state examinations.

To register, every enrolled student had to appear in person before the Dean at the beginning of the semester, within the specified deadline, and submit proof of their university entrance qualifications, as well as a registration form (« Nationale ») entirely handwritten and signed by the student. The registration form and its structure were prescribed in detail by ministerial decree dating from October 1, 1850. The first section required the student's first and last name, place of birth, age, religion, and residential address, as well as the name, social status, and place of residence of the father or guardian ; the name of the most recently attended educational institution ; any information regarding a

scholarship ; and the legal basis for admission to the university (for example, the high school diploma) . In the second section of the form, students had to list the specific courses they wished to take and the name of the respective lecturer, and then, sign the form by hand. The Dean kept a copy of the registration form and sent the registrant to the Bursar, where he had to pay the required university fees and stamp fees, at which point the registration became valid.

For now, only the Bruckner lecturers from the Faculties of Philosophy and Law at the University of Vienna can be analyzed. However, it must be noted that, due to possible loss of sources, no absolute figures are available. Furthermore, the fact that Bruckner's lectures were offered free of charge suggests that not all students filled out a registration form, but simply signed the attendance lists for the respective lectures. These lists, however, have not survived.

Bruckner's audience was filled with students from all faculties. Comprehensive surveys of student registration from the Faculties of Medicine and Theology are still pending. Therefore, the following figures represent only the proportion of students from the Faculty of Philosophy and the Faculty of Law. This subset consisted of 41 % from the Faculty of Philosophy, and 59 % from the Faculty of Law.

On the registration form, students were required to provide the name, occupation, and place of residence of their father or guardian. In cases where the student was already of legal age, this information is missing. Often, the job titles were not clear or no longer in common use. For example, if the father's occupation was listed as painter, this information does not indicate whether he was a tradesman (self-employed, or employed) , or an artist.

Among the Bruckner students in the Faculty of Philosophy, we find mainly sons of civil servants, teachers, merchants, and craftsmen.

- civil servants : 21

- teachers and merchants : 13 of each

- craftsmen : 12

- private citizens : 11

- workers : 7

- physicians : 6

- clergy, technicians and agents : 5 of each

- lawyers, manufacturers, directors, military personnel : 4 of each

- painters and writers : 3 of each

- pharmacists and farmers : 2 of each

- bankers, musicians, foresters, unspecified scientists and academics : 1 of each

The law students among Bruckner's listeners came mainly from merchant, civil servant, or lawyer families. The term « merchants » included all traders, merchants, businessmen, and peddlers. Titles such as « board member » or « court councillor » as a father's professional designation were associated with the civil service. The term « Comitatsphysikus » (county physician or county public health officer) is no longer used today, and is attributed to the profession of doctor in the following summary for the Faculty of Law.

- lawyers : 61

- merchants : 32

- private individuals : 25

- civil servants : 24

- teachers (including school principals, district school inspectors, professors) : 13

- physicians (doctors) : 12

- manufacturers : 10

- innkeepers : 9

- craftsmen : 7

- pharmacists and military personnel : 5 of each

- engineers and musicians : 4 of each

- writers : 3

- farmers : 2

- foresters, agents, opera attendants and pastors : 1 of each

It is striking that, among the students of the Faculty of Philosophy, only one son of a musician registered in a Bruckner lecture.

But among the students of the Faculty of Law, four did : the choir director of St. Stephen's Cathedral - the deputy court « Kapellmeister » - the music director - and the organist were the corresponding entries.

Anton Bruckner : prayer, and awe in nature

Professor Anton Bruckner, who gave weekly harmony and counterpoint lectures at the University of Vienna and lived modestly in his apartment on the fourth floor at « Heßgasse » also frequented the « Stadtpark » . A devout Catholic with a mystical reverence for nature, he found in this environment a sanctuary for spiritual reflection.

One of his former students (and private secretary) , the polymath and philologist Friedrich Eckstein recalled :

« He would stand for long minutes in front of a tree, whispering prayers or contemplating the shapes of clouds, which he believed to be sent by God. »
Bruckner did not walk quickly or frequently, but when he did, he would often sit near the river bank, noting themes in a leather pocket notebook, later used in his masses or symphonies.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Margarethe »

(Faust)

« grand opéra » in five acts

(sung in German)

probably conducted by court « Kapellmeister » Johann Nepomuk Fuchs

music by Charles Gounod

French libretto by Jules Barbier, Michel Carré (from Carré's play « Faust et Marguerite »)

German translation by Julia Behr

stage design by landscape painter Johann Kautský (Jan Kautský)

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

choreography by ballet master Karl Telle

waltz performed during act two by the « corps de ballet »

« pas égyptien » performed during act five

synopsis

Faust, an aging, disillusioned scholar sells his soul to the devil (Méphistophélès) in exchange for his youth. After seducing and abandoning a young woman named Marguerite - leading to the death of her brother - Faust is damned to Hell, while Marguerite is granted divine salvation.

cast

Faust : Ernest M. H. van Dyck, tenor

Méphistophélès : Carl Grengg

Valentin : Josef Ritter

Brander : Hans Frei

Margarethe : Lola Beeth

Siébel : Anna Bayer

Marthe : Luise Kaulich-Lazarich

Tuesday, 12 January 1892

After a successful performance in Vienna, Hermann Levi writes to Anton Bruckner :

He still do not have the « courage » to conduct the (revised) Eighth symphony (**WAB 108**)

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Tristan und Isolde » , WWV 90

« music drama » in three acts

by Richard Wagner

conducted by vice-court « Kapellmeister » Hanns Richter

libretto by Richard Wagner

staged by Karl Tetzlaff
stage design by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Tristan : Hermann Winkelmann

König Marke : Franz von Reichenberg

Isolde : Amalie Friedrich-Materna

Kurwenal : Franz Neidl

Melot : Viktor Schmitt

Brangäne : Louise von Ehrenstein

Ein Hirt : Anton Schittenhelm

Ein Steuermann : Benedikt Felix

Wednesday, 13 January 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

due to « Fräulein » Marie Renard's indisposition, « Manon » is cancelled, and replaced by

« Ernani »

« dramma lirico » in four acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Giuseppe Verdi

Italian libretto by Francesco Maria Piave

based on the 1830 play « Hernani » by Victor Hugo

(25th performance of this production)

cast

Hernani : Ernest M. H. van Dyck, tenor

Don Carlo : Karl Sommer

Don Ruy Gomez de Silva : Carl Grengg

Elvira : Antonie (« Toni ») Schläger

Giovanna : Anna Hauser

Don Ricardo : Anton Schittenhelm

Jago : Hans Frei

Thursday, 14 January 1892

Pyotr Ilyich Tchaikovsky conducts a concert in Warsaw, Poland

Concert in Berlin : premiere of « Verlor'ne Muh ! » from « Des knaben Wunderhorn »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays

Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Antonie (« Toni ») Schläger

Turiddu : Fritz Schrödter

Lucia : Luise Kaulich-Lazarich

Alfio : Franz Neidl

Lola : Ellen Forster (Forster-Brandt)

« Le Rouge et le Noir »

(The Red and the Black)

ballet in three acts by Hermann Heinrich Regel

adaptation from Stendhal's eponymous psychological novel in two volumes published in 1830

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi
from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

The tragic and passionate story of Julien Sorel during the « Restoration » period : an irresistible eighteen year old ambitious but modest provincial man torn between love, religion, and his social aspirations. Protected by Abbé Chélan, he enters the world of the aristocracy amidst the power struggles.

Attempting to succeed through a combination of talent, hard work, deception, and hypocrisy, he ultimately allows his passions to betray him.

around Thursday, 14 January 1892

Letter from Gustav Mahler (Hamburg) to his sister Justine (Vienna) :

« Dearest " Justi " !

I was occupied all this time with the rehearsals of a new opera by Tchaikovsky, " Onegin " (a very mediocre effort) , the premiere of which apparently will be conducted by the composer himself.

Your last letters - and above all, that from Ernestine, whom I sincerely thank - have calmed me a little bit - How are you both now ?

By the way, last Sunday, Strauß's " Don Juan " was done at the Philharmonic Concert. It would interest me to hear what was said about it, and what impression it had on Otto.

He should tell me about it himself.

The enclosed clipping is from the " Pester Lloyd ".
Here now, we have the most beautiful winter weather - My condition is excellent.

When will Freund do his examination ?

Best wishes from

Gustav

Write soon ! »

Richard Strauß's « Don Juan » was performed by the « Wiener Philharmoniker » under the direction of vice-court « Kapellmeister » Hanns Richter on **10 January 1892**.

Friday, 15 January 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Ein Tanz-Märchen »

(A Dance Fairy Tale)

ballet in a prelude and three acts

conducted by Josef Bayer

music by Josef Bayer

libretto by Franz-Xaver Gaul and Josef Haßreiter

choreography by Josef Haßreiter

costumes based on drawings by the history painter Franz-Xaver Gaul

Act I : The Dream World

Act II : Journeys & Confrontations

Act III : The Triumph of Love

Epilogue : Reality

synopsis

A young, romantic writer is tasked by a theatre director to create a captivating new ballet.

Overwhelmed and struggling with writer's block, he falls asleep at his desk.

Saturday, 16 January 1892

On his way from Warsaw to Hamburg, Pyotr Ilyich Tchaikovsky stays overnight in Berlin

...

Hamburg « Stadttheater »

first « Kapellmeister » Gustav Mahler conducts

« L'amico Fritz »

a lyric comedy in three acts

music by Pietro Mascagni

A Hamburg premiere !

libretto by Nicola Daspuro (pseudonym : P. Suardon) with additions by Giovanni Targioni-Tozzetti

based on the French novel « L'ami Fritz » (1864) by Émile Erckmann and Alexandre Chatrian

world premiere « Teatro Costanzi » , Roma (31 October 1891)

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Ritter Pásmán » , Opus 441

(Sir Pazman)

comic opera in three acts

conducted by Wilhelm Jahn, music director of the « Hofoper »

comic opera in three acts

music by Johann Strauß junior

(fifth performance of this production)

libretto by Ludwig Dóczi, based on a poem by János Arany

set in Hungary at the beginning of the fourteenth century (around 1330)

cast

Der König : Fritz Schrödter

Die Königin : Henriette Standhartner

Ritter Pásmán : Franz von Reichenberg

Eva, Ritter Pásmán's Frau : Marie Renard

Rodomonte, Hofnarr : Josef Ritter

Omodé, Hofmarschall : Anton Schittenhelm

Misu, Pásmán's Knappe : Benedikt Felix

Gundy, Eva's Zofe : Josefine von Artner

Ein Türsteher : Hans Frei

Sunday, 17 January 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Armide » , Wq. 45

opera in five acts

(sung in German)

conducted by vice-court « Kapellmeister » Hanns Richter

music by Christoph Willibald Gluck

libretto by Philippe Quinault

after the epic poem « Gerusalemme liberata » (1580) by Torquato Tasso

musical arrangement by Heinrich Joseph Esser

stage design by Carlo Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

Set during the first crusade, the sorceress Armida ensnares the Christian knight Rinaldo and holds him captive on an island. When she raises her dagger to kill him, she falls in love with him, and casts a spell to make him love her in return. Unable to come to terms with the idea that Rinaldo's love is merely the work of enchantment, she calls upon the goddess of hate to restore her original revulsion. However, Armida cannot escape from her feelings of love, and the goddess condemns Armida to eternal love. In the meantime, his fellow soldiers free Rinaldo, and Armida's spell is broken. Armida is left enraged, despairing, and hopeless.

cast

Armide : Amalie Friedrich-Materna

Hidraot : Carl Grengg

Renaud : Ernest M. H. van Dyck, tenor

Aronte : Benedikt Felix

Artémidore : Fritz Schrödter

Ubalde : Karl Sommer

Ein Dämon in Lucindens Gestalt : Ellen Forster (Forster-Brandt)

Phénice : Anna Hauser

Sidonie : Henriette Standhartner

Ein Hirte : Anna Bayer

Hass : Luise Kaulich-Lazarich

Monday, 18 January 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Der Troubadour »

(« Il trovatore »)

opera in four acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Giuseppe Verdi

Italian libretto by Salvatore Cammarano

after the play « El Trovador » by Antonio García Gutiérrez

German libretto by Heinrich Proch

choreography by ballet master Karl Telle

new set design by painter Theodor Jachimovicz

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Graf von Luna, Il conte di Luna : Josef Ritter

Leonora : Antonie (« Toni ») Schläger

Azucena : Luise Kaulich-Lazarich

Manrico : Hermann Winkelmann

Ferrando : Karl Hellmann

Ines : Anna Hauser

Ruiz : Viktor Schmitt

Ein alter Gitano : Anton Peter

Ein Bote, un Messo : Karl Gaisser

Monday, 18 and Tuesday, 19 January 1892

Bernhard Pollini, the director of the « Stadttheater » , invited Tchaikovsky to come to Hamburg in **January 1892** to conduct the first performance in Germany of « Yevgeny Onegin » (after Prague in 1888, only the second time that this opera was staged outside Russia) .

Tchaikovsky duly arrived in Hamburg on **18 January** and conducted the dress rehearsal, where he was delighted to

find that the singers and orchestra all knew their parts very well.

However, because the opera was to be sung in German, he had trouble following the recitatives. So, he refused to conduct the actual performance.

Mahler, who had been rehearsing the opera before Tchaikovsky's arrival, was thus given the honour of conducting the German premiere of « Yevgeny Onegin » on **19 January 1892** in the composer's presence.

The previous evening, Mahler had also conducted a performance of Richard Wagner's « Tannhäuser » , which greatly impressed Tchaikovsky, as we may see from the letter he wrote to his nephew, Vladimir Davydov, on the morning of **19 January**, in which he also expressed his doubts as to whether « Onegin » would go down well with the German audience :

« By the way, the conductor here is not some second rate fellow, but positively a genius, and he is burning with eagerness to conduct the first performance [of " Onegin "] . Yesterday, I heard him conduct an astonishing performance of " Tannhäuser ". The singers, the orchestra, Pollini, the stage-directors, the conductor (his name is Mahler) are all in love with " Yevgeny Onegin ". However, I still doubt that the Hamburg public will be captivated by it immediately. »

Tchaikovsky's misgivings were partly based on his experiences four years earlier, when the concert featuring his own works, which he had conducted in Hamburg on **20 January 1888**, had not gone down too well with the conservative audience. These misgivings about the German premiere of « Onegin » proved to be well founded, since the audience's reaction was lukewarm. Moreover, whilst some critics, above all Josef Sittard, praised Tchaikovsky's music, they were unanimous in lamenting what they perceived to be the opera's lack of dramatic vitality. On the other hand, they all acknowledged the loving care with which Mahler had rehearsed the opera with the singers and orchestra players. Tchaikovsky seems to have attended a small party after the performance, together with Mahler and Pollini, although no reliable account of this celebration has come down to us.

Mahler also conducted the first performance of the one act opera « Iolanta » (Opus 69) outside Russia on **22 December 1892 / 3 January 1893**, just over a fortnight after the opera's premiere in Saint-Petersburg. Although Tchaikovsky decided not to come to Hamburg on that occasion, he did pay a brief visit to the Hanseatic city later that year to attend the revival of « Iolanta » for the next season.

Tuesday, 19 January 1892

Gustav Mahler conducts in Hamburg « Evgeny Onegin » by Pyotr Ilyich Tchaikovsky before an audience which includes the composer. After Prague, it was only the second time that this work had been performed outside Russia.

Tchaikovsky writes to his nephew :

« The conductor here is not the usual ilk, but a man of genius who would give his life to conduct the premiere. »

Josef Sittard's extensive review was levelled at the plot, which he found to be deficient in « dramatic vitality » .

Tatyana, with her « hysterical » outburst of « morbid passion » in the « Letter scene » , and the « spiritually spineless » Onegin could awaken but little empathy in the audience :

« We, Germans, do not understand such people, but still less understanding do we have for a so-called plot which, strictly speaking, isn't one at all. »

For the music, however, Sittard found great praise, though not so much for the vocal parts as for the orchestra which, as he put it, made up the opera's « centre of gravity » . He singled out the duet of Tatyana and Olga and the « peasants' dance song » in act one ; the finale of the « ball scene » in act two ; and the final scene between Tatyana and Onegin - « the opera's most significant scene » .

On the other hand, he dismissed Triquet's couplets as « superfluous » and deplored the abundance of dance tunes and scenes :

« Such stop gaps can hardly be reconciled with the notions which we, Germans, have of the character of opera since Gluck and Mozart. »

Sittard concluded his review by observing :

« Although " Onegin " is not an opera in the dramatic sense, still it does contain so many specifically musical beauties and delicacies that we considered the hissing which was heard after some scenes to be all the more inappropriate with regard to an artist who, like " Herr " Tchaikovsky, occupies such a prominent position among contemporary instrumental composers ; but, apart from that, people, even if only out of courtesy for the composer who was present, ought to have abstained from such demonstrations which, in this case, were quite unjustified. »

During his student years in Vienna, Gustav Mahler was interested in philosophy, and an avid reader.

One of his favourite authors being Fyodor Dostoyevsky, about whom he once said :

« Reading Dostoyevsky is more important than counterpoint. »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Bastien und Bastienne » K. 50/46b

pastoral comedy (song-play) in one act

conducted by court « Kapellmeister » Johann Nepomuk Fuchs

music by the twelve year old Wolfgang Amadeus Mozart

revised German text and new spoken dialogue by Max Kalbeck

original German libretto : Friedrich Wilhelm Weiskern, Johann Heinrich Friedrich Müller, Johann Andreas Schachtner
based on « Les Amours de Bastien et Bastienne » by Justine Favart and Harny de Guerville

cast

Bastien : Josef Ritter

Bastienne : Ellen Forster (Forster-Brandt)

Colas : Karl Mayerhofer

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Louise von Ehrenstein

Turiddu : Fritz Schrödter

Lucia : Luise Kaulich-Lazarich

Alfio : Josef Ritter

Lola : Ellen Forster (Forster-Brandt)

Wednesday, 20 January 1892

Letter from Siegfried Ochs (Berlin) to Anton Bruckner (Vienna) :

« Venerable " Herr " and Master !

Yesterday, I received your Mass in E and I cannot refrain from expressing my greatest enthusiasm to you for " this magnificent work ". Once more, it is as grand as if chiseled from rock ! Our choir will be delighted ! Not only about the superb composition but also because the memory of your presence in Berlin, most venerable professor, is among the most beautiful that the Association possesses. Should a performance of the Mass somewhere else be forthcoming, I would be exceedingly grateful for timely news of it ; I will travel there, wherever it may be. And, then, our turn will come, as soon as I can make it " at all " possible. At present, we have in mind Liszt's " Prometheus ", the Ninth symphony (of Beethoven) and, probably, the " Te Deum " as assignments for this winter. We will do the " Te Deum " in the Opera House, if it fits Weingartner's frame of mind. Then, however, the Mass should be among the first numbers for study.

With the most devoted greetings to the Chief Director, too, I am

Yours truly,

Siegfried Ochs »

Incipit : « Gestern erhielt ich Ihre Messe in D ... »

Source : « Anton Bruckner, Gesammelte Briefe. Neue Folge. » collected and edited by Max Auer, « Deutsche Musik-Bücherei » Volume 55, Gustav Bosse Verlag, Regensburg (1924) , letter number 3 of Siegfried Ochs ; pages 342, 343.

Letter from Gustav Mahler (Hamburg) to his sister Justine (Vienna) :

« Dearest " Justi " !

This flu that has claimed so many victims in Vienna now worries me too. - In Hamburg, we actually don't hear anything at all about it so, for me, the threat is not great. - Just don't economize excessively about the small gathering ; a few " Gulden " don't matter, just send me the bill.

Yesterday was " Onegin " - I conducted, since the composer asked me to. Result : " succès d'estime " - Afterwards, a pig-out [" Festfressen "] at Pollini's - one of his specialities.

By the way, Tchaikovsky is a very nice old man, apparently exceedingly prosperous, very elegant manner - reminds me a lot of Mihalovich.

It was good that you all went to " Lumpaci ". It is a splendid comedy, full of wit and splendid fantasy - especially at the beginning. - I regard the first act as the most successful example of what this type of literature has to show.

I read " Die [Neue freie] Presse " here all the time. I'm not writing because of that ! To judge by " Hanslick ", the work ought to have been " ingenious " and " significant " ! Precisely that is what I call in question ! I don't think that he is worthy of such a fiery philippic and raging rejection. Therefore, I am interested in the judgment of a " young " and sensible musician. - January is soon almost over, and June even closer.

Warmest greetings to you all

from your

Gustav

What is " Nina " [Hoffmann] up to ? Say hello to her for me. »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

triple bill

« Sonne und Erde »

(Sun and Earth)

comic-allegorical ballet in four acts and eleven « tableaux »

conducted by Julius Lehnert

music by Josef Bayer

libretto by Franz-Xaver Gaul and Josef Haßreiter

choreography by Josef Haßreiter

synopsis

a scenic journey celebrating the changing seasons, elemental forces, and the cyclical rhythm of nature

the ballet is divided into a prelude and four distinct seasonal scenes :

Spring : Celebrates the re-awakening of nature with lively festivities, light hearted dancing, and the traditional « Parapluie-Marsch » .

Summer : The scene shifts to a vibrant sea side bath house. Vacationers, swimmers, and playful children seek refuge from the heat, complete with an energetic « Bade-Galopp » and the bright « Sonnen-Walzer » .

Autumn : Focuses on the grape harvest, wine making, and fox hunting, featuring lively local festivities before a sudden rain storm signals the end of the harvest.

Winter : A poetic and festive conclusion. Village bells ring for midnight mass as snow falls over a moonlit pine forest. A glowing, illuminated Christmas tree is surrounded by forest fairies and a celebratory « Christkindl-Polka » .

« Wiener Walzer »

(Vienna Waltz)

ballet in three parts

conducted by Josef Bayer

based on music by Johann Strauß I, Johann Strauß II, Josef Bayer

compiled by Josef Bayer

choreography by Louis Ruault (pseudonym : Louis Frappart)

stage design and costumes by the history painter Franz-Xaver Gaul

« Die Puppenfee »

(The Fairy Doll)

a pantomimic « divertissement » in one act and two « tableaux »

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costume designs by the history painter Franz-Xaver Gaul

synopsis

A prized mechanical fairy doll miraculously comes to life at midnight to magically animate the entire Viennese shop. She interacts with puppets and toys all around her - greeting some, dismissing others, blowing kisses to favourites.

human characters

toy maker (or shop-keeper) - his assistant (chief clerk) - sir James Plumpstershire (wealthy Englishman) Lady Plumpstershire - their children - various customers (peasant family, maid, postman, etc.)

Carl-Theatre, Leopoldstadt

« Die Kätzchen »

(The Kittens)

operetta in three acts

conducted by Ernst Reiterer

music by Hugo Felix

libretto by Albert Klischnegg, Ernst Niedl

Felix made his professional debut as a composer at only twenty-three years old with this « opérette » , which premiered on 23 January 1890 in Lemberg. It also received a positive reception in regional theatres. It gained sufficient success (« freundliche Aufnahme ») to be introduced to the Viennese public in 1892 by director Karl Blasel in a production at the « Carltheater » for eight performances. However, the weak and uninspired libretto was « crucified » by the Viennese critics, but Felix was noted as « a beautiful talent » (« ein schönes Talent ») . Though the storyline has faded from public memory, the music did not disappear completely. The stand alone hit from the operetta was a lyrical piece entitled « Unter dem Lindenbaum » (Under the Linden Tree) for two violins, guitar and harmonica. This particular love song was recorded in 1937 by the celebrated German « coloratura » soprano Erna Sack.

Hugo Felix Hayman (birth name : Hugo Victor Felix Moser) was born on 19 November 1866 in the town of Pest, Austria-Hungary Empire. He was the son of Moritz Hayman, a « merchant » (« kommissionshändler » , « kaufmann » , « weinhändler ») of Hungarian-Austrian descent (he died on 7 March 1896 in Ober-Döbling) , and Eugenie (« Jenny ») Hayman (!) , born Bachrich, who was of Slovakian-Viennese origin (« Hülsenfrüchtenhändler ») (she died on 1 March 1908 in Vienna) .

Felix was educated in the Austrian capital, first attending the « Öffentliches Schottengymnasium der Benediktiner » and, subsequently, the University of Vienna where in earned a doctorate in chemistry - specializing in « Methylethylacetylsulfonic acid » (« Methyläthylessigsulfosäure ») . He also studied at the Conservatory of the « Society of Friends of Music » . He then worked for some time as « Kapellmeister » in and around the capital. Finally, he decided to pursue a career in music rather than chemistry. He achieved growing recognition in Vienna during the late 1890's to 1906 through his association with the « Carltheater » , where he served as choir-master and, later, as music director. He was also part of the « Jungen Wien » (Young Vienna) circle, and appeared several times in Arthur Schnitzler's diary. He imported several British stage works, adapting both librettos and scores. He renounced Judaism in 1896. Criminal proceedings were brought against him in 1900, but he had moved away to an unknown location. At that time, he emigrated to the United States. His major international hits were « madame Sherry » (1902) and « les Merveilleuses » (1906) . Between 1910 and 1925, his operettas were performed on Broadway. In 1912, he legally married in Kensington, London, the American actress Mary Halton (born Prendergast in New York on 1873) ; she subsequently called herself Mary Felix-Halton. Around 1930, Felix settled in Los Angeles, where he contributed to the film industry, as a composer and orchestrator. He died completely impoverished at the age of sixty-seven on 25 August 1934 in Hollywood, where he also found his final resting place.

Thursday, 21 January 1892

Pyotr Ilyich Tchaikovsky arrives in Paris

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm (?)

« Tannhäuser und der Sängerkrieg auf Wartburg » , WWV 70

« music drama » in three acts
by Richard Wagner

conducted by vice-court « Kapellmeister » Hanns Richter

occasionally also by substitute Johann Nepomuk Fuchs

(141st performance of this production)

libretto by Richard Wagner

stage design by Anton Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

cast

Landgraf Hermann : Franz von Reichenberg

Tannhäuser : Hermann Winkelmann

Wolfram von Eschenbach : Karl Sommer

Walther von der Vogelweide : Fritz Schrödter

Biterolf : Hans Frei

Heinrich der Schreiber : Viktor Schmitt

Reinmar von Zweter : Georg Werthner

Elisabeth : Louise von Ehrenstein

Venus : Lola Beeth

Ein junger Hirt : Anna Hauser

Friday, 22 January 1892

The « Trent Codices » are transferred to Guido Adler for possible publication

Saturday, 23 January 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Ritter Pásmán » , Opus 441

(Sir Pazman)

comic opera in three acts

conducted by Wilhelm Jahn, music director of the « Hofoper »

comic opera in three acts

music by Johann Strauß junior

(sixth performance of this production)

libretto by Ludwig Dóczi, based on a poem by János Arany

set in Hungary at the beginning of the fourteenth century (around 1330)

cast

Der König : Fritz Schrödter

Die Königin : Henriette Standhartner

Ritter Pásmán : Franz von Reichenberg

Eva, Ritter Pásmán's Frau : Marie Renard

Rodomonte, Hofnarr : Josef Ritter

Omodé, Hofmarschall : Anton Schittenhelm

Misu, Pásmán's Knappe : Benedikt Felix

Gundy, Eva's Zofe : Josefine von Artner
Ein Türsteher : Hans Frei

Sunday, 24 January 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

triple bill

« Orfeo ed Euridice » , Wq. 30

opera in three acts

(sung in German)

music by Christoph Willibald Gluck

(49th performance of this production)

conducted by vice-court « Kapellmeister » Hanns Richter

original libretto by Ranieri de' Calzabigi

German translation by Johann Daniel Sander based on the French libretto by Pierre-Louis Moline

synopsis

Devastated by the death of his wife Euridice, the legendary musician travels to the Underworld to rescue her. He

succeeds on one condition : he must lead her back to Earth without looking at her.

cast

Orpheus : Anna Warnegg

Eurydike : Lola Beeth

Eros, Amor : Anna Hauser

« Am Wörther-See »

song-play by Thomas Koschat
(25th performance of this production)

conducted by vice-court « Kapellmeister » Hanns Richter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Ländler : Carl Telle

Der Seewirt : Georg Werthner

Moizi : Luise Kaulich-Lazarich

Der Waidhofer : August Egon Hablawetz

Stöfel : Benedikt Felix

Die Seebacherin : Ida Bayer (Baier-Liebhart)

Waberl : Karoline Skofitz

Hans : Fritz Schrödter

Jörg : Anton Schittenhelm

Nöz : Karl Bruckner

Sepp : Klemens Fochler

Valt : Ludwig Weiglein

Ländler : Adolfine Hauffe, Julius Price, Damen und Herren des « corps de ballet »

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Antonie (« Toni ») Schläger

Turiddu : Georg Müller

Lucia : Luise Kaulich-Lazarich

Alfio : Josef Ritter

Lola : Ellen Forster (Forster-Brandt)

Charity concert organized to support the « Court Opera House » pension fund

« Musikvereins Großersaal » , Vienna

vice-court « Kapellmeister » Hanns Richter

conducts the « Wiener Philharmoniker »

Ernest von Dyck, tenor

programme

Carl Maria von Weber : Ouverture to the opera « Euryanthe » , Opus 81

Franz Liszt : « Psalm 13 » for tenor solo, choir and orchestra, S. 13

Richard Wagner : « Karfreitags-Zauber » from « Parsifal » , WWV 111

Ludwig van Beethoven : Symphony No. 5 in C minor, Opus 67

...

Jules Massenet leaves for Vienna, and stays at the famous « Hôtel Sacher » , which is right across from the stage entrance of the « Hofoper » . He is in the capital to oversee rehearsals for his new opera, « Werther »

he writes :

« All the artists were gathered around the piano. As they saw me, they rose in a body and bowed in salutation (...) a little nervous and trembling all over, I sat down at the piano. The work was absolutely in shape. All the artists could sing their parts from memory. The hearty demonstrations

they showered on me at the intervals moved me so much that I felt tears in my eyes. At the orchestra rehearsal, this emotion was renewed. The execution was perfection ; the orchestra, now soft, now loud, followed the shading of the voice so that I could not shake off the enchantment. »

« Le Carillon » was a happy by-product of Massenet's friendship with the famous Wagnerian tenor, Ernest M. H. van Dyck, who created the leading role in « Werther » at its world premiere on Vienna on 16 February 1892. According to legend, during the rehearsals, Van Dyck suggested to the composer that they collaborate on a ballet based on a medieval Flemish subject he had in mind. In fact, the suggestion must have been made much earlier, for the ballet music was composed during a holiday Massenet spent at Vevey on the shores of Lake Geneva in August 1891, and was orchestrated in Paris during September and October. He then presented the piece to director Wilhelm Jahn. The legal contract of the libretto was officially signed in Paris by Van Dyck and Camille de Roddaz on September 7. The « mimed and danced legend in one act » received its premiere at the Vienna Court Opera House on February 21, just five days after that of « Werther » .

[Jules Massenet began composing « Werther » in 1885, and completed the score in 1887. He was inspired to write an opera adapted from the novel « The Sorrows of Young Werther » by Johann Wolfgang von Gœthe, after visiting with publisher Georges Hartmann the late author's home in the German town of Wetzlar (state of Hesse) . Prior to this, Massenet had planned on writing an opera based on the « Scènes de la vie de bohème » . Hartmann was Massenet's mentor for twenty-five years ; his journalistic contacts did much to promote his protégé's reputation.

Léon Carvalho of the « Opéra-Comique de Paris » declined to stage « Werther » due to its gloomy subject matter. The next day (25 May 1887) , a devastating fire broke out during an evening performance of « Mignon » and burned the second « Salle Favart » to the ground, which resulted in an interruption of the season. Massenet had to shelve « Werther » , and focus on other projects. Following the success of « Manon » in Vienna on November 19, 1890, the « Hofoper » seized this incredible opportunity ...]

The French premiere of « Werther » took place in Geneva on 17 February 1892. The Parisian premiere by the « Opéra-Comique » followed on 16 January 1893 in its temporary home at the « Théâtre Lyrique » . There were performances in the United States, Italy and Britain, but it met with a muted response.

« If Mister Massenet's opera does not have lasting success, it will be because it has no genuine depth. Perhaps, Mister Massenet is not capable of achieving profound depths of tragic passion ; but, certainly, he will never do so in a work like " Werther ". » (« The New York Times »)

It was not until a revival by the « Opéra-Comique » in 1903 that the work became an established favourite.

...

Critics turned their attention to the libretto and its relationship to Gœthe's familiar tale, the score, the production, the performers, and more.

But they were also acutely aware that, on this snowy evening, Jules Massenet's opera was coming home, for the world premiere had taken place exactly eleven months earlier - in the home of Mozart and Beethoven :

« Car c'est à Vienne que s'est donnée [...] la vraie " première " de " Werther ". »

(« Le Temps » 1893)

In the later nineteenth century, this state of affairs had become increasingly common :

« Comme pour " Sigurd ", comme pour " Salammbô ", comme pour " Samson et Dalila ", c'est sur un succès tout fait que le public parisien a dû se prononcer. » (« Le Temps » 1893)

[Ernest Reyer's « Sigurd » (1884) and « Salammbô » (1890) , Emmanuel Chabrier's « Gwendoline » (1886) , and Benjamin Godard's « Jocelyn » (1888) , not to mention Massenet's « Hérodiade » (1881) , all had world premieres in Brussels at the « Théâtre de la Monnaie » . Saint-Saëns's « Samson et Dalila » (1877) , however, was first performed at the « Hoftheater » in Weimar ; like « Werther » , its libretto was translated into German.]

And with a touch of irony, the journalist blames timorous directors for, yet, another premiere in an « exotic » capital :

« N'insistons pas sur cette situation, que nous vaut la " prudence " des directeurs de théâtre ou leur singulière conception du métier. Quoi qu'il en soit, les Viennois nous ont envoyé " Werther " après avoir signé aux auteurs un chaleureux visa pour la gloire. Les interprètes, Monsieur [Ernest] Van Dyck et Mademoiselle [Marie] Renard, contribuèrent au triomphe exotique de notre compatriote. »

(« Le Temps » 1893)

Forgiving the Viennese an earlier lapse in judgment, the writer adds that, this time, Parisians have been pleased to ratify their judgment :

« Nous voilà donc réconciliés avec les Viennois, si bons musiciens, dont l'enthousiasme pour " Cavalleria rusticana " nous avait, naguère, fortement surpris. » (« Le Temps » 1893)

[Pietro Mascagni's opera had its Viennese premiere in January 1891, and its Parisian premiere in January 1892 at the « Opéra-Comique » .]

By the beginning of the 1890's, Massenet was a notable figure in French music - a professor at the « Conservatoire » , member of the « Institut » , and author of a series of successful operas, most notably « Manon » and « Esclarmonde » at the « Opéra-Comique » , and « Le Cid » at the « Opéra de Paris » . Director Léon Carvalho's decision in 1887 to refuse the sombre « Werther » was widely known. Prosecuted and convicted for and, then, cleared of wrong doing related to the disastrous fire at the « Opéra-Comique » in May 1887, he took over the helm once more in March 1891, after his successor Louis Paravey's bankruptcy. The publisher's and authors' desire to take

advantage of Carvalho's return may well have stimulated increased efforts to utilize personal and professional networks in order to arrange for expanded press coverage of « Werther's » successful premiere abroad. Vienna wasn't in any case, recognized as a sophisticated capital of the German speaking world, and what happened there mattered in Paris.

[Georges Hartmann (1843-1900) , who was both Massenet's librettist and publisher (until 1891) , recruited the experienced librettist Édouard Blau (1836-1906) , possibly in 1886, because Massenet was dissatisfied with the work of Paul Milliet (1848-1924) .]

As the correspondent for « Le Gaulois » put it :

« Entre Vienne et Paris, il y a des affinités que tout le monde connaît. Paris c'est Vienne, Vienne c'est Paris.

Cette belle capitale des élégances autrichiennes - on pourrait dire cosmopolites - va avoir une " première " parisienne, une première de Massenet. D'ailleurs, elle se montre très fière de cette solennité, à laquelle figureront plusieurs Parisiens. »

Examination of the Parisian press leading up to and several weeks beyond the date of « Werther's » world premiere sheds light on matters related to cultural transfer and « pre-reception » , which helped prepare the ground for a Parisian home coming in January 1893. Various articles in Parisian dailies and theatrical and/or musical publications - insertions, background pieces, telegrams, reviews, translations of the foreign press, and so on - all play roles, here. To different degrees, these texts serve to relay information from the theatre, publisher, authors and/or performers. They also mirror French pride in the success of a native son, chagrin at having been trumped by a foreign capital for the premiere of an important new work, and genuine curiosity, which could be only partially satisfied by reading descriptions of the event or even by looking at the piano-vocal score, which was issued by « Heugel & Cie » in its initial three act version, as early as January 1892.

« Werther's » stage history is atypical for a French opera, for the world premiere in Vienna on 16 February 1892 (which used Max Kalbeck's German translation) led to a German premiere in Weimar (13 November 1892) , and then, a Geneva premiere in French on 27 December 1892 before the Parisian premiere at the « Opéra-Comique » . Carvalho's original plan seems to have been to present « Werther » in early November 1892 (before Weimar) , but Massenet rejected two tenors, who had prepared and rehearsed the role (Étienne Gibert, Charles Delmas) , and probably tried working with Eugène-Charles Badiali, a young baritone, before finally making do with Guillaume Ibos, who appeared in Paris shortly before Christmas, and learned Werther's part in just a few days. Van Dyck, who had created the title role in Vienna and would have been a logical choice for Paris, where he was already well known, was busy in the Austrian capital during the 1891-1892 season, but the real reason for his absence apparently rests in a personality conflict with Carvalho, an admired but authoritarian director.

[Despite a respectable run of performances in 1893 and brief revivals in 1894 and 1897, when the « Opéra-Comique » was still under Carvalho's directorship, « Werther » did not become a pillar of the repertory until Carvalho's successor, Albert Carré, revived and restaged the work in 1903, with Léon Beyle in the lead role ; he also brought in Van Dyck to sing a half dozen performances late that year.]

Even a dozen years earlier, when « Werther » was little more than a plan, insertions designed to pique the public's interest began to surface in theatrical columns. In November 1879, a brief notice remarks that Massenet's teacher, Ambroise Thomas, had written a masterpiece with « Mignon » and, then, expresses hope that his student, Massenet, will have equal success with « Werther » (another « Gœthe » inspired project) , a new work that will be presented at the « Opéra-Comique » at some point in the future. In September 1880, when Paul Milliet, in consultation with Georges Hartmann, may already have begun drafting the first act of the libretto, Massenet mentions this « drame lyrique » in four « tableaux » in a letter to composer Paul Lacombe.

[Charles Malherbe - who may well have had the information from Milliet himself - says that it was Milliet who first conceived the idea of the poem and prepared the libretto.]

The following month, an anonymous snippet in « Le Ménestrel » (1880) describes « Werther » as an « opéra de genre » that was intended for the next season at the « Opéra-Comique » (1881-1882) .

[This notice also mentions Victor Capoul (1839-1924) , Émile Taskin (1855-1897) , and Juliette Bilbaut-Vauchelet (1855-1925) as the potential singers.]

Early insertions like these consistently refer to a hoped for or imminent premiere in Paris at the « Opéra-Comique » .

While the libretto was being drafted and revised multiple times in the first half of the 1880's, the press fell silent about « Werther » . Massenet began composing only in the spring of 1885, and he was, in fact, writing out his piano-vocal manuscript when a July 1886 insertion, possibly designed to nudge Carvalho into action, reports that Félix Duquesnel, director of the « Théâtre de la Porte Saint-Martin » , was contemplating a production. (« Moreno » 1886)

[Massenet may well have begun sketching « Werther » in the spring of 1885, for he stated just that in an interview (« Charvay » 1893) . His autograph piano-vocal manuscript, however, contains numerous dates from the period of June to August 1886. And, on 16 August 1886, Massenet played through an early version of the third act for his collaborators before he left for Munich and Bayreuth with Hartmann. Multiple paginations in the final scene of the manuscript attest to substantial revisions here and, on the last page, Massenet entered the date « 14 March 1887 » to mark his completion of the piano-vocal score. He began orchestrating « Werther » the next day and, by July 2, had completed this task (a date Massenet entered in the full score) .]

More detailed than most, this insertion stresses that « Werther » differs from « ordinary » operas because its form avoids ensembles and « ne comprendrait ni chœurs, ni duos, ni trios, ni quatuors » (« Moreno » 1886)

Because of Massenet's concern for verisimilitude, the characters would sing one after the other :

« ainsi que l'on parle et l'on se répond dans une conversation de la vie réelle. En résumé, une sorte de symphonie en plusieurs tableaux [...] » (« Moreno » 1886)

The author does admit, however, that this production is only ...

« à l'état de projet, et n'est peut-être mis en avant qu'à l'effet de tirer l'attention de Monsieur Carvalho sur un ouvrage qu'il paraît trop ignorer. » (« Moreno » 1886)

In his notoriously unreliable memoirs, Massenet claims to have played through the entire score for Carvalho on 25 May 1887, aided by Rose Caron (his hoped for Charlotte) , who turned pages. He recalls that the director, who was expecting another « Manon » , found the subject without interest and doomed from the start.

A 23 May snippet in « Le Figaro » , most likely submitted by the theatre, seems to confirm Carvalho's attitude :

« Il pourrait se faire que le " Werther " de Monsieur Massenet ne fut pas représenté à l'Opéra-Comique. Comme il n'est pas vraisemblable que Charlotte épouse Werther à la fin du troisième acte, on craindrait, croyons-nous, que la teinte générale de l'ouvrage ne parût un peu sombre au public de la salle Favart » (« Prével » 1887)

[Massenet read Prével's column and recorded his outrage in the autograph piano-vocal score.]

In any case, Massenet's read through probably took place between 18 and 22 May, and must precede the memorable date of 25 May, when a disastrous fire erupted during an evening performance of « Mignon » and burned the second « Salle Favart » to the ground.

[In summer 1887, Massenet explained to an unnamed correspondent that nothing had been decided about putting on « Werther » at the « Opéra-Comique » , but that he was determined to be in charge of the staging, which was quite incompatible with Carvalho's « modus operandi » .]

Over the next few years, various sources in the press mention that the directors of the « Opéra-Comique » who succeeded Carvalho (Jules Barbier, director « pro tem » in 1887, and then, Louis Paravey, 1888-1891) were considering a production of Massenet's « drame lyrique » . And in the 21 July 1889 issue of « Le Ménestrel » , Lucien Solvay refers to earlier talk of mounting « Werther » at the « Théâtre de la Monnaie » in Brussels.

[In December 1881, Massenet's « Hérodiade » (libretto by Paul Milliet and Henri Grémont [pseudonym of Georges Hartmann]) was the first work by a French composer to have its world premiere in this Brussels theatre, and so, the venue would likely have been one he and his co-authors investigated.]

As the world premiere in Vienna approached, Jacques-Léopold Heugel's periodical, « Le Ménestrel » , became ever more attentive to « Werther » . The assets of Massenet's earlier publisher, Hartmann, were liquidated on 28 February 1891 and, in May, purchased by Paul-Émile Chevalier, a Hartmann employee and nephew of Henri Heugel. And though « Werther » was not included in the initial sale to « Heugel & Cie » , this cession likely took place by summer. (Hartmann had engraved the piano-vocal score before May 1888 and, in all probability, prepared proofs for the

orchestral score shortly thereafter.)

[A complete run of proofs that once belonged to Paul Milliet may be consulted at the « Bibliothèque du Musée de l'Opéra » (collection of Charles Malherbe) . Milliet's pencil annotation indicates that he received the score on 8 May 1888 ; he also adds the dates « Décembre 1885 - Janvier 1886 » (probably to record the date his version of the libretto was completed) .]

References in the press to a Vienna premiere appear in « Le Ménestrel » early in the summer of 1891, when a brief paragraph links Vienna based Van Dyck's presence in Paris (in order to reach agreement on staging details for the production of « Lohengrin » planned for the « Opéra de Paris » that September and October) .

During the autumn of 1891, « Le Ménestrel » on page 310 reprints a report from « L'Indépendance belge » that underlines the reciprocal interest of the two capitals in each other's operatic ventures, in this case because of Vienna's affection for Van Dyck with his return to Vienna after the « Lohengrin » performances for the probable world premiere of « Werther » :

« La représentation de " Lohengrin " ricochette ici d'une manière fort vive. Outre que les wagnériens ne manquent pas dans la capitale de l'Autriche, le public entier de l'Opéra s'intéresse vivement aux bronches et aux cordes vocales du ténor Van Dyck, qui est l'enfant chéri de l'orchestre et des loges. C'est après avoir pris part à la tentative brillante, mais sans lendemain, de Monsieur Lamoureux, à l'Éden-Théâtre, en 1887, que Monsieur Van Dyck a été recueilli par la direction de l'Opéra viennois et, en peu de temps, il s'est taillée ici une assez jolie collection de succès - dont le plus éclatant fut l'an dernier le Desgrieux dans " Manon " de Massenet. »

During the summer and early autumn, this tenor served as interlocutor in negotiations among Wilhelm Jahn, « Heugel & Cie » , Massenet and his three librettists. (« Le Ménestrel » 1891a)

While some sources maintain that Massenet or « Kapellmeister » Jahn had the idea of premiering « Werther » to capitalize on the success of « Manon » at the Vienna « Hofoper » , the composer himself credits his starring tenor, Ernest M. H. van Dyck. (See « Charvay » 1893, page 5)

By late August, « Le Ménestrel » refers to a Viennese premiere, as something generally known :

« On sait que c'est Monsieur Van Dyck qui doit créer cet hiver, à Vienne, le " Werther " de Monsieur Massenet. Dès après la première représentation de " Lohengin ", il se mettra à la disposition de Monsieur Massenet pour travailler avec lui non seulement son rôle, mais encore la partition entière pour pouvoir indiquer bien exactement, dans les premières répétitions, toutes les intentions de l'auteur »

(« Le Ménestrel » 1891b, page 279)

The premiere of « Lohengrin » at the « Opéra de Paris » (16 September 1891) was conducted by Charles Lamoureux

; Ernest M. H. van Dyck and Rose Caron sang Nuitter's French version. Heavily guarded, the performance inside the « Palais Garnier » proceeded in relative peace, though large scale demonstrations took place outside the theatre.

« Heugel & Cie » , Massenet and his librettists signed the contract for « Werther » on 20 September 1891, but rehearsals did not begin at the Vienna « Hofoper » until early January. Massenet's departure for Vienna was duly noted on 24 January, for a premiere anticipated about 5 February. (« Le Ménestrel » 1892a)

Since no Parisian theatre had accepted Massenet's score before the premiere in Vienna, anonymous insertions in the press may come from Massenet's publisher « Heugel & Cie » in concert with Massenet himself, his co-authors and, occasionally, his lead tenor (earlier in the decade, librettist and publisher Hartmann would have played the role of Heugel) . Theatre columns tend to echo or excerpt what appears in full in « Le Ménestrel » , « Le Monde artiste » and a few other papers with plentiful theatre coverage (like « L'Éclair » , « Le Gaulois » , « Gil Blas » , « Le Monde illustré » , « Le Soleil » and « Le Temps ») . Although informational articles are published in the days before the triumphant Viennese premiere, many periodicals simply report on the event via telegrams dispatched by a « correspondant particulier » , for few papers sent their music-critics all the way to Vienna. The first of these notices (dated 15 February, or simply « lundi soir ») chronicles the success of the splendid dress rehearsal (see, for example, « P.G. » 1892a) and the second (usually published on 17 February) describes the opening night performance with the sorts of details usually mentioned by a « soiriste » , emphasizing the amount of applause, recounting the story, describing the sets, and listing notables in attendance. By pointing out moments that were most enthusiastically applauded, journalists also give curious readers and Massenet fans a guide if they wish to explore the published piano-vocal score before any performances in Paris. (« P.G. » 1892b)

The theatre column in « La Liberté » contains a typical opening night telegram (« Jennius » 1892) , which highlights the reaction of the audience and stresses details that bring the event to life :

« À la fin de chaque acte, et même pendant les actes, contrairement à l'usage établi à Vienne, les applaudissements les plus chaleureux ont éclaté comme d'eux-mêmes, tant l'auditoire semblait enthousiasmé par la musique si passionnée, d'un caractère si tendre et si intime du jeune maître. »

Then, it lists notable pieces :

« On a surtout apprécié l'air d'entrée de Werther, celui de Sophie, l'invocation à Dieu et les deux grands duos de Werther et de Charlotte, l'un au premier acte, et l'autre au troisième, saisissants tous deux dans leur antithèse si expressive. »

And it goes on to compliment the staging of the closing scene.

This article, placed on the first page of the paper, gives a brief description of the sets and the plot, praises the performers, mentions those sitting with Massenet and closes with an anecdote (that Gœthe's story is related to « Madame Jules Ferry » and « Madame Charles Floquet » because these wives of eminent Republican politicians were also the great nieces of Charlotte Buff Kestner, the woman who had inspired Gœthe's semi-autobiographical tale.

This second article by « P.G. » , placed on the first and second page of the paper, mentions, first of all, those in attendance, lists pieces in each act that pleased the audience, praises the costumes, refers to the effectiveness of the scene change in Act 3, lauds the performers and characterizes the audience response as « frénétique » . It closes with several anecdotes, including one that claims the tenor who would be singing Werther in Weimar was the grand-son of the real Charlotte. Buff-Gießen was actually her great nephew.

« La mise en scène est des plus pittoresques. Le dernier acte est, à ce point de vue, une merveille d'art décoratif. Un rideau, représentant la ville de Walheim, le soir, avec ses maisons aux fenêtres éclairées, tandis que la neige tombe et que la lune brille faiblement. Ce rideau se lève et laisse voir la chambre où Werther, blessé à mort, va mourir. C'est là qu'arrive, éperdue, Charlotte et qu'a lieu cette scène émouvante des adieux, qui a soulevé des transports d'enthousiasme dans toute la salle. »

« La Liberté » then emphasizes the audience response :

« À la fin de la représentation, Monsieur Massenet a dû reparaître avec Monsieur Van Dyck et Mademoiselle Renard, ses deux excellents interprètes. »

And, finally, it lists notables in attendance to prove that those, who really mattered, had come to the event and, with their presence, validated its social and cultural importance :

« La loge impériale, était occupée par l'archiduchesse Stéphanie, veuve de l'archiduc Rodolphe, sa fille, l'archiduchesse Élisabeth, et les archiducs, Eugène et Guillaume, cousins de l'empereur. Aux premières loges, on remarquait : les princes et princesses de Ratibor, de Hohenlohe, de Metternich, de Liechtenstein ; les comtes Neiperg, Taaffe et de Kinsky ; un peu partout : Messieurs Königswarter, Ephrussi, Brahms, Strauß, Goldschmidt, Jules Comte, directeur des bâtiments civils, Heugel, Bessand, gendre de Monsieur Massenet, Gustave Dreyfus, de Roddaz, le collaborateur de Monsieur Van Dyck pour le livret du " Carillon ", le ballet dont Massenet a écrit la musique, et qui, dans quelques jours, accompagnera " Werther " sur l'affiche. »

This correspondent pronounces no judgment on the score and, in general, relatively little music criticism turns up in the Parisian press coverage of the world premiere. Instead, general comments more typical of a « soiriste » are typical in much of this « pre-reception » but, of course, another goal was foremost in many minds - the repatriation of the work. This cause was greatly aided greatly by the enthusiastic response in Vienna, with a final ovation of Italian proportions and some thirty curtain calls (some articles claimed forty) throughout the evening. Composer and critic Henri Maréchal uses « Werther's » Viennese premiere to justify his criticism of a system that provided so few opportunities for French composers to hear their operas on Parisian stages. (« Maréchal » 1892)

« Prix de Rome » winner of 1870, Charles-Henri Maréchal (1842-1924) wrote for the stage - where his one act play, « Les Amoureux de Catherine » (1876) , had more than one hundred performances at the « Opéra-Comique » - and was also an active music-critic and author, with a monograph on choral societies and two volumes of memoirs : « Rome : souvenirs d'un musicien » from 1904, and « Paris : Souvenirs d'un musicien, 1850-1870 » from 1907.

He mentions two other refugees : Ernest Reyer, a respected member of the « Institut » , who took « Sigurd » to Brussels after twenty years of being rebuffed, and Louis Lacombe (« Moreno » 1884) , who had already died before « Winkelried » , a four act opera about a legendary, medieval Swiss hero, finally had its premiere in Geneva on 17 February 1892. And then, there was also Édouard Lalo, who had waited twenty-five years for « Le Roi d'Ys » to be staged at the « Opéra-Comique » . Making the situation worse, « Lohengrin » and « Cavalleria rusticana » had reached the main stages of Paris before worthy French works that had never been performed. When Maréchal brings his article back to « Werther » , he notes that at least it has been published and already sits on many piano stands. He closes by characterizing the score as one of skill, passion, charm and tenderness, with a true jewel in the duet that ends Act I « que tous les pianos vont murmurer et qui est du vrai Massenet de la première heure » (« Maréchal » 1892, page 513)

Though Maréchal knows the Vienna premiere has been a great success and has brought honour to the French school, he cannot help but lament :

« [...] être Massenet et ne pouvoir entendre chanter sa musique qu'en allemand ! ... C'est raide ! »

(« Maréchal » 1892, page 513)

In « La Liberté » , composer and critic Victorin Joncières covers the « Werther » premiere in just two paragraphs of his full length « feuilleton » . Though he wonders why « Werther » and « Winkelried » , works that were so well received elsewhere, had not been accepted by Parisian theatres, he comments, philosophically, that such works generally make their way to Paris. Because he has studied Massenet's score, he can praise its « caractère passionné, sa grâce intime, son charme enivrant » (« Jonvières » 1892) , which he feels would captivate the Parisian public.

This friend of Carvalho, quite possibly armed with insider knowledge, trusts « Werther's » time will come :

« Cela viendra sans doute, dans quelques mois ou dans quelques années, comme cela est venu pour " Sigurd ". Il suffit de montrer un peu de patience. N'avons nous pas fini par entendre " Lohengrin " à l'Opéra quarante ans, il est vrai, après qu'il avait été représenté pour la première fois en Allemagne. » (« Jonvières » 1892)

On the date of « Werther's » premiere, a publicity piece in « L'Éclair » includes a much noticed interview with the third librettist, Édouard Blau, who was featured because Massenet had gone to Vienna for the final rehearsals. The staff writer reports that Carvalho had decided in principle to mount « Werther » in 1887, and that his successor Paravey might have, had he had time to do so after « Esclarmonde » . Blau credits Van Dyck's availability to play the title role as a motivating factor for Massenet to offer the work to Vienna but, in general, the librettist restrains himself to describing the plot and the modifications necessary to adapt Gœthe's novel for the stage.

Near the end of his interview, he returns to the question of the « Opéra-Comique » , and prophesies :

« Il ne serait pas étonnant que " Werther " fût monté l'an prochain à l'Opéra-Comique, et vous

conviendrez que cela serait justice puisque notre seconde scène lyrique exécute des œuvres de compositeurs étrangers. » (« L'Éclair » 1892a)

The next day, another unsigned article in the same paper criticizes both the libretto (which « ne renferme à proprement parler que deux scènes du drame [...] ; il passe continuellement à côté des détails essentiels du livre ») and the score, where the critic claims that Massenet, even more than in « Esclarmonde » , has tried « à se rapprocher de la formule wagnérienne qu'il sait être du goût du jour » (« L'Éclair » 1892b) and has turned toward dramatic recitatives indebted to the new school in order to add a modern « cachet » .

In addition, his use of the orchestra shows how much « Parsifal » has influenced his eclectic imagination :

« Personne ne songera à lui en faire un crime, mais l'originalité de Monsieur Massenet n'en souffre-t-elle pas ? Voilà ce que l'on peut se demander. » (« L'Éclair » 1892b)

Nonetheless, agreeing that some pages work well, the writer nods approvingly in the direction of the love duet from Act 1, the dramatic confrontation of Charlotte and Albert, and the powerful effect of the grand duet that contrasts so well with the children's voices in the wings at the close of the work.

In « Le Soleil » , Marcello gives an extended summary of the plot, and quotes from the libretto as well.

Though it is unusual among opening night accounts, he finds fault with the work, as had the writer for « L'Éclair » :

« [...] par où j'entends que le récitatif wagnérien domine presque toujours dans cette œuvre toute de volonté, pour ne pas dire de parti-pris, [et] opprime trop souvent la mélodie pure. Mais quelles triomphantes revanches, avec l'invocation du deuxième tableau et la scène de l'agonie ! - drame lyrique d'une superbe tenue, d'un enchaînement admirable. »

(« Marcello » 1892 and, also on the same day, in « Le Siècle »)

« Marcello » is likely Camille Le Senne (1851-1931) , music-critic of « Le Siècle » , poet and chronicler of theatre and music. (See list of pseudonyms at the end of « Avenel » 1895, page 269)

This critic, one of the few who travelled to Vienna from Paris, suggests that some revisions of this « uneven » opera might be in order before it comes home to the « Opéra-Comique » :

« Le peu, le très peu que réclamerait un dilettante parisien, la diminution de développements sans rapport direct avec l'action, la coupe plus franche, le plus net encadrement des scènes capitales, Monsieur Massenet voudra-t-il nous l'accorder quand Werther et Charlotte viendront chanter leur duo, soit à l'Opéra-Comique de la place du Châtelet, soit dans la salle Favart enfin rebâtie ? C'est la grâce que je nous souhaite. » (« Marcello » 1892)

In « Gil Blas » , Théodore Massiac puts a positive spin on « Werther's » foreign premiere and gives Massenet credit for being a trail blazer who, by opening doors outside of France, will help other French composers be heard :

« Monsieur J. Massenet ouvre à la musique française des débouches inconnus avant lui. En se faisant jouer de grands ouvrages inédits sur les principales scènes de l'étranger, il fraye à nos jeunes compositeurs des chemins où ils peuvent s'engager à sa suite, et il enfonce des portes ou peut-être avant lui eussents-ils frappé sans effet. » (« Massiac » 1892)

Théodore Massiac (1851-1914) was the pseudonym of Louis-Théodore Commun, a lyricist and man of letters, who also wrote for the « Revue bleue » .

Karslruhe (under Felix Mottl) , Weimar (under Franz Liszt and Eduard Lassen) , Baden-Baden and, of course, Brussels had all done the world premieres of French operas before 1892. But when Wilhem Jahn, the director of the Vienna Court Opera House from 1881 to 1897, conducted « Werther » himself in 1892, it was unprecedented for a French opera to have its world premiere at the Vienna « Hofoper » . (Except for « Werther » , no other French operas appear on the list of world premieres in this house between 1869 and 2010.)

That fact attracts less attention in Paris, however, than the musicality of this important capital and the high calibre of its productions.

In « Le Ménestrel » , Massenet's publisher « Heugel & Cie » not only promotes the score as « un commentaire passionné des paroles, portant dans tous les coins de ce drame intime la vie et la chaleur » (« Moreno » 1892) but also makes a point of praising the « Hofoper's » staging and, not coincidentally, acknowledging the « Opéra-Comique's » director at the same time :

« L'art de la mise en scène a fait aussi bien du progrès en Autriche. La mise en scène de " Werther " est curieuse et fouillé jusque dans ses moindres détails. On dirait que la main d'un Carvalho y a passé. » (« Moreno » 1892)

In « Le Monde artiste » , where the music-critic was « Werther » librettist Paul Milliet, Charles Malherbe bends over backwards to allow Carvalho to change his mind gracefully, even though this former student of Massenet admits what had been announced in 1887 - that the director had refused the sombre opera.

He explains that Carvalho acted appropriately, however :

« Il était par la justesse de son sens artistique, et son goût pour les nouveautés, tout naturellement poussé vers les tentatives hardies ; mais le titre même de son théâtre lui permettait-il de monter un drame aussi lugubre ? Directeur du Théâtre-Lyrique, il eût risqué la partie ; directeur de l'Opéra-Comique, il était excusable d'hésiter. » (« Malherbe » 1892b, page 198)

This lengthy, two part, amply illustrated article begins with a thorough examination of the libretto and goes on to a

detailed analysis of the score, complete with page numbers. Malherbe shows a perceptive awareness of Massenet's « étude d'âmes, un essai de psychologie musicale » (« Malherbe » 1892b, page 194)

He singles out the careful declamation and the importance of the orchestra, and identifies and distinguishes among Massenet's recurring themes. And, after listing statistics that emphasize the work's conciseness, he proceeds to a summary of its genesis, with details presumably provided by Milliet.

He ends with a prediction that the great success in Vienna will lead to others :

« *" Werther " reviendra parmi nous [...] et Paris, à son tour, connaîtra la puissance et le charme de cette traduction musicale [...]* » (« Malherbe » 1892b, page 198)
A number of illustrations show details of the Viennese production and, to close, the periodical also includes an excerpt from the universally praised love duet from Act I for Charlotte and Werther « Il faut nous séparer » (« Le Ménestrel » 1892b, page 68)

After the Vienna premiere, « Le Ménestrel » also publishes a three part series with selected excerpts from Austrian and British papers, and justifies its in depth coverage through the musical importance of the event and the positive critical reception in Vienna (« la consécration réfléchie et raisonnée du succès » « Le Ménestrel » 1892b, page 68) . Though the excerpts refer to Gœthe, they focus largely on the music itself, an approach largely missing in the 1892 articles by Parisian journalists : the attractive melodies, effective recurring themes, intimate conversational style, skillful writing for the voice ; masterful orchestration using a palette of subtle colours ; forms that avoid choruses, ensembles and polyphonic singing ; effective scenes in each act (as, for example, the return from the ball at the end of Act I) and the profound emotional impact of certain important scenes ; the indebtedness to and differences from Richard Wagner ; and comparison with two other Massenet scores of the 1880's, « Le Cid » and « Manon » . Placed at the head of these articles and extensively cited are the opinions of Dr. Eduard Hanslick, described as the « éminent professeur d'histoire et d'esthétique musicales à l'Université de Vienne et l'érudit critique de la " Nouvelle Presse libre " » (« Le Ménestrel » 1892b, page 68)

After his judgment come summaries and excerpts from seven other Viennese and three London papers. (« Le Ménestrel » 1892b, page 68)

There are (in order) summaries and excerpts from the « Nouvelle Presse libre » (« Neue freie Presse ») , « Fremdenblatt » , « Nouveau Tagblatt » (« Neue Wiener Tagblatt ») , and brief excerpts from the « Tagblatt » (« Wiener Tagblatt ») and « Extrablatt » (« Illustriertes Wiener Extrablatt ») ; in « Le Ménestrel » 1892c are summaries and excerpts from the « Revue du lundi » (« Montags-Revue ») ; « Gazette du peuple » (« Österreichische Volkszeitung ») , « Gazette du dimanche » (« Wiener Sonntags-Zeitung ») ; in « Le Ménestrel » 1892d are summaries and excerpts from the « Times » , the « Standard » and the « Daily News » (with the last condensed to just one sentence) . The only critics named are Hanslick and two other Viennese writers : Wilhelm Frey (1833-1909) , a journalist, writer, and music-critic of the « Neue Wiener Tagblatt » and Richard Heuberger (1850-1914) , a composer, conductor, music-critic, writer and teacher, who worked for the « Wiener Tagblatt » from 1881, and with Dr. Hanslick

at the « Neue freie Presse » from 1895 to 1902.

Eduard Hanslick touches on a number of the musical characteristics enumerated above and emphasizes the opera's form, crediting « Werther's » remarkable unity to its avoidance of large airs, duets, choruses and ensembles. (« Le Ménestrel » 1892b)

[Hanslick's list of formal components seems almost to echo « Le Ménestrel » of 1886. Certain information about the work, the composer's intent and its genesis recur in other articles as well and it seems possible that critics may have received a press packet that described the work as Massenet, his co-authors, his publisher and the theatre wished it understood.]

He attributes Massenet's success with Gœthe's novel to a drop of German blood in his music and even in his veins, through his Alsatian father. He also notes that, while the composer's predilection for Richard Wagner had surfaced in his earlier work - with « Werther » , he has thoroughly adopted Wagner's technique of « unendliche Melodie » . The comparison with Wagner continues as Hanslick grants the master of Bayreuth greater artistry in dealing with the orchestra, but gives Massenet the advantage of being « plus souple, plus naturel et plus intelligible » (« einfacher, natürlicher und faßlicher ») with a particular gift for conversational style. Although extended melodies serve as landmarks, like the « solennel et mystique thème d'amour en mesure de 9/8 au retour du bal » (feierlich-schwärmerische Liebessthema bei der Heimkehr vom Ball im Neun-Achtel-Tact) , they are not over used « afin que la simple et naïve uniformité de ce tableau ne soit pas trop interrompue par d'indiscrets attraits » (« um die schlichte Gleichmäßigkeit des Gemäldes nicht durch allzu vordrängende Reize zu unterbrechen ») .

Indeed, Hanslick finds that :

« Tout concours pour faire de " Werther " une œuvre intéressante et dont le sentiment élevé et tendre cherche bien moins à provoquer de bruyants applaudissements pour l'auteur, qu'à toucher l'âme de l'auditeur. [...] " Werther " et " Manon " qui, comme valeur musicale, sont à notre avis supérieurs aux grands opéras tragiques de Massenet, caractérisent bien le style pour lequel son talent est si heureusement organisé : à savoir l'opéra dialogué, tantôt gai, tantôt émouvant, c'est-à-dire la musique intime. »

...

« So wirkt Vieles zusammen um Massenet's " Werther " zu einem durchaus interessanten Werk von vornehmen Geist und zarter Empfindung zu machen, daß weniger den lärmenden Applaus als das herzlich Mitgefühl der Hörer vor Augen hat [...] Jedenfalls bezeichnen diese beiden Werke, welche an musikalischem Werth Massenet's große tragische Opern zweifellos überragen, die Stilgattung, für welche sein Talent am glücklichsten organisirt ist : die theils heitere, theils rührende Conversations-Oper, die intime Musik. »

Overall, though French journalists in 1892 sometimes use this notable Viennese premiere to review Massenet's career and the genesis of « Werther » , compare Gœthe's story with this stage adaptation, air their complaints about the situation of French composers, and bring in other topics for discussion, they tend to avoid critical assessment of the

work itself. Perhaps, analysis of the libretto and score seemed too musicological for most music journalists of that time, whose columns focused largely on current performances in Parisian theatres and could, therefore, serve as guides for potential attendees.

Or perhaps, Auguste Boisard, at the end of a complimentary and beautifully illustrated article in « Le Monde Illustré » , best expresses their underlying motivation - it would have been unpatriotic to criticize this French opera, as it was being born in a foreign land :

« C'est avec un sincère contentement, ainsi qu'avec un légitime orgueil, que nous constatons le triomphe de notre école à l'étranger, en la personne de l'un de ses plus célèbres représentants. Il y a bien là de quoi flatter notre patriotisme ; toutefois, il est regrettable de voir qu'un maître tel que Massenet soit obligé d'aller checher ailleurs qu'à Paris la sanction d'une belle œuvre qu'il nous appartenait d'accueillir et de fêter. Si, au lieu de monter la " Cavalleria rusticana " de piteuse mémoire, l'Opéra-Comique avait donné " Werther ", tout le monde aujourd'hui n'aurait qu'à s'en féliciter. Mais nous ne perdrons rien pour attendre, et cette œuvre de charme où l'auteur a prodigué toutes les ressources de son art si expressif et si délicat, nous sera prochaînement rendue pour notre plus grand agrément, comme aussi pour le plus grand avantage du directeur bien avisé qui se hâtera d'en enrichir son répertoire. » (« Boisard » 1892)

And, of course, Carvalho did move quickly.

In 1893, Massenet recalled that, just after his triumph in Vienna :

« [Le directeur] m'écrivit et me gronda amicalement de ma [...] fugue en Autriche :

" Revenez-nous, disait-il, et rapatriez ' Werther ' que, musicalement, vous avez fait français ". »

(« Charvay » 1893, page 6)

And, only three weeks later, an insertion about the upcoming Parisian premiere appears in print, with Vienna's role duly credited :

« Le " Werther " de Monsieur Massenet sera, dit-on, représenté la saison prochaine à l'Opéra-Comique.

" Werther " fut offert à Monsieur Carvalho, il y a sept [sic] ans, lorsque la partition venait d'être achevée. Le directeur trouva le sujet trop triste pour l'Opéra-Comique. Le succès obtenu à Vienne aurait modifée son opinion. » (« Marsy » 1892)

Monday, 25 January 1892

Main building of the University of Vienna on the « Ringstraße »

The Portal in front of the « Lawyers' steps » gives access to the « Senate Hall » , the « large Ceremonial Hall » and the « small Ceremonial Hall » .

Lecture Hall XXXVI (36) also called small Ceremonial Hall

Academic celebrations, conferences and lectures are taking place here

5:00 pm to 7:00 pm

capacity : 70 students
dimensions : 12.7 m x 9.1 m x 7 m

floor space : 115 to 116 square meters

ceiling height : 7 meters

student Ernst Schwanzara records the weekly lecture on harmony and counterpoint

given by professor Anton Bruckner

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Siegfried » , WWV 86c

« music drama » in three acts

by Richard Wagner

(40th performance of this production)

conducted by vice-court « Kapellmeister » Hanns Richter

libretto by Richard Wagner

stage design by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Siegfried : Hermann Winkelmann

Brünnhilde : Amalie Friedrich-Materna

Der Wanderer : Carl Grengg

Alberich : Willibald Horwitz

Mime : Viktor Schmitt

Fafner : Franz von Reichenberg

Erda : Luise Kaulich-Lazarich

Stimme des Waldvogels : Henriette Standhartner

Tuesday, 26 January 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Manon

tragic opera in five acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Jules Massenet

German translation by « G. Ernst » (pseudonym of Ferdinand Gumbert)

choreography by Josef Haßreiter

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

In eighteenth century Paris, Manon, a young woman who feels irresistibly attracted to wealth, is on her way to the convent. She meets « Chevalier des Grieux » , a student, and they fall in love, fleeing together to Paris. Her brother, Lescaut, has promised to arrange for Manon to become the mistress of « monsieur Brétigny » and, despite her love for des Grieux, Manon is eventually enticed by Brétigny's wealth. In a failed attempt to escape their troubled situation, des Grieux is caught cheating at cards, and both are forced to flee again. Manon is arrested and deported to New Orleans, where des Grieux follows her. Their desperate escape ends tragically as Manon dies in his arms on the way to the harbour.

Manon Lescaut : Marie Renard, mezzo-soprano

Chevalier des Grieux : Ernest M. H. van Dyck, tenor

Wednesday, 27 January 1892

Letter from Max von Oberleithner to music publisher Robert Lienau :

The letter addresses the upcoming printing process of the (revised) Eighth symphony (**WAB 108**)

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm (?)

« Don Giovanni » , K. 527

« opera buffa » in two acts

conducted by Wilhelm Jahn, or Hanns Richter

(16th performance of this production)

music by Wolfgang Amadeus Mozart

libretto by Lorenzo Da Ponte

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Don Giovanni : Karl Sommer

Der Komtur : Ludwig Weiglein

Donna Anna : Antonie (« Toni ») Schläger

Don Ottavio : Georg Müller

Donna Elvira : Marie Lehmann

Leporello : Theodor Reichenberg

Masetto : Benedikt Felix

Zerlina : Josefine von Artner

Thursday, 28 January 1892

Gustav Mahler composes in Hamburg the song « Der Schildwache Nachtlied » from the cycle « Des knaben Wunderhorn »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci
based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Louise von Ehrenstein

Turiddu : Fritz Schrödter

Lucia : Luise Kaulich-Lazarich

Alfio : Franz Neidl

Lola : Ellen Forster (Forster-Brandt)

« Le Rouge et le Noir »

(The Red and the Black)

ballet in three acts by Hermann Heinrich Regel

adaptation from Stendhal's eponymous psychological novel in two volumes published in 1830

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

The tragic and passionate story of Julien Sorel during the « Restoration » period : an irresistible eighteen year old ambitious but modest provincial man torn between love, religion, and his social aspirations. Protected by Abbé Chélan, he enters the world of the aristocracy amidst the power struggles.

Attempting to succeed through a combination of talent, hard work, deception, and hypocrisy, he ultimately allows his passions to betray him.

Friday, 29 January 1892

Josef Schalk writes :

« Bruckner is going at it with all seriousness to produce a performance of the Eighth. »

In Josef Schalk's letter to his brother Franz, it is mentioned that the « " Good Friday " Spell » from act three of Richard Wagner's « Parsifal » was recently played at the « Wiener Philharmoniker » concert (**January 24**) .

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Otello

opera in four acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Giuseppe Verdi
libretto by Arrigo Boïto

based on Shakespeare's play

German translation by Max Kalbeck

stage « décor » by Carlo Brioschi, Anton Brioschi, Hermann Burghart

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Otello : Hermann Winkelmann

Jago : Karl Sommer

Cassio : Anton Schittenhelm

Roderigo : Viktor Schmitt

Lodovico : Ludwig Weiglein

Montano : Hans Frei

Desdemona : Antonie (« Toni ») Schläger

Emilia : Luise Kaulich-Lazarich

Ein Herold : Klemens Fochler

Saturday, 30 January 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater », Wien)

7:00 pm

Hamlet

« grand opéra » in five acts

(sung in German)

conducted by vice-court « Kapellmeister » Hanns Richter

music by Ambroise Thomas

(48th performance of this production)

libretto by Michel Carré, Jules Barbier

based on a French adaptation by Alexandre Dumas (père) , Paul Meurice

German translation by Friedrich Wilhelm Langhans

stage design by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A Danish prince becomes melancholic after the death of his father. But when the late King appears as a ghost and claims that he was murdered, events begin to spiral out of control.

« Wiener Walzer »

(Vienna Waltz)

ballet in three parts

conducted by Josef Bayer

based on music by Johann Strauß I, Johann Strauß II, Josef Bayer

compiled by Josef Bayer

choreography by Louis Ruault (pseudonym : Louis Frappart)

stage design and costumes by the history painter Franz-Xaver Gaul

Charity concert to support the « poor of Vienna » organized by the « Mozart Foundation »

« Musikvereins Großersaal » , Vienna

(public rehearsal)

Johann Nepomuk Fuchs conducts the « Wiener Philharmoniker »

programme

Anton Rubinstein : Symphony in G minor, « Russian » , Opus 107

Anton Rubinstein : Piano concerto No. 5 in E-flat major, Opus 94 (with the composer as soloist)

Anton Rubinstein : « Nocturne » , « Romance » , « Études » , « Mélodie » , « Valse » and « Caprice russe » (with the composer as soloist)

Sunday, 31 January 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

9:00 pm

Vienna Opera Ball

(second masquerade ball)

[The tradition of the ball goes back to 1814 during the time when the crowned heads of Europe and the aristocracy searched for entertainment after the Napoleonic Wars. The first ball at the « Hofoper » took place in 1877, as a « soirée » . The following balls were « redoute » , a French term for masquerade balls or costume parties, where the ladies wore their masks until midnight. From 1878 until 1899, such « redoute » balls took place around two to three times a year.]

Charity concert to support the « poor of Vienna » organized by the « Mozart Foundation »

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...

It is announced that the « " Théâtre français " de Paris » will perform (during the last days of May) plays by Molière, Victorien Sardou and Alexandre Dumas fils at the « International Exhibition for Music and Theatre » .

It is also mentioned that « la Société de la Comédie française » will perform a different play on each of the seven « evenings » .

...

the Italian actress Eleonora Duse is supposed to appear at the « Exhibition Theatre »

(« Wiener Zeitung » Number 25 - Viennese Austrian Catholic conservative newspaper « Das Vaterland » Number 31)

instead, she will perform at the « Carl-Theater » from May 15 to June 9

in plays by :

Victorien Sardou - Alexandre Dumas fils - Henrik Ibsen (A Doll's House)

William Shakespeare (Antony and Cleopatra) - Carlo Goldoni (The Landlady) - Marco Praga

(translated in Italian)

Between 1887 and 1894, Eleonora Duse had an affair with the Italian poet Arrigo Boïto, perhaps best remembered as the librettist of Giuseppe Verdi. Their relationship was carried out in a highly clandestine manner, presumably because of Boïto's many aristocratic friends and acquaintances.

In 1894, she met in Venice Gabriele d'Annunzio, who was five years younger. They became involved romantically, as well as collaborating professionally.

...

Pyotr Ilyich Tchaikovsky leaves Paris

end of January 1892

« International Exhibition for Music and Theatre »

neither the numbers nor the classification remained valid, nor did the forecast forty-five « popular concerts »

The announced seven « historical concerts » (in which only old but still playable music instruments should be used) and the five « historical concerts » to be held in the « little concert hall » in the « Rotunda » complex (the room is also used as a lecture hall) could already correspond to the actual amount of twelve concerts.

The three « historical church concerts » and the three « historical hunting concerts » , which were announced by the « Music Committee » , did not take place in this format. There were quite a few « historical concerts » : none inside a church - and no « hunting concert » .

Albert J. Gutmann's greatest efforts are focusing on forming the « Exhibition Symphony Orchestra » and planning and executing the concerts in which they will perform. The highly revered « Hofoper Orchester » is clearly unable to undertake the numerous concerts planned for the exhibition, while performing in opera productions every night. Attempts are made to hire an orchestra from another city, but negotiations are proving to be difficult. Ultimately, a new orchestra must be formed.

Gutmann is securing professor Hermann Grädener as conductor and devising a plan to assemble a suitable group of musicians. After holding auditions and selections, he is able to constitute a small « élite » orchestra by filling most of the string players with musicians residing in Vienna, and partially sourcing wind players from German orchestras, particularly the Meiningen Court Orchestra, which Gutmann invited to Vienna in 1884 along with star conductor Hans von Bülow. Records indicate that the orchestra's performances are well regarded, and that they are able to meet the specific and demanding requirements of concerts performed at exhibitions, and that Johannes Brahms, who is attending the exhibition, even praises their playing.

the concerts of the « Exhibition Symphony Orchestra »
are generaly conducted by music director professor Hermann Grädener

occasionally by Wilhelm Gericke, Guido Peters, Ferdinand Löwe, Robert Fuchs

soloists featured at the « international celebrity concerts »

Frederic Hymen Cowen, Franz-Xaver Arens, Luigi Mancinelli, Johan Severin Svendsen
Andreas Hallén, Georg Henschel, Moritz Moszkowski

« Exhibition Symphony Orchestra »

Hermann Gsillag, professor Michael Drucker, concert masters

first violins

Julius Stwertka, Wilhelm Seibert, Karl Boas, Paul Hassfurther
Coloman Roth, Karl Wunderle, Isidor Melion, Ladislaus Lewinger

second violins

Simon Zucker, Heinrich Kraus, Franz Kaspar, Anton Kinzl, Friedrich Blau
Max Möller, Richard Lüstner, Leo Fall, Menotti Benporat, David Jerich

violas

Moriz Schönfeld, Giovanni Dezorzi, Wilhelm Muth, Albert Pabst, August Mämpel, Fritz Hauptmann

violoncellos

Georg Wörl, Felix Popper, Adolf Schmid, Leo Jufé, Karl Grünauer, Emil Leichsenring

double basses

Karl Grell, Hermann A. Berger, Paul Rewoldt, Karl Horn, Hermann Geyer, Leopold Shorn

harp Grünecke flutes Eurysthenes Ghisas, Anton Spat oboes Johann Strasski, Gustav Gland

clarinets Johann Pribil, Louis Preller bassoons Ruppert Schöberl, Adolf Baumgartner

horns Paul Moeffert, Bohuslav Pastor, Heinrich Kellner, Edmund Gumpert trumpets Ernst Klepel, Engelbert Lase

trombones Alexander Kühlmann, Gustav Becker, Paul Heilmann tuba Paul Rewoldt

timpani, bass drum, snare drum, cymbals and triangle Wilhelm Jaeckel

During the approximately five month period of the event, the « Exhibition Symphony Orchestra » is also tasked to

perform at the « popular concerts » .

The « popular concerts » are performed twenty-nine times : on average, once or twice a week - usually on Tuesday, Thursday, or Saturday evenings, or exceptionally on Sunday evenings.

What kinds of works are performed during this « concert series » ?

What kind of musical experience they are offering the audience ?

With few exceptions, the final piece on the programme is typically a waltz by Johann Strauß senior, Strauß junior or Joseph Lanner, or a dance by Carl Maria von Weber or Johannes Brahms.

Overall, each concert programme consists of an average of 4.6 pieces, and the number of concerto-like works is relatively small for orchestral concerts of the time, with eleven out of twenty-nine concerts not featuring a soloist.

Even when a soloist is performing, there is only one soloist. In four cases, the soloist is selected from the « Exhibition Symphony Orchestra » .

Most concerts include only one symphony but, unlike the programme structures of nineteenth century public concerts that often consisted of excerpts from movements, all movements are played here as a continuous whole. Following the usual overture, a symphony is often placed second one the progamme and concerts tend generally to become more exciting by playing spectacular dances at the end, as « encores » . In terms of repertoire, specific symphonies by Wolfgang Amadeus Mozart and Ludwig van Beethoven are always performed.

According to Gutmann and Albert Ritter von Hermann, the burden on the « Exhibition Symphony Orchestra » is impressive. The musicians must learn and play a large variety of compositions over a short period of time. More works will be played during the five months of the exhibition than several years in Vienna.

In their report, Gutmann and Hermann describe the significance of organizing an orchestra and holding « popular concerts » :

« The organizing committee aimed to keep the orchestra they had established going (after the closing of the exhibition) and continue the meaningful project of orchestral " popular concerts " but, unfortunately, this was not achieved. As already mentioned, the orchestra included a considerable number of musicians from other regions, many of whom were pensioners in their home towns (like the court orchestra of the Duke of Meiningen) , making it impossible to sustain the orchestra. Nevertheless, the committee can look back with pride on the creation of an orchestra that did not promise any economic benefit. This is because thousands of people who loved or were hungry for music - many of whom could not afford expensive tickets to the " philharmonic concerts " - not only enjoyed the works of classical composers and listened with reverence to the sublime sounds during the music exhibition, but the success of the attempt to establish an orchestra and attract a music

seeking audience paved the way for the popularization of classical music. This path is the responsibility that Vienna, the musical city that gave birth to composers such as Gluck, Haydn, Mozart, Beethoven, and Schubert, must now fulfill. »

Oskar Fleisher points out the significance of the exhibition in providing orchestral performances, which are conspicuously lacking on the Viennese musical scene. He even argues that a wide range of audiences is responding in a favourable way.

The pride and joy of the organizers is their « orchestral concerts » . From the perspective of the German Empire, this would seem strange and surprising because, in a city like Berlin, orchestral concerts are common place. In the Austrian capital, it is rare to see Viennese classical symphonies being part on a concert programme. Even in Berlin, people who rarely attend concerts have ample opportunity to gain a deep understanding of symphonic composers whereas, here in Vienna, few musicians have heard all the symphonies of Ludwig van Beethoven.

...

other musical ensembles also performed, sometimes together with the « Exhibition Symphony Orchestra »

The « Zöglings-Orchester » (Pupil's orchestra) of the Vienna Conservatory

The « Singverein » of the « Society of Friends of Music »

The « Wiener Singakademie » under the direction of Max von Weinzierl

The Choir Academy of the « Ambrosius Verein » under the direction of Josef Böhm

The « Wiener akademischer Wagner-Verein » under the direction of Josef Schalk

The « Wiener Männer-Gesangverein » under the direction of Eduard Kremser

The « Wiener Schubertbund » under the direction of Ernst Schmid and Adolf Kirchl

The « Eisenbahner-Gesangverein » (Railway Workers' Choral Society) under the direction of Max von Weinzierl

Six hundred pupils from the orphanage

The orphanage asylum « Norbertinum » of Preßbaum

The private elementary and citizen school of the « School Brothers » of Fünfhaus

The « Klagenfurter Männer-Gesangverein »

The « Liedertafel » of Steyr under the direction of Josef Tobisch

The « Brünner Männer-Gesangverein » under the direction of Otto Kitzler

The « Amsterdamer a cappella-Chor » under the direction of Daniël de Lange

The « Arion » Men's Singing Society from Brooklyn, New York, under the direction of Franz Valentin van der Stucken

In addition, there was a large number of soloists, who either gave their own concerts or participated in various concerts.

beginning of February 1892

More details are announced concerning the « Exhibition Concert Hall » and the concert programmes

An important step is the establishment of an « Exhibition Symphony Orchestra » . The driving force behind this idea is music publisher Albert J. Gutmann. As early as 1890, independently of the Exhibition itself, Gutmann suggests at the general assembly of the « Society of Friends of Music » the foundation of a professional orchestra, whose task is not only to participate in the « Society concerts » but also to organize concert cycles :

From an article by Albert von Hermann, signed « -n » , published in the « Theatre and Art » section on page 6 of the Viennese Austrian Catholic conservative newspaper « Das Vaterland » , Number 138 :

« The popularization of classical orchestral music and the promotion of modern production should be the guiding principles under which the new entity should appear. »

The management of the « Exhibition Symphony Orchestra » is entrusted to professor Hermann Grädener.

To recruit, a general competition is announced in which all musicians without distinction of citizenship, who play an instrument (string, woodwind and percussion instruments, horn, trumpet, trombone) at a high level and who have some experience playing in a symphony orchestra and in the opera pit can participate. Applicants must include precise information about age, state singing eligibility, current place of residence (address) , previous employment (including any relevant certificates) and their fee claims to the office of the « Exhibition Commission » (which is located at Number 11 « Nibelungen-Gasse » in the First dictrict) by January 31, 1892, at the latest.

Selection of the players is then made on the basis of auditions, which can also take place in Prague, Budapest or Salzburg - if required. In Vienna, it takes place on February 8, 10 and 12, 1892. The engagements were for six months : from April to September. The strings were mainly recruited from Vienna, the wind section partly from Germany (especially from the Meininger « Hofkapelle ») .

The concert programmes at the « Exhibition Concert Hall » are organized by the « Exhibition Committee »

The committee originally planned fifty-three « popular » evening concerts. Finally, a total of 110 are organized - not all of them at the « Exhibition Concert Hall » .

The hope, probably mostly carried by Albert J. Gutmann, has not been fulfilled :

« The " Exhibition Symphonhy Orchestra " will remain united after the exhibition, since there is a project to continue the " popular concerts " throughout the next season. Several entrepreneurs have already been found and are ready to carry out this project. »

A lot of concerts are performed inside and outside the « Exhibition Concert Hall » . Twelve of those concerts are part of the « Historische Concerte » series. The « Akademischer Wagner-Verein » is responsible for several of them.

One of the aims is to make the symphonic form more popular in Vienna and to persuade members of the public, who would not normally attend concerts, to do so.

There will be several « popular concerts » , all of which end with the performance of a symphony. Admission charge is minimal, and food and drink are provided.

The « symphonic concerts » under Felix von Weingartner and Felix Mottl, which were announced for **June**, still remain at the project stage.

Finally, the programme organized by the « Music Committee » includes sixty-five concerts divided into six series :

« festive concerts and great performances » : a total of four concerts offered **between May 8 and August 18**

« symphonic concerts » (featuring conductors and composers from different countries) :

a total of ten concerts offered **between 26 June and 24 September**

« popular concerts » : a total of twenty-nine concerts offered **between 12 May and 29 September 1892**

« historical concerts » : a total of twelve concerts offered **between 23 May and 9 October 1892**

« men's choir concerts » : a total of eight concerts offered **between 18 May and 14 August 1892**

« soloist concerts » : a total of three concerts offered **between 27 May and 6 October 1892**

the sum amounts to sixty-six concerts because the « special concert » honouring

the birthday of Emperor Franz-Josef on **August 18** is included in two different series :

« festive concerts » and « popular concerts »

there is a wide selection (total of 140) of older and contemporary works

the preferred repertoire is the « Viennese classics » :

twenty-six performances of twelve works by Ludwig van Beethoven

fifteen performances of ten works by Wolfgang Amadeus Mozart

nine performances of four works by Franz-Josef Haydn

the « masters of the nineteenth century » are also well represented :

thirteen performances of five works by Richard Wagner

nine performances of six works by Felix Mendelssohn

nine performances of six works by Johannes Brahms

nine performances of five works by Carl Maria von Weber

eight performances of four works by Franz Schubert

seven performances of five works by Johann Strauß II

The most frequently published single work was Ludwig van Beethoven's « Eroica » symphony with seven performances, followed by Felix Mendelssohn's overture to « A Midsummer Night's Dream » and Richard Wagner's overture to « Die Meistersinger von Nürnberg » with five each, followed by Johannes Brahms's « Hungarian dances » and Carl Maria von Weber's « Invitation to the dance » with four each.

The contemporary composers, who are featuring in their own concerts, also have a high share :

ten performances of eight works by Luigi Mancinelli

seven performances of seven works by Johan Severin Svendsen

five performances of five works by Moritz Moszkowski

According to the concept of the organizers, the concerts are intended to present a kind of revue of contemporary music production.

The repertoire of the « popular concerts » consists mainly of works from the eighteenth and nineteenth centuries, with obvious avoidance of presenting overly « difficult » works, such as symphonies by Johannes Brahms or Anton Bruckner to the audience, which is desired to be as broad as possible.

Most of the concerts are taking place in front of an audience sitting in arm chairs around tables waiting to be served, which causes some discomfort with the regular concert goers. But the declared goal here is to popularize music, a matter close to the heart of Albert J. Gutmann, which he also champions in his proposal to organize « popular concerts » and create an « Exhibition Symphony Orchestra » .

For his part, brewer Anton Dreher junior, who originally planned to sponsor fifty-three evenings of popular music, finally offers a total of 110 (not all of which are taking place indoors) .

A separate hall is constructed for « folk music of all nations represented at the exhibition »

(« Wiener Zeitung » , Number 251, page 8 - 1 November 1891)

... in which « Russian and Hungarian Gypsies, Romanian singers and minstrels, Highland Scots, Scandinavian, Tyrolean, Carinthian, and Styrian singers » will perform.

(« Wiener Zeitung » , Number 263, page 8f - 15 November 1891)

1840 : Anton Dreher senior introduces a beer that combines the crispness of lager with the paler hues of the English ale. This new product becomes known as the « Viennese style beer » (« Wiener Typ ») .

1858 : His « lager bier » wins the « gold medal for excellence » at the « beer exhibition » in Vienna.

26 November 1861 : When Emperor Franz-Josef I visits the Hungarian brewery, he awards Anton Dreher senior with the « Knight's Cross of the Franz-Josef Order » .

1862 : Anton Dreher senior buys the « Kőbányai Serház » .

He is awarded « la médaille d'or et un diplôme honorifique » from the « Exposition internationale de Paris » .

1869 : Anton Dreher senior's « lager bier » wins the « ultimate first prize » .

1870 : Anton Dreher junior takes over the leadership of the company. He develops the technology and capacity of his factories. Kőbánya soon becomes the largest brewery of Hungary.

1884 : Anton Dreher junior buys the property on « Schönbrunner-Straße » in the Vienna suburban community of Meidling. He leases it to tenant Johann Weigl, who served Dreher's « Schwechater Lagerbier » .

1886 : Johann Weigl moved from Hernals - where he ran a wine tavern - to Meidling. Anton Dreher junior leased him the whole « Dreher-Park » property. The « renovated » amusement « Établissement » was inaugurated on July 5, 1886, with a performance by the « Wiener Männer-Gesangverein » of a medley of table songs. « Weigl's » became the scene of numerous social events including popular folk singers, as well as choral societies.

1890-1892 : The twelfth district of Vienna is created from the eponymous suburban community of Meidling (Upper- and Lower-Meidling) as well as from Gaudenzdorf, Hetzendorf, Wilhelmsdorf and parts of Altmannsdorf.

it is also important to mention the following activites on the exhibition grounds

The « Schrammel brothers » , Johann and Josef, are playing at Stahlehner's (Steinlechner's) restaurant located inside the « Regensburger Hof » in the « Old Vienna » section. [The family also owns two other restaurants : one at « Alserbach-Straße » Number 4 and one at « Mariahilfer-Gürtel » Number 9.] Stahlehner's is the main spot for the popularization of « Schrammel music » and the « Vienna sound » to an international audience. The Schrammel Quartet (two violins, double guitar, clarinet and or accordion) became the epitome of Viennese folk music.

Johann Schrammel (1850-1893) and his younger brother Josef (1852-1895) were both highly talented musicians. They were the illegitimate sons of Kasper Schrammel and his later wife, Alosia Ernst. The father supported their potential very early. Despite financial hardship, Kasper sent Josef to the Conservatory of the « Society of Friends of Music » , where he received violin lessons. Johann and Josef (aged eleven and nine, respectively) made their first public appearance playing works by Joseph Lanner as solo violinists ; the father completed the trio as clarinetist. They raised money by performing on the street at strategic locations. Josef Hellmesberger senior then arranged for Johann to play as violinist at the « Theater in der Josefstadt » but the young man had to do his military service. Meanwhile, the younger brother was unfit to serve, so he went to Turkey with a small group of musicians and performed Lanner's music in Istanbul. From there, he went on to other middle eastern countries. During this period, he started to compose. Both brothers failed to find work. Paradoxically, the stock market crash of 1873 gave them a geat opportunity. Nobody had money to go to the opera house or the concert hall, so people went to their local rustic wine taverns to hear folk music. In 1878, Josef founded a trio with his brother, and a contraguitar player. The following year, Anton Strohmayer replaced him. They first performed under the name « Nußdorfer Terzett » , as they played in that area. Their style, which became known as « Schrammel music » , blended folk songs, marches, and dance melodies : a sound that soon became synonymous with authentic Viennese music. That same year, the trio welcomed a fourth member, the clarinetist Georg Dänzer. Despite now being a quartet, where only half the members carried the name « Schrammel » , they became widely known simply as the « Schrammeln » . Their music continued to gain popularity across Vienna. They even attracted the attention of Johann Strauß junior and Johannes Brahms. Strauß attended one of their concerts in 1884, and later hosted exclusive « Schrammel music » concerts in his home. One of the greatest highlights of their career came in 1887, when Crown Prince Rudolf personally invited them to perform at Orth Castle (« Schloß Orth ») . What was meant to be a two day engagement turned into four, a testament to the irresistible charm of « Schrammel

music » . If rumours are to be believed, Emperor Franz-Josef even had them play for him in secret ! By 1890, the destiny of the brothers took a turn for the worse ... Johann died on 17 June 1893, and Josef on 24 November 1895. They left behind a large quantity of works, many of which would have equalled the ones by the « Waltz King » had they been written for large orchestra. Josef was less successful as a composer than his brother.

...

Civilian and military bands play at Weiner's « Établissement » .

A « Gypsy » band plays at the « Greater Peking » .

A quartet from Grinzing accompanied by amateur singers perform occasionally at August Hellinger's « Drehers Bierhalle » (Anton Dreher's Brewery) . He also owns one « Établissement » at Number 23 on « Leopoldgasse » and another on « Zufahrtstraße » at the « Prater » (second district) .

The Bavarian Brewers pavilion (« bayerische Brauerei ») also known as « Münchner Bräu » operated as a licensed dining and beer hall during the exhibition. Due to its ideal location (not far from « Exhibition Theatre » , « Old Vienna » theme park and « Rotunda » complex) , it rapidly became a highly popular and lively destination. It served authentic Munich-style Bavarian beer and traditional meals, which attracted visitors during, before and after musical and theatrical events. - A « Gypsy » band, a music band from Syria, and the « Bock » ensemble from Munich played in succession.

The Old Pilsener Brewery Pub : The beer is delicious - the girls are appetizing !

Alt-Pilsenetzer Brauhaus : Das Bier süfhg - die Madeln appetitlich !

The Kunz Pavilion : « Tusculum » for scientific drinkers

Pavillon Kunz : « Tusculum » für wissenschaftliche Trinker

Restaurant Andreas Kührer : Chinese hall, « café-terrasse » , Hungarian music, Bavarian beer, Wiener Schnitzel, Polish buffet. Purely international !

Restaurant Andreas Kührer : Chinesische Halle, ungarische Musik, baierisches Bier, Wiener Schnitzel, polnisches Buffet. Die reine Internationale !

Tommasoni Buffet : Risotto and Macaroni, Champagne, Asti Spumante, Vermouth, Cognac

Tommasoni Buffet : Risotto und Maccaroni, Champagne, Asti Spumante, Vermouth, Cognac

Right next to the popular « Tommasoni Buffet » restaurant, the pavilion devoted to the Viennese music publisher « E. Berté & Cie. » was strategically located at the main entrance of the exhibition grounds. A great « point of purchase » , it sold the « Album of the Viennese Masters : A Commemorative Edition of the International Exhibition for Music and Theatre in Vienna 1892 » , which contained, among other works, the « Vexilla regis » (The royal banner) (**WAB 51**) for soprano, alto, tenor and bass.

[Emil Berté, « né » Bettelheim, was born on 3 January 1856 in the town of Freistadtl, Kingdom of Hungary. The son of the Hungarian physician Jakob Bettelheim (1818-1887) , he studied piano at the Conservatory of the « Society of Friends of Music » in Vienna : first, from 1869 to 1872, with professor Wilhelm Schenner (preparatory class) ; then, from 1872 to 1875, with Josef Dachs (advanced training class) . He ended his studies prematurely in March 1875.

At the end of January 1888, Emil Berté owned a book store and music shop at « Kärntnerring Nr. 6 » in the first district (in February 1902, the address was « Kolowratring Nr. 10 » ; in 1905, « Nibelungengasse Nr. 3 ») . It also served as a ticket office for many Viennese events.

In 1890, he established at the same address with his brother, the composer Heinrich Berté (1857-1924) , the music publishing firm « E. Berté & Cie. » , which offered solo songs, piano pieces, dances and « salon » pieces, and sheet music. That same year, Emil Berté was awarded the Certificate of commendation from the jury of the « Educational Materials Exhibition » in Budapest.

At the end of 1892, Emil Berté received a license to distribute stage works and operetta scores. The main composers were Heinrich Berté, Johann Schrammel, Emil Kirschbaum, Karl Weinberger, and Johann Strauß junior. Also available were the one act « verismo » opera « Die Rose von Pontevedra » by the Austrian composer Josef Forster ; the three act romantic opera « Sarema » by Alexander von Zemlinsky ; the three act opera « Tatjana » by Franz Lehár ; and the last compositions by Carl Goldmark, including his five act opera, « Götz von Berlichingen » .

In 1897, Emil Berté was a founding member and co-author of the by-laws for the establishment of the « Society of authors, composers and publishers » (« Gesellschaft der Autoren, Komponisten und Musikverleger » , or AKM) to collect performance fees due for non theatrical musical works.

From 1908 to 1912, Berté managed the newly founded « Wiener Zentral-Musik-Verlag » , which took over the publishing business of the « Theater an der Wien » , in which Wilhelm Karczag had a stake. It was later taken over by « Karczag & Wellner » .

From September 1913, Emil Berté and Siegmund Eibenschütz co-owned the firm « Eibenschütz & Berté » . It published in 1917 the German version (commissioned for the « Carltheater ») of Giacomo Puccini's three act opera « La Rondine » : « Die Schwalbe » , which was based on an adaptation by Alfred Maria Willner and Heinz Reichert.

Emil Berté died on 27 April 1922 in Vienna.]

The « café-restaurant Schneider » (owned by the Viennese restaurateur Rudolf Schneider) is a large musical coffee house with a garden terrace shaded by large chestnut trees. It offers to the « Prater » clientele « mélange coffee » and pastries, but also hearty Viennese cuisine and beer.

Café Schneider : Musikalisches Kaffeehaus (Neue Institution)

Besides the « Café Schneider » , the French restaurant (Französische Restauration) offers authentic French cuisine. It is also owned by Rudolf Schneider.

August Demmel & Sons : A cozy place to stay

August Demmel & Sons : Süßer Aufenthaltsort

The Flower Promenade : The saleswomen are more vibrant than all the flowers

Blumenpromenade : Blühender als alle Blumen sind die Verkaüferrinen

Inside « Old Vienna » theme park, you can find, amongst others :

Hellinger's « Gasthaus » , Taschnershaus, Schmerhaus, Krebsenhaus, Ziegelhaus, Riemhaus, Kürsenhaus, Leinwandhaus, Silbernes Häuschen, Schremhaus, Krechsenhaus.

Two restauration facilities are available for the visitors inside the « Rotunda » :

The spacious « Restaurant Wiener » (in the southern section) is operated by the restaurateur and « imperial and royal » purveyor to the court, Eduard Sacher. It offers traditional Viennese cuisine and fine wines. A « must » for the wealthy bourgeoisie and nobility, who visit the exhibition grounds.

When Eduard Sacher was born on 8 February 1843 in the town of Zselíz in Bars County (Bars vármegye) , Kingdom of Hungary, his father, the Austrian confectioner Franz Sacher (who allegedly created in 1832 the « Sacher-Torte » for a reception given by the Austrian State Chancellor, Klemens von Metternich) , was twenty-six years old ; his mother, Rosalia Veininger, was also twenty-six.

Eduard did an apprenticeship at the « pâtisserie Demel » . He opened his first delicacies shop in 1865. He married Hermine Patzinger on November 10, 1866, in the spa town of Baden near Vienna (the couple had at least one son) . He opened his first restaurant on « Kärntnerstraße » in 1873.

The « Hôtel Sacher » was built on the former site of the « Theater am Kärntnertor » , which was demolished following its final performance on April 17, 1870. It was inaugurated at « Philharmoniker-Straße Nr. 4 » in 1876 by Eduard, as a « maison meublée » . He married Anna Fuchs (born in 1859) in 1880.

Eduard Sacher died on the year of the « Music and Theatre Exhibition » , November 22, 1892, at the early age of forty-nine, and was buried in Baden. His wife Anna assumed the helm. She quickly earned a reputation for both her commercial skills and her eccentricity, never being seen without her French Bulldogs and a cigar ! Under her management, « Hôtel Sacher » became one of the finest hotels in the world, where the aristocracy and diplomats would meet.

The other facility inside the « Rotunda » (southern section) is the « Café Bachler » , which offers fine pastries and coffee specialties, such as the « Wiener mélange » , which is made from a slightly diluted espresso or mocha, combined with warm milk and topped with a layer of milk foam.

In 1893, Josef Bachler, a respected coffee house owner, was deputy chairman in Vienna.

Gilles Houle, a young Montrealer aged ten, visiting the World's Fair in 1967 (April 28 to October 29)

In a central position on « Île Sainte-Hélène » - close to the metro station and near « Swan Lake » - the Austrian pavilion designed by architect Karl Schwanzer features an alpine « tent » roof with geometrical patterns and crystal shaped walls (aluminium frame and prefabricated wood panels) , which evoke the country's mountainous region. It is topped by a 120 foot (37 meters) pylon, on which a reflector illuminates the national colours for miles around. The structure suggests mountains, precious stones, a romantic countryside, scientific precision and achievement in the arts - in short, the qualities that Austrians feel make their country uniquely « Austrian » .

Relating to « Expo 67's » theme, « the Man and his World » , visitors enter an interactive exhibit at ground level, which shows what Austrians have accomplished in the fields of music, literature, science, research, industry and handicrafts. Multilingual guides provide information on all aspects of national life. A compelling section showcases advances in communication - bridging heritage and modernity.

Visitors then proceed to the upper level by escalator. The impressive audio-visual « Austrovision » - a mechanized theatre using ultra modern technology - offers visitors, in a very lively fashion, a poetic, realistic and humorous view of the Austria of yesterday, and today. The « Austrovision » is based on the book entitled « Imago Austriæ » by Otto Schulmeister, Christoph Allmayer-Beck and Erich Lessing. It is the most important source of information about Austria. The artistic director is Otto Schenk, a well known actor and director.

Also on the ground floor, the world famous « Wienerwald » restaurant, which can accommodate over one hundred guests, is another popular attraction. Authentic Viennese dishes (German pork sausage with « sauerkraut » ; roast pork with « sauerkraut » and dumplings) , accompanied by wine and local or imported beer are served to the music of Anton Karas - author of the celebrated theme song for the 1949 film noir « The third man » - by lovely waitresses, proudly wearing traditional and colourful costumes - an atmosphere that has made the term « Gemuetlichkeit » an international word for perfect hospitality.

The firm Schott publishes Gustav Mahler's early songs for voice and piano : the « Lieder und Gesänge »

beginning of February 1892

Before the opening of the exhibition, organizers are anticipating a large influx of visitors in Vienna this summer.

The « action committee » feels appropriate to take wise precautions.

An appeal is, therefore, issued to register immediately corporate visits by associations, singing societies, and others so that accommodations can be made in an orderly way.

Monday, 1 February 1892

Main building of the University of Vienna on the « Ringstraße »

The Portal in front of the « Lawyers' steps » gives access to the « Senate Hall » , the « large Ceremonial Hall » and the « small Ceremonial Hall » .

Lecture Hall XXXVI (36) also called small Ceremonial Hall

Academic celebrations, conferences and lectures are taking place here

5:00 pm to 7:00 pm

capacity : 70 students

dimensions : 12.7 m x 9.1 m x 7 m

floor space : 115 to 116 square meters

ceiling height : 7 meters

student Ernst Schwanzara records the weekly lecture on harmony and counterpoint

given by professor Anton Bruckner

...

Letter from music publisher Robert Lienau to Max von Oberleithner :

In response to the **January 27** letter, Lienau states that the score of the (revised) Eighth symphony (**WAB 108**) can be printed immediately after receiving Oberleithner's last corrections from page 130.

The remaining brass parts will follow in a few days. The printing process itself will take a maximum of eight days after all the corrections are made.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Manon

tragic opera in five acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Jules Massenet

German translation by « G. Ernst » (pseudonym of Ferdinand Gumbert)

choreography by Josef Haßreiter

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

In eighteenth century Paris, Manon, a young woman who feels irresistibly attracted to wealth, is on her way to the convent. She meets « Chevalier des Grieux » , a student, and they fall in love, fleeing together to Paris. Her brother, Lescaut, has promised to arrange for Manon to become the mistress of « monsieur Brétigny » and, despite her love for des Grieux, Manon is eventually enticed by Brétigny's wealth. In a failed attempt to escape their troubled situation, des Grieux is caught cheating at cards, and both are forced to flee again. Manon is arrested and deported to New Orleans, where des Grieux follows her. Their desperate escape ends tragically as Manon dies in his arms on the way to the harbour.

Manon Lescaut : Marie Renard, mezzo-soprano

Chevalier des Grieux : Ernest M. H. van Dyck, tenor

Tuesday, 2 February 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Lohengrin » , WWV 75

« music drama » in three acts

by Richard Wagner

conducted by vice-court « Kapellmeister » Hanns Richter

libretto by Richard Wagner

stage design by Johann Kautský

new « décor » in act two by Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Heinrich der Vogler : Carl Grengg

Lohengrin : Hermann Winkelmann

Elsa von Brabant : Lola Beeth

Herzog Gottfried : Marie (« Mizzi ») Kohler

Friedrich von Telramund : Josef Ritter

Ortrud : Amalie Friedrich-Materna

Der Heerrufer des Königs : Benedikt Felix

Vier brabantische Edle : Anton Schittenhelm, Viktor Schmitt, Hans Frei, August Egon Hablawetz

Wednesday, 3 February 1892

Letter from Anton Bruckner (Vienna) to Siegfried Ochs (Berlin) :

« May it please you to know, " Herr ", that the First symphony in C minor (I have three in C minor) was a tremendous success in the Philharmonic concert. It is one of my best and most difficult. Hanns Richter adores it in secret (because of Hanslick) . »

letter in full :

« " I. Bezirk, Heßgasse 7 "

Right Honourable " Herr " Director !

Your letter honouring me so highly has given me vastly indescribable joy. Hardly a day goes by that I do not proclaim your renown but as such a nobly artistic and admirably dignified character. And are you perhaps willing to hear anything conducted by " Herr Gericke " ? They also liked the " Te Deum " very much here ; however, would not the Viennese have been astounded to have heard the same work done by you and your beloved Choir ? I will never again hear it, thus !!! Never but never again. Thank you, noble friend. Permit me also, the " First symphony in C minor " (I have had three performances of it) had great success in the Philharmonic concert. It is one of my " most difficult and best " ; Hanns Richter revelled in it, secretly (owing to Hanslick) .

At first, the Orchestra declared it to be the work of a mad man ; after that, to be phenomenal. Hanslick writes absolutely nothing. (This Symphony is difficult to understand after only one hearing but makes a significant impression.) My fondest wish is and will remain eternally this : that you, yourself likewise, should conduct my Symphonies. For me, you are a second " artistic " father ! " Genius and character " in one person ; there are no more wishes ! There are more experienced conductors, who promise me the blue of heaven ; yet, the poor Bruckner has none of it !!! Also, it appears that Weingartner himself will try it out again, not withstanding his nice letters ! Here, someone says that Baron Bülow will not conduct in Berlin ever again ; also then, good and noble friend, take the Symphony into your domain !!! Then, safe haven for me !

I kiss the hand of the most gracious one ; to the little prince, a heart felt kiss ; to the Choir, unmatchable in my heart, the most sincere greetings ; and to you, everything together.

Anton Bruckner

Many compliments from Oberleithner. »

Incipit : « Eine ungeheuere, nicht zu sagende Freude ... »

Source : « Anton Bruckner, Gesammelte Briefe. Neue Folge. » collected and edited by Max Auer, « Deutsche Musik-Bücherei » Volume 55, Gustav Bosse Verlag, Regensburg (1924) , letter number 260 ; pages 255, 256.

Franz Gräflinger. « Anton Bruckner Gesammelte Briefe » , Gustav Bosse Verlag, Regensburg (1924) , letter number 86 ; pages 95-97.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Coppélia, ou la fille aux yeux d'émail »

(« Coppélia, or the girl with the enamel eyes »)

comic ballet in two acts and three « tableaux »

conducted by Josef Hellmesberger junior

music by Léo Delibes

libretto by Charles-Louis-Étienne Nuitter, Arthur Saint-Léon

choreography by ballet master Karl Telle

new stage design by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

Coppélius : Louis Frappart (Ruault)

Coppélia : Emma Braun

synopsis

Dr. Coppélius is a doctor, who has made a life-size dancing doll. It is so lifelike that Franz, a village youth, becomes infatuated with it and sets aside his heart's true desire, Swanhilda. She shows him his folly by dressing as the doll, pretending to make it come to life and ultimately saving him from an untimely end at the hands of the inventor.

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Antonie (« Toni ») Schläger

Turiddu : Georg Müller

Lucia : Luise Kaulich-Lazarich

Alfio : Franz Neidl

Lola : Ellen Forster (Forster-Brandt)

Due to a shortage of opera libretti, which was hopefully only a temporary situation, Léo Delibes was prompted to compose ballets. In his home country, France, « Coppélia » was regarded by many as a « minor masterpiece » (« un petit chef-d'oeuvre ») , whose music was so captivating that even opponents of the ballet genre attended its performances. To Delibes' credit, Arthur Saint-Léon **(6)** was « not only a witty choreographer » but also a musician. In « Coppélia » , music and stage events are inextricably linked, the ballet has a pleasant melodic quality, a cohesive whole, and a thorough and subtle orchestration. It was a great success in Paris, an opera was presented before it. The third act, loosely connected to the preceding events, was omitted from the performance. **(7)**

When an act and a half of another of Delibes's ballets, « Sylvia » , had already been completed, he was delighted to show it to Hanslick. Like « Coppélia » , the critic was struck by the work's « lightly flowing, charming, and always dramaturgically distinctive » music, but urged the composer not to write any more ballets, as he would « rather devote so much talent and diligence » to a « comic opera » . **(8)**

Hanslick was also aware, however, that while the value of the works could be debated, there was no doubt that theatre management was under great pressure from audiences, who were constantly demanding new works and needed to be satisfied. He recounted a previously unthinkable case in Vienna that had occurred : the « Hofoperntheater » had presented three new works in ten days - all of them impeccable, including « Coppélia » . **(9)**

Following the premiere of the new ballet, he stated that Saint-Léon had created impressive dances based on the plot, while Delibes had composed « elegant and characteristic ballet music » . The composer was no stranger to Viennese audiences, and his opera « The King Has Spoken » , « one of the best new works of its genre » , had already been performed in the imperial city, **(10)** most recently at the « Komische Oper » . By that time, three of his ballets had been staged at the « Grand Opéra de Paris » , « with music that has captivated and enthralled connoisseurs and laymen alike » .

(6) Born in Paris, Arthur Saint-Léon (1821-1870) was one of the most famous dancers of his time. He toured throughout Europe, most often with his wife, Fanny Cerrito, at his side. As a choreographer and ballet master, he visited London, Paris, and Saint-Petersburg, among other cities.

(7) Some of Hanslick's considerable amount of music criticisms is found in « Musikalische Stationen der Modernen Oper » , part two, published by « Verlag A. Hofmann & Comp. » , Berlin (1880) . In the « Neue freie Presse » , however, he mostly commented, albeit briefly, on all the current premieres.

(8) Eduard Hanslick. « Musikalische Briefe aus Paris » IV. (Parisian composers : Léon Délibes - Ambroise Thomas - Gounod - Lecocq - Offenbach) , « Neue freie Presse » Number 3853 (19 May 1875) , pages 1-3.

(9) Eduard Hanslick. « Hofoperntheater » (« Das goldene Kreuz » , « Coppelia ») , « Neue freie Presse » Number 4352 (6 October 1876) , pages 1-3.

(10) The following works by Léo Delibes were performed at the Vienna « Hofoper » : « Sylvia ou la Nymphe de Diane » , « Coppélia ou la fille aux yeux d'émail » , « Jean de Nivelle » , « Le Roi l'a dit » , « Lakmé » , « La Source » .

Thursday, 4 February 1892

Letter (postcard) from music publisher Robert Lienau to Max von Oberleithner :

The score of the (revised) Eighth symphony is already in print (unlike what was announced on February 1)

...

Date appearing at the beginning of the sketch for « Vexilla regis » (**WAB 51**)

The first new composition for Bruckner in 1892 was a motet in the Phrygian mode based on the Latin hymn « Vexilla regis » (« Vexilla regis prodeunt, fulget crucis mysterium ») to be performed on « Passion Sunday » and « Good Friday » .

It is Bruckner's last smaller sacred work and was written between **4 and 9 February**, possibly in response to a request from professor Bernhard Deubler in St. Florian for a hymn for the « Good Friday » liturgy, but more probably from an « inner-compulsion » .

The remarkable mixture of the old and the new in this strophic piece could, perhaps, be interpreted as an attempt to sum-up his life's work, albeit on a smaller scale than the coda of the third movement of the Ninth symphony, by synthesizing a wealth of stylistic elements. The old is represented by the Phrygian modality, the plain-song inspired melodic phrase at the opening of each verse and some of the cadential formulæ. The new can be seen in references to the « Grail » motive and the enharmonic transformations symbolizing the change from « death » to « life » near the end of each verse.

On **7 March 1892**, he enclosed the motet with a letter to Deubler :

« (...) I have composed it following the dictates of a pure heart. May it find grace ! My request would be that " Herr " Aigner rehearse it very slowly and thoroughly with the choir-boys ! (...) »

The first performance of the motet was given in St. Florian Abbey on « Good Friday » (**15 April 1892**) . Bruckner was unable to attend because of swollen feet. He wrote to Deubler on **14 June 1892** to thank him for the performance, and to apologize for his absence. It was published in the same year by Josef Weinberger in Vienna.

Friday, 5 February 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

afternoon

closed - no representation

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Ritter Pásmán » , Opus 441

(Sir Pazman)

comic opera in three acts

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Johann Strauß junior

(seventh performance of this production)

libretto by Ludwig Dóczi, based on a poem by János Arany

set in Hungary at the beginning of the fourteenth century (around 1330)

cast

Der König : Fritz Schrödter

Die Königin : Henriette Standhartner

Ritter Pásmán : Franz von Reichenberg

Eva, Ritter Pásmán's Frau : Marie Renard

Rodomonte, Hofnarr : Josef Ritter

Omodé, Hofmarschall : Anton Schittenhelm

Misu, Pásmán's Knappe : Benedikt Felix

Gundy, Eva's Zofe : Josefine von Artner

Ein Türsteher : Hans Frei

Saturday, 6 February 1892

Pyotr Ilyich Tchaikovsky returns to Saint-Petersburg in Russia

Gustav Mahler composes the song « Wer hat dies Liedlein erdacht ? » from the cycle « Des knaben Wunderhorn »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Der Troubadour »

(« Il trovatore »)

opera in four acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Giuseppe Verdi

Italian libretto by Salvatore Cammarano

after the play « El Trovador » by Antonio García Gutiérrez

German libretto by Heinrich Proch

choreography by ballet master Karl Telle

new set design by painter Theodor Jachimovicz

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Graf von Luna, Il conte di Luna : Karl Sommer

Leonora : Antonie (« Toni ») Schläger

Azucena : Luise Kaulich-Lazarich

Manrico : Hermann Winkelmann

Ferrando : August Egon Hablawetz

Ines : Anna Hauser

Ruiz : Viktor Schmitt

Ein alter Gitano : Karl Hellmann

Ein Bote, un Messo : Karl Gaisser

Sunday, 7 February 1892

Father Johann Evangelist Aichinger writes to Anton Bruckner, asking him the permission to prepare a performance of the « Te Deum » in Steyr.

Father Aichinger would like to receive the parts, only if Bruckner gives his permission.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Manon

tragic opera in five acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Jules Massenet

German translation by « G. Ernst » (pseudonym of Ferdinand Gumbert)

choreography by Josef Haßreiter

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

In eighteenth century Paris, Manon, a young woman who feels irresistibly attracted to wealth, is on her way to the convent. She meets « Chevalier des Grieux » , a student, and they fall in love, fleeing together to Paris. Her brother, Lescaut, has promised to arrange for Manon to become the mistress of « monsieur Brétigny » and, despite her love for des Grieux, Manon is eventually enticed by Brétigny's wealth. In a failed attempt to escape their troubled situation, des Grieux is caught cheating at cards, and both are forced to flee again. Manon is arrested and deported to New Orleans, where des Grieux follows her. Their desperate escape ends tragically as Manon dies in his arms on the way to the harbour.

Manon Lescaut : Marie Renard, mezzo-soprano

Chevalier des Grieux : Ernest M. H. van Dyck, tenor

sixth « subscription concert » of the 1891-1892 season

« Musikvereins Großersaal » , Vienna

vice-court « Kapellmeister » Hanns Richter

conducts the « Wiener Philharmoniker »

programme

Jules Massenet : Orchestral suite from the opera « Esclarmonde »

Ignaz Brüll : Rhapsody in D minor for piano and orchestra, Opus 65 (played by the composer)

Franz-Josef Haydn : Symphony in B-flat major, « La reine » , Hob. I:85

note

Jules Massenet promised Princess Pauline von Metternich (who likely met him in Paris) to compose a work for the « International Exhibition for Music and Theatre » , which he also intended to conduct himself.

The project never materialized

Monday, 8 February 1892

Main building of the University of Vienna on the « Ringstraße »

The Portal in front of the « Lawyers' steps » gives access to the « Senate Hall » , the « large Ceremonial Hall » and the « small Ceremonial Hall » .

Lecture Hall XXXVI (36) also called small Ceremonial Hall

Academic celebrations, conferences and lectures are taking place here

5:00 pm to 7:00 pm

capacity : 70 students

dimensions : 12.7 m x 9.1 m x 7 m

floor space : 115 to 116 square meters

ceiling height : 7 meters

student Ernst Schwanzara records the weekly lecture on harmony and counterpoint

given by professor Anton Bruckner

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Sylvia oder Die Nymphe der Diana »

(Sylvia, ou la Nymphe de Diane)

mythological ballet in three acts

exploring themes of love, jealousy, and the power of the gods

conducted by Josef Hellmesberger junior

music by Léo Delibes

libretto by Jules Paul Barbier, Baron de Reinach

choreography by ballet master Karl Telle

stage design by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

Sylvia : Luigia Cerale

synopsis

The huntress-nymph Sylvia falls in love with the shepherd Aminta, despite her dedication to the goddess Diana and her vow of chastity. Their love is complicated by the god of love, Eros, and evil Orion, who also desires Sylvia.

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Antonie (« Toni ») Schläger

Turiddu : Fritz Schrödter

Lucia : Luise Kaulich-Lazarich

Alfio : Josef Ritter

Lola : Ellen Forster (Forster-Brandt)

Tuesday, 9 February 1892

Date appearing at the end of the score of « Vexilla regis » (**WAB 51**)

« Wien, 9. Februar 1892 (/) Abruckner. »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Die Afrikanerin »

(L'Africaine)

« grand opéra » in five acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Giacomo Meyerbeer

(177th performance of this production)

libretto by Eugène Scribe

German translation by « G. Ernst » (pseudonym of Ferdinand Gumbert)

stage design by landscape painter Johann Kautský (Jan Kautský)

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

« festive entrance » in act four choreographed by ballet master Karl Telle

synopsis

The opera is a tragic tale of exploration, forbidden love, and cultural conflict. Vasco da Gama, who left Lisbon, survives a shipwreck by landing on a mystical island in the Indian Ocean. He is taken over by a swarm of natives. He returns from sea with two captives : Nélusko (who is secretly a King) and Sélika (who is a Queen) . Sélika falls in love with Vasco but she finally let go the Portuguese explorer so he can marry Inès, his true love.

main characters

Vasco da Gama : Georg Müller

Sélika : Amalie Friedrich-Materna

Nélusko : Franz Neidl

Inès : Marie Lehmann

Wednesday, 10 February 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm (?)

« Tannhäuser und der Sängerkrieg auf Wartburg » , WWV 70

« music drama » in three acts

by Richard Wagner

conducted by vice-court « Kapellmeister » Hanns Richter

occasionally also by substitute Johann Nepomuk Fuchs

(142nd performance of this production)

libretto by Richard Wagner

stage design by Anton Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

cast

Landgraf Hermann : Franz von Reichenberg

Tannhäuser : Hermann Winkelmann

Wolfram von Eschenbach : Karl Sommer

Walther von der Vogelweide : Fritz Schrödter

Biterolf : Hans Frei

Heinrich der Schreiber : Viktor Schmitt

Reinmar von Zweter : Georg Werthner

Elisabeth : Louise von Ehrenstein

Venus : Antonie (« Toni ») Schläger

Ein junger Hirt : Anna Hauser

Thursday, 11 February 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

« Excelsior »

spectacular « concept » ballet in six acts and twelve « tableaux »

celebrating scientific, industrial, and social progress

by the Italian mime dancer and choreographer Luigi Manzotti

conducted by Josef Hellmesberger junior

bombastic music score by composer Romualdo Marenco

music for « Les Telégraphistes » by Josef Hellmesberger junior

directed by J. Mendez

new stage set by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

stage mechanics by the machinery inspector Julius Rudolph

costumes based on drawings by the history painter Franz-Xaver Gaul

(in Vienna, the ballet was in the repertory from 1885 to 1914, receiving 329 performances)

The Struggle

« Light » struggles against « Darkness » , empowering brilliant inventors and thinkers. For instance, Alessandro Volta is

depicted as radiant, when he creates the first electric spark, spelling the end of dim gas lamps.

Engineering Marvels

The story highlights the triumph of human engineering over nature, celebrating major infrastructure achievements like the construction of the Suez Canal and the Mont Cenis Rail Tunnel through the Alps.

Global Communication

The invention of the telegraph and steam powered ships are depicted as monumental steps toward connecting the continents.

...

« Excelsior » premiered on 11 January 1881 at the « Teatro della Scala » featuring dancers Bice Vergani, Carlo Montana, and « prima ballerina » Rosina Viale. The choreography for the original production was arranged for several hundreds of dancers on stage, together with elephants, trumpeters, and children. Designer Alfredo Edel conceived elaborate costumes and spectacular sets, such as an Egyptian desert that turns into a festive site ; a mountain tunnel ; and a multitiered stage for the big allegorical numbers. The ballet was conceived at a time when the public's taste for traditional ballet had declined into hunger for lavish entertainment but also when Italian national optimism was at a peak.

Extraordinarily successful in Milan, « Excelsior » went on to tour the major Italian cities (Naples, Rome, Turin, Venice) , followed by trips to London (« Majesty's Theatre » in 1885) , Brussels, Vienna and Saint-Petersburg. The French loved it so much that it ran for months, after the inauguration of the « Eden-Théâtre » in Paris on January 7, 1883 - it was then revived in 1889. The first tour in the United States occurred in 1883. It was staged by the famous American theatrical producers, the Kiralfy Brothers, featuring the American debut of Carlotta Brianza, the legendary Italian « prima ballerina » from « La Scala » . She performed as one of the « star première danseuses » in New York.

Friday, 12 February 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Die Königin von Saba »

(The Queen of Sheba)

opera in four acts

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Karl Goldmark

libretto by Salomon Hermann Mosenthal

set in Jerusalem and the surrounding desert, tenth century BC

« décor » based on drawings by the imperial and royal Court theatre painter Carlo Brioschi

costumes based on drawings by the history painter Franz-Xaver Gaul

choreography by ballet master Karl Telle

music accompaniment to the « waggle dance of the honeybee » by Karl Telle

cast

König Salomon : Franz Neidl

Baal-Hanan, Hüter des königlichen Palastes : Hans Frei

Assad : Georg Müller

Der Hohepriester : Baron Hans von Rokitansky

Sulamith, die Tochter des Hohenpriesters : Lola Beeth

Die Königin von Saba : Antonie (« Toni ») Schläger

Astaroth, Sklavin der Königin : Luise Kaulich-Lazarich

Bienentanz : Leopoldine Löscher, das weibliche « corps de ballet »

Saturday, 13 February 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Siegfried » , WWV 86c

« music drama » in three acts

by Richard Wagner

(41st performance of this production)

conducted by vice-court « Kapellmeister » Hanns Richter

libretto by Richard Wagner

stage design by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Siegfried : Andreas Dippel

Brünnhilde : Amalie Friedrich-Materna

Der Wanderer : Carl Grengg

Alberich : Josef Ritter

Mime : Viktor Schmitt

Fafner : August Egon Hablawetz

Erda : Luise Kaulich-Lazarich

Stimme des Waldvogels : Henriette Standhartner

Sunday, 14 February 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Die verstellte Gärtnerin » , K. 196

(La finta giardinera)

« opera buffa » in three acts

(sung in German)

probably conducted by court « Kapellmeister » Johann Nepomuk Fuchs

music by Wolfgang Amadeus Mozart

libretto by Raniero de' Calzabigi, revised by Marco Coltellini

German translation by Max Kalbeck

dialogues by Max Kalbeck

a comedy of mistaken identities, jealousy, and reconciliation

cast

Don Anchise, Podesta von Lagonero : Benedikt Felix

Armida, Nichte von Don Anchises : Josefine von Artner

Sandrina, eine Gärtnerin : Lola Beeth

Serpetta, Kammermädchen bei Don Anchise : Ellen Forster (Forster-Brandt)

Graf Luigi Belfiore : Fritz Schrödter

Don Ramiro, ein junger Edelmann : Georg Müller

Nardo, ein Gärtner : Josef Ritter

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Louise von Ehrenstein

Turiddu : Fritz Schrödter

Lucia : Luise Kaulich-Lazarich

Alfio : Josef Ritter

Lola : Ellen Forster (Forster-Brandt)

Monday, 15 February 1892

Main building of the University of Vienna on the « Ringstraße »

The Portal in front of the « Lawyers' steps » gives access to the « Senate Hall » , the « large Ceremonial Hall » and the « small Ceremonial Hall » .

Lecture Hall XXXVI (36) also called small Ceremonial Hall

Academic celebrations, conferences and lectures are taking place here

5:00 pm to 7:00 pm

capacity : 70 students

dimensions : 12.7 m x 9.1 m x 7 m

floor space : 115 to 116 square meters

ceiling height : 7 meters

student Ernst Schwanzara records the weekly lecture on harmony and counterpoint

given by professor Anton Bruckner

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Die Hugenotten »

(Les Huguenots)

« grand opéra » in five acts

(sung in German)

conducted by vice-court « Kapellmeister » Hanns Richter

or his substitute Johann Nepomuk Fuchs

music by Giacomo Meyerbeer

libretto by Eugène Scribe, Émile Deschamps

German translation by Ignaz Franz Castelli

« décor » based on drawings by the imperial and royal Court theatre painter Carlo Brioschi

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

The « Huguenot » Raoul is guest at a feast of the Catholic « Comte de Nevers » , when he receives an invitation from « Princesse Marguerite de Valois » . His is to arrive blindfolded at the « Château de Chenonceau » . She wants to couple him with « Valentine de Saint-Bris » in order to bridge the divide between the religions. In preparation, Valentine successfully asks the « Comte de Nevers » to cancel her engagement. Raoul recognizes Valentine, who he once saved from a group of importunate students, and with whom he fell in love. But he now suspects she was Nevers' lover and no longer wants to enter into the union. The « Comte de Saint-Bris » , Valentine's father, and Raul plan to duel in Paris. Saint-Bris is meanwhile also plotting a deadly raid on all « Huguenots » in the city, to which Raoul and Valentine ultimately fall victim.

The tragic, forbidden romance between Raoul and Valentine culminates with the massacre of Saint Bartholomew's Day on 24 August 1572, in which thousands of French « Huguenots » (Protestants) were slaughtered by Catholics in an effort to rid France of Protestant influence.

main characters

Comte de Nevers : Willibald Horwitz

Raoul de Nangis : Andreas Dippel

Princesse Marguerite de Valois : Marie Lehmann

Valentine de Saint-Bris : Antonie (« Toni ») Schläger

Comte de Saint-Bris : Carl Grengg

Tuesday, 16 February 1892

Anton Bruckner attends a celebratory gathering of the « Wiener akademischer Wagner-Verein » , held at the restaurant « Zum Weingartl » located at « Getreidemarkt » Number 5 in the sixth district, to mark Georg Reimers' appointment as an « honorary member » .

Also present : mezzo-soprano « Frau » Rosa Papier, opera singer Josef Ritter, « Burgtheater » actor Franz Müller, V. M. Karl Heißenberger, Karl Lorenz, Ptak, Daniel, Pfleger, M. Riß, and Dr. Franz Wähner, who has a salamander prepared, « from which, as we shall reveal, the elderly Master also drank his half-liter of beer ! »

Dr. Bruckner also addressed his faithful « Gaudeamus » , to whom he warmly thanked for the unforgettable dinner and to whom he assured his undying love.

[Rediscovered lecture notes have brought to light another Bruckner enthusiast student at the University of Vienna : Karl Heissenberger (1867-1944) , who studied at the Faculty of Medecine in Vienna from the 1886-1887 academic year to 1891-1892 academic year. Heissenberger's grand-daughter made the documents available to researchers. A review of the Faculty of Medicine's archives regarding music related courses is still pending, but should not be neglected in light of Heissenberger's example.]

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

world premiere

Werther

« drame lyrique » in four acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Jules Massenet

French libretto co-written by Edouard Blau, Paul Milliet, Georges Hartmann (pseudonym : Henri Grémont)

translated in German by Max Kalbeck

stage design by Hermann Burghart, Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Werther : Ernest M. H. van Dyck, tenor

Charlotte : Marie Renard, mezzo-soprano

Albert : Franz Neidl

Le bailli : Karl Mayerhofer

Sophie : Ellen Forster (Forster-Brandt)

Schmidt : Anton Schittenhelm

Johann : Benedikt Felix

Kätchen : Emma Karlona

Brühlmann : August Stoll

the triumphant performance cements the reputation of the French composer in the Austrian capital

« Kapellmeister » Jahn plays a key role in popularizing Massenet's operatic repertoire

A critic writes :

« The large shadow of Wagner hovers over the dramatic music of our time, but Wagner belongs in a class with Bach and Beethoven, to be studied and admired but not copied. Massenet, in treating one of the masterpieces of foreign literature, has achieved a clarity of style that is eminently French. »

Ernest M. H. van Dyck sang in Wagner operas at the « Hofoper » under the directorship of Gustav Mahler in 1897-1898

...

The Belgian dramatic tenor Ernest (Marie Hubert) Van Dyck was born on 2 April 1861 in Antwerp, Belgium, into a prosperous family headed by his father, a successful industrialist involved in the local burgeoning manufacturing sector.

The young Ernest was educated in a Jesuit school.

He studied both law and philosophy at the Universities of Leuven and Brussels. The notary, under whom he was studying, introduced him to conductor Joseph Dupont.

Van Dyck became a journalist, working for « Le Courrier de l'Escaut » in Antwerp, and as an assistant editor for the newspaper « La Patrie » in Paris.

Despite his legal training, his musical talents, especially his voice, drew attention.

At the age of twenty-two, he faced a significant challenge : family opposition to abandon law, a career in professional journalism, and the dream to be a great opera singer.

He studied singing with Saint-Yves Bax (who helped refine his technique) , Jacques Bouhy, and also Emmanuel Chabrier, who became a close friend.

He later repaid Chabrier by advocating for performances of his operas in Karlsruhe, and elsewhere.

It was Jules Massenet, who convinced Van Dyck to give professional singing a real try.

He made his official debut in 1883 in the first act of « Tristan und Isolde » during a « Concert Lamoureux » in Paris.

He was associated with the « Concerts Lamoureux » from 1883 to 1887. During these years, he sang in « La damnation de Faust » by Hector Berlioz, fragments from « Sigurd » by Ernest Reyer, « Tristan und Isolde » , « Die Walküre » , and « Les Sept péchés capitaux » by Otto Goldschmidt.

On 27 July 1884, he sang in the first performance of « L'enfant prodigue » by Claude Debussy in Paris.

On 25 January 1886, he sang the role of Wilhelm at the premiere of « Le Chant de la Cloche » by Vincent d'Indy.

On 30 April 1887, he sang the title role in the French premiere of « Lohengrin » (in a translation by Charles Nuitter) at the « Éden-Théâtre » in Paris.

He went to Karlsruhe to study intensively the German language and the music of Richard Wagner with Felix Mottl.

His interpretation earned him an invitation to Bayreuth to sing Parsifal in the summer of 1888. A role that he was to inhabit at the festival until 1901 (and 1911, 1912) , becoming the Wagnerian tenor « par excellence » and a strong proponent of the « Sprechgesang » style.

He was the favourite tenor of Cosima Wagner.

Although he did not have the most beautiful voice, his intelligence and the ability to learn roles on short notice were a godsend to opera house managements.

In November 1888, he was engaged by « Kapellmeister » Wilhelm Jahn to sing Lohengrin at the prestigious Vienna « Hofoper » .

He made guest appearances at Covent Garden in London (regularly from 1891 onwards) , the « Teatro della Scala » in Milan, Antwerp, Monte Carlo, and St. Petersburg (1894, 1897) .

More than in Wagner, the Viennese public appreciated Van Dyck as Canio in « Pagliacci » by Ruggero Leoncavallo, and as the « Chevalier des Grieux » in « Manon » by Jules Massenet.

He stayed in Vienna until 1898.

In Paris, he created Siegmund (1892) , the elder Siegfried (1908) , and was successful as Tannhäuser (1895) .

In 1894, he appeared regularly at the « Théâtre de la Monnaie » in Brussels, where his repertoire included the role of Lohengrin, Tannhäuser, Tristan, and Werther.

Van Dyck went on concert tours four times to the United States. He made is U.S. debut as Tannhäuser in Chicago on November 9, 1898 ; followed by his Metropolitan Opera debut in New York in the same role on November 29.

He was a member of the Metropolitan Opera House from 1898 to 1902, singing the roles of Lohengrin, Tannhäuser, Tristan, Siegmund, Siegfried, and Walther von Stolzing.

In late 1903, he sang (in French) the title role of Werther at the « Opéra-Comique » in Paris, under director Albert Carré.

In 1907, he organized a German season at Covent Garden in London, singing Tristan and Siegmund.

For the rest of his career, he was a freelancer, singing in Moscow (1902) , Prague (1905) , Budapest (1909) , Marseille (1910) , and Nice (1914) .

His final documented performance was as Parsifal at the « Opéra de Paris » in 1914.

From 1906, he taught singing at the conservatories of Antwerp and Brussels. Among his notable pupils was the tenor Fernand Ansseau.

Between 1898 and 1905, he made some acoustic records for « Pathé » , « Fonotipia » and « Homophone » , which show a voice prematurely past its prime after a dozen years of hard, declamatory use in heavy Wagnerian parts.

After retiring from the stage in 1912, he became impresario to German artists in the United States.

During his early musical pursuits in Paris, Ernest Van Dyck married Augusta Servais (1860-1925) , the youngest daughter of the famous Belgian cellist and composer Adrien-François Servais (simply known as François Servais) and his wife, Sophie Feygin. The couple settled in Belgium, residing primarily in the Antwerp region and, later, in Berlaar. The couple had a daughter, Isolde Van Dyck, who was born in Bayreuth in 1889. She also became a singer.

Van Dyck spent his final years living modestly in the small town of Berlaar near Lier, where he died at the age of sixty-two on August 31, 1923, from an unspecified illness.

dates

Ernest M. H. van Dyck performed in all major European opera houses, among others in France, England, Germany, the Netherlands, Romania, Monaco and Russia.

April 1883 : « Die Meistersinger von Nürnberg » in concert (unknown place)

? : « Le Désert » de Félicien David, concert à Antwerp en Belgique

1884 : Début sur scène au Théâtre du Château d'Eau de Paris (no work indicated in reference)

27 May 1884 : « De Schelde » , oratorio de Peter Benoit à la Salle de l'Harmonie à Antwerp en Belgique

30 April 1887 : « Lohengrin » , au Éden-Théâtre de Paris

25 July 1888 : « Parsifal » , Festspielhaus, Bayreuth

11 January (?) 1889 : « Roméo et Juliette » de Charles Gounod

4 October 1889 : « Il Vassallo di Szigeth » by Antonio Smareglia, Hofoper, Wien

1890 : « Faust » de Charles Gounod, Hofoper, Wien

2 February (?) 1890 : « Armide » de Jean-Baptiste Lully, Hofoper, Wien

8 March (?) 1890 : « Das Rheingold » , Hofoper, Wien

26 April (?) 1890 : « Ernani » by Giuseppe Verdi, Hofoper, Wien

19 November 1890 : « Manon » de Jules Massenet, Hofoper, Wien

16 February 1892 : « Werther » de Jules Massenet, Hofoper, Wien

12 May 1893 : « Die Walküre » , Opéra de Paris

19 November 1893 : « Pagliacci » by Ruggero Leoncavallo, Hofoper, Wien

23 November 1894 : « Cornelius Schut » by Anton Smareglia, Hofoper, Wien

16 February 1895 : « Amy Robsart » by Isidore de Lara, Palais Garnier à Monte Carlo

13 May 1895 : « Tannhäuser » , Opéra de Paris

4 October 1895 : « La Navarraise » de Jules Massenet, Hofoper, Wien

11 January 1896 : « Der Evangelimann » by Wilhelm Kienzl, Hofoper, Wien

26 March 1896 : « La damnation de Faust » de Hector Berlioz au Palais Garnier de Monte Carlo

27 November 1896 : « Le chevalier d'Harmental » de André Messager, Hofoper, Wien

14 March 1897 : « Moïna » de Isidore de Lara au Palais Garnier de Monte Carlo

7 June 1898 : « Tristan und Isolde » , Covent Garden in London

23 October 1908 : « Götterdämmerung » , Opéra de Paris

honours

« Chevalier de la Légion d'honneur » - « Order of Leopold » - « Order of Franz-Josef » - « Order of Saint Stanislaus » - « Order of the Zähringer Lion, the Star of Romania »

NOTIZEN ÜBER DIE WIENER URAUFFÜHRUNG DES « WERTHER » 1892

Die Musik verstummt nicht einen Augenblick

(Rudi Risatti)

Als der französische Komponist Jules Massenet 1887 durch den befreundeten Verleger Georges Hartmann die erste Version seines Werther für den Druck stechen ließ, hatte er gewiß nicht erwartet, daß sein Werk zuallererst auf der Bühne der Wiener Hofoper uraufgeführt werden würde, und schon gar nicht, daß man es mit einem so jubelnden Beifall begrüßen würde. Massenet präsentierte die Partitur zunächst Léon Carvalho, dem damaligen Direktor der « Opéra-Comique de Paris » , welcher - wie man in den Memoiren Massenets nachlesen karin - aber vom tragisch düsteren Sujet nicht überzeugt war. Carvalho, der von dem nun bekannt gewordenen Komponisten eine zweite « Manon » erwartete, dürfte nach einem ersten Blick auf den « Werther » diesen als « ohne Interesse » betrachtet haben. Bald darauf überdachte der Direktor seine Erstschätzung und hinterließ eine Nachricht für den Komponisten : Nichts sei endgültig, die beiden würden sich darüber noch am kommenden Tag unterhalten.

Das Spiel des Schicksals hatte für den « Werther » jedenfalis einen anderen Plan vorbereitet : Am nächsten Tag, es war der 25. Mai 1887, kam es während einer Vorstellung zu einem zerstörerischen Brand, und das Haus der « Opéra-Comique » wurde irreparabel zerstört, worauf eine Unterbrechung der Spielsaison folgte. Carvalho hatte nun ganz andere Sorgen und Aufgaben zu erledigen, und Massenet mußte seine neue Oper in die Schublade zurücklegen.

Als « Manon » 1890 in Wien aufgeführt wurde, kamen Massenet und der belgische Tenor Emest Van Dyck, der die Rolle des « Chevalier de Grieux » sang, in Kontakt. Es war der Anfang einer guten Freundschaft und eines regen Austausches auf Basis des gemeinsamen Interesses für musikalische Projekte und deren Umsetzung auf der Bühne. In jener Phase der Musikgeschichte, die durchaus als empfindliche Übergangsphase im Schatten des 1883 verstorbenen, aber stets dominanten Richard Wagners betrachtet werden kann, vermochte Van Dyck das Talent Massenets ganz früh zu erkennen. Im Rahmen des damaligen Kunstpanoramas verstand er, das Potential des französischen Komponisten richtig einzuschätzen. Der Tenor befand sich selbst in einer glänzenden Zeit seiner Karriere und hatte, als anerkannter Wagnerinterpret - Cosima Wagner in Person salbte ihn als ihren idealen Parsifal - , einen gewißen Einfluß auf die Musikszene am Wiener « Ring » . Von einer solchen Position ausgehend, setzte er seine guten Kontakte ein und trug wesentlich dazu bei, den « Werther » endlich auf die Bühne zu bringen. Wenn man auch nur Teile der Korrespondenz des Tenors mit unterschiedlichen Adressaten liest, stellt sich schnell der Eindruck eines wachen, begeisterungsfahigen, unternehmungslustigen und verlässlichen Charakters ein, der geschickt mit Direktoren und Dirigenten umgehen kann. Gewiß trat Van Dyck mit diesen Qualitäten auch an Wilhelm Jahn, Direktor des kaiserliches und königliches Hof-Operntheaters, heran. Nach seinem Überzeugungswerk entschied sich Jahn, die Weltpremiere des « Werthers » in Wien zu beherbergen.

Es ist an dieser Stelle nicht unbedeutend zu erklären, daß Jahns Entscheidung keine einfache gewesen sein muß. Heute kann sie, anhand der wuchernden Rezeption der zeitgenößischen Presse, als eine sehr mutige eingeschätzt werden. Es handelte sich nämlich um die Bühnenumsetzung eines komplexen psychologischen Briefromans, bei welchem alle Gegebenheiten aus der Perspektive der Hauptfigur geschildert sind. Und noch dazu war hier von keinem zweitklassigen Briefroman die Rede, sondern von einem der bedeutendsten literarischen Werke Gœthes, einem Autor, der damals bereits als der verehrteste Dichter im deutschsprachigen Kulturkreis galt. Wer hatte es gewagt jenes tragische, sinnreiche, tiefe Werk des Weimarer Literaten in Musik zu komponieren Wie mehrmals bei den Romanen deutscher Autoren in jener Zeit geschehen war, handelte es sich um einen französischen Komponisten. Angesichts eines Pariser Publikums wurde der Text dieser Bühnenumsetzung natürlich zunächst auf Französisch verfaßt. Da es in Wien aber

undenkbar gewesen wäre, ausgerechnet Gœthes « Werther » auf Französisch aufzuführen, rekurrierte man auf eine neue deutsche Übersetzung, die der Wiener Kritiker Max Kalbeck verfaßte, vermutlich nicht ohne Eile.

Heute verdient die Entstehungsgeschichte des neuen Librettos für die Wiener Uraufführung besondere Aufmerksamkeit, weil - wie der Sprach- und Literaturwissenschaftler Fabrice Malkani festgestellt hat - sich Massenets Oper dadurch als ein Beispiel für den Dialog zwischen zwei Kulturen auszeichnet, nämlich als eine Wiederübersetzung ins Deutsche einer französischen Reduktion des deutschen Originals des Weimarer Dichters. Die Produktion eines neuen deutschsprachigen Textes aus dem französischen Libretto war nicht ganz ohne Risiko : Sie war aufgrund der Mediation durch eine andere Sprache komplex. In derselben Weise, wie man in Wien auf Massenets Werk mit größter Erwartung hinsah, wußte man, daß das Libreito und dessen Übersetzung einer akkuraten, nach allen Regeln der Kunst deutschen Kritik ausgeliefert werden würden. Die problematischen Aspekte um die Verfassung eines, Gœthe würdigen Librettos hätten natürlich die Legitimation der ganzen Oper in Frage gestellt.

Der « Werther » entstand in einer delikaten Phase der österreichischen und Wiener Kulturgeschichte. Kurz vor der großen Erneuerung der Kultur « élite » um die Jahrhundertwende, die den Aufstieg von prominenten, später weltberühmten Persönlichkeiten in allen Sparten von Wissenschaft und Kunstsah - Sigmund Freud, Gustav Mahler, Gustav Klimt, um nur drei zu erwähnen - , war im Wien der 90er Jahre des 19. Jahrhunderts das Affirmieren und Bekräftigen einer starken Identität ein wichtiges Thema. Politisch waren die Prägung, die Zentralität und die Macht der kaiserlich-königlichen Donaumonarchie so gut wie indiskutabel. Aber kulturell oszillierte Wien, wie sich den heterogenen Schriften von Kommentatoren und Publizisten der Zeit im Kulturbereich entnehmen läßt, zwischen dem Wunsch nach Auferlegung einer österreichischen Identität und der bedingungsiosen Angehörigkeit zu dem großen deutschsprachigen Kulturraum. Von der zweiten Tendenz her rührte die unabdingbare Identifizierung mit den deutschen Klassikern und mit den Texten Gœthes und eine gewiße Neigung, von anderen Kulturen oder Sprachen, sei es im Ausland oder im Kaiserreich selbst, Distanz zu nehmen. In diesem Panorama sind polemisierende, nahezu allergische Reaktionen bestimmter Kritiker auf Massenets Aneignung des Gœthe'schen « Werther » leichter einzuordnen. Im gegenwärtigen Europa wirken solche Neigungen meist unsympathisch ; damals waren nationalistisch gefärbte Gefühle der Kulturkonkurrenz und eine Aversion gegen die « Intermedialität » beziehungsweise interkulturelle « Verfransung » literarisch-dramatischer Werke allerdings wesentlich intensiver als heute. Vor allem unter den Kultur « éliten » waren sie weit verbreitet.

Dennoch muß hinzugefügt werden, daß Wien, sowohl in Bezug auf das kaiserliche Inland als auch in Bezug auf das Ausland, eine offene, international orientierte Kulturpolitik pflegte, was es zu einer kosmopolitischen Weltstadt machte, die wie andere Hauptstädte Europas danach strebte, ein Zentrum der Gegenwart zu sein. Ein gutes Beispiel für diese Annahme ist die Internationale Ausstellung für Musik- und Theaterwesen, die am 7. Mai 1892 eröffnet wurde. Wie Eiffel in Paris 1889 im Zuge der Weltausstellung den berühmten Turm aufrichtete, wurde 1892 im Wiener « Prater » park ein großes Ausstellungsgebiet um die so-genannte « Rotunde » nach Entwürfen des Architekten Oskar Marmorek erbaut, Das Areal bot große Flächen für die Exposition und historische Rekonstruktionen von berühmten Gassen oder Stadtplätzen ; auf die Besucher machten die letzt genannten wahrscheinlich einen ähnlichen Eindruck wie auf uns heute die Kulissen für historische Filme. Nach der Wiener Weltausstellung 1873 wurde die neue Ausstellung zur größten internationalen Veranstaltung jener Jahre. Sie war nicht nur « historisch und ethnographisch » strukturiert, sondern beabsichtigte, die gegenwärtige Theaterkunst aus aller Welt durch Gastspiele vorzuführen. Das Ausstellungswesen nahm in

jener Zeit in Europa « einen unerhörten Aufschwung » . In Wien entschied man sich, über Musik- und Theaterwesen auszustellen, weiles « tausend Dinge [gibt], die man beisammen sehen möchte, nicht bloß um zu schauen, sondern um sie zu studieren, weil sie die Vergangenheit verstehen lehren und einen Fingerzeig in die Zukunft bieten » . Das Interesse für Sitten und Gebärden in den dramatischen Künsten, mit einer gewißen Vorliebe für das Exotische, muß rege gewesen sein. Anfang Februar 1892, also vier Monate vor der Eröffnung dieser großen Veranstaltung am « Prater » , ist der Presse eine gewiße Spannung zu entnehmen : Die Erwartung und die Berichte über das vielfältige Programme, manche Details desselben waren ab Februar 1892 angekündigt worden, 23 haben ohne Zweifel die Direktoren verschiedener Theaterhäuser dazu bewegt, bereits inden Vormonaten ein weltoffenes und internationales Repertoire anzubieten.

Ganz in diesem Sinne sahen das Wiener Publikum und die Kritiker der Zeit mit Neugier auf das internationale, mehrfach « französisch » gestaltete Programme des Dienstagabends am 16. Februar 1892 :

« Im Wiener Carltheater gastierte der berühmte Benoit-Constant Coquelin mit Ensemble, seinem " Wandertruppenstaate " aus Frankreich, der das Stück " Thermidor " des Dramatikers Victorien Sardous aufführte. Im großen Gebäude am " Ring ", der weltbenihmten und beliebten Oper der Wiener seit 1869, drängte man sich hingegen, um einen Platz für die Uraufführung des " Werther " sicherzustellen. Die flahendeckende " Réclame " in der ganzen Stadt und die Nachricht, daß der seit etwa zwei Wochen in Wien eingetroffene Massenet selbst der Vorstellung beiwohnen sollte, macht uns heute die fiebrige Erwartung der Wiener in jenem wettermäßig milden Februar besser vorstellbar. »

Direktor Jahn hatte für die Sensation ein glänzendes Ensemble zusammengestellt. An erster Stelle sollte der bereits erwähnte Van Dyck den Werther singen. Aber für das Werk des Pariser Komponisten war die Rolle der Lotte nicht weniger bedeutend als der Werther : Wider Erwartung scheint Lotte dramaturgisch die wichtigere Position im Duo einzunehmen. Auf der Bühne ist sie nicht nur das Objekt der Sehnsucht des jungen und in Wetzlar tätigen Gesandten, sondern infolge der Gemütsbloßstellung aller Spielfiguren in der Oper (im Gegensatz zur monotonen « Zentralperspektive » Werthers im Briefroman) wird Lotte zur Täterin, zur aktiven Figur mit impulsivem Charakter. Die Lotte der Oper verfügt über einen emotionalen Apparat, der unverkennbar hervorbricht : Nicht nur versorgt sie, nach dem Tod der Mutter, mit Vorzüglichkeit die kleinen Geschwister oder partizipiert an den intellektuell poetischen Gedankengängen Werthers bei der Übersetzung der Gedichte Ossians, sie enthüllt auch zur Gänze die Sehnsucht und Emotion ihrer Seele. Wenn sie im ersten Teil des 3. Akts Werthers Liebesbriefe liest, fallt sie derselben Sehnsucht wie Werther zum Opfer. Da das Libretto zum Schluß, ganz anders als im Roman, Lotte sogar zu Werther herbeieilen läßt, weil sie begreift, daß er Selbstmord begehen wird, nimmt sie eine andere, von Gœthes Roman stark abweichende Rolle ein. Das Singen des finalen Duetts ın der Sterbeszene und ihr anschließendes In-Ohnmacht-Fallen vor dem Fall des Vorhangs macht aus Lotte eine exponierte, in Betracht aller Erwartungen auf sie schwer darzustellende Figur. Besonders, weil die Gœthe'sche Lotte im kollektiven Gedächtnis der Zuschauer als Vergleich präsent war. Jahn vergab die Rolle an Fräulein Marie Renard, die mit Van Dyck bereits Manon (...)

Wednesday, 17 February 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Antonie (« Toni ») Schläger

Turiddu : Georg Müller

Lucia : Luise Kaulich-Lazarich

Alfio : Josef Ritter

Lola : Ellen Forster (Forster-Brandt)

« Le Rouge et le Noir »

(The Red and the Black)

ballet in three acts by Hermann Heinrich Regel

adaptation from Stendhal's eponymous psychological novel in two volumes published in 1830

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

The tragic and passionate story of Julien Sorel during the « Restoration » period : an irresistible eighteen year old ambitious but modest provincial man torn between love, religion, and his social aspirations. Protected by Abbé Chélan, he enters the world of the aristocracy amidst the power struggles.

Attempting to succeed through a combination of talent, hard work, deception, and hypocrisy, he ultimately allows his passions to betray him.

Thursday, 18 February 1892

Letter from Father Johann Evangelist Aichinger (Steyr) to Anton Bruckner (Vienna) :

Aichinger first thanks Bruckner for the delivery of wine from the monastery of Klosterneuburg.

Then, he outlines that preparations are being made for a performance of the « Te Deum » (**WAB 45**) (on May 26) .

...

Carnival song recital held at the « Sofien-Saal » featuring the « Wiener Männer-Gesangverein » under the direction of choir-master Eduard Kremser, possibly with guest musicians from the Timișoara Philharmonic Society.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm (?)

« Die Meistersinger von Nürnberg » , WWV 96

« music drama » in three acts

by Richard Wagner

conducted by vice-court « Kapellmeister » Hanns Richter

(45th performance of this production)

libretto by Richard Wagner

stage design based on drawings by the imperial and royal Court theatre painter Carlo Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

cast

Hans Sachs : Karl Sommer

Veit Pogner : Franz von Reichenberg

Kunz Vogelgesang : Viktor Schmitt

Konrad Nachtigall : Ludwig Weiglein

Sixtus Beckmesser : Benedikt Felix

Fritz Kothner : Willibald Horwitz

Balthasar Zorn : Louis Evers

Ulrich Eißlinger : Anton Schittenhelm

Augustin Moser : Eduard Hinkelmann

Hermann Ortel : Hans Frei

Hans Schwarz : Georg Werthner

Hans Foltz : August Egon Hablawetz

Walther von Stolzing : Andreas Dippel

David : Fritz Schrödter

Eva : Louise von Ehrenstein

Magdalene : Ida Bayer (Baier-Liebhart)

Ein Nachtwächter : Thomas Koschat

Friday, 19 February 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Werther

« drame lyrique » in four acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Jules Massenet

French libretto co-written by Edouard Blau, Paul Milliet, Georges Hartmann (pseudonym : Henri Grémont)

translated in German by Max Kalbeck

stage design by Hermann Burghart, Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Werther : Ernest M. H. van Dyck, tenor

Charlotte : Marie Renard, mezzo-soprano

Albert : Franz Neidl

Le bailli : Karl Mayerhofer

Sophie : Ellen Forster (Forster-Brandt)

Schmidt : Anton Schittenhelm

Johann : Benedikt Felix

Kätchen : Emma Karlona

Brühlmann : August Stoll

Saturday, 20 February 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Die Puppenfee »

(The Fairy Doll)

a pantomimic « divertissement » in one act and two « tableaux »

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A prized mechanical fairy doll miraculously comes to life at midnight to magically animate the entire Viennese shop. She interacts with puppets and toys all around her - greeting some, dismissing others, blowing kisses to favourites.

human characters

toy maker (or shop-keeper) - his assistant (chief clerk) - sir James Plumpstershire (wealthy Englishman)
Lady Plumpstershire - their children - various customers (peasant family, maid, postman, etc.)

« Un ballo in maschera »

(A Masked Ball)

« lyric drama » in three acts

(sung in German)

conducted by vice-court « Kapellmeister » Hanns Richter

music by Giuseppe Verdi

(60th performance of this production)

libretto by Antonio Somma loosely based on « Gustave III » by Eugène Scribe

German translation by Johann Christoph Grünbaum

« décor » by Court theatre painter Theodor Jachimovicz and Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

cast

Gustaf III. : Georg Müller

René Ankarström : Karl Sommer

Amelia : Amalie Friedrich-Materna

Ulrica : Luise Kaulich-Lazarich

Oscar : Anna Bayer

Christian : Benedikt Felix

Samuel, Graf Horn, Hastings : August Egon Hablawetz

Tom, Graf Warting, Berkley : Hans Frei

Ein Richter, ein Oberrichter : Viktor Schmitt

Ein Diener Amelias : Eduard Hinkelmann

Sunday, 21 February 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Der Barbier von Bagdad »

(The Barber of Baghdad)

comic opera in two acts

conducted by vice-court « Kapellmeister » Hanns Richter

music by Peter Cornelius

libretto by Peter Cornelius after a tale from « The 1001 Nights »

synopsis

The hero, Nureddin, is in love with Margiana, the daughter of the Cadi. Bostana, a relative of the Cadi, approving of Nureddin, helps him to woo Margiana by making himself presentable. Abul Hassan (Ali Ebe Becar) , the barber, is summoned. He adopts the role of co-conspirator in the romance. Margiana waits for Nureddin in the women's quarters of her father's house. He is proposing to marry her off to a rich friend but, when he leaves, Nureddin enters to woo Margiana. A traditional farcical plot then unfolds, with the barber breaking in, Nureddin hiding in a treasure chest being carried away by servants. It ends happily when the Caliph arrives and Nureddin is released and betrothed to Margiana.

cast

The Caliph : Franz Neidl

Baba Mustapha : Viktor Schmitt

Margiana : Lola Beeth

Bostana : Josefine von Artner

Nureddin : Fritz Schrödter

Abul Hassan Ali Ebe Becar : Carl Grengg

First muezzin (caller to prayer) : Ludwig Weiglein

Second muezzin (caller to prayer) : Anton Schittenhelm

Third muezzin (caller to prayer) : Eduard Hinkelmann

« das Glockenspiel »

(Le Carillon)

world premiere

« une légende mimée et dansée en un acte »

conducted by Josef Hellmesberger junior

music by Jules Massenet

duration : 37 minutes

libretto by Ernest M. H. van Dyck and Camille de Roddaz

published by « Heugel & Cie » in Paris (around 1892)

choreography by Josef Haßreiter

costumes based on drawings by the history painter Franz-Xaver Gaul

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

cast

Rombalt, the inn-keeper : Alfred (Franz Eugen) Caron

Bertha, the daughter of the inn-keeper Rombalt : Luigia Cerale

Master Karl, a young clockmaker : Louis Frappart (Ruault)

Pit, the « syndic » of the guild of chimney sweeps : Eduard Voitus van Hamme

Jef, the « syndic » of the bakers : Julius Price

The alderman of Courtray : Johann (« Hans ») Rumpel

The Duke's Herald : Josef Anton Klaß

Philip the Good, Duke of Burgundy : Vincenzio Nunzianti

Dance numbers by Luigia Cerale, Adolfine Hauffe, Emma Allesch, Wilhelmine (« Minna ») Rathner, Franziska (« Fanny ») Well, Lucia Anna Balbo, Emma Braun, and the « corps de ballet »

synopsis

The action is set in the fifteenth century town of Courtrai (Kortrijk) in Flanders, Master Karl, a young clockmaker, is tasked with finishing a new carillon for the church of Saint Martin, in anticipation of the arrival of Philip the Good, Duke of Burgundy. Karl is in love with Bertha, the daughter of the inn-keeper Rombalt, but her father would much prefer her to marry either Pit, the « syndic » of the guild of chimney sweeps, or Jef, the « syndic » of the bakers. Urged to accept one or the other, Bertha mimics and rejects both, for her heart belongs to Karl.

A herald announces the arrival the following day of the Duke, adding that if he is not greeted by the new peal of bells, the clockmaker will be imprisoned. Karl is in despair, for his work on the bells is far from finished, and Rombalt adds to his distress by cynically promising him to Bertha if - and only if - they ring out on time.

Left alone as night descends, Karl prays to Saint Martin. The statue of the patron saint miraculously begins to glow, the walls of the belfry become transparent, and Karl believes he sees angels coming from heaven striking the bells. He runs to tell Bertha of his vision, but their « dialogue sentimental » is interrupted by the approach of Jef and Pit who, set on revenge, mount surreptitiously into the belfry where they proceed to destroy the bells and their mechanism.

Day breaks and, as the Duke makes his entry, the bells - miraculously restored - peal forth. All look up, and there are Pit and Jet, transformed into « jaguemarts » , striking them with their hammers. The Duke rewards Karl with a gold chain, and Bertha and Karl fall into each other's arms. Pit and Jef will also ring the carillon during the wedding procession of Karl and Bertha !

It would be difficult to find a better account of that ballet than that which appeared in « Le Ménestrel » on 28 February 1892 :

« It is smiling and graceful music from beginning to end. Listen to the ponderous Flemish waltz, which opens the score, with its most original and weighty harmonies ; Bertha's witty dance, where she mocks her suitors, imitating their appearance and gestures, in so droll a manner ; then, her sentimental dialogue with her lover in the moonlight ; then, day-break, that amusing page built up around the cock's crow, and the swirling waltz in the finale, where Bertha tries to distract the attention of the alderman who, watch in hand, is about to deliver the sentence condemning Karl to prison. All this with a lively, bright sense of wit (...) »

The musical profile of the characters and the action is particularly refined. The score reveals a subtle exploration of rhythms and orchestral colours. Contrasting textures and richness of timbre alternately depict the Flemish guilds, the lovers' duet, the divine apparitions, and the wedding procession.

In his correspondence with Ernest M. H. van Dyck, Massenet recommends paying special attention to the bells :

« Please use the right bells for " Le Carillon ". We need powerful ones - the B and the E - and the others should be quite big. »

...

Au cours de l'année 1891, alors qu'il fait répéter le rôle de Werther à Ernest Van Dyck, Massenet reçoit du ténor le scénario d'un ballet imaginé avec Camille de Roddaz.

ROMBALT, aubergiste

BERTHA, sa fille

MEISTER KARL, l'horloger

PIT, syndic des Ramoneurs

JEF, syndic des boulangers

L'ÉCHEVIN DE COURTRAI

UN HÉRAUT

PHILIPPE LE BON, duc de Bourgogne

APPARITION DE SAINT MARTIN

Corps de ballet

BUVERUS et COMPAGNONS, SOLDATS, BOURGEOIS, SUITE DU HÉRAUT, SUITE DU DUC, PEUPLE DE COURTRAI

synopsis

À Courtrai en Flandres au XVe siècle, l'horloger Karl aime Bertha, la fille du brasseur. Tandis qu'on annonce la visite solennelle du duc de Bourgogne, deux prétendants éconduits, Pit et Jef, sabotent l'horloge du carillon. Karl risque la prison si le carillon ne sonne pas l'entrée du prestigieux visiteur. S'affairant à réparer le mécanisme, il reçoit l'aide de

saint Martin et des anges du ciel. Au matin, lorsque paraît le duc, la statue du saint patron s'illumine et l'horloge fonctionne de nouveau. Transformés en jaquemarts, Pit et Jef sonneront eux-mêmes le carillon pour les noces de Karl et Bertha.

Conquis par cette légende, Massenet s'attelle à la composition durant l'été 1891 et propose naturellement son ballet au directeur de l'opéra de Vienne, Wilhelm Jahn. La caractérisation musicale des personnages et de l'action est particulièrement soignée, et la partition fait état d'une subtile recherche de rythmes et de couleurs orchestrales. Les contrastes de masses sonores et la richesse de timbres figurent alternativement les corporations flamandes, le duo amoureux, les apparitions divines et le cortège.

Dans sa correspondance avec Van Dyck, Massenet préconise une attention particulière pour les cloches :

« Je vous en prie, recommandez bien les cloches pour " Le Carillon ". Il en faut de puissantes - le si et le mi - et les autres assez grosses. »

Otto Nicolai concert series

« Musikvereins Großersaal » , Vienna

vice-court « Kapellmeister » Hanns Richter

conducts the « Wiener Philharmoniker »

singers :

Louise Kaulich-Lazarich, alto ; Gustav Walter, tenor ; Josef Ritter, baritone

Marcello Rossi, violin

programme

Antonín Dvořák : « Husitská » , dramatic ouverture, Opus 67

Hector Berlioz : « Les nuits d'été » , six songs for voice and small orchestra, Opus 7

Johann Sebastian Bach : Violin sonata in E minor, BWV 1023 - arranged for string orchestra

Henri Vieuxtemps : Violin concerto No. 4 in D minor, Opus 31

Franz Liszt : « Hungarian Rhapsody » No. 2 in C-sharp minor, S. 244/2

Hanns Richter claims :

« It would be erroneous to believe that, during the seventeen years in which I have had the honour to be the director of the Philharmonic concerts, works by Brahms, Bruckner, Dvořák, Fuchs, Goldmark were rejected by voting, because I have generally not put works by these masters to the vote. »

(Richter is somewhat overstating the case ; works by some of these master composers were, indeed, rejected by the musicians during the conductor's first tenure as music director.)

At the annual « Nicolai Concert » organized to benefit the orchestra's pension fund, the « Philharmonikers » introduced Dvořák's « Husitská » overture. This was a striking choice of repertoire : the overture is one of the few works by Dvořák to convey any real sense of Czech-nationalist meaning. Quoting two chorale melodies, « Svatý Václave » (St. Wenceslas) and the battle hymn « Ktož jsú božé bojovníce » (All ye warriors of God) , this piece evokes the Hussite Crusades (1418-1437) , whereby Czech patriots fought off the attempts made by the German rulers of the Holy Roman Empire to restore Catholicism in those parts of Bohemia that had adopted the « heretical » teaching of Jan Hus, a reformist priest burned at the stake in 1415. What made the fifteenth century martyr an especially meaningful figure in the later nineteenth century was not anything having to do with his religious significance but rather his insistence on using the vernacular in the liturgy and his work in codifying the Czech written language. Hus was, in short, a natural rallying figure in the contemporary political debates about language rights and, by extension, Bohemian state right.

In his review of the Philharmonic's performance, Dr. Theodor Helm acknowledged Hus's present day relevance in a back handed way by referring scornfully to the « Young Czechs' firebrands » in the « Reichsrat » . The overture's « martial » or, more correctly, « fanatical » sounds may well have swollen the hearts of those who are of a like mind to « Messieurs Grégr and Vašaty » , he wrote.

he adds :

« The noisy applause for the piece that came from some of the seats sounded decidedly like a demonstration and, for that reason, (...) had to arouse opposition. One cannot possibly expect German listeners to be crazy about a musical glorification of the Hussites. »

Surely, Helm's readers in the « Deutsche Zeitung » would have been pleased to learn that the Germans in the audience had staged a counter demonstration.

By contrast, the readers of the Viennese daily newspaper « Neue freie Presse » would have gotten a very different picture from Dr. Eduard Hanslick, who used especially vivid language in his depiction of the work's « powerful, almost uncannily urgent energy » :

« From the slow introduction, whose theme is taken from an old Bohemian hymn, we meet in embodied form the melancholy devotion of the Hussites ; from the Allegro, their utter wildness and pugnacity. The piece sounds as fanatical as though it were orchestrated in places with hatchets,

scythes, and cudgels. »

(Eduard Hanslick, signed « Ed. H. » , in the « music section » of the « Neue freie Presse » - 23 February 1892)

If Hanslick describes, in effect, the « martial » or, more correctly, « fanatical » sounds of the « Hussites » - again, one has the feeling Dr. Helm was responding as much to cues given by Hanslick as to the music itself.

He reports no uproar in the hall and puts the best light on things in any case by persisting with his claim, even with regard to what can only be described as an essay in Czech nationalism, that Dvořák was an acculturated German :

« The " Hussite Overture " will do no harm in Vienna, although we might not have struck up music before a gathering of people on Žižka's Mountain. In spite of all its excess and noise, examined from the purely musical standpoint, the composition betrays an ingenious talent and great technical mastery. Dvořák does not fall back on the formlessness and searching after false contrasts that repulses us in the " dramatic " symphonies of so many " New German " composers. More profoundly than many Germans, this Slav knows his Beethoven, whose " Coriolan " and " Egmont " overtures are not completely without impact on the " Husitska ". »

To be sure, Hanslick conceded something with his reference to the Ziskaberg, the popular name for the hill overlooking Prague from which Jan Žižka, the Hussite military leader, had, to the strains of « All ye warriors of God » , defeated the first German led crusade in July 1420. But this historical allusion rankled Hanslick far less than it did Helm, who concluded his review by using the allusion to that defeat to make an unfavourable comparison between Dvořák's overture and the final piece on the programme, Franz Liszt's « Hungarian Rhapsody » No. 2 :

« The concert, which began on a defiantly Czech note, closed in an unadulterated Hungarian manner. With the difference, however, that, in Liszt's rhapsody, the fiery Magyarism seems to take pleasure rather harmlessly in its own existence, while Dvořák's " Hussites " obviously want to threaten the lives of us, Germans, if only musically for the time being. Therefore, it won't be taken amiss that we preferred the piece of national music that was played at the end of the " Nicolai Concert " to that which was heard at the beginning. »

(Theodor Helm, « Deutsche Zeitung » - 25 February 1892)

Dr. Helm undoubtedly would have preferred Liszt to Dvořák on stylistic grounds alone : as we have seen in earlier reviews of the latter's « Slavonic rhapsodies » , he never placed those works in the same league as the former's Hungarian ones. But, here, that tells only part of the story. Seen through the eyes of the « Deutsche Zeitung » , artistic assertions of Czech nationhood touched on real and timely political concerns in a way that evocations of « gypsies » simply did not.

Monday, 22 February 1892

Date appearing at bar 226, at the beginning of the development section of the first movement of the Ninth symphony (**WAB 109**) .

...

Gustav Mahler composes the song « Trost im Ungluck » from the cycle « Des knaben Wunderhorn »

...

Despite ill health, conductor Hans von Bülow returns to the Hamburg « Stadtorchester »

He receives the « Freedom of the City of Hamburg »

He seeks a variety of cures, including « galvanic » treatments.

...

Main building of the University of Vienna on the « Ringstraße »

The Portal in front of the « Lawyers' steps » gives access to the « Senate Hall » , the « large Ceremonial Hall » and the « small Ceremonial Hall » .

Lecture Hall XXXVI (36) also called small Ceremonial Hall

Academic celebrations, conferences and lectures are taking place here

5:00 pm to 7:00 pm

capacity : 70 students

dimensions : 12.7 m x 9.1 m x 7 m

floor space : 115 to 116 square meters

ceiling height : 7 meters

student Ernst Schwanzara records the weekly lecture on harmony and counterpoint

given by professor Anton Bruckner

Tuesday, 23 February 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Der betrogene Kadi » , Wq. 29

(The Duped Judge)

comic opera in one act

conducted by court « Kapellmeister » Johann Nepomuk Fuchs

music by Christoph Willibald Gluck

libretto by Pierre-René Lemonnier, after the comedy « Le cadi dupé » by Jean-Baptiste Lourdier

German translation by Fritz Krastel

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

The Cadi has been flirting with other women and neglecting his wife, Fatima. The mischievous Zelmire, who is in love with Nuradin, tricks the Cadi in order to teach him a lesson. She pretends to be Omar's daughter, Ali, who is considered less than desirable. The duped Cadi plans to divorce Fatima in order to marry the pretending Zelmire, but the truth is eventually revealed.

cast

Der Kadi : Karl Mayerhofer

Fatime : Ellen Forster (Forster-Brandt)

Zelmire : Lola Beeth

Nuradin : Anton Schittenhelm

Omar : Benedikt Felix

Omega : Ida Bayer (Bayer-Liebhart)

Ein Aga : Heinrich Haßis

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Antonie (« Toni ») Schläger

Turiddu : Georg Müller

Lucia : Luise Kaulich-Lazarich

Alfio : Josef Ritter

Lola : Ellen Forster (Forster-Brandt)

Wednesday, 24 February 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

triple bill

« Sonne und Erde »

(Sun and Earth)

comic-allegorical ballet in four acts and eleven « tableaux »

conducted by Julius Lehnert

music by Josef Bayer

libretto by Franz-Xaver Gaul and Josef Haßreiter

choreography by Josef Haßreiter

synopsis

a scenic journey celebrating the changing seasons, elemental forces, and the cyclical rhythm of nature

the ballet is divided into a prelude and four distinct seasonal scenes :

Spring : Celebrates the re-awakening of nature with lively festivities, light hearted dancing, and the traditional « Parapluie-Marsch » .

Summer : The scene shifts to a vibrant sea side bath house. Vacationers, swimmers, and playful children seek refuge from the heat, complete with an energetic « Bade-Galopp » and the bright « Sonnen-Walzer » .

Autumn : Focuses on the grape harvest, wine making, and fox hunting, featuring lively local festivities before a sudden rain storm signals the end of the harvest.

Winter : A poetic and festive conclusion. Village bells ring for midnight mass as snow falls over a moonlit pine forest. A glowing, illuminated Christmas tree is surrounded by forest fairies and a celebratory « Christkindl-Polka » .

« das Glockenspiel »

(Le Carillon)

second representation

« une légende mimée et dansée en un acte »

conducted by Josef Hellmesberger junior

music by Jules Massenet

duration : 37 minutes

libretto by Ernest M. H. van Dyck and Camille de Roddaz

published by « Heugel & Cie » in Paris (around 1892)

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Rombalt, the inn-keeper : Alfred (Franz Eugen) Caron

Bertha, the daughter of the inn-keeper Rombalt : Luigia Cerale

Master Karl, a young clockmaker : Louis Frappart (Ruault)

Pit, the « syndic » of the guild of chimney sweeps : Eduard Voitus van Hamme

Jef, the « syndic » of the bakers : Julius Price

The alderman of Courtray : Johann (« Hans ») Rumpel

The Duke's Herald : Josef Anton Klaß

Philip the Good, Duke of Burgundy : Vincenzio Nunzianti

Dance numbers by Luigia Cerale, Adolfine Hauffe, Emma Allesch, Wilhelmine (« Minna ») Rathner, Franziska (« Fanny ») Well, Lucia Anna Balbo, Emma Braun, and the « corps de ballet »

Thursday, 25 February 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Werther

« drame lyrique » in four acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Jules Massenet

French libretto co-written by Edouard Blau, Paul Milliet, Georges Hartmann (pseudonym : Henri Grémont)

translated in German by Max Kalbeck

stage design by Hermann Burghart, Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Werther : Ernest M. H. van Dyck, tenor

Charlotte : Marie Renard, mezzo-soprano

Albert : Franz Neidl

Le bailli : Karl Mayerhofer

Sophie : Ellen Forster (Forster-Brandt)

Schmidt : Anton Schittenhelm

Johann : Benedikt Felix

Kätchen : Emma Karlona

Brühlmann : August Stoll

Friday, 26 February 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm (?)

« Der Freischütz » , Opus 77

romantic opera in three acts, with spoken dialogue

conducted by vice-court « Kapellmeister » Hanns Richter

(37th performance of this production)

music by Carl Maria von Weber

libretto by Friedrich Kind

based on a story by Johann August Apel and Friedrich Laun

synopsis

A luckless hunter named Max strikes a pact with the devil, via his jealous rival Kaspar, to cast seven magical bullets. While six bullets always hit their target, the seventh is controlled by evil. During a crucial shooting contest to win his bride, the seventh bullet strikes his sweetheart, Agathe, but a blessed wreath deflects the shot, saving her and killing the wicked Kaspar.

main characters

Agathe, Max's beloved and the head forester's daughter (soprano)

Cuno, the head forester and Agathe's father (bass)

Ännchen, Agathe's cousin (mezzo-soprano)

Caspar, another forester (bass)

Max, a young huntsman and the main protagonist (tenor)

Samiel, the Devil, or « Black Huntsman » (speaking role)

Ottokar, prince of the region (baritone)

Saturday, 27 February 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Hamlet

« grand opéra » in five acts

(sung in German)

conducted by vice-court « Kapellmeister » Hanns Richter

music by Ambroise Thomas

(49th performance of this production)

libretto by Michel Carré, Jules Barbier

based on a French adaptation by Alexandre Dumas (père) , Paul Meurice

German translation by Friedrich Wilhelm Langhans

stage design by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A Danish prince becomes melancholic after the death of his father. But when the late King appears as a ghost and claims that he was murdered, events begin to spiral out of control.

« das Glockenspiel »

(Le Carillon)

third representation

« une légende mimée et dansée en un acte »

conducted by Josef Hellmesberger junior

music by Jules Massenet

duration : 37 minutes

libretto by Ernest M. H. van Dyck and Camille de Roddaz

published by « Heugel & Cie » in Paris (around 1892)

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Rombalt, the inn-keeper : Alfred (Franz Eugen) Caron

Bertha, the daughter of the inn-keeper Rombalt : Luigia Cerale

Master Karl, a young clockmaker : Louis Frappart (Ruault)

Pit, the « syndic » of the guild of chimney sweeps : Eduard Voitus van Hamme

Jef, the « syndic » of the bakers : Julius Price

The alderman of Courtray : Johann (« Hans ») Rumpel

The Duke's Herald : Josef Anton Klaß

Philip the Good, Duke of Burgundy : Vincenzio Nunzianti

Dance numbers by Luigia Cerale, Adolfine Hauffe, Emma Allesch, Wilhelmine (« Minna ») Rathner, Franziska (« Fanny ») Well, Lucia Anna Balbo, Emma Braun, and the « corps de ballet »

Sunday, 28 February 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

triple bill

« Sonne und Erde »

(Sun and Earth)

comic-allegorical ballet in four acts and eleven « tableaux »

conducted by Julius Lehnert

music by Josef Bayer

libretto by Franz-Xaver Gaul and Josef Haßreiter

choreography by Josef Haßreiter

synopsis

a scenic journey celebrating the changing seasons, elemental forces, and the cyclical rhythm of nature

the ballet is divided into a prelude and four distinct seasonal scenes :

Spring : Celebrates the re-awakening of nature with lively festivities, light hearted dancing, and the traditional « Parapluie-Marsch » .

Summer : The scene shifts to a vibrant sea side bath house. Vacationers, swimmers, and playful children seek refuge from the heat, complete with an energetic « Bade-Galopp » and the bright « Sonnen-Walzer » .

Autumn : Focuses on the grape harvest, wine making, and fox hunting, featuring lively local festivities before a sudden rain storm signals the end of the harvest.

Winter : A poetic and festive conclusion. Village bells ring for midnight mass as snow falls over a moonlit pine forest. A glowing, illuminated Christmas tree is surrounded by forest fairies and a celebratory « Christkindl-Polka » .

« Wiener Walzer »

(Vienna Waltz)

ballet in three parts

conducted by Josef Bayer

based on music by Johann Strauß I, Johann Strauß II, Josef Bayer

compiled by Josef Bayer

choreography by Louis Ruault (pseudonym : Louis Frappart)

stage design and costumes based on drawings by the history painter Franz-Xaver Gaul

« Die Puppenfee »

(The Fairy Doll)

a pantomimic « divertissement » in one act and two « tableaux »

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A prized mechanical fairy doll miraculously comes to life at midnight to magically animate the entire Viennese shop. She interacts with puppets and toys all around her - greeting some, dismissing others, blowing kisses to favourites.

human characters

toy maker (or shop-keeper) - his assistant (chief clerk) - sir James Plumpstershire (wealthy Englishman)
Lady Plumpstershire - their children - various customers (peasant family, maid, postman, etc.)

Monday, 29 February 1892

A costume ball is organized inside Vienna's « Künstlerhaus » , which includes elaborate set designs.

The « Künstlerhaus » on the « Karlsplatz » is the first « exhibition and club house » to be erected by the artists themselves inside the German-speaking countries.

On September 1, 1868, the final stone was laid by Emperor Franz-Josef.

And so, the « Third General German Art Exhibition » (« III. Allgemeine Deutsche Kunstausstellung ») was inaugurated.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Werther

« drame lyrique » in four acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Jules Massenet

French libretto co-written by Edouard Blau, Paul Milliet, Georges Hartmann (pseudonym : Henri Grémont)

translated in German by Max Kalbeck

stage design by Anton Brioschi, Hermann Burghart

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Werther : Ernest M. H. van Dyck, tenor

Charlotte : Marie Renard, mezzo-soprano

Albert : Franz Neidl

Le bailli : Karl Mayerhofer

Sophie : Ellen Forster (Forster-Brandt)

Schmidt : Anton Schittenhelm

Johann : Benedikt Felix

Kätchen : Emma Karlona

Brühlmann : August Stoll

around February, March 1892

Towards the end of the winter semester at the University of Vienna, professor Anton Bruckner asks during his weekly harmony (or counterpoint) lecture a guest student to sit further away because of « overly explicit » contact with female students.

Bruckner files a complaint to his superior. He receives permission from the Dean of the Faculty of Philosophy (Laurenz Müllner ??) to exclude women from his class in preparation for the summer semester.

Dr. Müllner was dean and rector at the Catholic theological faculty in 1891-1892.

Dika Newlin reports :

« The flirtatious pair, who happily whispered together during Bruckner's lecture until the understandably annoyed composer ordered the offending young man to get up and change his seat. The outcome of this was that Bruckner sternly banned young ladies from his class during the following term. However, they were back in the fall. »

(« Bruckner, the teacher » , in : « Chord and Discord : A Journal of Modern Musical Progress » , 1960)

Bruckner's relationships with his university students were, in general, happy ones. He respected their intelligence and idealism, and often confided in them about his intimate plans, not only before or after class, but even in the middle of a lecture. In turn, the students, as a whole, rewarded him with their respect and affection.

Note : Women were not admitted as « regular students » to the Faculty of Philosophy until 1897.

March 1892

The businessman Carl Almeroth acquires a saw mill in Neuzeug, a district of Steyr, which was also the birth place of Anton Bruckner's mother, Theresia Helm. He demolishes the structure to make way for a modern plant to manufacture « Solingen » type knife blades. (He will sell the factory to Otto Christ in 1894.)

Almeroth introduced Anton Bruckner to influential circles, where he met the likes of Carl Reder, a wood merchant and land owner, and the merchant Isidor Dierkes. This led to the formation of a « Steyr Circle » , which met on a regular basis in the Vienna of the 1880's. Reder was to play an important role in organizing financial support for Bruckner, as part of the activities of the so-called « Steyr Consortium » . Other influential sponsors included count Josef Lamberg, his countess Otto Zander, and also Josef and Eduard Werndl.

Thanks to Almeroth's mediation, Bruckner will also be introduced to Steyr patrons count Vincent Egon zu Fürstenberg and duke Max Emanuel.

Members of the « Consortium » met on a regular basis in Vienna. Carl Reder reported about the frequent evenings at the popular Viennese restaurant and beer-hall named « at Gause » (« Gasthaus und Bierkeller " bei Gause " ») , which was located in a basement at « Johannesgasse » n° 12 in the first district.

It was with Almeroth's cheerful personality in mind that Bruckner gave the Scherzo trio of the (revised) Eighth symphony (**WAB 108**) its angular appearance. Almeroth had initially rejected the first version of this movement. Almeroth is also a personal friend of sculptor and medailleur Viktor Tilgner.

...

The published score of the (revised) Eighth symphony (**WAB 108**) , edited by Josef Schalk and Max von Oberleithner, is issued. It becomes the only one of Bruckner's symphonies to be published before it was performed.

...

Letter from Hugo Wolf to the Mannheim judge, Dr. Oskar Grohe :

Wolf mentions that the Eighth symphony is the « " non plus ultra " masterpiece »

...

Gustav Mahler, who has been first « Kapellmeister » at the « Stadttheater » in Hamburg for one year, is offered to conduct a series of guest-performances in London during the months of June and July.

...

Johannes Brahms is made an honorary member of the Hamburg « Tonkünstlerverein »

Tuesday, 1 March 1892 (Lent)

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

9:00 pm

Vienna Opera Ball

(second masquerade ball)

[The tradition of the ball goes back to 1814 during the time when the crowned heads of Europe and the aristocracy searched for entertainment after the Napoleonic Wars. The first ball at the « Hofoper » took place in 1877, as a « soirée » . The following balls were « redoute » , a French term for masquerade balls or costume parties, where the ladies wore their masks until midnight. From 1878 until 1899, such « redoute » balls took place around two to three times a year.]

after Tuesday, 1 March 1892 (Lent)

At the request of is private secretary Anton Meißner, Anton Bruckner plays the organ at the Augustinian Church in Vienna during a « Lent » sermon given by the Jesuit priest, father Heinrich Josef Maria Abel to an « exclusively male » audience (or « men's sermons ») .

He improvised on different themes including one from Richard Wagner's « Parsifal »

Jacob Deutschmann rebuilt the Johann Hencke organ of the « Augustinerkirche » in 1820. It was robbed of its front pipes during the First World War. The instrument was badly damaged during air raids in 1945. The organ positive dating from around 1740, which is considered to be Hencke's last unchanged work, now sits in the collection of old musical instruments of the « Kunsthistorisches Museum » (inventory number : SAM 760) .

In 1891, father Abel worked as a successful preacher and founder of congregations (he was the co-founder of the Catholic students's fraternity, named « Austria ») . He began his legendary men's sermons mainly in Vienna. That is why he was called the « Men's Apostle of Vienna » (« Männer-Apostel von Wien ») . Then, he began annual pilgrimages to Mariazell (starting in 1893) and Klosterneuburg (starting in 1904) .

Afterwards, Bruckner and Meißner, along with Max von Oberleithner and Michael Hofbauer, go to the restaurant « Zum Weingartl » located at « Getreidemarkt » Number 5 in the sixth district.

According to Meißner, Bruckner is said to have participated in these fasting preachings on a period of two years, presumably in 1891 and 1892 - but not in 1893, as Bruckner was then ill.

The restaurant « Zum Weingartl » was founded in 1797 (supposedly, the oldest « Pilsner bierhalle » in Vienna) . It became the official hang out of local artists of the nearby « Theater an der Wien » .

among them :

Ludwig Anzengruber, Alexander Girardi, Ludwig Martinelli, Carl Millöcker, Johann Strauß and Franz von Suppé, as well as Anton Dominik von Fernkorn, Johann Nepomuk Vogl and Johannes Gabriel Seidl.

On the first floor, the « Fledermaus » theatre club had its own table. The restaurant also hosted the meetings of the « Grüne Insel » (Green Island) , a comic-chevalresque private society formed in Vienna in 1855. The language used at their meetings was a parody on the knightly style, as it was supposed to have been. Its object was merely amusement

though it rendered good service to literature and art. The society reckoned many actors and literary men of note among its members. Whence it took its name is not clear but it appears to have been a revival of the « Order of Knights » founded in 1771.

Wednesday, 2 March 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

triple bill

« das Glockenspiel »

(Le Carillon)

fourth representation

« une légende mimée et dansée en un acte »

conducted by Josef Hellmesberger junior

music by Jules Massenet

duration : 37 minutes

libretto by Ernest M. H. van Dyck and Camille de Roddaz

published by « Heugel & Cie » in Paris (around 1892)

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Rombalt, the inn-keeper : Alfred (Franz Eugen) Caron

Bertha, the daughter of the inn-keeper Rombalt : Luigia Cerale

Master Karl, a young clockmaker : Louis Frappart (Ruault)

Pit, the « syndic » of the guild of chimney sweeps : Eduard Voitus van Hamme

Jef, the « syndic » of the bakers : Julius Price

The alderman of Courtray : Johann (« Hans ») Rumpel

The Duke's Herald : Josef Anton Klaß

Philip the Good, Duke of Burgundy : Vincenzio Nunzianti

Dance numbers by Luigia Cerale, Adolfine Hauffe, Emma Allesch, Wilhelmine (« Minna ») Rathner, Franziska (« Fanny ») Well, Lucia Anna Balbo, Emma Braun, and the « corps de ballet »

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Antonie (« Toni ») Schläger

Turiddu : Georg Müller

Lucia : Luise Kaulich-Lazarich

Alfio : Josef Ritter

Lola : Ellen Forster (Forster-Brandt)

« Bastien und Bastienne » K. 50/46b

pastoral comedy (song-play) in one act

conducted by court « Kapellmeister » Johann Nepomuk Fuchs

music by the twelve year old Wolfgang Amadeus Mozart

revised German text and new spoken dialogue by Max Kalbeck

original German libretto : Friedrich Wilhelm Weiskern, Johann Heinrich Friedrich Müller, Johann Andreas Schachtner

based on « Les Amours de Bastien et Bastienne » by Justine Favart and Harny de Guerville

cast

Bastien : Josef Ritter

Bastienne : Ellen Forster (Forster-Brandt)

Colas : Karl Mayerhofer

As part of the « International Exhibition for Music and Theatre » :

The « Allgemeine Kunstchronik » reports that Josef Weinberger will publish an « Album of the Viennese Masters » (« Album der Wiener Meister ») , which will also include a work by Anton Bruckner : the « Vexilla regis » (**WAB 51**) .

« Album of the Viennese Masters »

Johannes Brahms : « Es rauschet das Wasser » , duet for alto and baritone with piano

Anton Bruckner : « Vexilla regis » for soprano, alto, tenor and bass

Ignaz Brüll : « Gute Nacht :“ Schon fängt es an zu dämmern ” » for singing voice and piano

Robert Fuchs : « Capricietto » for piano

Carl Goldmark : « Ländliches Bild » for piano

Hermann Grädener : « Träumerei » for piano

Richard Heuberger : « Die Augen spotten mein :“ Mutter, ich hab’ zwei Äugelein schön ” » for solo voice and piano

Carl Millöcker : Serenade for piano

Hugo Reinhold : Menuet in G major for piano

Johann Strauß II : « Sinngedichte » , waltz for piano

Franz von Suppé : « Waldblume :“ Gleich der Blume erblühet die Liebe ” » , « Walzerlied » for soprano and piano

Carl Zeller : « Niedlich Schätzchen, feines Kätzchen » for solo voice and piano

Julius Zellner : « Notturno » in E major for piano

Karl Michael Ziehrer : « Jungfer Toni » , « polka française » for piano

page 163 :

« Since the undiminished net proceeds of this album will go directly to the humanitarian purposes of the exhibition, the Viennese composers invited to participate in this publication have most willingly agreed to their participation, so that the album, which contains compositions by Brahms, Bruckner,

Brüll, Robert Fuchs (...) , will also provide a picture of musical creation in Vienna, as well as a valuable reminder of the exhibition. »

« The " Music Committee " has approached the following composers and master-conductors in order to win them over for the purposes of the exhibition : Brahms, Bruch, Bruckner, Bülow, Cowen, Dvořák, Fuchs, Goldmark, Grieg, Levi, Mascagni, Massenet, Mottl, Rubinstein, Saint-Saëns, Schuch, Sgambati, Svendsen, Sullivan, Tschaikowsky and Verdi. The majority of the masters mentioned here have already graciously agreed to conduct a concert at the Music-Hall. (...) »

Johann Strauß II is composing a waltz in A major for the « International Exhibition for Music and Theatre » : « Seid umschlungen, Millionen ! » (Be Embraced, You Millions !) , Opus 443. The title is borrowed from Friedrich Schiller's « Ode an die Freude » . It is dedicated to his close friend Johannes Brahms.

It was originally requested for a journalists' ball by his friend Julius Stettenheim but, due to a prior commitment to Princess Pauline von Metternich, the scheme was never carried out.

...

The Austrian composer and influential music pedagogue Robert Fuchs was born on 15 February 1847 in Frauental an der Laßnitz, Styria. He was the youngest brother of Johann Nepomuk Fuchs, who was also a composer and an opera conductor.

Robert grew up in Austria and pursued formal musical training at the Vienna Conservatory, where he studied under notable teachers including Otto Dessoff and Josef Hellmesberger senior.

After completing his studies, Fuchs was appointed professor of music theory in 1875, beginning a long and distinguished teaching career. He retained this position until 1912.

While he was himself a highly regarded composer in his lifetime, Fuchs mentored a remarkable generation of students. Among his pupils were Gustav Mahler, Hugo Wolf, Jean Sibelius, Alexander von Zemlinsky, Erich Korngold, Robert Lach, George Enescu, Risto Savin, Blagoje Bersa, and many others who would themselves go on to shape musical culture across Europe and beyond.

His reputation as a pedagogue became one of the pillars of his legacy. His exceptional talent and dedication quickly established him as a prominent figure within the Viennese musical community.

In addition to his teaching career, Fuchs held the position of organist of the Imperial Chapel, from 1894 to 1905. Despite his strong professional standing and the admiration of colleagues, Fuchs led a quiet life in Vienna and seldom promoted his own compositions - a factor that contributed to their limited public recognition during and after his lifetime.

Fuchs was a prolific composer, especially active in chamber and orchestral music. His chamber works include four string quartets, two piano quartets, six violin sonatas, and many piano pieces. His orchestral compositions were widely admired in his time, particularly his five serenades for string orchestra and his piano concerto. He also wrote three symphonies - aside from an earlier student symphony and a later unfinished one - and two operas. The popularity of his serenades earned him the affectionate nickname « Serenaden-Fuchs » .

Fuchs's recognition during his lifetime included winning the « Beethoven Prize » in 1881. The jury, composed of Johannes Brahms, Hans Richter, Carl Goldmark, and Eduard Hanslick, awarded him the prize over Gustav Mahler, who had submitted his early cantata, « Das klagende Lied » . Brahms, known for his reluctance to praise the work of others, spoke highly of Fuchs, calling him a magnificent musician whose work was beautifully crafted and inventive.

Robert Fuchs died in Vienna on 19 February 1927. His legacy continued through his students and through occasional revivals of his music. A street in Vienna, the « Robert-Fuchs-Gasse » , was named in his honour in 1934. His family lineage continued into the arts, with his great-grand-daughter, Katja Weitzenböck, becoming a well known Austrian stage and film actress.

...

Josef Weinberger was born on 6 May 1855 in Lipto St. Miklo (now Liptovský Mikuláš, Slovakia) , province of Moravia, Hungary. Josef's father was a goldsmith, who ensured that his son had a commercial training, but Weinberger had a keen interest in music, being a capable pianist and singer. His family moved to Vienna in 1865. They formed part of the enormous wave of immigration into the Austrian capital that followed the demolition of the city walls, and the improved civil rights for Jews living in the Habsburg lands after 1860. On November 1, 1885, Josef joined forces with Carl Hofbauer to form the « Josef Weinberger & Carl Hofbauer art and music store » at « Kärntnerstraße » Number 34 in the first district of Vienna. Their first entries in the « Hofmeister Monatsbericht » appeared in the March-April issue of 1886, and included the « Das tanzende Wien » Opus 336 - a waltz for pianoforte by Franz Roth. Over the next four years, eighty-four titles were listed - the last appearing in April 1890. As early as 1887, the company received a license to print opera and operetta materials. Within a few years, all the great operetta composers were clients : Johann Strauß junior, Carl Millöcker, Carl Zeller, Emmerich Kálmán, Oscar Straus, Franz Lehár, Robert Stolz, Leo Fall. Other musical genres included contemporary classical, light orchestral, educational, religious, brass and military band.

At the beginning of 1889, Josef Weinberger had established a separate firm of his own, based in Leipzig - perhaps, with the help of publisher Friedrich Hofmeister (though not initially with Carl Günther) - the main impetus being a desire to secure improved international copyright protection : at the time, Austro-Hungary was not a signatory to the Copyright Convention of Berne, but Germany was. This strategy seems to have been adopted in the the 1890's by other Viennese music publishers, including Adolf Robitschek (around 1894) , and Carl Hofbauer (around 1895) . The first Leipzig publications of Weinberger to be listed in the « Hofmeister Monatsbericht » appeared in October 1889.

On 1 January 1890, Weinberger received the concession for a music publishing firm in Vienna, which he established at « Kohlmarkt » Numbers 8-10 in the first district. It was from there that he managed the company. Due to rapid

expansion at the turn of the century, it relocated to « Maximilianstraße » Number 11 (today, « Mahlerstraße ») , near the Vienna « Hofoper » . One of the most remarkable aspects of the developing Weinberger catalogue was the commitment to Czech music. From April 1893 to August 1894, the Hofmeister entries were almost all by Bedřich Smetana (various publications of « Dalibor » and « Hubička » , as well as overtures) and Vilém Blodek (« V studni ») ; later additions included « Tajemstvi » (1895) and « Libuše » (1897) . Otherwise, most of the repertoire was composed of « popular music » for various combinations, not least military bands, with Franz von Suppé figuring prominently from 1895 onwards. Although the Austro-Hungarian Monarchy was slow to recognize the importance of international copyright, a far sighted law of its own established performing rights for non theatrical musical works was promulgated on 26 December 1895. Weinberger secured an extensive repertoire through strategic acquisitions : the long established Viennese publishing house « Artaria & Co. » in 1894 ; several works from Vincenz Kratochwill's music catalogue and over 1,500 works from the Kratz catalogue of theatrical works in 1895. This last acquisition included a number of works with international performing rights, which encouraged Weinberger to open a Parisian branch in 1896. It also reflected a shift in his publishing interests towards theatrical music in general (Jacques Offenbach, Arthur Sullivan) . Another major step in that direction was taken in 1897, when the entire court theatrical catalogue of Gustav Lewy - which included the stage works of Johann Strauß junior and Carl Millöcker - were taken over (with the Strauß performing rights following in 1899) . In the three following decades, Ermanno Wolf-Ferrari, Leo Fall, Emmerich Kálmán and Franz Lehár were also published by the firm.

Weinberger recognized the advantages of the French « Society of authors, composers and publishers of music » (SACEM) , which was created in 1851. Based on this model, he established in 1897 the « Society of authors, composers and publishers » (« Gesellschaft der Autoren, Komponisten und Musikverleger » , or AKM) to collect performance fees due for non theatrical musical works. Elected president, it enhanced his contacts with the central government.

Acting at the request of AKM, the « Imperial and Royal Ministry of Culture and Education » established in 1898 a council of experts on musical matters with a six year brief. Weinberger served on it with such practising musicians as Gustav Mahler, Wilhelm Kienzl and Richard Heuberger. Weinberger's next public task was to prepare a report for the Ministry of the Interior on the advisability of Austro-Hungary joining the Copyright Convention of Berne. Then, at the request of the Ministry of Justice, he personally carried out research in Paris into all decrees and laws concerning copyright and related subjects since the « French Revolution » .

Josef Weinberger was active in other fields apart from « popular music » . He signed an exclusive contract with Gustav Mahler. How and when this association began is not certain but, within months of Mahler's arrival at the Vienna « Hofoper » , he signed a contract for the publication of the « Lieder eines fahrenden Gesellen » on 27 September 1897 - somewhat late in the day : the engraving of the voice and piano version was well underway, and uncorrected proofs, sent to establish U.S. copyright, were received at the Library of Congress by September 20. (This manoeuvre was essential since neither Austria nor the United States were signatories to the Copyright Convention of Berne) . Production proceeded relatively smoothly, and both the voice and piano version and the full score were listed in the December 1897 issue of the « Hofmeister Monatsbericht » , and were advertised in the December 5 issue of the daily newspaper « Neue freie Presse » . Weinberger was also in close contact with Mahler's court concert agent Gustav Lewy because, at that moment, he was negotiating to purchase his theatrical catalogue. It is perhaps no coincidence that,

within two months, Mahler joined the AKM as a composer member (n° 120) on 11 November 1897. This was not required by his new contract, but Weinberger may have encouraged this decision.

By that time, discussions led by Guido Adler about a possible subsidy to support the publication of the First and Third symphonies and the parts of the Second symphony by the « Erste Wiener Zeitungsgesellschaft » (EWZG) , which owned the printing firm « Josef Eberle & Co. » with its well established music department, were underway, and they were concluded successfully in 1898. Before selling his firm to EWZG, Eberle had already acquired the rights to some of Anton Bruckner's symphonies and masses, as well as smaller works, which he published « in commission » through another Viennese publisher, for whom he was the main music printer : Bernhard Herzmansky (Ludwig Doblinger) . It appears that, initially, it was thought that the rights to the Mahler symphonies would be acquired by EWZG and issued in the same way through Doblinger ; in the event, it was Weinberger (for whose firm Eberle also undertook most of the music printing) , who was initially responsible for their distribution : First and Second symphonies (1899) , Third symphony (1902) . In addition, EWZG took on other works by Mahler : « Lieder aus des knaben Wunderhorn » (1899) , « Das klagende Lied » (1902 ?) , Fourth symphony (1902) . All except the last, which was distributed by Doblinger, appeared under the Weinberger imprint.

Starting in 1898, Weinberger was a member of the « Expert Committee on Music » in the field of copyright law.

In 1901, he became co-founder and managing director of « Universal-Edition » , which was based in his offices until 1911.

He was named Imperial councillor in 1903.

He received the « Royal Prussian Order of the Red Eagle, 4th Class » in 1908.

He was named honorary member of the « Gesellschaft der Autoren, Komponisten und Musikverleger » in 1910.

He was named honorary president for life of the « Gesellschaft der Autoren, Komponisten und Musikverleger » in 1925.

He was named honorary president of the Society for the protection of copyright laws.

He was named Knight of the « Order of the Crown of Italy » .

He became an Austrian citizen in 1894 ; married Mathilde Golwig (born on 22 January 1864) ; their son Franz was born on 28 May 1895.

Josef Weinberger died on 8 November 1928 in Vienna. His son Franz was intended to be his successor but was killed in action on 20 May 1917. Otto Blau, the son of his sister-in-law, who had been working for the firm since 1922, took over, which eventually lead to the opening of the Josef Weinberger Ltd. London branch in 1936.

Mathilde died on 13 September 1935.

The Josef Weinberger Fund of the Austrian Musicians' Association was named in his honour.

Thursday, 3 March 1892

first « all Wolf » recital in Berlin

« Herr » Grahl, tenor (replacing the indisposed Ferdinand Jäger) ; Friedrike Mayer, mezzo-soprano

the concert is enthusiastically received, though not a financial success

Hugo Wolf makes many new friends including his patron, baron Franz von Lipperheide, choir-master Siegfried Ochs, music-critic Richard Sternfeld (who will write his laudatory article « Tin neuer Liedesfraling' » on March 12) , Swiss operatic soprano Emilie Herzog-Welti (who will give a successful Wolf recital on April 12) and librettist Richard Genée.

As a suitable opera text for Wolf, Genée recommends Juan Ruiz de Alarcón's « El niño de la bola » translated into German as « Manuel Venegas » .

On his return from Berlin, Wolf again falls victim to the feverish throat inflammation (no doubt a symptom of secondary syphilis) to which he has been prone since 1891.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Margarethe »

(Faust)

« grand opéra » in five acts

(sung in German)

probably conducted by court « Kapellmeister » Johann Nepomuk Fuchs

music by Charles Gounod

French libretto by Jules Barbier, Michel Carré (from Carré's play « Faust et Marguerite »)

German translation by Julia Behr

stage design by landscape painter Johann Kautský (Jan Kautský)

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

choreography by ballet master Karl Telle

waltz performed during act two by the « corps de ballet »

« pas égyptien » performed during act five

synopsis

Faust, an aging, disillusioned scholar sells his soul to the devil (Méphistophélès) in exchange for his youth. After seducing and abandoning a young woman named Marguerite - leading to the death of her brother - Faust is damned to Hell, while Marguerite is granted divine salvation.

cast

Faust : Ernest M. H. van Dyck, tenor

Méphistophélès : Carl Grengg

Valentin : Franz Neidl

Brander : Hans Frei

Margarethe : Lola Beeth

Siébel : Anna Bayer

Marthe : Luise Kaulich-Lazarich

Friday, 4 March 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Ritter Pásmán » , Opus 441

(Sir Pazman)

comic opera in three acts

conducted by Wilhelm Jahn, music director of the « Hofoper »

comic opera in three acts

music by Johann Strauß junior

(eighth performance of this production)

libretto by Ludwig Dóczi, based on a poem by János Arany

set in Hungary at the beginning of the fourteenth century (around 1330)

cast

Der König : Fritz Schrödter

Die Königin : Henriette Standhartner

Ritter Pásmán : Franz von Reichenberg

Eva, Ritter Pásmán's Frau : Marie Renard

Rodomonte, Hofnarr : Josef Ritter

Omodé, Hofmarschall : Anton Schittenhelm

Misu, Pásmán's Knappe : Benedikt Felix

Gundy, Eva's Zofe : Josefine von Artner

Ein Türsteher : Hans Frei

Saturday, 5 March 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Der Troubadour »

(« Il trovatore »)

opera in four acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Giuseppe Verdi

Italian libretto by Salvatore Cammarano

after the play « El Trovador » by Antonio García Gutiérrez

German libretto by Heinrich Proch

choreography by ballet master Karl Telle

new set design by painter Theodor Jachimovicz

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Graf von Luna, Il conte di Luna : Karl Sommer

Leonora : Marie Lehmann

Azucena : Anna Warnegg

Manrico : Hermann Winkelmann

Ferrando : August Egon Hablawetz

Ines : Anna Hauser

Ruiz : Viktor Schmitt

Ein alter Gitano : Karl Hellmann

Ein Bote, un Messo : Karl Gaisser

Sunday, 6 March 1892

Richard Heuberger proposes the Psalmus 98 or 150 to Anton Bruckner, as a text for the commissioned composition.

Concert sponsored by the « Wiener Männer-Gesangverein »

« Musikvereins Großersaal » , Vienna

Eduard Kremser conducts

the « Wiener Männer-Gesangverein » and the « Wiener Philharmoniker »

soloists

Georg Reimers, stage actor, operatic tenor

Olga Lewinsky-Precheisen, stage actress, operatic soprano

Elisabeth Hrubý, stage actress

programme

Felix Mendelssohn : « Ödipus in Kolonos » , incidental music to the Sophocles tragedy

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

1:30 pm

double bill

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Louise von Ehrenstein

Turiddu : Fritz Schrödter

Lucia : Luise Kaulich-Lazarich

Alfio : Josef Ritter

Lola : Ellen Forster (Forster-Brandt)

« Le Rouge et le Noir »

(The Red and the Black)

ballet in three acts by Hermann Heinrich Regel

adaptation from Stendhal's eponymous psychological novel in two volumes published in 1830

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

The tragic and passionate story of Julien Sorel during the « Restoration » period : an irresistible eighteen year old ambitious but modest provincial man torn between love, religion, and his social aspirations. Protected by Abbé Chélan, he enters the world of the aristocracy amidst the power struggles.

Attempting to succeed through a combination of talent, hard work, deception, and hypocrisy, he ultimately allows his passions to betray him.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Werther

« drame lyrique » in four acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Jules Massenet

French libretto co-written by Edouard Blau, Paul Milliet, Georges Hartmann (pseudonym : Henri Grémont)

translated in German by Max Kalbeck

stage design by Anton Brioschi, Hermann Burghart

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Werther : Ernest M. H. van Dyck, tenor

Charlotte : Marie Renard, mezzo-soprano

Albert : Franz Neidl

Le bailli : Karl Mayerhofer

Sophie : Ellen Forster (Forster-Brandt)

Schmidt : Anton Schittenhelm

Johann : Benedikt Felix

Kätchen : Emma Karlona

Brühlmann : August Stoll

Carl-Theatre, Leopoldstadt

« Die Bajadere »

(La Bayadère)

popular farce in three acts

by the English playwright Fred Horner

German adaptation by Hermann Hirschel

Monday, 7 March 1892

Anton Bruckner informs Richard Heuberger that he decided to set the « Psalm 150 » in music

« because it was particularly majestic »

Letter from Anton Bruckner (Vienna) to Bernhard Deubler (St. Florian) :

« Right Reverend, Right Honourable Professor !

I am allowing myself to send you my " Vexilla regis ". I composed it following purely heartfelt inner-compulsion. May it find favour. In addition, may it go well for " Herr " Aigner and the Boys' Choir, and may they study it " very slowly " !

With sincere respect,

Anton Bruckner »

Incipit : « Ich erlaube mir das " Vexilla regis "... »

Source : « Anton Bruckner, Gesammelte Briefe. Neue Folge. » collected and edited by Max Auer, « Deutsche Musik-Bücherei » Volume 55, Gustav Bosse Verlag, Regensburg (1924) , letter number 262 ; page 257.

Professor Bernhard Deubler (1842-1907) : Priest, consultant, professor of Theology, choir-director at St. Florian monastery. In 1884, he succeeded Ignaz P. Traumihler (1815-1884) . A friend to Bruckner.

Karl (Borromäus) Aigner (1863-1933) : Book-keeper for a bank, « Stiftsmusiker » and copyist.

The librettist of « Vexilla regis » is Venantius Honorius Clementianus Fortunatus (born around 530-540 ; died around 600-609) .

Bruckner's new motet is a contemplative and often ecstatic setting for « a cappella » mixed-choir of a Passion hymn from the Roman Breviary. It features straightforward modal melodic lines that sometimes move in bare octaves and often progress amid confident consonant harmonies. The ending is harmonically austere.

It was possibly composed in response to a request from Bernhard Deubler, Ignaz Traumihler's successor as choir-director at St. Florian, for a hymn for the « Good Friday » liturgy.

Bruckner's reference to his « inner compulsion » to compose it, however, may indicate that the motet was not commissioned. Indeed, the remarkable mixture of the old and the new in this strophic piece could, perhaps, be interpreted as an attempt to sum up his life's work, albeit on a smaller scale than the coda of the third movement of

the Ninth symphony, by synthesizing a wealth of stylistic elements.

The « old » is represented by the Phrygian modality, the plain-song inspired melodic phrase at the opening of each verse and some of the cadential formulæ.

The « new » can be seen in references to the « Grail » motive and the enharmonic transformations symbolizing the change from « death » to « life » near the end of each verse.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm (?)

« Le nozze di Figaro » , K. 492

(The Marriage of Figaro)

« opera buffa » in four acts

music by Wolfgang Amadeus Mozart

(67th performance of this production)

libretto by Lorenzo Da Ponte

based on the stage comedy by Pierre Augustin Caron de Beaumarchais

« La folle journée, ou le mariage de Figaro » (1784)

German translation by Max Kalbeck

stage design and costumes based on drawings by the imperial and royal Court theatre painter Carlo Brioschi

synopsis

Servants Figaro and Susanna want to get married, but their lecherous employer, Count Almaviva, wants to seduce Susanna. Together with the neglected Countess, the servants scheme to outwit the Count and save their wedding.

cast

Conte Almaviva : Franz Neidl

Contessa Almaviva : Luise Kaulich-Lazarich

Susanna : Henriette Standhartner

Figaro : Josef Ritter

Cherubino : Josefine von Artner

Marcellina : Ida Bayer (Bayer-Liebhart)

Don Basilio : Viktor Schmitt

Don Curzio : Anton Schittenhelm

Don Bartolo : August Egon Hablawetz

Antonio : Georg Werthner

Barbarina : Anna Hauser

Tuesday, 8 March 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Lohengrin » , WWV 75

« music drama » in three acts

by Richard Wagner

conducted by vice-court « Kapellmeister » Hanns Richter

libretto by Richard Wagner

stage design by Johann Kautský

new « décor » in act two by Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Heinrich der Vogler : Carl Grengg

Lohengrin : Hermann Winkelmann

Elsa von Brabant : Lola Beeth

Herzog Gottfried : Marie (« Mizzi ») Kohler

Friedrich von Telramund : Karl Sommer

Ortrud : Antonie (« Toni ») Schläger

Der Heerrufer des Königs : Benedikt Felix

Vier brabantische Edle : Anton Schittenhelm, Viktor Schmitt, Hans Frei, August Egon Hablawetz

Wednesday, 9 March 1892

Letter from Robert Lienau junior (Vienna) to Max von Oberleithner :

Lienau informs Max that the first copies of the printed score of the (revised) Eighth symphony (**WAB 108**) have just arrived.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

0:00 pm

double bill

Alessandro Stradella

romantic opera in three acts

music by Friedrich von Flotow

(14th performance of this production)

libretto by Friedrich Wilhelm Riese

« décor » in act two by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

Galop & Tarantella in act one : Emma Braun, Marie Nowak, Ferdinand Rathner, Josef Zulka, and the « corps de ballet »

« pas de deux » in act two : Leopoldine Löscher, Otto Thieme

synopsis

It is carneval time in Venice ! The singer Alessandro Stradella steps out of his gondola in front of Bassi's house and serenades Leonore, who is going to be married to his guardian, Bassi. Stradella persuades her to escape to a country house in the vicinity of Rome, which they manage easily in the midst of the carnival bustle. There, they get married. Bassi pays the bandits Malvolino and Barbarino, who, without knowing about each other, are ordered to kill Stradella and bring back Leonore. Dressed up as pilgrims, they await the return of the bridal procession and are instantly invited to the feast. Stradella sings a romance about the painter Salvatore Rosa, who softened even the hearts of robbers with his art - which is exactly what happens to the two bandits now. Before the festival of the « Mother of God » , Stradella practises his hymn to the Madonna. During his performance, he is finally going to be killed by the bandits, who Bassi has won over again by raising the bounty on Stradella's head. Then, the music begins ...

cast

Stradella : Georg Müller

Bassi, ein reicher Venezianer : Hans Frei

Leonore, Mündel des reichen Venezianers Bassi : Marie Lehmann

Barbarino, Bandit : Fritz Schrödter

Malvolio, Bandit : Franz von Reichenberg

« Die Puppenfee »

(The Fairy Doll)

a pantomimic « divertissement » in one act and two « tableaux »

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A prized mechanical fairy doll miraculously comes to life at midnight to magically animate the entire Viennese shop. She interacts with puppets and toys all around her - greeting some, dismissing others, blowing kisses to favourites.

human characters

toy maker (or shop-keeper) - his assistant (chief clerk) - sir James Plumpstershire (wealthy Englishman)
Lady Plumpstershire - their children - various customers (peasant family, maid, postman, etc.)

Thursday, 10 March 1892

The « Musikalische Rundschau, neue Musikzeitung und Blätter für Kirchenmusik » features on page 65 an article by August Hamm, entitled « Über die Musik-Zustände in Österreich » (On the state of music in Austria) .

Anton Bruckner also shares the fate of Austrian composers : to be ignored during their lifetime.

...

Letter from Pyotr Ilyich Tchaikovsky (Saint-Petersburg) to Albert J. Gutmann (Vienna) :

« Saint-Petersburg

28/10 March 1892

Respected Sir,

I am flattered by the invitation to the International Exhibition for Music, etc. that you were kind enough to send me **[1]** *, and please accept my thanks. The most suitable time for me would be the late*

August or early September.

In order to determine a programme, I should be obliged to know merely : 1. which orchestra I would have the honour of conducting ; 2. whether a pianist might be able to play one of my concertos ; 3. if I could expect a singer or singers for vocal numbers in my programme ?

After receiving an appropriate answer to my questions, I shall send my programme. **[2]**

I shall endeavour to send you a piece for the International Composer's Album soon. **[3]**

With the greatest respect,

P. Tchaikovsky

Please address my letters to : either Saint-Petersburg via Mr. J. Jurgenson, Great Morskaya 9, or Moscow, to Mr. P. Jurgenson. »

...

« S[ain]t Petersburg

28/10 März 1892

Geehrter Herr,

Die für mich schmeichelhafte Einladung des Comités der Internationalen Ausstellung für Musik etc. , die Sie so freundlich waren mir zu übermitteln, nehme ich mit Dank an. Die passendste Zeit für mich ware Ende August oder Anfang September.

Um ein Programm feststellen zu können, ware es mir angenehm, erst zu wissen : 1. welches Orchester ich die Ehre haben würde zu dirigieren ; 2. ob ein Pianist eingeladen werden könnte, um eines meiner Concerte vorzutragen ; 3. kann ich auf einen Sanger oder Sangerin rechnen für Vocalnummern in meines Programmes ?

Nach Empfang einer gefälligen Antwort auf diese meine Fragen werde ich mein Programm einsenden.

Ein Stück für das internationale Componisten-Album werde ich trachten, bald Ihnen einzuschicken.

Mit größter Hochachtung,

P. Tschaikowsky

Briefe an mich bitte adressieren : entweder St. Petersburg zu Herrn J. Jürgenson. Große Morskaia, 9, oder Moscau zu Herrn P. Jürgenson. »

(1) Albert J. Gutmann was the chairman of the committee organizing the « International Exhibition for Music and

Theatre » in Vienna. His letter of invitation has not survived.

(2) Gutmann sent Tchaikovsky a telegram on 30 July / 11 August 1892, inviting him to come to Vienna in September. Despite the short notice, Tchaikovsky agreed (see his reply in Letter 4749a, 9/21 August 1892) . However, after the first rehearsal on 9/21 September, he was so dismayed by the cramped conditions of the concert hall that he cancelled his engagement, and he left the capital at once.

(3) There is no record of Tchaikovsky having submitted a piece for this album. However, the piano piece entitled « Aveu passionné » (based on an episode from the symphonic ballad « The Voyevoda ») seems to date from around this period. It is possible that Tchaikovsky submitted the work to the organizing committee in Vienna for this purpose. The manuscript score (now at the Library of Congress in Washington) was purchased in 1927 from a Viennese antiquarian.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Manon

tragic opera in five acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Jules Massenet

German translation by « G. Ernst » (pseudonym of Ferdinand Gumbert)

choreography by Josef Haßreiter

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

In eighteenth century Paris, Manon, a young woman who feels irresistibly attracted to wealth, is on her way to the convent. She meets « Chevalier des Grieux » , a student, and they fall in love, fleeing together to Paris. Her brother,

Lescaut, has promised to arrange for Manon to become the mistress of « monsieur Brétigny » and, despite her love for des Grieux, Manon is eventually enticed by Brétigny's wealth. In a failed attempt to escape their troubled situation, des Grieux is caught cheating at cards, and both are forced to flee again. Manon is arrested and deported to New Orleans, where des Grieux follows her. Their desperate escape ends tragically as Manon dies in his arms on the way to the harbour.

Manon Lescaut : Marie Renard, mezzo-soprano

Chevalier des Grieux : Ernest M. H. van Dyck, tenor

Friday, 11 March 1892

The Viennese daily newspaper « Neue freie Presse » Number 9894 reports on page 7 concerning the twenty-second chamber music concert by the « Quartett Duesberg » : the « first Viennese quartet for classical music » .

It will take place next Sunday afternoon, March 13, from 4:30 to 6:00 pm, at the festival hall of the « Austrian Society of Engineers and Architects » located at « Eschenbachgasse » Number 9 in the first district.

The next concerts will present works by Johannes Brahms, Heinrich Prince Reuß, Lios, Hermann Grädener, Anton Bruckner and Silvio Lazzari.

Erected to commemorate the twenty-fifth anniversary of the society, the site is divided in two buildings :

- The **« House of Engineers »** at Number 9 was constructed between 1870 and 1872, according to the plans of architect Otto Thienemann. Originaly a club-house for the Austrian Alpine Club, the interior decoration is the work of Franz Schönthaler. The centrepiece is the ball room. There are also eleven conference rooms.

- The **« Palais Eschenbach »** at Number 11 was ceremonially opened by Emperor Franz-Josef on November 26, 1872.

« Das 22. Konzert des 1. Wiener Volks-Quartetts für classiche Musik (Quartett Duesberg) findet nächsten Sonntag den 13. März, Nachmittags von halb 5 bis 6 Uhr, im Festsaale des Architekten-Vereins, I. Bezirk, Eschenbachgasse Nummer 9 (... über die Mitwirkenden ...) statt. (... über das Programm ...) In den nächsten Konzerten gelangen Werke von (Johannes) Brahms, (Heinrich) Prinz Reuß, Lios, (Hermann) Grädener, (Anton) Bruckner und Silvio Lazzari zur Aufführung. »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Aïda

(178th performance of this production)

tragic opera in four acts

(sung in German)

adapted for the German stage by Julius August Schanz

new stage set by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

choreography by ballet master Karl Telle

performed by the female « corps de ballet »

synopsis

Princess Aïda has been kidnapped : a valuable prize in a war between Egypt and Ethiopia. The ambitious soldier Radames wrestles with his feelings for her. As they draw closer together, each must make a painful choice between their loyalty to home, and their love for each other.

cast

Der König : Ludwig Weiglein

Amneris : Anna Warnegg

Aïda : Antonie (« Toni ») Schläger

Radames : Hermann Winkelmann

Ramfis : Baron Hans von Rokitansky

Amonasro : Josef Ritter

Ein Bote : Viktor Schmitt

Saturday, 12 March 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

triple bill

« Bastien und Bastienne » K. 50/46b

pastoral comedy (song-play) in one act

conducted by court « Kapellmeister » Johann Nepomuk Fuchs

music by the twelve year old Wolfgang Amadeus Mozart

revised German text and new spoken dialogue by Max Kalbeck

original German libretto : Friedrich Wilhelm Weiskern, Johann Heinrich Friedrich Müller, Johann Andreas Schachtner

based on « Les Amours de Bastien et Bastienne » by Justine Favart and Harny de Guerville

cast

Bastien : Josef Ritter

Bastienne : Ellen Forster (Forster-Brandt)

Colas : Karl Mayerhofer

« das Glockenspiel »

(Le Carillon)

fifth representation

« une légende mimée et dansée en un acte »

conducted by Josef Hellmesberger junior

music by Jules Massenet

duration : 37 minutes

libretto by Ernest M. H. van Dyck and Camille de Roddaz

published by « Heugel & Cie » in Paris (around 1892)

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Rombalt, the inn-keeper : Alfred (Franz Eugen) Caron

Bertha, the daughter of the inn-keeper Rombalt : Luigia Cerale

Master Karl, a young clockmaker : Louis Frappart (Ruault)

Pit, the « syndic » of the guild of chimney sweeps : Eduard Voitus van Hamme

Jef, the « syndic » of the bakers : Julius Price

The alderman of Courtray : Johann (« Hans ») Rumpel

The Duke's Herald : Josef Anton Klaß

Philip the Good, Duke of Burgundy : Vincenzio Nunzianti

Dance numbers by Luigia Cerale, Adolfine Hauffe, Emma Allesch, Wilhelmine (« Minna ») Rathner, Franziska (« Fanny ») Well, Lucia Anna Balbo, Emma Braun, and the « corps de ballet »

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Louise von Ehrenstein

Turiddu : Fritz Schrödter

Lucia : Luise Kaulich-Lazarich

Alfio : Josef Ritter

Lola : Ellen Forster (Forster-Brandt)

Sunday, 13 March 1892

Josef Reiter writes an article on Richard Wagner, which appears on page 1f in the anti-Semitic newspaper « Ostdeutsche Rundschau » Number 11. The composer Anton Bruckner is also mentioned.

Bruckner compares music to a beautiful meadow through which Wagner wanders right in the middle, while others only walk along well-trodden paths.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Werther

« drame lyrique » in four acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Jules Massenet

French libretto co-written by Edouard Blau, Paul Milliet, Georges Hartmann (pseudonym : Henri Grémont)

translated in German by Max Kalbeck

stage design by Anton Brioschi, Hermann Burghart

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Werther : Ernest M. H. van Dyck, tenor

Charlotte : Marie Renard, mezzo-soprano

Albert : Willibald Horwitz

Le bailli : Karl Mayerhofer

Sophie : Ellen Forster (Forster-Brandt)

Schmidt : Anton Schittenhelm

Johann : Benedikt Felix

Kätchen : Emma Karlona

Brühlmann : August Stoll

Monday, 14 March 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Der Prophet »

(Le prophète)

« grand opéra » in five acts

(sung in German)

music by Giacomo Meyerbeer

libretto by Ludwig Doczi

edited in German by Heinrich Friedrich Ludwig Rellstab

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

Anabaptists incite a revolt among the peasants in order to free themselves from tyranny. The bondswoman Berthe wants to marry Jean, for which she requires Count Oberthal's permission. But she and her companion, Jean's mother Fidès, are instead arrested. Berthe manages to flee to Jean. The count gives Jean a choice between having Fidès killed and giving up Berthe. He decides to save his mother's life, and Berthe is taken away. Jean joins the anabaptists as a new prophet out of vengeance. They manage to conquer the town of Munster, where Berthe is supposed to have fled. Berthe and Fidès believe that the prophet has killed Jean, who has meanwhile crowned himself king. When Berthe finds out that the bloodthirsty megalomaniac Jean is in fact the prophet, she commits suicide. Fidès forgives him, despite his having disowned her as a mother. Jean still wants to take revenge on Oberthal and sets fire to the imperial castle during an assault. In doing so he kills himself, his entourage, and Fidès.

characters

Jean de Leyde

Fidès, Jean's mother

Berthe, Jean's bride

Jonas, an Anabaptist

Mathisen, an Anabaptist

Zacharie, an Anabaptist

Oberthal, a feudal count

Nobles, citizens, Anabaptists, peasants, soldiers, prisoners, children

Tuesday, 15 March 1892

The Viennese daily newspaper « Neue freie Presse » Number 9898 reports that Anton Bruckner also contributed to the « Album of the Viennese Masters » (« Album der Wiener Meister ») published by Josef Weinberger by composing the « Vexilla regis » (The royal banner) (**WAB 51**) .

page 5 :

« " International Exhibition for Music and Theatre Vienna 1892 "

Following a suggestion from the Viennese music publisher Josef Weinberger, the Exhibition Commission decided to publish an " Album of the Viennese Masters ", and has entrusted " Herr " Weinberger with this task.

Since the undiminished net proceeds of this album will go directly to the humanitarian purposes of

the exhibition, the Viennese composers invited to participate in this publication have promised their cooperation with the greatest willingness, so that the album, which contains compositions by Brahms, Bruckner, Brüll, Robert Fuchs, Goldmark, Grädener, Heuberger, Reinhold, Julius Zellner, as well as von Millöcker, Johann Strauß, Suppé, Zeller and Carl Ziehrer, will also provide a picture of musical creation in Vienna, as well as a valuable memory of the exhibition. »

...

« Internationale Ausstellung für Musik- und Theaterwesen Wien 1892

In Folge einer Anregung des Wiener Musikverlegers Josef Weinberger hat die Ausstellungs-Commission die Herausgabe eines " Albums der Wiener Meister " beschloßen und Herrn Weinberger mit der Durchführung dieser Angelegenheit betraut. Da der ungeschmälerte Reinertrag dieses Albums direct den humanitären Zwecken der Ausstellung zufallen wird, haben die zur Betheiligung an dieser Publication eingeladenen Wiener Komponisten mit der größten Bereitwilligkeit ihre Mitwirkung zugesagt, so daß das Album, welches Kompositionen von Brahms, Bruckner, Brüll, Robert Fuchs, Goldmark, Grädener, Heuberger, Reinhold, Julius Zellner, ferner von Millöcker, Johann Strauß, Suppé, Zeller und Carl Ziehrer enthalten wird, ebenso ein Bild des musikalischen Schaffens in Wien, als auch eine werthvolle Erinnerung an die Ausstellung bieten wird. »

the new publication is also highlighted in the Austrian daily newspaper « Die Presse » Number 75 on page 10 :

« Internationale Musik- und Theaterausstellung Wien 1892

Über Anregung des Wiener Musikverlegers Josef Weinberger hat die Ausstellungs-Commission die Herausgabe eines " Albums der Wiener Meister " beschloßen und Herrn Weinberger mit der Durchführung dieser Angelegenheit betraut. Da der ungeschmälerte Reinertrag dieses Albums direct den humanitären Zwecken der Ausstellung zufallen wird, haben die zur Betheiligung an dieser Publication eingeladenen Wiener Componisten mit der größten Bereitwilligkeit ihre Mitwirkung zugesagt, so daß das Album, welches Compositionen von Brahms, Bruckner, Brüll, Robert Fuchs, Goldmark, Grädener, Heuberger, Reinhold, Julius Zellner, ferner von Millöcker, Johann Strauß, Suppé, Zeller und Ziehrer enthalten wird, ebenso ein Bild des musikalischen Schaffens in Wien, als auch eine werthvolle Erinnerung an die Ausstellung bieten wird. »

the same text also serves as an announcement in the « Deutschen Volksblatt » Number 1148 on page 4 :

« Internationale Musik- und Theaterausstellung. Über Anregung des Wiener Musikverlegers Josef Weinberger [...] bieten wird. »

the « Allgemeinen Kunst-Chronik » Number 7 on page 163 :

« Auf Anregung des Wiener Musikverlegers Josef Weinberger hat die Ausstellungskommission [...] bieten wird. - [... über die Musikprojekte bei der Ausstellung ...] - Das Musik-Komité hat sich und andere an nachfolgende Komponisten und Meisterdirigenten gewandt, um sie für die Zwecke der Ausstellung zu gewinnen : Brahms, Bruch, Bruckner, Bülow, Cowen, Dvorak, [...] Sullivan,

Tschaikowski und Verdi. Der größte Theil der hier genannten Meister hat bereits in liebenswürdigster Weise zugesagt, je ein Konzert in der Musikhalle zu dirigiren. [...] »

the « Prager Abendblatt » Number 61 on page 5 :

« Internanionale Ausstellung für Musik- und Theaterwesen in Wien

Über Anregung des Wiener Musikverlegers Josef Weinberger hat die Ausstellungs-Kommission die Herausgabe eines " Albums der Wiener Meister " beschloßen und Herrn Weinberger mit der Durchführung dieser Angelegenheit betraut. [...] bieten wird. »

« Vaterland » Nummer 75 auf Seite 4 :

« Internationale Musik- und Theaterausstellung

Über Anregung des Wiener Musikverlegers Josef Weinberger hat die Ausstellungs-Commission die Herausgabe eines " Albums der Wiener Meister " beschloßen und Herrn Weinberger mit der Durchführung dieser Angelegenheit betraut. [...] bieten wird. »

Wiener Zeitung Nummer 61 auf Seite 6 :

« Internationale Musik- und Theaterausstellung

Über Anregung des Wiener Musikverlegers Josef Weinberger hat die Ausstellungs-Commission die Herausgabe eines " Albums der Wiener Meister " zu wohlthätigem Zwecke beschloßen und Herrn Weinberger mit der Durchführung dieser Angelegenheit betraut. Das Album wird Compositionen von Brahms, Bruckner, Brüll, Robert Fuchs, Goldmark, Grädener, Heuberger, Reinhold, Julius Zellner, Millöcker, Johann Strauß, Suppé, Zeller und Ziehrer enthalten. »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Das goldene Kreuz » , Opus 27

(The Golden Cross)

opera in two acts

music by Ignaz Brüll

(74th performance of this production)

libretto by Hermann Salomon von Mosenthal

after the play « Catherine, ou La croix d'or » by « Mélesville » (Anne Honoré Joseph Duveyrier)

costumes based on drawings by the history painter Franz-Xaver Gaul

« danse paysane » in act one choreographed by ballet master Karl Telle, performed by the « corps de ballet »

synopsis

A village near Melun, France, during the Napoleonic Wars (1812, 1815) . A young nun (sister) named Christine promises to marry the man, who enlists in the French army in place of her conscripted brother. A knight named « Gontran de l'Ancre » does so, receiving a « golden cross » from her, as a token of fidelity. Wounded on the battlefield, he entrusts the cross to a sergeant, who delivers it to Christine, sparking revelations amid themes of sacrifice and redemption.

cast

Gontran de l'Ancre, a young nobleman : Georg Müller

Nicolas Pariset, inn-keeper : Benedikt Felix

Christine, his sister : Lola Beeth

Thérèse, his cousin and fiancée : Henriette Standhartner

Bombardon, sergeant : Franz von Reichenberg

Soldiers and farmers

« Die Puppenfee »

(The Fairy Doll)

a pantomimic « divertissement » in one act and two « tableaux »

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A prized mechanical fairy doll miraculously comes to life at midnight to magically animate the entire Viennese shop. She interacts with puppets and toys all around her - greeting some, dismissing others, blowing kisses to favourites.

human characters

toy maker (or shop-keeper) - his assistant (chief clerk) - sir James Plumpstershire (wealthy Englishman)
Lady Plumpstershire - their children - various customers (peasant family, maid, postman, etc.)

around the middle of March 1892

The « Allgemeine Kunstchronik » reports on page 163 of its March 2 issue that Josef Weinberger will publish an « Album of the Viennese Masters » (« Album der Wiener Meister ») , which will also include a work by Anton Bruckner (« Vexilla regis » (The royal banner) , **WAB 51**) :

« Since the entire net proceeds from this album will go directly to the humanitarian causes supported by the exhibition, the Viennese composers, who were invited to participate in this publication, most willingly agreed to contribute, so that the album, which will contain compositions by (Johannes) Brahms, (Anton) Bruckner, (Ignaz) Brüll, Robert Fuchs (...) , will offer both a picture of musical creation in Vienna and a valuable memento of the exhibition. »

...

« Da der ungeschmälerte Reinertrag dieses Albums direkt den humanitären Zwecken der Ausstellung zufallen wird, haben die zur Betheiligung an dieser Publikation eingeladenen Wiener Komponisten mit der größten Bereitwilligkeit ihre Mitwirkung zugesagt, so daß das Album, welches Kompositionen von (Johannes) Brahms, (Anton) Bruckner, (Ignaz) Brüll, Robert Fuchs (...) enthalten wird, ebenso ein Bild des musikalischen Schaffens in Wien, als auch eine wertvolle Erinnerung an die Ausstellung bieten wird. »

...

« The Music Committee has approached the following composers and master conductors, as well as others, in an effort to secure their participation in the Exhibition : Brahms, Bruch, Bruckner, Bülow, Cowen, Dvořák, Fuchs, Goldmark, Grieg, Levi, Mascagni, Massenet, Mottl, Rubinstein, Saint-Saëns, Schuch, Sgambati, Svendsen, Sullivan, Tchaikovsky, and Verdi. Most of the masters

mentioned here have already graciously agreed to conduct a concert each at the Exhibition Concert Hall (...) »

...

« Das Musik-Comité hat sich und andere an nachfolgende Komponisten und Meister-Dirigenten gewandt, um sie für die Zwecke der Ausstellung zu gewinnen : Brahms, Bruch, Bruckner, Bülow, Cowen, Dvořák, Fuchs, Goldmark, Grieg, Levi, Mascagni, Massenet, Mottl, Rubinstein, Saint-Saëns, Schuch, Sgambati, Svendsen, Sullivan, Tschaikowsky und Verdi. Der größte Theil der hier genannten Meister hat bereits in liebenswürdigster Weise zugesagt, je ein Konzert in der Musik-Halle zu dirigiren. (...) »

Tuesday, 15 March 1892

The Viennese daily newspaper « Neue freie Presse » Number 9898 reports on page 5 that Anton Bruckner also contributed (with « Vexilla regis » , **WAB 51**) to the « Album of the Viennese Masters » (« Album der Wiener Meister ») published by Josef Weinberger :

« Internationale Ausstellung für Musik- und Theater-Wesen

In Folge einer Anregung des Wiener Musik-Verlegers Josef Weinberger hat die Ausstellungs-Commission die Herausgabe eines " Albums der Wiener Meister " beschloßen und Herrn Weinberger mit der Durchführung dieser Angelegenheit betraut. Da der ungeschmälerte Reinertrag dieses Albums direct den humanitären Zwecken der Ausstellung zufallen wird, haben die zur Betheiligung an dieser Publication eingeladenen Wiener Komponisten mit der größten Bereitwilligkeit ihre Mitwirkung zugesagt, so daß das Album, welches Kompositionen von Brahms, Bruckner, Brüll, Robert Fuchs, Goldmark, Grädener, Heuberger, Reinhold, Julius Zellner, ferner von Millöcker, Johann Strauß, Suppé, Zeller und Carl Ziehrer enthalten wird, ebenso ein Bild des musikalischen Schaffens in Wien, als auch eine werthvolle Erinnerung an die Ausstellung bieten wird. »

An advertisement on page 14 informs about newly published musical scores, including the Eighth Symphony (**WAB 108**) :

« (... Dvořák-Suite ...)

Soeben erschienen :

Anton Bruckner, 8. Sinfonie

Partitur : 18 Florins

4-händigen Klavierauszug : 6 Florins

(... Brahms ...)

Carl Haslinger qdm. Tobias, Tuchlauben Nummer 11. »

Wednesday, 16 March 1892

Letter from Gisela Thomas (« née » Thöhrenbacher) to Anton Bruckner (Vienna) :

Gisela asks Bruckner to visit her at home on « Ungar-Gasse » Number 63.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Werther

« drame lyrique » in four acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Jules Massenet

French libretto co-written by Edouard Blau, Paul Milliet, Georges Hartmann (pseudonym : Henri Grémont)

translated in German by Max Kalbeck

stage design by Anton Brioschi, Hermann Burghart

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Werther : Ernest M. H. van Dyck, tenor

Charlotte : Marie Renard, mezzo-soprano

Albert : Franz Neidl

Le bailli : Karl Mayerhofer

Sophie : Ellen Forster (Forster-Brandt)

Schmidt : Anton Schittenhelm

Johann : Benedikt Felix

Kätchen : Emma Karlona

Brühlmann : August Stoll

Thursday, 17 March 1892

The « Berliner Börsen-Courier » publishes an article concerning Anton Bruckner and his participation in the « International Exhibition for Music and Theatre » .

It is mentioned that Bruckner has the right to be part of the « Album of the Viennese Masters » and that the work which should be selected is his Fourth symphony (**WAB 104**) .

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

triple bill

« Bastien und Bastienne » K. 50/46b

pastoral comedy (song-play) in one act

conducted by court « Kapellmeister » Johann Nepomuk Fuchs

music by the twelve year old Wolfgang Amadeus Mozart

revised German text and new spoken dialogue by Max Kalbeck

original German libretto : Friedrich Wilhelm Weiskern, Johann Heinrich Friedrich Müller, Johann Andreas Schachtner

based on « Les Amours de Bastien et Bastienne » by Justine Favart and Harny de Guerville

cast

Bastien : Josef Ritter

Bastienne : Ellen Forster (Forster-Brandt)

Colas : Karl Mayerhofer

« das Glockenspiel »

(Le Carillon)

sixth representation

« une légende mimée et dansée en un acte »

conducted by Josef Hellmesberger junior

music by Jules Massenet

duration : 37 minutes

libretto by Ernest M. H. van Dyck and Camille de Roddaz

published by « Heugel & Cie » in Paris (around 1892)

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Rombalt, the inn-keeper : Alfred (Franz Eugen) Caron

Bertha, the daughter of the inn-keeper Rombalt : Luigia Cerale

Master Karl, a young clockmaker : Louis Frappart (Ruault)

Pit, the « syndic » of the guild of chimney sweeps : Eduard Voitus van Hamme

Jef, the « syndic » of the bakers : Julius Price

The alderman of Courtray : Johann (« Hans ») Rumpel

The Duke's Herald : Josef Anton Klaß

Philip the Good, Duke of Burgundy : Vincenzio Nunzianti

Dance numbers by Luigia Cerale, Adolfine Hauffe, Emma Allesch, Wilhelmine (« Minna ») Rathner, Franziska (« Fanny ») Well, Lucia Anna Balbo, Emma Braun, and the « corps de ballet »

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Antonie (« Toni ») Schläger

Turiddu : Georg Müller

Lucia : Luise Kaulich-Lazarich

Alfio : Josef Ritter

Lola : Ellen Forster (Forster-Brandt)

Friday, 18 March 1892

Agreement between Anton Bruckner and Emil Berté concerning the printing of the « Vaterländisch Weinlied » (Patriotic wine song) (**WAB 91**) :

« Verlags-Schein

Hierdurch bescheinige ich das ausschließliche und unbeschränkte Verlags- Vertriebs- und Aufführungs-Recht meiner nachgenannten Komposition.

" Vaterländisch Weinlied " von August Silberstein Chor von Doktor A. Bruckner komponirt 1866.

(...) für alle Zeiten und demgemäß für alle Auflagen ohne alle Beschränkung in Betreff der Zahl und Größe derselben, sowie auch für alle Veröffentlichungsachen (? (der Schluß des Wortes schwer lesbar)) , überhaupt das Recht der ausschließlichen und unbeschränkten Verfügung über diese Werke, der Musikalien-Handlung Emil Berté & Cie. in Wien, für sie selbst und ihre Rechts-Nachfolger, für die gesammten österreichischen Staaten, für das deutsche Reich, für die Schweiz und alle übrigen Länger, gleichviel ob mit senselben literarische (?) Verträge bestehen oder nicht, überlaßen und das dafür bedungene Honorar laut besonderer Quittung empfangen zu haben.

Wien am 18 März 1892

Doktor Anton Bruckner, m.p.

(Andere Handschrift :) Wir verpflichten uns den Chor auch in Einzelausgaben erscheinen zu lassen.

p (?) Emil Berté (Paraphe ?)

Peter-Michel (?) »

The anti-Semitic newspaper « Deutsches Volksblatt » Number 1151 reports on page 7 that the first printed edition of the (revised) Eighth symphony (**WAB 108**) - full score, orchestral parts and complete four hand piano reduction - has been published by Carl Haslinger.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Ritter Pásmán » , Opus 441

(Sir Pazman)

comic opera in three acts

conducted by Wilhelm Jahn, music director of the « Hofoper »

comic opera in three acts

music by Johann Strauß junior

(ninth performance of this production)

libretto by Ludwig Dóczi, based on a poem by János Arany

set in Hungary at the beginning of the fourteenth century (around 1330)

cast

Der König : Fritz Schrödter

Die Königin : Henriette Standhartner

Ritter Pásmán : Franz von Reichenberg

Eva, Ritter Pásmán's Frau : Marie Renard

Rodomonte, Hofnarr : Josef Ritter

Omodé, Hofmarschall : Anton Schittenhelm

Misu, Pásmán's Knappe : Benedikt Felix

Gundy, Eva's Zofe : Josefine von Artner

Ein Türsteher : Hans Frei

Saturday, 19 March 1892

Pyotr Ilyich Tchaikovsky conducts in Saint-Petersburg the world premiere of the two act classical ballet, « The Nutcracker » (Opus 71) .

...

First (third) internal evening of the « Wiener akademischer Wagner-Verein » held in the « Musikverein-Saal »

works by Ludwig van Beethoven, Richard Wagner, Robert Schumann, Carl Maria von Weber

Josef Schalk conducts the Society's choir

Johann Peter Gotthard (Pázdirek) conducts the « Wiener Orchester-Bund »

soloists :

« Fräulein » Sofie Chotek, soprano - « Frau » Alexandrine Parger, alto

Ernest M. H. van Dyck, tenor - Franz Schaumann, tenor - Michael Hügel, bass

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm (?)

« Die Zauberflöte » , K. 620

(The Magic Flute)

opera in two acts

conducted by court « Kapellmeister » Johann Nepomuk Fuchs

music by Wolfgang Amadeus Mozart

(109th performance of this production)

libretto by Emanuel Schikaneder

stage design by Josef Hoffmann

Sunday, 20 March 1892

The « Wiener Fremdenblatt » Number 80 announces on page 18 that the score of the Eighth Symphony (**WAB 108**) will be published :

« Anton Bruckner's 8. Symphonie (in C-Moll) , Seiner Majestät dem Kaiser gewidmet, erscheint demnächst im Verlage von Carl Haslinger qdm. Tobia, Tuchlauben Nummer 11. Das Werk gelangt in Partitur, Orchesterstimmen, sowie im vollständigen 4-händigen Klavierauszug zur Ausgabe. »

seventh « subscription concert » of the 1891-1892 season

« Musikvereins Großersaal » , Vienna

vice-court « Kapellmeister » Hanns Richter

conducts the « Wiener Philharmoniker »

Eugenio Pirani, pianist

programme

Edvard Grieg : « In Autumn » , concert-overture for orchestra, Opus 11

Robert Fuchs : Serenade No. 3 in E minor, for string orchestra, Opus 21

Eugenio Pirani : « Scene veneziane » for piano and orchestra, Opus 44

Robert Schumann : Symphony No. 4 in D minor, Opus 120 (first revision, 1841)

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Die Walküre » , WWV 86b

« music drama » in three acts

by Richard Wagner

conducted by vice-court « Kapellmeister » Hanns Richter

(82nd performance of this production)

libretto by Richard Wagner

completely new stage design by Josef Hoffmann, Gilbert Lehner, Alfred Moser

costumes, armor and props based on drawings by Karl Emil Doepler

cast

Siegmund : Hermann Winkelmann

Hunding : August Egon Hablawetz

Wotan : Carl Grengg

Sieglinde : Louise von Ehrenstein

Brünnhilde : Antonie (« Toni ») Schläger

Fricka : Luise Kaulich-Lazarich

Gerhilde : Josefine von Artner

Ortlinde : Johanna Aumüller

Waltraute : Anna Hauser

Schwertleite : Charlotte Kollmer

Helmwige : Henriette Standhartner

Siegrune : Rudolfine Hallwich

Grimgerde : Charlotte Richter

Roßweiße : Johanna Vogelhuber

Monday, 21 March 1892

Main building of the University of Vienna on the « Ringstraße »

The Portal in front of the « Lawyers' steps » gives access to the « Senate Hall » , the « large Ceremonial Hall » and the « small Ceremonial Hall » .

Lecture Hall XXXVI (36) also called small Ceremonial Hall

Academic celebrations, conferences and lectures are taking place here

5:00 pm to 7:00 pm

capacity : 70 students

dimensions : 12.7 m x 9.1 m x 7 m

floor space : 115 to 116 square meters

ceiling height : 7 meters

student Ernst Schwanzara records the weekly lecture on harmony and counterpoint

given by professor Anton Bruckner

...

March 9/21, 1892 - Letter from Pyotr Ilyich Tchaikovsky to František Adolf Šubert,

director of the Royal Bohemian State and National Theatre from Prague :

(« Königlich böhmische Landes- und Nationaltheater »)

« Je vous remercie profondément pour l'intention que vous avez de faire connaître au public Viennois mon opéra " Onéguine ". Vous ne sauriez croire combien cela me réjouit et combien je suis touché de votre amiable intention. »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Manon

tragic opera in five acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Jules Massenet

German translation by « G. Ernst » (pseudonym of Ferdinand Gumbert)

choreography by Josef Haßreiter

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

In eighteenth century Paris, Manon, a young woman who feels irresistibly attracted to wealth, is on her way to the convent. She meets « Chevalier des Grieux » , a student, and they fall in love, fleeing together to Paris. Her brother, Lescaut, has promised to arrange for Manon to become the mistress of « monsieur Brétigny » and, despite her love for des Grieux, Manon is eventually enticed by Brétigny's wealth. In a failed attempt to escape their troubled situation, des Grieux is caught cheating at cards, and both are forced to flee again. Manon is arrested and deported to New Orleans, where des Grieux follows her. Their desperate escape ends tragically as Manon dies in his arms on the way to the harbour.

Manon Lescaut : Marie Renard, mezzo-soprano

Chevalier des Grieux : Ernest M. H. van Dyck, tenor

spring 1892

Albert J. Gutmann publishes the orchestral parts of the 1888 version of the Fourth symphony (**WAB 104**) and another print of the full score.

The full score and piano score arranged by Ferdinand Löwe of the Mass in D minor (**WAB 26**) appear in print.

Because Dr. Theodor Helm is away from home, Anton Bruckner finds himself obliged to leave a business-card with key words concerning the programmatic content of the finale of the (revised) Eighth symphony (**WAB 108**) .

Showing keen interest, Johannes Brahms asks publisher Robert Lienau for the printed score of the (revised) Eighth symphony.

The « music history division » at the « International Exhibition for Music and Theatre » was initiated from the direct dialogue between Austrian and German musical experts. The initial preparations took place at an « exhibition office » in Prague, where Guido Adler was « professor extraordinarius » of musicology at the German speaking Charles-Ferdinand University (« Deutsche Karl-Ferdinands-Universität ») .

Tuesday, 22 March 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Sylvia oder Die Nymphe der Diana »

(Sylvia, ou la Nymphe de Diane)

mythological ballet in three acts

exploring themes of love, jealousy, and the power of the gods

conducted by Josef Hellmesberger junior

music by Léo Delibes

libretto by Jules Paul Barbier, Baron de Reinach

choreography by ballet master Karl Telle

stage design by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

Sylvia : Luigia Cerale

synopsis

The huntress-nymph Sylvia falls in love with the shepherd Aminta, despite her dedication to the goddess Diana and her vow of chastity. Their love is complicated by the god of love, Eros, and evil Orion, who also desires Sylvia.

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are

conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Antonie (« Toni ») Schläger

Turiddu : Georg Müller

Lucia : Luise Kaulich-Lazarich

Alfio : Josef Ritter

Lola : Ellen Forster (Forster-Brandt)

Wednesday, 23 March 1892

The « Abendblatt » draws attention on page 3 to the upcoming performance on March 27th of the « Ave Maria » (**WAB 6**) :

« Das Concert des Wiener akademischen Gesangvereines, dessen Reinerträgnis den Nothleidenden im Erzgebirge zufließt, findet Sonntag, den 27. März [...] statt. Zur Aufführung gelangen : [...] ; Bruckner: " Ave Maria " ; Grieg : [...] Die Leitung der Vorträge ruht mit Ausnahme einiger Zichy'scher Compositionen, die der Componist dirigiren wird, in Händen des Chormeisters Professor Raoul Mader. [... Kartenverkauf ...] »

« Die Presse » Number 83 reports on page 9 that Anton Bruckner will participate in the « International Exhibition for Music and Theatre » :

« Internationale Ausstellung für Musik- und Theaterwesen Wien 1892

Das Musik-Comité der Internationalen Ausstellung für Musik- und Theaterwesen hat sich unter Anderem an nachfolgende Componisten und Meister-Dirigenten gewandt, um sie für die Zwecke der Ausstellung zu gewinnen : Brahms, Bruch, Bruckner, Bülow, Cowen, Dvořák, Fuchs, Goldmark, Grieg, Levi, Mascagni, Massenet, Mottl, Rubinstein, Saint-Saëns, Schuch, Sgambati, Svendsen, Sullivan, Tschaikowsky und Verdi. Der größte Theil der hier genannten Meister hat bereits in liebenswürdigster Weise zugesagt, je ein Concert in der Musikhalle zu dirigiren. Bei den Componisten-Concerten wird das Programm immer nur die Werke eines Meisters enthalten [... über die Mischprogramme der Meister-Dirigenten, die Zusammensetzung des Orchesters, das der] Aufgabe sich gewachsen zeigen dürfte. »

The « Neue freie Presse » Number 9906 reports the same information on page 5 :

« Internationale Ausstellung für Musik- und Theaterwesen Wien 1892

Das Musik-Comité der Internationalen Ausstellung für Musik- und Theaterwesen hat sich unter Anderem an nachfolgende Componisten und Meister-Dirigenten gewandt, um sie für die Zwecke der Ausstellung zu gewinnen : Brahms, Bruch, Bruckner, Bülow, Cowen, Dvořák, Fuchs, Goldmark, Grieg, Levi, Mascagni, Massenet, Mottl, Rubinstein, Saint-Saëns, Schuch, Sgambati, Svendsen, Sullivan, Tschaikowsky und Verdi. Der größte Theil der hier genannten Meister hat bereits in liebenswürdigster Weise zugesagt, je ein Concert in der Musikhalle zu dirigiren. Bei den Componisten-Concerten wird das Programm immer nur die Werke eines Meisters enthalten [... über die Mischprogramme der Meister-Dirigenten, die Zusammensetzung des Orchesters, das der] Aufgabe sich gewachsen zeigen dürfte. »

The announcement on page 4 in the Viennese Austrian Catholic conservative newspaper « Das Vaterland » Number 83 is almost identical :

« Internationale Ausstellung für Musik- und Theaterwesen Wien 1892

Das Musik-Comité der Internationalen Ausstellung für Musik- und Theaterwesen hat sich unter Anderem an nachfolgende Componisten und Meister-Dirigenten gewandt, um sie für die Zwecke der Ausstellung zu gewinnen : Brahms, Bruch, Bruckner, Bülow, Cowen, Dvořák, Fuchs, Goldmark, Grieg, Levi, Mascagni, Massenet, Mottl, Rubinstein, Saint-Saëns, Schuch, Sgambati, Svendsen, Sullivan, Tschaikowsky und Verdi. Der größte Theil der hier genannten Meister hat bereits in liebenswürdigster Weise zugesagt, je ein Concert in der Musikhalle zu dirigiren. Bei den Componisten-Concerten wird das Programm immer nur die Werke eines Meisters enthalten [... über die Mischprogramme der Meister-Dirigenten, die Zusammensetzung des Orchesters, das der] Aufgabe sich gewachsen zeigen dürfte. »

The report is also almost identical on page 6 in the regional German-language magazine from Znojmo (South Moravia) , « Znaimer Wochenblatt » Number 24 :

« Internationale Ausstellung für Musik- und Theaterwesen Wien 1892

Das Musik-Comité der Internationalen Ausstellung für Musik- und Theaterwesen hat sich unter Anderem an nachfolgende Componisten und Meister-Dirigenten gewandt, um sie für die Zwecke der Ausstellung zu gewinnen : Brahms, Bruch, Bruckner, Bülow, Cowen, Dvořák, Fuchs, Goldmark, Grieg, Levi, Mascagni, Massenet, Mottl, Rubinstein, Saint-Saëns, Schuch, Sgambati, Svendsen, Sullivan, Tschaikowsky und Verdi. Der größte Theil der hier genannten Meister hat bereits in liebenswürdigster Weise zugesagt, je ein Concert in der Musikhalle zu dirigiren. Bei den Componisten-Concerten wird das Programm immer nur die Werke eines Meisters enthalten [... über die Mischprogramme der Meister-Dirigenten, die Zusammensetzung des Orchesters, das der] Aufgabe sich gewachsen zeigen dürfte. »

The « Deutschen Volksblatt » Number 1156 on page 7 :

« Internationale Ausstellung für Musik- und Theaterwesen Wien 1892

Das Musik-Comité der Internationalen Ausstellung für Musik- und Theaterwesen hat sich unter Anderem an nachfolgende Componisten und Meister-Dirigenten gewandt, um sie für die Zwecke der Ausstellung zu gewinnen : Brahms, Bruch, Bruckner, Bülow, Cowen, Dvořák, Fuchs, Goldmark, Grieg, Levi, Mascagni, Massenet, Mottl, Rubinstein, Saint-Saëns, Schuch, Sgambati, Svendsen, Sullivan, Tschaikowsky und Verdi. Der größte Theil der hier genannten Meister hat bereits in liebenswürdigster Weise zugesagt, je ein Concert in der Musikhalle zu dirigiren. Bei den Componisten-Concerten wird das Programm immer nur die Werke eines Meisters enthalten [... über die Mischprogramme der Meister-Dirigenten, die Zusammensetzung des Orchesters, das der] Aufgabe sich gewachsen zeigen dürfte. »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

« Roméo et Juliette »

opera in five acts

(sung in German)

music by Charles Gounod

(105th performance of this production)

French libretto by Jules Barbier and Michel Carré based on William Shakespeare's play

German translation by Theodor Gaßmann

stage design by Hermann Burghart, Josef Hoffmann

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Juliette : Henriette Standhartner

Stéphano : Anna Bayer

Gertrude : Luise Kaulich-Lazarich

Roméo : Ernest M. H. van Dyck, tenor

Tybalt : Anton Schittenhelm

Benvolio : Louis Evers

Mercutio : Franz Neidl

Paris : Benedikt Felix

Grégorio : Viktor Schmitt

Capulet : Karl Mayerhofer

Frère Laurent : Carl Grengg

Le Duc : Ludwig Weiglein

Thursday, 24 March 1892

The « Linzer Volksblatt » Number 69 reports on page 2 that Anton Bruckner has accepted to participate in the « International Exhibition for Music and Theatre » :

« Internationale Ausstellung für Musik- und Theaterwesen Wien 1892

Aus Wien wird uns mitgetheilt :

Das Musik-Comité der internationalen Ausstellung für Musik- und Theaterwesen hat sich unter anderem an nachfolgende Componisten und Meister-Dirigenten gewandt, um sie für die Zwecke der Ausstellung zu gewinnen : Brahms, Bruch, Bruckner, Bülow, Cowen, Dvořák, Fuchs, Goldmark, Grieg, Levi, Mascagni, Massenet, Mottl, Rubinstein, Saint-Saëns, Schuch, Sgambati, Svendsen, Sullivan, Tschaikowsky und Verdi. Der größte Theil der genannten Meister hat bereits in liebenswürdigster Weise zugesagt, je ein Concert in der Musikhalle zu dirigiren. Bei den Componisten-Concerten wird das Programm immer nur die Werke eines Meisters enthalten, während die Meister-Dirigenten die hervorragendsten Compositionen der Classiker und Zeitgenoßen an der Spitze des Symphonie-Orchesters interpretieren werden. Was das letztere betrifft, so wurde bei der Zusammenstellung desselben so sorgfältig und anspruchsvoll zuwerke gegangen, daß dieser Instrumentalkörper jeder künstlerischen Aufgabe sich gewachsen zeigen dürfte. »

The « Musikalische Wochenblatt » Number 13 reports on page 164 about the December 20 (1891) performance of the « Te Deum » (**WAB 45**) (continuation) :

« Wien

Von den Gesellschaftsconcerten, die bekanntlich seit vorigem Jahre wieder Herr Gericke dirigirt, haben bisher vier stattgefunden. [...] Im zweiten Concert concentrirte sich das Hauptinteresse auf

die mächtige Schlußnummer : Bruckner's " Te Deum ", das kaum in Berlin enthusiastischer aufgenommen worden sein kann. Und der hinreissende Eindruck, sich in immer von Neuem wiederholten stürmischen Hervorrufen des Componisten kundgebend, ging diesmal fast außchliesslich von dem apostolischen Feuer der Tondichtung selbst aus, die Wiedergabe war keineswegs musterhaft, vor Allem fehlte jener Zug und Schwung, zu welchem Hanns Richter bei der letzten hiesigen Aufführung des Werkes (1888) die Chorsänger zu begeistern wußte. [... über die anderen Werke und (günstiger) über das dritte Konzert ...]

Dr. Theodor Helm »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Die Afrikanerin »

(L'Africaine)

« grand opéra » in five acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Giacomo Meyerbeer

(178th performance of this production)

libretto by Eugène Scribe

German translation by « G. Ernst » (pseudonym of Ferdinand Gumbert)

stage design by landscape painter Johann Kautský (Jan Kautský)

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

« festive entrance » in act four choreographed by ballet master Karl Telle

synopsis

The opera is a tragic tale of exploration, forbidden love, and cultural conflict. Vasco da Gama, who left Lisbon, survives a shipwreck by landing on a mystical island in the Indian Ocean. He is taken over by a swarm of natives. He returns from sea with two captives : Nélusko (who is secretly a King) and Sélika (who is a Queen) . Sélika falls in love with Vasco but she finally let go the Portuguese explorer so he can marry Inès, his true love.

main characters

Vasco da Gama : Hermann Winkelmann

Sélika : Louise von Ehrenstein

Nélusko : Karl Sommer

Inès : Marie Lehmann

Friday, 25 March 1892

Article entitled « Anton Bruckner's Eighth symphony » on page 9 in the « Deutschen Volksblatt » Number 1158

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Margarethe »

(Faust)

« grand opéra » in five acts

(sung in German)

probably conducted by court « Kapellmeister » Johann Nepomuk Fuchs

music by Charles Gounod

French libretto by Jules Barbier, Michel Carré (from Carré's play « Faust et Marguerite »)

German translation by Julia Behr

stage design by landscape painter Johann Kautský (Jan Kautský)

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

choreography by ballet master Karl Telle

waltz performed during act two by the « corps de ballet »

« pas égyptien » performed during act five

synopsis

Faust, an aging, disillusioned scholar sells his soul to the devil (Méphistophélès) in exchange for his youth. After seducing and abandoning a young woman named Marguerite - leading to the death of her brother - Faust is damned to Hell, while Marguerite is granted divine salvation.

cast

Faust : Ernest M. H. van Dyck, tenor

Méphistophélès : Carl Grengg

Valentin : Franz Neidl

Brander : Hans Frei

Margarethe : Ellen Forster (Forster-Brandt)

Siébel : Anna Bayer

Marthe : Luise Kaulich-Lazarich

Saturday, 26 March 1892

Letter from Anton Bruckner (Vienna) to Dr. Theodor Helm (Vienna) :

« Right Honourable " Herr " Doctor !

The " Berliner Börsen-Courier " from March 17 writes that I have the right to be performed even if a work should be slightly or not at all pleasing and recommended the Eighth as very interesting, fresh, and elaborate. " Der Michel " is called the Austrian-German and is certainly no joke. Have much to do ; must compose music for the " 150th Psalm ".

Deepest respect,

Anton Bruckner »

Incipit : « Der Börsen-Courier vom 17. März ... »

Source : « Anton Bruckner, Gesammelte Briefe. Neue Folge. » collected and edited by Max Auer, « Deutsche Musik-Bücherei » Volume 55, Gustav Bosse Verlag, Regensburg (1924) , letter number 261 ; pages 256, 257.

Franz Gräflinger. « Anton Bruckner Gesammelte Briefe » , Gustav Bosse Verlag, Regensburg (1924) , letter number 34 ; pages 42, 43 (variant) .

The Eighth symphony was always very dear to Bruckner's heart. Thus, he gave it a nickname : « Der deutsche Michel » (the German Everyman) . In this work, he became his own composer.

...

Article on page 4 in the « Internationale Musik- und Instrumenten-Zeitung » Number 2 concerning the upcoming concert featuring the « Wiener akademischer Gesangverein » and a performance of the « Ave Maria » by Anton Bruckner :

« Konzert des akademischen Gesangs-Vereines. Diese tüchtige Sängerschaar führte in ihrem letzten Konzerte unter der Leitung ihres Chormeisters Raoul Mader Kompositionen von Beethoven, Schubert, Richard Wagner, Bruckner, Grieg und Graf Géza Zichy (von letzterem, der sich auch persönlich betheiligte, nicht weniger als eilf Stücke) auf, und erzielte mit den meisten einen hübschen Erfolg. Fräulein (Henriette) Standthartner (Sopran) und Herr (Franz) Neidl (Bariton) sangen einige sehr beifällig aufgenommene Lieder. »

An article on page 7 in the « Internationale Musik- und Instrumenten-Zeitung » Number 2 mentions that Anton Bruckner agreed to compose a work (« Vexilla regis » (The royal banner) , **WAB 51**) , which will be part of the « Album of the Viennese Masters » published by Josef Weinberger :

« Über Anregung des Wiener Musik-Verlegers Josef Weinberger hat die Ausstellungs-Commission die Ausgabe eines " Albums der Wiener Meister " beschloßen und Herrn Weinberger mit der Durchführung dieser Angelegenheit betraut. Da der ungeschmälerte Reinertrag dieses Albums direct den humanitären Zwecken der Ausstellung zufallen wird, haben die zur Betheiligung an dieser Publication eingeladenen Wiener Komponisten mit der größten Bereitwilligkeit ihre Mitwirkung zugesagt, so daß dieses Album, welches Kompositionen von Brahms, Bruckner, Brüll, Robert Fuchs, Goldmark, Grädener, Heuberger, Reinhold, Julius Zellner, ferner von Millöcker, Johann Strauß, Suppé, Zeller und Carl Ziehrer enthalten wird, ebenso ein Bild des musikalischen Schaffens in Wien, als auch eine werthvolle Erinnerung an die Ausstellung bieten wird. »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

triple bill

« Sonne und Erde »

(Sun and Earth)

comic-allegorical ballet in four acts and eleven « tableaux »

conducted by Julius Lehnert

music by Josef Bayer

libretto by Franz-Xaver Gaul and Josef Haßreiter

choreography by Josef Haßreiter

synopsis

a scenic journey celebrating the changing seasons, elemental forces, and the cyclical rhythm of nature

the ballet is divided into a prelude and four distinct seasonal scenes :

Spring : Celebrates the re-awakening of nature with lively festivities, light hearted dancing, and the traditional « Parapluie-Marsch » .

Summer : The scene shifts to a vibrant sea side bath house. Vacationers, swimmers, and playful children seek refuge from the heat, complete with an energetic « Bade-Galopp » and the bright « Sonnen-Walzer » .

Autumn : Focuses on the grape harvest, wine making, and fox hunting, featuring lively local festivities before a sudden rain storm signals the end of the harvest.

Winter : A poetic and festive conclusion. Village bells ring for midnight mass as snow falls over a moonlit pine forest. A glowing, illuminated Christmas tree is surrounded by forest fairies and a celebratory « Christkindl-Polka » .

« Wiener Walzer »

(Vienna Waltz)

ballet in three parts

conducted by Josef Bayer

based on music by Johann Strauß I, Johann Strauß II, Josef Bayer

compiled by Josef Bayer

choreography by Louis Ruault (pseudonym : Louis Frappart)

stage design and costumes based on drawings by the history painter Franz-Xaver Gaul

« Die Puppenfee »

(The Fairy Doll)

a pantomimic « divertissement » in one act and two « tableaux »

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A prized mechanical fairy doll miraculously comes to life at midnight to magically animate the entire Viennese shop. She interacts with puppets and toys all around her - greeting some, dismissing others, blowing kisses to favourites.

human characters

toy maker (or shop-keeper) - his assistant (chief clerk) - sir James Plumpstershire (wealthy Englishman)
Lady Plumpstershire - their children - various customers (peasant family, maid, postman, etc.)

Sunday, 27 March 1892

The Viennese daily newspaper « Neue freie Presse » Number 9910 reports on page 6 that the four hand piano reduction of the (revised) Eighth symphony (**WAB 108**) has been published.

Concert sponsored by the « Wiener akademischer Gesangverein »

« Musikvereins Großersaal » , Vienna

Graf Géza von Zichy and Raoul Mader

conducts the « Wiener Philharmoniker »

the « Wiener akademischer Gesangverein » and the « Damen-Chor »

Henriette Standthartner, soprano - Anton Schittenhelm, tenor - Franz Neidl, baritone

Raoul Mader, Josef Neubauer, piano - Karl Heißenberger, organ

programme

Ludwig van Beethoven : « Hymne an die Nacht » , secular hymn in C major for « a cappella » male-choir (TTBB)

Franz Schubert : « Der Pilgrim » , song for male-choir and piano, Opus 37, No. 1

Richard Wagner : « An Webers Grabe » , secular song for male-choir (TTBB) « a cappella » , WWV 72

Anton Bruckner : « Ave Maria » n° 2, sacred motet in F major for eight unaccompanied voices « a cappella »

Edvard Grieg : « Landkennung » , song for baritone, male-choir (TTBB) , orchestra and organ, Opus 31

Franz Neidl, baritone ; Karl Heissenberger, organ

Richard Strauß : « Ständchen » , song for soprano and orchestra, Opus 17, No. 2

Henriette Standthartner, soprano

Erik Meyer-Hellmund : Song « Der Vogel, wenn er naschen will »

Johannes Brahms : « Von ewiger Liebe » , song for solo-voice and piano, Opus 43, No. 1

Franz Behr : « Die Welt ist mein » , song for solo-voice and piano, Opus 85, No. 6

Graf Géza von Zichy : Three orchestral pieces from « In der Burgruine » :

« Hunnenzug » - « Das graue Männchen » - « Der Minnesänger »

Graf Géza von Zichy : « Abschieds-Serenade » for male-choir, piano and orchestral accompaniment

Graf Géza von Zichy : « Die Musik » , song cycle for soloists, mixed-choir, orchestra and organ

Karl Heissenberger, organ

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

0:00 pm

« Tannhäuser und der Sängerkrieg auf Wartburg » , WWV 70

« music drama » in three acts

by Richard Wagner

conducted by vice-court « Kapellmeister » Hanns Richter

occasionally also by substitute Johann Nepomuk Fuchs

(143th performance of this production)

libretto by Richard Wagner

stage design by Anton Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

cast

Landgraf Hermann : Franz von Reichenberg

Tannhäuser : Hermann Winkelmann

Wolfram von Eschenbach : Karl Sommer

Walther von der Vogelweide : Fritz Schrödter

Biterolf : Hans Frei

Heinrich der Schreiber : Viktor Schmitt

Reinmar von Zweter : Georg Werthner

Elisabeth : Louise von Ehrenstein

Venus : Antonie (« Toni ») Schläger

Ein junger Hirt : Anna Hauser

Monday, 28 March 1892

Hans von Bülow conducts his final concert with the « Berliner Philharmoniker »

programme

Ludwig van Beethoven : Symphony No. 3 in E-flat major, « Eroica » , Opus 55

After the performance, he turns to the audience, holding up his conducting score (where he aggressively crossed out the name « Bonaparte ») and delivers an explosive and highly controversial speech exalting the ideas of philosopher Max Stirner.

He proclaims that the true heroic ideal of courage, valour, and unification is not found in Napoléon, but rather in the recently dismissed Chancellor, Prince Otto von Bismarck ... to whom he is rededicating the « Eroica » !

He describes the values of the French Revolution - « liberté, égalité, fraternité » - as « illusory words » :

« In the face of freedom, equality and fraternity, the positive watchword is " infantry, cavalry and artillery " ! »

(Letter from Eva Chamberlain to Anna Kekulé, 8 January 1910)

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

« Excelsior »

spectacular « concept » ballet in six acts and twelve « tableaux »

celebrating scientific, industrial, and social progress

by the Italian mime dancer and choreographer Luigi Manzotti

conducted by Josef Hellmesberger junior

bombastic music score by composer Romualdo Marenco

music for « Les Telégraphistes » by Josef Hellmesberger junior

directed by J. Mendez

new stage set by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

stage mechanics by the machinery inspector Julius Rudolph

costumes based on drawings by the history painter Franz-Xaver Gaul

(in Vienna, the ballet was in the repertory from 1885 to 1914, receiving 329 performances)

The Struggle

« Light » struggles against « Darkness » , empowering brilliant inventors and thinkers. For instance, Alessandro Volta is depicted as radiant, when he creates the first electric spark, spelling the end of dim gas lamps.

Engineering Marvels

The story highlights the triumph of human engineering over nature, celebrating major infrastructure achievements like the construction of the Suez Canal and the Mont Cenis Rail Tunnel through the Alps.

Global Communication

The invention of the telegraph and steam powered ships are depicted as monumental steps toward connecting the continents.

The « Wiener Extrapost » Number 532 (« Wiener Montags-Journal ») reports on page 4 :

« Theater, Kunst und Literatur

[...]

Dem gestrigen Concerte des akademischen Gesangvereines verlieh die Aufführung einiger bis dahin bei uns unbekannter Werke von Gèza Zichy einen interessanten Reiz. [... dirigierte selbst ...] Das sonstige Programm enthielt Chöre von Schubert, Wagner, Bruckner und Grieg, von denen namentlich das herrliche achtstimmige " Ave Maria " von Bruckner und die grandiose " Landkennung " von Grieg entzückten. Die Ausführung war im Großen und Ganzen, wenn wir von manchen Distonationen absehen, befriedigend. Die Solisten Fräulein Standhardner und Herr Neidl wurden ebenfalls mit reichen [sic] Beifall bedacht. »

[...]

« Das Musik " Comité " der Internationalen Ausstellung für Musik- und Theaterwesen hat sich unter Anderem an nachfolgende Komponisten und Meisterdirigenten gewandt, um sie für die Zwecke der Ausstellung zu gewinnen : Brahms, Bruch, Bruckner, Bülow, Cowen, Dvořák, Fuchs, Goldmark, Grieg, Levi, Mascagni, Massenet, Mottl, Rubinstein, Saint-Saëns, Schuch, Sgambati, Svendsen, Sullivan, Tschaikowsky und Verdi. Der größte Theil der hier genannten Meister hat bereits in liebenswürdigster Weise zugesagt, je ein Konzert in der Musikhalle zu dirigiren. Bei den Komponistenkonzerten wird das Programm immer nur die Werke eines Meisters enthalten (... über die Mischprogramme der Meisterdirigenten, die Zusammensetzung des Orchesters und den Erwerb von Stammsitzkarten ...) »

This report also appears in the « Montags-Zeitung » Number 657 (« Wiener Vorstadt-Presse ») on page 3 :

« Internationale Ausstellung für Musik- und Theaterwesen Wien 1892

Das Musik-Comité der Internationalen Ausstellung für Musik- und Theaterwesen hat sich unter Anderem an nachfolgende Componisten und Meister-Dirigenten gewandt, um sie für die Zwecke der Ausstellung zu gewinnen : Brahms, Bruch, Bruckner, Bülow, Cowen, Dvořák, Fuchs, Goldmark, Grieg, Levi, Mascagni, Massenet, Mottl, Rubinstein, Saint-Saëns, Schuch, Sgambati, Svendsen, Sullivan, Tschaikowsky und Verdi. Der größte Theil der hier genannten Meister hat bereits in liebenswürdigster Weise zugesagt, je ein Concert in der Musikhalle zu dirigiren. Bei den Componisten-Concerten wird das Programm immer nur die Werke eines Meisters enthalten [... über die Mischprogramme der Meister-Dirigenten, die Zusammensetzung des Orchesters, das der] Aufgabe sich gewachsen zeigen dürfte. »

Hamburg premiere of Alfred Bruneau's opera « Le Rêve » conducted by Gustav Mahler

Tuesday, 29 March 1892

Letter from French composer Alfred Bruneau to Gustav Mahler (Hamburg) :

The Paris born Bruneau thanks Mahler for the excellent Hamburg premiere the night before of his four act dramatic

opera « Le rêve » to a libretto by Émile Zola.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Sonne und Erde »

(Sun and Earth)

comic-allegorical ballet in four acts and eleven « tableaux »

conducted by Julius Lehnert

music by Josef Bayer

libretto by Franz-Xaver Gaul and Josef Haßreiter

choreography by Josef Haßreiter

synopsis

a scenic journey celebrating the changing seasons, elemental forces, and the cyclical rhythm of nature

the ballet is divided into a prelude and four distinct seasonal scenes :

Spring : Celebrates the re-awakening of nature with lively festivities, light hearted dancing, and the traditional « Parapluie-Marsch » .

Summer : The scene shifts to a vibrant sea side bath house. Vacationers, swimmers, and playful children seek refuge from the heat, complete with an energetic « Bade-Galopp » and the bright « Sonnen-Walzer » .

Autumn : Focuses on the grape harvest, wine making, and fox hunting, featuring lively local festivities before a sudden rain storm signals the end of the harvest.

Winter : A poetic and festive conclusion. Village bells ring for midnight mass as snow falls over a moonlit pine forest. A glowing, illuminated Christmas tree is surrounded by forest fairies and a celebratory « Christkindl-Polka » .

« Der Wasserträger »

(Les deux journées, ou Le porteur d'eau)

« opéra comique » in three acts

music by Luigi Cherubini

libretto by Jean-Nicolas Bouilly

German translation by Georg Friedrich Treitschke

synopsis

The heroic rescue of a persecuted nobleman by a humble Paris water carrier over a tense, forty-eight hour period

Wednesday, 30 March 1892

« evening concert » (« Abendunterhaltung »)

organized by the « Neue Richard-Wagner-Verein » of Vienna

lecture by Houston Stewart Chamberlain

songs by Hugo Wolf

Cyrill Hynais and Victor Bause play the piano reduction for four hands

of the first movement of the (revised) Eighth symphony (**WAB 108**)

Bruckner feels unable to complete the composition of the « Psalm 150 » (**WAB 38**)

before the inauguration of the « International Exhibition for Music and Theatre »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« L'amico Fritz »

(« Freund Fritz »)

a lyric comedy in three acts

sung in German

music by Pietro Mascagni

libretto by Nicola Daspuro (pseudonym : P. Suardon) with additions by Giovanni Targioni-Tozzetti

based on the French novel « L'ami Fritz » (1864) by Émile Erckmann and Alexandre Chatrian

German text by Max Kalbeck

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

Fritz Kobus, a wealthy landowner who bets his friend David, a rabbi, that he will never marry. However, he falls in love with Suzel, the daughter of one of his tenants, who brings him a bouquet of violets for his birthday. David helps them overcome their shyness and social differences, and wins the bet by convincing Fritz to marry Suzel.

cast

Susel, a farmer's daughter : Lola Beeth

Fritz Kobus, a rich bachelor landowner : Fritz Schrödter

(Josef) Beppe, a gypsy : Anna Warnegg

David, a rabbi : Karl Sommer

(Hans) Hanezò, a tax collector, Fritz's friend : Hans Frei

(Friedrich) Federico Feldmesser, Fritz's friend : Anton Schittenhelm

(Katharine) Caterina, Fritz's housekeeper : Ida Bayer (Bayer-Liebhart)

« Roccoco »

a nostalgic, stylized tribute to the elegant, playful æsthetics of the eighteenth century Rococo era

choreography and rehearsals by ballet master Karl Telle

costumes based on drawings by the history painter Franz-Xaver Gaul

tableau I

music from Carl Maria von Weber's « L'invitation à la Valse » , Opus 65, J. 260

orchestrated by Hector Berlioz and arranged by ballet master Karl Telle

dancers

Leopoldine Löscher, Adolfine Hauffe, Franziska (« Fanny ») Well, Alfred (Franz Eugen) Caron, Eduard Voitus van Hamme, Julius Price, and the « corps de ballet »

tableau II

music from the « Gavotte du roi Louis XIV » arranged by Paul Taglioni

dancers

Camilla Pagliero, Wilhelmine (« Minna ») Rathner, Emma Graselli

tableau III

music from Franz Liszt's « Grand galop chromatique en mi bémol majeur » , S. 219
orchestrated by Franz Adalbert Doppler

dancers

Camilla Pagliero, Adolfine Hauffe, Franziska (« Fanny ») Well, Wilhelmine (« Minna ») Rathner, Emma Graselli, Julius Price, Eduard Voitus van Hamme, Alfred (Franz Eugen) Caron, and the « corps de ballet »

Thursday, 31 March 1892

Letter from Anton Bruckner to Richard Heuberger :

The Vienna Philharmonic Orchestra had generally rejected his symphonies until vice-court « Kapellmeister » Hanns Richter conducted the Fourth symphony (**WAB 104**) on February 20, 1881.

Bruckner would hardly be able to finish the « Psalm 150 » (**WAB 38**) in time for the opening of the « International Exhibition for Music and Theatre » . It would be better to re-schedule the work for the closing ceremony.

« (...) So far, as I can judge at the present time, it will be impossible for me to have the " 150th Psalm " ready for the opening in spite of the capacity for work which I - an old man - still possess (the closing ceremony would be a better proposition) . But the problems of rehearsal !!! »

Bruckner's suggestion will be initially accepted.

(The Psalm will be completed in June or in July.)

Composition of the work are also mentioned in letters to Dr. Theodor Helm and father Rafael « Oddo » Loidol.

...

The Hamburg « Stadttheater Orchester » is selected from a short list of major German ensembles for a guest tour in England. Thrilled with the announcement that its recent excellence has so impressed the music lovers in London, the metropolis decides upon a taste of real German opera repertoire.

The negotiations about the eight week summer festival of German opera is conducted by Bernhard Pollini, the impresario of the « Stadttheater » in Hamburg, and Sir Augustus Harris, the distinguished impresario and manager of the Royal Opera House Covent Garden and the Drury Lane Theatre in London.

The orchestra that Mahler will conduct is neither his own Hamburg forces nor the usual Covent Garden one. It has been assembled especially for this tour. He will lead an ensemble mostly composed of solo singers (among them, the « heldentenor » Max Achenbach Alvary and the Hungarian operatic dramatic soprano Katharina Klafsky) , choirs and musicians from the « Stadttheater » . Several singers from Berlin are also engaged, complemented by a number of choral singers and orchestral players, mainly from England, but supported by guests from Germany.

As such, this « pick-up » orchestra is in poor shape as an ensemble. Even some of the singers are not familiar with Mahler's autocratic style. He will be helped, for the occasion, by his assistant-conductor in Hamburg, Leo Feld.

The tour is Mahler's first international success. It will be his only visit to Britain.

Once he signs the contract, Gustav will begin to take lessons in English, in **April** and **May 1892**, with his friend, the physicist Dr. Arnold Berliner. The crucial meeting with Berliner takes place at the Neissers (Albert Neisser and his wife « Toni » are art lovers and patrons) .

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« das Glockenspiel »

(Le Carillon)

seventh representation

« une légende mimée et dansée en un acte »

conducted by Josef Hellmesberger junior

music by Jules Massenet

duration : 37 minutes

libretto by Ernest M. H. van Dyck and Camille de Roddaz

published by « Heugel & Cie » in Paris (around 1892)

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Rombalt, the inn-keeper : Alfred (Franz Eugen) Caron

Bertha, the daughter of the inn-keeper Rombalt : Luigia Cerale

Master Karl, a young clockmaker : Louis Frappart (Ruault)

Pit, the « syndic » of the guild of chimney sweeps : Eduard Voitus van Hamme

Jef, the « syndic » of the bakers : Julius Price

The alderman of Courtray : Johann (« Hans ») Rumpel

The Duke's Herald : Josef Anton Klaß

Philip the Good, Duke of Burgundy : Vincenzio Nunzianti

Dance numbers by Luigia Cerale, Adolfine Hauffe, Emma Allesch, Wilhelmine (« Minna ») Rathner, Franziska (« Fanny ») Well, Lucia Anna Balbo, Emma Braun, and the « corps de ballet »

« L'amico Fritz »

(« Freund Fritz »)

a lyric comedy in three acts

sung in German

music by Pietro Mascagni

libretto by Nicola Daspuro (pseudonym : P. Suardon) with additions by Giovanni Targioni-Tozzetti

based on the French novel « L'ami Fritz » (1864) by Émile Erckmann and Alexandre Chatrian

German text by Max Kalbeck

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

Fritz Kobus, a wealthy landowner who bets his friend David, a rabbi, that he will never marry. However, he falls in love with Suzel, the daughter of one of his tenants, who brings him a bouquet of violets for his birthday. David helps them overcome their shyness and social differences, and wins the bet by convincing Fritz to marry Suzel.

cast

Susel, a farmer's daughter : Louise von Ehrenstein

Fritz Kobus, a rich bachelor landowner : Georg Müller

(Josef) Beppe, a gypsy : Luise Kaulich-Lazarich

David, a rabbi : Josef Ritter

(Hans) Hanezò, a tax collector, Fritz's friend : Benedikt Felix

(Friedrich) Federico Feldmesser, Fritz's friend : Viktor Schmitt

(Katharine) Caterina, Fritz's housekeeper : Ida Bayer (Bayer-Liebhart)

end of March 1892

Letter from Gustav Mahler (Hamburg) to his sister Justine (Vienna)

concerning the upcoming performances in London :

« Dearest " Justi " !

I am just about to conclude my contract which obliges me to conduct the German season (" Nibelungen ", " Tristan ", " Fidelio ") at the Royal Opera in London in June and half of July. - This is one of the most outstanding positions for a conductor, and can possibly bring with it the most pleasant consequences for the future.

So, count on me with the summer place only from the middle of July - that is why, from now on, I am happy with everything that you decide on.

This too was why I asked you to wait. - Moreover, for financial reasons, this is really extremely welcome because I was really in a quandary about where I was going to find house-keeping money for the summer. - I get 3,000 Marks for the few weeks there, I'll still save a couple hundred Marks here, and thus, I hope that we can face the summer quite confidently.

Unfortunately, this means that we'll only get together six weeks later - or actually only four weeks, since, because of this, I won't take any holiday trip to Norway etc. beforehand as I had originally

planned but will travel directly from London to Vienna !

Naturally, I am starting to learn English, because it is quite necessary there.

Please send the enclosed review back to me right away.

I am in the most splendid mood !

Affectionately yours,

Gustav

Is Otto being diligent ? And is he progressing ? »

According to Andrew Nicholson, Mahler signed his contract on April 2. See : Nicholson. « Mahler in London in 1892 » , in : « The Mahler Companion » , edited by Donald Mitchell and Andrew Nicholson, Oxford University Press (1999) , page 539.

Around this time, Mahler wrote to Siegfried Rosenberg :

« The engagements in London have all been settled - even before I had said anything. Between you and me, [Augustus] Harris would rather have had Hanns Richter who, of course, would have been a tremendous asset for the London enterprise in view of his standing there. »

Source : « Hamburg Staats- und Universitäts-Bibliothek »

around April 1892

Letter from Gustav Mahler (Hamburg) to Anton Bruckner (Vienna) :

« My Dear, Honoured Professor !

I know that already, for a long time, you have been angry with me - but, believe me, you do me wrong. I have drifted about only a little on the waves of life, and now, am still on the high-sea ! But I think of you in old respect and friendship, and it is one of my life's goals to help your magnificent art and masterly skill triumph. I hope soon to be able to demonstrate that.

Your " faithfully " devoted Mahler »

...

My dear and revered " Herr " Professor,

I know that you have long been angry with me - but, believe me, you do me an injustice. It's just that I have been somewhat buffeted by life's waves and am still on the open seas ! But I still think of you with all my old closeness and friendship, and it is one o f my aims in life to help your wonderful art and mastery to triumph. I hope to be able to prove this to you soon.

Your " faithfully " devoted Mahler »

For the two months before his visit in England, Gustav Mahler started to learn English from his friend Arnold Berliner. He noted down in a pocket book the words and phrases that he assumed would be useful in the theatre. He found the language difficult and never became proficient in it. While in London, however, he insisted on trying to speak English, even though he sometimes struggled to remember words, which resulted in long pauses and some amusement.

Mahler set sail from Cruxhaven on **Thursday, 26 May 1892**, bound for Southampton.

April 1892

Princess Pauline von Metternich and Margrave Johann de Pallavicini shares the chairmanship of the Exhibition Commission.

A committee is formed to draft a programme for the exhibition

the members are :

Jakob Friedrich Ludwig Falke, Heinrich Jacques, and Wilhelm baron von Weckbecker (secretary in the Ministry of Education)

among the participants in the debate :

Nikolaus Dumba, Heinrich Jacques, Count Latour, architect Ferdinand Fellner, architect Carl baron von Hasenauer, and court actor Adolf von Sonnenthal

At the time of this meeting, no one even began to anticipate the scale that the exhibition would ultimately reach.

Even before, efforts were made to explore possible expansions of the site.

For now, the Minister of Commerce, Olivier Marquis Bacquehem, will provide the « Rotunda » building.

And the Office of the Court Chamberlain will provide the adjacent park and their pavilions.

[The formal transfer of the exhibition grounds from the Office of the Court Chamberlain won't occur until the beginning of August.]

The procedure is put forward shortly after the meeting. There is also talk of acquiring the West transept.

The acquisition of the entire « Rotunda » complex will only happen in December 1891.

Baron von Weckbecker, a friend and colleague of Guido Adler, curates the displays on music teaching, societies, and

concerts - the second part of the music division alongside music history. Unlike the theatre division, the music division for Austria-Hungary and Germany include the non German speaking cultures of the Habsburg Empire.

...

Hans von Bülow conducts an « all Beethoven » concert in Hamburg in honour of Otto von Bismarck's birthday.

programme

Ludwig van Beethoven : Symphony No. 1 in C major, Opus 21

Ludwig van Beethoven : Ballet music from « The Creatures of Prometheus » (« Die Geschöpfe des Prometheus ») , Opus 43

Ludwig van Beethoven : Overture from incidental music for Gœthe's tragedy « Egmont » , Opus 84

Intermission

Ludwig van Beethoven : Symphony No. 3 in E-flat major, « Eroica » , Opus 55

The performance is spellbinding !

Bülow delivers his dedication speech.

The Hamburg audience proves to be wholly receptive to his comments.

Gustav Mahler attends the concert.

As he is leaving, he tells an acquaintance :

« Never forget this evening ! You have never heard anything like it before, and never will again ; it is supreme perfection ! »

Letter from Gustav Mahler (Hamburg) to his sister Justine (Vienna) :

« Dearest " Justi " !

(...) English reading is still very difficult going for me, even though I am attempting a very easy book by Marryat.

Very best wishes from your

Gustav »

Frederick Marryat (1792-1848) , English author of novels, adventure fiction, historical novels, sea stories, and children's literature.

Letter from Gustav Mahler (Hamburg) to his sister Justine :

« (...) and so, Good bye I muth go englisch spoken - i have five hour the third Lesson. I am

your devoted
Mister Gustav Mahler
manager of Royal Opera
of " Conventgarten "
of London »

Mahler erroneously writes « Conventgarten » (name of the concert hall in Hamburg) instead of « Covent Garden » .

Letter from Gustav Mahler (Hamburg) to his sister Justine :

« Dearest " Justi " !

First of all, how silly that you didn't go to Semmering with Natalie (Bauer-Lechner) ! Two days like that are simply not to be measured in terms of money !

The news about [Emil] Freund is really welcome ; so, we are finally in good hands again.

I really want him to visit me here in Hamburg ; he can stay with me in splendid fashion.

Your last letters were really funny ! I do know all that as well as you all do ! I am not annoyed at all that you spend money ! Money, after all, is only money and, as regards the future, I am truly not accustomed to deem the present so trifling !

But you all have arranged everything so stupidly and unpractically. The dozen of you together do not have as much common sense as any old tailor. For example, who has around my income, lives splendidly, has his children educated to the teeth, and yet, doesn't have any debts.

You've already said yourself how stupidly the business with Otto is arranged, and I could say a lot more still if I were there !

Note one thing : if you were to write to me today " I have spent such and such for my pleasure - I have ordered a pretty dress for myself " and so on, I would only be pleased about it. But if now you write : we have nothing to wear - we are stinting on food, you must send us more money again because (for example) the (music) lessons have again become more complicated, then I would simply like to fling it all down out of anger.

Other people have learned things already - must a fortune be spent on it ?

Believe me : students are the main thing ; teachers are secondary.

It would be going too far to say anything more on this. Hopefully, you understand me !

By the way, I never write you in this manner to reproach you, but only to make you aware in the future ! Moreover, I am not at all edgy about it - to the contrary, once I have expressed something like this, I am done with it and I don't think of it at all !

I think it is great fun that you want to take an examination. That is very clever - that is, only if your health does not suffer because of it, otherwise, it would be very stupid again !

Please just don't be a " Miss know-it-all " ?! For others, always suffer as a result of this. Do write me diligently about Otto and Emma ! And, above all, damn it, don't spare me, you dolt, you only upset me that way !!

Affectionately yours,

Gustav »

On July 24, 1853, printer Johann Jacob Siegmund Wörmer opened at « Fuhlentwiete » Number 67 in the « Neustadt » district « Wörmer's Conventgarten » : a beer garden with a music pavilion (band stand) and a fountain - all in the style of the Biedermeier period. Two years later, in 1855, he expanded the site by adding a hall, which could program classical concerts. Thanks to the excellent acoustics provided by the wood paneling and the dedication of the Hamburg Philharmonic Society, the « Conventgarten » rapidly became a popular venue.

In 1867, the hall was remodeled at the initiative of its new owner : Heinrich Adloff. The architect Martin Haller [influenced by Charles Garnier, the architect of the « Opéra de Paris » ; Gottfried Semper ; and the Italian high Renaissance (he disliked the « Art Nouveau » movement)] added a second gallery and ground level entrances on « Fuhlentwiete » . Beginning in 1871, the « Conventgarten » included a new pipe organ, which was large enough to accompany entire choirs on stage. The hall offered at the time a capacity of 1,100 seats, which was later expanded to nearly 1,500. Funding for the project was secured in 1889 by the newly founded « Conventgarten » Joint-Stock Company (« Conventgarten-Actiengesellschaft ») . The beer garden had to make way for the prestigious « Kaiser-Wilhelm-Straße » : consequently, an impressive main building was added to the hall facing the new street [the entrances on « Fuhlentwiete » were essentially used by the ordinary Hamburgers] . Soon, the hall was praised for its incomparable acoustics, making it the first destination for orchestral performances : the Herzog Orchestra and the City Theatre Quartet performed there ; Richard Wagner performed there ; Hans von Bülow and « Kapellmeister » Gustav Mahler performed « subscription concerts » there ; Bruno Walter performed there ; Bülow, Arthur Nikisch, Wilhelm Furtwängler conducted the « Berliner Philharmoniker » there ; singers Erna Sack, Fyodor Chaliapin, Richard Tauber performed there ; soloists Clara Schumann, Jascha Heifetz, Wilhelm Kempff, Claudio Arrau performed there.

For the next decades, the « Coventgarten » held a prominent place in the city's social life : its premises were rented for dances and costume balls, club celebrations, lectures, public assemblies and political rallies.

During the early years of the Nazi regime, numerous concerts organized by the Hamburg Jewish Cultural Association (« Hamburger Jüdischer Kulturbund ») were also performed there : among others, tenor Joseph Schmidt and contralto Sabine Kalter - a Hamburg « local favourite » - performed song and aria recitals to sold out audiences.

On July 24, 1943, bombs fell during an air raid called « Operation Gomorrah » , which completely destroyed the « Coventgarten » .

Hamburg housed many manufacturing plants and transportation centers, and was home to the Blohm and Voss shipyards, which built the U-boats threatening the very existence of Great Britain. During that year's unusually dry and hot summer, RAF Bomber Command's Air Marshall, Arthur « Bomber » Harris determined the northern German city a worthy target. Planning to strike this centre of industry, Harris ordered a 10 day long campaign targeting the city, code naming it « Operation Gomorrah » : a reference to the biblical rain of ruin and fire coming from above. Originally planned for July 22, the raid was delayed for two days due to cloud coverage ; by the 24th, the skies had cleared. That evening, starting at approximately 10:00 pm, 791 British bombers took off under cover of darkness. The air fleet was composed of British « Lancaster » , « Stirling » , « Wellington » , and « Halifax » bombers flying in six waves. Each wave had between 100 to 120 aircraft hoping to concentrate as much destruction as possible.

Although the Germans had created a robust integrated air defense, on this night, « Luftwaffe » radars were rendered useless as the RAF released small strips of tin foil. Referred to as « window » , these strips of foil confused the radar returns, electronically blinding interception controllers. Preceding the bomber waves were pathfinder aircraft that marked the routes to the city and the aim points. Once over the designated targets, the pathfinders dropped red, yellow, and green to identify the release-aim points for the incoming waves. They burned so brightly and colourfully that the Germans below called them « Tannenbaum » (Christmas trees) . They looked to many like a wonderful pyrotechnics display.

one German on the ground remembered :

« I stood there looking out at (...) the wonderful sky (...) prettier, much prettier than a fireworks display. »

However, the beauty was short lived.

Between 1:00 am and 2:00 am, 2,300 tons of bombs were dropped on the city, setting a new world record. Included in the aerial salvo were 8,000 pound « block busters » and 4,000 pound « cookies » , along with over 350,000 individual incendiary bombs. It was these incendiary bombs that caused much of the havoc. Eyewitnesses described the next few hours as filled with a continuing stream of explosions. Time stood still as people crammed into shelters with the mass of humanity shaking along with the structures' concrete walls ; with no lights, water, or food, the people who made it to safety could only wait. Most of the destruction was not from the explosions, but the ensuing fires. This was intended as incendiaries started the fires, but cleverly placed high explosive bombs along with delayed action fuses prevented fire brigades from reacting to the resulting blaze. As the RAF bombers cleared the area and returned home, it was discovered that this first raid cost them a mere twelve planes.

As the night passed and survivors emerged from their shelters, they saw only thick black smoke over the city as fires burned, with many lasting several days. Even by late morning, the sun was barely visible as its rays struggled to penetrate the smoke. The physical damage was immense, leaving no part of central Hamburg unscathed. But beyond the physical damage, the mental and emotional toll was staggering, with many shocked and unsure what to make of the night's events. This first raid left many inhabitants dazed by the violence and destruction wrought on their city.

After the ruins of the « Coventgarten » were removed, the « Axel-Springer » publishing house was erected in the mid-1950's on the extensive grounds, adjacent to the birthplace of Johannes Brahms - just a stone's throw from the « Musikhalle » (now called the « Laeiszhalle ») with its neo-Baroque ornate façades and interior acoustics optimized for symphonic performances. A project designed by architect Martin Haller in collaboration with Bernhard Hanssen and Emil Meerwein. Built from 1904 to 1908, it was officially inaugurated on June 4.

A member of the Hamburg Parliament for fourteen years, Martin (Emil Ferdinand) Haller designed the Hamburg « Rathaus » and the building of the Consulate General of the United States in Hamburg. He was born on 1 December 1835 in Hamburg. His father, Nicolaus Ferdinand Haller (1805-1876) was a jurist who served as senator in Hamburg, and was first mayor in 1863-1864. His mother of Jewish descent was Philippine Adele Haller - born Oppenheimer. Martin attended the « Johanneum Gymnasium » (grammar school / secondary level) until 1855, cultivating an early interest in architecture. Then, he past almost seven years studying : in Potsdam ; at the « Bauakademie » in Berlin ; at the « École des Beaux-Arts » in Paris. He returned to Hamburg in 1861, where he created his own professional firm.

On 23 May 1865, he married Luise Antonie Schramm (1846-1925) , the daughter of a Hamburg merchant family. The couple had one son : Ferdinand Martin Haller (born on 30 October 1871 ; died in 1963) , who became deputy director of the « Hamburg America Shipping Line » (HAPAG) ; and two daughters : Antonie and Marie-Ellen.

Martin Haller died at the age of eighty-nine on 25 (26) October 1925 in Hamburg [some historical records mentioned May 26] , just three weeks after the passing of his wife, Antonie. They both were buried at Ohlsdorf Cemetery alongside family members.

...

The eighteen year old Otto Mahler leaves the Vienna Conservatory without graduating, and perhaps without Gustav being informed.

Johannes Brahms's acquaintance in Vienna with lieder singer and violinist Alice (Laura) Barbi.

The mezzo-soprano found in the composer an ardent admirer of her art.

Towards the end of 1890, he wrote to Richard Heuberger :

« From someone like Barbi, we can all learn ! Above all, the Italian lady sings supremely steadily, with a solid pulse, and (...) projects the structure of every piece she sings. »

The first time Brahms heard her sing one of his songs, he said :

« Today, I've heard my songs for the first time. »

They were close friends in his final years.

...

The publisher Ricordi demonstrated its generous support for the exhibition through many initiatives. Already in **April 1892**, a newspaper report stated that Ricordi had informed the « honorary president » , Princess Pauline von Metternich, that he would be publishing his own miniature album for the exhibition, of which fifteen splendid copies were intended for the court, a further 1,500 for the members of the commissions of all nations, and 12,000 for free distribution to exhibition visitors.

Friday, 1 April 1892

The « Wiener Tagblatt » Number 92 publishes on page 6 a letter from vice-court « Kapellmeister » Hanns Richter, in which Anton Bruckner is mentioned :

« Ein Brief Hanns Richter's

Von dem Dirigenten der Philharmonischen Konzerte, Herrn Hof-Kapellmeister Hanns Richter, erhalten wir nachfolgende Zuschrift über einige Bemerkungen, die in unserer letzten Kritik der Philharmonischen Konzerte enthalten waren.

Geehrter Herr Redakteur !

(...)

In dem am 21. dieses Monats erschienenen Referate über das 7. Philharmonische Konzert, welches den sehr geehrten Herrn Musik-Referenten Richard Heuberger zum Verfaßer hat, sind so irrthümliche Meinungen ausgesprochen, daß ich (...) mich (...) zu einer Richtigstellung derselben und gleichzeitigen Zurückweisung einer Schuld verpflichtet fühle, welche irrthümlicherweise den Mitgliedern zugemuthet wird.

(... die Solisten seien immer in der Wahl ihres Solostückes frei, Eugenio di Pirani habe ich für seine Venezianischen Szenen entschieden ...)

Ein Irrthum wäre es, zu glauben, daß während der 17 Jahre, als ich die Ehre habe, Dirigent der Philharmonischen Konzerte zu sein, Werke von Brahms, Bruckner, Dvořák, Fuchs, Goldmark durch Abstimmung abgelehnt wurden, weil ich Werke dieser Meister überhaupt zu keiner Abstimmung gelangen lasse. (... ein Ablehnung bewahre zudem schwächere Werke vor einer Blamage ... die

Novitätenprobe hätten einen eminenten Nutzen und würden beibehalten ...)

Hanns Richter, Dirigent der Philharmonischen Konzerte. »

Immediately following was a statement from Richard Heuberger :

« Die Philharmoniker hätten den mittelmäßigen Pianisten (Eugenio di) Pirani gar nicht einladen sollen ... (Hanns) Richters Behauptung gelte nur für die letzten Jahre, und Brahms nicht der Abstimmung durch das Orchester auszusetzen, sei ein Verdienst (Otto) Dessoffs - Richter selbst habe Mühe gehabt, dessen 1. Symphonie durchzusetzen ...“ Würden die Mitglieder des Orchesters über den Werth eines wirklich bedeutenden Werkes ” immer im Klaren sein, so ginge Manches ohne Demission und ohne Mühe ab. Symphonien von Bruckner wurden meistens abgelehnt, bis endlich 1881 Hanns Richter die 4. (“ Romantische ”) Symphonie aufführte. (... Karl Goldmark, Robert Fuchs, Tschaikowsky und Richard Strauß als weitere Beispiele ...) Wäre der Usus - wie Herr Richter behauptet - so gut, daß man ihn gar nicht besser machen kann, so wäre dieser berühmte Dirigent nie in die Lage gekommen, das Gewicht seiner bedeutenden Persönlichkeit zu Gunsten eines Werkes in die Wagschale werfen zu müßen. (...) Zum Schluße gebe ich dem lebhaften Wunsche Ausdruck, Herr Richter möge den Versuch wagen, an Stelle des sehr anfechtbaren Usus der Novitätenproben einen anderen Modus zu setzen ; er wäre vermöge seiner Fähigkeiten, Kenntniße und Autorität der Mann dazu.

Richard Heuberger. »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Ein Tanz-Märchen »

(A Dance Fairy Tale)

ballet in a prelude and three acts

conducted by Josef Bayer

music by Josef Bayer

libretto by Franz-Xaver Gaul and Josef Haßreiter

choreography by Josef Haßreiter

costumes based on drawings by the history painter Franz-Xaver Gaul

Act I : The Dream World

Act II : Journeys & Confrontations

Act III : The Triumph of Love

Epilogue : Reality

synopsis

A young, romantic writer is tasked by a theatre director to create a captivating new ballet.

Overwhelmed and struggling with writer's block, he falls asleep at his desk.

Saturday, 2 April 1892

Hugo Wolf writes to his friend Emil Kauffmann, music director in Tübingen, of his desire to own another photograph of Eduard Mörike.

He owns, he told Kauffmann, only the well known image of the poet in his last years, showing Mörike in profile and reading a book.

Kauffmann replies with the description of a different daguerrotype.

The composer's curiosity about « our poet » is piqued.

He asks eagerly :

« Might I beg for your picture ? »

The obliging Kauffmann sends him the image.

Wolf is duly grateful :

« Of all the portraits of the poet that I know, this seems the most successful, especially in the refined, sober tone of the execution, the rich modelling with regard to light and shadow on those striking features, over all of which lies the purest expression of thoughtful contemplation and gentleness. Truly, a glorious aspect that brings back to mind all of the wonderful hours that once, blessed by his genius, made me so deeply happy. A thousand, and yet again, a thousand thanks. »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Coppélia, ou la fille aux yeux d'émail »

(« Coppélia, or the girl with the enamel eyes »)

comic ballet in two acts and three « tableaux »

conducted by Josef Hellmesberger junior

music by Léo Delibes

libretto by Charles-Louis-Étienne Nuitter, Arthur Saint-Léon

choreography by ballet master Karl Telle

new stage design by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

Coppélius : Louis Frappart (Ruault)

Coppélia : Emma Braun

synopsis

Dr. Coppélius is a doctor, who has made a life-size dancing doll. It is so lifelike that Franz, a village youth, becomes infatuated with it and sets aside his heart's true desire, Swanhilda. She shows him his folly by dressing as the doll, pretending to make it come to life and ultimately saving him from an untimely end at the hands of the inventor.

« L'amico Fritz »

(« Freund Fritz »)

a lyric comedy in three acts

(sung in German)

music by Pietro Mascagni

libretto by Nicola Daspuro (pseudonym : P. Suardon) with additions by Giovanni Targioni-Tozzetti

based on the French novel « L'ami Fritz » (1864) by Émile Erckmann and Alexandre Chatrian

German text by Max Kalbeck

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

Fritz Kobus, a wealthy landowner who bets his friend David, a rabbi, that he will never marry. However, he falls in love with Suzel, the daughter of one of his tenants, who brings him a bouquet of violets for his birthday. David helps them overcome their shyness and social differences, and wins the bet by convincing Fritz to marry Suzel.

cast

Susel, a farmer's daughter : Lola Beeth

Fritz Kobus, a rich bachelor landowner : Fritz Schrödter

(Josef) Beppe, a gypsy : Anna Warnegg

David, a rabbi : Josef Ritter

(Hans) Hanezò, a tax collector, Fritz's friend : Hans Frei

(Friedrich) Federico Feldmesser, Fritz's friend : Anton Schittenhelm

(Katharine) Caterina, Fritz's housekeeper : Ida Bayer (Bayer-Liebhart)

Sunday, 3 April 1892

eighth « subscription concert » of the 1891-1892 season

« Musikvereins Großersaal » , Vienna

vice-court « Kapellmeister » Hanns Richter

conducts the « Wiener Philharmoniker »

programme

Robert Schumann : « Die Braut von Messina » , overture in C minor, Opus 100

Johannes Brahms : Serenade No. 2 in A major, Opus 16

Ludwig van Beethoven : Symphony No. 3 in E-flat major, « Eroica » , Opus 55

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Lohengrin » , WWV 75

« music drama » in three acts

by Richard Wagner

conducted by vice-court « Kapellmeister » Hanns Richter

libretto by Richard Wagner

stage design by Johann Kautský

new « décor » in act two by Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Heinrich der Vogler : Ludwig Weiglein

Lohengrin : Andreas Dippel

Elsa von Brabant : Lola Beeth

Herzog Gottfried : Marie (« Mizzi ») Kohler

Friedrich von Telramund : Karl Sommer

Ortrud : Helene Hieser

Der Heerrufer des Königs : Benedikt Felix

Vier brabantische Edle : Anton Schittenhelm, Viktor Schmitt, Hans Frei, August Egon Hablawetz

The anti-Semitic newspaper « Ostdeutsche Rundschau » Number 14 publishes on page 2 a music review of the March 30 « evening » organized by the « Neue Richard-Wagner-Verein » of Vienna, featuring a performance for piano of the first movement of the (revised) Eighth symphony (**WAB 108**) .

Monday, 4 April 1892

The anti-Semitic newspaper « Deutsches Volksblatt » Number 1168 publishes on page 7 a music review of the March 30 evening organized by the « Neue Richard-Wagner-Verein » of Vienna, featuring the performance for piano of the first movement of the (revised) Eighth symphony (**WAB 108**) .

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Werther

« drame lyrique » in four acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Jules Massenet

French libretto co-written by Edouard Blau, Paul Milliet, Georges Hartmann (pseudonym : Henri Grémont)

translated in German by Max Kalbeck

stage design by Anton Brioschi, Hermann Burghart

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Werther : Ernest M. H. van Dyck, tenor

Charlotte : Marie Renard, mezzo-soprano

Albert : Franz Neidl

Le bailli : Karl Mayerhofer

Sophie : Ellen Forster (Forster-Brandt)

Schmidt : Anton Schittenhelm

Johann : Benedikt Felix

Kätchen : Emma Karlona

Brühlmann : August Stoll

Tuesday, 5 April 1892

The mezzo-soprano Alice Barbi gives a concert in the presence of Johannes Brahms

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Wiener Walzer »

(Vienna Waltz)

ballet in three parts

conducted by Josef Bayer

based on music by Johann Strauß I, Johann Strauß II, Josef Bayer

compiled by Josef Bayer

choreography by Louis Ruault (pseudonym : Louis Frappart)

stage design and costumes based on drawings by the history painter Franz-Xaver Gaul

« L'amico Fritz »

(« Freund Fritz »)

a lyric comedy in three acts

(sung in German)

music by Pietro Mascagni

libretto by Nicola Daspuro (pseudonym : P. Suardon) with additions by Giovanni Targioni-Tozzetti

based on the French novel « L'ami Fritz » (1864) by Émile Erckmann and Alexandre Chatrian

German text by Max Kalbeck

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

Fritz Kobus, a wealthy landowner who bets his friend David, a rabbi, that he will never marry. However, he falls in love with Suzel, the daughter of one of his tenants, who brings him a bouquet of violets for his birthday. David helps them

overcome their shyness and social differences, and wins the bet by convincing Fritz to marry Suzel.

cast

Susel, a farmer's daughter : Louise von Ehrenstein

Fritz Kobus, a rich bachelor landowner : Georg Müller

(Josef) Beppe, a gypsy : Anna Warnegg

David, a rabbi : Josef Ritter

(Hans) Hanezò, a tax collector, Fritz's friend : Benedikt Felix

(Friedrich) Federico Feldmesser, Fritz's friend : Viktor Schmitt

(Katharine) Caterina, Fritz's housekeeper : Ida Bayer (Bayer-Liebhart)

Wednesday, 6 April 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Aïda

(179th performance of this production)

tragic opera in four acts

(sung in German)

adapted for the German stage by Julius August Schanz

new stage set by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

choreography by ballet master Karl Telle

performed by the female « corps de ballet »

synopsis

Princess Aïda has been kidnapped : a valuable prize in a war between Egypt and Ethiopia. The ambitious soldier Radames wrestles with his feelings for her. As they draw closer together, each must make a painful choice between their loyalty to home, and their love for each other.

cast

Der König : Ludwig Weiglein

Amneris : Luise Kaulich-Lazarich

Aïda : Antonie (« Toni ») Schläger

Radames : Hermann Winkelmann

Ramfis : Baron Hans von Rokitansky

Amonasro : Franz Neidl

Ein Bote : Viktor Schmitt

Thursday, 7 April 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Carmen

opera in four acts

music by Georges Bizet

(sung in German)

libretto by Henri Meilhac and Ludovic Halévy

after « Carmen » , a novella by Prosper Mérimée

German translation by Julius Hopp

« décor » based on drawings by the imperial and royal Court theatre painter Carlo Brioschi

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Carmen : Marie Renard

Don José : Georg Müller

Escamillo : Franz von Reichenberg

Micaëla : Henriette Standhartner

Frasquita : Emma Karlona

Mercédès : Anna Hauser

Zuniga : August Egon Hablawetz

Moralès : Benedikt Felix

Remendado : Viktor Schmitt

Dancaïre : Willibald Horwitz

Lillas Pastia : Franz Schubert (Sänger)

Ein Führer : Josef Schubert

Friday, 8 April 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« L'amico Fritz »

(« Freund Fritz »)

a lyric comedy in three acts

(sung in German)

music by Pietro Mascagni

libretto by Nicola Daspuro (pseudonym : P. Suardon) with additions by Giovanni Targioni-Tozzetti

based on the French novel « L'ami Fritz » (1864) by Émile Erckmann and Alexandre Chatrian

German text by Max Kalbeck

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

Fritz Kobus, a wealthy landowner who bets his friend David, a rabbi, that he will never marry. However, he falls in love with Suzel, the daughter of one of his tenants, who brings him a bouquet of violets for his birthday. David helps them overcome their shyness and social differences, and wins the bet by convincing Fritz to marry Suzel.

cast

Susel, a farmer's daughter : Lola Beeth

Fritz Kobus, a rich bachelor landowner : Fritz Schrödter

(Josef) Beppe, a gypsy : Anna Warnegg

David, a rabbi : Josef Ritter

(Hans) Hanezò, a tax collector, Fritz's friend : Hans Frei

(Friedrich) Federico Feldmesser, Fritz's friend : Viktor Schmitt

(Katharine) Caterina, Fritz's housekeeper : Ida Bayer (Bayer-Liebhart)

« Die Puppenfee »

(The Fairy Doll)

a pantomimic « divertissement » in one act and two « tableaux »

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A prized mechanical fairy doll miraculously comes to life at midnight to magically animate the entire Viennese shop. She interacts with puppets and toys all around her - greeting some, dismissing others, blowing kisses to favourites.

human characters

toy maker (or shop-keeper) - his assistant (chief clerk) - sir James Plumpstershire (wealthy Englishman)
Lady Plumpstershire - their children - various customers (peasant family, maid, postman, etc.)

Saturday, 9 April 1892

Franziska Bösendorfer dies of natural causes at the age of seventy-seven

The solemn funeral service of Ludwig's mother takes place in the Votive Church. At the family's request, the ceremony is held in private. The body is laid to rest in the Vienna Central Cemetery. The crypt is located in section 41 A.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Sylvia oder Die Nymphe der Diana »

(Sylvia, ou la Nymphe de Diane)

mythological ballet in three acts

exploring themes of love, jealousy, and the power of the gods

conducted by Josef Hellmesberger junior

music by Léo Delibes

libretto by Jules Paul Barbier, Baron de Reinach

choreography by ballet master Karl Telle

stage design by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

Sylvia : Luigia Cerale

synopsis

The huntress-nymph Sylvia falls in love with the shepherd Aminta, despite her dedication to the goddess Diana and her vow of chastity. Their love is complicated by the god of love, Eros, and evil Orion, who also desires Sylvia.

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Antonie (« Toni ») Schläger

Turiddu : Georg Müller

Lucia : Luise Kaulich-Lazarich

Alfio : Franz Neidl

Lola : Ellen Forster (Forster-Brandt)

between Saturday, 9 and Wednesday, 13 April 1892

Letter from Gustav Mahler (Hamburg) to Ernestine Löhr, the sister of Fritz Löhr (Vienna) :

[Mahler asks Ernestine to intercede with Justine for him about a recent misunderstanding]

« You have probably read my last letter to " Justi ", and as I know you, I know you have read it correctly. " Justi's " answer seems to me to have been written in " der erste Rage ", and I am less annoyed about its somewhat " brusque " form (which I naturally attribute only to the momentary mood) than I am about the content, i.e. the fundamental way of thinking (not the way of feeling) , which I find so immature. Furthermore, you know that nothing irritates me more than this type of childish sensibility, from which I had really hoped she had long ago emancipated herself.

Today, I sent her letter back to her with my marginal notes, and I beg you to go to her and look at my answer, and wash her childish head, and read my letter with her one more time.

I am here in the midst of work : Friday, I perform the Mozart " Requiem " and, afterwards, the Bruckner " Te Deum ", and I really need all my peace and quietness to that end ; besides that, I must use every free minute to learn English.

(...) My health is again as of old ; as a consequence, also my vital energy and pleasure of life. »

Sunday, 10 April 1892

The « Musikalische Rundschau, neue Musikzeitung und Blätter für Kirchenmusik » reports on page 91 about the eighth « subscription concert » at the « Musikvereins Großersaal » on April 3 by the Vienna Philharmonic Orchestra under vice-court « Kapellmeister » Hanns Richter.

After the tame interpretation of the opening movement of the « Eroica » , a dissatisfied Bruckner shook his head, and remarked :

« Well, that's not how Beethoven intended his symphony to be played. »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

0:00 pm

« Die Meistersinger von Nürnberg » , WWV 96

« music drama » in three acts

by Richard Wagner

conducted by vice-court « Kapellmeister » Hanns Richter

(46th performance of this production)

libretto by Richard Wagner

stage design based on drawings by the imperial and royal Court theatre painter Carlo Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

cast

Hans Sachs : Karl Sommer

Veit Pogner : Franz von Reichenberg

Kunz Vogelgesang : Julius Friede

Konrad Nachtigall : Ludwig Weiglein

Sixtus Beckmesser : Benedikt Felix

Fritz Kothner : Willibald Horwitz

Balthasar Zorn : Louis Evers

Ulrich Eißlinger : Leopold Kammerländer

Augustin Moser : Eduard Hinkelmann

Hermann Ortel : Hans Frei

Hans Schwarz : Georg Werthner

Hans Foltz : August Egon Hablawetz

Walther von Stolzing : Hermann Winkelmann

David : Viktor Schmitt

Eva : Louise von Ehrenstein

Magdalene : Ida Bayer (Baier-Liebhart)

Ein Nachtwächter : Thomas Koschat

Monday, 11 April 1892

Concert evening (of the « Wiener akademischer Wagner-Verein » ?) held in the « Bösendorfer-Saal » featuring songs by Hugo Wolf accompanied at the piano by Josef Schalk.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Sonne und Erde »

(Sun and Earth)

comic-allegorical ballet in four acts and eleven « tableaux »

conducted by Julius Lehnert

music by Josef Bayer

libretto by Franz-Xaver Gaul and Josef Haßreiter

choreography by Josef Haßreiter

synopsis

a scenic journey celebrating the changing seasons, elemental forces, and the cyclical rhythm of nature

the ballet is divided into a prelude and four distinct seasonal scenes :

Spring : Celebrates the re-awakening of nature with lively festivities, light hearted dancing, and the traditional « Parapluie-Marsch » .

Summer : The scene shifts to a vibrant sea side bath house. Vacationers, swimmers, and playful children seek refuge from the heat, complete with an energetic « Bade-Galopp » and the bright « Sonnen-Walzer » .

Autumn : Focuses on the grape harvest, wine making, and fox hunting, featuring lively local festivities before a sudden rain storm signals the end of the harvest.

Winter : A poetic and festive conclusion. Village bells ring for midnight mass as snow falls over a moonlit pine forest. A glowing, illuminated Christmas tree is surrounded by forest fairies and a celebratory « Christkindl-Polka » .

« L'amico Fritz »

(« Freund Fritz »)

a lyric comedy in three acts

(sung in German)

music by Pietro Mascagni

libretto by Nicola Daspuro (pseudonym : P. Suardon) with additions by Giovanni Targioni-Tozzetti

based on the French novel « L'ami Fritz » (1864) by Émile Erckmann and Alexandre Chatrian

German text by Max Kalbeck

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

Fritz Kobus, a wealthy landowner who bets his friend David, a rabbi, that he will never marry. However, he falls in love with Suzel, the daughter of one of his tenants, who brings him a bouquet of violets for his birthday. David helps them overcome their shyness and social differences, and wins the bet by convincing Fritz to marry Suzel.

cast

Susel, a farmer's daughter : Lola Beeth

Fritz Kobus, a rich bachelor landowner : Georg Müller

(Josef) Beppe, a gypsy : Luise Kaulich-Lazarich

David, a rabbi : Josef Ritter

(Hans) Hanezò, a tax collector, Fritz's friend : Hans Frei

(Friedrich) Federico Feldmesser, Fritz's friend : Viktor Schmitt

(Katharine) Caterina, Fritz's housekeeper : Ida Bayer (Bayer-Liebhart)

« Holy Tuesday » , 12 April 1892

Second « extraordinary concert » of the season by the « Society of Friends of Music » in Vienna

Wilhelm Gericke, conductor

programme

Ludwig van Beethoven : « Missa solemnis » in D major, Opus 123

Wednesday, 13 April 1892

The « Neue Zeitschrift für Musik » Number 88 reports on page 177 that, on the occasion of the « International Exhibition for Music and Theatre » , music publisher Josef Weinberger is releasing an « Album of the Viennese Masters » which contains, among other works, a new composition by Anton Bruckner (« Vexilla regis » (The royal banner) , **WAB 51**) .

middle of April 1892

Karl Glossy and his staff receive notifications for around 32,000 objects - 5,202 of which they select for display.

Added to these are another 906 exhibits from the display on the history of Viennese theatre in its dedicated pavilion, which are cataloged separately.

« Good Friday » , 15 April 1892

Premiere of « Vexilla regis » (The royal banner) (**WAB 51**) in St. Florian

under the direction of professor Bernhard Deubler

performance of the responsory « Ecce quomodo moritur iustus » (**WAB 265**) for mixed-choir

by Franz Joseph Aumann

with a three-trombone accompaniment by Bruckner

The master is unable to attend (probably due to a foot swelling)

...

Hamburg « Stadttheater » on « Dammtor-Straße »

annual sacred concert

while the law does not allow opera performances during Holy Week,

the Hamburg Senate licenses performances of sacred works

« Kapellmeister » Gustav Mahler conducts the « Stadtorchester »

Wilhelm Sichel, choir-director

(former pupil of Anton Bruckner)

programme

Wolfgang Amadeus Mozart : « Requiem » in D minor, K. 626

soloists :

Anna Maria Lißmann, soprano - Ernestine Schumann-Heink, contralto

Wilhelm Cronberger, tenor - Friedrich Heinrich Lißmann, bass-baritone

Intermission

Anton Bruckner : « Te Deum » for soloists, mixed-choir, orchestra and organ « ad libitum »

soloists :

Katharina Bettaque, soprano - Ernestine Schumann-Heink, contralto

Leopold Landau, tenor - Heinrich Wiegand, bass

are attending :

Wilhelm Zinne, Josef Sittard, Louis Bödecker, Emil Kraus and (presumably) Josef Bohuslav Fœrster

the performance of the « Te Deum » stirs both the public and the performers by

« the majesty of its architecture and the nobility of its ideas »

Zinne is seing Mahler conducting for the first time

Mahler addresses him initially as « dear " Herr " Zinne » and finally as « dear friend »

Emil Kraus wrote an article about the concert in the « Hamburger Fremdenblatt »

In the Mozart « Requiem » , Josef Sittard regretted some of Mahler's fast tempos, feeling that the religious spirit of the work had, thereby, been compromised at times during what was an otherwise excellent performance. Emil Krause was less severe in his judgement ; while he likewise found some sections « too lively » **(1)** , he thought that the tempo of the « Recordare » had been chosen perfectly and that the performance overall had been wholly successful (« Hamburger Fremdenblatt » , **16 April 1892**) . The « Te Deum » , on the other hand, was universally well-received even though virtually none of Bruckner's music was known in Hamburg at this time. The only exception was the Seventh symphony (**WAB 107**) , which had been given at a philharmonic concert six years earlier (19 February 1886, under Julius von Bemuth) with little critical or public success. Even Sittard proved responsive to the « Te Deum's » relatively new musical language and conceded that Bruckner went « his own way. Here, the freshness, the power, even a certain impetuousness blasts apart the customary form of such works » He pointed out the beauty of the unusual modulations, as well as « the clear-cut periodic structure and the wealth of expressive harmonic devices » The critic also called Bruckner « a master of orchestration » and thought the performance merited « the highest praise. The chorus, the soloists (...) and the orchestra did excellently under " Herr " Mahler's passionate direction » **(2)** . Krause likewise mentioned Mahler's « brilliant direction » of the difficult work and bestowed high-praise on all the participants. He also offered the management « a warm word of thanks » for including the work in the programme (« Hamburger Fremdenblatt » , **16 April 1892**) , while Louis Bödecker in the « Hamburger Tageblatt » (17 April 1892) declared that no new religious music had ever interested him as much.

(1) « Hamburgischer Correspondent » , mid-day edition of **16 April 1892** ; page 5. In the double fugue from the « Kyrie » , Josef Sittard felt that the choir had been incapable of articulating the quavers because of the speed with which this passage was taken.

(2) « Hamburgischer Correspondent » , mid-day edition of **16 April 1892**. Sittard also noted that the chorus and soloists (Katharina Bettaque, soprano ; Ernestine Schumann-Heink, contralto ; Leopold Landau, tenor ; Heinrich Wiegand, bass) had been placed on stage while the orchestra was in the pit, an arrangement he recommended for future performances.

News of the performance even reached Vienna with the daily newspaper « Neue freie Presse » reporting on **20 April**

1892 that the « Te Deum » had been performed « in exemplary fashion » under Mahler's direction, and that this « significant work » had been « extraordinarily effective »

...

The « Internationale Musik- und Instrumenten-Zeitung » Number 2 features on page 4 a review of the March 27 concert by the « Wiener akademischer Wagner-Verein » , which includes the « Ave Maria » (**WAB 6**) :

« Concert des akademischen Gesangsvereines

Diese tüchtige Sängerschaar führte in ihrem letzten Concerte unter der Leitung ihres Chormeisters Raoul Mader Compositionen von Beethoven, Schubert, Richard Wagner, Bruckner, Grieg und Graf Geza Zichy (von letzterem, der sich auch persönlich betheiligte, nicht weniger als eilf Stücke) auf, und erzielte mit den meisten einen hübschen Erfolg. Fräulein Standthartner und Herr Neidl sangen einige sehr beifällig aufgenommene Lieder. »

It also reports on page 7 that Anton Bruckner accepted to supply a music composition [« Vexilla regis » (The royal banner) (**WAB 51**)] to the « Album of the Viennese Masters » published by Josef Weinberger :

« Über Anregung des Wiener Musikverlegers Josef Weinberger hat die Ausstellungs-Commission die Ausgabe eines " Albums der Wiener Meister " beschloßen und Herrn Weinberger mit der Durchführung dieser Angelegenheit betraut. Da der ungeschmälerte Reinertrag dieses Albums direct den humanitären Zwecken der Ausstellung zufallen wird, haben die zur Betheiligung an dieser Publication eingeladenen Wiener Componisten mit der größten Bereitwilligkeit ihre Mitwirkung zugesagt, so daß dieses Album, welches Compositionen von Brahms, Bruckner, Brüll, Robert Fuchs, Goldmark, Grädener, Heuberger, Reinhold, Julius Zellner, ferner von Millöcker, Johann Strauß, Suppé, Zeller und Ziehrer enthalten wird, ebenso ein Bild des musikalischen Schaffens in Wien, als auch eine werthvolle Erinnerung an die Ausstellung bieten wird. »

More detailed information can be found in the « Presse » Number 106 on page 10 :

« Internationale Musik- und Theaterausstellung in Wien 1892

[...]

Das von der Ausstellungs-Commission der internationalen Ausstellung für Musik- und Theaterwesen herausgegebene " Album der Wiener Meister " wird nachfolgende Compositionen enthalten : Brahms : " Es rauschet das Wasser " [Duett für Alt und Bariton] Bruckner : " Vexilla regis ", für gemischten Chor (arrangirt für Harmonium) [Neuestes Opus] Brüll : " Nacht " [...] »

In the « Deutschen Volksblatt » Number 1179 on page 8 :

« Internationale Musik- und Theaterausstellung in Wien 1892

[...]

Das von der Ausstellungs-Commission der internationalen Ausstellung für Musik- und Theaterwesen herausgegebene " Album der Wiener Meister " wird nachfolgende Compositionen enthalten : Brahms : " Es rauschet das Wasser " [Duett für Alt und Bariton] Bruckner : " Vexilla regis ", für gemischten Chor (arrangirt für Harmonium) [Neuestes Opus] Brüll : " Nacht " [...] »

In the « Prager Abendblatt » Number 87 on page 1 :

« Internationale Musik- und Theaterausstellung in Wien 1892

[...]

Das von der Ausstellungs-Commission der internationalen Ausstellung für Musik- und Theaterwesen herausgegebene " Album der Wiener Meister " wird nachfolgende Compositionen enthalten : Brahms : " Es rauschet das Wasser " [Duett für Alt und Bariton] Bruckner : " Vexilla regis ", für gemischten Chor (arrangirt für Harmonium) [Neuestes Opus] Brüll : " Nacht " [...] »

In the Viennese Austrian Catholic conservative newspaper « Das Vaterland » Number 106 on page 4 :

« Internationale Musik- und Theaterausstellung in Wien 1892

[...]

Das von der Ausstellungs-Commission der internationalen Ausstellung für Musik- und Theaterwesen herausgegebene " Album der Wiener Meister " wird nachfolgende Compositionen enthalten : Brahms : " Es rauschet das Wasser " [Duett für Alt und Bariton] Bruckner : " Vexilla regis ", für gemischten Chor (arrangirt für Harmonium) [Neuestes Opus] Brüll : " Nacht " [...] »

In the « Wiener Zeitung » Number 87 on page 4f :

« Internationale Musik- und Theaterausstellung in Wien 1892

[...]

Das von der Ausstellungs-Commission der internationalen Ausstellung für Musik- und Theaterwesen herausgegebene " Album der Wiener Meister " wird nachfolgende Compositionen enthalten : Brahms : " Es rauschet das Wasser " [Duett für Alt und Bariton] Bruckner : " Vexilla regis ", für gemischten Chor (arrangirt für Harmonium) [Neuestes Opus] Brüll : " Nacht " [...] »

The magazine « Lyra » Volume 15, Number 14 (410) announces on page 6 (128) the programme of the upcoming concert in July, which includes a performance of « Germanenzug » (**WAB 70**) :

« VIII. Bundesfest des niederösterreichischen Sängerbundes in Krems 1892

Dem Beschluße der letzten Hauptversammlung des Bundes vom 15. November 1891 gemäß findet das 8. Bundesfest in Krems am 3. Juli 1892 statt. [...] Als Gesammtchöre gelangen beim Festconcerte zur Aufführung : [... Mozart, Engelsberg ...] A. Bruckner : " Germania ", Chor mit Orchester. [... Engelsberg und andere ... Festordnung ...] 5 Uhr : Beginn der Gesangsvorträge [...] »

Bicycle enthusiasts Gustav Mahler and Wilhelm Zinne

An essay by Wilhelm Zinne published in 1925 gives a concise description of Mahler as an opera conductor in Hamburg.

He calls Mahler « a " hot head " and an honest, pure artist of genius »

Mahler loved to ride his bicycle. He was particularly obsessed with the travelling by « velocipede » in the 1890's, while he was resident in Hamburg (as detailed in his correspondence with Zinne) .

Wilhelm Zinne's residential address was « Bundesstraße » Number 9/IV, Hamburg. Mahler lived across the street in 1892 at Number 10/III.

In 1895, Mahler's residential address in Hamburg was « Oberstraße » Number 87.

Mahler's activities as a cyclist are less well known and the sonic landscape is much different when traversed by bicycle.

From **1894 to 1900**, Mahler often rode alone and with his faithful companion Natalie Bauer-Lechner. By the time he completed his Fifth symphony, Mahler had given up writing programmes altogether but his challenge to Richard Batka indicate that he had one in mind :

« I want to see who can make a programme for my Fifth ! »

A decisive cycling event occurred just before he started working on the symphony and acted as an inspirational germ. He celebrated the completion of his Fourth symphony by riding his bicycle from his summer home in Maiernigg up the formidable Loiblpass on the border of what is now Slovenia ; a celebration that nearly killed him when he miscalculated his route and took an ill-advised short cut. This event dictated much of the symphony's topographical landscape. Based on Baedeker travel guides contemporary with the trip, Mahler's probably route and use it as a key for a novel interpretation of the Fifth symphony. The broken climax in the second movement is made good with a glorious summit when the same chorale returns to conclude the Finale, enacting the topography of Mahler's bicycle ride : a failed summit accomplished after a long detour. Mahler claimed that only cycling offered any relief from the chronic pain of his hemorrhoids.

Mahler wrote :

« I seem to be absolutely born for the cycle and I've already reached the stage where all the horses avoid me, but I'm still not good at ringing my bell. »

The correspondence of Mahler with Wilhelm Zinne deals with the purchase of his first bicycle, taking his first driving

lessons from him and the cycle trips they took together.

A series of postcards details Mahler's excitement at the new fad. Zinne taught him how to ride - no doubt while they discussed the shared interest in Anton Bruckner.

Mahler, as ever, was not particularly patient though he clearly relished being on his newly-assembled bicycle :

« I'm admired by all and sundry on my bike ! I really do seem to be a born cyclist and shall certainly be appointed " Geheimrad " (" Geheimrat " means privy councillor, so Mahler is on " rad " (bicycle) rather than " rat ") once more. I'm at the stage when all horses get out of my way - it's only with bell-ringing that I have trouble. »

LETTER OF AN ENTHUSIASTIC HAMBURGER CYCLIST (Gustav Mahler) TO ANOTHER ONE (Wilhelm Zinne) :

« Dear friend !

I'm leaving tomorrow evening. If we should not see each other again, let's organize a merry reunion after the Holidays ! I produce the general admiration with my bicycle. I really seem to be born for the wheel. I will definitely be appointed " Geheimrad ". So far, all the horses make way but I'm still shy ringing the bell. Occasionally, I accelerate to disperse who or what is in front of me ; it rises my heart beat (I would need a pedometer) . Actually, the ones who stop in the middle of these narrow streets have no consideration for zestful cyclists like me.

Sheers !

Yours faithfully Gustav Mahler on the move - the King of the Road ! »

The notes from Mahler to Zinne can be found in Herta Blaukopf's book « Mahler's unknown letters » , which Richard Stokes translated brilliantly into English.

31 March 1893 : Business card from Gustav Mahler to Wilhelm Zinne (Hamburg) about meeting him at a concert.

5 February 1895 : In a letter to Hermann Behn, Gustav Mahler describes Wilhelm Zinne as « critic of my Frankfurt period »

23 April 1895 : Postcard from Gustav Mahler to Wilhelm Zinne (Hamburg) :

« Dear " Herr " Z. ,

When is our first excursion ? I've already completed the first stage of mastering this !

Ref. velocipede : I suppose I'm stuck with Reeck !

But that is no bad thing. He charges 340 Marks for a vehicle, and the terms of payment are not bad either.

Where should I send the old one, and what do I have to pay ?

I'm looking forward to our first ride.

Yours ever,

Mahler, " Oberstraße " 87 »

May 1895 : Postcard from Gustav Mahler (« Oberstraße 87 ») to Wilhelm Zinne :

« I have still not decided on a bicycle.

I have heard that English bicycles (the " Premier " brand for example) only cost 250 Marks.

Could you call me on Sunday ? »

Mahler was particularly interested in two models :

1) The **« Pyramidal »** Number 41153 made by H. Reeck GmbH, Hohe Bleichen Number 40 Hths. P. 36. The bicycle-shop was located at « Admiralitats-Straße » Number 81.

2) The **« Seidel & Naumann »** model from Dresden.

May 1895 : Postcard from Gustav Mahler (« Oberstraße 87) to Wilhelm Zinne :

« My bicycle is being assembled tomorrow.

Shall I see you again ?

I go for a ride each morning at 8:30 ! »

30 May 1895 : Letter from Gustav Mahler (« Oberstraße 87) to Wilhelm Zinne

« Dear Friend !

[...] I attract a great deal of admiration on my bike. I really seem to have been born for cycling and will certainly at some point be named " Geheimrad ".

I've already reached the point where all horses give way to me - I'm still struggling when it comes to ringing the bell though ; on such occasions, I sometimes dismount (very rapidly) - I can't bring myself to simply run over a cabby - although they actually deserve it, as they always stay in the middle of the road without any consideration for the fact that all streets are too narrow for such an energetic cyclist anyway.

So, all (still) well !

Yours sincerely,

Gustav Mahler »

31 May 1895 : Postcard from Gustav Mahler to Wilhelm Zinne.

22 June 1896 : Letter from Gustav Mahler to the Austrian born Wagnerian dramatic soprano, Anna (Bellschan) von Mildenburg :

« I enjoy riding around on my bicycle - it's the only sport (apart from composing) that I do here !

My sisters, poor things, are terribly bored - they have no stimulation whatsoever - especially since I have to devote most of the day to my work and bike rides - the latter being a much-needed afternoon respite after a strenuous morning in the " composing hut " ! »

Summer 1896 : Gustav Mahler had his bicycle forwarded to Steinbach-am-Attersee, where he was holidaying and cycled through the Salzkammergut. Natalie Bauer-Lechner mentioned several trips to Untersach and an outing from Salzburg to Berchtesgaden.

« In the next few days, I am going to take a little trip to Ischl, where I have been meeting Brahms for years. »

11 July 1896 : Letter from Gustav Mahler to Anna von Mildenburg :

« My dearest Anna !

It is thundering in the distance outside but I am packing my bags and cycling off to Ischl.

My work is finished and I must leave to get some rest.

I am quite exhausted.

I will be away for four to five days - I don't know yet where I will stay, but I suspect that I will do a bit of climbing in the mountains. »

July 1896 : Gustav Mahler visits Johannes Brahms at his residence of Ischl by using his bicycle.

Both artists enjoyed the area around Steinbach : Mahler directly in the village, and Brahms in nearby Ischl. The younger composer visited the elder several times in the period between 1893 and 1896 and did so, in fact, on his bicycle. Wilhelm Zinne made his correspondence available to Alma Mahler but almost certainly after the letters were published in 1924 (second impression in 1925) .

July 1899 : The Molls and friends were summering not far from where the Mahler family was staying. While out for a bicycle trip, they encountered a group led by Mahler.

Alma related :

« We met some four or five times. Each time, he (Mahler) struck up a conversation. Shortly before Hallstatt, he dismounted. We were pushing our bikes and he started up another conversation, staring hard at me. I jumped onto my bike and rode off into the distance. The Geiringers were angry ; they'd wanted to introduce me and he (Mahler) was expecting it too. Judging by the way he looked at me, he appears to have perceived the connection between myself and the postcard - which I found most embarrassing. »

16 July 1900 : Gustav Mahler arrived in Toblach by way of the Pusterthal railway. Since the railway did not yet run south to Cortina, Mahler to continue his journey would have had the option of proceeding by foot, bicycle, postal omnibus or automobile. According to a correspondence card addressed to his sister Justine, Mahler departed Toblach by bicycle at 3:00 pm by way of the famous coach road that ran south through the Ampezzo valley.

10 August 1900 : Gustav Mahler makes a bicycle tour to Velden.

Natalie Bauer-Lechner reminisces about this dramatic event :

« Between his work, for recreation, Mahler took a half-day excursion.

In order to achieve as much motion in as short a time as possible, he attempted to ride around the entire lake and, in the process, crashed twice, and so, tore up his hand (fortunately, the left) that tortured him for eight days, and he was left with bruises on all of his limbs.

He took an even longer ride on August 10 over the " Loiblpass " towards Veldes. [...]

To his great astonishment and effort, when he thought he had almost reached his goal, he still had hours of effort to push his bike up the steepest ascent (from 400 to 1,400 metres) followed by an almost more laborious descent.

He fared the worst, however, when he handed his bike over to a lad, who agreed to carry it to the summit for a florin. Relieved of the unnecessary burden, he took shortcuts that [would have] brought him in an instant to the summit.

He had already reached the final shortcut when he lost his way, and failed at the proper moment to turn around, and thus, came into the steepest section he could only continue by walking on all fours. But how great was his horror, when the gravel pitch finally crested and discharged [him] into a masonry water ditch.

It was smooth and extremely steep, so that there were no holds for his hands or feet. Finally, Mahler found a crumbling place [in the wall] , where a clump of ferns had taken hold ; these were his salvation.

With these, in order not to pull them from their roots, he slowly pulled himself up ; crawling quickly on his wedged elbows, he finally reached the road.

Unsurprisingly, he emerged from the concluded danger bathed in sweat, hands and feet bruised. The lad, however, who had arrived at the summit long before, stared at him like an apparition, as he ascended unexpectedly from the completely wrong side, as if he had risen from the grave. »

Note : The Loibl Pass (German : « Loiblpass ») or Ljubelj Pass (Slovene : « prelaz Ljubelj ») is a high-mountain pass in the Karawanks chain of the Southern Limestone Alps, linking Austria with Slovenia. The town of Bled (German : « Veldes » , « Feldes ») is located on Lake Bled in the Upper-Carniolan region of north-western Slovenia. It is one of Slovenia's most visited tourist destinations.

Alfred Roller, set designer at the Vienna « Hofoper » , remembers this citation by Gustav Mahler :

« When I have taken flight (as, for example, in the Finale of the Second) , when I have reached a summit, I leave it with great reluctance, and then, it is a matter of reaching for another even higher one, unattainable during the first ascent. »

The close friend and confidante Natalie Bauer-Lechner (1858-1921) was quite intimate with Gustav Mahler and his family, almost from the very beginning of their renewed acquaintance in 1890 (Mahler had first met Natalie while attending the Vienna Conservatory, of which she was an alumna) . Beginning with the summer of 1892, Natalie spent every summer with Mahler and his family and faithfully recorded her impressions and conversations with Mahler, which were subsequently published after her death.

She often accompanied Justine on house-hunting trips (by bicycle) and generally arrived for holidays earlier and left later than Mahler so that she could help Justine with household chores. Natalie also frequently travelled with Justine apart from Mahler : she spent time with her in Merano during the winter of 1892-1893, and in Italy the following winter. In addition, in his letters to Justine, Mahler frequently sends his greetings to Natalie, occasionally asking Justine to let her read the entire letter.

Postcard from Gustav Mahler (Hallstatt) to his sister Justine (Steinbach am Attersee) :

(Postmark : Hallstatt, 12 July 1896 - Arrival postmark : none)

[Addressed to « " Fräulein " Justine Mahler / Austria / Steinbach am Attersee »]

« I am sitting at the beautiful lake in Hallstatt, have an excellent coffee and roll [" Milchbrod "] inside me, and am in marvellous spirits. - Journey to Ischl awful, but beautiful. Arrived around 10:45. Then, to Brahms, received in a " very " friendly fashion, and was asked for a symphony. Slept a little bit in the afternoon, then by bicycle to Hallstadt. [sic] - Tomorrow by bicycle to St. Gilgen and, then, by train to Singer's. - You all absolutely must come here again. It is really divine.

Met " Fräulein " Eisler and Seiffert on the esplanade. Was very charming (namely, I was) - naturally, they were too.

Affectionately, G.

What is the noble [P. T .] case doing ? »

Postcard (handwritten and stamp) from Gustav Mahler (Hallstatt) to his sister Justine (Steinbach am Attersee) :

(Postmark : Hallstatt, 14 July 1896 « Postconductor im Zuge / Salzburg-Ischl Nr. 6 » - Arrival postmark : none)

[Addressed to « " Fräulein " Justine Mahler / Austria / Steinbach am Attersee »]

« My dears,

Back from Hallstadt [sic] (also by bicycle) and dined at [Hotel] Stern - director Löwe from Breslau was sitting there ! Well I heated him up not inconsiderably about Schlesinger [Bruno Walter] ! He is secure. Löwe firmly promised me everything. Monday, to Salzburg by train, very expensive ! Spoke to Singer and was saved. Terrible migraine at night, with pacing back and forth ! Today, quite well again, by train to St. Gilgen and, from there, to Ischl by bicycle. - Tomorrow to Mihalovich on the Aussee. Thursday, I will probably come to Steinbach.

More details by letter !

Affectionately, G. »

Mahler had arranged for Bruno Walter to be engaged in Breslau for the 1896-1897 season as first « Kapellmeister » .

...

Letter from Gustav Mahler (Vienna, 12 or 13 May 1897) to his sister Justine :

THE IMPERIAL AND ROYAL DIRECTORATE OF THE IMPERIAL ROYAL COURT OPERA

« Dearest " Justi " !

Enclosed, the most important reviews - especially " Speidel ", who sets the standard here, and who judges " very " sharply. The anti-semitic papers are partly silent and partly laudatory. Personnel, orchestra etc. etc. entirely for me !

Your question, why I write so laconically is comical ?? So, what do you imagine ? That I have time to write letters now ? I really don't understand you !

I have had Elise come to me because my [domestic] service was too bad. - I would very much like to have you here yourself, but I am afraid that the " money " won't suffice. Anyway, I spend an awful lot ! I think that you [should] come in " June " and, then, we'll go to the country together !

When " would you like " to come ? Then just come, dolt, and we'll set ourselves up already ! I think, however, that this rest will do you a lot of good and, anyway, you cannot really help me ! I will buy you both bicycles before you come !

Affectionately your
Gustav

(out of breath, as always, but very cheerful) »

At the time, Ludwig Speidel was the critic of the « Fremden-Blatt » . His review praised Mahler extensively.

...

Correspondence card from Gustav Mahler (Trofaiach) to his sister Justine (Steinbach am Attersee) :

[Postmark : Trofaiach, 29 July 1897 - Arrival postmark : Brixen, 30 July 1897, and Vahrn, 30 July 1897]

[Addressed to « " Fräulein " Justine Mahler / Vahrn, Südtirol / Villa Mair »]

« " Thursday "

Arrived in Trofaiach only yesterday - hospitably received at Villa Jahn - slept and dined splendidly. Am leaving today and arrive at 10 o'clock tonight. At any rate, I will still spend the first few days in a hotel. I was in Ischl at Wl[assack]'s urging but, in vain, since I did not run into Hansli[c]k. I will write again from Vienna and hope to find news of you all too.

Affectionately,
Gustav »

On 13 of July, the « Intendant » of the court opera house, Josef von Bezecný, distributed a circular letter to the personnel announcing that Mahler would be the deputy director (« Stellvertretender ») , while Wilhelm Jahn recovered from his operation. Mahler first learned the news toward the end of the month, when he returned from a long bicycle trip. Wlassack wrote shortly afterward and asked Mahler to go to see « Herr » Jahn for instructions. »

...

Correspondence card from Gustav Mahler (Schulderbach) to his sister Justine (Maiernigg am Wörthersee) :

[Postmark : Schulderbach, 17 July 1900 - Arrival postmark : Klagenfurt, 18 July 1900]

[Addressed to « " Fräulein " Justine Mahler / Maiernigg / am Wörthersee / Villa Angelika »]

« Monday [16 July 1900]

So, dearest !

Morning spent in the train compartment, with a one hour delay. Then, I had an awful meal in Toblach. Three o'clock to Schluderbach by bicycle, where I spent the entire afternoon gloriously outdoors. Now, I am quite content. Tomorrow, to the Misurinasee, where I will spend the day and stay overnight. Down to Cortina the day after tomorrow, then back again to Schluderbach, where I probably will stay overnight again. The next day, to " Lienz " via Toblach, where I will stay over again and, then, by steamer and bicycle to Maiernigg. Unfortunately, I met Nathaniel Rot[h]schild's assistant here, whom I now have to visit in Toblach.

Affectionately G. »

Baron Nathaniel Rothschild (1836-1905) , a scion of the famous banking family.

...

Italian postal card from Gustav Mahler (Schulderbach) to his sister Justine (Maiernigg am Wörthersee) :

[Addressed to « " Fräulein " Justine Mahler / (bei Klagenfurt) / Maiernigg / am Wörthersee »]

[Postmark : Misurina, 21 July 1901 - Arrival postmark : Klagenfurt, 23 July 1901]

« D. J. !

Arrived in Misurina according to schedule ! At any rate, a beautiful stay, if one is to improve [oneself] . Only one gets too riled about the " bovine guests " [" Kuhgäste "] . A bunch of very level or gently ascending trails. Hotel first class. Accommodation and food equally good. Just right for lazing about. Yesterday in Schluderbach, I fell into " Fräulein " G. right away. Then, a thunderstorm and constant passing showers. I had to stay in the house, where there was a zither concert. The company apparently loves the arts, and was so stimulated by their enjoyment that their conversation, together with loud noises, lasted until 11:30 - I had to close several windows in the little room. I still don't know where I am going today. I am just heading off to an excellently arranged dinner - to conclude, " soufflé à la Arnold ".

Affectionately,
G. »

Mahler was on a short cycling trip. ... A word play on « spa guests » (« Kurgäste »)

« Holy Saturday » , 16 April 1892

Letter from Gustav Mahler (Hamburg) to Anton Bruckner (Vienna) .

« " Annastraße 10/III, Hamburg "

Most honoured Master and Friend,

I am very pleased finally to be able to write to you : I have performed one of your works. Yesterday (Good Friday) , I conducted your magnificent and powerful " Te Deum ". Both the " performers ",

as well as the " whole public ", were profoundly moved by the powerful structure and truly sublime ideas, and, at the end of the performance, I experienced what I regard as the greatest triumph of a work : the audience sat there in silence, without moving, breaking into tumultuous applause only when the conductor and performing artists had got up and left. You would have been pleased by the performance. I have rarely seen a company as enthusiastic as yesterday.

Because of the holidays, the reviews will not appear for another few days, but I shan't fail to send them on to you. " Bruckner " has now entered Hamburg in triumph. I shake your hand most sincerely, my most revered friend, and, in the true sense of word,

I am

Your Gustav Mahler »

...

« " Anna-Straße 10/III, Hamburg "

Highly-Honoured Master and Friend !

Finally, I am so fortunate as to be able to write to you ; I have performed a work of yours. Yesterday (Good Friday) , I conducted your magnificent and powerful " Te Deum ". The participants, as well as the " whole audience ", were most deeply moved by the strong composition and the genuinely sublime conception ; and I experienced, at the end of the performance, what I celebrate as the greatest triumph of a work ; the audience remained sitting silently, without stirring, and only when the conductor and the members of the Orchestra left their places, did the storm of approval burst forth.

In the performance, you have had your joy. I have rarely seen in person such rapture at work as I did yesterday. As a result of the Feast-Day, the reviews will appear in just a few days ; I will not fail to send them to you. " Bruckner " has now achieved his victorious entry into Hamburg. I sincerely shake your hand, honoured Friend, and am in the truest sense of the word.

Your Gustav Mahler »

Incipit : « Endlich bin ich so glücklich, Ihnen schreiben ... »

Source : « Anton Bruckner, Gesammelte Briefe. Neue Folge. » collected and edited by Max Auer, « Deutsche Musik-Bücherei » Volume 55, Gustav Bosse Verlag, Regensburg (1924) , letter number 2 of Gustav Mahler ; pages 329, 330.

On the title page of his copy of the score, Mahler crossed out « für Chor, Soli und Orchester, Orgel " ad libitum " » (for choir, solos and orchestra, organ « ad libitum ») and wrote « für Engelzungen, Gottsucher, gequälte Herzen und im Feuer gereinigte Seelen ! » (for the tongues of angels, heaven blest, chastened hearts, and souls purified in the fire !) .

Article concerning yesterday's concert, signed « P. M. » (Dr. P. Marsch) , in the evening edition of the « Hamburger

Nachrichten » .

Letter written in English by Mahler to Ernestine Löhr indicating that he took his first lesson on **April 4** :

[In preparation for his conducting engagement in London in June and July 1892]

« Dear Mistress Ernestine !

I got your second letter yesterday and your card of corr. just now - I thank you very well for the last good news as respects our friend " Nina " [Hoffmann] .

I can wery well read and understand your english writing, and you must not be afraid that I was angry over your - I have must laugh at your first letter, wich could make honour to every " Beschwichtigungs-Hofrat " (Appeasement Councillor) , although you think not it.

What you have written in this letter, I self know very well but you misunderstand my intentions ! Pay attention ! I have nothing to say against it, if my sister affords ever as much money for to eat or thrink or dress or learn as for her pleasure ! I am always pleased, if I hear that she is merry and amuse hereself ! She is young and merry and ought live in health and gayety ! But I become wery angry if I see that you all are unpractical sheeps, and throw my money out the window.

For instance : My brother Otto takes teachers like a prince, so many and dear - and this all for a little be examined, wich must undertake thousand and thousand poor fellow ; and add to this, that I do not even know if he will pass his examination or not !

As for the rest : I know already, that now this all cannot be altered and we must let all, how it is ; but, for the future, I must beg to consider about such things, you all with another !

The last letter of you was wery agreable for me and I thank you many times for the all news over yourself and the others ! Only I am sorry over our friend " Nina " [Hoffmann] that she must suffer again pains and lie in her bed !

I want that my sister take care for she and buys a good wine and meat, and which she use for here recreation. I am werry sorry ower these bad news and I hope that she get again soon entirely well.

As respects my English writting, you can see I was diligent. I am learning all in all now not yet two weeks (I have begin my lessons Monday, 4 April) and I have not even much time to repete my Pensums because I must every day conduct my orchestra in the rehearsels and representations. My teacher is wery asthonished over my fast progresses and I hope, if we shall be together in " Berchtesgaden ", we can speek with another in the beautiful language.

Last night was the performance of the " Requiem " (Mozart) and the " Te Deum " (Bruckner) . I self have been obliged to be very satisfied with the artists, and the works (both) made a great impression upon the auditors.

I have sent already a letter to Bruckner in which I inform him upon the grand success of his great

and beautiful work.

There are certain many mistakes in this letter but I hope you excuse me therefore, and I sent only many greetings for you all ! »

In 1892, the Hamburg « Stadttheater » Orchestra is selected from a short list of major German ensembles for a guest tour in England. The crucial meeting with Arnold Berliner at the Neissers' takes place. Berliner teaches Gustav Mahler English prior to the tour (« I make greater progress in English as you can observe in this letter. ») . The tour is his Mahler's first international success. On his return and while in Berlin preparing to return to Hamburg for the Opera season, he learns of a massive outbreak of cholera in that city where thousands die in Hamburg.

The orchestra that Mahler was to conduct was neither his own Hamburg « Stadttheater Orchester » nor the usual « Covent Garden » Orchestra. It had been assembled especially for the season from English players, with additional specialist players brought in from Germany. As such, the orchestra was in poor shape as an ensemble and even some of the singers were not familiar with Mahler's autocratic style. Mahler was aided by his assistant-conductor Leo Feld.

...

The Leipzig « Illustrierte Zeitung » Number 25 announces the release of the « Album of the Viennese Masters » , which also includes a contribution by Anton Bruckner (« Vexilla regis » (The royal banner) , **WAB 51**) :

« Theatre and Music

(...)

At the suggestion of the Viennese (sic) music publisher Josef Weinberger, the Exhibition Commission has decided to publish an " Album of the Viennese Masters " and has entrusted " Herr " Weinberger with the implementation of this project. The net proceeds will go to the humanitarian causes of the exhibition. The album will contain contributions by Brahms, Bruckner, Brüll, Robert Fuchs, Goldmark, Grädener, Heuberger, Millöcker, Reinhold, Johann Strauß, Suppé, Zeller, Julius Zellner, and Carl Ziehrer. »

« Theater und Musik

(...)

Auf Anregung des Wiener (sic) Musikverlegers Josef Weinberger hat die Ausstellungs-Commission die Herausgabe eines « Albums der wiener Meister » beschloßen und Herrn Weinberger mit der Durchführung dieser Angelegenheit betraut. Der Reinertrag wird den humanitären Zwecken der Ausstellung zufallen. Das Album wird Beiträge von Brahms, Bruckner, Brüll, Robert Fuchs, Goldmark, Grädener, Heuberger, Millöcker, Reinhold, Johann Strauß, Suppé, Zeller, Julius Zellner und Carl Ziehrer enthalten. »

First appearing in Europe and North America beginning in 1831-1832 and presumed to have come from India,

epidemic cholera returned and travelled around the world many times through the end of the nineteenth century, killing many thousands. Causing profuse and violent cramps, vomiting and diarrhea, with dehydration so rapid and severe the blood thickens and the skin becomes death like and blue, cholera victims can die in a matter of hours. Because nineteenth century transformations in industrial, urban, political, and cultural life were intimately connected with discussions of proper public health practices and causes of disease, attempts to explain epidemic cholera involved every part of society.

For much of the nineteenth century, most European and American physicians believed cholera was a locally produced miasmatic disease - an illness brought about by direct exposure to the products of filth and decay. Climate and geographic location were also factors. It was a common assumption that those, who engaged in morally and physically intemperate behaviour or who had inferior cultural practices, were more likely to get cholera when exposed to these miasmas and environmental conditions. Observations that the poor, who lived in densely populated urban slums, suffered from cholera in greater numbers than the rich, who were much differently housed, were used as evidence for this assertion. The germ theory, developed in the later nineteenth century, placed less emphasis on social and environmental factors, although the issue of individual predisposition and susceptibility due to personal behaviour lingered.

For most of the nineteenth century, most scientists, physicians and sophisticated lay people believed cholera was not contagious. The observation that a doctor could have daily contact with cholera patients without falling ill led to the conclusions that cholera was not transmitted from person to person. This was an accurate observation given that cholera is usually transmitted through contaminated drinking water, as John Snow first demonstrated in 1855.

Until Robert Koch identified the cholera bacillus in 1883, science continued to favour anti-contagionism. Leading anti-contagionists or contingent contagionists included Max von Pettenkofer and Southwood Smith. According to the contingent contagionist perspective, cholera could be contagious, but only under particular circumstances.

The existence of the cholera bacillus did not necessarily prove cholera's contagiousness either ; some argued that the bacillus was the product of the disease, not its cause. Another issue was how to explain the existence of healthy carriers - people who had the cholera bacillus in their bodies but who were not sick. In practice, public health measures often involved a blend of contagionist and anti-contagionist views.

The International Sanitary Conferences, predecessor to the World Health Organization, were first convened in Paris, in 1851, to discuss cholera's contagiousness ; Europe's most important scientists and public health officials attended the meetings. Quarantine, intimately related to contagion, was another important topic at the Conferences, since it was of central concern to government officials and those involved in commerce. For if cholera was not contagious, there was no reason to submit to the significant personal and economic sacrifices involved in quarantines.

Despite the continued discussion about the cause of cholera, over the course of the nineteenth century, the actual treatment of the disease did not change much. Patients with families were cared for at home. Physicians, when called, would use such characteristic treatments as bleeding or opium. Homeopathic methods were popular among the middle-

and upper-classes, as were other eclectic treatments, and all manner of dietary and hygienic regimens were promoted in newspapers and books. Those without families might find themselves in charity hospitals, which could become grim places indeed during an epidemic. Preachers gave sermons on the meaning of cholera for both individuals and society. Riots ensued due to popular revolt against mass burials.

By the end of the nineteenth century, cholera epidemics no longer appeared in Europe and North America. The reasons for this are uncertain, but standards of living had risen and many communities had made major changes in sanitation practices and established permanent boards of health. As part of the transformation to the germ theory, medical thought had changed in many ways as well. In 1831, most physicians believed cholera to be a non-specific, non-contagious miasmatic condition that favoured the morally and physically predisposed. By the end of the nineteenth century, although the miasmatic interpretation still had influence, cholera was primarily understood to be a specific contagious disease caused by a particular microscopic organism.

« Holy Saturday » , 16 April 1892

Josef Sittard reviews the performance by Gustav Mahler of the « Te Deum » (**WAB 45**) in the mid-day edition of the « Hamburgischer Correspondent » on page 5 :

In the double fugue from the « Kyrie » , Josef Sittard felt that the choir had been incapable of articulating the quavers because of the speed with which this passage was taken. He also noted that the chorus and soloists (Katharina Bettaque, soprano ; Ernestine Schumann-Heink, contralto ; Leopold Landau, tenor ; Heinrich Wiegand, bass) had been placed on stage while the orchestra was in the pit, an arrangement he recommended for future performances.

The evening edition of the « Hamburger Nachrichten » reports an article signed « P. M. » (Dr. P. Marsch) concerning the « Good Friday » concert featuring the « Te Deum » (**WAB 45**) .

The German language daily newspaper « Pester Lloyd » (Hungary) , Number 92 announces on page 7 the release of the « Album of the Viennese Masters » , which also includes a contribution by Anton Bruckner (« Vexilla regis » (The royal banner) , **WAB 51**) :

« Internationale Musik- und Theaterausstellung in Wien 1892

[...]

Das von der Ausstellungs-Commission der internationalen Ausstellung für Musik- und Theaterwesen herausgegebene " Album der Wiener Meister " wird nachfolgende Compositionen enthalten : Brahms : " Es rauschet das Wasser " [Duett für Alt und Bariton] Bruckner : " Vexilla regis ", für gemischten Chor (arrangirt für Harmonium) [Neuestes Opus] Brüll : " Nacht " [...] »

« Easter Sunday » , 17 April 1892

Letter (?) from father Raffael « Oddo » Loidol (Kremsmünster) to Anton Bruckner (Vienna) :

Prelate Leonard Achleuthner invites Bruckner to spend the « Pentecost » Feast at Kremsmünster Abbey.

Unfortunately, Bruckner spends the « Easter » holidays in Vienna due to his illness.

...

Music review by Louis Bödecker in the « Hamburger Tageblatt » concerning the performance of Anton Bruckner's « Te Deum » (**WAB 45**) by « Kapellmeister » Gustav Mahler on « Good Friday » .

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

0:00 pm

« Tannhäuser und der Sängerkrieg auf Wartburg » , WWV 70

« music drama » in three acts

by Richard Wagner

conducted by vice-court « Kapellmeister » Hanns Richter

occasionally also by substitute Johann Nepomuk Fuchs

(144th performance of this production)

libretto by Richard Wagner

stage design by Anton Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

cast

Landgraf Hermann : Franz von Reichenberg

Tannhäuser : Hermann Winkelmann

Wolfram von Eschenbach : Karl Sommer

Walther von der Vogelweide : Fritz Schrödter

Biterolf : Hans Frei

Heinrich der Schreiber : Viktor Schmitt

Reinmar von Zweter : Georg Werthner

Elisabeth : Louise von Ehrenstein

Venus : Antonie (« Toni ») Schläger

Ein junger Hirt : Anna Hauser

« Easter Monday » , 18 April 1892

Johannes Brahms felt attracted to the lieder singer and violinist Alice (Laura) Barbi. They were seen together in public on several occasions. A well known snapshot, taken by an unknown photographer on **April 18**, shows them walking on the « Ringstraße » just opposite the « Hôtel Impérial » . It must be said that Barbi does not appear particularly beautiful in it, and she looks considerably older than her thirty years, but Max Kalbeck states categorically that the picture entirely failed to do her justice. What Brahms really felt for her will, of course, never be known. But Marie Brüll (Ignaz Brüll's widow) told Robert H. Schauffler that Brahms had confided to her that Barbi was the only woman he had ever really wanted to marry after he had reached « middle age » . Also, according to Schauffler, Marie Brüll believed that Brahms actually proposed marriage to her, but she turned him down because he was old and she wanted to have children.

...

Letter from Wilhelm Zinne (Hamburg) to Anton Bruckner (Vienna) :

« Klub Drebahn 19, 2

2:00 pm, Easter

Highly-Honoured " Herr " Professor !

On Good Friday, your mighty " Te Deum " was performed for the first time here in Hamburg at the City Theatre, under " Kapellmeister " Mahler's inspired direction. As at the time of the premiere of your Seventh symphony, now also in the same way, I am sending you reviews from newspapers which have discussed your work because I understood from your letter to my unworthy self that this package was dear to you. Also, if I never assume that one who stands as tall as a mountain over ordinary composing an original and fearlessly creative personality (the printer's ink on the paper ascribed to the " work " of a master composer) then, I believe for all that. Honoured Master that

you (in the passing of a quarter hour of your precious time remaining for that which was written) , unfortunately (the Masses form and have formed their opinion of yourself) , according to the small talk or even now and again, seriously meant opinion of the presumed " spiritual aristocrat " of the music world : the critic. Actually, there is only one who plays the fool in great costume, the Biedermann in the " Fremdenblatt " (is otherwise the self-same, whom the honourable Hanslick in the " freie Presse " cites in the discussion of the E major Symphony with his disparaging words) . One fool can make many more fools ! In this case is the definitive fool, an otherwise completely esteemed man. Professor H. Kretzschmar in Leipzig, from whose book " Der Konzertsaal " the critic for the " Fremdenblatt " indeed ! borrowed his great discoveries with almost identical wording. I am surprised that this Kretzschmar (whose first part of " The Concert-Hall " is so candid) produces sound opinions about the symphonic poems of Berlioz and Liszt but, in mentioning your E major Symphony (page 294) , leaves literary decency immediately and acts in blindness and indifference. I think, then, of the catch-words : " caprice ", " pilgrimage on horse-back ", an unheard of imitation ; you know very well that this book is quite valuable in individual passages ; but, due to his copious number of errors (see his Brahms analyzes) , becomes pernicious for our designated nobleman, at least in our opinion !

As I came to know from personal association with Mahler, he is a genuine admirer of your work. By the way, one of your students rehearsed the Choir for this performance ; " Herr " William Sichel, choir-director at the City Theatre and from Vienna, where he is acknowledged as one of the best keyboard students. Likewise, he performed at the event with inspiration and conviction. During the Mozart " Requiem " (to be sure) , he performed with nervous haste, making no great impression ; in your work, he brought about breathtaking power drawing it " directly " to a fiery choral conclusion.

The great applause was unprejudiced, sincere and (for these reasons) gratifying for those who have already known and revered the work. The performance of the work under von Bernuth's conducting was cancelled, notwithstanding the project of the Singing Academy on account of lack of understanding by Committee members for whom, at that time, your Symphony went over their heads. Four years ago, I was attempting to interest Bülow (it was shortly after the death of Marxsen ; on this occasion, it occurred to me) in your Symphony. I believe the ill-humoured visitor, who elevates Brahms so high is being pressured somewhere or other. He makes much of that which is not beautiful and is giving his wicked tongue freedom, where he is not at all informed. At all events, he interrupted my discussion of " Bruckner as Symphonist " and made it clear that he did not want to speak any more about it in the future.

A devoted admirer of your works, Eduard Schweitzer, 34 years old, died two years ago. He had once tried to meet with you in Vienna. But, at the time, you were in Steiermark. In any case, this year, I am vacationing near Trieste - in Venice and so forth, and we will be coming through Vienna in the middle of July. I trust that you, Honoured Master, will allow me to make your personal acquaintance, for at least a moment, on the occasion of the Viennese Exhibition.

In long lived, admiring respect and fully reverent esteem,

Wilhelm Zinne »

Incipit : « Am Char-Freitag ist im Stadttheater ... »

Source : « Anton Bruckner, Gesammelte Briefe. Neue Folge. » collected and edited by Max Auer, « Deutsche Musik-Bücherei » Volume 55, Gustav Bosse Verlag, Regensburg (1924) , letter number 3 of Carl Wilhelm Zinne ; pages 387-389.

When Bruckner was teaching at the Vienna Conservatory, Gustav Mahler was a student there. However, Mahler was never officially enrolled in one of Bruckner's classes. They became friends and agreed to meet on Friday evenings for beer to be furnished by Bruckner and Austrian bread to be furnished by Mahler, who was as poor as any student could be. Often, they had only the beer !

Perhaps, Hans von Bülow had a right to be at least a bit ill humoured due to personal problems but he did, in the end, become a « Brucknerite » .

Julius von Bernuth (1830-1902) : German conductor of the Hamburg « Stadtorchester » and the « Singakademie » concerts from 1867 to 1894.

Eduard Marxsen (1806-1887) : German composer, pianist and teacher.

Eduard Schweitzer (around 1856-1890) : Musician and music-critic from Altona (former city, which is now a new part of Hamburg) .

The concert hall professor (August Ferdinand) Hermann Kretzschmar of the Leipzig Conservatory could hardly be called a philologist. However, he was a fine critic (in most cases) but did not understand the works of Bruckner. He touted his own opinions loudly in his book « Der Konzertsaal » later using the material is newspaper reviews.

...

The « Wiener Extrapost » Number 535 (« Wiener Montags-Journal ») writes on page 5 :

« Internationale Musik- und Theaterausstellung in Wien 1892

[...]

Das von der Ausstellungs-Commission der internationalen Ausstellung für Musik- und Theaterwesen herausgegebene " Album der Wiener Meister " wird nachfolgende Compositionen enthalten : Brahms : " Es rauschet das Wasser " [Duett für Alt und Bariton] Bruckner : " Vexilla regis ", für gemischten Chor (arrangirt für Harmonium) [Neuestes Opus] Brüll : " Nacht " [...] »

A similar report can be found in the « Montags-Zeitung » Number 660 on page 3 :

« Internationale Musik- und Theaterausstellung in Wien 1892

[...]

Das von der Ausstellungs-Commission der internationalen Ausstellung für Musik- und Theaterwesen herausgegebene " Album der Wiener Meister " wird nachfolgende Compositionen enthalten : Brahms : " Es rauschet das Wasser " [Duett für Alt und Bariton] Bruckner : " Vexilla regis ", für gemischten Chor (arrangirt für Harmonium) [Neuestes Opus] Brüll : " Nacht " [...] »... die anhderen Werke ...] »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

1:30 pm

triple bill

« Sonne und Erde »

(Sun and Earth)

comic-allegorical ballet in four acts and eleven « tableaux »

conducted by Julius Lehnert

music by Josef Bayer

libretto by Franz-Xaver Gaul and Josef Haßreiter

choreography by Josef Haßreiter

synopsis

a scenic journey celebrating the changing seasons, elemental forces, and the cyclical rhythm of nature

the ballet is divided into a prelude and four distinct seasonal scenes :

Spring : Celebrates the re-awakening of nature with lively festivities, light hearted dancing, and the traditional « Parapluie-Marsch » .

Summer : The scene shifts to a vibrant sea side bath house. Vacationers, swimmers, and playful children seek refuge from the heat, complete with an energetic « Bade-Galopp » and the bright « Sonnen-Walzer » .

Autumn : Focuses on the grape harvest, wine making, and fox hunting, featuring lively local festivities before a sudden rain storm signals the end of the harvest.

Winter : A poetic and festive conclusion. Village bells ring for midnight mass as snow falls over a moonlit pine forest. A glowing, illuminated Christmas tree is surrounded by forest fairies and a celebratory « Christkindl-Polka » .

« Wiener Walzer »

(Vienna Waltz)

ballet in three parts

conducted by Josef Bayer

based on music by Johann Strauß I, Johann Strauß II, Josef Bayer

compiled by Josef Bayer

choreography by Louis Ruault (pseudonym : Louis Frappart)

stage design and costumes based on drawings by the history painter Franz-Xaver Gaul

« Die Puppenfee »

(The Fairy Doll)

a pantomimic « divertissement » in one act and two « tableaux »

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A prized mechanical fairy doll miraculously comes to life at midnight to magically animate the entire Viennese shop. She interacts with puppets and toys all around her - greeting some, dismissing others, blowing kisses to favourites.

human characters

toy maker (or shop-keeper) - his assistant (chief clerk) - sir James Plumpstershire (wealthy Englishman)
Lady Plumpstershire - their children - various customers (peasant family, maid, postman, etc.)

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

1:30 pm

Manon

tragic opera in five acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Jules Massenet

German translation by « G. Ernst » (pseudonym of Ferdinand Gumbert)

choreography by Josef Haßreiter

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

In eighteenth century Paris, Manon, a young woman who feels irresistibly attracted to wealth, is on her way to the convent. She meets « Chevalier des Grieux » , a student, and they fall in love, fleeing together to Paris. Her brother, Lescaut, has promised to arrange for Manon to become the mistress of « monsieur Brétigny » and, despite her love for des Grieux, Manon is eventually enticed by Brétigny's wealth. In a failed attempt to escape their troubled situation, des Grieux is caught cheating at cards, and both are forced to flee again. Manon is arrested and deported to New Orleans, where des Grieux follows her. Their desperate escape ends tragically as Manon dies in his arms on the way to the harbour.

Manon Lescaut : Marie Renard, mezzo-soprano

Chevalier des Grieux : Ernest M. H. van Dyck, tenor

Tuesday, 19 April 1892

Visiting card from Anton Bruckner (Vienna) to his sister Rosalia Hueber (Vöcklabruck) :

Bruckner thanks « Sali » for sending a package (probably smoked meat ...)

but he can hardly enjoy anything due to stomach problems.

He highlights the great success of his « Te Deum » conducted by Mahler in Hamburg.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Die Regimentstochter »

(La fille du régiment)

« opéra comique » in two acts

(sung in German)

music by Gaetano Donizetti

(53rd performance of this production)

libretto by Jules-Henri Vernoy de Saint-Georges, Jean-François Bayard

German translation by Karl Gollmick

« décor » based on drawings by the imperial and royal Court theatre painter Carlo Brioschi

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

Youthful rebellion, family drama, and tender young love - the opera revels in both the hilarious mishaps and the heartfelt moments of adolescence. Set high in the Austrian Alps, this delightful romantic comedy tells the story of Marie, an intrepid young orphan raised by a regiment of French soldiers. When the man of her dreams turns out to be a rebel fighting against the French « family » she has always known, Marie will have to overcome war, fatherly

disapproval, and even the discovery of her aristocratic heritage, forcing a choice between nobility and true love.

cast

Marie, Marketenderin : Josefine von Artner

Tonio, ein junger Tiroler : Anton Schittenhelm

Sulpice, Sergeant : Franz von Reichenberg

Die Marquise von Maggiovoglio : Ida Bayer (Bayer-Liebhart)

Hortensius : Viktor Schmitt

Korporal : Franz Schubert (Sänger)

Die Gräfin von Torpi : Johanna Vogelhuber

Bauer : Louis Evers

Notar : Josef Schubert

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Antonie (« Toni ») Schläger

Turiddu : Georg Müller

Lucia : Luise Kaulich-Lazarich

Alfio : Josef Ritter

Lola : Ellen Forster (Forster-Brandt)

Wednesday, 20 April 1892

The Viennese daily newspaper « Neue freie Presse » Number 9933 reports on page 6 concerning the success of the « Te Deum » (**WAB 45**) in Hamburg on April 15 :

« According to reports from Hamburg, the " Te Deum " by the renowned Viennese composer Anton Bruckner was performed there for the first time on " Good Friday " under the " bâton " of Gustav Mahler in an outstanding manner. The effect of this important work was extraordinary. After the conductor and the participating artists left their seats, a long and enthusiastic ovation erupted. »

« Wie man aus Hamburg schreibt, wurde dort am Charfreitag das " Te Deum " des bekannten Wiener Komponisten Anton Bruckner unter Leitung Gustav Mahler's in vortrefflicher Weise zum 1. Male aufgeführt. Die Wirkung dieses bedeutenden Werkes war eine außerordentliche. Nachdem der Dirigent und die mitwirkenden Künstler ihre Plätze verlaßen hatten, brach ein langanhaltender Beifallssturm los. »

Hugo Wolf's friend Gustave Schur of the « Wiener akademischer Wagner-Verein » had been working on his own account at a scenario of « Manuel Venegas » . He sent it to Hugo in **April 1892**.
Wolf never minced his words, when art was in question.

His letter to the Mannheim judge, Dr. Oskar Grohe, is cruelly frank on the defects of Schur's scenario :

« For an art loving bank official, it is a quite respectable performance - on the presupposition that another art loving bank official would have the setting of it to music. For me, however, his scenario is not much good. »

Gustave Schur is the secretary of the « Wiener akademischer Wagner-Verein » , responsible for the administration of the society. He plays a pivotal role in organizing concerts, lectures, and events dedicated to promoting Richard Wagner's music and writings.

« Erinnerungen an Hugo Wolf » [Memories of Hugo Wolf] , which will be published posthumously, includes letters from Wolf to Schur.

...

The final contract between « la Société de la Comédie française » and representatives of the « International Exhibition for Music and Theatre » is signed in Paris.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Die Afrikanerin »

(L'Africaine)

« grand opéra » in five acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Giacomo Meyerbeer

(179th performance of this production)

libretto by Eugène Scribe

German translation by « G. Ernst » (pseudonym of Ferdinand Gumbert)

stage design by landscape painter Johann Kautský (Jan Kautský)

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

« festive entrance » in act four choreographed by ballet master Karl Telle

synopsis

The opera is a tragic tale of exploration, forbidden love, and cultural conflict. Vasco da Gama, who left Lisbon, survives a shipwreck by landing on a mystical island in the Indian Ocean. He is taken over by a swarm of natives. He returns from sea with two captives : Nélusko (who is secretly a King) and Sélika (who is a Queen) . Sélika falls in love with Vasco but she finally let go the Portuguese explorer so he can marry Inès, his true love.

main characters

Vasco da Gama : Hermann Winkelmann

Sélika : Louise von Ehrenstein

Nélusko : Karl Sommer

Inès : Marie Lehmann

Thursday, 21 April 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Werther

« drame lyrique » in four acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Jules Massenet

French libretto co-written by Edouard Blau, Paul Milliet, Georges Hartmann (pseudonym : Henri Grémont)

translated in German by Max Kalbeck

stage design by Hermann Burghart, Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Werther : Ernest M. H. van Dyck, tenor

Charlotte : Marie Renard, mezzo-soprano

Albert : Franz Neidl

Le bailli : Karl Mayerhofer

Sophie : Ellen Forster (Forster-Brandt)

Schmidt : Anton Schittenhelm

Johann : Benedikt Felix

Kätchen : Emma Karlona

Brühlmann : August Stoll

Friday, 22 April 1892

Letter from Anton Bruckner (Vienna) to Hermann Levi (Munich ?) :

« What I suffered in Vienna because of the Eighth - I will remain silent for now. I conceived of performance only by you, certainly not the little orchestra with military tubas (!!!) and the (in my eyes) suspicious " Herr " Weingartner in Mannheim. Now, a year is lost ! »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Sylvia oder Die Nymphe der Diana »

(Sylvia, ou la Nymphe de Diane)

mythological ballet in three acts

exploring themes of love, jealousy, and the power of the gods

conducted by Josef Hellmesberger junior

music by Léo Delibes

libretto by Jules Paul Barbier, Baron de Reinach

choreography by ballet master Karl Telle

stage design by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

Sylvia : Luigia Cerale

synopsis

The huntress-nymph Sylvia falls in love with the shepherd Aminta, despite her dedication to the goddess Diana and her vow of chastity. Their love is complicated by the god of love, Eros, and evil Orion, who also desires Sylvia.

« L'amico Fritz »

(« Freund Fritz »)

a lyric comedy in three acts

(sung in German)

music by Pietro Mascagni

libretto by Nicola Daspuro (pseudonym : P. Suardon) with additions by Giovanni Targioni-Tozzetti

based on the French novel « L'ami Fritz » (1864) by Émile Erckmann and Alexandre Chatrian

German text by Max Kalbeck

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

Fritz Kobus, a wealthy landowner who bets his friend David, a rabbi, that he will never marry. However, he falls in love with Suzel, the daughter of one of his tenants, who brings him a bouquet of violets for his birthday. David helps them overcome their shyness and social differences, and wins the bet by convincing Fritz to marry Suzel.

cast

Susel, a farmer's daughter : Lola Beeth

Fritz Kobus, a rich bachelor landowner : Georg Müller

(Josef) Beppe, a gypsy : Anna Warnegg

David, a rabbi : Karl Sommer

(Hans) Hanezò, a tax collector, Fritz's friend : Benedikt Felix

(Friedrich) Federico Feldmesser, Fritz's friend : Viktor Schmitt

(Katharine) Caterina, Fritz's housekeeper : Ida Bayer (Bayer-Liebhart)

Saturday, 23 April 1892

Second (fourth) internal music evening by the « Wiener akademischer Wagner-Verein »

professor Josef Schalk, conductor

Society's choir

programme

Anton Bruckner : Mass in F minor (**WAB 28**) - « Sanctus » , « Benedictus » , « Agnus Dei »

(the date « 23 April 1892 » is written at the end of the bass solo part)

soloists :

Fräulein Sofie Chotek, soprano - Frau Alexandrine Parger, alto

Franz Schaumann, tenor - Carl Giannoni, bass

Ferdinand Foll, Dr. Hans Paumgartner, piano - H. Kober, harmonium

Franz Liszt : « Wartburg-Lieder » for SATB choir and piano, S. 345 - I. Introduction. « An Frau Minne » (« Die Erde ist erschloßen »)

Johann Sebastian Bach : « Chaconne » from the Partita No. 2 in D minor, BWV 1004 - Gabriele Amann-Neußer, soloist

Giovanni Pierluigi da Palestrina : Madrigal « O süßer Tod »

Richard Wagner : Airs from « Die Meistersinger von Nürnberg » , WWV 96, conducted by Dr. Hans Paumgartner

soloists :

Henriette Standhartner, soprano - Theodor Reichmann, « imperial and royal » chamber baritone

Ludwig van Beethoven : Piano sonata in F minor, Opus 57 - Josef Schalk, soloist

« The last internal music evening by the " Wiener akademischer Wagner-Verein " before the summer holidays, held on Saturday the 23rd of the month in the small music hall, was given special splendour by the participation of the (...) . Rich honours were paid to the elderly master Dr. Anton Bruckner, from whose Mass in F minor, the " Sanctus ", " Benedictus " and " Agnus Dei ", pearls of church music, were excellently performed by the (...) . While professor Josef Schalk recently proved himself to be an excellent conductor, fully penetrating the spirit of musical composition, the evening also offered him an opportunity to demonstrate his excellence as a pianist [Ludwig van Beethoven's Opus 57 (...) other programmed works during the concert] , for which " Messieurs " (...) »

An advertisement on page 12 in the Austrian daily newspaper « Die Presse » Number 113 draws attention to the «

Album of the Viennese Masters » :

« 27 Compositionen : 2.50 florins

Zur Feier der Internationalen Ausstellung für Musik- und Theaterwesen in Wien erscheint ein " Wiener Componisten-Album " mit Beiträgen von Bayer, Brahms Johannes, Brandl J.E., Bruckner Dr. A., Brüll Ignaz, [... 19 Komponisten ...] Weinwurm, Zamara, Ziehrer.

Zu haben in allen Musikalienhandlungen. Verlag Emil Berté & Co., Wien, I., Kärntnerring 6. »

The first printing of the « Vaterländisch Weinlied » [Patriotic wine song] (**WAB 91**) is also mentioned in the Viennese daily newspaper « Neue freie Presse » Number 9936 on page 12 :

« 27 Compositionen : 2.50 florins

Zur Feier der Internationalen Ausstellung für Musik- und Theaterwesen in Wien erscheint ein " Wiener Componisten-Album " mit Beiträgen von Bayer, Brahms Johannes, Brandl J.E., Bruckner Dr. A., Brüll Ignaz, [... 19 Komponisten ...] Weinwurm, Zamara, Ziehrer.

Zu haben in allen Musikalienhandlungen. Verlag Emil Berté & Co., Wien, I., Kärntnerring 6. »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)
7:00 pm

« Der Prophet »

(Le prophète)

« grand opéra » in five acts

music by Giacomo Meyerbeer

libretto by Ludwig Doczi

edited in German by Heinrich Friedrich Ludwig Rellstab

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

Anabaptists incite a revolt among the peasants in order to free themselves from tyranny. The bondswoman Berthe wants to marry Jean, for which she requires Count Oberthal's permission. But she and her companion, Jean's mother Fidès, are instead arrested. Berthe manages to flee to Jean. The count gives Jean a choice between having Fidès killed and giving up Berthe. He decides to save his mother's life, and Berthe is taken away. Jean joins the anabaptists as a new prophet out of vengeance. They manage to conquer the town of Munster, where Berthe is supposed to have fled. Berthe and Fidès believe that the prophet has killed Jean, who has meanwhile crowned himself king. When Berthe finds out that the bloodthirsty megalomaniac Jean is in fact the prophet, she commits suicide. Fidès forgives him, despite his having disowned her as a mother. Jean still wants to take revenge on Oberthal and sets fire to the imperial castle during an assault. In doing so he kills himself, his entourage, and Fidès.

characters

Jean de Leyde

Fidès, Jean's mother

Berthe, Jean's bride

Jonas, an Anabaptist

Mathisen, an Anabaptist

Zacharie, an Anabaptist

Oberthal, a feudal count

Nobles, citizens, Anabaptists, peasants, soldiers, prisoners, children

Sunday, 24 April 1892

Official unveiling of the « Radetzky monument » on « Am Hof Platz » in front of the War Ministry building in the presence of Emperor Franz-Josef (the day of his wedding anniversary !) , soldiers and veterans.

Marching bands are playing the « Radetzky March » , Opus 228 by Johann Strauß senior. The piece celebrates the victory of the Austrian Empire over the Italian forces at the Battle of Custoza, during the First Italian War of

Independence.

[On 31 August 1848, a grand festival was held at Vienna's « Wasserglacis » , where Strauß senior was commissioned to contribute a composition. The composer made his loyalties clear by siding with the Emperor's supporters - a stark contrast to his son, Johann Strauß junior, who sympathized with the revolutionaries !]

The surrounding buildings are covered in flags, and other decorations.

Dressed in formal attire, the speaker - the renowned « Burgtheater » actor Georg Reimers - steppes before an open colonnade with a view of the city of Vienna to recite the verses of the festive poem « Am Tage der Denkmalsenthüllung » (On the Day of the Monument's Unveiling) written by the Austrian author Ferdinand von Saar, which honours Field marshall Josef Wenzel Radetzky von Radetz not just as a military leader, but as a symbol of the glory and love uniting the varied crown lands of the Austrian empire.

O welch ein Tag, der heut gefeiert ward -
Und nun sich froh beschließt ! Die Hülle sank
Von einem Standbild, das da noch gefehlt
In jenem reichen Kranz aus Erz und Marmor,
Der Wien mit hehren Bildnissen durchflicht -
In jenem Ehrenkranz von Hochgestalten,
Die Östreichs Größe, Östreichs Ruhm und Stolz -
Und Östreichs ***Liebe*** sind !

Radetzky ! ... O wie leuchtet jedes Aug'
Bei dieses Namens Klang ! Mit welcher Innigkeit
Spricht man ihn aus ! Und nicht bloß an den Ufern
Der blauen Donau und der breiten Theiß,
Nicht an der Moldau bloß und an der Weichsel -
Nicht am umzackten Inn, nicht in den Tälern
Der grünen Mur und Drau bloß : auch die Welt
Zollt diesem Namen Ehrfurcht und Bewundrung.
Denn eingegraben hat ihn Klios Griffel
Mit goldner Schrift bei all den hohen Namen,
Die im Gedächtnisse der Menschheit dauern -
Bei all den Taten jener großen Männer,
Die für ihr ***Vaterland gekämpft, gesiegt ! ...***

Radetzky ! - Und um vieles trauter noch :
Vater Radetzky ! Ja, er ***war*** ein Vater !
Ein Vater seiner heldenmüt'gen Truppen !
Die ihn geliebt und jubelnd stets begrüßt,
Wenn er im Lager, in der Schlacht sich zeigte.
Mit ihrem Blute haben sie besiegelt,
Mit ihrem eignen Ruhm des Führers Ruhm -
Und ihm und ***Österreich*** den Sieg erkämpft !

Im Pulverdampf, umdonnert von Geschützen,
Umsaust von Kugeln, standen sie und fochten.
Sie hörten donnern die Geschütze bei
Santa Lucia, Curtatone, Somma -
Campagna, Volta und Custozza -
Mortara - bis entscheidungsvoll der Würfel
Gefallen war am ***Tage von Novara !***

Und er, der Denker und der weise Lenker
All dieser Schlachten - war bereits ein Greis,
Ein Greis mit einem milden, sanften Antlitz.
Nicht allzu leicht bestieg er mehr das Streitroß -
Doch saß er oben - saß er wie aus Erz.
Wie gütig war sein Herz, wie schlicht sein Sinn !
Er haßte Redeprunk - wie ***jeden*** Prunk.
Nicht ***tollkühn*** war er - doch kein ***Zauderer*** ;
Er ***überlegte*** - und dann brach er auf -
Und war ein Löwe, wenn's ans Schlagen ging !
Hatt' er als ***Jüngling*** doch schon unter ***Laudon*** -
In Östreichs letzten Kämpfen mit dem Halbmond,
Das ***erste*** grüne Lorbeerreis gepflückt !
Als ***Mann*** sah er im Sturm die Fahnen flattern
Des Hocherlauchten, der den Korsen schlug,
Den weltbegehrenden, noch ***nie*** besiegten !
Von zwei Jahrhunderten ward er geweiht,
Aufleuchtend mit den hohen Siegerbildern,
Zum Paladin des Rechtes und der Treue,
Und würdig schließt er Östreichs Heldentrias,
Von ***Zenta*** und von ***Aspern : Prinz Eugen -***
Erzherzog Karl.

« ***In deinem Lager ist Österreich !*** » so sang
In schwerer Zeit der große Heimatdichter.
Und heute noch, da beide still schon längst
In ihren Gräbern ruhn, ***gilt dieses Wort !***
Denn unvergänglich und unsterblich ist
Der Geist, der jene Feldherrnbrust beseelt.
Er ***lebt*** und leben wird er in den Reihen
Der hochgemuten, tapferen ***Armee***,
In jedes ***Bürgers*** Herzen - in den ***Völkern***,
Die treu geschart um ***Habsburgs hohen Thron*** -
Und brausend tönt es fort im Jubelruf :
Östreich für immer - : Viribus unitis !

After the death of Field Marshal Josef Wenzel Radetzky von Radetz in 1858, a committee led by Archduke Albrecht commissioned the renowned German-Austrian sculptor Caspar von Zumbusch to design a 6,000 kilograms bronze figure

of Radetzky on his horse.

One relief on the plinth shows Radetzky at a council of war with various generals. The other has the Field Marshal enjoying the acclaim of a diverse group of soldiers.

The plaque at the front quotes a line in an 1848 poem dedicated to Radetzky by Franz Grillparzer (who has his own monument over in the « Volksgarten » park) :

« Austria is in your camp »

The Emperor allegedly told Zumbusch :

« Your artistic intentions match the character of the old marshal completely. »

[Three of the sculptor's other notable works include the « Beethoven monument » , the « Archduke Albrecht monument » , and the « Maria Theresa monument » .]

The Field Marshal was already 81 years old when, on 25 July 1848, he defeated the Sardinian army in the Battle of Custoza. His victory did more than just secure Austrian power in Northern Italy ; it bolstered the conservative forces in Vienna, which had been struggling with uprisings since the « March Revolution » of 1848, and were resistant to liberal reforms.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

special gala performance to celebrate the unveiling of the « Radetzky monument »

7:30 pm

world premiere

« Vater Radetzky, Festspiel mit National-Gesängen und Tänze »

(Father Radetzky, festive play with national songs and dances)

a blend of patriotic drama, vocal interludes, and ballet

text by Sigmund Schlesinger

musical arrangement and accompaniment by Josef Hellmesberger junior

Hellmesberger wove typical national songs and dances from the various crown lands of the Habsburg Monarchy into the music to celebrate the ethnic diversity and unity of the Empire under the emblematic figure of Field Marshal Radetzky.

programme

Ludwig van Beethoven : « Großer Militärmarsch » (grand military march)

Festive poem « Am Tage der Denkmalsenthüllung » (On the Day of the Monument's Unveiling) written by the Austrian author Ferdinand von Saar.

« Wallensteins Lager » , dramatic poem by Friedrich Schiller that delves into the complexities of the Thirty Years' War

it is structured in two parts : « Wallenstein's Camp » - « The Piccolomini »

ballet dancers

Erster Invalide : Karl Mayerhofer

Zweiter Invalide : Franz von Reichenberg

Wirtstochter : Ellen Forster (Forster-Brandt)

Ein Zehnjähriger : Josef Ritter

Ein Wiener Freiwilliger : Franz Neidl

Erster Rekrut : Benedikt Felix

Zweiter Rekrut : Hans Frei

An advertisement on page 16 in the Austrian daily newspaper « Die Presse » Number 114 draws attention to the first printing of the « Vaterländisch Weinlied » [Patriotic wine song] (**WAB 91**) :

[The same advertisement on page 37 in the « Neue Wiener Tagblatt » Number 114 differs almost only in its graphic presentation.]

« 27 Compositionen : 2.50 florins

Zur Feier der Internationalen Ausstellung für Musik- und Theaterwesen in Wien erscheint ein " Wiener Componisten-Album " mit Beiträgen von Bayer, Brahms Johannes, Brandl J.E., Bruckner Dr. A., Brüll Ignaz, [... 19 Komponisten ...] Weinwurm, Zamara, Ziehrer.

Zu haben in allen Musikalienhandlungen. Verlag Emil Berté & Co., Wien, I., Kärntnerring 6. »

Monday, 25 April 1892

Letter from Anton Bruckner (Vienna) to Bernhard Deubler (St. Florian) [**14 June 1892**]

« I was really sorry that I was unable to be at St. Florian. Since April 25th, I have been suffering from pain and swelling in my feet (edema) , I cannot and dare not play the organ. In particular, the right foot is distended every day. " Post molestam senectutem ", etc. »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

special gala performance to celebrate the unveiling of the « Radetzky monument »

7:30 pm

« Vater Radetzky, Festspiel mit National-Gesängen und Tänze »

(Father Radetzky, festive play with national songs and dances)

second representation

a blend of patriotic drama, vocal interludes, and ballet

text by Sigmund Schlesinger

musical arrangement and accompaniment by Josef Hellmesberger junior

ballet dancers

Erster Invalide : Karl Mayerhofer

Zweiter Invalide : Franz von Reichenberg

Wirtstochter : Ellen Forster (Forster-Brandt)

Ein Zehnjähriger : Josef Ritter

Ein Wiener Freiwilliger : Franz Neidl

Erster Rekrut : Benedikt Felix

Zweiter Rekrut : Hans Frei

Tuesday, 26 April 1892

Gustav Mahler completes five « Humoresques » for voice and orchestra from the cycle « Des knaben Wunderhorn »

« Der Schildwache Nachtlied » , « Verlor'ne Müh » , « Trost im Unglück »

« Wer hat dies Liedlein erdacht ? » , « Wir genießen die himmlischen Freuden »

Mahler becomes friendly with Arnold Berliner.

...

Letter from Anton Bruckner (Vienna) to Gustav Mahler (Hamburg) :

« Thank you from the bottom of my heart and heartiest congratulations on your inspired performance of my " Te Deum ! " May God reward you for heroically taking on a work dedicated to Him ! (...) And now, my dear beloved friend, " Herr Kapellmeister " Gustav Mahler : Oh, I pray that you may remain loyal to me and fight heroically for my symphonies ! God's will be done ! (...) So, I implore you once again : let our watch word be : " Symphony " !!!

" Cheers " ! to my brilliant " Kapellmeister " Gustav Mahler, of whom I am proud.
I am yours,

Dr. Anton Bruckner »

In his letter, Bruckner also hopes that Hermann Levi (who is conducting in Munich) , Siegfried Ochs (who is conducting in Berlin) and Großmann (who is now conducting in Cologne) will all stand up for him. Bruckner asks Mahler whether Wilhelm Zinne (who sent him a laudatory letter yesterday) is also a music-critic. vice-court « Kapellmeister » Hanns Richter is transformed : he as become a Bruckner enthusiast !

Letter from Anton Bruckner (Vienna) to father Raffael « Oddo » Loidol (Kremsmünster) :

« " Lazareth-Gasse 18 ", Vienna, Austria.

Reverend " Herr ",

To the Highly-Venerable Father " Oddo " Loidol,
Member of the Benedictine House
Of the Highly-Honourable Monastery at Kremsmünster,

Upper-Austria.

Highly-Honoured, Highly Revered Friend !

Please have the goodness to send word of my deepest respect to the highly-venerable Bishop, and my great joy about the invitation for Pentecost. I have never, yet, been in Upper-Austria for Pentecost ; I am delighted that I will be there. Should I be hindered, I will ask for postponement until the Holidays. I must set the " 150th Psalm " for the " Musikfest " in September. Otherwise, I know of nothing else. The Eighth symphony will be first performed in the autumn. " Te Deum " - pleased enormously in Hamburg ; also, in Saint-Louis in North America. " Das deutsche Lied " is going to be very honourably received. To Honourable " Herr " Romauld, many greetings.

Sincere greetings from your old friend,

Doctor Anton Bruckner

P.S. : To the Prior - Georg, etc. , Best Wishes ! »

Incipit : « Wollen Hochwürden die Güte haben ... »

Source : « Anton Bruckner, Gesammelte Briefe. Neue Folge. » collected and edited by Max Auer, « Deutsche Musik-Bücherei » Volume 55, Gustav Bosse Verlag, Regensburg (1924) , letter number 263 ; pages 257, 258.

Franz Gräflinger. « Anton Bruckner Gesammelte Briefe » , Gustav Bosse Verlag, Regensburg (1924) , letter number 60 ; pages 68, 69.

Father Raffael « Oddo » Loidol (1858-1893) : Priest, composer and friend of Bruckner. During 1879 and 1880, he audited Bruckner's lectures at the University of Vienna. In August 1880, he entered the Novitiate at « Stift Kremsmünster » taking the name « Oddo » . He studied at St. Florian's monastery for four years and was ordained on July 19, 1885 in Kremsmünster. He became a friend and advocate of Bruckner at the University of Vienna and remained so for the rest of his life.

« Herr » Romauld was a professor at the « Chapter house » in Kremsmünster Abbey.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Werther

« drame lyrique » in four acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Jules Massenet

French libretto co-written by Edouard Blau, Paul Milliet, Georges Hartmann (pseudonym : Henri Grémont)

translated in German by Max Kalbeck

stage design by Anton Brioschi, Hermann Burghart

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Werther : Ernest M. H. van Dyck, tenor

Charlotte : Marie Renard, mezzo-soprano

Albert : Franz Neidl

Le bailli : Karl Mayerhofer

Sophie : Ellen Forster (Forster-Brandt)

Schmidt : Anton Schittenhelm

Johann : Benedikt Felix

Kätchen : Emma Karlona

Brühlmann : August Stoll

after Tuesday, 26 April 1892

Letter from Gustav Mahler (Hamburg) to his sister Justine :

« Dearest " Justi " !

Today, you'll get a real load. " First, " the letter from Alois. According to " this " letter, the young man was " not " arrested, and " that " scare was only a later addition. That is the worst of it, that I cannot put any faith in his words. - A frivolous prank I would gladly excuse - but not to be able to " believe " a person that makes every relationship impossible. - Write him appropriately and, at the same time, inform him that I have deducted the " 150 " florins out of his " capital " deposited with me. - If he only had some " Mahlerish " blood in his veins, I could do so much for him here in " Hamburg ", where I am on most familiar terms with merchants in the grand manner : firms whose business stretches to all five corners of the earth, whose ships truly sail in all the world's seas. A young man, who is " dependable "and energetic, can have a great career here - if he has connections.

- 2. A letter from Schiller. If you believe it, then send the old fellow some sum that you feel appropriate as a reward for " long life ".

I will send you " 850 Marks " on the first. " 38 florins " of it belong to our brother, for concert tickets. Please, see to it that the money is given to him " right away ".

I am still waiting for Otto's letter. He just " shouldn't " be so weighted down. He should just take the matter " more lightly " without being any " less " diligent. An examination is certainly no " death sentence " ! The worst that can happen is - one " fails " ! If he had really completely done his duty and, then, had that misfortune, I wouldn't bite his head off ! -

3. - A moving letter from Bruckner, which typifies the complete helplessness of the poor man. It must be hard, mind you, to have to be 70 years old before one is " played ". - If all the signs are to be believed, " my " lot won't be any different. -

With " doleful out cry ", I finally lay aside the fair copies of my new scores (five of them) . - Now, I will have to peddle them about again to my esteemed colleagues. - Since they are even more idiosyncratic than my earlier ones, utter " humour " in the highest sense of the word (something for which only the exceptional portion of humanity was created) , I will probably " have to add them to the others " again ! - Truly an edifying prospect to write a library for one's own drawer. - By the way, I am still in " the best mood " (despite my recent biting invective - maybe they're even a symptom of it) , learn English diligently, and wish that I were already back from London and in Berchtesgaden - where the summer is said to be " very hot " ! - Hopefully, I will not have to suffer again there from your damned examinations, which really are " mine " too, and that you will have some time left over for " me " too ! Eh ?!

Heartiest greetings from
Gustav »

Wednesday, 27 April 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« L'amico Fritz »

(« Freund Fritz »)

a lyric comedy in three acts

(sung in German)

music by Pietro Mascagni

libretto by Nicola Daspuro (pseudonym : P. Suardon) with additions by Giovanni Targioni-Tozzetti

based on the French novel « L'ami Fritz » (1864) by Émile Erckmann and Alexandre Chatrian

German text by Max Kalbeck

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

Fritz Kobus, a wealthy landowner who bets his friend David, a rabbi, that he will never marry. However, he falls in love with Suzel, the daughter of one of his tenants, who brings him a bouquet of violets for his birthday. David helps them overcome their shyness and social differences, and wins the bet by convincing Fritz to marry Suzel.

cast

Susel, a farmer's daughter : Louise von Ehrenstein

Fritz Kobus, a rich bachelor landowner : Fritz Schrödter

(Josef) Beppe, a gypsy : Anna Warnegg

David, a rabbi : Karl Sommer

(Hans) Hanezò, a tax collector, Fritz's friend : Hans Frei

(Friedrich) Federico Feldmesser, Fritz's friend : Viktor Schmitt

(Katharine) Caterina, Fritz's housekeeper : Ida Bayer (Bayer-Liebhart)

« Le Rouge et le Noir »

(The Red and the Black)

ballet in three acts by Hermann Heinrich Regel

adaptation from Stendhal's eponymous psychological novel in two volumes published in 1830

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

The tragic and passionate story of Julien Sorel during the « Restoration » period : an irresistible eighteen year old ambitious but modest provincial man torn between love, religion, and his social aspirations. Protected by Abbé Chélan, he enters the world of the aristocracy amidst the power struggles.

Attempting to succeed through a combination of talent, hard work, deception, and hypocrisy, he ultimately allows his passions to betray him.

...

Otto Mahler leaves the Vienna Conservatory of his own volition, without a diploma in his pocket

The annual year book of the Vienna Conservatory (for the academic year 1891-1892) indicates that Otto Mahler left the school on 27 April 1892 (« Jahresbericht über das Conservatorium für Musik und darstellende Kunst Wien ... für das Schuljahr 1891-1892 (Vienna : Verlag des Konservatoriums der Gesellschaft der Musikfreunde in Wien, 1892) ») .

For Otto's studies at the Conservatory, see : Dr. Elisabeth Maier. « Ein Bruckner-Schüler namens Mahler » , Nachrichten zur Mahler-Forschung Nummer 49 (Fall 2003) ; pages 16-23.

Justine Mahler and Natalie Bauer-Lechner kept the bad news from Gustav, who was furious.

Letter from Justine Mahler (Vienna) to his brother Gustav (Hamburg) :

« Dearest Gustav !

I just this moment received your letter, which actually didn't surprise me very much at all because I completely understand your situation, although no one is helped by understanding alone. There is nothing at all to be done for the moment. Since Otto is in this mess - one absolutely cannot skimp on his education, even though the whole thing is so unpractically arranged (Mahler writes here : aha !!) that, instead of the course with (Albert) Fries (for which he would have to pay 20 florins monthly) , he has professors who cost 125 florins monthly and with whom he isn't even guaranteed to pass the examination ! - for the moment, we can't do anything other than to spare no effort to see the thing through as it is now arranged. It will be over at the end of September.

[Twice in the margin, Mahler writes : " aha !! "]

Affectionately yours,

Justine »

Mahler's response :

« I. Sensitivity of the most immature sort !

II. Complete misunderstanding of my views and intentions ! Consequently false interpretation of my words.

III. Too quick to answer off the cuff. - Just read my letter again properly, and then answer one more time reasonably and nicely !!

Don't take " positions " and don't be a little dolt !! »

Sometime between April 9 and 13, Mahler asked Ernestine Löhr to help him explain his position to Justine :

« Dear Ernestine !

You have probably read my last letter to " Justi " and, of you, I can suppose that you have read it correctly. " Justi's " answer seems to me to have been written in the heat of the moment, and I am less annoyed about its somewhat brusque form (which I naturally attribute only to the momentary mood) than I am about the content, i.e. the fundamental way of thinking (not the way of feeling) , which I find so immature. Furthermore, she knows that nothing irritates me more than this type of

childish sensibility - from which I had really hoped she had long ago emancipated herself.

Today, I sent her letter back to her with my marginal notes, and I beg you to go to her and look at my answer for yourselves, and reprimand her childishness, and read through the letter with her one more time. -

Here, I am surrounded by work :

Friday, I conduct the " Mozart ' Requiem ' " and, then, the " Bruckner ' Te Deum ' ", and I really need to be rested up for it. - n.b. from now, I have to use every spare moment to learn English.

I was enormously happy about your job. Please tell me something more about it : " what " you have to do, " what " the position is like, what sort of income you have, etc.

I " certainly hope " that you'll spend a few days with us in Berchtesgaden, so that we can say goodbye in peace. This year, I really earned my summer. I am tremendously happy [about it] all right.

I can never get coherent news from " Justi " about " everything " - Emma, Otto, Nina, Fritz, etc. Please do sit down and tell me about everything.

My health is again good ; and, therefore, as well my vitality and zest for life.

Best wishes to your papa and the family.

Yours, Gustav Mahler
Bundesstraße 10 III »

The anti-Semitic newspaper « Deutsches Volksblatt » Number 1190 reports on page 7 concerning the performance by Gustav Mahler of Bruckner's « Te Deum » (**WAB 45**) in Hamburg.

Dr. Theodor Helm reviews in his « Vienna music letter » published on page 5 of the German language daily newspaper « Pester Lloyd » (Hungary) , Number 101 (first supplement) the April 15 Hamburg performance of the « Te Deum » (**WAB 45**) and the April 23 Vienna performance of the Mass in F minor (**WAB 28**) :

« Feuilleton

Wiener Musik-Brief

Die Konzert-Saison ist zu Ende, nachdem sie uns kurz vor Thorschluß noch eine Reihe der interessantesten Eindrücke gebracht. (...) der Vereins-Chor endlich sang, von Herrn (Professor Josef) Schalk sorgfältig einstudirt und dirigirt, (...) unter Mitwirkung eines tüchtigen Solo-Quartetts 3 Sätze (" Sanctus ", " Benedictus " und " Agnus Dei ") der großartigen F-Moll Messe unseres greisen Anton Bruckner, der kürzlich wieder mit seinem " Te Deum " einen glorreichen Triumph in Hamburg errungen haben soll. Wir nehmen diesen neuesten Erfolg eines lange so schwer verkannten und wider Gebühr zurückgesetzten vaterländischen Tondichters zum willkommenen Anlaß, Bruckner's " Te Deum " den bedeutenden Chor- und Orchester-Kräften, über welche ja auch das

kunstsinnige Budapest verfügt, zur gelegentlichen Berücksichtigung zu empfehlen.

(... über weitere Konzerte und die kommenden Aufführungen bei der Musik-Ausstellung ...)
(Signatur auf Seite 6 :) Dr. Theodor Helm »

Thursday, 28 April 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Margarethe »

(Faust)

« grand opéra » in five acts

(sung in German)

probably conducted by court « Kapellmeister » Johann Nepomuk Fuchs

music by Charles Gounod

French libretto by Jules Barbier, Michel Carré (from Carré's play « Faust et Marguerite »)

German translation by Julia Behr

stage design by landscape painter Johann Kautský (Jan Kautský)

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

choreography by ballet master Karl Telle

waltz performed during act two by the « corps de ballet »

« pas égyptien » performed during act five

synopsis

Faust, an aging, disillusioned scholar sells his soul to the devil (Méphistophélès) in exchange for his youth. After seducing and abandoning a young woman named Marguerite - leading to the death of her brother - Faust is damned to Hell, while Marguerite is granted divine salvation.

cast

Faust : Ernest M. H. van Dyck, tenor

Méphistophélès : Franz von Reichenberg

Valentin : Josef Ritter

Brander : Hans Frei

Margarethe : Lola Beeth

Siébel : Anna Bayer

Marthe : Luise Kaulich-Lazarich

before Friday, 29 April 1892

Karl Lorenz from the « Wiener akademischer Gesangverein » requests Anton Bruckner to compose a choir piece for the « first German academic singing Festival » (« Erstes deutsch-akademisches Sängerfest ») to be held in Salzburg in June.

The Austrian geologist and paleontologist Dr. Franz Wähner suggests the poem « Das deutsche Lied » by « Erich Fels » from Graz (a pseudonym for Aurelius Polzer) .

Beyond his scientific work, professor Wähner was an influent member of the inner circle of Bruckner's supporters in Vienna.

Friday, 29 April 1892

Final date on the manuscript of « Das deutsche Lied » (**WAB 63**)

After its highly successful « Bruckner evening » in December 1891, the « Wiener akademischer Gesangverein » invites the composer to write a choral piece specially for the « first German academic singing Festival » (« Erstes deutsch-akademisches Sängerfest ») , which will be held in Salzburg at the beginning of June (« Pentecost Sunday ») .

Bruckner duly obliges by writing the patriotic song « Das deutsche Lied » for male voices and brass ensemble (four horns, three trumpets, three trombones and one tuba) . The words are provided by Erich Fels (professor Aurelius

Polzer) of Graz.

There are indications that he had at least some idea of the thematic substance of all the movements of his Ninth symphony, including the Finale, at an early stage. The brief « Deutsche Lied » anticipates several aspects of the Finale by over three years. The Finale was also to make explicit the idea of a « spiritual link » between the Ninth (**WAB 109**) and the « Te Deum » (**WAB 45**) by adopting the string figuration of the latter as a central symphonic motive, an idea that appears already in the earliest sketches for the movement. According to one important source, the movement was also intended to end as a « song of praise to the dear Lord » with a musical idea identified as an « Allelujah » .

...

Concert in Hamburg

first performance of two of the « Wunderhorn-Lieder » for voice and piano :

« Aus ! Aus ! » and « Nicht wiedersehen ! »

...

The mother of Hugo Wolf, Katharina « née » Nußbaumer, was devout. Hugo was brought up to attend mass and observe Catholic practices but he had lost his faith by the early 1880's - and possibly sooner. It might appear odd that the « Mörike-Lieder » include songs on religious subjects and that he would begin the « Spanisches Liederbuch » with settings of ten religious poems but lack of a professed creed does not preclude participation in the common human longing for the spiritual dimension of existence. Wolf did not hide from his mother his dissatisfaction with formalized Christianity and the hypocrisy of some of its adherents despite her conventional religious beliefs.

In a revealing letter written on **29 April 1892** on the occasion of her « name day » , Wolf characterizes himself as an « unbeliever » (the words « believers » , « unbeliever » , and « name day » are placed in inverted quotation marks throughout the letter) and questions whether the institution of a « name day » has any validity amid the general irreligiosity of modern Christian civilization.

« Who still thinks nowadays of saints ? Who believes in them ? »

So-called pious folk gabble their « Our Fathers » and rosaries meaninglessly, like the ABCs recited by the smallest school children he tells her, and twice states his own Nietzschean belief in godliness as the highest manifestation of pure humanity.

« As a tree sinks its roots deep into the earth, the more strongly to reach into the heights, so too must the living word, the presentiment of godliness at the inner-most core of human being take root. Thus is the biblical proverb, " By their fruits ye shall know them ", verified. »

The intensity of Wolf's feelings in the matter are apparent in his adoption of Biblical imagery and rhetoric for the « credo » he sets forth in this letter. If he was not a « believer » in the prescriptions and proscriptions of Austrian Catholicism, he was spiritual in a non formalistic sense - witness his settings of Mörike's religious poems. Eduard Mörike, although a Protestant pastor, was hardly a dogmatic believer himself, and the composer's awareness of a spirituality that strikes deeper than surface observance might have influenced his musical response to such works as « Schlafendes Jesuskind » (sleeping Christ-child) and « Auf ein altes Bild » (On an old painting) .

Katharina came from a Slovenian family, formerly bearing the surname Orehovnik. His father Filip (1828-1887) was the owner of a tanning work shop from a German family.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm (?)

« Der Postillon von Lonjumeau »

(Le postillon de Lonjumeau)

« opéra comique » in three acts

(sung in German)

music by Adolphe Adam

(28th performance of this production)

French libretto by Adolphe de Leuven and « Léon Lhérie » (pseudonym for Léon-Lévy Brunswick)

German translation by « M. G. Friedrich » (pseudonym for Friedrich Melchior Gredy)

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

On his wedding day to inn-keeper Madeleine, Chapelou, the jolly « postillon » (coachman) , is heard singing by the « Marquis de Corcy » , head of the « Opéra de Paris » . Charged with urgently finding a star tenor for the court of

Louis XV, the « Marquis » whisks Chapelou away before he can even tell his bride what's happening. Ten years later, Chapelou has become the famous singer Saint-Phar, while Madeleine has come into her inheritance and is known as « Madame de Latour » , who is courted by the « Marquis » but who wants to trap her Chapelou. Inevitably, Saint-Phar and Latour meet, fall in love ... and get married. Realizing he's married the same woman twice (after she has inherited a vast fortune) , Chapelou vows he and Madeleine enjoy matrimony as simple village folk. Cue much rejoicing.

cast

Chapelou : Georg Müller

Biju : Karl Mayerhofer

Marquis von Corcy : August Stoll

Madelaine : Josefine von Artner

Bourdon : August Egon Hablawetz

Rose : Luise Kaulich-Lazarich

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Louise von Ehrenstein

Turiddu : Fritz Schrödter

Lucia : Luise Kaulich-Lazarich

Alfio : Franz Neidl

Lola : Ellen Forster (Forster-Brandt)

Saturday, 30 April 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

planned opera

« Siegfried » , WWV 86c

« music drama » in three acts

by Richard Wagner

to be conducted by vice-court « Kapellmeister » Hanns Richter

(42nd performance of this production)

libretto by Richard Wagner

stage design by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Siegfried : Hermann Winkelmann

Brünnhilde : Antonie (« Toni ») Schläger

Der Wanderer : Carl Grengg

Alberich : Josef Ritter

Mime : Viktor Schmitt

Fafner : August Egon Hablawetz

Erda : Luise Kaulich-Lazarich

Stimme des Waldvogels : Henriette Standhartner

due to Carl Grengg's sudden hoarseness, « Siegfried » is cancelled, and replaced by

7:00 pm

« Der Troubadour »

(« Il trovatore »)

opera in four acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Giuseppe Verdi

Italian libretto by Salvatore Cammarano

after the play « El Trovador » by Antonio García Gutiérrez

German libretto by Heinrich Proch

choreography by ballet master Karl Telle

new set design by painter Theodor Jachimovicz

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Graf von Luna, Il conte di Luna : Josef Ritter

Leonora : Antonie (« Toni ») Schläger

Azucena : Luise Kaulich-Lazarich

Manrico : Hermann Winkelmann

Ferrando : August Egon Hablawetz

Ines : Anna Hauser

Ruiz : Viktor Schmitt

Ein alter Gitano : Karl Hellmann

Ein Bote, un Messo : Karl Gaisser

welcome to the six months' international exhibition !

May 1892

In 1892, Johan Severin Svendsen was commissioned to compose three works for the « golden wedding anniversary » of the Danish royal couple, King Christian IX and Queen Louise. The event was to be celebrated in Copenhagen on **May 26** with pomp and circumstance. A special medal was instituted and awarded to members of the Royal Family, court officials, and servants.

The first work on the programme of the evening's gala performance at the Royal Danish Theatre was to be a hymn for choir, orchestra and recitation. The Hymn, Opus 32 was probably not completed until **May 24**, two days before the premiere. The text « I Maj, da Blomst og Blad sprang ud » (In May, when flowers and leaves burst forth) is by Jørgen Vilhelm Bergsøe. Svendsen was also asked to write a festive ballet for the final part of the evening's gala performance. As acting chief conductor for Denmark's joint choral societies, Svendsen was furthermore asked to compose a musical « morning gift » for large men's choir and brass that would be performed outdoors in front of Amalienborg Palace.

After moving to Denmark in 1883, Svendsen barely composed any new works. According to the composer himself, it was due to the pressures of work at the opera house. Faced with this major commission, he therefore got leave from the Royal Danish Theatre and temporarily moved to Hôtel « Constantia » in Charlottenlund near Øresund, some 10 kilometres east of central Copenhagen, in order to work in peace and quiet. Svendsen himself reported about the premiere in a letter of **July 15** to his father Gulbrand in Norway. Clearly relieved, he proudly told his father that he had been bestowed the title of « commander » , and that the evening gala had been « one of the most magnificent events I have taken part in » .

[The royal wedding took place in 1842 at the Amalienborg Palace of Frederick VIII. The festivities included a thanksgiving service and significant decorations throughout Copenhagen, such as at Gammeltorv old market square.]

The Danish Royal Mint issued a special silver two « Kroner » coin featuring conjoined portraits of the King and Queen on the obverse. The date **« 26 MAI 1842-1892 »** within a laurel wreath appeared on the reverse.

A coach was built over the course of nine months in **1891-1892** by coach builder F.C. Schulz in Copenhagen and was a gift from master artisans in Copenhagen. According to the King's wish, the coach was built lightly and elegantly in black-lacquered mahogany with the Danish Royal coat of arms painted on both doors. The high driver's seat is decked with a box cover in the original red silk velvet, adorned with gold embroidery, gold fringes and gold tassels. On both sides of the box cover, the Danish coat of arms is embroidered in gold, silver and silk thread, made in **1892** by the firm Seifert. It was the first Danish coach to have electric lights installed, both in the carriage lamps and inside the coach itself. The coach's interior, called the « coupé » , has retained its upholstery of white silk-satin with Christian IX's and Queen Louise's monograms interwoven together with the Danish Royal coat of arms and crowns.

Sunday, 1 May 1892

The « Musikalische Rundschau, neue Musikzeitung und Blätter für Kirchenmusik » Number 9 announces on page 1 the « Album of the Viennese Masters » , which contains, among other works, Anton Bruckner's « Vexilla regis » (The royal banner) (**WAB 51**) :

« Internationale Musik- und Theaterausstellung in Wien 1892

Eines der kostbarsten Schaustücke der Ausstellung und zugleich das einzig unzweifelhaft echte Document griechischer Kunst wird der Papyrus Rainer sein.

[... über Manuskripte, Notenschriften, Notendrucke ...]

Das von der Ausstellungs-Commission herausgegebene " Album der Wiener Meister " wird nachfolgende Compositionen enthalten :

Brahms : " Es rauschet das Wasser "

[Duett für Alt und Bariton]

Bruckner : " Vexilla regis ", für gemischten Chor (arangirt für Harmonium)

[Neuestes Opus]

Brüll : " Nacht "

[... weitere elf Komponisten ...] »

At the request of Anton Bruckner, Ida Buhz leaves her job at the Hôtel « Kaiserhof » in Berlin

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Manon

tragic opera in five acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Jules Massenet

German translation by « G. Ernst » (pseudonym of Ferdinand Gumbert)

choreography by Josef Haßreiter

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

In eighteenth century Paris, Manon, a young woman who feels irresistibly attracted to wealth, is on her way to the convent. She meets « Chevalier des Grieux » , a student, and they fall in love, fleeing together to Paris. Her brother, Lescaut, has promised to arrange for Manon to become the mistress of « monsieur Brétigny » and, despite her love for des Grieux, Manon is eventually enticed by Brétigny's wealth. In a failed attempt to escape their troubled situation, des Grieux is caught cheating at cards, and both are forced to flee again. Manon is arrested and deported to New Orleans, where des Grieux follows her. Their desperate escape ends tragically as Manon dies in his arms on the way to the harbour.

Manon Lescaut : Marie Renard, mezzo-soprano

Chevalier des Grieux : Ernest M. H. van Dyck, tenor

Monday, 2 May 1892

After his return to Vienna, Hugo Wolf writes to the Mannheim judge, Dr. Oskar Grohe, asking him to pray for his poor soul :

« I have not the least idea of composing ; heaven knows how this will end. »

A few days afterwards, Wolf caught a catarrh. On the doctor's recommendation, he went to Unterach where, however, he recovered very slowly in spite of his delight in the beauty of the scenery.

...

Main building of the University of Vienna on the « Ringstraße »

The Portal in front of the « Lawyers' steps » gives access to the « Senate Hall » , the « large Ceremonial Hall » and the « small Ceremonial Hall » .

Lecture Hall XXXVI (36) also called small Ceremonial Hall

Academic celebrations, conferences and lectures are taking place here

5:00 pm to 7:00 pm

capacity : 70 students

dimensions : 12.7 m x 9.1 m x 7 m

floor space : 115 to 116 square meters

ceiling height : 7 meters

student Ernst Schwanzara records the weekly lecture on harmony and counterpoint

given by professor Anton Bruckner

« Herr professor » hangs a notice on the wall ...

For Gentlemen Only

Women were long excluded from university education. In 1878, they were admitted as auditors : they could attend and listen to lectures. With the demand for civil rights for women, representatives of the women's movement campaigned for them to be admitted to university. For a long time, debates about their physical and mental suitability had hindered their admittance. In order to be able to study at university in Austria, students had to have obtained their school leaving diploma (« Matura ») , but the legal basis for women to acquire this diploma was not created until 1896. Women were admitted in 1897 as students at the Faculty of Philosophy in Vienna.

Thaddäus Garbowski and Moriz Landwehr von Pragenau have registered as university students to attend Bruckner's lectures.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Louise von Ehrenstein

Turiddu : Fritz Schrödter

Lucia : Luise Kaulich-Lazarich

Alfio : Franz Neidl

Lola : Ellen Forster (Forster-Brandt)

« Der Wasserträger »

(Les deux journées, ou Le porteur d'eau)

« opéra comique » in three acts

music by Luigi Cherubini

libretto by Jean-Nicolas Bouilly

German translation by Georg Friedrich Treitschke

synopsis

The heroic rescue of a persecuted nobleman by a humble Paris water carrier over a tense, forty-eight hour period

Tuesday, 3 May 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« das Glockenspiel »

(Le Carillon)

eighth representation

« une légende mimée et dansée en un acte »

conducted by Josef Hellmesberger junior

music by Jules Massenet

duration : 37 minutes

libretto by Ernest M. H. van Dyck and Camille de Roddaz

published by « Heugel & Cie » in Paris (around 1892)

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Rombalt, the inn-keeper : Alfred (Franz Eugen) Caron

Bertha, the daughter of the inn-keeper Rombalt : Luigia Cerale

Master Karl, a young clockmaker : Louis Frappart (Ruault)

Pit, the « syndic » of the guild of chimney sweeps : Eduard Voitus van Hamme

Jef, the « syndic » of the bakers : Julius Price

The alderman of Courtray : Johann (« Hans ») Rumpel

The Duke's Herald : Josef Anton Klaß

Philip the Good, Duke of Burgundy : Vincenzio Nunzianti

Dance numbers by Luigia Cerale, Adolfine Hauffe, Emma Allesch, Wilhelmine (« Minna ») Rathner, Franziska (« Fanny ») Well, Lucia Anna Balbo, Emma Braun, and the « corps de ballet »

« L'amico Fritz »

(« Freund Fritz »)

a lyric comedy in three acts

(sung in German)

music by Pietro Mascagni

libretto by Nicola Daspuro (pseudonym : P. Suardon) with additions by Giovanni Targioni-Tozzetti

based on the French novel « L'ami Fritz » (1864) by Émile Erckmann and Alexandre Chatrian

German text by Max Kalbeck

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

Fritz Kobus, a wealthy landowner who bets his friend David, a rabbi, that he will never marry. However, he falls in love with Suzel, the daughter of one of his tenants, who brings him a bouquet of violets for his birthday. David helps them overcome their shyness and social differences, and wins the bet by convincing Fritz to marry Suzel.

cast

Susel, a farmer's daughter : Lola Beeth

Fritz Kobus, a rich bachelor landowner : Fritz Schrödter

(Josef) Beppe, a gypsy : Luise Kaulich-Lazarich

David, a rabbi : Josef Ritter

(Hans) Hanezò, a tax collector, Fritz's friend : Hans Frei

(Friedrich) Federico Feldmesser, Fritz's friend : Anton Schittenhelm

(Katharine) Caterina, Fritz's housekeeper : Ida Bayer (Bayer-Liebhart)

Date on a correspondence card from a student association (with twenty-seven signatures) to Anton Bruckner

Beginning of a new treatment period for Bruckner

the attending physicians are Dr. Guido von Török, Dr. Friedrich Kraus and Dr. Otto Kahler

The Austrian internist Friedrich Kraus was born on 31 May 1858 in Bodenbach, Bohemia. He studied medicine at the « Gymnasium » (grammar school / secondary level) in Prague - then, at the local universities. He was assistant at the physiological-chemical institute until March 1885. He took a similar position in November at the pathological-anatomical institute. He obtained his medical degree in Vienna in 1882. He subsequently worked as an assistant at the medical clinic of Dr. Otto Kahler. In 1888, he was appointed « associate professor » (« Privatdozent ») in internal pathology at the University of Prague - a position which he held until 1890, when he became assistant to Dr. Kohler at the clinic of the « Allgemeines Krankenhaus » in Vienna. He obtained his habilitation in 1890 and, not long afterwards, was appointed director of the « Rudolfsspital » . Kraus was named assistant-professor at the University of Vienna in 1893. He relocated to the University of Graz, as a « full-professor » (« Professor ordinarius ») of medical pathology and therapeutics at the indoor clinic in 1894. After the first professorship in Graz (foundation of the

constitution research) , Kraus was appointed in 1902, in replacement of Carl Gerhardt (1833-1902) , director of the second medical clinic of the « Charité » Hospital in Berlin, where he worked up to his discharge from the active service in 1927. His assistants in Berlin included Theodor Brugsch (1878-1963) and Rahel Hirsch (1870-1953) . Friedrich Kraus died on 1 March 1936 in Berlin.

...

Otto Kahler was the son of a well known physician in Prague. He studied in his native city and obtained his medical degree from the University of Prague in 1871. He then studied in Paris, where he met the French neurologists Jean-Martin Charcot (1825-1893) and Guillaume-Benjamin-Amand Duchenne (1806-1875) . Kahler became interested in neurology, particularly in neuro-anatomy. He contributed to the understanding of the pathological anatomy of « tabes dorsalis » , localization of parietal central oculomotor paralysis and the symptoms of gradual compression of the spinal cord. Following his tenure in Paris, Kahler became assistant at the internal clinic of Joseph Halla (1814-1887) in Prague. He was habilitated as « lecturer » (« Dozent ») for internal medicine at the German speaking University of Prague (« Carl-Ferdinand-Universität ») becoming « associate professor » (« außer-ordentlicher Professor ») in 1882 - then, « full-professor » (« Professor ordinarius ») of special pathology and therapy, and head of the second medical clinic at the German speaking University of Prague in 1886. When he moved to Vienna in 1889 to succeed the Austrian internist Heinrich von Bamberger (1822-1888) as « full-professor » (« Professor ordinarius ») of special pathology and head of the medical clinic, he took Dr. Friedrich Kraus with him as an assistant.

Dr. Otto Kahler finished his inaugural address on 13 May 1889 by saying :

« Ars longa vita brevis »

[« The art (of medicine) is long. Life is short. »]

These words proved to be prophetic.

After one year in Vienna, he developed a malignant tumour of the tongue.

Despite an attempted excision, carcinoma recurred the following year.

Dr. Kraus took over his lectures and established himself as a brilliant teacher,

laying the foundation for his appointment to Berlin.

Dr. Otto Kahler died in Vienna a few weeks after his forty-fourth birthday

on 24 January 1893, when he was at the height of his fame.

He was known for being extremely kind to his patients and an excellent teacher.

Wednesday, 4 May 1892

Calling card from Anton Bruckner (Vienna) to his student Victor Christ :

Bruckner tells Christ that he had been ill again « for three weeks » . He asks him to convey his thanks to his sister (who had sent him some flowers) and to his father (who had evidently sent him good wishes) .

Source : « Anton Bruckner. Gesammelte Briefe. Neue Folge » (ABB) , « Deutsche Musik-Bücherei » (German music library series) , Volume 55, collected and edited by Max Auer, Gustav Bosse Verlag, Regensburg (1924) , page 272, and Göllerich-Auer, Volume IV/3, pages 329, 330. The location of the original is unknown.

From 1888 to 1890, Victor Christ was one of Bruckner's most accomplished and trusted students at the Vienna Conservatory. He then became a personal friend, and official copyist of the composer.

After completing his training (or, perhaps, after a lesson in class) , Christ expressed the student's longing in a poem :

« Here, we linger between bare walls,
Surrounded by the monotonous tinkling of counterpoint.
How much longer will this torment last ?
When will the starry sky shine upon us, again ?
No familiar bell signal wants to greet the listener.
Time passes by, sluggish and halting.
Will no lovely angel sweeten our existence ?
Shouldn't redemption blossom for us ? »

...

« Hier weilen wir zwischen kahlen Mauern
Umfangen von des Kontrapunkts eintönigem Gebimmel.
Wie lange noch wird diese Marter dauern ?
Wann strahlt uns wieder Sternenhimmel ?
Kein traulich Glockenzeichen will den Lauscher grüßen.
Morastig, stockend keucht die Zeit dahin.
Will denn kein holder Engel uns das Sein versüßen ?
Soll uns Erlösung nicht erblüh'n ? »

Victor Christ was responsible for transcribing three movements of the second version of the Eighth symphony in 1890, as well as the first movement of the Sixth in 1890-1891. He handed over to the Library of Congress in Washington five sheets of hand-written sketches for the finale of the Eighth symphony and for the first movement of the Ninth symphony, which the composer had given him in 1890. Christ wrote a transcript of the lectures of Bruckner at the University of Vienna, which was published (printed) by August Göllerich junior and Max Auer (the original manuscript is unfortunately lost) .

In 1892, Christ became « second trumpeter » of the « Hofoper » (and the « Philharmoniker ») - succeeding Frantz Thomas (Christ's successor will be Hans Stiegler) . He was archivist and secretary of the « Philharmonic Committee » from 1899 to 1902. He died on 30 July 1902 of a fall in the air while mountaineering on the Rotwandspitze in the south of Tirol, only twelve days after his thirty-third birthday. Rumour said that it could be a suicide following a disappointing love affair.

In 1872, Frantz Thomas joined the « Hofoper » (and « Philharmoniker ») as first « second trumpet » and was given a « trumpet in F » .

In 1879, he requested a « trumpet in B-flat » to which « Kapellmeister » Hanns Richter replied :

« As a second trumpeter, " Herr " Thomas shouldn't ever play anything but a " trumpet in F " ! »

The importance of the valves and the new chromatic possibilities transpired in the more lyrical and melodious music for trumpet. The parts became even higher, reaching their maximum in « Parsifal » , where a lyrical solo hits the « high C » , and can even played « sehr zart » (very soft and tender) . It is possibly the reason why the « trumpet in B-flat » was more utilized : more secure in the « high notes » ; producing a clearer and brilliant sound - but a bit thin. In groups of three or four trumpets, the « trumpet in F » stayed in the lower parts.

The « trumpet in F » did not disappear overnight. « Herr Direktor » Mahler found the sound of the « trumpet in B-flat » so thin that he requested doubling the « second trumpet » part, when conducting the symphonies of Ludwig van Beethoven.

Hans (Johann Baptist) Stiegler was born on 8 April 1879 in Vienna. Like his brother Adolf, he studied trumpet under professor Franz Blaha at the Conservatory of the « Society of the Friends of Music » , from 1894 to 1899 - the year he graduated. He, then, joined the « Kaim Orchestra » in Munich. He joined as trumpeter (« valve trumpet ») the Vienna Philharmonic Orchestra on November 1, 1902. He later became a member of the board of directors. He retired on September 1, 1940. He was a member of the « Staatsoper » Wind Ensemble. He appeared as a soloist but also performed with various ensembles, including his brother Carl's famous « Horn-Quartett » .

Hans Stiegler died on 14 May 1945 in Vienna.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

« Roméo et Juliette »

opera in five acts

(sung in German)

music by Charles Gounod

(106th performance of this production)

French libretto by Jules Barbier and Michel Carré based on William Shakespeare's play

German translation by Theodor Gaßmann

stage design by Hermann Burghart, Josef Hoffmann

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Juliette : Henriette Standhartner

Stéphano : Anna Bayer

Gertrude : Luise Kaulich-Lazarich

Roméo : Ernest M. H. van Dyck, tenor

Tybalt : Anton Schittenhelm

Benvolio : Louis Evers

Mercutio : Franz Neidl

Paris : Benedikt Felix

Grégorio : Viktor Schmitt

Capulet : August Stoll

Frère Laurent : Carl Grengg

Le Duc : Ludwig Weiglein

Thursday, 5 May 1892

Meeting of the Exhibition Commission under the chairmanship of Princess Pauline von Metternich and Margrave Johann de Pallavicini.

It is announced that the exhibition will take place from May to September 1892 in the « Rotunda » and the adjacent park.

Publication by Josef Weinberger of the « Album of the Viennese Masters : A Commemorative Edition of the " International Exhibition for Music and Theatre " in Vienna 1892 » (71 pages) featuring works by Johannes Brahms, Anton Bruckner, Ignaz Brüll, Robert Fuchs, Carl Goldmark, Hermann Grädener, Richard Heuberger, Carl Millöcker, Hugo Reinhold, Johann Strauß II, Franz von Suppé, Carl Zeller, Julius Zellner and Carl Michael Ziehrer.

dimensions : approximately 33.5 cm x 26 cm

« Album der Wiener Meister : eine Erinnerung an die Internationale Ausstellung für Musik- und Theaterwesen in Wien 1892 » , Musikalien-Verlag Josef Weinberger, Januar 1892 (circa 33,5 x 26 cm. 71 Seiten)

Enthält Werke von Johannes Brahms, Anton Bruckner, Ignaz Brüll, Robert Fuchs, Carl Goldmark, Hermann Grädener, Richard Heuberger, Karl Millöcker, Hugo Reinhold, Johann Strauß Sohn, Franz von Suppé, Carl Zeller, Julius Zellner und Carl Michael Ziehrer.

The tragic life of Carl Zeller

Carl (Adam Johann Nepomuk) Zeller was born on 19 June 1842 in the town of « Sankt Peter in der Au » (St. Peter in the Au) in the district of Amstetten, Lower-Austria - the only child of surgeon and obstetrician Johann Zeller and his wife, Maria Anna Elisabeth - born Dierl.

Since the school in Strengberg did not meet the requirements of the parents, Carl attended from the autumn of 1849 the small elementary school (only two classrooms) of St. Peter. He received his first lessons from schoolmaster Josef Brandstetter, who was already over seventy years old (the young boy stayed with him) . Brandstetter's cousin, Karl Aichinger (born in 1812 in Baumgarten, Upper-Austria) , became his assistant teacher in 1836.

Maria and Carl's stepfather, Ernest Friedinger, frequently visited Carl, as they still owned the surgical clinic in St. Peter, which was located next to the doctor's house in Strengberg. They ran the place by changing constantly the team of temporary practitioners. It was not until 1855 that the town of St. Peter purchased the house Number 40 located on the market square. At the age of seven, Carl was already playing the organ at St. Peter's parish church, learning various music instruments. Gifted with an excellent soprano voice, he sang solo parts in the choir during mass.

In 1853, at the age of eleven, he came to Vienna and, because of his beautiful voice, was accepted in the « Wiener Sängerknaben » , whose principal function was to sing at services in the Imperial court chapel. During his four years as a choir boy, he received piano and counterpoint lessons from the esteemed music theorist Simon Sechter. He also attended the « gymnasium » (grammar school / secondary level) ; his teachers praised his keen attention. Even in the

upper grades, Carl's enthusiasm did not wane. He started to compose in October 1855, when he was only thirteen. The boarding school (seminary) of Löwenburg had its own small orchestra, which rehearsed daily after dinner. In addition to symphonies and overtures by the great composers, the orchestra also performed early compositions by active members of the Vienna Boys' Choir - including Carl's third work. In his third year of grammar school, he began to suffer from ill health. In July 1856, the court physician, Dr. Heiß, diagnozed Carl with a chronic scrofulous eye infection. The doctor recommended a recuperative stay of several weeks with his parents in Strengberg, emphasizing that such a pause in the countryside was essential for his eyes to fully recover. After his recuperative leave and the summer break, Carl passed his examinations with flying colours.

During the 1856-1857 academic year, he was still part of the « Sängerknaben » , but his voice was starting to change. He repeatedly complained of chest pains, when singing. The Office of the Court Chamberlain subsequently had Carl's physical condition examined, and declared him unfit to serve anymore as a court choir-boy.

Zeller left the court orchestra in August 1857. He initially remained at Löwenburg seminary. A scholarship of 300 Guilders for the duration of his studies was intended to help pave the way for his future. In 1860, he attended the « gymnasium » (grammar school / secondary level) and seminary of Melk Abbey, graduating with great distinction in August 1861.

Between 1862 and 1865, Carl studied law at the University of Vienna, and received his doctorate from the University of Graz on April 3, 1869. From around 1872 to 1890, he lived in an apartment on the second floor of the house belonging to his step-uncle, the merchant Dominik Ritschel, at « Asperngasse » Number 3 in Vienna's second district.

During his student days in Vienna and his early professional years, he composed two song plays and numerous works for male-choir, which were performed by the « Wiener Männer-Gesangverein » at their various events.

After receiving his doctorate in law from the University of Graz in the spring of 1869, Carl initially worked at various courts as solicitor. In 1873, at the age of thirty-one, he entered the Austrian civil service. The capable, highly conscientious, and persevering judicial officer was appointed as a ministerial clerk in the Austrian Ministry of Education and Culture by Karl Ritter von Stremayr. Zeller steadily climbed the career ladder within the ministry. He first became deputy secretary ; then, secretary ; later, section councillor ; and, finally, ministerial councillor. Following the retirement of Armand Freiherr von Dumreicher, Zeller was entrusted with the arts department. He fulfilled his mandate with great diligence and perseverance. During his tenure, he lived in a beautiful and stately apartment at « Kärnterring » Number 12 in Vienna's first district.

« Der Vogelhändler » (The Bird Seller) is undoubtedly his masterpiece. The operetta, which premiered in 1891, is without a doubt Zeller's most accomplished stage work. The captivating orchestral arrangement reaches its climax in the first finale with « Rosen aus Tirol » .

« [Zeller's] greatest success was achieved with the operetta " Der Vogelhändler " (1891) , which revived the fortunes of Viennese operetta during the 1890's. Supported by a richness of melodic

invention and fine handling of the voice and ensemble numbers, it has remained one of the classics of the genre. »

(Andrew Lamb in Grove Music Online)

In the winter of 1895, Carl slipped on black ice while on his way to Parliament, and suffered a severe spinal injury. This led to muscle atrophy and the first symptoms of his illness. His left foot lost all strength. He stumbled and fell, even without any apparent cause. Soon, hunting and excursions were no longer possible for him. He had to use a wheelchair for longer distances. He traveled to his summer retreat on a stretcher. By 1896, he was no longer able to move on his own. He withdrew from all social circles and became embroiled in an inheritance dispute. He was accused of having sworn two false oaths in court. The trial took place in his absence. Although he was unable to defend himself, he was found guilty. The verdict was, however, overturned by the Supreme Court on the grounds of his wife's appeal, which also ordered a retrial in her husband's presence - which never took place.

Paralyzed in his hands and feet, leading only a semblance of normal life, Carl Zeller resigned from his position at the Ministry of Education and Culture on 31 March 1897. He could now barely speak, suffered of temporary mental disturbances. He spent the last years of his life confined to a wheelchair and armchair.

His family chose Baden near Vienna as their holiday destination because it was easier to reach by train. First, they stayed on « Weilburgstraße » , then, in 1898, in a small house at « Eugengasse » Number 3.

On Wednesday, 17 August 1898, Carl Zeller died in the evening from pneumonia at the age of only fifty-six. He was granted an honorary grave at the Central Cemetery.

A respected person highly regarded for his elegant appearance, he was very popular in all circles of society. He was regarded as a handsome, intelligent man with impeccable manners. A gifted and natural story teller, he often embellished his speeches with witty remarks, as reported by many of his friends. He frequently weared a fur-trimmed overcoat and a top hat for formal occasions.

On 15 May 1875, Carl Zeller married in the « Schottenkirche » (Scottish Church) Anna Maria Schwetz, the daughter of Viennese tailor Wenzel Schwetz (born on 4 April 1849 in Vienna ; died on 9 March 1930 in Vienna) . The couple had two sons.

The first one, Carl Wolfgang Zeller, was born on 10 February 1876 in Vienna. Like his father, he studied law and also composed several one-act operettas in his spare time. He left the judicial service in 1914, and moved to Baden near Vienna with Hermine, his second wife. He took over his father-in-law (Ferdinand Schütze) book store in Baden, which he managed until 1934. He wrote a biography about his father in 1942. Carl Wolfgang Zeller died in Baden in 1965 at the age of eighty-nine.

The second one, Robert William Zeller, was born on 30 June 1878 in Vienna. He also studied law but, unlike his older

brother, he was not musically active. He died in Vienna in 1922 at the age of forty-four.

For many years, the Zeller family spent their vacations from July to September as guests of the Premonstratensian monastery in Schlägl, Upper-Austria. At the end of the academic year, as their sons attended « gymnasium » (grammar school / secondary level) in Vienna, the Zeller family traveled by train to Aigen-Schlägl. The lyricist Moritz Nitzelberger also enjoyed spending his vacations there ; he and Zeller went hunting together, whenever they had the opportunity.

In 1868 and 1869, Carl Zeller composed two song cycles for solo voices and male-choir with piano accompaniment. It brought the composer a large number of music lovers, and his name began to appear in the newspapers. Publishers and theatre directors took notice of his musical talent. Excellent pianist with a gift for melodic invention and an enviable understanding of voice and ensemble, he began composing for the stage on a part-time basis. His seven stage works were spread over a period of twenty-two years. Alongside Franz von Suppé, Johann Strauß II, and Carl Millöcker, he became the best operetta composer of his time. He stopped composing in the summer of 1896.

Works : four operettas (two were compiled from his musical estate by arrangers ; an almost finished but unpublished operetta and drafts for another one also exist in his two sketch books) , two comic operas, two song plays, lieder, folk songs, choral works, dances for small ensemble or orchestra.

Carl Zeller : « Niedlich Schätzchen, feines Kätzchen » for solo voice and piano

today's wine bottle label shows two symbols :

the Round Tower in the town of Zell (Mosel) - a black cat with an arched back

the tower was part of the city's defences ; it now stands alone above the city

story

Wine merchants from Aachen came to Zell in 1863. They had narrowed their choice to three wine barrels. The vintner's wife came into the wine cellar, accompanied by a black cat. The cat jumped on one of the barrels, as if to protect it. The merchants decided to buy that wine. When they took it to Aachen, it sold out in a short time. They returned to Zell and bought the entire output of the vineyard.

18 August 2012 : Unveiling ceremony of the new « Schwarze Katz » symbolic sculpture in the town of Zell (Mosel)

Friday, 6 May 1892

The « Neue Wiener Tagblatt » reports that the publishing house Emil Berté (Josef Weinberger ?) has published the « Album of the Viennese Masters : A Commemorative Edition of the International Exhibition for Music and Theatre in

Vienna 1892 » , which contains a composition by Anton Bruckner [« Vexilla regis » (The royal banner) (**WAB 51**) , or « Vaterländisches Weinlied » (**WAB 91**)] .

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Werther

« drame lyrique » in four acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Jules Massenet

French libretto co-written by Edouard Blau, Paul Milliet, Georges Hartmann (pseudonym : Henri Grémont)

translated in German by Max Kalbeck

stage design by Anton Brioschi, Hermann Burghart

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Werther : Ernest M. H. van Dyck, tenor

Charlotte : Marie Renard, mezzo-soprano

Albert : Franz Neidl

Le bailli : Hans Frei

Sophie : Ellen Forster (Forster-Brandt)

Schmidt : Anton Schittenhelm

Johann : Benedikt Felix

Kätchen : Emma Karlona

Brühlmann : August Stoll

Friday, 6 to Sunday, 8 May 1892

Richard Strauß becomes seriously ill with pneumonia. His life is actually in danger for six days.

Cosima Wagner visited him during his convalescence at Feldafing and walked in the garden with Franz Strauß !

On **1 July**, Richard went to Bayreuth, stayed in « Wahnfried » and met Romain Rolland for the first time. His relationship with Pauline de Ahna at this time was that of « master and pupil » and had undergone a minor upheaval just before his illness, when she had made mistakes during one of Eduard Lassen's works while the composer was conducting.

Strauß wrote :

« You are now so set on going your own way that my presence and the influence it inevitably exercises could only seem a burden to you. I regret, therefore, that I must gratefully decline your kind invitation both today and in the future. »

After his leave from the hospital, Richard Strauß spends almost the whole of the following year in the Mediterranean region (Greece and Egypt) to recuperate. Moreover, he gained new impressions and ideas. The journey was followed by the creation of his first opera, « Guntram » (Opus 25) .

After two serious illnesses, Richard Strauß still had only music in his head. Pauline was the one who pushed him to be better aware of his health. She saw to it that he eat regular meals, that he go on his daily walks and have an afternoon nap. However, she was unable to steer him away from smoking.

In 1892 as well as in 1907, Strauß suffered from serious medical emergencies. As a twenty-six year old man, he had pneumonia that healed badly while at the age of forty-two, he experienced cardiac weakness - the cause remained under investigation.

On many occasions, his father would try to speak to him and work on his conscience :

« We are very saddened to see how you are sabotaging your health and trying to build your fortune so that your later life can be spent only composing. Do you think that a sick body is able to achieve anything intellectual ? »

His son fought back :

« Too much work has never made anybody sick, if they have lived well and solidly which is what I do. »

Smoking as a vice until old age.

Although she was unable to put a stop to the nightly nicotine which filled skat parties, Pauline was the only one who was able to make Strauß realize the importance of taking care of his health. She was aware of his relapse prone lungs and insisted on two daily walks to also even out the effects of the smoking. (Strauß renounced this vice at the age of 75 years old, and had a « nasty mood » for many weeks.)

One hour before lunch and dinner, Pauline would take her husband away from his work and into the fresh air. She also supervised the strict observance of daily afternoon naps.

Letter from Gustav Mahler to Alma :

« I was at Strauß' yesterday afternoon.

She greeted me at the door with :

Shh ! Shh ! Richard is sleeping (...) »

In nation states with stable borders and powerful governments, the press treated the « International Exhibition for Music and Theatre » in Vienna as an event of mild interest. British papers made very little mention of the exhibition up until the arrival of their delegation towards the event's closure. Only one short article, published in « The Times » , mentioned the excitement over the performances. Parisian newspapers were far more interested in accounts of French performances at the exhibition and, while the Czech sojourn to the Imperial capital was mentioned only in passing, French writers were acutely aware the political resonances of the larger exhibition. Walter Vogt, Viennese correspondent for « Le Figaro » , observed that Emperor Franz-Josef had not come to see either the theatre company from Berlin that opened the exhibition or the French group that had immediately preceded the Royal Bohemian State and National Theatre from Prague.

The « Exhibition Theatre » was an international stage, and the Emperor's presence at a particular performance might be seen as a gesture of approval, while his absence at another performance could be read as disapproval.

The German musicologist Oskar Fleischer, who was one of the main organizers of the « musico-historical section » , wrote :

« Various plans were made and rejected and thwarted and cancelled each other out, until it was finally agreed : to tie in with the centuries old fame of Vienna as the centre of the musical world ; to call the cultural nations of the world together for an international exhibition, in order to convince them through their own experiences here in Vienna that the venerable city of the muses has lost neither its charm nor its strength, in order to be able to take over the leading role again in the

future, in the entire field of the muses. What a patriotic thought ! »

...

« Die verschiedensten Pläne wurden gefaßt und verworfen, durchkreuzten, hoben sich gegenseitig auf, bis man schließlich einig war : anzuknüpfen an den Jahrhunderte alten Ruhm Wiens als des Mittelpunktes der musikalischen Welt ; die Kulturländer der Erde zusammen zu berufen zu einer internationalen Ausstellung, um sie durch eigene hier in Wien gemachte Erfahrungen sich überzeugen zu lassen, daß die ehrwürdige Musenstadt weder an Reiz noch an Kraft Einbusse erlitten, um auch in Zukunft die führende Rolle wieder übernehmen zu können, und zwar im ganzen Bereich der Musen. Welch ein patriotischer Gedanke ! »

[Guido Adler and Oskar Fleischer work out a plan for structuring the music history display and decide on potential groups of objects. Adler already enjoys a reputation as a creator of methodological outlines.]

Situated furthest from the « Rotunda » building and facing its West portal, the « Exhibition Theatre » , commissioned by Oskar Fleischer and designed by the two Viennese theatre architects Ferdinand Fellner and Herman Helmer, was a Renaissance-style « Temple of the Muses » , which occupied an area of 2,000 square metres on the exhibition grounds of the « Prater » . Represented as an « exemplary architecture of the Austro-Hungarian monarchy » , the wooden domed structure, with a crowning Victorian figure, was « only designed for the lifespan of a butterfly » - but still, the architects paid particular attention to fire protection. When no performances or rehearsals were taking place, the site was freely accessible. The evening hours had a special attraction for visitors, when the powerful electric spotlight mounted on the top of the « Rotunda » building bathed the whole theatre in its aura.

The « state of the art » equipment, including an electric fan system that supplied the audience with 80,000 cubic metres of fresh air every hour, guaranteed a comfortable evening at the theatre.

The auditorium was equipped with electric lighting and double thickness acoustic walls, which were decorated in white, red and gold, with tapestry imitations.

According to the author for the illustrated Czech journal, « Světozor » , the international character of the theatre was confirmed by the decorative portrait medallions of artists and illustrated scenes from their works. These included not only Wolfgang Amadeus Mozart and Richard Wagner but also Johann Wolfgang von Gœthe, Friedrich von Schiller, Gotthold Ephraim Lessing, William Shakespeare, Molière and Gioachino Rossini.

(The façade of the « Burgtheater » was designed in a similar way.)

The stage was one of the largest in Vienna at the time, measuring 26 metres high x 26 metres wide x 23 metres deep. Larger than the stage of the « Theater an der Wien » and only smaller than the one of the « Hofoper » , it provided enough space for crowd scenes, state-of-the-art lighting effects, transformations and elaborate machinery.

Providing space for up to 70 musicians, the orchestra pit was lowered and closed off during opera performances. It followed the example of Bayreuth's « Festspielhaus » .

Expressly built for programming foreign plays, operas, operettas and ballets featuring guest- « troupes » and companies, it could accommodate approximately 1,500 to 1,600 spectators :

- A « parterre » of 700 seats, with standing room for 300 people.

- A single two-row gallery of 330 seats, with standing room for 120 people.

In a rather democratic move, the auditorium offered only three « loggia » (boxes) :

- Two on each side of the stage : one for members of the family of the Imperial Court and one for the guests-of-honour in the proscenium portal.

- One for the management at the back of the hall.

[The Monarchy's top civil servant preferred to work by candle light, because electric light irritated his eyes. On the other hand, Crown Prince Rudolf and his wife were less pernickety, when it came to a wedding present using the new forms of energy.

Although Emperor Franz-Josef was no friend of electric light, the « Hofburg » and Schönbrunn palaces were fitted out with it around 1900. Until then, the imperial buildings had mostly been lit by candles. In Vienna's households, open gas flames had provided light since the late- 1820's and, towards the end of the nineteenth century, electric light gradually came into use, although private households in some districts of Vienna were not supplied with electricity until the 1920's. Gas and electricity rapidly became indispensable conveniences : they provided light and operated various household appliances and means of transport - the electrically driven tramway became known simply as « the electric » . The possibility to create light « at the press of a button » changed not only the world of people's life, work and ideas but also the face of the city : now, it was possible for factories to work at night, gas lamps were put up to provide street lighting, and more and more public buildings were equipped with electric light. On the occasion of the marriage of Crown Prince Rudolf and Princess Stéphanie of Belgium in 1881, the Vienna Gas Company had a gigantic triumphal arch put up on the « Ringstraße » boulevard ; it was illuminated by means of innumerable small gas flames. However, gas lighting was not only a convenience but could also be a hazard : for example, the tragic fire of the « Ringtheater » (« Opéra-Comique ») on December 8, 1881, was caused by an uncovered gas flame. Furthermore, people complained that gas made them feel unwell and gave them headaches, and that gas and electricity works in their immediate neighbourhood were damaging the environment. There was another effect of gas and electricity, even though it was not an immediately detectable physical one : supplying energy in this way gave the private and later the municipal providers the power to withhold energy. Districts, which were not profitable, could be left without electricity and gas.]

...

The « Wiener Philharmoniker » , who was supposed to perform on multiple occasions during the « International Exhibition for Music and Theatre » , finally plays only twice :

- On **May 7** (Inaugural concert)

- On **May 15** (« Extraordinary concert » , as part of the « Society of Friends of Music » concert series)

Saturday, 7 May 1892

Pyotr Ilyich Tchaikovsky moves to a new country house in the Russian town of Klin (85 kilometres north-west of Moscow) to revise for publication his « Festival Overture on the Danish National Anthem » (Opus 15) .

He will live there until his death in 1893. It is now the « Tchaikovsky House-Museum » .

...

In today's edition of the « Hamburger Fremdenblatt » (« Arts and Theatre » section) founded in 1863 :

Virtuoso performance of star dancer « Fräulein Huszárek » at the « Stadttheater »

[The « Oper am Gänsemarkt » was founded in Hamburg on January 2, 1678, which marked the beginning of organized ballet performances. The « Stadttheater » opened in 1827. The Hamburg Philharmonic Society was established in 1828. Johann Strauß senior performed concerts and balls in Hamburg and Altona in 1836. It was reported that the Austrian ballerina Fanny Elssler wore ballet slippers during a performance of Adolphe Adam's « Giselle » in Hamburg in 1843. After the First World War, Olga Brandt-Knack, who had founded the « German Dancers' Association » in 1908, took over direction of the Hamburg ballet, which became a centre for the new « expressionist dance » . In 1932, Helga Swedlund came from Breslau as ballet mistress, enriching the repertoire with many new classical and modern works.]

Opening day of the « International Exhibition for Music and Theatre »

« Prater » park, Leopoldstadt

11:00 am

official ceremony

Emperor Franz-Josef is greeted

in front of « Exhibition Concert Hall »

by members of the « honorary presidium » :

Marquis Olivier de Bacquehem, Paul Gautsch baron von Frankenthurn, Count Elrich von Kielmansegg

Dr. Johann Nepomuk Prix, Margrave Johann de Pallavicini, Archduke Carl Ludwig

« His Majesty » then turns to the « éminence grise » of the project

Princess Pauline von Metternich

with words of appreciation

Margrave Pallavicini gives a short address of homage

and asks the Emperor to officially open the exhibition

the « Hallelujah » chorus from George Frideric Händel's « Messiah »

is performed by the « Wiener akademischer Gesangverein »

and the Orchestra of the « Society of Friends of Music »

under the « bâton » of Josef Hellmesberger senior

the anthem « Gott erhalte Franz den Kaiser »

in an arrangement for choir, orchestra, and organ

is conducted by Wilhelm Gericke

the Emperor then begins his tour accompanied by the archdukes,

president Margrave Pallavicini, and vice-president Othon baron de Bourgoing

of the « Exhibition Commission »

the chorus « Wach auf, es nahet gen den Tag »

from Richard Wagner's « Die Meistersinger von Nürnberg »

is performed by the Karel Komzák II Music Chapel

the Emperor is received and escorted by select representatives in each section of the « Rotunda » building

Guido Adler is the first to have this honour

He greets the Emperor, who is accessing

the splendid and pompous setting of « Room I »

(the « Habsburg-Lorraine interior »)

with these words :

« " Your Majesty ", you are entering your very own home ! »

He can contemplate the first volume of the « Imperial Works » of Ferdinand III, Leopold I, and Josef I

two of the « Trent Codices » are displayed in « Room IV » under « Niederländer »

(composers of the Franco-Netherlandish School)

Franz-Josef remains on the exhibition grounds for about two and a half hours

he leaves with these words :

« The exhibition has fully satisfied me in every respect. You achieved a magnificent job, and I will return very soon. »

« Wiener Allgemeine Zeitung » :

« Vienna, like no other metropolis, is destined to cultivate the spirit of international peace and cosmopolitanism. [...] It is, therefore, not by chance that an international music and drama exhibition was held within our walls. This is a historical fact which we must understand and appreciate. »

...

« Wien ist, wie keine zweite Metropole, dazu berufen, den Geist des Völkerfriedens und des Weltbürgerthums zu pflegen. [...] Es ist daher nicht ein Zufall zu nennen, daß innerhalb unserer Mauern eine internationale Musik- und Theaterausstellung erstand. Das ist eine historische Fügung, die wir nur recht verstehen und würdigen müssen. »

The Habsburg-Lorraine « interior » starts with exhibiting a range of portraits of monarchs of the Habsburg dynasty

and is followed by Franz-Josef Haydn's « Volkshymne » for string quartet, which he composed as a « work of honour » for Emperor Franz-Josef. The interior is not only comprised of various works by monarchs but also entails instruments, such as the harp of Marie-Antoinette, the Zither of the Empress, the piano of Josef II, as well as various busts, medallions, and letters. The personal objects that are displayed are not staged in a particular way to elicit visitors' emotions or reinforce cultural myths of the persons on display. It seems that the curatorial intent behind this « interior » was to represent the monarchy in a rather « stoic » , detached manner. Here, awe and astonishment are not staged in a way that endows the objects with a cultic quality, as is the case of the « interiors » of composers. It was even expected of the visitors to visit the « Royal interior » with a reverent attitude and demeanour [« die Pietätvollen Besucher »] that they would carry naturally, when in the presence of sovereignty.

However, Haydn's « Volkshymne » is presented in a separate display case, which is a curatorial strategy to exhibit something precious or of particular relevance :

« As a counterpart to all these works, which are worthy witnesses of the artistic sense and enthusiasm for art of our ancestral ruling house, the composition of a citizen who is at the same time prince in the realm of music, the song which is not missing in the hall of fame of the Austrian imperial family, rested in a separate display case, the embodiment of loyalty, love and attachment in word and tone : the Austrian folk anthem in its first transcript by Josef Haydn from 1797, in its first editions and in all national languages. Just as the master himself enjoyed and rose up in the daily game of the same in old age, so the expression of genuine enthusiasm and patriotism has since been reflected in it. His way sounds simple, but genuine and deep. And, thus, the original was a necessary addition to all the works and memories that were collected in the " interior " of Habsburg-Lorraine - without any external pomp, but still shining and shining only because of the inner value and their significance for the history and future of our beloved fatherland. »

...

« Als Gegenstück zu all' diesen Werken, welche würdige Zeugen des Kunstsinnes und Kunsteifers unseres angestammten Herrscherhauses sind, ruhte in einem eigenen Schaukasten die Komposition eines Bürgers, der zugleich Fürst im Reiche der Tonkunst ist, das Lied welches in der Ruhmeshalle des österreichischen Kaiserhauses nicht fehlen darf, die Verkörperung von Treue, Liebe und Anhänglichkeit in Wort und Ton : die österreichische Volkshymne in ihrer ersten Niederschrift durch Josef Haydn vom Jahre 1797, in ihren ersten Ausgaben und in allen Landessprachen. Wie der Meister selbst im hohen Greisenalter an dem täglichen Spiel derselben sich erfreute und erhob, so spiegelt sich in derselben seither der Ausdruck echter Begeisterung und Vaterlandsliebe. Schlicht, aber echt und tief erklingt seine Weise. Und so was das Original eine nothwendige Ergänzung all der Werke und Erinnerungen, welche im " intérieur " Habsburg-Lothringen gesammelt waren - ohne äußeren Prunk, trotzdem glänzend und leuchtend nur durch den inneren Werth und ihre Bedeutung für Geschichte und Zukunft unseres geliebten Vaterlandes. »

Guido Adler's scheme is organized by « rooms » (I to XXVI) having as its main goal the representation of a chronological history of music starting with ancient music, Greeks, Romans, and « oriental music » that influenced Western music. The rooms demonstrating a chronological, developmental history of music are preceded by the « Interieur Habsburg-Lorraine » , which is placed right after entering the « Rotunda » from the South transept after the

ethnographic section. This arrangement served the purpose of a) representing the monarchy and b) illustrating the musical works of monarchs such as Ferdinand III. , Leopold I. , Josef I. , and Karl VI. Instruments can be found dispersed in various rooms, either belonging to certain epochs or centuries, or formerly belonging to composers. Entire collections of instruments could also be found : the « Collection of Archduke Franz Ferdinand of Austria-Este » (room VII, containing precious instruments from the sixteenth and seventeenth century) , the « Collection Paul de Wit » from Leipzig (room X, mostly containing various instruments mostly from the eighteenth century and exhibited jointly with the section addressing the development of music engraving and printing) , the « Royal Collection of Ancient Music Instruments in Berlin » (« Königliche Sammlung altertümlicher Musikinstrumente zu Berlin ») (room XII, containing various instruments from different centuries) , and the « Collection of baron Nathaniel Rothschild » (room XIII, containing various instruments, musical works, and portraits, copper engravings and pictures) .

Other individual collections are also placed in their historical context, such as « The Society of the Friends of Music in Vienna » and the German Military Music (« Reichsdeutsche Militärmusik ») .

Richard Wagner had his own theme pavilion, the « Hall of the Gibichungs » (« Gibichungenhalle ») , in which the legitimacy of German princely dynasties was reinforced with mythological figures.

Adler's plan was to exhibit a history of music according to scientific criteria and with historiographical accuracy.

In the preface of the catalogue of the « German and Austrian musico-historical section » , he explains :

« The " musico-historical section " should give an overall picture of the historical development of the two unified states, accordingly, also take into account those foreign artists who have influenced our art, and also include artistic endeavours and phenomena that are intimately connected with our music. Through a kind of Prodomos, the visitor was to be introduced and, thus, the art of those peoples of the Ancient World and the Orient, on which our Western art is based, was included. »

...

« Die Abtheilung sollte ein Gesamtbild geben von der musikhistorischen Entwicklung der beiden vereinten Staaten, demgemäß auch solche auswärtige Künstler berücksichtigen, welche unsere Kunst beeinflußt haben, ferner Kunstbestrebungen und -Erscheinungen mit aufnehmen, welche im innigen Zusammenhang mit unserer Musik stehen. Durch eine Art Prodomos sollte der Besucher eingeführt werden, und so wurde die Kunst jener Völker des Alterthums und Orients mit einbezogen, auf denen unsere abendländische Kunst basiert. »

Adler was also very vocal about his struggle with transposing a historiographical concept to a visual medium, especially the entertaining character of an « International Exhibition » to which he had to succumb eventually but, in the end, he managed to realize his idea of « performing music historiography » .

In particular, he lamented that visualization had become a trend and an inevitable component of narrating music history :

« Since then, “ illustration ” (the “ New German ” ugly name for it) has occupied a large part of the musico-historical literature. Today, there are music histories that are, as it were, “ textual ” picture books. In my “ Handbook of Music History ” and in the publications of the “ Monumenta Historiæ Musices ”, I, too, had to take this into consideration - that is the curse of the evil deed. With these remarks, I do not want to disparagingly judge the museum work that serves the history of music and its sister arts. The instrument museums, the publication of autographs, documents, memorabilia, and so on have their merits, and the latter also find their lovers. In 1892, I had obediently followed the call of the government of my fatherland and remained faithful to scientific seriousness ; for my work, I have not received any form of payment whatsoever, not even one “ Kreuzer ” ; at least, younger labourers have had some merit. »

...

« Seither hat in der musikgeschichtlichen Literatur die “ Bebilderung ” (so lautet der der neudeutsche häßliche Name) einen breiten Raum eingenommen. Es gibt heute Musikgeschichten, die gleichsam “ betextete ” Bilderbücher sind. Auch ich mußte in meinem “ Handbuch der Musikgeschichte ” sowie in den Publikationen der “ Denkmäler ” darauf billige Rücksicht nehmen - das ist der Fluch der bösen Tat. Mit diesen Bemerkungen will ich nicht die Musealarbeit, die der Geschichte der Musik und ihrer Schwesterkünste dient, abfällig beurteilen. Die Instrumentenmuseen, das Auflegen von Autographen, Dokumenten, Erinnerungsstücken und so weiter haben ihre Verdienste, und auch letztere finden ihre Liebhaber. Ich war 1892 dem Rufe der Regierung meines Vaterlandes mit Gehorsam gefolgt und bin dem wissenschaftlichen Ernst treu geblieben ; für meine Arbeit habe ich in keinerlei Form auch nur einen Kreuzer Honorar erhalten ; wenigstens haben jüngere Kräfte einen Verdienst gehabt. »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Rienzi, der Letzte der Tribunen » , WWV 49

« grand tragic opera » in five acts

music by Richard Wagner

libretto by Richard Wagner

stage design by Hermann Burghart

costumes based on drawings by the history painter Franz-Xaver Gaul

choreography by ballet master Karl Telle

cast

Rienzi : Hermann Winkelmann

Irene : Marie Lehmann

Steffano Colonna : Franz von Reichenberg

Adriano : Anna Warnegg

Paolo Orsini : Willibald Horwitz

Der Kardinal : Ludwig Weiglein

Baroncelli : Anton Schittenhelm

Cecco del Vecchio : August Egon Hablawetz

Friedensbote : Josefine von Artner

The « Musikalische Rundschau, neue Musikzeitung und Blätter für Kirchenmusik » Number 12 announces on page 100 the « Album of the Viennese Masters » , which contains, among other works, Anton Bruckner's « Vexilla regis » (The royal banner) (**WAB 51**) :

« Internationale Musik- und Theaterausstellung in Wien 1892

Eines der kostbarsten Schaustücke der Ausstellung und zugleich das einzig unzweifelhaft echte Document griechischer Kunst wird der Papyrus Rainer sein.

[... über Manuskripte, Notenschriften, Notendrucke ...]

Das von der Ausstellungs-Commission herausgegebene " Album der Wiener Meister " wird nachfolgende Compositionen enthalten :

Brahms : " Es rauschet das Wasser "

[Duett für Alt und Bariton]

Bruckner : " Vexilla regis ", für gemischten Chor (arangirt für Harmonium)

[Neuestes Opus]

Brüll : “ Nacht ”

[... weitere elf Komponisten ...] »

Sunday, 8 May 1892

small lecture hall (« Vortrag-Saal ») of the « historical music section »

South-east transept of the « Rotunda » building ; South portal entrance

« German military music » concert series

« Über Land und Meer »

« Over Land and Sea »

a musical « pot-pourri »

featuring quotes of folk songs from « almost all nations on earth »

music by Carl Millöcker

performed by

the Bohemian military band-master Wendelin Kopetzký (Vendelín Kopecký)

conducting his Riflemen’s brass ensemble (« Schützenkapelle »)

at the conclusion of the showcase, the audience erupts in tumultuous applause

when echoes of the « “ Kaiserhymne ” God save Emperor Francis » are resounding through the hall

[Kopetzký was born on 6 April 1844 in Pecka, Jičín County and died on 18 May 1899 in Smíchov near Prague]

...

Father Raffael « Oddo » Loidol will play an organ recital in Kremsmünster Abbey at 4:00 pm on the occasion of a meeting of the « Association for Intermediate Schools in Upper-Austria and Salzburg » (« Mittel-Schule für Oberösterreich und Salzburg ») , which is based in Linz.

This organization advocates for the needs of these institutions.

It publishes communications regarding school costs and teacher interests.

Father Loidol will end the concert by improvising on a theme from Anton Bruckner.

« Orgel-Konzert

1) Felix Mendelssohn : Andante in As

2) Johann Sebastian Bach : Choral-Vorspiel und Fuge

3) Improvisation über ein Thema Anton Bruckners

Kremsmünster, 8 Mai 1892

Pater " Oddo " Loidol »

An advertisement on page 13 in the Austrian daily newspaper « Die Presse » Number 128 draws attention to the « Album of the Viennese Masters » and the « Vexilla regis » (The royal banner) (**WAB 51**) by Anton Bruckner.

The « Neuigkeits-Welt-Blatt » announces that Anton Bruckner will conduct during the « International Exhibition for Music and Theatre » .

The Viennese daily newspaper « Neue freie Presse » , the voice of Austria's traditional liberal establishment, speaks about the Exhibition's opening :

« For us, Austrians, the word " international " has a more comprehensive meaning than for all others ; for us, it does not merely bind nation to nation but also nationality to nationality. Since we are not a nation and our Empire itself is made up of a collection of nationalities, every project that helps to overcome the separatist impulse of the peoples and unite them in pursuit of a common goal brings a double blessing : it unites us with the other nations and unites us with ourselves. The more deeply and painfully we feel every day how very much the latter above all is necessary for us, the more we must appreciate that the Viennese " Exhibition of Music and Theatre " is also an international undertaking in this sense, one that creates contacts in the realm of art between peoples within our own state who often turn their backs on one another in a hostile and confrontational manner. In one respect at least, they are brought closer together, an experience that will perhaps have a positive effect on many other areas of interaction. »

Opening gala concert of the « International Exhibition for Music and Theatre »

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

« celebratory concerts series »

vice-court « Kapellmeister » Hanns Richter conducts

the mixed-choir of the « Singverein der Gesellschaft der Musikfreunde »

the « Wiener Männer-Gesangverein » and the « Wiener Philharmoniker »

programme

Wolfgang Amadeus Mozart : Overture from the opera « Die Zauberflöte » , K. 620

Ludwig van Beethoven : Symphony No. 9 in D minor, « Choral » , Opus 125

soloists :

Josefine von Artner, soprano ; Louise Kaulich-Lazarich, alto ; Georg Müller, tenor ; Carl Grengg, baritone

the premiere of Anton Bruckner's « Psalm 150 » (**WAB 38**)

which was originally planned for the occasion is cancelled

« The concert hall is quite acoustic, but makes a less than friendly impression, which is in no way alleviated by the merciless draught as well as by the prevailing cold. »

The concerts of the « Exhibition Symphony Orchestra » are generaly conducted by its director Hermann Grädener and, occasionally, by Wilhelm Gericke, Guido Peters, Ferdinand Löwe and Robert Fuchs.

The « symphonic concerts » and « popular concerts » series performed at the « Exhibition Concert Hall » show a slight dominance of Viennese classical and German romantic music but are, otherwise, international in scope.

English, Italian, Scandinavian, Polish and - for the first time in Vienna - American works, presented by Franz-Xaver Arens, are programmed as part of the « guest-conductor concerts » series : Frank Van der Stucken, John Knowles Paine, Edward MacDowell, George Whitefield Chadwick, Arthur Foote, Victor Herbert, Paul Schoenefeld, Arthur Homer Bird and Arens himself.

The small lecture hall (« Vortrag-Saal ») of the « historical music section » (which was designed by Guido Adler) , located in the South-east transept of the « Rotunda » (South portal entrance) , hosts various types of events :

demonstration of instruments

concerts by music school students

independent performances by ensembles and soloists

all the « historical concerts » and smaller scaled « symphonic concerts »

Opening theatre evening at the « Exhibition Theatre »

Company of the « Deutsches Theater » from Berlin

under the directorship of its co-founder, the dramatist Adolph L'Arronge

with the participation of the « Exhibition Symphony Orchestra »

programme

Ludwig van Beethoven : Overture in C major from « Die Weihe des Hauses » (The Consecration of the House) , Opus 124 -

Johann Wolfgang von Gœthe : « Stella » , a tragedy in five acts (Viennese premiere)

Johann Wolfgang von Gœthe : « Die Mitschuldigen » (The Complicit) , a verse comedy in three acts

The press mentions the deficiencies of the hall, which are attributed to the unfinished state of construction :

« The hall did not present a very friendly sight today. The boxes (i.e. „“ loggia ”) have not yet been installed, the grey painted, still wet walls and many other things showed the haste with which one had worked to get only half way in order. »

The programming of plays, operettas and operas at the « Exhibition Theatre » will change considerably during the course of the weeks.

In between the guest-performances, there were other performances by Viennese theatre companies, possibly in part to avoid any major gaps in the schedule.

With the guest-performances of the « Deutsches Theater » from Berlin, the « comédies » are compared to those of the high-ranking « Burgtheater » company. They will take place at the « Exhibition Theatre » **from May 8 to 23**.

Für Konzerte wurde eine eigene Musikhalle gebaut. Errichtet wurde sie von Hermann Otte nach Plänen von Oskar Marmorek, die plastische Dekoration stammte von Conrad Widter, die Beleuchtung von Siemens & Halske und Carl

Oswald & Cie. , der Vorhang vom Hof-Dekorationsmaler Burghart. Die Dimensionen waren 58 meter x 30 meter, der Saal bot im ganzen Platz für 1.800 Besucher und 150 Musiker beziehungsweise 300 Sänger. Für die Ausstattung des Zuschauerraums gab es zwei Möglichkeiten : eine mit Sitzreihen wie im Konzertsaal gewohnt und eine mit Tischen, Sesseln und Gasthausbetrieb. Es gab auch eine große, für die Kirche in Weinhaus bestimmte Orgel von Josef und Hans Mauracher. Außerdem befanden sich im Gebäude eine Restauration und Buffets. Neben der Halle stand ein Raum in der Rotunde für kleinere Veranstaltungen - der Kleine oder Vortragssaal - zur Verfügung.

...

Die große Musikhalle wurde von der Ausstellungskommission gemeinsam mit dem Brauereibesitzer Anton Dreher errichtet, « welcher an hundert Abenden für Nationalmusik Sorge trägt, während an 53 Abenden die Commission populäre Musikaufführungen veranstalten wird » . Offensichlich stand zunächst, zumindest für den Geldgeber Dreher, die « Nationalmusik » - gemeint ist Volksmusik - an erster Stelle, wie die Mitteilung zeigt, es sei für die « Volksmusik aller auf der Ausstellung vertretenen Nationen » eine eigene Volksmusikhalle gebaut worden, in der « russische und ungarische Zigeuner, rumänische Sänger und Spielleute, Bergschotten, scandinavische, Tiroler, Kärntner und steirische Sänger » auftreten sollten. Aus den 53 Abenden mit populären Musikaufführungen wurden allerdings 110 Konzerte, die jedoch nicht alle in der Musikhalle stattfanden.

Beim Eröffnungskonzert mit den Wiener Philharmonikern unter Hanns Richter machte die Halle offensichtlich keinen besonders guten Eindruck.

Nach Prag wurde berichtet :

« Die Musikhalle ist ziemlich akustisch, macht aber einen wenig freundlichen Eindruck, der gestern durch den unbarmherzigen Luftzug sowie durch die herrschende Kälte keineswegs gemildert wurde. »

In der Presse werden die Mängel allerdings auf den nicht abgeschloßenen Bauzustand zurückgeführt :

« Die Halle bot heute keinen sehr freundlichen Anblick. Die Logen sind noch nicht installirt, die grau gestrichenen, noch nassen Wände und noch manches Andere ließen die Hast und Überstürzung merken, mit der man gearbeitet hatte, um nur halbwegs in Ordnung zu kommen. »

Die Musikhalle bestand nach der Ausstellung weiter. Sie wurde von Dreher gekauft und in Meidling im Dreher-Park wieder aufgestellt, wo sie nach der Gattin des Pächters Johann Weigl Katharinenhalle genannt wurde. Sie diente für Variétévorstellungen, Zirkusdarbietungen, Ringkämpfe, Bälle. Nachdem 1912 Um- und Zubauten erfolgt waren und sie im 1. Weltkrieg als Reservespital diente, wurde sie 1925 wegen Baufälligkeit abgebrochen.

...

Die 1894 errichtete Katharinenhalle, in der und andere Variétéaufführungen, Zirkusdarbietungen und Ringkämpfe stattfanden, diente ursprünglich als Tonhalle bei der Internationalen Musik- und Theaterausstellung im Wiener « Prater » 1892 und wurde danach in das im Jahr 1886 eröffnete Vergnügungsétablissement « Dreher-Park » (heute 12. Bezirk,

Schönbrunnerstraße Nummer 307) transferiert. Sie bot rund 4.000 Personen Platz und bestand bis 1925.

1890-1892 wurde der 12. Bezirk aus der namengebenden Vorortgemeinde Meidling (Ober- und Unter-Meidling) sowie aus Gaudenzdorf, Hetzendorf, Wilhelmsdorf und Teilen von Altmannsdorf geschaffen. Der 12. Bezirk grenzt an den 5. , 6. , 10. , 13. und 23. Bezirk.

Die Ortschaften, aus denen der 12. Bezirk entstand, liegen am Schönbrunner Berg, der sich in Ost-West-Richtung erstreckt. An seinem nördlichen Ausläufer fließt die Wien, die bis zur Regulierung im 19. Jahrhundert häufig Überschwemmungen verursachte. Älteste Urkunden, um 1140, nennen « Murlingen » , damals im Besitz des Stiftes Klosterneuburg. Schon im 14. Jahrhundert bestanden hier mehrere Mühlen. Der alte Ortskern erstreckte sich an der Meidlinger Hauptstraße, zwischen Lobkowitzbrücke und Tivoligasse. Der letzte Weingarten wurde 1902 gerodet und an seiner Stelle eine Kaserne gebaut. Josef I. ließ im waldreichen Gatterhölzl einen Jagdsitz errichten. Maria Theresia wandelte das Schlößel zu einer Wollzeugfabrik um, die wenig später nach Linz verlegt wurde. Das Gebäude, bei dem eine Schwefelquelle entsprang wurde 1773 zum « Theresienbad » . Nachdem 1767 der erste Ziegelofen an der Straße nach Hetzendorf entstanden war, machte die Bezirksentwicklung Fortschritte. Auch die Erbauung von Schloß Schönbrunn wirkte sich förderlich aus.

Im 19. Jahrhundert zogen die Vergnügungslokale « Tivoli » am Grünen Berg mit seiner Rutschbahn und « Drehers Établissement » , zu dem Theater, Zirkus und Park gehörten, die unterhaltungsfreudigen Wiener an. 1884 kaufte der Bierbrauer Anton Dreher junior die Liegenschaft in der Schönbrunnerstraße Nummer 307 und verpachtete sie an Johann Weigl, der hier das Schwechater Bier Drehers ausschenkte. 1886 eröffnete er mit einer Liedertafel des Männer-Gesangereins sein Vergnügungsétablissement. 1894 wurde im Park die rund 4.000 Personen fassende Katharinenhalle aufgebaut. Darin gab es Variétévorstellungen, Zirkusdarbietungen, Ringkämpfe und anderes. 1912 wurde der Antoniussaal errichtet, im ersten Stock lag der von Amateurtheatern benutzte Alt-Deutsche Saal. Weigls Dreher-Park war Schauplatz zahlreicher Veranstaltungen geselliger Art. Hier produzierten sich populäre Volkssänger ebenso wie Gesangsvereine.

...

Der Park war 1793 Eigentum von Josefa Gräfin Chancloir, deren Villa den Platz des späteren Restaurationsgebäudes einnahm. Im 19. Jahrhundert folgten als Besitzer Nikolaus Esterházy (1812) , Georg von Erdödy (1841) , Stephan beziehungsweise (nach dessen Tod) Franziska Gräfin Liechtenstein. Aus dieser Zeit stammt der « Maria-Theresien-Saal » (« Grüner Saal ») .

1884 kaufte der Bierbrauer Anton Dreher junior die Liegenschaft und verpachtete sie mit allen späteren Zu- und Nebenbauten an Johann Weigl, der hier das Schwechater Bier Drehers ausschenkte. Weigl war 1886 aus Hernals hieher gekommen, wo er eine Heurigenschenke betrieben hatte. Das am 5. Juli 1886 mit einer Liedertafel des Männer-Gesangvereins eröffnete Vergnügungs-Établissement trat die Nachfolge der « Neuen Welt » in Hietzing an. 1894 wurde im Park die rund 4.000 Personen fassende Katharinenhalle aufgebaut. Das Gebäude war anläßlich der « Musik- und Theaterausstellung » (1892) errichtet worden und diente während der Ausstellungszeit als Tonhalle. 1894 wurde die funktionslos gewordene Halle von Dreher gekauft, abgetragen und in Meidling wiederaufgebaut. In der Katharinenhalle

gab es Variétévorstellungen, Zirkusdarbietungen (5. September 1901 Zirkus Henry) , Ringkämpfe (Weltmeister Türk) und anderes. 1912 wurde der Antoniussaal errichtet, im ersten Stock lag der Alt-Deutsche Saal, der von Liebhaber-Theatervereinen (« Lehrerbühne » , « Schutzvereinsbühne » , Theaterklub « Heidelberg ») benützt wurde. 1906-1907 trat im « Weigltheater » Ferdinand Exl mit seiner Tiroler Bauernbühne erstmals in Wien auf.

1918 wurde im Dreher-Park das Reservespital Nummer 4 eingerichtet. Dem im hinteren Teil des Parks situierten Sportplatz « Wacker » (Eröffnung 8. Oktober 1921) fiel alter Baumbestand zum Opfer. 1925 wurde die Katharinenhalle abgetragen. « Weigls Dreher-Park » war auch in der 1. Republik das Ziel vieler Wiener.

Im Laufe der Jahre war er Schauplatz zahlreicher Veranstaltungen geselliger Art. Hier produzierten sich unter anderem die Meidlinger Liedertafel (Notenarchiv in der Wienbibliothek im Rathaus) , verschiedene Meidlinger Gesangsvereine und der Gaudenzdorfer Männerchor « Einigkeit » (1922) . Der Volkswahlverein « Dr. Karl Lueger » wählte den Dreher-Park für seine Maifeiern. Für Volkssänger war der Dreher-Park ein beliebter Auftrittsort (Edmund Guschelbauer, Edi und Biedermann, Seidl und Wiesberg, Hansi Führer, Emil und Karl Haupt, Richard Waldemar, Franz Glawatsch, Anton Amon (Volkssänger) und andere) . Am Fiaker-Jubiläums-Fest am 23. Mai 1925 nahmen auch Edmund Eysler und Hansi Niese teil, Carl Wilhelm Drescher dirigierte.

Die Mitteilung, der Erbauer des Ausstellungstheaters, Hermann Otte, habe sich beim Theaterbau eines bei der Sängerhalle gut bewährten Systems bedient, ist vermutlich nicht auf die Tonhalle der Ausstellung zu beziehen, da diese zu dieser Zeit noch nicht stand. Von ihr wird am 4. Oktober 1891 berichtet, daß der Bau demnächst, am 13. Dezember, daß er noch in diesem Monat beginnen und Platz für 2.000 Personen bieten werde. Vor Weihnachten wurden die Arbeiten tatsächlich in Angriff genommen. Anfang Februar 1892 wurden nähere Angaben über den Konzertraum und die Art der Konzerte selbst bekanntgegeben. Der Saal sollte 1.200 Parterresitze haben ; auf der Galerie waren eine Hofloge und 46 weitere Logen vorgesehen, dazu auf der Schmalseite 4 Bankreihen zu 34 Sitzen in 3 Kolonnen. Zur Beleuchtung diente elektrisches Licht.

In der Musikhalle fanden bestimmungsgemäß vor allem die vom Ausstellungskomitee organisierten Konzerte statt, daneben gab es in anderen Räumen und im Ausstellungspark eine Fülle anderer musikalischer Darbietungen. Die ersteren fielen in die Kompetenz des erwähnten Musikkomitees.

In ihrem Bericht über die musikalischen Aufführungen schrieben die Referenten Gutmann und Hermann :

« Die Frage, was diese Musikaufführungen eigentlich zu bieten hätten, war nicht so leicht gelöst. Vor allem galt es, von dem herkömmlichen Concertwesen abzuweichen, also nicht etwa eine Fortsetzung der winterlichen Concert-Saison anzustreben, sondern Form und Inhalt der geplanten Darbietungen in ein der Musikstadt Wien würdiges und der Fachausstellung entsprechendes System zu bringen : die Meisterwerke der Classiker, Romantiker und zeitgenößischen Componisten aufzuführen und diese Concerte den breiteren Schichten der Bevölkerung durch einen minimalen Eintrittspreis leicht zugänglich zu machen ; ferner in einer Reihe von historischen Concerten die Entwicklung der Tonkunst zu veranschaulichen ; endlich die lebenden Componisten soviel wie möglich selbst zur Aufführung ihrer Werke heranzuziehen und eine Reihe hervorragender

Dirigenten einzuladen. »

Oscar Fleischer meinte, sicherlich berechtigt aber nicht ohne Präpotenz, zu diesem Programm :

« ***Dem Reichsdeutschen wird das fremd und verwunderlich erscheinen, denn Symphoniekonzerte sind zum Beispiel in Berlin sozusagen tägliches Brod. In Wien aber sind die Symphonien der Klassiker seltene Erscheinungen auf den Konzertprogrammen. Es giebt nur wenige Musiker, die alle neun Beethovensche Symphonien in ihrem Leben gehört haben, während in Berlin selbst das Sonntagspublikum die wohlbenützte Möglichkeit hat, sich gründlichst mit den Symphonikern vertraut zu machen.*** »

In gewißer Weise wurde das durch die beiden Organisatoren bestätigt, indem diese schrieben :

« ***In dem kurzen Zeitraume von fünf Monaten wurden mehr Meisterwerke aufgeführt, als sonst in ebensoviel Jahren in Wien erklungen waren.*** »

Die zeitgenößischen Komponisten des In- und Auslandes wurden eingeladen, bisher nicht bekannte Werke zur Aufführung zu überlassen.

Ein zentrales Anliegen war es, die Musik in weite gesellschaftliche Kreise hineinzutragen. Deswegen wurden auch die Preise niedrig gehalten : für die Sitze waren 50 kronen in der vorderen, 20 kronen in der hinteren Hälfte des Saales zu bezahlen, für ganze Logen 5 Florins, für ein Abonnement für 12 Konzerte 5 beziehungsweise 2 Florins.

« Das Vaterland » kommentiert dazu :

« ***Es war nun zweifellos ein sehr glücklicher Gedanke, in die - von einem gewißen aristokratischen Hauche umwehte - Musikausstellung die eminent volksthümliche Schöpfung der Symphoniekonzerte zu versetzen, deren Besuch mit den denkbar geringsten Kosten (...) verbunden ist.*** »

Ein wichtiger Schritt war die Aufstellung eines eigenen Ausstellungsorchesters. Der Motor dieser Idee war Albert J. Gutmann.

Er hatte schon 1890 unabhängig von der Ausstellung in der Generalversammlung der Gesellschaft der Musikfreunde die Gründung eines professionellen Orchesters angeregt, dessen Aufgabe nicht nur die Mitwirkung bei den Gesellschaftskonzerten sein sollte, sondern auch die Veranstaltung von Konzertzyklen :

« ***die Popularisirung der classischen Orchestermusik, die Förderung der modernen Production sollten die Leitsterne sein, unter welchen das neue Unternehmen auftreten sollte.*** »

Zur Aufstellung eines Detailprogramms veranlaßt legte er die kleine Broschüre Volksconcerte in Wien vor, in der er eingehende Kritik am Wiener Konzertleben übte, für dessen Bedürfnisse die 8 philharmonischen Konzerte nicht genügten.

Das Ausstellungsorchester hatte demnach die Aufgabe der « Aufführung populärer classischer und moderner Werke » und der Präsentation weniger bekannter Werke der Klassiker und solcher junger Talente. Die Leitung wurde Hermann Grädener anvertraut.

Zur Anwerbung von Musikern wurde ein « allgemeiner Concurs ausgeschrieben, an dem sich alle jene Musiker ohne Unterschied der Staatsbürgerschaft betheiligen können, welche ein Orchesterinstrument (Saiten-, Holzblas- und Schlaginstrumente, Horn, Trompete, Posaune) vorzüglich spielen und im Orchesterspiel (Symphonie und Oper) entsprechende Übung besitzen. Reflectanten wollen ihre Offerte, welche mit genauen Angaben über Alter, Staatsange-Hörigkeit, derzeitigen Wohnort (Adresse) , bisherige Verwendung (unter Anschluß eventueller Zeugniße hierüber) und über ihre Honoraransprüche versehen sein müßen, bis längstens 31. Jänner 1892 an die Ausstellungs-Commission (Wien, I. Nibelungengasse Nummer 11) gelangen lassen. »

Die Auswahl der Spieler erfolgte dann aufgrund von Probespielen, die bei Bedarf auch in Prag, Budapest oder Salzburg stattfinden konnten (in Wien am 8. , 10. und 12. Februar) . Die Engagements erfolgten für 6 Monate, vom April bis September. Die Streicher wurden im wesentlichen aus Wien rekrutiert, die Bläser zum Teil aus Deutschland (vor allem aus der Meininger Hofkapelle) . Am 7. Mai spielte das Orchester erstmals zur Eröffnung des Ausstellungstheaters mit großem Erfolg Beethovens Ouvertüre « Die Weihe des Hauses » .

Die wohl vor allem von Albert J. Gutmann getragene Hoffnung, « daß das Ausstellungsorchester auch über die Ausstellung hinaus vereint bleiben wird, da das Project besteht, die volksthümlichen Concerte in der nächsten Saison fortzusetzen und sich auch bereits mehrere Unternehmer gefunden haben, welche diesen Plan durchzuführen bereit sind » , hat sich allerdings nicht erfüllt.

Es war vorgesehen, daß bei festlichen Gelegenheiten auch die Wiener Philharmoniker spielen sollten. Das war aber nur einmal der Fall, beim Festkonzert zur Eröffnung der Ausstellung am 8. Mai, bei dem die Overture zur « Zauberflöte » und die Neunte von Beethoven unter Hanns Richter zu Aufführung gelangten. Vom 4. bis 14. September trat eine Pause im Konzertbetrieb des Ausstellungsorchesters ein, weil es in dieser Zeit bei den Gastspielen des Theaters an der Wien und des polnischen Theaters im Ausstellungstheater zu spielen hatte.

Neben dem Ausstellungsorchester, das normalerweise von Grädener, gelegentlich auch von anderen - Wilhelm Gericke, Guido Peters, Ferdinand Löwe, Robert Fuchs und im Rahmen der internationalen Prominentenkonzerte Frederic Hymen Cowen, Franz-Xaver Arens, Luigi Mancinelli, Johann Severin Svendsen, Andreas Hallén, Georg Henschel und Moritz Moszkowski - geleitet wurde, und dem einmaligen Erscheinen der Philharmoniker unter Richter traten auch andere Ensembles, zum Teil zusammen mit dem Ausstellungsorchester, auf. Aus Wien waren es das Zöglingsorchester des Konservatoriums, der Singverein der Gesellschaft der Musikfreunde, die Wiener Singakademie unter Max von Weinzierl, die Chor-Akademie des Ambrosius-Vereins unter Josef Böhm, der Wiener akademische Wagner-Verein unter Josef Schalk, der Wiener Männer-Gesangverein unter Eduard Kremser, der Schubertbund unter Ernst Schmid und Adolf Kirchl, der Eisenbahner-Gesangverein unter Max von Weinzierl, 600 Zöglinge des Waisenhauses, der Privatvolks- und Bürgerschule der Schulbrüder in Fünfhaus und des Waisenasyls « Norbertinum » in Preßbaum, von auswärts der Klagenfurter Männer-Gesangverein, die Steyrer Liedertafel unter Josef Tobisch, der Brünner Männer-Gesangverein unter Otto Kitzler,

der Amsterdamer A-capella-Chor unter Daniël de Lange und der Männer-Gesangverein « Arion » aus New York unter Franz Valentin van der Stucken. Dazu kam eine große Anzahl an Solisten, die entweder eigene Konzerte gaben oder in verschiedenen Konzerten mitwirkten.

Auch bei den Konzerten gab es für das Programm gewiße Geburtswehen. Im Oktober 1891 waren zunächst 42 Konzerte vorgesehen, « darunter 8 historische und zwanzig populäre, welche durchwegs classische Musik bringen werden, mehrere historische Militärconcerte, Liedertafeln hervorragender Gesangvereine und 3 Jagdconcerte » . Weder die Zahlen noch die Klassifikation blieben aufrecht, ebensowenig die 45 populären Konzerte, die Ende Jänner prognostiziert wurden ; hingegen könnten die angesagten 7 historischen Konzerte zuzüglich 5 in der kleinen Musikhalle (« bei welchen nur alte, jedoch noch spielbare Instrumente zur Verwendung gelangen sollen ») bereits den tatsächlichen 12 entsprechen. Vom Musikkomitee angekündigte je 3 historische Kirchen- und Jagdkonzerte kamen in dieser Form nicht zustande. Es gab eine ganze Reihe historischer Konzerte, aber keines in einer Kirche und kein Jagdkonzert.

Mitte Mai wurde verkündet, das Programm der Konzerte stehe im wesentlichen fest, woran man genauso zweifeln kann wie an den nachfolgenden Ankündigungen von 3 Konzerten der Budapester Philharmonischen Gesellschaft unter Alexander Erkel im Mai, die nicht stattfanden, und der Verlegung der historischen Konzerte in den Mai und Juni ; tatsächlich fanden sie vom 23. Mai bis 9. Oktober statt. Auch für Juni angekündigte Konzerte unter Felix von Weingartner und Felix Mottl blieben Projekte.

Das vom Musikkomitee organisierte Programm umfaßte schließlich 65 Konzerte in 6 Reihen : Festkonzerte und große Aufführungen (4 Konzerte zwischen 8. Mai und 18. August) , Symphoniekonzerte (Dirigenten und Komponisten aus verschiedenen Ländern, 10, 26. Juni - 24. September) , Populäre (29, 12. Mai - 29. September) und Historische Konzerte (12, 23. Mai - 9. Oktober) , Männerchor- (8, 18. Mai - 14. August) und Solistenkonzerte (3, 27. Mai - 6. Oktober) . Daß die Summe der Einzelreihen 66 ergibt, liegt daran, daß ein Konzert aus einem besonderen Grund in 2 Reihen geführt wurde, jenes zum Geburtstag des Kaisers am 18. August mit einem auf den Anlaß bezogenen Programm, das sowohl unter Fest- als auch unter populären Konzerten aufscheint.

Da kam natürlich eine breite Auswahl an älteren und zeitgenößischen Werken, insgesamt 140, zusammen. Das bevorzugte Repertoire waren, wie nicht anders zu erwarten, die Wiener Klassiker : von Beethoven gab es 26 Aufführungen von 12 Werken, von Mozart 15 von 10 und von Haydn 9 von 4. Stark vertreten waren auch die Meister des späteren 19. Jahrhunderts : Wagner 13 von 5, Mendelssohn und Brahms je 9 von 6, Weber 9 von 5, Schubert 8 von 4, Strauß 7 von 5. Hohen Anteil hatten auch die in eigenen Konzerten präsentierten Zeitgenoßen : Mancinelli 10 von 8, Svendsen 7 von 7, Moszkowski 5 von 5. Das am häufigsten erscheinende Einzelwerk war Beethovens « Eroica » mit 7 Aufführungen, danach folgen Mendelssohns Overture zum « Sommernachtstraum » und jene Wagners zu den « Meistersingern » mit je 5, die Ungarischen Tänze von Brahms und die « Aufforderung zum Tanz » von Weber mit je 4.

Die Konzerte sollten nach dem Konzept der Planer auch eine Art Revue der zeitgenößischen Musikproduktion vorführen. Anfang 1892 trat das Musikkomitee mit dem Plan hervor, « sich an alle hervorragenden Componisten des In- und Auslandes mit der Bitte zu wenden, dem Unternehmen ein bisher öffentlich noch nicht bekanntes Werk zur Aufführung abzulassen » , was vielleicht nicht im erwarteten Umfang, aber doch respektabel durchgeführt wurde.

Bei der Zusammenstellung der Einzelprogramme und auch bei der Durchführung gab es natürlich auch wieder allerhand Hindernisse. Proteste und Schwierigkeiten ergaben sich vor allem aus der Nähe des Ausstellungsparks, dessen Lärm oft in die Musikhalle drang, was auch Oscar Fleischer anprangerte. Die beiden Musikreferenten Gutmann und Hermann meinten in ihrem Bericht, daß der Zustand « aufs tiefste zu beklagen » , aber nicht zu ändern gewesen sei, « denn die vielen Tausende, die in der Avenue promenirten, wollten auch ihre Musik haben » . Man habe nur als gewiße Milderung erreicht, daß die Militärkapellen in der Zeit der Konzerte nur Streich- und keine Blechblasinstrumente einsetzten.

Mehr Unmut erregte der Umstand, daß viele oder sogar die meisten Konzerte vor einem Publikum an Sesseln und Tischen und mit Gastbetrieb stattfanden. Dies entsprach dem erklärten Ziel der Popularisierung der Musik, die vor allem für Albert J. Gutmann ein Herzensanliegen war, das er auch in seinem Vorschlag zur Gründung von Volkskonzerten und eines dazugehörigen Orchesters verfocht. Wegweisend war das Berliner Muster, « wo selbst Meister wie Brahms und Bülow es nicht verschmähten, als Dirigenten aufzutreten » . Als Argument wurde auch angeführt, daß es als « ganz einfach unausführbar » galt, « im Hochsommer ein Publicum drei- bis vier-mal wöchentlich in einen “ trockenen ” Concertsaal zu locken » . Ein gewichtiger Grund war allerdings sicherlich auch der, daß der Bau der Musikhalle nur aufgrund von Abmachungen mit dem Wirt des Gebäudes (C. W. Pertl) möglich geworden war, und diese Abmachungen enthielten eben die Konzession zum Gastbetrieb während der Konzerte.

Diese Aufführungen fanden natürlich geteilte Aufnahme.

Der Berichterstatter des « Vaterland » (er zeichnet mit -o.) stand ihnen positiv gegenüber :

« Es macht einen erhebenden Eindruck, wenn man während des Vortrages von der Galerie der Musikhalle einen Blick in das Parterre wirft, wo Tisch an Tisch ein wirklich kunstverständiges Publicum mit der größten Aufmerksamkeit den Klängen lauscht, jede Störung vermeidend und sich selbst in dieser Richtung controlierend. Das gefürchtete Teller- und Messergeklapper hat sich bisher nicht bemerkbar gemacht ; geräuschlos - auf veritablen Filzsohlen - sorgen die Aufwärter für die materiellen Bedürfnisse der Besucher und Niemand rümpft die Nase über die neue Combination : Beethoven und Bier. »

Geradezu skandalös empfand diesen Umstand aber Pjotr Iljitsch Tschaikowski. Er sollte am 22. September das 10. Konzert der Reihe Dirigenten und Komponisten aus verschiedenen Ländern leiten. Offensichtlich auf seinen Protest machte man ihm die Konzession, im Saal Sitzreihen statt des Gastbetriebes einzurichten. Sei es, daß er schon allein den Gedanken einer Profanierung der Musik durch einen Schankbetrieb verabscheute, sei es, daß während seiner Proben auch noch der Lärm des Ausstellungsgeländes in den Saal gedrungen war, er reiste am Tag des Konzertes plötzlich insalutato hospite ab.

In einem Abschiedsbrief gab er Begründung für seine Handlungsweise :

« “ (...) Quand vous recevrez cette lettre - je serai déjà parti ! Je pars pour les raisons suivantes : Je croyais en venant ici, que j’aurais à conduire l’orchestre dans un grand local spécialement consacré à des solennités musicales. Il se trouve que (...) c’est un local de restaurant, consacré à la bière et au

vin et non à la musique. J'ai trop souffert aux répétitions à cette idée et ne puis m'y habituer. L'Orchestre est très bon, etc. " »

Was Albert J. Gutmann (er und Hermann waren ja vor allem durch die Absage betroffen) zu dem Problem schreibt, könnte vielleicht eine direkte verärgerte Reaktion auf Tschaikowskys Betragen sein :

« Ein Rubinstein, ein Bülow, ein Brahms haben es nicht unter ihrer Würde gefunden, in diesen Concerten " beim Bier " zu dirigiren, und der echte Enthusiasmus, mit dem sie und ihre Werke daselbst aufgenommen wurden, mag sie vielleicht sympathischer berührt haben als der abgemessene Beifall, den ihnen fein behandschuhte Hände an anderen Orten gespendet. »

Die « Wiener Abendpost » meldete über den Vorfall mit Tschaikowski eher harmlos :

« Das für heute Abends in der Musikhalle angekündigte Concert des Componisten Peter von Tschaikowsky findet in Folge Unwohlseins des Componisten nicht statt. »

Natürlich wurde das Konzert aus der offiziellen Zählung und Chronik der Ausstellungskonzerte ausgeschieden, seine Stellung als Nummer 10 nahm dann das zwei Tage später stattgefundene Kompositionskonzert von Moritz Moszkowski ein (das sicherlich ohnehin für dieses Datum vorgesehen war) .

Auch mit anderen Komponisten gab es Schwierigkeiten. Einige wollten ihren Sommerurlaub nicht aufopfern, andere bestanden auf der in der Urlaubszeit nicht realisierbaren Aufführung großer Chorwerke. Auch Konzerte von Camille Saint-Saëns und Anton Rubinstein wurden angekündigt, fanden aber nicht statt. Von Saint-Saëns heißt es wenige Tage vor dem vorgesehenen Konzerttermin, er sei, nachdem er bereits die Proben angeordnet habe, plötzlich erkrankt, und er habe der Fürstin Metternich mitgeteilt, daß die Ärzte ihm für längere Zeit das Musizieren untersagt hätten.

Trotz seiner Menge und Vielfalt bildete das Gebotene schließlich nur einen Teil des Geplanten oder Gewünschten. Eine Liste von Komponisten und Dirigenten, die bei der Ausstellung auftreten würden, enthält eine Reihe von teilweise glänzenden Namen, die dann nicht in Erscheinung traten : aus dem Ausland waren das unter anderem die Komponisten (von denen allerdings teilweise Werke geboten wurden) Max Bruch, Antonín Dvorák, Edvard Grieg, Jules Massenet, Anton Rubinstein, Giovanni Sgambati, Arthur Sullivan, Giuseppe Verdi und die Dirigenten Hans von Bülow, Hermann Levi, Felix Mottl, Ernst von Schuch.

Für Oscar Fleischer waren die Konzertveranstaltungen, insbesondere die Symphoniekonzerte unter ausländischen Dirigenten und Komponisten mehr oder weniger mißglückt.

Besonders die amerikanischen Komponisten erregten seinen Unwillen, sie seien Nachahmer Europas :

« Wie eine Erlösung wirkte es, als gegen Ende eines der Conzerte in einem Tonstück " Marcia fantastica " eine Anzahl von Original-Neger-Melodien erklangen. Es war doch wenigstens mal was anderes. »

Die « Marcia fantastica » stammte von Henry Schoenfeld ; auf sie muß sich die freilich von reichlich europäischer Überheblichkeit getragene Bemerkung mit den « Neger-Melodien » beziehen.

Das Repertoire der populären Konzerte bestand hauptsächlich aus Werken des 18. und 19. Jahrhunderts, wobei man ganz offensichtlich vermied, dem Publikum, das man sich ja möglichst breit wünschte, allzu « schwere » Werke wie etwa Symphonien von Brahms oder Bruckner vorzusetzen. Immerhin gab es auch Uraufführungen von Kompositionen von Hugo Reinhold (17. Mai) , Adolf Sandberger (2. Juni) , Guido Peters (11. Juni) , Josef Lábor (7. Juli) und Johann Severin Svendsen (14. Juli) .

Trotz allem blieb für Oscar Fleischer doch noch ein Wunsch offen, in dem er sogar mit Adler übereinstimmte :

« Leider hatte die Konzertdirektion nicht darauf Bedacht genommen, der Nationalmusik einige Aufmerksamkeit zuzuwenden. Es wäre sicherlich wichtig gewesen und anregend, die Musik allein schon der Völker der österreichischen Monarchie so recht mit einander vergleichen zu können. Freilich hätte da eine gründliche Auslese in den Nationalmusiken getroffen werden müßen ; aber es hätte meiner Meinung nach nicht allzuschwer fallen können, die echten Perlen der ungarischen, polnischen, böhmischen, slavischen, steirischen und so weiter Volksmusik von auserlesenen Volksmusikern vorführen zu lassen. »

Diese Stelle strich Adler an und setzte ein « ja » dazu.

Adler hat sich, obwohl das ja nicht seine eigentliche Aufgabe war, für die Konzerte stark engagiert. Mehrfach hat er Berichte über Veranstaltungen in der « Neuen freien Presse » veröffentlicht. Die ersten waren die unten erwähnten über die drei Konzerte des Amsterdamer A-capella-Chores. Weiters schrieb er über das Konzert mit Werken amerikanischer Komponisten unter Franz-Xaver Arens am 5. Juli, über das Orchesterkonzert am 7. Juli unter Grädener, über das Auftreten des Klagenfurter Männer-Sangvereines mit einem Volksliederkonzert am 16. Juni und das des New Yorker Gesangvereins « Arion » am 17. Juni, schließlich noch über 2 Kompositionskonzerte von Luigi Mancinelli am 30. Juli und 2. August.

Die Konzerte hatten, wie das damals auch andernorts der Fall war, nicht zuletzt das Ziel, breite Kreise und auch die Jugend für klassische Musik zu gewinnen, was vermutlich auf Albert J. Gutmann zurückging, jedenfalls aber von ihm energisch betrieben wurde ; wie erwähnt setzte er sich damals schon seit geraumer Zeit für dieses Ziel ein. Das hauptsächliche Mittel zu seiner Durchsetzung waren billige Eintrittspreise, die Galerie für 500 Besucher wurde Schülern von Musiklehranstalten sogar gratis zugänglich gemacht. Die Veranstalter berichten stolz, daß die Konzerte von tausenden Personen besucht wurden, die sich ein normales Konzert nicht leisten konnten.

Ein so riesiges Programm kann wohl nicht ganz ohne Pannen abgehen. Eine aus dem Abstand eher erheiternde, im Augenblick des Geschehens aber sicher äußerst peinliche Sache war es, als in einem Konzert am 11. Juni die Aufführung von Mozarts Klavierkonzert in C-moll mit Guido Peters als Solisten unterbleiben mußte, « da die nöthigen Orchesterstimmen fehlen » . Möglicherweise konnte der Schaden aber doch behoben wird, da Peters am nächsten Tag für den Vortrag des Konzertes gelobt wird.

Die Konzerte waren im ganzen gesehen sicher ein großer Erfolg. Beim letzten offiziellen Konzert am 29. September erschienen die Musikreferenten Albert J. Gutmann und Albert Ritter von Hermann am Podium und überreichten Grädener einen goldenen Taktstock, wobei Gutmann in seiner Ansprache unter anderem feststellte :

« Was Ihre hiesigen Collegen als ein Ding der Unmöglichkeit erklärten, in der uns zugemessenen kurzen Frist ein Orchester zu bilden, zu schulen und schlagfertig zu machen - Ihnen ist es gelungen. Dank dem opferwilligen Kunstsinne des Präsidiums und der Generaldirection konnten wir einen Orchesterkörper ersten Ranges schaffen, eine ideale Schöpfung, welche nicht auf Gewinn berechnet war - und Sie haben diese tapfere Schaar von Sieg zu Sieg geführt. In dem kurzen Zeitraume von 5 Monaten haben wir mehr Meisterwerke aufgeführt, als sonst in ebenso viel Jahren in Wien erklungen waren, und der Beifall eines empfänglichen, von echter Begeisterung getragenen Publicums war Ihr schönster Lohn. »

Grädener antwortete mit einem Dank an das so empfängliche Publikum.

...

Am 12. März 1891, als die fertigen Entwürfe bereits vorlagen, erschien ein Bericht von Jakob von Falke, dem Direktor des Österreichischen Museums für Kunst und Industrie (der eigentümlicher Weise nicht dem Preiskomitee angehörte) .

Nachdem er sich eingangs geradezu sarkastisch über den gewählten Standort äußert, stellt er fest :

« Alles in Allem betrachtet, scheint es uns, als ob die Concurrenz nicht schlecht ausgefallen wäre, entschieden besser als die letzte [...] »

Meint aber dann :

« Keiner der Entwürfe zeugt von großer Genialität und originaler Erfindung, aber sie zeugen von Können, von einer guten, mit Talenten wohl ausgestatteten Schule. »

Er bespricht dann die vorgelegten Entwürfe ziemlich kritisch bis ironisch. Da die Entwürfe alle anonym waren, kann er nur die Namen der Ausgezeichneten nennen, Hermann Helmer (der zwei Entwürfe eingereicht hatte) als ersten, Viktor Tilgner als zweiten, Rudolf Weyr als dritten. Abschließend nimmt er wieder seine Polemik gegen den geplanten Platz des Denkmals auf dem Albrechtsplatz auf und schlägt die Aufstellung auf einer Grünfläche (Volksgarten, Stadtpark, Rathauspark, « Prater ») vor.

Ausgeführt wurde allerdings der Entwurf von Viktor Tilgner. In einer Sitzung des Mozart-Denkmal-Komitees am 18. März 1891 wurde mit 12 : 10 Stimmen beschloßen, nicht den preisgekrönten Entwurf von Helmer, sondern den von Tilgner auszuführen und auf dem Albrechtsplatz aufzustellen. Tilgner mußte noch gewünschte Änderungen durchführen.

Sunday, 8 May 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

1:30 pm

double bill

« Sonne und Erde »

(Sun and Earth)

comic-allegorical ballet in four acts and eleven « tableaux »

conducted by Julius Lehnert

music by Josef Bayer

libretto by Franz-Xaver Gaul and Josef Haßreiter

choreography by Josef Haßreiter

synopsis

a scenic journey celebrating the changing seasons, elemental forces, and the cyclical rhythm of nature

the ballet is divided into a prelude and four distinct seasonal scenes :

Spring : Celebrates the re-awakening of nature with lively festivities, light hearted dancing, and the traditional « Parapluie-Marsch » .

Summer : The scene shifts to a vibrant sea side bath house. Vacationers, swimmers, and playful children seek refuge from the heat, complete with an energetic « Bade-Galopp » and the bright « Sonnen-Walzer » .

Autumn : Focuses on the grape harvest, wine making, and fox hunting, featuring lively local festivities before a sudden rain storm signals the end of the harvest.

Winter : A poetic and festive conclusion. Village bells ring for midnight mass as snow falls over a moonlit pine forest. A glowing, illuminated Christmas tree is surrounded by forest fairies and a celebratory « Christkindl-Polka » .

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Louise von Ehrenstein

Turiddu : Fritz Schrödter

Lucia : Luise Kaulich-Lazarich

Alfio : Josef Ritter

Lola : Ellen Forster (Forster-Brandt)

between Sunday, 8 May and Thursday, 18 August 1892

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

A total of four concerts are offered as part of the « festive concerts and great performances » series

Guido Adler's musico-historical model

The 1892 « International Exhibition for Music and Theatre » in Vienna was the only world's fair that was dedicated to exhibiting the development of music and drama history. The event's conception follows the typical framework of nineteenth century International Exhibitions. However, to a certain extent, « Vienna 1892 » was unique because of its attempt to display the music history of Europe and beyond. Therefore, this article investigates the showcasing of music historiography in the « Musik-Historische Abtheilung » (musico-historical section) at « Vienna 1892 » . First, it puts emphasis on Guido Adler's role as the main curator and how he adapted his musico-historical concept of periodization to fit the spatial configurations of the exhibition space. Second, it renders a closer inspection of the « interiors » that were dedicated to composers. By using different concepts from cultural theory, the article examines the exhibition's display practices, (visual) narratives and arrangements of objects.

Introduction

The « International Exhibition for Music and Theatre » that took place in Vienna in 1892 was the first and only event of its kind within a series of world's fairs between the mid- and late-nineteenth century. Although « music » had been displayed at other international exhibitions prior, « Vienna 1892 » was dedicated to the display of music and theatre history and aimed at showcasing not only the historical development of Western music but also the abundant cultural history of European nations. Famous and influential world exhibitions such as the Great Exhibition (London, 1851) , the International Inventions Exhibition (London, 1885) or the « Wiener Weltausstellung » (Vienna World's Fair) of 1873 displayed artifacts of musico-historical relevance as well as musical instruments. However, these exhibitionary objects served the function of complementing the bigger picture of demonstrating the cultural progress and innovation of the nations on display and the illustration of music history was, thus, not the guiding theme that structured these exhibitions. The following article is concerned with the display of music historiography in the « Musik-Historische Abtheilung » (musico-historical section) at « Vienna 1892 » . Furthermore, it will investigate the « spatialization » and « musealization » of musico-historical narratives and how they were arranged and organized based on given spatial configurations and conventionalized exhibitionary practices that are rooted in the museal and display culture of the eighteenth and nineteenth century museum. Moreover, it will discuss Guido Adler's role - not only as a founding figure within musicology but as the curator of the Austrian-German-Hungarian section - and the adaptation of his musico-historical concept of periodization to fit the spatial configurations of the « Rotunda » building, which was the main exhibition building that held all the objects representing the cultural history of Europe and beyond.

First, it will be shown that Adler's musico-historical concept based on style periods, which he later delineated in his treatises « Der Stil in der Musik » (Style in music, 1911) , « Methode der Musikgeschichte » (Method of music history, 1919) and « Handbuch der Musikgeschichte » (Handbook of music history, 1930) already served as the basic principle of narrating and visualizing music history at « Vienna 1892 » . Second, the article will also discuss the « interiors »

within the musico-historical section, which were dedicated to various composers, because these spaces aimed at telling the biographies of the displayed composers visually using different types of objects and paraphernalia that functioned as « visualized biographies » or « visual anecdotes » , as well as standard exhibitionary devices used in museums to tell coherent stories and turn the arrangement of objects into « visual narratives » .

The division into style periods is the principal characteristic of the historiographic model underlying all of Adler's treatises on music history. Periodization or style criticism - as he calls it - is comprised of three consecutive periods that must be grasped as an organic development with reference to evolutionary theory which, however, should rather be comprehended as a metaphor, a mental concept that aids the illustration of the development and progress of music's gradual evolvement. According to Adler, there are three style periods based on music's inherent laws of « natural » historical development that encompass the music of the occident or « Western music » .

In his « Handbuch der Musikgeschichte » , he explains why music requires periodization and how this division into style periods is an intrinsic process that progresses naturally :

« In order to make the great material of the musical development of the West within the Christian calendar clear, it must be structured. This happens most surely in the closest connection to the organic progression of music as its own art, with reference to the spiritual currents within the historical sections and taking into account the connections that the art of music has entered into in its successive stages with other arts, especially the art of poetry. In the foreground is the proprietary development of music, because never before had musical art achieved such independence and perfection as in the Christian West. From this point of view, the style periods are structured naturally as they develop from each other. »

Although Adler includes the music of antiquity, his periodization (first style period) begins with the Gregorian chant. Thus, the first period is dominated by liturgical music, which should be apprehended as the basis of all other forms of music that follow thereafter. He also includes Byzantine church music, Russian church music, and the Jewish temple chant. The second style period encompasses liturgical and secular polyphonic music that developed between the 9th and the sixteenth century, emphasizing that the liturgical sphere influenced the secular sphere and vice-versa. The third style period begins around 1600 with monody, as a new style that came about with the advent of opera and is rooted in the madrigal. The last period - which is, however, not entitled as such - is modernity from 1880 onward. Despite existing parallels with periods and schools in other arts as well as architecture, he advises to refrain from using these periodizations interchangeably because every art form is influenced by divergent ideas and ideologies and, therefore, shape every art individually. Adler's historiographical model following the principle of periodization is aptly illustrated in the table of contents of his hand-book.

What needs to be taken into account - and what ultimately impacted the outcome of the exhibition - is that in the case of the musico-historical section in the « Rotunda » building, the given spatial conditions exacerbated the problem of displaying music history according to Adler's conceptual ideals, a problem that Adler discusses in the introduction to his catalogue. In that sense, one of the underlying issues was the accurate intermedial transposition of a historiographical model to a visual medium that was, after all, based on objects telling a history of music. What proved

to be challenging here was that a historiographical model that is basically contingent on temporal relations had to be spatialized, and this involved adapting a formal concept and specific content to correspond to the given spatial conditions and configurations. In a museal context, the meaning-making process of the displayed content is contingent on how objects are arranged. In addition, visitors also rely on accompanying texts, such as catalogues, guides and descriptions next to the displayed objects, which inform the visitor about their context, provenance and so on. Spatializing narratives that are organized on the basis of temporal relations or a chronology - and which must be adjusted to the exhibition space - was the biggest issue that Adler had to face. In the introduction to his catalogue of the musico-historical section, he specifically addresses this issue, which was first and foremost a problem of not being able to fully visualize his historio-graphical concept because of the alterations the spatial conditions in the « Rotunda » building forced him to make.

In addition, the requested objects did not arrive in time necessitating constant adaptations and changes, as the quote below demonstrates :

« The over riding principle that historically related things should stay together had to be broken from time to time. Some time shifts were accordingly inevitable but the iron framework was always maintained with an iron fist. (...) The delayed arrival of some objects, including those from very important collections abroad, repeatedly resulted in changes in spatial arrangements. The classification of the related autographs and pictures repeatedly encountered local difficulties. Thus, the time limits of individual centuries could not be strictly adhered to. On the other hand, this overlapping had its positive consequences, just like the transfer of individual artists to an epoch to which they belong ideologically but beyond which they extend far in time, e.g. von Weigl into the music of the second half or the last quarter of the eighteenth century. In the rear parts of some of the older departments to save space, some larger instruments of more recent work had to be set up. Some of the living composers and virtuosos had sent neither autographs nor pictures, despite repeated requests (as they could not be found from individual deceased persons) . Others had come back unsolicited and it was not always acceptable to reject them. »

The issue of space, which resulted in curatorial difficulties and impacted Adler's endeavours to display music history according to his historio-graphical concept, is even visible in the table of contents in his catalogue.

Due to the spatial dilemma, objects had to be moved to adjacent rooms.

In the case of **« Room VII »** , some objects had to be placed in « Room X » .

The rooms that had to be adjusted and the objects that had to be moved to different rooms were marked with « Fortsetzung » (meaning « continuation ») .

« Room VII »

Development of Music Printing and Engraving.

« Room XVI »

Music of the eighteenth century. Collection Karl Zach, Vienna.

« Room XXII »

Music of the nineteenth century. Living Composers and Virtuosos.

« Room XXIV »

Music of the nineteenth century. Living Composers and Virtuosos.

« Room X »

Development of Music Printing and Engraving. Theoreticians of the seventeenth century.

« Room XVII »

Music of the eighteenth century.

« Room XXIII »

Music of the nineteenth century. Living Composers and Virtuosos.

« Room XXIV »

Music of the nineteenth century. Living Composers and Virtuosos.

The composition of the musico-historical section entails three organizing principles or themes that also impacted the assemblage of the displayed objects and were, at the time, already conventionalized nineteenth century exhibitionary practices **(I)** found in museums as well as at international exhibitions in general :

1) Guido Adler's historio-graphical model based on style periods (based on the display principles of history museums) .

2) « Interiors » dedicated to specific composers (based on museums dedicated to individuals such as writers and other artists) .

3) Instrument collections found in other exhibitions related to « Vienna 1892 » : « London 1851 » ; « London 1885 » ; « Vienna 1873 » .

(I) Examples are display practices found in eighteenth and nineteenth century museums, such as art history museums, cultural history museums, and applied arts museums. The museal practices included the establishment of taxonomies to

organize objects, the auratic and atmospheric display of specific objects, the creation of spaces for the veneration and worship of great men and their art, the collection of evidence from past generations and centuries, and the advertising and placing of current items on the open market.

The underlying model of « Vienna 1892 » was the format of international exhibitions, which served to showcase commercial and innovative objects and products. For that matter, « Vienna 1892 » also included a commercial exhibition that offered purchasable items and novelties. After all, one of the mottos of the nineteenth century international exhibitions was « entertainment and instruction » (« Vergnügung und Belehrung ») . However, the musico-historical section's main goal was the display of music history, even if there were difficulties with the concept's implementation and adequate realization, as can be deduced from Adler's own testimony above.

When comparing the arrangement of the musico-historical section with the structure of Adler's hand-book, we can see that he adhered to his historio-graphical model based on periodization in some of the rooms and tried to transpose his model to the visual sphere. Thus, one discursive domain in the musico-historical section is, as already categorized above, the display of Adler's historio-graphical model identified as an organizing principle or exhibitionary practice above.

This model was found in the following rooms :

Room II : Antiquity and Orient

Room III : Oldest Christian Music

Room IV : Gregorian Chant ; Theoreticians of the Middle-Ages ; the Dutch

Room V : Polyphonic Music of the sixteenth century. Secular Song and Dance of the Middle-Ages

Room VI : Catholic and Protestant Hymns. Theoreticians from the fifteenth to the seventeenth century

Room VIII : Vocal Music, predominantly of the seventeenth century

Room IX : Orlando di Lasso. Development and Hey-day of the Music at the Bavarian Court in the fifteenth and sixteenth century

Room XI : Instrumental Music in the seventeenth century

Room XIV : The Modern Folk Song

Room XV : The opera in Munich, Vienna, Dresden, Hamburg and Salzburg during the seventeenth and one part of the eighteenth century

Room XVI : Music of the eighteenth century

Room XVII : Music of the eighteenth century (continuation)

Room XVIII : Music of the nineteenth century

Room XIX : Music of the nineteenth century (continuation)

Room XX : Music of the nineteenth century. Deceased German Composers and Virtuosos

Room XXI : Deceased Composers and Virtuosos of the nineteenth century

Room XXII : Music of the nineteenth century (continuation)

Room XXIII : Music of the nineteenth century (continuation)

Room XXIV : Music of the nineteenth century (continuation)

The above table illustrates the « over riding principle » that Adler refers to in the introduction of his catalogue, explaining the organizing scheme of his musico-historical section and how this « iron framework was always maintained with an iron fist » .

The second convention found in the « Rotunda » building is the installation of « interiors » . In the nineteenth century, the so-called people museum was a particular phenomenon that was tied to the idea of exhibiting the works and the (intellectual) environment of « great men » , predominantly writers, and was a manifestation of the cultic veneration of the genius. The model of the « intérieur » was practically an invention of the nineteenth century exhibition and was found at other international exhibitions. Thus, the « intérieur » is a spatial exhibitionary practice resulting from the reciprocal relationship between the museum and the international exhibitions in which one medium influenced the tradition of the other and vice-versa. **(2)**

(2) At the turn of the century, the cultural and historical ensembles were put together to create specific « intérieurs » that resembled a living room. The interior layouts of the entire room can be traced back to the creator of the Swedish open-air museum Skansen, founded by Artur Hazelius in 1891. But the concept of these « interiors » was already part of the staging of the panoramas of Swedish life at the Paris World Exhibition in 1867.

In the musico-historical section, there are sixteen « interiors » dedicated to composers of different epochs. In addition, there is one « interior » , the « Habsburg-Lorraine » , which served to represent the monarchy by displaying monarchs that were also composers as well as some of their works, such as the « Kaiser-Werke » (The Imperial Works of Ferdinand III, Leopold I, and Josef I) , which became the first volume of the « Monumenta » series.

(« Monumenta » series refers to « Monumenta Historiæ Musices » , a collection of works by composers from the monarchy and the entire German speaking realm, which was founded by Guido Adler, and is more commonly known in German speaking historical musicology as the « Denkmäler der Tonkunst in Österreich » or DTÖ (Monuments of Musical Art in Austria) . The first volume was published in 1893 containing the Imperial Works of Ferdinand III, Leopold I, and Josef I.)

The « Gibichungenhalle » (Hall of the Gibichungs) , which was dedicated to Richard Wagner, was not placed in the « Rotunda » building but in a separate building in the exhibition park. Although the installation of « interiors » broke with Adler's historio-graphical model, the « interiors » were placed accordingly, complementing the respective centuries and epochs. This is not only chronologically and historically apt ; it is also a historio-graphical narrative model found in nineteenth century treatises on music history and corresponds to the practice of « doing » music history on the basis of personæ representative of an epoch, a school or a style.

What is more, in his hand-book, Adler dedicates a section to the « Wiener klassische Schule » (First Viennese School) . At the exhibition, the display thereof is realized in the form of specific « interiors » dedicated to composers that number among the most pivotal and style inspiring figures of this school, such as Haydn, Mozart, and Beethoven. However, the organization and arrangement of the « interiors » exposes that the principle of the « intérieur » over-ruled historio-graphical pursuits because they were tantamount to little shrines for the worship and veneration of geniuses following the agenda of the people museum.

The third tradition found in the musico-historical section is the exhibition of instrument collections. « Vienna 1892 » was the first and only international exhibition to have as its main theme the display of music and theatre history. However, previous international exhibitions had showcased musical instruments, for example « London 1851 » , « London 1885 » , and « Vienna 1873 » , to name just a few, but these events focusing on different aspects served as templates for « Vienna 1892 » . Adler's musico-historical section covers seven different instrument collections or smaller displays of groups of instruments dispersed in various rooms belonging to different themes or epochs. The « interiors » also contain instruments belonging to composers. Nevertheless, the display of these instruments performed a different function, which correlated with the showcasing of the genius and his works. Therefore, the instruments shown function semiotically and serve a representational purpose.

The seven different collections of instruments are as follows :

Room VII : Collection of Franz Ferdinand from Austria-Este

Room X : Collection of Paul de Wit from Leipzig

Room XII : Royal Collection of Ancient Musical Instruments from Berlin

Room XIII : Collection of baron Nathaniel von Rothschild

Room XIV : Instruments (entails various instruments from different centuries)

Room VI : Collection Karl Zach from Vienna

Colossal Group Paul de Wit : Various instruments

Some of the collections are accompanied by texts that aim at explaining their relevance for music history.

The Collection of Franz Ferdinand from Austria-Este in **« Room VII »** , for instance, is accompanied by a « paratext » that emphasizes the historical worth of the collection :

« The instruments in this collection, which are invaluable for science, mostly come from the 16th and 17th century. »

The Royal Collection of Ancient Musical Instruments from Berlin in **« Room XII »** is described as being of vital importance for the development of German instrument manufacturing :

« In the selection made here, the development of German instrument making comes in its most ideal and closed representation. In order to do this, it was necessary to include the instruments from emigrated German manufacturers. A small number of foreign instruments have been included to facilitate comparison. »

Besides various instruments, the Collection of baron Nathaniel von Rothschild in **« Room XIII »** also includes some musical works put on display to keep the entire collection together as a whole, and the instruments in **« Room XIV »** are different groups of instruments belonging to different centuries. Although the instrument collections are self-contained « exhibitionary entities » , endeavours were made to place them according to historical accuracy and historio-graphical coherence, as can be deduced from the accompanying descriptions in the catalogue. The collection of Franz Ferdinand from Austria-Este, for instance, containing mostly instruments from the sixteenth and seventeenth century, is placed after the Catholic and Protestant hymns and theoreticians from the fifteenth to the seventeenth century.

When Adler's musico-historical section is compared with the sections of prior international exhibitions that displayed music related paraphernalia and instruments, it becomes evident that the sections and divisions related to the exhibition of music did not pursue the goal of « displaying the history of music » . The sections dedicated to this topic largely exhibited objects that were related to music history but did not function as agents constructing historical narratives or following a concrete historio-graphical model comparable to Adler's. At « Vienna 1892 » , the objects put on display were meant to be assembled in a way that aimed at telling the story of the development of Western music. Of course, this could not be executed consistently due to different converging exhibitionary discourses, as well as necessary spatial adjustments as has been discussed.

However, « Vienna 1892 » is essentially marked by the endeavour to represent a visualized historiography based on a

model that was intended to become the paradigmatic model for « doing historiography » as a staple methodology in musicology. Ultimately, what also distinguished « Vienna 1892 » from other exhibitions that exhibited music is not only the transposition of a historio-graphical model to a visual medium. Depending on the theme of the individual rooms, the objects used for display sometimes function as narrative devices that create meaning through their relation to one another and, sometimes, they are intended to be looked at as single isolated objects (e.g. , « upstaging » the object by placing it in a separate display case) . In this way, specific objects could be staged either to illustrate their historical importance or to add a sensational quality, as was done with relics in the « interiors » . Furthermore, the narrative devices that either link one object historically to another or « upstage » an object can be comprehended as the exhibitionary equivalent of embedding historical facts in a literary narrative. In the exhibitionary realm, these objects were turned into so-called « res fictæ » in the creation of « visual narratives » through exhibitionary practices.

Halls of Fame of geniuses, snuff boxes, and other musico-historical anecdotes ; the « interiors » at « Vienna 1892 »

The national representation of the « canonic » and « culturally most advanced » nations was made visible by means of spatialization and spatial practices within these national departments, which also included the material culture (all kinds of objects relating to music and theatre) of the nations. The cultural supremacy of German and Austrian music was visualized via spatial division and the size of the department, which occupied a substantial portion of the available exhibition space in the « Rotunda » building.

Within the national sections, « interiors » dedicated to composers - music history's national heroes - were installed. These were rooms reminiscent of « little halls of fame » that contained autographs, letters, instruments and other paraphernalia, such as personal items that established a certain closeness and emotional connection between the individuals on display and the visitors and constructed the biographies of the composers visually. The objects that were exhibited basically had the function of relics. The expression « Reliquien » (relics) is even used in the general catalogue of the exhibition, which describes the « interiors » as « Die Interieurs mit den Reliquien der Ton-Heroen » (The « interiors » with the relics of the « Masters of tones ») . By displaying personal objects of the composers, the « interiors » aimed at forging an emotional and personal bond between the visitors and the represented individual. This facilitated the memorialization of these men and their works and is a very common practice that is rooted in museum culture, historically as well as in the present. This mode of exhibiting « important people » reached its apex in the people museum of the nineteenth century, which will be discussed in more detail.

In addition, « interiors » were turned into spaces of cultic veneration, fetishizing the persons on display and showcasing fetish like objects, turning the practice of exhibiting into a quasi religious, ritualistic practice reminiscent of a cult. By employing specific curatorial strategies, such as choosing particular objects and calling attention to them by either upstaging them or adding explanatory texts designed to trigger affective responses, the curators constructed the character of these composers keeping cultural and biographical myths alive and anchoring them in the cultural memory of the visitors.

Thus, the purpose of these « interiors » is not merely to present composers that were somehow relevant in the

history of music. Their purported ingenuity as well as their humanness both become central expositional themes and give the genius his image : a god like figure that is still human literally a quasi divinity.

[In addition, notions of nineteenth century masculinity are also being conveyed : the suffering genius is a male figure struggling with his inner emotional life and is denied the open expression of his feelings due to patriarchal constructions of masculinity that do not allow men to express emotions openly ; consequently, these emotions are either expressed explicitly as æsthetics of feeling (« Gefühlsästhetik ») or are camouflaged by means of rationalization in the autonomous work of art.]

As we will see, the demise of the genius is an important narrative element : after a life of emotional struggle and torment, the genius is finally redeemed by death and leaves behind his ingenious legacy for the world to contemplate and venerate. Thus, the « interiors » dedicated to the narrative of the genius are spaces where cultural accomplishments and great men are celebrated. Of course, it needs to be taken into account that such « interiors » also served to entertain the visitors. From a dramaturgical perspective, they thus fulfilled the task of amusing the visitors, which was a central element of international exhibitions in the nineteenth century, as has already been explained.

The people museums that also emerged in the nineteenth century were spaces that focused on exhibiting primarily writers and their intellectual environment, as well as their creative processes and some of their works. The concept of the « interior » - rooms that represented living rooms - is a type of museal space that was also integrated into international exhibitions. I will, therefore, engage in a closer inspection of these « interiors » against the backdrop of their being « spaces of representation » and a derivative of the people museums that tell the stories and biographies of the displayed individuals. In that sense, the curatorial practices (arrangement of the « interiors » , staging of objects, etc.) that were used to represent these personæ are performative theatrical stagings ; they are spatial performances of the concept of the genius. It is, therefore, one of my aims to demonstrate that the spatialized representation of the genius within the « interiors » is a narrative scheme realized through spatial performance in combination with the staging of objects, taking advantage of their semiotic qualities to create meaning. Here, theatrical staging is combined with an « exhibitionary language » that is being created and that communicates with the audience. Furthermore, I want to look also at the intangible aspects of space, namely the presence and relevance of atmosphere and aura in the perception of the exhibited content. I will, therefore, present source material that contains descriptions of atmospheric and auratic experience, and I will demonstrate how rooms were arranged and objects staged performatively in order to make spaces create atmospheres and objects emanate auratic qualities. I will analyze the « interiors » within the musico-historical section in the order in which they were arranged also showing how single objects were upstaged either through the addition of an explanatory text, the choice of objects such as works and autographs that are important for the history of music, or personal items that highlight the biographical, emotional and personal aspect of the displayed composer. The analyses will dwell on three theoretical concepts from philosophy and literary theory : atmosphere (Gernot Böhme) , aura (Walter Benjamin) and « resonance and wonder » (Stephen Greenblatt) .

The philosopher Gernot Böhme has published extensively on the subject of « atmosphere » . The concept also plays a

role in the domains of architecture and exhibiting since atmospheres are engendered deliberately and refer to « a spatial sense of ambience » or an « emotional tinting » of a room. In the creation of a specific ambience or mood, rooms and spaces are « attuned » to elicit the experience of a particular atmosphere. This description derives from atmospheres being made or produced consciously and intentionally. Thus, the production of atmospheres can be compared to what in the realm of theatre and performance is called « mise en scène » not only the performance itself but also the act of « staging » or setting the stage, just as museal spaces are staged and designed to create moods and emotional spaces that are specifically curated to tell (hi)stories.

The purpose of a museal space is the display of objects and it is, therefore, a type of space that is representational as well as a space of bodily presence and experience. In order to assign meaning to the artifacts being displayed - and especially to the way in which they are being showcased - we do require the bodily presence of someone who interprets and makes sense of what is being exhibited. Ultimately, atmospheres « are experienced in bodily presence in relation to persons and things or in spaces » and are the « emotional response to the presence of something or someone » .

Walter Benjamin's eminent and oft-cited essay on the conception of « aura » is first and foremost concerned with an object's loss of authenticity when it undergoes mechanical reproduction, as he demonstrates by referring to photography and film, where the auratic moment gets lost.

(Although Benjamin's essay addresses the mechanical reproduction of photography and film, the concept can be applied to the domain of exhibiting because objects are removed from their original context and are placed in a new environment. In the process, the object loses its original, natural aura and is endowed with a new aura that is the product of curatorial performativity.)

He also explains that the aura of a work of art is defined by the characteristics of unapproachability, authenticity and uniqueness. Therefore, one of the central thoughts in his essay is the decay of an artwork's aura and its degeneration due to technical reproducibility, and the real aura is then replaced by a simulated aura. Benjamin's essay contains three main arguments. First, an object's aura is a product of its authenticity due to its uniqueness and originality ; hence, « the presence of the original is the prerequisite to the concept of authenticity » . He proceeds by stating that an object's authenticity is constituted by its historicity, its tradition. It is its historical value that endows the object with genuineness. Second, Benjamin indicates that « human sense perception » changes in time and throughout the course of history. In the case of historical objects, their « nature » lies in their historical context, the time in which they emerged. However, according to Benjamin, a work of art radiates a « natural aura » due to its « authenticity » , which is owed to its historicity meaning that knowledge of its cultural context is vital in order for an object to become a work of art or to have unprecedented cultural relevance. In an exhibition, for instance, an object can be provided with an aura or the « auratic radiance » of an object can be enhanced by means of curating practices and performative display, the so-called « mise en scène » that is deliberately created. Therefore, display practices can endow an object with an (additional) aura that is produced via a cultural practice and, thus, manages to reinstall an object's « pristine » or « natural » authenticity. However, the practice of exhibiting makes possible the production of an aura via deliberate display practices such as showcasing an object by putting it in a display case or presenting it

in an elevated position.

Benjamin's third idea is that a work of art's aura is always tied to its ritual function. On the one hand, « the accent is on the cult value » ; on the other hand, it rests on « the exhibition value of work » . He concludes that « artistic production begins with ceremonial objects destined to serve in a cult » .

Finally, I will explain the two notions « resonance » and « wonder » , as introduced by the literary scholar Stephen Greenblatt in an essay with the same title. These two concepts can be grasped as the products of an object's aura when it is perceived and experienced æsthetically, and they genuinely capture the moment of the æsthetic experience of atmosphere and aura when the visitors are confronted with a displayed object (and the emotional response evoked in the visitors) . Greenblatt's concepts illustrate how an aura is always the product of contextualization and curatorial enhancement.

By « resonance » , I mean the power of the object displayed to reach out beyond its formal boundaries to a larger world to evoke in the viewer the complex dynamic cultural forces from which it has emerged and for which - as metaphor or, more simply, as metonymy - it may be taken by a viewer to stand. By « wonder » , I mean the power of the object displayed to stop the viewer in his tracks to convey an arresting sense of uniqueness, to evoke an exalted attention.

In such a way, the object stands as a « pars pro toto » for something, an idea that is far larger than the object itself. In a sense, the visitors « engage in a dialogue » with the object ; they become like anthropologists engaging in a « thick description » . Thus, an aura, an atmosphere, a halo - or whatever label we wish to assign to this almost super natural energy that emanates from the object and endows it with a unique quality - is the product of contextual knowledge as well as museal performativity. On the one hand, following Greenblatt's above definition of « wonder » , it suggests that this effect is the result of its particular mode of display, how it is staged by the curator(s). On the other hand, it also suggests that the deliberate display practices aim at creating the so-called « wow » factor that strikes the spectator perceptually and emotionally. In the following sections, I will apply Böhme's, Benjamin's, and Greenblatt's conceptions and integrate them into my analyses of the « interiors » at « Vienna 1892 » that served to showcase power and sovereignty as well as influential protagonists in the canon of Western music.

« Room I »

Habsburg-Lorraine (interior)

This « interior » was placed at the entrance from the South portal, right after the ethnographic section. This sequence was supposed to create a dichotomy between the music and instruments of cultures that were not considered to be part of « Western art music » and the ones that, in contrast, epitomized this idea. In addition, the South portal was the « main entrance » to the « Rotunda » building. Thus, the visitors were confronted with the dramatic binary contrast of the « primitive » followed by the magnificence of the « sovereign » .

The « interior » of « Habsburg-Lorraine » held the first volume of the « Imperial Works » , which was decisive for the establishment of the « Monumenta Historiae Musices » . The main aim of this « interior » was the representation of the monarchy, which was emphasized by the choice of splendid and pompous « décor » .

(Hence, « Vienna 1892 » was a pivotal event not only for the inception of Austrian musicology but also for the founding of the « Monumenta » series in particular.)

The participation of the very highest Imperial family in the maintenance of the art of music goes back to distant times. Historically, the personal participation of Emperor Maximilian I can be proven first with his image. The compilation in historical succession, in which one finds those rulers and members of the Royal House, who are either engaged in the practice of music or may be seen as special patrons thereof. It should be emphasized that monarchs from several successive generations of the same dynasty who were composers, such as the Emperors Ferdinand III, Leopold I, and Charles VI, is not something that can be found a second time in the history of art and culture. In addition to those represented in the « interior » , several others from the past and present, who had or have a close connection to music, would also be worthy of mention.

The « interior » starts by exhibiting a range of portraits of Monarchs of the Habsburg dynasty, followed by Franz-Josef Haydn's « Volkshymne für Streichquartett » , composed as a « work of honour » for Emperor Franz II/I. The « interior » does not only include various works by monarchs but also instruments, such as the harp of Marie-Antoinette, the Empress's zither, and the piano of Josef II, as well as various busts, medallions and letters. The personal objects displayed are not staged in a particular way to elicit visitors' emotions or reinforce cultural myths of the persons on display. It seems that the curatorial intent behind this « interior » was to represent the monarchy in a rather « stoic » detached manner. Here, awe and astonishment are not staged in a way that endows the objects with a cultic quality, as is the case with the « interiors » of composers, which I will discuss as I proceed with my analysis. It was even expected of the visitors to visit the Royal « interior » with a reverent attitude and demeanour (« die pietätvollen Besucher ») that they would carry naturally when in the presence of sovereignty.

However, Franz-Josef Haydn's anthem « Gott erhalte Franz den Kaiser » is presented in a separate display case, which is a curatorial strategy for exhibiting something precious or of particular relevance :

« As a counterpart to all these works, which are worthy witnesses of the artistic sense and enthusiasm for art of our ancestral ruling house, the composition of a citizen who is at the same time prince in the realm of music, the song which is not missing in the hall of fame of the Austrian Imperial family, rested in a separate display case, the embodiment of loyalty, love and attachment in word and tone : the Austrian folk anthem in its first transcript by Josef Haydn from 1797, in its first editions and in all national languages. Just as the master himself enjoyed and rose up in the daily game of the same in old age, so the expression of genuine enthusiasm and patriotism has since been reflected in it. His way sounds simple but genuine and deep. And, thus, the original was a necessary addition to all the works and memories that were collected in the « interior » of « Habsburg-Lorraine » - without any external pomp but still shining and shining only because of the inner value and their significance for the history and future of our beloved fatherland. »

As can be deduced from the above passage, the display of Haydn's « Volkshymne » was an act of patriotism and national pride, representing a symbol of the sovereignty of the Austro-Hungarian Empire. What is more, the work is understood to emanate a natural, authentic aura because, for one thing, it is the autograph (endowing it with an authentic and pristine quality) and, for another, it is the signifier of national identity. However, both qualities are the result of « ideological baggage » . Hence, it is the knowledge of the object and its history and provenance that « auratizes » it.

Furthermore, the autograph is enclosed in a display case, which is not only a curatorial practice or, for that matter, a « narrative device » . This gives it an artificial aura by highlighting its worth and it, therefore, must be « locked up » . From a semiotic perspective, the exhibited object refers to itself, being a piece of music (iconicity) , reminds us of the famous and historically relevant « author » (indexicality) and functions as a symbol for nationalism-patriotism (symbolicity) . « Auratic radiance » is the product of either exhibitionary performativity or the cultural and historical knowledge of the object. Often, both of these spheres are combined in exhibitions to add « a halo of meaning » . Furthermore, knowing the history and cultural relevance of Haydn's « Volkshymne » and placing it in a display case creates what Greenblatt adroitly calls « resonance » and « wonder » and this also becomes manifest in the quoted passage above. The displayed object « evoke(s) in the viewer the complex dynamic cultural forces from which it has emerged » and it exerts the power « to stop the viewer in his tracks to convey an arresting sense of uniqueness, to evoke an exalted attention » .

Georg Friedrich Händel (interior)

There are few objects and his representation is rather limited, which is probably owed to the fact that he is also displayed in the « British section » where, next to the original manuscripts of his opera « Giulio Cesare » and his oratorio « Israel in Egypt » , his handwritten will is also shown.

The meager display of Händel and the fact that he had not been paid sufficient tribute is also lamented in the reception of the exhibition :

« At first, it was bewildering to the visitor to find that all objects were not arranged under their periods and that a court given to the memorials of a great man did not contain all connected with him, such as that of Händel in the German section, from which the visitor had to proceed to the " British section " in order to see the manuscripts. »

The « interior » contains mainly images and depictions of Händel but also a few works, such as a clean copy (« Reinschrift ») of his oratorio « Esther » , personal copies (« Handexemplar ») of his opera « Radamisto » and his oratorio « Saul » , a score print (« Partiturdruck ») of his oratorio « Messiah » and four pages of a fac-simile of « Messiah » , which have a paratext added :

« Four sheets of fac-simile from the autograph of the " Messiah " by Händel, which prove that this oratorio was composed in the twenty-three days from August 22 to September 1741, namely : 1) beginning and 2) end of the first part ; the end of the " Hallelujah " and, thus, the end of the second part : 4) end of the whole work. From Friedrich Chrysander's recently published complete fac-simile

edition of the " Messiah ". »

« Vier Blatt Fac-simile aus dem Autograph des " Messias " von Händel, welche beweisen, daß dieses Oratorium in den 23 Tagen vom 22. August bis September 1741 componiert ist, und zwar : 1. Anfang und 2. Schluß des ersten Theiles ; Schluß des " Halleluja " und damit Schluß des zweiten Theiles : 4. Ende des ganzen Werkes. Aus Friedrich Chrysanders soeben erscheinendem [sic] vollständigen Facsimileausgabe des " Messias ". »

Johann Sebastian Bach and his family (interior)

This « interior » contains the autograph of his « Wohl-Temperirte Clavier » (Well-Tempered Clavier) , a copy of the « Kyrie » and « Gloria » of the Mass in B minor (presumably written by his wife, as stated in the catalogue) and the autograph of his « Matthäus-Passion » (St. Matthew Passion) . Some works by Wilhelm Friedemann Bach and Carl Philipp Emanuel Bach are also exhibited. Some objects relating to his employment at St. Thomas School in Leipzig are displayed, such as a written complaint to Friedrich August of Saxony in which Bach grumbles about the unfair pay he received. Furthermore, the « interior » also presents busts, medallions and images.

The German music historian Josef Sittard comments on a portrait of Bach that caught his attention :

« We see a splendid picture by J. S. Bach painted by Hausmann, and also owned by Peters. If I draw a comparison with that of Händel, then J. S. Bach appears to me more intimate, more contemplative in his expression, he has a softer streak around his mouth than his sometimes inconsiderate colleague who is used to domination. »

...

« Von J. S. Bach sehen wir ein prachtvolles Bild, das von Hausmann gemalt und ebenfalls im Besitz von Peters ist. Wenn ich einen Vergleich mit jenem von Händel ziehe, so erscheint mir J. S. Bach im Ausdruck inniger, contemplativer, er hat einen weicheren Zug um den Mund als sein zuweilen rücksichtslos dreinfahrender, an Herrschaft gewöhnter Kollege. »

A newspaper report on the exhibition makes references to the atmosphere that was created in the Bach « interior » , stating that it was very demure but still a « sanctuary » , a sacred place containing works of unprecedented relevance :

« The sanctuary, which contains Bach's masterpieces, is separated by a thick cord from the fleetingly passing visitors. (...) We lift the cord and step into the plain Bach district. »

...

« Das Sanctuarium, welches die Meisterwerke Bach's enthält, trennt eine dicke Schnur von den flüchtig vorübereilenden Besuchern. (...) Wir heben die Schnur und treten in den schlichten Bach-Bezirk. »

Christoph Willibald Gluck (interior)

This « interior » is also equipped quite modestly. The autograph score of Gluck's opera « Alceste » is exhibited and includes a paratext elaborating on the relevance of this work for music history and the reformation of the genre opera, for which he became a pivotal figure :

« The first performance of this masterpiece took place on December 16, 1767, in Vienna. The score appeared with a devotion to Archduke Peter Leopold, Grand Duke of Tuscany, in which Gluck developed his principles for reforming opera in detail. »

A few sheets from the autograph of his opera « Orfeo ed Euridice » , as well as the autograph of a scene from his opera « Antigono » , are also displayed accompanied by a text drawing attention to his friendship with the writer Friedrich Gottlieb Klopstock :

« This opera was composed for Rome by Gluck in 1754, together with the opera " Il Trionfo di Camillo ". Attached are a hand written aria " Most Beautiful Your Charm " from the opera " The Pilgrims of Mekka " (1746) in the keyboard excerpt for Klopstock's original copy of the aria " Ecco alle mie catene " from the opera " Ezio " (1763) . »

...

« Diese Oper wurde von Gluck im Jahre 1754 nebst der Oper " Il Trionfo di Camillo " für Rom componiert. Beigeheftet sind eine handschriften Arie aus der Oper " Die Pilgrime von Mekka " (1746) , " Schönste dein Reiz " im Clavierauszuge, für Klopstock's stammende Abschrift der Arie aus der Oper " Ezio " - " Ecco alle mie catene " (1763) . »

The friendship between him and Klopstock is a major theme that is staged by displaying first and foremost letters between the two. Furthermore, the « interior » contains images, busts and medallions including a portrait medallion from his grave in Vienna. An added text explains that his grave was renovated in 1846 and that the displayed medallion was replaced by a bronze medallion.

« The first performance of this masterpiece took place on December 16, 1767 in Vienna. The score appeared with a devotion to Archduke Peter Leopold, Grand Duke of Toscana, in which Gluck developed his principles for reforming opera in detail. »

« Die erste Aufführung dieses Meisterwerkes fand am 16. December 1767 in Wien statt. Die Partitur erschien mit einer Zuneigung an den Erzherzog Peter Leopold, Großherzog von Toscana, in welcher Gluck seine Grundsätze über die Reform der Oper ausführlich entwickelt.

From this point on, there is a shift in the representation of the composers on display : larger spaces are used to exhibit them, and more emphasis is put on staging « the great Masters of music history » through the display of more relic-like objects. This curatorial practice points towards the endeavour to create a visual biography that, besides emphasizing ingenuity, is also interested in rendering a depiction of the individual as a « person » . In a sense, these display practices, which aim at representing a composer not only as a genius but, at the same time, as a « human being » , are similar to the biographism that became very popular in the nineteenth century, also producing legends

and myths and perpetuating them. The common concepts used in the biography of the nineteenth century are the anecdote, the young prodigy (« Wunderkind ») and the genius (often also a hero) , as well as an emphasis on nationalistic aspects.

The death of « great Composers » is also staged in « interiors » . It is a prominent topic in the biographical representation of composers.

Franz-Josef Haydn (interior)

The following table shows how the « interior » was organized and which aspects and themes of Haydn and his life were exhibited, as well as the exhibitionary devices used and their function as narrative devices.

Stand I (Autographs) : Works

Stand II : Works, letters, documents, etc.

Stand III : Medallions, personal items

Stand IV : Works

Stand V : Other composers and writers related to Haydn ; writings related to his death

Stand VI : Michael Haydn (works, letters, writings, « bâton »)

Images : Portraits, busts, medallions (also of people related to Haydn)

Display case : Instruments

The « interior » focuses on his works, especially the symphony and the sonata as well as on Haydn the person. This room possesses a quality that is cultic in displaying various relics and items related to his death. Here, we are confronted with a shrine-like space that signifies worship and appreciation and aims at displaying compositional achievements as well as the composer's humanness. The latter is reinforced through the display of objects that elicit an emotional response, which are, in a sense, « trigger items » : transmitters of affect. Stand III, for instance, exemplifies this by displaying two of Haydn's snuff boxes.

The effect of bringing Haydn's humanness closer to the visitors was successfully executed, as these statements reveal :

« The snuff boxes were interesting. They seemed to bring us nearer to the humanity of the composer. »

The display of these personal items can also be grasped as a visualized anecdote, a trivial, private detail that

emphasizes the depiction of the person rather than the composer of works.

The German musicologist Sittard, who mostly focused on the historical and methodological accuracy with which music history was displayed, could not help but pay attention to the personal items :

« That the old Master of musical wit was also devoted to the vice of sniffing tobacco is shown by a box, whose shape is reminiscent of that used by the school master and vain dandy in Lortzing's " Wildschütz " for his personal recreation. »

Besides displaying people who are somehow related to Haydn, « Stand V » also presents items relating to his death, focusing on the last days before his passing and highlighting the importance of the death of a « great Master » .

Among the collection of images, there is also a lithography of his tomb stone with a complementary text :

« Haydn was buried in this cemetery but exhumed in 1820 and transferred to his current resting place in Eisenstadt. The tombstone, renovated in 1842, is still in the above-mentioned cemetery. »

A relic that is found in the Haydn « interior » , amongst images and depictions, is a wax figurine wearing Haydn's hair and clothing :

« One of the odd items depicting Haydn is a small, charmingly modeled wax figurine in which Haydn's hair and clothes are used. »

In a separate display case, music instruments are exhibited such as a violin by Jacobus Stainer, whose authenticity is, however, questionable because of a construction and design which does not match the usual types. Furthermore, there is a virginal with a self playing mechanism belonging to Maria Anna Louise Esterházy and a tortoise shell violin with a lion's head instead of a scroll.

A guide shows to the visitors the artefacts in the « Haydn room » :

« We see the portrait of the creator of our national anthem. The pictures show that the ingenious " grand father of German music " was not handsome but the genius shines through these bitter and also somewhat fierce features, despite the fact that the wig with the pigtail and the side humps, which almost reached to the eyebrows, almost seems strange today. Yes, that was fashionable back then. »

...

« Da sehen wir das Portrait des Schöpfers unserer Volkshymne. Die Bilder zeigen, daß der geniale " Altvater der deutschen Musik " just nicht schön war, aber die Genialität leuchtet aus diesen herben und auch etwas derben Zügen, trotzdem die Perücke mit dem Zopf und den Seitenbukeln, welche fast bis zu den Augenbrauen reichten, uns heute fast komisch erscheint. Ja, das war damals eben modern. »

Wolfgang Amadeus Mozart (interior)

This « interior » occupies a fairly large area. Its primary theme is « Mozart as a child » and it stages him as an ingenious prodigy, which is a very common and popular biographical narrative of Mozart but some of his seminal works are also found here.

The exhibitionary devices and themes are as follows :

Stand I : Works

Stand II : Works

Stand III : Works, busts, medallions, images, a calendar

Stand IV : Letters, documents

Stand V : Works

Stand VI : Miscellany (items relating to Mozart or his family)

Images : Portraits, statues, a clavichord and one of Beethoven's pianos

« Stand I and II » focus on Mozart's compositional and creative processes. Thus, it exhibits parts of entire works that show the orchestration and five cadenzas to his Piano concertos collected in a single autograph. In addition, numerous arias from his operas are displayed. The first work on « Stand II » is the autograph of his « Requiem » . « Stand III » shows the autograph of « The Magic Flute » and his Symphony No. 41 in C major, K 551.

Josef Sittard comments on this exhibit :

« The delicate, clear hand writing disturbed by its correction is admirable. The exact opposite of Beethoven's, which shows changes everywhere. »

« Bewundernswerth ist die zierliche, klare, durch seine Korrektur gestörte Schrift. Das gerade Gegentheil von jener Beethoven's, die überall Änderungen aufweist. »

A peculiar item which can be interpreted as a « visualized anecdote » is also displayed here.

It is a calendar with an embroidered cover from his childhood showing the title page :

« " This calendar was given to ' Wolfgangl ' on the evening of January 26 from the Countess van Eyck. " (...) on the back of the title page, presumably from the donour's hand, is a comment that reads : " I will remain your loyal friend ". »

« “ Dieses Kalenderl hat der ‘ Wolfgangl ’ des 26. Januarij abends von der Gräfin von Van Eyck bekomme ” (...) auf der Rückseite des Titelblattes vermuthlich von der Hand der Spenderin die Bemerkung “ Ich verbleibe wie allzeit ihre getreue Freindin. ” »

« Stand IV » contains, among other things, a petition to the Archbishop of Salzburg in which Mozart requests his dismissal and a letter to his father Leopold that is written in ciphers and codes and addresses political issues. The letter was deciphered by Georg Nicolaus Nissen. « Stand V » displays further works, in particular his operas on texts by Lorenzo Da Ponte. « Stand VI » shows a few playbills from the first performances of some of his operas, as well as Leopold Mozart's treatise « Versuch einer gründlichen Violinschule » (A treatise on the fundamental principles of violin playing, 1756) . The images on display also include depictions of him engaging in musical practice together with his sister and his father, such as the famous portrait by Blasius Höfel. Most of the images here show Mozart as a child but one can assume that this is part of the curatorial dramaturgy. A portrait by Mihály Munkácsy also shows the languishing Mozart before his death, listening to a performance of his « Requiem » .

Here, the narrative of the great Master dying slowly and in agony is perpetuated. A portrait of his last residence is shown next to a medallion from his tombstone that was damaged but later pieced together. The last section of the Mozart « interior » illustrates his travel clavichord and one of Beethoven's pianos, which was placed there due to spatial issues (Beethoven's « interior » is the adjacent room following Mozart's) . The way in which Robert A. Marr captures his impressions of the Mozart « interior » clearly demonstrates that one of the main curatorial aims was to stage the narrative of the period of Mozart's demise and turn it into a sensory spatial experience.

However, one cannot deny Marr's added dramatic tone :

« In the Mozart court, the visitor felt as he did in all those assigned to the great Masters, that there were so many objects of world wide fame, that the mere mention of some of them was sufficient to arouse interest in the musician, were he professional or amateur. (...) In a case lay his “ Requiem Mass ”, the work which, from the time he commenced it, he felt that he was writing for himself. And one could not help reflecting on the fact that it was to this great public park of the “ Prater ”, on which the exhibition stood, with its large groups of trees and leafy shade of chestnut avenues, the composer was brought by his wife so as to rest his mind from its work on the mass ; and as they sat down in a solitary spot, Mozart began to speak of his death and, with tears in his eyes, said that he was writing the “ Requiem ” for himself. »

Now, the guide shows to the visitors the artefacts in the « Mozart room » :

« There, we have, above all, the “ Mozart room ”. Here, you can see the originals of his immortal compositions, memorabilia, and pictures of him and his beloved friends and family. I draw your attention to a small notebook that you can see well in the glass cabinet. The covers were once - you can still tell today - embroidered quite delicately. Now, the ruthless times have taken them quite hard. [...] You can well imagine who has become this “ Wolfgangerl ” : the great immortal musician Mozart. The young Mozart had a delicate, clear handwriting and his notes in this “ calendar ” also prove that he was a very dear, funny, and clever boy. »

« Da haben wir vor allem das “ Mozart-Zimmer ”. Ihr seht hier die Originale seiner unvergänglichen Compositionen, Erinnerungsgegenstände und Bilder von ihm und seinen Theuren. Auf ein kleines Notizbuch mache ich Euch besonders aufmerksam, das Ihr in dem Glaßschrank gut sehen könnt. Die Einbanddecken waren einmal - man merkt’s noch heute - recht zierlich gestickt. Nun hat die unbarmherzige Zeit sie schon ziemlich stark hergenommen. [...] Wer aus diesem “ Wolfgangerl ” geworden ist, werdet Ihr Euch gut denken können : der große unsterbliche Tonkünstler Mozart. Der junge Mozart hat eine zierliche, deutliche Schrift gehabt und seine Aufzeichnungen in diesem “ Kalenderl ” beweisen auch, daß er ein sehr lieber, lustiger und kluger Knabe gewesen ist. »

Ludwig van Beethoven (interior)

The « interior » has a very clear thematic dramaturgy ranging from his youth to his adult life and, then, to his death, and can also be interpreted as the staging of his three creative periods a common narrative strategy in musicology for depicting the life and works of composers. Within these displayed phases, there are several objects that stage Beethoven as a genius figure and highlight personal aspects alongside his compositional achievements.

Stand I (Autographs from Collection Artaria) : Works, sketch books

Stand II (Autographs from Collection Artaria) : Works, letters

Stand III : Works, sketch books, letters, documents

Stand IV : Letters, documents, hair, medallions

Stand V : Works

Stand VI : Works, items related to his death

Images : Portraits, death mask, ear trumpet

Besides foregrounding Beethoven’s ingenuity, the guide focuses here on Beethoven’s progressing deafness and his despair and unhappiness that is owed to his condition, quoting from his « Heiligenstädter Testament » :

« So, I say goodbye to you sadly - yes, the beloved hope that I took with me to be healed at least up to a certain point - it must now leave me completely as the autumn leaves fall, withered so hope too has become thin for me, almost as soon as I came here, I leave - even the high courage that often inspired me on beautiful summer days has disappeared. Oh, Providence, let a pure day of joy appear to me, as long as true joy is deeply echoing alien to me – oh, when - oh, when - oh, deity, I can feel it again in the temple of nature and man. Never ? No - it would be too hard. »

...

« So nehme ich den Abschied von Dir und zwar traurig - ja die geliebte Hoffnung, die ich mit

hierher nahm, wenigstens bis zu einem gewißen Punkte geheilt zu sein - sie muß mich nun gänzlich verlassen, wie die Blätter des Herbstes herabfallen, gewelkt sind, so ist auch sie für mich dürr geworden, fast wie ich hierher kam, gehe ich fort - selbst der hohe Muth, der mich oft in schönen Sommertagen beseelte, er ist verschwunden. O, Vorsehung, laß' einmal einen reinen Tag der Freude mir erscheinen, solange schon ist der wahren Freude inniger Wiederhall mir fremd - o, wann - o, wann - o, Gottheit, kann ich im Tempel der Natur und der Menschen ihn wieder fühlen. Nie ? nein - o, es wäre zu hart. »

Different descriptions of the « interior » reveal that the room exuded a solemn atmosphere, that there was a lingering « mood » , which is described as follows :

« As far as the space allowed, Beethoven's department was furnished in an atmospheric way and housed a large number of more or less sacred memorials. One of the less solemn ones, to start from the back, was Beethoven's kitchen book, which reminded us of the now common way of realizing biographies. Everyone knows about Beethoven's hearing problems and, yet, how peculiarly terrifying is the sight of the ear trumpet that he used. We have to look at a sheet from Beethoven's conversation book with different eyes, which indirectly shows us his suffering but, to a certain extent, shows the shadow of the speaking master in the counter speeches of the writer. »

...

« Die Abtheilung Beethoven war, soweit es der Raum zuließ, stimmungsvoll eingerichtet und darin eine große Zahl mehr oder minder weihevoller Erinnerungszeichen untergebracht. Zu den minder weihevollen, um einmal von Rückwärts anzufangen, gehörte jedenfalls Beethoven's Küchenbuch, das an die jetzt übliche Art, Biographien realistisch zu gestalten, mahnte. Alle Welt weiß ferner von Beethoven's Gehörleiden und doch wie eigenthümlich schreckhaft ist der Anblick des Hörrohres, dessen er sich bediente. Mit anderen Augen müßen wir schon ein Blatt aus Beethoven's Conversationsbuch ansehen, das uns sein Leiden mittelbar vor Augen führt, dabei aber schon gewißermassen den Schatten des sprechenden Meisters in den Gegenreden des schreibenden zeigt. »

What is evidently being portrayed here is the genius suffering from his loss of hearing. Interestingly, however, the display of trivial biographical objects pointing to his humanness was not always received with pleasure and excitement. Still, in terms of curiosity, the displayed items certainly fulfill the task of entertaining the visitor and forging an emotional bond with the persona of the composer.

Along these lines, a newspaper article, for instance, reports that the « interiors » were « a paradise for curiosity and pleasure » (« Paradies für die Schaulust und Neugierde ») and stresses the heightened experience.

The atmosphere in this « interior » was described as « solemn » , which shows that one of the curatorial aims was indeed to create a quasi-religious space, a place of veneration, and a place of memory.

(The experience of a « solemn atmosphere » [« weihevolle Stimmung »] was described in various newspaper reports that communicate the impressions of the « Beethoven interior » but this atmosphere was also attributed to the « interiors » of Gluck, Haydn, Mozart, Schubert, and Liszt. The reports also state that one entered the « interiors in awe

» and that, in these spaces, the « heroes of music history » were literally immortalized. - see the « Neuigkeits Welt-Blatt » of June 12)

The works that are displayed include, for example, a score of his « Missa solemnis » and his String quartet in C-sharp minor, Opus 131, but the last movement is missing (« Stand II ») .

On « Stand III » , we find a sketch book to his Symphony No. 2 in D major, Opus 36, but also various letters and Beethoven's « Heiligenstädter Testament » , which is accompanied by a text reading :

« Addressed to his brother Karl and (Johann) Beethoven. It expresses Beethoven's deeply sad mood, caused by his increasing hearing loss in deeply moving words ; only the thought of art keeps him going. »

...

« An seinen Bruder Karl und - (Johann) Beethoven gerichtet. In ergreifenden Worten kommt darin die tieftraurige Gemüthsstimmung Beethoven's zum Ausdruck, hervorgerufen durch seine zunehmende Schwerhörigkeit ; nur der Gedanke an die Kunst hält ihn aufrecht. »

« Stand IV » is dedicated to his life and contains several letters and other documents, such as several pages from his kitchen books and his conversation books but also a representation of the « genius at work » depicting him as he composes the « Missa solemnis » . Furthermore, there is his snuff-box and pieces of his hair from when he was still alive, as well as from his corpse.

« Stand V » shows his Symphony No. 9 in D minor, Opus 125, and autographs and copies of his opera « Fidelio » .

« Stand VI » is mostly dedicated to Beethoven's death, containing an invitation to his wake ; a depiction of his remains being exhumed and buried again ; two famous poems dedicated to his death by Karl Schlechta ; and one by Friedrich August Kanne. It also displays his song cycle « An die Ferne Geliebte » (To the distant beloved) , Opus 98 ; and his Piano sonata No. 29 in B major, Opus 106 - the so-called « Hammerklaviersonate » .

Images and portraits of him include Beethoven taking a walk ; « his hands » by the Austrian painter Josef Danhuser ; his apartment on « Schwarzspanierstraße » in Vienna's ninth district (Alsergrund) ; one of his ear trumpets ; his death mask ; and an image that depicts him composing in the forest near Bonn. Scantily dispersed portraits of Franz-Josef Lobkowitz and Countess Therese Brunswick can also be found. Last but not least, his grand piano by John Broadwood from London.

Franz Schubert (interior)

As opposed to the previous room, this « interior » is far less spectacular when it comes to the display of personal, biographical items and does not give the impression that it strains for effect.

Our guide mentions Schubert briefly but with an emphasis on him being the composer of songs :

« And now, do accompany me to the " Schubert room ", where the mementos are located that we have from this song-sweet schoolmaster's son from Rossau. [...] The immortal songs that he composed and that are still so fondly sung today are here in his handwriting. »

...

« Und nun begleitet mich in das " Schubert-Zimmer ", wo sich die Erinnerungsgegenstände befinden, welche wir von diesem liedersüßen Schulmeistersohn aus der Rossau [...] besitzen. Die unsterblichen Lieder, die er componierte und die noch heute so gern gesungen werden, seht Ihr hier in seiner Handschrift. »

The room is organized as follows :

Stand I (Autographs from Collection Nikolaus Dumba) : Works

Stand II (Autographs from Collection Nikolaus Dumba) : Works, sketches

Stand III (Autographs from Collection Nikolaus Dumba) : Works, sketches

Stand IV : Works, sketches, letters, documents

Stand V : Works

Stand VI : Images of his family, medallions

Images : Portraits, busts

On « Stand I » , we have Schubert's first mass in F major, a « Ländler » , the songs « Des Mädchens Klage » and « Des Schäfers Klagelied » , and his Symphony No. 1 in D major. In addition, this stand also displays Schubert's eye-glasses. « Stand II » contains his cantata « Lazarus » , a copy of the first four bars of Beethoven's Fourth symphony, and a piano score of an aria, « Echo et Narcisse » , by Gluck.

As we proceed, we see his Symphony in B minor, sketches of the third movement, his song « Gretchen am Spinnrade » and his Impromptu, Opus 90, No. 1 in C minor, which has a paratext that indicates his ingenuity by stating that he can come up with ideas for great music in little time :

« Quickly jotted down with a pencil ; one of the most beautiful piano pieces by Schubert. »

« Mit Bleistift rasch hingeworfen ; eines der schönsten Clavierstücke Schuberts. »

« Stand IV » shows a fragment (three bars) of his song « Der Tod und das Mädchen » , a diary entry, some letters, a certificate issued by Ignaz von Mosel and an invitation to his wake.

« Stand V » offers a glimpse of a contrapuntal study by Salieri in which the « cantus firmus » is by Salieri and the counterpoint by Schubert himself. This stand also shows a fac-simile of « Der Erlkönig » .

« Stand VI » shows images and portraits of his family members, as well as an illustrated edition of his song cycle « Die schöne Müllerin » (The fair maid of the mill) . The last section in this room shows various images and portraits of Schubert and some of his friends.

One aquarelle depicting Joseph Hüttenbrenner has the following text added to it :

« Was close friends with Schubert and always tried hard to spread his works and win them recognition. »

« War mit Schubert innig befreundet und stets eifrig bemüht, dessen Werke zu verbreiten und denselben Anerkennung zu schaffen. »

A text added to a lithography depicting Anselm Hüttenbrenner reads :

« Was friends with Schubert and showed him unsurpassed loyalty. »

« Stand mit Schubert in freundschaftlichem Verkehre und war ihm mit seltener Treue ergeben. »

Besides a few letters, documents and a pair of his eye-glasses, this « interior » seems to focus on Schubert's works and creative process ; also there are hardly any anecdotal elements that trigger emotional reactions.

In regard to the quality of the images depicting Schubert, Sittard notes :

« Schubert shares the one misfortune with Beethoven that most of his pictures and busts are bad ; to my regret, I have to confess that the Schubert association has exposed a true deformity of him as a bust. In the special Schubert department, the best is a watercolour painting by Kuppelwieser. »

« Schubert theilt mit Beethoven das eine Mißgeschick, daß die meisten Bilder und Büsten von ihm schlecht sind ; zu meinem Bedauern muß ich gestehen, daß gerade der Schubertbund eine wahre Mißgestalt von ihm als Büste ausgestellt hat. In der speziellen Schubertabtheilung ist das beste ein Aquarellbild von Kuppelwieser. »

Robert A. Marr concludes his visit of the « interiors » on a more positive note :

« In such an exhibition, where the growth of the musical art in Germany was shown with so much fulness and completeness, it was to be expected that the latest prophet of the art would receive full-recognition and, in some special way, have his greatness substantiated. »

The « Romantics » (interior)

From this point on, the classifications change and there are no exhibitionary devices listed in the catalogue. However, an image of Giacomo Meyerbeer's « interior » shows that the objects were not free standing, such as instruments, and were organized according to stands as in the other rooms.

This section of the « interiors » falls under the category « Romantics » , as stated in the catalogue and also includes Mendelssohn, Schumann, Liszt and Chopin.

Carl Maria von Weber

Works : « Der Freischütz » , « Euryanthe » , sketches to « Oberon » , Concerto for clarinet in F minor

Miscellany : Letters, documents, medallions, busts, sketches of the stage design and decor for « Der Freischütz » , his grand piano

Giacomo Meyerbeer

Works : « L'Africaine »

Miscellany : Letters, images, busts, medallions, his « bâton » , his travel piano, his stationary

Louis Spohr

Works : « Jessonda » , Concerto for violin, Quartet in A, Concerto in E major, Double quartet No. 4

Miscellany : Letters, images

Heinrich Marschner

Works : « Der Templer und die Jüdin » , « Hans Heiling » , « Spanisches Liebeslied »

Miscellany : Letters, images

Felix Mendelssohn-Bartholdy

Works : Collection of short compositions ; Symphonie No. 3 in A minor, Opus 56 ; « Lied ohne Worte » in E minor, Opus 62, No. 3 ; « Elias »

Miscellany : Letters, images, his piano

Robert Schumann

Works : Song « Mondnacht » , complete score of his Symphony in D minor, « Sechs Fugen über den Namen BACH » for organ or pianoforte, « Manfred » dedicated to Franz Liszt ; Fantasy for violin and orchestra and Sonata for violin in A minor - both dedicated to Joseph Joachim.

Miscellany : Letters, images (also of Clara Wieck)

Franz Liszt

Works : « Grandes études de Paganini » transcribed for piano ; « Les Préludes » , symphonic poem No. 3 ; « Orpheus » , symphonic poem No. 4 ; « Mazeppa » , symphonic poem No. 6 ; « Festklänge » , symphonic poem No. 7 ; « Hungaria » , symphonic poem No. 9 ; « Hamlet » , symphonic poem No. 10 ; « Eine Faust-Symphonie » ; « Todtentanz » .

Miscellany : Collected writings (7 volumes) , his passport, « Altenburger Album » , letters, patent of nobility from the Emperor, a sable, four « bâtons » , golden and silver wreaths, medallions, an ink stand, a plate, a glass, Liszt's left hand sculpted in marble, Liszt's right hand in plaster, a walking stick, a smoking set, stationary, images, busts.

Frédéric Chopin

The Chopin exhibition was divided into portraits and pictures ; busts and medallions ; autographs ; letters ; items from Chopin's possession ; and souvenirs of Chopin.

Precious manuscripts were « upstaged » by putting them in display cases, such as some of Chopin's autographs and letters.

Works : « Polonaise pour le piano » ; a sketch of the « Grande fantaisie sur des airs polonais » , Opus 13.

Miscellany : A book for learning Latin ; letters ; a business card ; an obituary, and other reports on his death ; images ; busts ; medallion, ; Chopin's left hand sculpted in white marble ; Chopin's left hand in bronze ; his death mask ; a « bouquet » from his funeral ; his Pleyel piano ; two cabinets from his apartment in Paris ; his piano chair ; stationary ; a vase ; a pianino.

As is typical for the « interior » around that time, following the tradition of the people's museum that focused on « great men » , the protagonist's surroundings and personal belongings are exhibited :

« The autographs of Chopin's compositions collected in a special showcase, as well as his own letters and letters from famous musicians addressed to Chopin, including a letter from Felix-Mendelssohn Bartholdy, are extremely interesting. »

...

« Höchst interessant sind die in einer besonderen Vitrine gesammelten Autographen der Compositionen Chopin's, sowie seine eigenhandigen Briefe, ferner Briefe berühmter Musiker an Chopin gerichtet, darunter ein Brief von Felix-Mendelssohn Bartholdy. »

These spatial installations also contain kitsch items like « Chopin's hand » made of marble and bronze :

« Chopin's hand can be seen in marble and bronze in a small showcase, which also contains Chopin's

writing utensils. »

« Chopin's Hand sieht man in Marmor und in Bronze in einer kleinen Vitrine, welche auch Chopin's Schreibzeug enthält. »

No specific person is named as being the primary responsible for the exhibition besides the committee for the participation of Polish art. The publication of the catalogue was done by Alfred Nossig, who presumably also had a large share in the exhibition itself.

Some musical and choral institutions are insisting on managing their own sections by installing their artefacts.

« Music associations and concerts, and teaching » (interior)

(« Musikvereine, Konzertwesen und Unterricht »)

« musico-historical section »

Germany, Austria-Hungary, Switzerland

at the end of the « musico-historical » exhibition in the « Rotunda » right before the « theatre section »

sub-sections :

Music Associations and Concerts

« Wiener Männer-Gesangsverein »

« Wiener akademischer Gesangverein »

« The Society of the Friends of Music in Vienna »

« Wiener Schubertbund » (established in 1863)

« Orchester Club " Haydn ", Wien »

Teaching Department

The exhibit by the Imperial and Royal Institute for the Education of the Blind in Vienna is supervised by director Alexander Mell. It displays quaint objects such as preparations of the human ear canal but also innovative devices for music printing for the blind, and apparatuses for Louis Braille's music notation.

The objects on display in the other sub-sections are medals and coins, busts, leaflets, concert tickets, portraits, banners, flags, sculptures, and trophies. Specific attention is also paid to the worship of Schubert, Beethoven, Mozart, Haydn, Bach, Händel, and Gluck.

The sub-section of the « Society of the Friends of Music » follows the same model showcasing items belonging or relating to composers.

The « Stand I : Beethoven » also showcases a piece of his hair (but on a medallion) , an intimate letter to Carl Czerny, autographs such as a sketch of the opera « Fidelio » , and a copy of the score of his Third symphony, the « Eroica » , is accompanied by a text explaining that there is a hole in the paper resulting from Beethoven vigorously erasing Napoléon Bonaparte's name. Here, the cliché of the tempestuous, hot headed rebel is reinforced not only by the object itself but the added explanatory note. The display of hair and other relics is an exhibitionary strategy that aims at eliciting emotions by creating the intimate experience of actually being in the presence of the genius via specific objects.

music-critic Josef Sittard reports quite bluntly :

« Unfortunately, the " Society of Friends of Music " in Vienna did not see fit to make its unique treasures available to the " general music section ", but it did organize a separate exhibition, which is certainly among the most captivating sections. [...] The exhibition of the Vienna " Schubertbund " must be described as downright tasteless. It is actually incomprehensible how the committee could allow an entire side wall to be covered with the various singers' ribbons - there are probably several hundred of them. [...] The same applies to the " honorary ribbons " of the " Wiener akademischer Gesangverein ", which, incidentally, possesses valuable autographs in its collection. »

« German military music » (interior)

« side gallery » of the « Rotunda »

Organized by Georg Thouret along with

the Royal Prussian Army Inspector (« Armee-Musik-Inspizient ») , stage manager

and military musician Gustav Roßberg (1838-1910) ,

the Prussian Minister of War grants financial support

The largest part of the exhibition comprised musical instruments, in addition to the obligatory picture of Emperor Franz-Josef, images and plans (uniforms, military units, photos, drawings) , music, literature and objects like letters, music regulations, medals, etc.

Georg Thouret explains the aim and the concept of the « military section » in the introduction to his catalogue :

« In the exhibition, an attempt was made for the first time to present the historical development of German military music from around 1700 to the present in a scholarly and, at the same time, popular way. The concession of the German princes and war authorities, as well as the " Senate of the Free Cities ", enabled the German " Reich " Department to unite all German states in the exhibition. The countries that lacked relevant memorabilia, along with the rest but, in particular, took care of the dignified decoration and homely furnishing of the room. We also received numerous contributions from institutes, scholars and enthusiasts. The main flaw of our exhibition is the failure to take into account Austrian military music. During the short preparation time, the idea of a joint performance had to be given up, although the roots of German cavalry music lie in Austria, which is rich in honours and victories, as well as music. May the exhibition give the impetus to joint research into the popular field of military music ! »

...

« In der Fachausstellung ist zum ersten Male der Versuch gemacht worden, die geschichtliche Entwicklung der deutschen Militärmusik von circa 1700 bis zur Gegenwart in wissenschaftlicher und zugleich volkstümlicher Weise zur Anschauung zu bringen. Das Entgegenkommen der deutschen Fürsten und Kriegsbehörden, sowie der Senate der Freien Städte ermöglichte es der deutschen Reichsabteilung, sämtliche deutschen [sic] Staaten in der Ausstellung zu vereinigen. Die Länder, denen es an einschlägigen Erinnerungsstücken gebrach, haben mit den übrigen, aber in besonderem Masse, für die würdige Ausschmückung und wohnliche Einrichtung des Raumes Sorge getragen. Ausserdem gingen uns zahlreiche Beiträge von Instituten, Gelehrten und Liebhabern zu. der Hauptmangel unserer Ausstellung besteht in der Nichtberücksichtigung der österreichischen Militärmusik. Bei der kurzen Vorbereitungszeit mußte der Gedanke an eine gemeinsame Darstellung aufgegeben werden, obwohl die Wurzeln wenigstens der deutschen Cavallerie-Musik in dem an Ehren und an Siegen reichen und so musikalischen Österreich liegen. Möge die Ausstellung den Anstoss zu gemeinsamer Erforschung des volkstümlichen Gebietes der Militärmusik geben ! »

Italy (interior)

The « Italian section » is divided into « musica theoretica » and « musica practica »

The two are subdivided into centuries.

« Musica theoretica » ranges from the fifteenth to the nineteenth century.

Another extensive section was devoted to the theatre, showing almost exclusively treatises and libretti.

The review of the instruments was left to Oscar Fleischer.

Apparently, the intended concept was not a chronological display but a display in groups according to collections from the different institutions. Therefore, they had to divide them into smaller groups to keep some kind of « thematic » coherence. What this quoted passage also reveals is that the « Italian section's » intention was to display Italy's relevance for cultural history but due to the changes in the arrangement and assemblage of the objects that had to

be made and forced the organizers to exhibit chronologically, a display of the historical development of music was fabricated that created a whole « other story » , shifting the visual narrative from originally wanting to represent the musical cultural heritage to the development of music.

This « historiographical disaster » did not remain undetected, at least not by well versed music historians.

The musicologist and critic Josef Sittard describes on June 11 the chaos that he found strolling through the « Italian section » :

« As for the foreign states, Italy impresses with the richness of its exhibition ; unfortunately, everything is " topsy-turvy ", and you miss the careful selection and the methodical, scientific arrangement everywhere. You can find the oldest madrigals of Willaert, a student of the Dutch and founder of the Venetian school, or the oldest printed music, next to a Rossini score. It is really to be regretted that the enormous amount of printed music, manuscripts, fac-similes and autographs has not been classified in a way that enables a general overview. »

...

« Was die auswärtigen Staaten anbelangt, so imponirt Italien durch die Reichhaltigkeit seiner Ausstellung ; leider liegt aber alles wie Kraut und Rüben durcheinander und man vermißt überall die sorgfältige Auswahl und die methodische, wissenschaftliche Anordnung. So findet man die ältesten Madrigale Willaert's, eines Schülers der niederländischen und Gründer der venezianischen Schule, oder die ältesten Notendrucke, neben einer Rossini'schen Partitur. Es ist wirklich zu bedauern, daß das ungeheure Material an Notendrucken, Manuskripten und Fac-similes und Autographen nicht eine Eintheilung gefunden hat, die einen allgemeinen Überblick ermöglicht. »

Russia (interior)

The « Russian section » revolved around exhibiting a detailed presentation of the development of the Imperial court theatres in St. Petersburg and Moscow, whose management was also responsible for the composition and arrangement of the exhibits. The former director of the court theatre in Petersburg, Philipp Bock, was sent to Vienna in January 1892 to prepare the exhibition. A special committee was also set up on the orders of the Tsar. Both the history as well as the state of the theatre at that time were (re)presented. The objects were divided into fifteen classes.

« Class I » was dedicated to the display of portraits of dramatic poets, composers and performers, as well as it entailed music such as Russian church music from the seventeenth to the nineteenth century, Russian folk music (collections from the nineteenth century) , opera and ballet music (including Tchaikovsky's « Pique Dame » , and symphonic music (Mily Balakirev, Nikolai Rimsky-Korsakov, Tchaikovsky, Alexander Borodin, Modest Mussorgsky, Alexander Glazunov) .

« Class I » also included works on the history of the Royal Theatre.

Items that were shown from the Theatre were regulations and instructions, the director's book for Glinka's « Ruslan and Ludmilla » , costumes, props, decorations, electrical equipment, and plans, administration, medical care for staff, documents (announcements, programs, etc.) , and objects from the theatre school (course catalogue, teaching aids, student uniform) .

What distinguished that « Russian section » from other « musico-historical sections » is that it was perceived as more dazzling due to the abundant display of theatre props, mannequins, and costumes.

Here, the focus laid more on enticing the spectator through the object in action, « representing itself » exactly for what it is : a prop or a costume.

Another main goal was to represent the institution of the theatre in its function and all the different areas that a theatre consists of. No emphasis was put on presenting a specific historiographic model. However, objects were organized in groups of alike objects, as well as there were attempts to show them chronologically by ascending centuries.

In the « Russian section » , the spectacularism of the objects played a more important role, than the objects' historical relevance and, therefore, it can be summarized that, especially in the theatre section, the æsthetic experience of the objects - the individual beauty and peculiarity - was the main attraction, and the creation of atmospheric perception via thematic contexts prevailed. The scant display of musical objects was lamented, as well as the abundance and « pêle-mêle » (« razzle-dazzle ») of the theatre section was epitomized in the reception.

Within the display of Russian church music, particular attention was paid to the « Abecedarium of Old Church Chant » with examples of « Old Russian » musical notation and the editions of Russian folk songs.

On the contrary, the splendour of the theatre section was foregrounded by highlighting the ornate display of the costumes, weapons and cloakroom items, as well as the maquettes, which are three dimensional representation of stage interiors.

« Gibichungenhalle »

Apart from the main exhibition inside the « Rotunda » , a separate Wagner exhibition, the so-called « Hall of the Gibichungs » (« Gibichungenhalle ») , was erected by the Viennese landscape painter Josef Hoffmann.

[Hoffmann drew the original set designs for the first performance of « Der Ring des Nibelungen » at the 1876 Bayreuth festival, which allowed natural elements like earth, air, fire, and water to play an active role. Because Hoffmann lacked theatrical expertise, Wagner handed the sketches to the Coburg court stage designers Gotthold and Max Brückner, who transformed them into real three dimensional stage scenery. However, the more traditional costumes for this production were designed by Carl Emil Döppler.]

The pavilion depicts the third part of the trilogy : « Götterdämmerung »

It stood in one of the most secluded spots in the exhibition park and was isolated as much as possible from the other buildings :

« With the construction and furnishing of the " Hall of the Gibichungs ", the aim was to illustrate, as faithfully as possible, a picture of a German princely house from the first centuries of our era. In addition, the decoration was chosen in such a way that it should stimulate study of the German legend which, unfortunately, is not yet as generally recognized as it deserves due to its deep, ethical content. (...) All ornaments are reproduced as precisely as possible from the grave findings and the oldest art monuments. On the walls, there are trophies and weapons of the landlord and his ancestors and, next to the frames, are household items, adventurous horns, antlers and bones including the tusks of the narwhal, which has always been talked about so much and which is still often used for defense by the legendary unicorn. The curtains and canopies are made according to the Old Frisian miniatures, which correspond to the old grave finds in their ornamentation and representation. »

...

« Mit der Erbauung und Einrichtung der " Gibichungenhalle " wurde angestrebt, ein möglichst getreues Bild eines deutschen Fürstenhauses aus den ersten Jahrhunderten unserer Zeitrechnung zu veranschaulichen. Ausserdem wurde die Ausschmückung so gewählt, daß sie zum Studium der deutschen Sage anregen soll, die leider noch nicht so allgemein beachtet wird, wie sie es wegen ihres tiefen, ethischen Gehaltes verdient. (...) Alle Ornamente sind nach den Gräberfunden und den ältesten Kunstdenkmalen möglichst genau nachgebildet. An den Wänden befinden sich Trophäen und Waffen des Hausherren sowie seiner Ahnen, auf und neben den Gestellen ist Hausrath aufgestellt, abenteuerliches Gehörn, Geweihe und Knochen, darunter auch Stosszähne des Narwals, von dem von jeher so viel gefabelt wurde, und die auch heute noch vielfach für die Wehr des sagenhaften Einhorns gelten. Die Vorhänge und Baldachine sind nach den ältfriesischen Miniaturen gebildet, die mit den ält Gräberfunden in ihrer Ornamentik und Darstellungsweise übereinstimmen. »

The « Hall of the Gibichungs » was most certainly one of the visually most impressive sites at the exhibition and did not only create an atmosphere of awe - having Wagner's great works and relics exhibited there for the celebration of the genius - but also allowed the visitors to enter a « fictional world » . This site was more immersive than the other « interiors » because an entire separate space was created, where the design and spatial arrangement did not have to be adapted to the given conditions as was the case in the « Rotunda » building, where spatial issues constantly forced the curators to make adjustments that also had a negative impact on the accurate historio-graphical display of the objects.

Upon entering the « Hall of the Gibichungs » , the visitors could dive into a fantastic world of old German myths and legends. In his design, Hoffmann tried to create an atmosphere that would give the visitors an authentic experience.

However, the hall received mixed reactions, as Sittard's critical remarks show :

« I do not want to discuss the question in more detail whether [...] there was still a " deeply felt need " to build a hall that was " in sacred silence from the profane noise of the exhibition " and a " pêle-mêle " of autographs, letters, busts, portraits, etc. by Wagner and others, which are also framed by

some props as used in the " Nibelungen-Ring ". In addition to the real Gibichungs wandering back and forth, we see the world ash " Yggdrasil " on which the squirrel " Ratatösk " constantly runs up and down to report on the damage that the fierce worm " Nidhögg " has done to the roots ; we also see Siegfried's fur, Hunding's high seat and his drinking horn which, like the other horns in prehistoric times at least as stated in a Viennese paper, were formerly made as those for oxen and bulls. But so that modern art does not go empty handed and industry draws some benefit from the old world of legends, there are a number of recommendation cards from comb maker Rudolf Scharf in Vienna next to the drinking horn from which Siegmund tastes his spouse's sister Sieglinde on which he recommends himself as a specialist for drinking and hunting horns. It has as little to do with the actual purpose of the " Hall of the Gibichungs " as Hoffmann's decorative designs for the " Magic Flute ". As I see in the explanation, the aim " with the construction and furnishing of the ' Gibichungenhalle ' was to create the most accurate image of a German princely house of the first centuries of our era ". »

...

« Ich will die Frage nicht näher erörtern, ob [...] es noch ein " tief empfundenes Bedürfnis " war, eine von der Rotunde entfernte " in heiliger Stille von dem profanen Geräusch der Ausstellung " abgelegene Halle zu errichten, die ein " pêle-mêle " von Autographen, Briefen, Büsten, Portraits, etc. von Wagner und anderen enthält, die durch einige Requisiten, wie sie im Nibelungering gebraucht werden, gleichfalls umrahmt sind. Wir erblicken hier freilich außer den hin und her wandernden leibhaftigen Gibichungen die Weltesche " Yggdrasil ", das Eichhörnchen " Ratatösk " das beständig ab- und aufläuft, um über den Schaden zu berichten, den der grimme Wurm " Nidhögg " an der Wurzel angerichtet hat ; wir sehen auch das Fell Siegfrieds, den Hochsitz Hundings und dessen Trinkhorn, die wie die übrigen Hörner in der Urzeit, so las ich wenigstens in einem Wiener Blatt, ehedem von Ochsen und Stieren verfertigt wurden. Damit aber die moderne Kunst nicht leer dabei ausgehe und auch die Industrie aus der alten Sagenwelt einigen Nutzen ziehe, liegen neben dem Trinkhorn, aus dem Siegmund der bräutlichen Schwester Sieglinde seinen Trunk zuschmeckt, eine Anzahl Empfehlungskarten von Kammmacher Rudolf Scharf in Wien, auf denen er sich als Specialist für Trink- und Jagdhörner empfiehlt. Es hat dies so wenig mit dem eigentlichen Zweck der Gibichungenhalle zu thun, wie Dekorationsentwürfe Hoffmanns zur " Zauberflöte ", sollte doch, wie ich in der Erläuterung sehe, " mit der Erbauung und Einrichtung der Gibichungenhalle ein möglichst getreues Bild eines deutschen Fürstenhauses aus den ersten Jahrhunderten unserer Zeitrechnung " gegeben werden. »

As opposed to Sittard's cynical remarks declaring this exhibition site to be redundant and in the service of capitalist interests and, therefore, set-up for pure entertainment and neither for the display of music history nor the purpose of educating and instructing the visitors, other voices praise the entertaining element of the hall and find it quite original, stressing that Wagner's popularity led to the establishment of a separate « museum » dedicated to his honour :

« The way in which Richard Wagner received the honour he deserves is very refreshing and appealing. He is the most preferred even in death ; he was given his own exhibition building, the so-called " Hall of the Gibichungs " by Professor Josef Hofmann, the " Nibelungen " decoration painter. Hofmann captured Richard Wagner's essence and work with a genuinely German and genuinely artistic sense and brought it to a lively representation that we, Germans, value in Wagner : the awakener and keeper of the great old Germanic folk myths [...] . The treasures of the

rich memories of Richard Wagner exhibited therein numerous portraits, drawings, decoration sketches, " Nibelungen " pictures, scenarios from the operas, his opera manuscripts, letters to Josef Hoffmann and souvenirs of all shapes, give this " Gibichungs " Wagner Hall its special interesting content and value, and we have to admit that this hall is one of the best performed, most distinguished and most valuable exhibition works. »

...

« Sehr erquickend und ansprechend ist die Art und Form, in welcher Richard Wagner die ihm gebührende Ehrung erhalten hat. Er ist auch im Tode der Bevorzugteste ; ihm wurde ein eigener Ausstellungsbau, die so-genannte " Gibichungehalle " durch Professor Josef Hofmann, den Nibelungen-Decorationsmaler, errichtet. Hofmann hat es mit echtdeutschem und echtkünstlerischem Sinne aus Richard Wagners Wesen und Schaffen herausempfunden, und zur lebensvollen Darstellung gebracht, daß wir Deutsche in Wagner den Miterwecker und Pfleger der altgermanischen großen Volksmythen [...] national hochzuschätzen haben. [...] Die darin ausgestellten Erinnerungsschätze an Richard Wagner, zahlreiche Portraits, Zeichnungen, Decorationsskizzen, Nibelungenbilder, Szenarien aus den Opern, Wagnersche Opernhandschriften, Briefe an Josef Hoffmann und Andenken aller Form geben dieser Gibichungen-Wagner-Halle noch ihren besonderen interessanten Gehalt und eigenen Werth, und wir müßen diese Halle als eines der bestgelungenen, vornehmsten und schätzbarsten Ausstellungswerke bezeichnen. »

The aspects of theatricality and performativity come out very strongly in this museal setting because, when compared to the « musico-historical section » in the « Rotunda » building, the « Hall of the Gibichungs » represents a « fictional world » that one enters to « travel back in time » and experience old German legends and myths. Via spatialization, this experience was also heightened through the addition of the proper « décor » .

The « Hall of the Gibichungs » managed to represent Wagner and his works, which is one of the themes covered here, but also represents an old German legend through visualization which is the second theme.

The « Hall of the Gibichungs » embodies a heterotopia within a heterotopia. The atmosphere or the mood that is created in this space also follows a different aim than the atmospheres created in the « interiors » in the « Rotunda » .

Of course, the exhibitionary devices and objects in the « Hall of the Gibichungs » that intend to illustrate Wagner's greatness as a composer are set-up to represent and enhance the idea of the genius. However, the main atmospheric domain that precedes all other stagings here and gives this space its « mood » is the visualization of a « fictional world » .

[The Austrian architect and designer Josef Hoffmann was born in the small town of Pirnitz in Moravia, Austria-Hungary. His father was modestly wealthy, the co-owner of a textile factory, and local mayor. He encouraged his son to become a lawyer or a civil servant. He sent him to a prestigious « upper college » but Josef was very unhappy there.

« A shame and a torture, which poisoned my youth and left me with a feeling of inferiority which

has lasted until this day. »

Instead, Josef went in 1887 to the State High School of Arts and Crafts (« Staatsgewerbeschule ») in Brünn, where he received his baccalaureate in 1891.

Like many other talents at the turn of the nineteenth century, Hoffmann came from the crown lands of the Austro-Hungarian monarchy to the capital, Vienna, where he studied under Karl baron von Hasenauer and Otto Wagner (two of the most prestigious architects of the time) at the « Academy of Fine Arts » (« Akademie der Bildenden Künste ») . Under Wagner's guidance, the graduation project of his « favourite student » was to update a Renaissance building, for which he won the « Prix de Rome » . It allowed Hoffmann to travel and study for a year in Italy.

At the Academy, Hoffmann met another rising architect : Joseph Maria Olbrich.

Together with Olbrich, Koloman Moser, Carl Otto Czeschka and several others, he founded in 1895 a group called the « Siebener Club » - it was the year of his graduation.

He played a leading role in changing the status quo by co-founding the « Vienna Secession » in 1897.

The slightly anachronistic aspect of Hoffman's work left him on the edges of the new architectural currents, critical debate and the crisis from which international rationalism came.

In 1903, he co-founded the « Wiener Werkstätte » with Joseph Maria Olbrich and Koloman Moser.

He developed his simple geometric shapes starting from the curvilinear language of the European « Art Nouveau » movement.

He became « professor emeritus » at the « Academy of Fine Arts » in 1936. Essentially retired, he continued to work with his earlier students.

He held a course in architecture at the « Kunstgewerbeschule of the Österreichisches Museum für Kunst und Industrie » until 1937.

During WWII, he made more than eighty projects for houses and other buildings, but there is no record if any were constructed.

In 1945, Hoffmann rejoined the « Vienna Secession » , the artistic movement that he had dramatically left in 1905 along with Gustav Klimt and Otto Wagner. He was elected president from 1948 to 1950.

According to word received by his biographer and pupil, professor Leopold Kleiner, Josef Hoffmann died on 7 May 1956 in Vienna, at the age of eighty-five, at his home located at « Salesianergasse » Number 33. As an acknowledgement of

his contribution to modern architecture, the city of Vienna gave him an « honorary grave » at the Central Cemetery. Surviving are his widow and a son.

His style was plain but not unornamental. He held that not only houses but also furniture, glassware and every article of daily life should be formed in accordance with the nature of the material used and should show the artistic individuality of its designer.]

Left Gallery

Images and portraits of Wagner

Images and portraits of characters from « Der Ring des Nibelungen »

Images from « Die Zauberflöte » (some of the images in this gallery are for sale)

Sketches and stage designs from Bayreuth

Busts

Middle Gallery

Maquettes of the « Die Zauberflöte » , « Tannhäuser und der Sängerkrieg auf Wartburg » (« Tannhäuser and the Singers' contest at Wartburg Castle ») , « Die Meistersinger von Nürnberg » , « Der fliegende Holländer » , « Tristan und Isolde » , « Lohengrin »

Playbills, costume designs, medallions

Images and stage designs

Right Gallery

Parsifal's spear (first performance) and a goblet

Stand I : Autographs and sketches from « Der fliegende Holländer » , « Parsifal » , « Lohengrin » , and the « Schusterlied » from « Die Meistersinger von Nürnberg »

Stand II :

Scores from « Parsifal » and « Tannhäuser und der Sängerkrieg auf Wartburg » (« Tannhäuser and the Singers' contest at Wartburg Castle »)

A « bâton » , letters

Images from the « Festspielhaus » in Bayreuth

Stand III :

Playbills, Wagner's collected writings,

Program of a memorial service for Wagner by the « Wiener Wagner-Verein »

A bowl and a plate depicting scenes from « Tannhäuser und der Sängerkrieg auf Wartburg » (« Tannhäuser and the Singers' contest at Wartburg Castle »)

Stand IV : Sketches, letters, medallions

Stand V : A silver wreath, images, a personal profile of Wagner

In front of the Hall : Colossal bust of Wotan (for sale)

Generally, the representation of composers and exhibiting of their biographies (personally and professionally) in the form of the « interior » received mixed reactions, as we can glean from the sources that report on the exhibition. When composers are exhibited along with their surroundings, however, the purpose of exhibiting for its own sake gets lost.

The object itself becomes secondary and what becomes relevant instead is the object's relation to the honoured person, which is representative of a « personality cult » :

« This characteristic feature of simultaneity in the creation of the exhibited objects, which gave them the designation " exhibition " however, ceased when such expositions were no longer an end in themselves but served as a means to another end. This other purpose was the cult of personality, which has recently gained momentum. If a greater interest was to be gained in a celebrated personality, all objects relating to the celebrated person were collected and made available for public inspection. The nature and usability of the exhibited objects were irrelevant ; what gave them interest was only their connection with the celebrated person. And so, those collections that were open to general viewing under these conditions were called either " exhibition " or " museum ", depending on the designation the exhibitor gave them. »

The separate « Wagner museum » united the concept of entertainment and instruction, which was a guiding paradigm at many world fairs in the second half of the nineteenth century, with museal conventions that were prominent around the same time. For that matter, all the musico-historical sections and departments at « Vienna 1892 » share the same characteristics shaped by the exhibitionary discourses around that time and attempt to visualize music history via spatialization and the display of objects that tell stories to create « visual narratives » . Ultimately, « Vienna 1892 » is not only a paragon of the nineteenth century world fair but also a paramount event for the history of Western

music, the subsequent inception of Austrian musicology in 1898, and the establishment of the musicology department under the auspices of Guido Adler.

Robert Hirschfeld comments on the dual character of the exhibition :

« The countries of the world sent countless priceless objects to the Rotunda but, as one had foreseen, not the corresponding number of visitors, so that the frequency was sought to be increased by unworthy park festivals and exhibitions. While remarkable evenings of theatre honoured Austrian, especially Bohemian, New Italian, French, and New German art, the attracted, pleasure seeking crowd in the avenues used to throw out " coriandoli " and paper snakes jeering or to enjoy the rare fare of the international dining halls, while in the Rotunda the spiritual wealth of nations was stored only for the small group of eighty-five people with expert knowledge. »

...

« Die Länder der Erde entsendeten in die Rotunde wohl zahllose unschätzbare Objekte, aber, wie man vorausgeahnt hatte, nicht auch die entsprechende Zahl von Besuchern, so daß man durch nicht ebenwürdige Parkfeste und Schaustellungen die Frequenz zu heben suchte. Brachten auch bemerkenswerte Theaterabende die österreichische, zumal die böhmische, die neuitalienische, französische und neudeutsche Kunst zu Ehren, so pflegte doch die angelockte, vergnügungssüchtige Menge in den Alleen johlend " Koriandoli " und Papierschlangen auszuwerfen oder sich an der seltenen Kost der internationalen Speiseräume zu erfreuen, während in der Rotunde der geistige Reichtum der Nationen nur für die kleine 85 Schar der Verstehenden aufgespeichert war. »

Conclusion

The results of this analysis show that - by adapting Adler's musico-historio-graphical concept of periodization to the visual domain - « Vienna 1892 » displayed music history in the form of « visual narratives » , an amalgamation of visual and spatial strategies as well as historio-graphical concepts (e.g. , chronology, style periods, etc.) . First, composers were staged in specifically designed « interiors » that aimed at representing them artistically as well as personally, which was accomplished through the staging of their biographies. Here, parallels can be drawn between their visual biographical representations in the « interiors » and their representation in written biographies around the same time. After all, biographism was not only a very popular genre but was also comprehended by musicologists as a historio-graphical strategy.

Within these « interiors » , visual narratives were created by means of exhibitionary devices for putting the objects on display and enhancing the exhibitionary effect. This also had an impact on the perception and æsthetic experience of the visitors, as may be seen from the comments on the exhibition in various newspaper reports as well as other primary sources. The exhibitionary strategies employed and the exhibitionary devices used are similar to the narrative devices deployed in written music histories because they embed the exhibited objects in a context comparable to literary narratives that tell stories of music history.

The « interiors » were also characterized by their thematic focus. These « interiors » were spaces for worshipping the idea of the (suffering) genius, which they made visible not only by representing the creative phases of the composers as well as their intellectual environment but also by focusing on their life periods before death. The narrative themes in these « interiors » were also enhanced by the display of different sorts of relics (e.g. , personal belongings or other paraphernalia, as well as objects related to their death) .

These exhibitionary strategies served to create spatialized images of music history for the purpose of memorializing a canonized music history from a Euro-centric perspective. However, on the contrary, it needs to be taken into account that the display of music history at « Vienna 1892 » also aimed at showcasing « music historiography » in a scientific fashion in light of the subsequent birth of musicology as an academic discipline in 1898. The display of music history based on scientific paradigms also became visible in Guido Adler's attempts to transpose his model of periodization - a history of music based on style - to the exhibitionary realm but this could not be fully-realized because the spatial configurations of the « Rotunda » building forced him to make adaptations and alterations. Besides being a cultural event that aimed at instructing the visitors as well as entertaining them, « Vienna 1892 » served the purpose of advertising musicology as an academic field. In addition, the event's ambition was to showcase the abundant musical and cultural history of the displayed European nations and bear testimony to their cultural development.

...

The Austrian daily newspaper « Die Presse » Number 127 features on page 1f a « feuilleton » by Dr. Robert Hirschfeld about the « International Exhibition for Music and Theatre » .

The name of Anton Bruckner is mentioned

Now placed alongside the great composers who lived in the capital of European music, the name of Bruckner was part of the Viennese's collective consciousness.

When the old Master passed along the street, one could hear voices whispering with admiration :

« Here comes Anton Bruckner ! »

« Room XXII »

Music of the nineteenth century / Living composers and virtuosos

One of the most interesting parts of the exhibition is the « historical music section » (**« Room XXII »**) , which is located in the West transept of the « Rotunda » building, where booths of famous composers also stand. It is not only the manifold manuscripts and the relics that attract the attention, but the large number of portraits. In addition to the life-size busts of Anton Bruckner, Carl Goldmark, Johannes Brahms and Eduard Hanslick by Viktor Tilgner and art

works by Friedrich August von Kaulbach and Franz Seraph Lenbach, let's not forget the smaller portrait busts of Giuseppe Verdi, Charles Gounod, Franz Liszt, Jules Massenet and Pietro Mascagni.

Anton Bruckner is represented at « Stand II »

two manuscript letters owned by Guido Adler are on display

Thursday, 22 March 1877 : Letter from Anton Bruckner to an unknown person :

Bruckner mentions his studies with Simon Sechter and Otto Kitzler.

Places were he stayed during his career.

His successful organ performances in Nancy, Paris and London.

His masses and symphonies.

His Third symphony dedicated to Richard Wagner.

(which vice-court « Kapellmeister » Hanns Richter is planning to conduct)

His Second symphony, which was hailed by Franz Liszt, Johann Herbeck,

Josef Hellmesberger senior and the concert audience.

[formerly in Adler's possession, archived since 1998 (autograph 1092)
at the « Musée royal de Marimont » near Morlanwelz in Belgium]

Thursday, 19 May 1881 : Letter from Anton Bruckner to Guido Adler :

Bruckner cannot fulfill the wish to postpone his lectures at the University of Vienna.

[Hargrett Rare Book and Manuscript Library, University of Georgia, Athens, Guido Adler Number 769 (936/193)
« Österreichische National-Bibliothek » , Manuscript Collection, MF 76/II under Anton Bruckner]

also on display

An impressive life-size bronze bust of Bruckner sculpted by professor Viktor Tilgner

(his works are on display not far from the busts of Bruckner and Goldmark)

A friend of Dr. Theodor Helm, « Fräulein » Christine Březina from Vienna

is responsible for the floral arrangement of the bust during the exhibition

She describes herself as « an enthusiastic worshipper of the " beloved master " »
You can buy Bruckner's picture on the exhibition site taken by many renowned photographers.

His name is mentioned by visitors at every turn !

Monday, 9 May 1892

The influential diplomat and nobleman Margrave Johann de Pallavicini, president of the Exhibition Commission, reports on the initial situation during a festive banquet.

« Wiener Abendpost » , Number 106, page 3 :

« Als vor mehr als anderthalb Jahren dem Kopfe einer genialen Frau die Idee einer Musik- und Theaterausstellung entsprang und die erste diesbezügliche Besprechung stattgefunden hat, dürften sich die in der Sitzung Erschienenen erinnern, daß die gewiegtesten Fachmänner das ergraute Haupt geschüttelt haben und die Möglichkeit der Durchführung eines so großartigen Unternehmens lebhaft bezweifelt haben, und ich selbst muß gestehen, daß es mir auch nicht anders gegangen ist. Dem Einen war die Idee zu groß, dem Anderen zu klein, und die Meisten hatten überhaupt keine Ahnung davon, wie sich ein solch schwieriges Unternehmen gestalten sollte. »

Dr. Eduard Hanslick writes :

« Je tiefer wir, und andere nach uns, in das Detail des Planes eindrangen, desto mächtiger wuchs der Rahmen desselben in die Höhe und Breite. Die geistvolle und energische Fürstin Metternich interessierte sich am lebhaftesten und werktätigsten dafür. Warum nur die Geschichte der Musik illustrieren und nicht auch die Entwicklung des Theaters ? Und warum über eine österreichische Musik- und Theaterausstellung nicht hinausgreifen zu einer internationalen ? So trieb in dem genialen Frauenkopf der Urgedanke immer neue Äste und Zweige, bis in unbegreiflich kurzer Zeit eine in ihrer Art ganz einzige Ausstellung fertig dastand ; in ihrer Grundidee und Gestaltung ohne Vorgänger oder Rivalen. »

The official exhibition report refers to the social and economic background of the project initiated by Princess Pauline von Metternich :

« And, as always, when there is a significant undertaking in Vienna, one that seems feasible only through the voluntary collaboration of the upper classes, the leading social circles or, when it

involves a large scale work of philanthropy and charity, the eyes of the capital, once again, turn to the well known, outwardly so quiet, " white palace " in the south of the city. Here, in the " salons " of Princess Pauline von Metternich, all the threads come together once again. »

...

« Und wie immer, wenn es sich in Wien um eine bedeutende Action handelt, die voraussichtlich nur im freiwilligen Verband der Upperten, der tonangebenden gesellschaftlichen Kreise durchführbar erscheint, oder um ein Werk der Menschenliebe und Barmherzigkeit im großen Stil, so richten sich auch bei diesem Anlaße wieder die Blicke der Residenz auf das allbekannte, äußerlich so stille, weiße Palais im Süden der Stadt. Hier, in den Salons der Fürstin Pauline von Metternich, laufen also auch diesmal wieder alle Fäden zusammen. »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Werther

« drame lyrique » in four acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Jules Massenet

French libretto co-written by Edouard Blau, Paul Milliet, Georges Hartmann (pseudonym : Henri Grémont)

translated in German by Max Kalbeck

stage design by Anton Brioschi, Hermann Burghart

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Werther : Ernest M. H. van Dyck, tenor

Charlotte : Marie Renard, mezzo-soprano

Albert : Franz Neidl

Le bailli : Hans Frei

Sophie : Ellen Forster (Forster-Brandt)

Schmidt : Anton Schittenhelm

Johann : Benedikt Felix

Kätchen : Emma Karlona

Brühlmann : August Stoll

Tuesday, 10 May 1892

« Chinese shadow play theatre » in « Prater » park, Leopoldstadt

opening day !

Puppet shows are presented in the afternoon, and shadow plays in the evening.

There is also performances for children during the day.

evening

« Abenteuer eines Wieners in Bagdad »

(Adventures of a Viennese man in Bagdad)

blends Viennese humour with « Oriental » themes

Silhouette figures by Hanns Schließmann

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Coppélia, ou la fille aux yeux d'émail »

(« Coppélia, or the girl with the enamel eyes »)

comic ballet in two acts and three « tableaux »

conducted by Josef Hellmesberger junior

music by Léo Delibes

libretto by Charles-Louis-Étienne Nuitter, Arthur Saint-Léon

choreography by ballet master Karl Telle

new stage design by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

Coppélius : Louis Frappart (Ruault)

Coppélia : Emma Braun

synopsis

Dr. Coppélius is a doctor, who has made a life-size dancing doll. It is so lifelike that Franz, a village youth, becomes infatuated with it and sets aside his heart's true desire, Swanhilda. She shows him his folly by dressing as the doll, pretending to make it come to life and ultimately saving him from an untimely end at the hands of the inventor.

« L'amico Fritz »

(« Freund Fritz »)

a lyric comedy in three acts

(sung in German)

music by Pietro Mascagni

libretto by Nicola Daspuro (pseudonym : P. Suardon) with additions by Giovanni Targioni-Tozzetti

based on the French novel « L'ami Fritz » (1864) by Émile Erckmann and Alexandre Chatrian

German text by Max Kalbeck

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

Fritz Kobus, a wealthy landowner who bets his friend David, a rabbi, that he will never marry. However, he falls in love with Suzel, the daughter of one of his tenants, who brings him a bouquet of violets for his birthday. David helps them overcome their shyness and social differences, and wins the bet by convincing Fritz to marry Suzel.

cast

Susel, a farmer's daughter : Lola Beeth

Fritz Kobus, a rich bachelor landowner : Georg Müller

(Josef) Beppe, a gypsy : Luise Kaulich-Lazarich

David, a rabbi : Josef Ritter

(Hans) Hanezò, a tax collector, Fritz's friend : Benedikt Felix

(Friedrich) Federico Feldmesser, Fritz's friend : Anton Schittenhelm

(Katharine) Caterina, Fritz's housekeeper : Ida Bayer (Bayer-Liebhart)

Wednesday, 11 May 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Lohengrin » , WWV 75

« music drama » in three acts

by Richard Wagner

conducted by vice-court « Kapellmeister » Hanns Richter

libretto by Richard Wagner

stage design by Johann Kautský

new « décor » in act two by Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Heinrich der Vogler : Carl Grengg

Lohengrin : Hermann Winkelmann

Elsa von Brabant : Lola Beeth

Herzog Gottfried : Marie (« Mizzi ») Kohler

Friedrich von Telramund : Karl Sommer

Ortrud : Luise Kaulich-Lazarich

Der Heerrufer des Königs : Benedikt Felix

Vier brabantische Edle : Anton Schittenhelm, Viktor Schmitt, Hans Frei, August Egon Hablawetz

Thursday, 12 May 1892

Letter from the « Wiener akademischer Gesangverein » to Anton Bruckner :

The music society thanks Anton Bruckner for the dedication, assuring that the performance of the choral piece (« Das deutsche Lied ») will be conducted in a worthy manner in Salzburg.

(signed by Karl Lorenz and J. Reichelt)

Johannes Reichelt (1870-1953) : German writer and music-critic, who was active in Wagnerian circles.

...

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

Gutmann's « popular concerts » series

8:00 pm

The concerts of the « Exhibition Symphony Orchestra »
are generaly conducted by music director professor Hermann Grädener

and occasionally by Wilhelm Gericke and Robert Fuchs

programme

Felix Mendelssohn : « Trumpet Overture » in C major, Opus 101

Franz-Josef Haydn : Andante and variations on the string quartet in C major, « Emperor » , Opus 76, No. 3, Hob. III:77

(arranged for string orchestra)

Wolfgang Amadeus Mozart : Symphony No. 29 in A major, K. 201

Niels W. Gade : Symphony No. 6 in G minor, Opus 32

Franz Schubert : Ballet from for the incidental music « Rosamunde, Fürstin von Zypern » , D. 797

Mikhail Glinka : « Komarinskaja » (1848) , traditional Russian folk dance

Joseph Lanner : « Die Schönbrunner » , Viennese waltz, Opus 200

Johannes Brahms : « Hungarian dance » as an « encore » piece

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Carmen

opera in four acts

music by Georges Bizet

(sung in German)

libretto by Henri Meilhac and Ludovic Halévy

after « Carmen » , a novella by Prosper Mérimée

German translation by Julius Hopp

« décor » based on drawings by the imperial and royal Court theatre painter Carlo Brioschi

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Carmen : Marie Renard

Don José : Georg Müller

Escamillo : Franz von Reichenberg

Micaëla : Henriette Standhartner

Frasquita : Emma Karlona

Mercédès : Anna Hauser

Zuniga : August Egon Hablawetz

Moralès : Benedikt Felix

Remendado : Viktor Schmitt

Dancaïre : Willibald Horwitz

Lillas Pastia : Franz Schubert (Sänger)

Ein Führer : Josef Schubert

The « Neuigkeits-Welt-Blatt » mentions that Anton Bruckner is considered to conduct during the « International Exhibition for Music and Theatre » .

The « Musikalisches Wochenblatt » reports on page 255 about the performance of Anton Bruckner's « Te Deum » (**WAB 45**) by « Kapellmeister » Gustav Mahler on « Good Friday » (April 15) .

The « Album of the Viennese Masters » , which contains Anton Bruckner's « Vexilla regis » (The royal banner) (**WAB 51**) , is sold for the first time at the « International Exhibition for Music and Theatre » .

An advertisement on page 13 in the Austrian daily newspaper « Die Presse » Number 128 draws attention to the « Album of the Viennese Masters » , which includes Bruckner's « Vexilla regis » (The royal banner) (**WAB 51**) .

between Thursday, 12 May and Thursday, 29 September 1892

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

A total of twenty-nine concerts are offered as part of the « popular concerts » series

Friday, 13 May 1892

Letter from Anton Bruckner (Vienna) to the Liedertafel « Frohsinn » (Linz) :

« " Telegram "

The Estimable Liedertafel " Frohsinn " in Linz

To Linz from Vienna, 26 96 - 5:00 pm - July 13 - 10 Words

Thanks to my dearest of all, my distinguished Singing Society, from the bottom of my heart !

Bruckner »

Incipit : « Danke meinem allerliebsten, ... »

Source : « Anton Bruckner, Gesammelte Briefe. Neue Folge. » collected and edited by Max Auer, « Deutsche Musik-Bücherei » Volume 55, Gustav Bosse Verlag, Regensburg (1924) , letter number 254 ; page 252.

Ten terse words in German do not translate to exactly ten words in English.

...

The music review, signed « n » (Dr. Hermann ?) , which appears on page 2 in the evening edition of the Viennese daily newspaper « Neue freie Presse » Number 9956, reports the publication of the « Album of the Viennese Masters » , which contains a sacred choir piece by Anton Bruckner (« Vexilla regis » (The royal banner) , **WAB 51**) in a transcription for harmonium.

« Wien, 13. Mai

(...)

Die Ausstellungs-Commission hatte sich vor einiger Zeit an die hervorragendsten Wiener Komponisten mit der Bitte gewendet, durch Widmung einer Komposition die Schaffung eines " Albums der Wiener Meister " zu ermöglichen, dessen ganzer Ertrag den humanitären Zwecken der Ausstellung zufallen soll. Seit gestern liegt nun dieses eigenartige Werk an zahlreichen Verkaufsstellen in der Rotunde auf und repräsentirt sich äußerlich nicht minder vortheilhaft als nach seinem Inhalte. Den Reigen der Wiener Meister eröffnet (Johannes) Brahms mit einem poesie-vollen und klangschönen Duett für Alt und Bariton ; daran schließt sich (Anton) Bruckner mit einem kühn concipirten Kirchenchore (in Transcription für Harmonium) , während (Karl) Goldmark durch ein humorvolles Klavierstück : " Ländliches Bild ", vertreten ist ; (... über die weiteren Komponisten ...) Das schmucke Album, dessen technische Herstellung durchwegs inländische Arbeit ist, dürfte mit seinem reichen Inhalt viele Freunde finden und als Erinnerungs-gabe der Ausstellung für ihre Besucher bleibenden Werth behalten.

n. »

For the two months before his visit in England, Gustav Mahler started to learn English from his friend Arnold Berliner. He noted down in a pocket book the words and phrases that he assumed would be useful in the theatre. He found the language difficult and never became proficient in it.

While in London, however, he insisted on trying to speak English even though he sometimes struggled to remember words, which resulted in long pauses and some amusement.

Mahler set sail from Cruxhaven, bound for Southampton.

...

« Chinese shadow play theatre » in « Prater » park, Leopoldstadt

evening

private performance closed to the general public

« Gute Bekannte »

(Among good acquaintances)

based on text by Isidor Fuchs

Before proceeding with regular public performances, this shadow play is presented as a pre-premiere in front of a select audience mostly composed by the aristocraty.

...

« Rotunda » building in « Prater » park, Leopoldstadt

(probably in the Germany and Austria-Hungary section)

world premiere

« Damen-Corso »

(Ladies' Parade)

« polka-mazurka à la française »

Opus 209

by Karel Komzák II

dedicated to Princess Pauline von Metternich

performed by his 84th Infantry Regiment music band

score published in Milan by Ricordi in a small, handy format

15,000 copies are delivered to the exhibition management for public distribution

born on 8 November 1850 in Prague, Komzák is famous for his dances and marches

His long standing desire to come to Vienna was eventually fulfilled in 1882, when he was called to the capital to take over the duties of band-master to the 84th Infantry Regiment. His fame then gradually spread throughout the Austrian Empire. His congenial appearance, friendly nature and energetic conducting soon made him a favourite of the Viennese public, who regarded him as one of the leading military composers.

An important contribution of Komzák to the development of Austrian military music was his use of stringed instruments. His ensemble contained no less than fourteen first violins and could, therefore, be compared favourably with the concert orchestras of the period. The frequent and widespread tours he undertook with his band were everywhere received with popular acclaim.

Due to health issues, Komzák was given a leave of absence from his regiment in 1892. The family then moved to the spa town of « Baden bei Wien » , which is located fourteen miles south-west of Vienna. The following year, Komzák became the music director of the « spa orchestra » .

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Louise von Ehrenstein

Turiddu : Fritz Schrödter

Lucia : Luise Kaulich-Lazarich

Alfio : Franz Neidl

Lola : Ellen Forster (Forster-Brandt)

« Le Rouge et le Noir »

(The Red and the Black)

ballet in three acts by Hermann Heinrich Regel

adaptation from Stendhal's eponymous psychological novel in two volumes published in 1830

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

The tragic and passionate story of Julien Sorel during the « Restoration » period : an irresistible eighteen year old ambitious but modest provincial man torn between love, religion, and his social aspirations. Protected by Abbé Chélan, he enters the world of the aristocracy amidst the power struggles.

Attempting to succeed through a combination of talent, hard work, deception, and hypocrisy, he ultimately allows his passions to betray him.

Saturday, 14 May 1892

« Chinese shadow play theatre » in « Prater » park, Leopoldstadt

evening

world premiere

« Gute Bekannte »

(Among good acquaintances)

based on text by Isidor Fuchs

silhouettes of famous Viennese personalities by Hanns Schließmann

folk singer Schwarzmaier delivers effectively the « witty text with drastic allusions »

They are projected to the delight of the audience :

« The auditorium suddenly darkened, the curtain opens and a transparent panel - lit from behind - begins the " shadow play ".

The very first figure to appear is greeted with lively applause and cheers.

Everyone shouted : " Jahn, Jahn ! " [conductor Wilhelm Jahn]

Yes, it was unmistakably him, as he sat on his conductor's chair in the orchestra, conducting energetically, while the piano accompaniment in the theatre played the " Pilgrims' Chorus " from " Tannhäuser ". »

other personalities « in motion » include :

Johann Strauß II, violin in hand, conducts his « Blue Danube » from the podium

Carl Michael Ziehrer, violin in hand, conducts from the podium
Karel Komzák II conducts from the podium

Eduard Strauß, violin in hand, conducts from the podium

The silhouette figures are not only displayed, they also speak :

« Isidor Fuchs, the eminent man of witty nonsense [...] wrote the text for this droll " Défilement ", and it was thoroughly read [by] the artists in question, with an underground speaker and singer providing astonishing voices, and sometimes even voiceless, successfully expressing their peculiarities and quirks. »

« " Maestro Anton Bruckner " appears at the organ, his head held high with enthusiasm, as the sounds of a chorale fills the air. »

it is a smash hit !

This sketch enhanced his reputation as an organ improviser, but also as an awkward public figure (his red handkerchief hanging from the pocket of his loose fitting jacket) . The whole play was performed more than one hundred times by the end of July.

The 150th and final performance will be presented on August 10

...

The Viennese daily newspaper « Neue freie Presse » Number 9957 reports on page 5 about yesterday's private preview performance (closed to the general public) of the « Viennese shadow play » :

« " International Exhibition for Music and Theatre "

Vienna, 13 May

“ Viennese Shadow Play ”

A new specialty of the exhibition was presented this evening to a selected public, as a trial performance : the shadow play, which will begin its productions tomorrow evening.

[... “ The jury ” was very amused ... a novelty for Vienna - decorated in a Chinese style, but authentically Viennese ...]

Hanns Schließmann drew them and characterized them so accurately in profile, posture and movement that each figure was immediately greeted loudly by the audience with its name, as soon as it appeared. The writer Isidor Fuchs wrote a humorous piece on the subject, full of bold allusions, which was performed very effectively by the folk singer Schwarzmaier. The spoken and sung vocal portraits, in particular, were received by the public with thunderous laughter. The accompanying music was performed on the piano by Mister S. A. Erik.

Among the public were [... including high members of the Exhibition organizing committee : Princess Pauline von Metternic, honorary president ; Count Elrich von Kielmansegg, governor of Lower-Austria ; Count Erwein von Schönborn-Buchheim, patron of the arts ; Margrave Johann de Pallavicini, president ; Othon baron de Bourgoing, vice-president ; baron Nathaniel Rothschild, , patron of the arts ...]

The very first figure to appear is greeted with lively applause and cheers.

Everyone shouted : “ Jahn, Jahn ! ”

Yes, it was unmistakably him, as he sat on his conductor’s chair in the orchestra, conducting energetically, while the piano accompaniment in the theatre played the “ Pilgrims’ Chorus ” from “ Tannhäuser ”

Then “ Maestro Bruckner” appeared at the organ, his head held high with enthusiasm, as the sounds of a chorale filled the air.

Then, the popular conductors of the famous Viennese dance orchestras appeared on stage, one after the other.

[Johann Strauß II, violin in hand, conducts his « Blue Danube » from the podium.

Carl Michael Ziehrer, violin in hand, conducts from the podium.

Karel Komzák II conducts from the podium.

Eduard Strauß, violin in hand, conducts from the podium.]

[Max Kalbeck, opera singers, “ Kapellmeister ” Hanns Richter, key musicians of the “ Philharmoniker ” (principal cellist Reinhold Hummer ; concert master Jacob Maurice Grün ; principal violist Sigismund Bachrich) , Pablo de Sarasate, Anton Rubinstein, conductor Hans von

Bülow, sculptor Viktor Tilgner, star actors from the " Burgtheater ", tenor and actor Alexander Girardi ...]

It is a truly Viennese " amusement ", artistically executed and brought to life by wit and humour.

If one were to express one more wish, it would be that the shadow play also offer the young audience, for whom it is, after all, also intended, a special kind of fun suited to their tastes. »

...

« Die Musik- und Theater-Ausstellung

Wien, 13. Mai
[...]

" Wienerisches Schattenspiel "

Eine neue Specialität der Ausstellung wurde heute Abends einem geladenen Publicum zur Probe vorgeführt : Das Schattenspiel, welches morgen Abends seine Productionen beginnen wird. [... " Jury " war sehr amüsiert ... für Wien eine Novität, chinesisch dekoriert, aber echt wienerisch ...] Schließmann hat sie gezeichnet und im Profil, in der Haltung und Bewegung so treffend charakterisirt, daß jede Figur beim Erscheinen vom Publicum alsbald laut mit dem Namen begrüßt wurde. Der Schriftsteller Isidor Fuchs hat dazu einen witzigen Text mit drastischen Anspielungen geschrieben, der von dem Volkssänger Schwarzmaier sehr wirksam vorgetragen wurde. Besonders die gesprochenen und gesungenen Stimmporträts wurden vom Publicum mit stürmischer Heiterkeit aufgenommen. Die begleitende Musik wurde auf dem Clavier von Herrn S. A. Erik besorgt. Unter dem Publicum befanden sich [... und andere Fürstin Metternich, Kielmansegg, Schönborn, Pallavicini, Bourgoing, Nathaniel Rothschild ...] Gleich die erste Figur, die auftauchte, wurde lebhaft begrüßt und acclamirt.

Alles rief : " Jahn, Jahn ! "

[... Wilhelm Jahn, den Pilgerchor dirigierend, Johann Strauß ...]

Dann kam " Meister Bruckner " mit begeistert gehobenem Haupt an der Orgel unter den Klängen eines Chorals. Hierauf erschienen nach einander die populären Dirigenten der Wiener Tanz-Orchester [... außerdem und andere Max Kalbeck, Opernsänger, Hanns Richter, einige Philharmoniker (Hummer, Grün, Bachrich) , Sarasate, Rubinstein, Bülow, Tilgner, Burgschauspieler, Girardi ...] Es ist ein echt wienerisches " Amusement ", künstlerisch ausgeführt und belebt von Geist und Humor. Wenn man einen Wunsch noch aussprechen sollte, so wäre es der, daß das Schattenspiel auch dem Publicum der Kleinen, für die es doch gleichfalls bestimmt ist, einen ihrem Geschmack angepaßten Special-Spaß biete. »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

« Das Rheingold » , WWV 86a

« music drama » in one act (prologue)

by Richard Wagner

(23rd performance of this production)

libretto by Richard Wagner

stage design by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Wotan : Carl Grengg

Donner : Franz Neidl

Froh : Hermann Winkelmann

Loge : Ernest M. H. van Dyck, tenor

Alberich : Josef Ritter

Mime : Viktor Schmitt

Fasolt : Ludwig Weiglein

Fafner : Franz von Reichenberg

Fricka : Lilli Lehmann

Freia : Lola Beeth

Erda : Anna Warnegg

Woglinde : Josefine von Artner

Wellgunde : Emma Karlona

Floßhilde : Luise Kaulich-Lazarich

Yesterday evening, right at the beginning of the « International Exhibition for Music and Theatre » , a sensational incident occurred after the world premiere performance of the « Ladies' Parade » , a polka-mazurka composed by Karel Komzák II.

Viennese daily newspaper « Neue freie Presse » , Number 9957, page 5 :

« The military parade was at its peak. The people, who organized today's " rendez-vous ", were enjoying themselves to the fullest when " Kapellmeister " Komzák and his excellent band left the music pavilion, and then departed. It was only half past seven, and many wondered to their astonishment why they should be deprived of music in the park during the evening. For unknown reasons, the garrison command refused to allow the military bands to perform at the exhibition park in the evening. »

...

« Der " Corso " war auf seinem Höhepunkte angelangt ; die Gesellschaft, die sich heute " rendez-vous " gegeben, unterhielt sich auf das beste, als Kapellmeister Komzák mit seiner trefflichen Kapelle den Musikpavillon verließ und mit derselben abzog. Es war erst halb 8 Uhr, und Viele fragten verwundert, warum man wol in der Musik- und Theaterausstellung am Abende der Parkmusik entbehren müße. Aus nicht bekannten Gründen weigert sich das Platzcommando, die Militärkapellen am Abend im Ausstellungsparke concertiren zu lassen. »

from the middle of May to the middle of September

Johannes Brahms stays at his summer home in Ischl

before Sunday, 15 May 1892

Letter from Gustav Mahler (Hamburg) to his sister Justine (Vienna) :

« Dearest " Justi " !

(...)

So, if nothing intervenes, I leave early on 27 May - by ship from Cuxhafen to Southampton.

From there, it is another two hours by rail to London, where I arrive on the afternoon of the 28th. Before then, I have to conduct the [Wagner] cycle here again.

(...)

Best wishes from your

Gustav »

Gustav Mahler conducts a significant « Wagner Festival » at the Hamburg « Stadttheater » :

Sunday, 15 May : « Meistersinger von Nürnberg »

Tuesday, 17 May : « Das Rheingold »

Thursday, 19 May : « Die Walküre »

Friday, 20 May : « Siegfried »

Sunday, 22 May (Richard Wagner's birthday) : « Tristan und Isolde »

Wednesday, 25 May : « Götterdämmerung »

Thursday, 26 May : Mahler leaves Hamburg on the evening

Sunday, 15 May 1892

« Extraordinary concert » as part of the « Society of Friends of Music » concert series

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

« celebratory concerts series »

Wilhelm Gericke conducts the « Wiener Philharmoniker »

Jacob Maurice Grün, concert master

singers :

Henriette Standthartner, soprano - Gustav Walter, tenor - Josef Staudigl, bass

Georg Valker, organ

programme

Franz-Josef Haydn : Oratorio « The Seasons » (« Die Jahreszeiten ») , Hob. XXI:3

(the « Philharmoniker » will play no other concerts for the remainder of the exhibition)

The composer and conductor Wilhelm Gericke studied with Simon Sechter and Otto Dessoff at the Vienna Conservatory. In 1868, he became « Kapellmeister » at the « Stadttheater » in Linz ; while there, he composed his first work for the Liedertafel « Frohsinn » . In 1880, he became « Kapellmeister » of the Vienna « Hofoper » where he remained until 1884, only to return in 1890 for five more years. From 1898 to 1906, he conducted the Boston Symphony Orchestra. On February 15, 1887, he conducted Bruckner's Seventh symphony in Boston, making this event one of the first Bruckner performances in America.

...

The anti-Semitic newspaper « Ostdeutsche Rundschau » Number 20 reviews on page 6 (or Number 20 on page 4 ?) the opening gala concert of the « International Exhibition for Music and Theatre » on May 8 featuring Ludwig van Beethoven's Ninth symphony conducted by vice-court « Kapellmeister » Hanns Richter. It also mentions that Anton Bruckner's symphonies perpetuate this tradition.

...

The « Grazer Tagespost » reports about a specific exhibit known as the « Wienerisches Schattenspiel » (Viennese shadow play) .

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« L'amico Fritz »

(« Freund Fritz »)

a lyric comedy in three acts

(sung in German)

music by Pietro Mascagni

libretto by Nicola Daspuro (pseudonym : P. Suardon) with additions by Giovanni Targioni-Tozzetti

based on the French novel « L'ami Fritz » (1864) by Émile Erckmann and Alexandre Chatrian

German text by Max Kalbeck

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

Fritz Kobus, a wealthy landowner who bets his friend David, a rabbi, that he will never marry. However, he falls in love with Suzel, the daughter of one of his tenants, who brings him a bouquet of violets for his birthday. David helps them overcome their shyness and social differences, and wins the bet by convincing Fritz to marry Suzel.

cast

Susel, a farmer's daughter : Louise von Ehrenstein

Fritz Kobus, a rich bachelor landowner : Georg Müller

(Josef) Beppe, a gypsy : Anna Warnegg

David, a rabbi : Karl Sommer

(Hans) Hanezò, a tax collector, Fritz's friend : Hans Frei

(Friedrich) Federico Feldmesser, Fritz's friend : Viktor Schmitt

(Katharine) Caterina, Fritz's housekeeper : Ida Bayer (Bayer-Liebhart)

« Die Puppenfee »

(The Fairy Doll)

a pantomimic « divertissement » in one act and two « tableaux »

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A prized mechanical fairy doll miraculously comes to life at midnight to magically animate the entire Viennese shop. She interacts with puppets and toys all around her - greeting some, dismissing others, blowing kisses to favourites.

human characters

toy maker (or shop-keeper) - his assistant (chief clerk) - sir James Plumpstershire (wealthy Englishman)
Lady Plumpstershire - their children - various customers (peasant family, maid, postman, etc.)

Monday, 16 May 1892

Main building of the University of Vienna on the « Ringstraße »

The Portal in front of the « Lawyers' steps » gives access to the « Senate Hall » , the « large Ceremonial Hall » and the « small Ceremonial Hall » .

Lecture Hall XXXVI (36) also called small Ceremonial Hall

Academic celebrations, conferences and lectures are taking place here

5:00 pm to 7:00 pm

capacity : 70 students

dimensions : 12.7 m x 9.1 m x 7 m

floor space : 115 to 116 square meters

ceiling height : 7 meters

student Ernst Schwanzara records the weekly lecture on harmony and counterpoint

given by professor Anton Bruckner

The « Illustrierte Wiener Extrablatt » Number 136 announces on page 4 that music publisher Josef Weinberger is the official editor the « Album of the Viennese Masters » :

« The music publisher Josef Weinberger in Vienna has just released a beautifully designed " Album of Viennese Masters " as a " memorial to the International Music and Theatre Exhibition ". It contains compositions by (Johannes) Brahms, (Anton) Bruckner, (Ignaz) Brüll (... to Carl Ziehrer) . The album, whose title page features portraits of the aforementioned masters, has been compiled with great care. The proceeds from this beautiful and successful undertaking, organized by the Exhibition Commission, are dedicated to the humanitarian purposes of the exhibition. »

...

« Im Verlage der Musikalienfirma Josef Weinberger in Wien ist soeben als " Erinneung an die Internationale Musik- und Theaterausstellung " ein sehr shön ausgestattetes Album der Wiener Meister erschienen. Dasselbe enthält Kompositionen von (Johannes) Brahms, (Anton) Bruckner, (Ignaz) Brüll (... bis Carl Ziehrer) . Das Album, auf dessen Titelblatt die Portraits der obgenannten Meister erscheinen, ist mit großer Sorgfalt zusammengestellt. Der Ertrag dieses von der Ausstellungs-Commission veranstalteten schönen und gelungenen Unternehmens ist den humanitären Zwecken der Ausstellung gewidmet. »

Tuesday, 17 May 1892

small lecture hall (« Vortrag-Saal ») of the « historical music section »

South-east transept of the « Rotunda » building ; South portal entrance

« soloist concerts »

piano recital by **Hugo Reinhold**

(a former student of Anton Bruckner)

including the Menuet in G major

which appears in the « Album of the Viennese Masters »

...

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

Gutmann's « popular concerts » series

8:00 pm

music director professor Hermann Grädener

conducts the « Exhibition Symphony Orchestra »

programme

Franz-Josef Haydn : Symphony in G major

Robert Volkmann : Serenade No. 2 in F major for string orchestra, Opus 63

world premiere

Hugo Reinhold : Symphony in C, Opus 22 (1892)

(the composer is attending)

Franz Schubert / Franz Liszt : « Reitermarsch » , orchestration of a piece for piano four hands

Luigi Boccherini : « Menuet » (third movement) from the String quintet in E major, Opus 11, No. 5

Johannes Brahms : « Hungarian dance » as an « encore » piece

The Austrian composer, pianist and teacher Hugo Reinhold was born on 3 March 1854 in Vienna. He began, like Franz-Josef Haydn and Franz Schubert, as a very promising young choir boy at the Imperial court chapel (1864-1868) . Then, at the instance of Johann Herbeck, he was admitted to the Conservatory of the « Society of the Friends of Music » (1868-1874) under the endowment of the Duke Ernst II of Saxe-Coburg and Gotha. He studied with professors Anton Bruckner, Otto Dessoff and Julius Epstein. He graduated with high distinction in 1874 receiving his diploma in piano and composition, and also the silver medal. He won the prestigious « Beethoven Prize » for his Suite in E-flat major for piano and strings, Opus 7, which was published in 1878 by Friedrich Kistner in Leipzig. After his studies, he performed as a pianist. From 1897 to 1909, he was professor of piano at the Vienna Conservatory and, from 1909 to 1924, at the « Akademie für Musik und darstellende Kunst » . Known primarily for his piano music, he also composed orchestral and chamber works. During his lifetime, his compositions were performed by the Hellmesberger Quartet (which were praised by the critics) and the « Wiener Philharmoniker » . He died on 4 September 1935 in Vienna.

Reinhold was a prolific composer (symphony, overtures, chamber music, piano pieces, songs, works for male-choir) . His « Impromptus » Opus 28 and « Miniaturbilder » Opus 39 were considered models in the genre.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm (?)

« Der Freischütz » , Opus 77

romantic opera in three acts, with spoken dialogue

conducted by vice-court « Kapellmeister » Hanns Richter

(38th performance of this production)

music by Carl Maria von Weber

libretto by Friedrich Kind

based on a story by Johann August Apel and Friedrich Laun

synopsis

A luckless hunter named Max strikes a pact with the devil, via his jealous rival Kaspar, to cast seven magical bullets. While six bullets always hit their target, the seventh is controlled by evil. During a crucial shooting contest to win his bride, the seventh bullet strikes his sweetheart, Agathe, but a blessed wreath deflects the shot, saving her and killing the wicked Kaspar.

main characters

Agathe, Max's beloved and the head forester's daughter (soprano)

Cuno, the head forester and Agathe's father (bass)

Ännchen, Agathe's cousin (mezzo-soprano)

Caspar, another forester (bass)

Max, a young huntsman and the main protagonist (tenor)

Samiel, the Devil, or « Black Huntsman » (speaking role)

Ottokar, prince of the region (baritone)

Wednesday, 18 May 1892

Otto Kitzler arrives in Vienna to prepare for the upcoming concert on May 25 at the « Prater » , as part of the « International Exhibition for Music and Theatre » .

...

In the Austrian daily newspaper « Die Presse » Number 138, Dr. Robert Hirschfeld reviews on page 10 the « Album of the Viennese Masters » , which includes Anton Bruckner's « Vexilla regis » (The royal banner) (**WAB 51**) .

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Ein Tanz-Märchen »

(A Dance Fairy Tale)

ballet in a prelude and three acts

conducted by Josef Bayer

music by Josef Bayer

libretto by Franz-Xaver Gaul and Josef Haßreiter

choreography by Josef Haßreiter

costumes based on drawings by the history painter Franz-Xaver Gaul

Act I : The Dream World

Act II : Journeys & Confrontations

Act III : The Triumph of Love

Epilogue : Reality

synopsis

A young, romantic writer is tasked by a theatre director to create a captivating new ballet.

Overwhelmed and struggling with writer's block, he falls asleep at his desk.

between Wednesday, 18 May and Sunday, 14 August 1892

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

A total of eight concerts are offered as part of the « men's choir concerts » series

Thursday, 19 May 1892

In a letter written to Anton Bruckner, Wilhelm Gericke, the conductor of the « Society of Friends of Music » , requests the permission to include the « Psalm 150 » (WAB 38) in one of the « Exhibition Symphony Orchestra » concerts.

Gericke also plans to perform the new work at the « Tonkünstler » meeting of the « Allgemeine deutsche Musikverein » (General German Music Association) .

...

The Viennese Austrian Catholic conservative newspaper « Das Vaterland » Number 139 is publishing on page 4 an important notice from the « International Exhibition for Music and Theatre » :

« In die gewerbliche Special-Ausstellung können unter keiner Bedingung mehr Objecte angenommen werden, da alle verfügbaren Plätze schon vergeben sind. »

« Under no circumstances, more artefacts will be accepted for the " Special Trade Exhibition ", as all available spaces have already been allocated. »

...

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

Gutmann's « popular concerts » series

8:00 pm

The concerts of the « Exhibition Symphony Orchestra »
are generaly conducted by music director professor Hermann Grädener

and occasionally by Wilhelm Gericke and Robert Fuchs

programme

Ludwig van Beethoven : Overture in E-flat major to the commemorative music for « King Stephen » , Opus 117

Franz-Josef Haydn : Symphony in G minor

Johann Sebastian Bach : « Polonaise & badinerie » for flute, string orchestra and piano - from the Suite No. 2 in B minor, BWV 1067

Carl Goldmark : Scherzo in E minor for orchestra, Opus 19

Franz Schubert / Franz Liszt : « Grande marche héroïque » in B minor, transcription for orchestra

Joseph Lanner : Viennese waltz, as an « encore » piece

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Der Prophet »

(Le prophète)

« grand opéra » in five acts

music by Giacomo Meyerbeer

libretto by Ludwig Doczi

edited in German by Heinrich Friedrich Ludwig Rellstab

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

Anabaptists incite a revolt among the peasants in order to free themselves from tyranny. The bondswoman Berthe wants to marry Jean, for which she requires Count Oberthal's permission. But she and her companion, Jean's mother Fidès, are instead arrested. Berthe manages to flee to Jean. The count gives Jean a choice between having Fidès killed

and giving up Berthe. He decides to save his mother's life, and Berthe is taken away. Jean joins the anabaptists as a new prophet out of vengeance. They manage to conquer the town of Munster, where Berthe is supposed to have fled. Berthe and Fidès believe that the prophet has killed Jean, who has meanwhile crowned himself king. When Berthe finds out that the bloodthirsty megalomaniac Jean is in fact the prophet, she commits suicide. Fidès forgives him, despite his having disowned her as a mother. Jean still wants to take revenge on Oberthal and sets fire to the imperial castle during an assault. In doing so he kills himself, his entourage, and Fidès.

characters

Jean de Leyde

Fidès, Jean's mother

Berthe, Jean's bride

Jonas, an Anabaptist

Mathisen, an Anabaptist

Zacharie, an Anabaptist

Oberthal, a feudal count

Nobles, citizens, Anabaptists, peasants, soldiers, prisoners, children

Friday, 20 May 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« das Glockenspiel »

(Le Carillon)

ninth representation

« une légende mimée et dansée en un acte »

conducted by Josef Hellmesberger junior

music by Jules Massenet

duration : 37 minutes

libretto by Ernest M. H. van Dyck and Camille de Roddaz

published by « Heugel & Cie » in Paris (around 1892)

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Rombalt, the inn-keeper : Alfred (Franz Eugen) Caron

Bertha, the daughter of the inn-keeper Rombalt : Luigia Cerale

Master Karl, a young clockmaker : Louis Frappart (Ruault)

Pit, the « syndic » of the guild of chimney sweeps : Eduard Voitus van Hamme

Jef, the « syndic » of the bakers : Julius Price

The alderman of Courtray : Johann (« Hans ») Rumpel

The Duke's Herald : Josef Anton Klaß

Philip the Good, Duke of Burgundy : Vincenzio Nunzianti

Dance numbers by Luigia Cerale, Adolfine Hauffe, Emma Allesch, Wilhelmine (« Minna ») Rathner, Franziska (« Fanny ») Well, Lucia Anna Balbo, Emma Braun, and the « corps de ballet »

« L'amico Fritz »

(« Freund Fritz »)

a lyric comedy in three acts

(sung in German)

music by Pietro Mascagni

libretto by Nicola Daspuro (pseudonym : P. Suardon) with additions by Giovanni Targioni-Tozzetti

based on the French novel « L'ami Fritz » (1864) by Émile Erckmann and Alexandre Chatrian

German text by Max Kalbeck

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

Fritz Kobus, a wealthy landowner who bets his friend David, a rabbi, that he will never marry. However, he falls in love with Suzel, the daughter of one of his tenants, who brings him a bouquet of violets for his birthday. David helps them overcome their shyness and social differences, and wins the bet by convincing Fritz to marry Suzel.

cast

Susel, a farmer's daughter : Lola Beeth

Fritz Kobus, a rich bachelor landowner : Fritz Schrödter

(Josef) Beppe, a gypsy : Anna Warnegg

David, a rabbi : Karl Sommer

(Hans) Hanezò, a tax collector, Fritz's friend : Hans Frei

(Friedrich) Federico Feldmesser, Fritz's friend : Anton Schittenhelm

(Katharine) Caterina, Fritz's housekeeper : Ida Bayer (Bayer-Liebhart)

Saturday, 21 May 1892

Anton Bruckner replies to Wilhelm Gericke :

He is not able to complete the « Psalm 150 » (**WAB 38**) due to his foot swelling

The work is similar to the « Te Deum » but shorter

Because of the difficulty of the final fugue, Bruckner only wants the « Wiener Singverein » to perform the work (which is probably an implicit promise) .

...

Johannes Brahms receives an « honorary membership » of the Hamburg « Tonkünstler-Verein »

...

The efforts by Pauline von Metternich receives considerable recognition

During a visit by Grand Duke Carl Alexander of Saxe-Weimar, he speaks highly of the exhibition and presents the Princess with a magnificent bouquet of « lilies of the valley » (May bells) .

(the Viennese Austrian Catholic conservative newspaper « Das Vaterland » , Number 143, page 2 - 23 May 1892)

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Sylvia oder Die Nymphe der Diana »

(Sylvia, ou la Nymphe de Diane)

mythological ballet in three acts

exploring themes of love, jealousy, and the power of the gods

conducted by Josef Hellmesberger junior

music by Léo Delibes

libretto by Jules Paul Barbier, Baron de Reinach

choreography by ballet master Karl Telle

stage design by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

Sylvia : Luigia Cerale

synopsis

The huntress-nymph Sylvia falls in love with the shepherd Aminta, despite her dedication to the goddess Diana and her vow of chastity. Their love is complicated by the god of love, Eros, and evil Orion, who also desires Sylvia.

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Louise von Ehrenstein

Turiddu : Georg Müller

Lucia : Luise Kaulich-Lazarich

Alfio : Franz Neidl

Lola : Ellen Forster (Forster-Brandt)

Saturday, 21 and Sunday, 22 May 1892

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

Performance by the « Deutsches Volkstheater » from Vienna

featured play

« Thermidor »

dramatic play in four acts by Victorien Sardou

it was first staged on January 24, 1891, at the « Comédie française » in Paris

The play is one of seven Sardou plays set during the French Revolution ; in this case, the revolt of 27 July 1794 -

known as the Thermidorian Reaction. The plot follows a young actor, Labussière (based on a historical person) , who infiltrates the revolutionary Committee of Public Safety and saves its potential victims by destroying their files.

Sunday, 22 May 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Mignon

(111th performance of this production)

« opéra comique » in three acts

music by Ambroise Thomas

(sung in German)

French libretto by Jules Barbier, Michel Carré

German translation by « G. Ernst » (pseudonym of Ferdinand Gumbert)

stage design by Anton Brioschi, Paul Gropius

costumes based on drawings by the history painter Franz-Xaver Gaul

Mignon : Marie Renard

synopsis

The wandering minstrel Lothario, in search of his long-lost daughter, comes across a group of gypsies, who beat one of their troupe - a beautiful young girl named Mignon - for refusing to dance. Lothario and Wilhelm Meister, a student, take pity on the girl and Wilhelm decides to rescue her, engaging her as his servant and later falling in love with her. The relationship proves difficult and the lovers eventually split. However, they are reunited when Wilhelm rescues Mignon from a burning castle and nurses her back to health with Lothario. It is only now that Lothario, who had lost his memory years ago after his daughter was kidnapped, remembers that he is, in fact, Count Lothario and Mignon is his daughter Sperata.

Monday, 23 May 1892

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

Performance of the « Carl-Theater » company from Vienna

double bill

« Umsonst »

farce in three acts by Johann Nestroy, with songs and dance by composer Karl Binder

***

« Unverhofft »

farce in three acts by Johann Nestroy, with songs by composer Adolf Müller

...

Personal calling card (3 inches x 1.75 inches) written by Anton Bruckner on both sides :

« Accept (...) my great admiration and warmest greetings ! 23.5.1892. | Dr. Abruckner. »

Bruckner pens a note on one of his personal calling cards, imprinted on the front, with his name and position at the University of Vienna.

He addresses the Austrian writer Aurelius Polzer, whose poem « Das deutsche Lied » he had set to music.

...

Main building of the University of Vienna on the « Ringstraße »

The Portal in front of the « Lawyers' steps » gives access to the « Senate Hall » , the « large Ceremonial Hall » and the « small Ceremonial Hall » .

Lecture Hall XXXVI (36) also called small Ceremonial Hall

Academic celebrations, conferences and lectures are taking place here

5:00 pm to 7:00 pm

capacity : 70 students

dimensions : 12.7 m x 9.1 m x 7 m

floor space : 115 to 116 square meters

ceiling height : 7 meters

student Ernst Schwanzara records the weekly lecture on harmony and counterpoint

given by professor Anton Bruckner

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Aïda

(180th performance of this production)

tragic opera in four acts

(sung in German)

adapted for the German stage by Julius August Schanz

new stage set by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

choreography by ballet master Karl Telle

performed by the female « corps de ballet »

synopsis

Princess Aïda has been kidnapped : a valuable prize in a war between Egypt and Ethiopia. The ambitious soldier Radames wrestles with his feelings for her. As they draw closer together, each must make a painful choice between their loyalty to home, and their love for each other.

cast

Der König : Ludwig Weiglein

Amneris : Luise Kaulich-Lazarich

Aïda : Antonie (« Toni ») Schläger

Radames : Hermann Winkelmann

Ramfis : Carl Grengg

Amonasro : Josef Ritter

Ein Bote : Viktor Schmitt

between Monday, 23 May and Sunday, 9 October 1892

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

A total of twelve concerts are offered as part of the « historical concerts » series

Tuesday, 24 May to Tuesday, 31 May 1892

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

guest-performances by the world renowned company

« Société de la Comédie française » from Paris

under the directorship of its general administrator, Jules Claretie

featuring plays by

Molière, Alexandre Dumas fils, Alfred de Musset, Henri Murger, Jules Sandeau, Alexandre Dumas père

Eugène Scribe, Ernest Legouvé, Pierre Carlet de Marivaux, Henri Meilhac and Louis Ganderax

(Victorien Sardou is excluded)

[Due to a lack of information, it is impossible to confirm with certainty the official programming. The following list only offers probabilities.]

« Le Misanthrope » , a satiric comedy in five acts by Molière

« Le Tartuffe ou l'Imposteur » , a comedy in five acts by Molière

« Les Précieuses ridicules » , a satire in one act by Molière

« Le Dépit amoureux » , a comedy in five acts by Molière

« Le Demi-monde » , a comedy in five acts by Alexandre Dumas fils

« Francillon » , a play in three acts by Alexandre Dumas fils

« Denise » , a play in four acts by Alexandre Dumas fils

« Mademoiselle de Belle Isle » , a play in five acts by Alexandre Dumas père

« Un Mariage sous Louis XV » , a play in five acts by Alexandre Dumas père

« Un Caprice » , a comedy in one act by Alfred de Musset

« Il faut qu'une porte soit ouverte ou fermée » , a play in one act by Alfred de Musset

« Les Caprices de Marianne » , a comedy in two acts by Alfred de Musset

« Le Bonhomme Jadis » , a comedy in one act by Henri Murger

« Le Serment d'Horace » , a comedy in one act by Henri Murger

« Mademoiselle de la Seiglière » , a comedy in four acts by Jules Sandeau

« Le Gendre de Monsieur Poirier » , a comedy of manners, co-written by Jules Sandeau and Émile Augier

« Bataille de dames » , a comedy in three acts, co-written by Eugène Scribe and Ernest Legouvé

« Adrienne Lecouvreur » , a comedy in five acts, co-written by Eugène Scribe and Ernest Legouvé

« Le Jeu de l'amour et du hasard » , a comedy in three acts by Pierre Carlet de Marivaux

« Le Legs » , a comedy in one act by Pierre Carlet de Marivaux

« Frou-frou » , a comedy in five acts by Henri Meilhac

« La petite amie » , a play in four acts, co-written by Henri Meilhac and Louis Ganderax

« Pépa » , a drama play in three acts, co-written by Henri Meilhac, Louis Ganderax and Jules Claretie

...

The previous appearance of « la Comédie française » in Vienna did not create a great sensation.

The company already made a guest-appearance in 1890 with « Margot » by Henri Meilhac at the « Carl-Theater » under the direction of Carl Blasel with at least two actors, « Mlle Reichenberg » and « Monsieur Febvre » , who appeared on stage in both theatres.

In the Viennese Austrian Catholic conservative newspaper « Das Vaterland » , the performance received a rather poor review :

« The so-called guest performance by members of the " Comédie française " company (in this case, meaning a duo) [...] recently proves the deep decay into which French theatre has currently sunk [...] »

Tuesday, 24 May 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Die Regimentstochter »

(La fille du régiment)

« opéra comique » in two acts

(sung in German)

music by Gaetano Donizetti

(54th performance of this production)

libretto by Jules-Henri Vernoy de Saint-Georges, Jean-François Bayard

German translation by Karl Gollmick

« décor » based on drawings by the imperial and royal Court theatre painter Carlo Brioschi

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

Youthful rebellion, family drama, and tender young love - the opera revels in both the hilarious mishaps and the heartfelt moments of adolescence. Set high in the Austrian Alps, this delightful romantic comedy tells the story of Marie, an intrepid young orphan raised by a regiment of French soldiers. When the man of her dreams turns out to be a rebel fighting against the French « family » she has always known, Marie will have to overcome war, fatherly disapproval, and even the discovery of her aristocratic heritage, forcing a choice between nobility and true love.

cast

Marie, Marketenderin : Josefine von Artner

Tonio, ein junger Tiroler : Anton Schittenhelm

Sulpice, Sergeant : Franz von Reichenberg

Die Marquise von Maggiovoglio : Ida Bayer (Bayer-Liebhart)

Hortensius : Viktor Schmitt

Korporal : Franz Schubert (Sänger)

Die Gräfin von Torpi : Johanna Vogelhuber

Bauer : Louis Evers

Notar : Josef Schubert

before Wednesday, 25 May 1892

Letter from Gustav Mahler (Hamburg) to his sister Justine (Vienna) :

« Dearest " Justi " !

(...)

I leave here on Wednesday or Thursday ; please direct your next letter to
(10 Kr. stamp) London
De Keyser's Royal Hôtel
New Bridge Street

Hopefully, I'll find a letter there already when I arrive.

(...)

Very best wishes
from
Gustav

I'll probably not write again from here. Next one from London. »

Wednesday, 25 May 1892

Official announcement of a song dedicated to Princess Pauline von Metternich

« Zum Lob und Preis von Wien » (In Praise and Honour of Vienna)

published by Albert J. Gutmann

lyrics by Eduard Hoffmann (the author of the exhibition catalog) on music by Fritz Lehner

the score title page features a drawing by Gilbert Lehner (Fritz's father)

« Der Hohen Markt mit der Schranne » (The high market place with the schranne)

Proceeds are earmarked for the humanitarian purposes of the « International Exhibition for Music and Theatre »

...

« International Exhibition for Music and Theatre » in « Prater » park, Leopoldstadt

7:30 pm

Otto Kitzler conducts the Brno « Männer-Gesangverein »

programme

works by Eduard Kremser, Ferdinand Debois and Adolf Kirchl

(this programme was originally performed in Brno)

in the audience :

Anton Bruckner, Adolf Kirchl, Dr. Karl Ritter von Olschbaur

Dr. Emil Auspitzer from the « Exhibition Committee »

August Fetzmann, chairman of the « Wiener Schubertbund »

The « Männer-Gesangverein » arrived in Vienna after 4:30 in the morning in a separate train, which contained around 300 passengers.

After the concert, « Kapellmeiter » Kitzler and his « Männer-Gesangverein » met the « Wiener Männer-Gesangverein » at the « Zum Hirschen » restaurant on the « Prater » .

The convivial gathering kept the participants together for a long time after this successful evening.

Today, Franz Schwalm, the father of Laura Hueber in Vöcklabruck, visited the « music rooms » in the « Rotunda » and the artefacts of Anton Bruckner.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Bastien und Bastienne » K. 50/46b

pastoral comedy (song-play) in one act

conducted by court « Kapellmeister » Johann Nepomuk Fuchs

music by the twelve year old Wolfgang Amadeus Mozart

revised German text and new spoken dialogue by Max Kalbeck

original German libretto : Friedrich Wilhelm Weiskern, Johann Heinrich Friedrich Müller, Johann Andreas Schachtner

based on « Les Amours de Bastien et Bastienne » by Justine Favart and Harny de Guerville

cast

Bastien : Josef Ritter

Bastienne : Ellen Forster (Forster-Brandt)

Colas : Karl Mayerhofer

« L'amico Fritz »

(« Freund Fritz »)

a lyric comedy in three acts

(sung in German)

music by Pietro Mascagni

libretto by Nicola Daspuro (pseudonym : P. Suardon) with additions by Giovanni Targioni-Tozzetti

based on the French novel « L'ami Fritz » (1864) by Émile Erckmann and Alexandre Chatrian

German text by Max Kalbeck

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

Fritz Kobus, a wealthy landowner who bets his friend David, a rabbi, that he will never marry. However, he falls in love with Suzel, the daughter of one of his tenants, who brings him a bouquet of violets for his birthday. David helps them

overcome their shyness and social differences, and wins the bet by convincing Fritz to marry Suzel.

cast

Susel, a farmer's daughter : Lola Beeth

Fritz Kobus, a rich bachelor landowner : Georg Müller

(Josef) Beppe, a gypsy : Anna Warnegg

David, a rabbi : Josef Ritter

(Hans) Hanezò, a tax collector, Fritz's friend : Benedikt Felix

(Friedrich) Federico Feldmesser, Fritz's friend : Viktor Schmitt

(Katharine) Caterina, Fritz's housekeeper : Ida Bayer (Bayer-Liebhart)

Thursday, 26 May 1892

Plans are underway for a performance of the « Te Deum » in Steyr.

(On 7 February, father Johann Evangelist Aichinger wrote to Bruckner to ask him to send the parts if he agrees to this concert taking place.)

But the « Te Deum » is performed in Cincinnati !

The city of Cincinnati in Ohio was first mentioned in context with Bruckner's petition for an « honorary doctorate » in 1885. Founded by Theodore Thomas in 1873, the « May Festival » in Cincinnati was one of the great festivals in the United States. It occasioned the construction of the largest concert hall in America !

The « Music Hall » , with its distinctive Venetian Gothic architecture, was completed in 1878. It serves as the home for the Cincinnati Ballet, Cincinnati Symphony Orchestra, Cincinnati Opera, « May Festival » Chorus (and the Cincinnati Pops Orchestra) . The building was designed with a dual purpose : to house musical activities in its central auditorium and industrial exhibitions in its side wings. It is located at 1241 Elm Street, across from the historic Washington Park in Over-the-Rhine. It was built over a pauper's cemetery, which has helped fuel its reputation as one of the most haunted places in America.

It was a great production of the « Te Deum »

7,000 listeners, the Cincinnati « May Festival » Chorus with around 350 singers and the Chicago Symphony Orchestra.

« The Cincinnati Enquirer » wrote on the next day (27 May 1892) :

« The concluding number was a " Te Deum " by Anton Bruckner. It is a noisy and brilliant creation, in contrast with the sleepy character of the [Bach] " Christmas oratorio " . »

[Bach : This was the first work of the concert ... in May !]

The anti-Semitic newspaper « Deutsches Volksblatt » reported a « brilliant performance » and « enthusiastic reception » of the work.

Max Auer writes that the « Te Deum » also shocked the sober Americans.

At the same time, the 1892 « International Music and Theatre Exhibition » took place for many months at the « Prater » park in Vienna. This important cultural event attracted people from all over the world. One of them was Otto Flœrsheim, correspondent of the « Musical Courier » in New York. Also, the New York mens' choir « Arion » , a choral group of German-born male-singers, gave a performance. Flœrsheim was born in 1853 in the town of Aachen, North Rhine-Westphalia, Germany. He had lived in New York City since 1875.

In Vienna, Flœrsheim interviewed Anton Bruckner, Eusebius Mandyczewski and vice-court « Kapellmeister » Hanns Richter, concerning Antonín Dvořák's remark that folk music of « black people » is the basis of American music.

« My first interview was with Professor Anton Bruckner, whom I found sitting in his study with nearly a hundred wreaths, all bearing ribbons with inscriptions commemorative of one or another of his triumphs. He is an elderly man, has been brought up amid the traditions of the strictest school, and I was, therefore, little surprised when he asserted that the basis of all music must be found in the classical works of the past. German musical literature, he declared, contained no written text emanating from the " negro " race and, however sweet the " negro " melodies might be, they could never form the ground work of the future music of America.

Professor Bruckner, I may add, is no admirer of Wagner [sic !] and though he believes in progress and study and is ready to admire genius wherever it is found, is of the opinion that the " modern school " has produced nothing that can be compared with the great masterpieces of old. Before I left him, he referred to the immense success of his symphonies in New York, Boston, Chicago and other great cities of the United States and concluded by expressing his admiration for the American nation.

He said :

" Ich verehre die Amerikaner, eine große Nation. " »

Letter from Gustav Mahler (Hamburg) to his sister Justine (Vienna) :

« Dearest " Justi " !

(...)

I start tonight.
My hands are full.

For the time being, my address is

De Keyser's
Royal Hôtel.

[unsigned] »

Gustav Mahler leaves Hamburg on the evening. A twenty-four hour journey by boat via Cuxhaven and Southampton begins. The sea is calm.

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

featured play

« Der Pfarrer von Kirchfeld »

(The Priest of Kirchfeld)

anti-clerical folk play in Viennese dialect

by the Austrian dramatist, novelist and poet Ludwig Anzengruber

It is his most popular drama

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm (?)

« Tannhäuser und der Sängerkrieg auf Wartburg » , WWV 70

« music drama » in three acts

by Richard Wagner

conducted by vice-court « Kapellmeister » Hanns Richter

occasionally also by substitute Johann Nepomuk Fuchs

(145th performance of this production)

libretto by Richard Wagner

stage design by Anton Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

cast

Landgraf Hermann : Franz von Reichenberg

Tannhäuser : Hermann Winkelmann

Wolfram von Eschenbach : Karl Sommer

Walther von der Vogelweide : Fritz Schrödter

Biterolf : Hans Frei

Heinrich der Schreiber : Viktor Schmitt

Reinmar von Zweter : Georg Werthner

Elisabeth : Louise von Ehrenstein

Venus : Antonie (« Toni ») Schläger

Ein junger Hirt : Anna Hauser

Friday, 27 May 1892

Gustav Mahler takes the train from Southampton to London (Waterloo)

He finally crosses the Blackfriars Bridge to arrive at the Royal Hôtel De Keyser's.

...

Visiting card signed by Anton Bruckner - with date on reverse :

« Dr ABruckner | **27. Mai 1892** »

In pencil, somewhat dusty and with a crease ; traces of a paper clip and imprinted :

« Prof. Anton Bruckner / Ehrendoctor der Philosophie / der k. k. Universität in Wien /
Ritter des Franz Josef-Ordens / k. k. Hoforganist »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Carmen

opera in four acts

music by Georges Bizet

(sung in German)

libretto by Henri Meilhac and Ludovic Halévy

after « Carmen » , a novella by Prosper Mérimée

German translation by Julius Hopp

« décor » based on drawings by the imperial and royal Court theatre painter Carlo Brioschi

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Carmen : Marie Renard

Don José : Georg Müller

Escamillo : Josef Ritter

Micaëla : Anna Bayer

Frasquita : Emma Karlona

Mercédès : Anna Hauser

Zuniga : August Egon Hablawetz

Moralès : Benedikt Felix

Remendado : Viktor Schmitt

Dancaïre : Willibald Horwitz

Lillas Pastia : Franz Schubert (Sänger)

Ein Führer : Josef Schubert

between Friday, 27 May and Thursday, 6 October 1892

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

A total of three concerts are offered as part of the « soloist concerts » series

Saturday, 28 May 1892

« spring song festival » in the « Volksgarten » park, first district of Vienna

Raoul Mader conducts the « Wiener akademischer Gesangverein »

and the music band of the Imperial and Royal Second Infantry Regiment

(« Kapelle des kaiserliche und königliche Infanterie-Regimentes Nr. 2 »)

Anton Bruckner, who assists at the concert, receives a standing ovation !

programme

« Germanenzug » , patriotic cantata in D minor, for male solo quartet, male-choir and brass ensemble

Richard Wagner : « Battle hymn » from the opera « Rienzi » , WWV 49

(voiced by fortissimo brass, it is joined again with the melody of « Rienzi's prayer »)

Joseph Friedrich Hummel : « Fragen » (Questions) , for men's choir

Richard Heuberger : « Lied fahrender Schüler » (Song of a traveling student) , for men's choir and orchestra, Opus 2

Dr. Ignaz Machanek : « Das Herz am Rhein » (The Heart on the Rhine) , for baritone and men's choir

« Herr » Heißenberger, soloist

Franz Liszt : « Für Männergesang » , for men's choir, S. 90 - III. « Nicht gezagt » (Not daunted) , set to a text by Carl Götze

Raoul Mader : Two « Landsknecht » songs (version for orchestra by Dr. Josef Neubauer)

Dr. Josef Pommer : Two folk songs : « Wann i mei Dirndl halsen tua » (When I wear my « dirndl » dress) and « Gestern auf die Nacht » (Yesterday night)

Franz Abt : « All-Deutschland » , patriotic festive song for men's choir and orchestra, Opus 201

The conductor, composer, and opera director Rudolph Maximilian Maria Mader (Máder Rezső) was born on 26 June 1856 in the town of Preßburg in the Austro-Hungarian Empire. The son of a primary school teacher, he initially studied philosophy, history, and pedagogy at the University of Vienna and, from 1876 to 1879, he studied law. He first emerged as a composer in 1876 under the name « Raoul Mader » . From 1877 to 1881, he studied piano with Wilhelm Schenner and Hans Schmitt (he graduated in 1880, receiving a « first prize ») , composition with Franz Krenn (he graduated in 1881, receiving « first prize » alongside H. Fink) at the Conservatory of the « Society of Friends of Music » in Vienna. During the academic year 1877-1878, he studied harmony with professor Anton Bruckner. After completing his musical studies, Mader became at the beginning of 1881 the deputy of Eduard Schütt as artistic director of the « Wiener akademischer Wagner-Verein » . He succeeded Johann Paumgartner from 1882 to 1895 as solo « répétiteur » at the Vienna « Hofoper » . Beginning in 1883, he worked for several years as a private tutor (teacher) in the household of Archduke Karl Ludwig. From 1884 to 1895, he was professor of piano at the Conservatory of the « Society of Friends of Music » . From 1890 to 1894, he succeeded Hermann Grädener as choir-master of the « Wiener akademischer Wagner-Verein » . In 1895, Mader moved to Budapest, where he was named « Kapellmeister » at the Royal Hungarian Opera House (he married in 1896) ; from 1901 to 1907, he acted as its music director. In the 1907-1908 season, he was the lessee and artistic director of the « Volkstheater » in Budapest, which he transformed into a « comic opera house » . In 1907, there were newspaper rumours that Mader was to replace Gustav Mahler as director of the Vienna Court Opera House. In 1908, similar rumours suggested that he would become the new « direktor » of the Royal Hungarian Court theatres. In 1910, he was also considered to succeed

Angelo Neumann at the « German Theatre » in Prague. Around 1910, he lived in Budapest and, around 1913, in Mödling. He was director of the Vienna « Volksoper » from 1917 to 1919 (he had already positioned himself to succeed Rainer Simons for the 1909-1910 season) . From 1921 to 1924, and provisionally in 1925, he again became director of the Hungarian Court Opera House (he had already been considered for the position in 1914) . After 1925, Raoul Mader continued to live in Budapest, where he died on 16 October 1940. He was buried at the « Fiumei úti Nemzeti Sírkert » (National cemetery on Fiumei street) .

honours

1881 : Silver Medal of the « Society of Friends of Music » in Vienna

1906 : Knight's Cross of the « Italian Order of the Crown »

1907 : Officer's Cross of the « Order of Franz-Josef »

Compositions : operettas, ballets, choir works, songs, waltzes, marches

Raoul Mader (Máder Rezső) , Kapellmeister, Komponist, Operndirektor : geboren 26. Juni 1856 in Preßburg, Österreichisch-Ungarische Monarchie ; gestorben 16. Oktober 1940 in Budapest, Ungarn. Mader, der Sohn eines Normalschullehrers, studierte an der Universität Wien zunächst Philosophie, Geschichte und Pädagogik und von 1876 bis 1879 Rechtswissenschaft. 1876 sind seine ersten Kompositionen nachweisbar. Von 1877 bis 1881 studierte er am Konservatorium der Gesellschaft der Musikfreunde in Wien Klavier bei Wilhelm Schenner und Hans Schmitt, Komposition bei Franz Krenn sowie im Studienjahr 1877-1878 Harmonielehre bei Professor Anton Bruckner. Nach Abschluß seines Musikstudiums wurde Mader Eduard Schütts Stellvertreter am Wiener Akademischen Wagner-Verein. Von 1882 bis 1895 war Mader als Solokorrepetitor an der Wiener Hofoper tätig. Gleichzeitig, ab circa 1883, war er Hauslehrer in der Familie von Erzherzog Karl Ludwig, von 1884 bis 1895 Professor für Klavier am Konservatorium und von 1890 bis 1894 Chormeister des Wiener Akademischen Gesangvereins. 1895 übersiedelte Mader nach Budapest, wo er am Königlich Ungarischen Opernhaus Kapellmeister und von 1901 bis 1907 Direktor war. Als Pächter und Leiter des Budapester Volkstheaters (1907-1908) wandelte er die Bühne zur Komischen Oper um. Gerüchte über mögliche Anstellungen an verschiedenen Opernhäusern konnten nicht nachgewiesen werden. Ab circa 1913 lebte Mader in Mödling. Von 1917 bis 1919 war er Direktor der Wiener Volksoper und von 1921 bis 1924 sowie provisorisch 1925 Leiter der ungarischen Hofoper. Mader komponierte Operetten, Ballette, Chöre, Lieder, Walzer und Märsche.

1876 trat er unter dem Namen Raoul Mader bereits als Komponist hervor. 1877-1881 studierte er am Konservatorium der Gesellschaft der Musikfreunde in Wien (Klavier bei Wilhelm Schenner und Hans Schmitt [Abschluß 1880, 1. Preis] , Komposition bei Franz Krenn [Diplom 1881, 1. Preis neben H. Fink] , Harmonielehre [1877-1878] bei Professor Anton Bruckner) . Anfang 1881 wurde er Eduard Schütts Stellvertreter als künstlerischer Leiter des Wiener Akademischen Wagner-Vereins, 1882-1895 war er in der Nachfolge von Johann Paumgartner Solokorrepetitor an der Wiener Hofoper. Ab 1883 wirkte Mader mehrere Jahre hindurch als Musiklehrer in der Familie von Erzherzog Karl Ludwig, 1884-1895 lehrte er Klavier am Konservatorium. 1890-1894 folgte er Hermann Grädener als Chormeister des Wiener Akademischen

Gesangvereins nach. 1895 ging Mader nach Budapest, wo er am Königlich Ungarischen Opernhaus Kapellmeister und 1901-1907 Direktor war ; 1907-1908 Pächter und künstlerischer Leiter des Budapester Volkstheaters, das er zur Komischen Oper umwandelte. 1907 gab es Zeitungsgerüchte, er solle Gustav Mahler als Wiener Hofoperndirektor ersetzen, 1908 ebensolche, die ihn als neuen Intendanten der königlichen ungarischen Hoftheater sahen ; 1910 wurde Mader auch als neuer Wiener Hofkapellmeister und Nachfolger Angelo Neumanns am Prager deutschen Theater gehandelt. Circa 1910 lebte er in Budapest, circa 1913 in Mödling. 1917-1919 war er Leiter der Volksoper Wien, wo er sich bereits 1909-1910 als Nachfolger von Rainer Simons in Stellung gebracht hatte. 1921-1924 und provisorisch 1925 leitete Mader neuerlich die ungarische Hofoper, an der er schon 1914 wieder als Direktor im Gespräch gewesen war. Nach 1925 lebte er weiterhin in Budapest.

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

Gutmann's « popular concerts » series

The concerts of the « Exhibition Symphony Orchestra »
are generaly conducted by music director professor Hermann Grädener

and occasionally by Wilhelm Gericke and Robert Fuchs

8:00 pm

(partial) programme

Johannes Brahms : unknown work

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Rigoletto

dramatic opera in three acts

(sung in German)

music by Giuseppe Verdi

libretto by Francesco Maria Piave

based on the play « Le roi s'amuse » (1832) by Victor Hugo

German translation by Johann Christoph Grünbaum

synopsis

Desperate to protect his innocent and deeply sheltered daughter Gilda from the licentious and womanizing Duke of Mantua, the plans of the bitter hunch-backed court jester Rigoletto backfire. A curse is placed on both the Duke and Rigoletto by the Count Monterone, whose daughter the Duke has seduced with Rigoletto's encouragement. The curse comes to devastating fruition, when Gilda falls in love with the Duke and sacrifices her life to save him from the assassin hired by her father.

...

Letter from Josef Schalk to Franz Schalk :

The « Wiener akademischer Wagner-Verein » is planning for June 12 a concert featuring Josef Schalk and the « Exhibition Symphony Orchestra » (music director : Hermann Grädener) .

The programmed works are by Richard Wagner, Hugo Wolf, Franz Liszt and Anton Bruckner (the Fourth symphony) .

Josef Schalk also mentions that Bruckner's health is not good.

...

The « Deutsches Blatt Brünn » Number 42 reports on page 5 about the May 25 concert held in « Prater » park, featuring Otto Kitzler and the Brno « Männer-Gesangverein » :

« Der Brünner Männer-Gesangverein in Wien.

Am 25. Mai fand in der Theater- und Musikausstellung in Wien das Konzert des Brünner Männer-Gesangvereines statt. Die Tonhalle war recht gut gefüllt und die Brünner Sänger wurden herzlich begrüßt, als sie das Podium betraten. (... über den Verlauf des Konzerts, Programm wie im letzten Konzert, darunter Werke von Eduard Kremser, Debois und Adolf Kirchl, Otto Kitzlers Leitung ...) Die Wiener Chormeister, deren Werke vom Brünner Vereine vorgetragen werden, waren vollzählig am Platze erschienen. Auch Meister Anton Bruckner beehrte die Aufführung mit seinem Besuche, ohne daß (unbegreiflicher Weise) ein Chor dieses großen Tondichters gesungen worden wäre. (... über die Solisten ...)

Eine gemüthliche Zusammenkunft im Prater-Gasthause " Zum Hirschen " hielt die Theilnehmer an diesem gelungenen Abende noch lange beisammen.

(keine Signatur) »

Letter from Gustav Mahler (London) to his sister Justine (Vienna) :

DE KEYSER'S ROYAL HÔTEL, LONDON, E.C.

« London 28. May 1892

Dearest " Justi " !

After a 24 hour trip (the sea crossing was magnificent) , arrived here, well rested and breakfasted.

Found your letter.

(...)

- London is no idle illusion ; the city is " tremendously " imposing !

Today, I am still looking for a private dwelling.

(...)

Best wishes

from

Gustav »

28 Mars 1892 L'ILLUSTRATION N° 2570 - page 467 L'EXPOSITION THÉÂTRALE À VIENNE

« L'Illustration : journal universel » was a weekly illustrated French news periodical founded in Paris in 1843 by J.J. Dubochet & Cie, éditeurs, 60 rue Richelieu. It ran until 1944.

Article about the « International Exhibition » published in the Number 2570 issue of March 28th :

« " L'exposition internationale du théâtre et de la musique " est sortie, dans une ingénieuse organisation, du cerveau de la princesse de Metternich, qui conduit le mouvement de la haute vie viennoise avec le même entrain qu'elle conduisait autrefois le mouvement de la vie parisienne. Un comité d'artistes, de littérateurs, de peintres, de sculpteurs, d'architectes, de femmes du monde qui aiment le théâtre et d'actrices auxquelles le monde a ouvert ses portes, tel a été l'état-major qui a mis au service de Madame de Metternich son goût, ses richesses artistiques et ses relations étendues dans toutes les capitales de l'Europe.

Vienne était, en dehors de Paris, la seule ville où pouvait germer et brilamment fleurir cette Exposition, et elle a donné à cette idée bien neuve un cadre à souhait, l'imposant bâtiment de sa grande " Exposition universelle de 1873 ", et son " Prater " avec ses massifs tout feuillus de jeune verdure printanière, les élégantes constructions en bois de ses restaurants, brasseries et kiosques à

musique.

Dans l'édifice principal, la monumentale " Rotonde " de 1873, sont groupés les éléments techniques de l'Exposition théâtrale et les souvenirs historiques des grands dramaturges et musiciens. La galerie circulaire qui règne autour des parterres fleuris et des jets d'eau a été originalement aménagée en compartiments par des plantations de décors et en cabinets de curiosités se rapportant toutes au théâtre et à la musique. La section française est, dans l'une comme dans l'autre spécialité, une des plus brillantes.

Les collections d'instruments de musique ne sont qu'instruments de choix et pièces de prix. On y voit quelques-uns des plus beaux spécimens de la lutherie italienne, des violons et des violoncelles qui ont leurs parchemins et leurs noms comme des personnages.

En sortant de la " Rotonde " et en suivant la grande allée dans le parc, on voit à droite un grand bâtiment, d'architecture élégante, comme le sont généralement les constructions viennoises. C'est une salle de 4,000 personnes où seront donnés des concerts classiques et populaires. À gauche, un pavillon dans le goût chinois et japonais donnera à partir du 1er juin des représentations " d'ombres lyriques ". On fait quelques haltes dans les brasseries édifiées à la gloire des bières de Vienne et de Pilsen et dans les restaurants, où luttent courtoisement la cuisine viennoise et la parisienne. Parmi les installations, il en est de charmantes, telle la brasserie au style de chalet bavarois, construite en bois non écorcé, avec sa vérandah soutenue de tresses de bouleaux où s'enroulent de riantes girlandes de rameaux de pin.

Au bout de l'allée s'élève le " Théâtre International ", dont l'arrangement fait honneur aux architectes Fellner et Hellmer, avec son avant-corps semi-circulaire, décoré de colonnes doriennes : au milieu, un portail à la frise duquel s'envolent deux figures d'un beau mouvement : une " Renommée " sonnant la trompette et une " Gloire " distribuant les lauriers.

Mais arrivons à la curiosité la plus pittoresque de l'Exposition : la reconstitution de la " grand'place " du marché de Vienne telle qu'elle était en 1692, avec sa fontaine, ses maisons peintes et dorées, ses boutiques basses et ses arcades. Après avoir franchi la vieille poterne dentelée d'une lourde herse, on est transporté au cœur du " vieux Vienne " d'il y a deux cents ans. Ces hautes et étroites demeures pressées les unes contre les autres, avec leurs petites fenêtres maillées de plomb, leurs tourelles en poivrières, leurs enseignes parlantes, leurs pignons dentelés, sont, dans leur restitution rigoureuse, d'un effet intense que n'atteindrait aucune imagination de décorateur. »

...

The " International Theatre and Music Exhibition " came out, in an ingenious organization, from the brain of Princess von Metternich, who leads the Viennese high life with the same enthusiasm that she once led the Parisian one.

A committee of artists, writers, painters, sculptors, architects, sophisticated women who love the theatre, and actresses to whom the world has opened its doors, such was the inner circle which put its taste, its artistic resources and its extensive connections throughout the capitals of Europe at the service of " Madame de Metternich ".

Vienna was, apart from Paris, the only city where this Exhibition could germinate and flourish so brilliantly, and it provided this novel idea a perfect setting : the imposing building of its great " 1873 World's Fair ", and its " Prater " park with its flower beds bursting with the fresh spring greenery, the elegant wooden structures of its restaurants, breweries, and band stands.

In the main building, the monumental " Rotunda " dating from 1873, houses the technical equipment of the " Theatre exhibition ", as well as the historical memorabilia from the great playwrights and musicians. The circular gallery that surrounds the flower beds and water fountains was originally divided into compartments by decorative plantings and into cabinets of curiosities, all related to theatre and music. The French section is, in both specialties, one of the most outstanding.

The collections of musical instruments consist solely of select models and valuable pieces. There, one can see some of the finest examples of Italian instrument making, violins and cellos that come with their own manuscript certificates and names, just like famous characters.

As you leave the " Rotunda " and follow the main avenue through the park, you will see a large construction on the right, with elegant architecture, as is typical of Viennese buildings. It is a 4,000 seat hall, where classical and popular concerts will be held. On the left, a pavilion in the Chinese and Japanese style will host " lyrical shadow puppet " performances starting June first. We make a few stops at the breweries built to celebrate the beers of Vienna and Pilsen, and at the restaurants, where Viennese and Parisian " cuisine " are competing in a friendly way.

Among the facilities, there are some charming ones, such as the Bavarian " chalet " style brewery, built of unbarked wood, with its veranda supported by birch braids, around which cheerful garlands of pine branches are wrapped.

At the end of the avenue stands the " International Theatre ", whose design is a tribute to the architects Fellner and Hellmer, with its semi-circular portico, adorned with Doric columns : in the middle, a portal featuring two allegorical female figures posing in a graceful manner : a " Fame " sounding the trumpet, and a " Glory " distributing laurels.

But let's move on to the most picturesque attraction at the Exhibition : the replica of Vienna's " high market place ", as it was in 1692, with its fountain, its painted and gilded houses, its low shops, and its arcades. After passing through the old postern gate, which is lined with a heavy portcullis, you are transported to the heart of " Old Vienna " two hundred years ago. These tall, narrow houses, huddled together, with their small leaded windows, pepper-pot turrets, descriptive signs, and their serrated gables, are, in their meticulous reproduction, a striking effect that no decorator's imagination could ever achieve. »

after Saturday, 28 May 1892

Review (by Dr. Theodor Helm ?) published in the « Deutsche Zeitung » about the May 28 concert held in the « Volksgarten » featuring Raoul Mader and the « Wiener akademischer Gesangverein » :

« Im Volksgarten gab heute der Akademische Gesangverein seine satzungsmässige Frühlings-

Liedertafel. Alle mitwirkenden Personen thaten ihre Schuldigkeit ganz, bis auf die Militär-Kapelle. Anstatt um 6 Uhr fand sich dieselbe erst um 9 Uhr Abends ein und das Programm erlitt deshalb insofern eine Verschiebung, als der Gesangverein mit denjennigen Chören, welche ohne Orchester-Begleitung zu singen waren, anstatt der Militär-Musik an die 1. Stelle des Programms rückte.

(...)

Den Gipfelpunkt des Programms bildete der prächtige " Germanenzug " von Bruckner. Nach der besonders lobenswerthen Wiedergabe dieses kraftvollen Chores brach ein tosender Beifallssturm aus, der sich nicht früher legte, als bis der greise Meister einen Stuhl bestieg, um sich den begeisterten Sängern und Zuhörern zu zeigen und mit Hutschwenken für die herzliche Ehrung zu danken. Der rüstig strebende Verein darf mit dem Erfolge dieses schönen Liederabends vollauf zufrieden sein. »

from 28 May to 23 July 1892

Gustav Mahler will conduct « Siegfried » , « Tristan und Isolde » , « Das Rheingold » , « Die Walküre » , « Fidelio » , « Götterdämmerung » and « Tannhäuser » at Covent Garden and Drury Lane theatres in London.

Paul Dukas, who came to London as music-critic for « La Revue Hebdomadaire » , will praise Mahler's interpretation of « Der Ring des Nibelungen » :

« Monsieur Mahler, un chef d'orchestre de la grande lignée. »

(« Herr » Mahler, a conductor of the great lineage.)

« Monsieur Mahler peut être comparé aux meilleurs de ses émules. »

(« Herr » Mahler can be compared to the best of his emulators.)

« Monsieur Mahler a droit à la plus grande part des éloges. »

(« Herr » Mahler is entitled to the greatest share of praise.)

Mahler throws himself heart and soul into the study of English, making such headway in a few weeks that he proudly writes his reports from London in his newly « mastered » language.

The following quotation is literal, even orthographically so :

« Dear [Arnold] Berliner !

I shall only to give you the adresse by you upon your life and other circumstances in Hambourg. I myself am too tired and excited and not able to write a letter. Only that I found the circumstances of orchestra here bader than thought and the cast better than hoped. Next Wednesday is the

performance of Siegfried, which God would bless. Alvary : Siegfried, Grengg : Wotan, Sucher : Bruennhilde, Lieban : Mime. This is the most splendid cast I yet heard and this is my only trust in these very careful time.

Please to narrate me about all and am

Yours,

Mahler.

I make greater progress in English as you can observe in this letter. »

Sunday, 29 May 1892

Gustav Mahler stays at Number 69, Torrington Square (Bloomsbury)

summer festival

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

music director Hermann Grädener

conducts

the « Wiener Schubertbund » men's choir

and the « Exhibition Symphony Orchestra »

possible programme

(no information available)

Franz Schubert : « Gesang der Geister über den Wassern » for eight part male choir and string orchestra, D. 714, Opus 167

Franz Schubert : « Die Allmacht » , D 852, Opus 79, No. 2

Hermann Grädener : « Lustspiel-Ouvertüre » , Opus 28.

Hermann Grädener : Symphony No. 1 in B minor, Opus 20

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Die Walküre » , WWV 86b

« music drama » in three acts

by Richard Wagner

conducted by vice-court « Kapellmeister » Hanns Richter

(83rd performance of this production)

libretto by Richard Wagner

completely new stage design by Josef Hoffmann, Gilbert Lehner, Alfred Moser

costumes, armor and props based on drawings by Karl Emil Doepler

cast

Siegmund : Hermann Winkelmann

Hunding : August Egon Hablawetz

Wotan : Carl Grengg

Sieglinde : Louise von Ehrenstein

Brünnhilde : Antonie (« Toni ») Schläger

Fricka : Luise Kaulich-Lazarich

Gerhilde : Josefine von Artner

Ortlinde : Johanna Aumüller

Waltraute : Anna Hauser

Schwertleite : Charlotte Kollmer

Helmwige : Henriette Standhartner

Siegrune : Rudolfine Hallwich

Grimgerde : Charlotte Richter

Roßweiße : Johanna Vogelhuber

Monday, 30 May 1892

Main building of the University of Vienna on the « Ringstraße »

The Portal in front of the « Lawyers' steps » gives access to the « Senate Hall » , the « large Ceremonial Hall » and the « small Ceremonial Hall » .

Lecture Hall XXXVI (36) also called small Ceremonial Hall

Academic celebrations, conferences and lectures are taking place here

5:00 pm to 7:00 pm

capacity : 70 students

dimensions : 12.7 m x 9.1 m x 7 m

floor space : 115 to 116 square meters

ceiling height : 7 meters

student Ernst Schwanzara records the weekly lecture on harmony and counterpoint

given by professor Anton Bruckner

Bruckner talks about the important speech given by the rector « magnificius » Dr. Adolf Exner

during the ceremony for the awarding of an « honorary doctorate » at the « Sofiensaal »

« Where science must come to a halt, where its progress is barred by unsurmountable barriers, there begins the realm of art which knows how to express that which will ever remain a closed book to scientific knowledge. I, " Rector magnificus " of the University of Vienna, bow before the former assistant teacher of Windhaag. »

to which the old composer replied :

« I cannot thank you as I would like. But if there was an organ here, I would have already answered you. »

Bruckner is then carried in triumph by the « Commers » all around the hall.

Once in the carriage that drives him back home at « Heßgasse » n° 7, he bursts into tears, repeating :

« It's too much, too much ! »

...

Gustav Mahler stays at Number 69, Torrington Square (Bloomsbury)

Postcard from Gustav Mahler (London) to his sister Justine (Vienna) :

[Postmark : London, 30 May 1892 - Arrival postmark : Vienna, 1 June 1892]

[Addressed to « " Fräulein " Justine Mahler / Austria / Wien / VII. Breitegasse 4 II. »]

« Dearest " J "

Address for the time being

" Coventgarden - Theatre "

More details next time !

G. »

Opera performances assumed a major role during the « International Exhibition for Music and Theatre »

The Czechs are scheduled to perform at the « Exhibition Theatre » **from 1 June to 7 June**. They had brought with them six operas, two spoken plays and one melodrama. Luckily, the Imperial Court Opera House gave no performances **between 31 May and 1 August** - it is the summer break. Theatrical groups visiting Vienna for the exhibition at other times would, otherwise, have had to compete with the « Hofoper » for audiences.

The Czech National Theatre was at the top of the Imperial agenda. Princess Pauline von Metternich, grand-daughter of the famous pre-revolution prime minister Klemens von Metternich, organized the first « International Music and Theatre Exhibition » . Designed to showcase different countries like a world's fair, the nationalities within the Austrian part of the Empire were invited to present their own sections alongside the European nation states. But more significant than the permanent exhibition, displaying instruments, old scores, portraits of, and artifacts belonging to well known composers, were the performances by renowned European theatre ensembles at the « Exhibition Theatre » , in what resembled an international competition. When Princess Metternich, who had some sympathies for the Czech cause, invited Prague's « Königlich böhmische Landes- und Nationaltheater » to take part, many influential members of the

National Theatre Association feared it would end in ignominy. But turning the invitation down would have meant passing up a unique opportunity for the Prague ensemble to prove its skill.

The minutes - from 18 and 25 February 1892 - of the executive committee (« správní výbor ») of the National Theatre Association (« Družstvo Národního divadla ») provide « behind the scenes » detail. Earlier drafts of the programme had even floated the possibility of Bedřich Smetana's most overtly nationalist opera « Libuše » and a « triple bill » of a spoken play, Vilém Blodek's one act « village opera » comedy, « V studni » (In the Well) and what was likely a ballet version of Dvořák's « slavonic dances » . These performances were eventually rejected due to financial and logistical concerns but speak to the original diversity of the programme, which was radically altered after the success of « The Bartered Bride » .

Multiple members of the National Theatre Association viewed the « International Music and Theatre Exhibition » as an opportunity to stand on a world stage, albeit one mediated and controlled by the Austro-Hungarian Empire. They were very much aware of their position as a relatively unknown quantity within the larger European context and of what the exhibition could do for Czech art. Yet, their desire for international recognition was balanced by a fear of Imperial rejection and, despite Czech insistence on national particularity, the dual monarchy was still « their state » .

The Czech contribution to the « International Exhibition for Music and Theatre » had profound consequences for the political situation in the Austro-Hungarian Empire. Its participation shows the extent to which Czech musicians, theatre directors and critics were thinking along cosmopolitan lines as they prepared for and presented their artistic patrimony - a simplified, auto-essentialist version of it, to be sure, on the stage of the « Exhibition Theatre » .

National conflict, transnational opera, and Imperial politics

This article explores how national conflicts were defined, negotiated, and resolved (or not) during the 1892 « International Exhibition for Music and Theatre » in Vienna. Through a combination of archival research and reception history, I analyze the various approaches to the organization of the exhibition, which institutionalized political formations in the structure of the event and coopted pre-existing institutions that straddled Imperial and National lines, such as the Prague National Theatre. I then go on to explore the transnational resonances of the Czech delegation's wildly successful residency at the exhibition, and how groups, both within and outside the Austro-Hungarian Empire, instrumentalized the Czechs' triumphs and recast them with an eye toward advancing their own national narratives. While approaches to nationalist issues may have differed greatly among the various stake holders at the 1892 Exhibition, they all agreed on one thing : the power of theatre to potentially upend the political « status quo »

Introduction

« Once a nation, even one that numbers but a few million, feels itself to be a nation and becomes firmly established, centuries of oppression by a foreign nationality will give way. This nation will not tolerate foreigners to conquer them or rule over the opposition by force. This, the Czechs can teach us. Nowhere does this lesson appear more eloquently and influentially than precisely in the Czech National Theatre. »

This passage, written by a correspondent for the Copenhagen newspaper « Dagbladet » in 1892, contains two very powerful assumptions. One is explicit : that, once a nation has « firmly established » itself, it will be able to cast off or, otherwise, evade control by a different nation. In the context of late-nineteenth century Europe, this oppression at the hands of foreign nationalities primarily referred to Imperial control of territories within Europe - to be thought of as a nation was already to have access to historical and cultural legitimacy in a way that other subject populations, such as those inhabiting overseas colonial territories, did not. **(2)** Indeed, the Czech lands of Bohemia and Moravia, where the members of the Czech nation largely resided, then, belonged to the multi-national Austro-Hungarian Empire ruled by the long-lived Habsburg dynasty. The second assumption in this quotation is even more critical than the first : that a nation can « feel itself to be a nation » and firmly establish its existence in the eyes of others through artistic production - especially opera. For that is the original context of this quotation : a review of the performances of the Czech National Theatre at the 1892 « International Exhibition for Music and Theatre » in Vienna. Taken together, both assumptions advanced a key thesis about the « power of art » . They suggested not only that opera could serve as a means for national groups to define themselves in a way broadly legible to European audiences, but that opera could also help resist Imperial pressures - whether cultural or political.

That the existence of the « Czech nation » was accepted as more or less settled fact by Czech artists, international critics and Habsburg authorities does not make its character any less slippery.

Matthew Riley and Anthony D. Smith propose the following definition for nation, which undergirds my understanding of it here :

« an historical type of cultural and/or political community, one which can be defined as a named and self-defined human community whose members cultivate shared memories, myths, symbols, values and traditions, reside in and are attached to a perceived historic homeland, create and disseminate a distinctive public culture, and observe shared customs and common laws. »

Cultural products, like music and opera, provided opportunities for attaching national significance in such a way that particular styles or works could be seen to stand for or embody the nation, as a whole ; the work of making these attachments was and is accomplished by composers, critics, writers, academics, administrators, politicians, and other such individuals. In this way, the political work of nationalism as an ideology - defining the nation and working toward the autonomy, if not sovereignty, of that nation - could be done through the purposeful deployment of particular artworks. **(4)** The « International Exhibition for Music and Theatre » in Vienna was, thus, a site where nationalist political conflicts could be staged : figuratively and literally. This was especially true for Austria-Hungary as an Imperial entity, which included a multitude of different national ethnic groups in its territory, including Germans, Czechs, Poles, Hungarians, Slovaks, Slovenians, Ruthenians, and others. **(5)**

This diversity of national belonging almost necessarily encourages another analytical framework, when discussing the music and history of Austria-Hungary : the transnational. If the category of the national relied on a commonly accepted, shared set of cultural referents, then, the transnational helps account for what happens when ideas, people, and objects move between these different contexts. More importantly, it helps account for the new meanings attached

to objects - including more abstract cultural objects, like operas - that arise precisely through such transfers. **(6)** The « International Exhibition for Music and Theatre » presents a unique opportunity from this perspective, in that the stated goal of the exhibition was to bring together different musical and theatrical cultures in one place so that they might be examined, compared, and (perhaps, tacitly) ranked. Nineteenth century opera shared a common musical language in its reliance on tonal harmony that was legible across Europe, and even if the particulars of plot, setting, melodic and harmonic forms were marked by national discourse - as was the case for Czech opera - the intelligibility of the musical aspect of music theatre meant that it could move relatively easily in a transnational fashion. **(7)**

In this article, I explore how national conflicts were defined, negotiated and resolved (or not) during the 1892 Exhibition in two interconnected arenas. First, I analyze the various approaches to the organization of the exhibition, which institutionalized political formations in the structure of the event and coopted pre-existing institutions that straddled imperial and national lines, such as the Prague National Theatre. I, then, go on to explore the transnational resonances of the Czech delegation's wildly successful residency at the exhibition and how groups, both within and outside the Austro-Hungarian Empire, instrumentalized the Czechs' triumphs and recast them with an eye toward advancing their own national narratives. My research shows that, while approaches to nationalist issues may have differed greatly among the various stake holders at the 1892 Exhibition, they all agreed on one thing : the power of theatre to potentially upend the political « status quo » . Finally, I argue that the reception of the Prague National Theatre in Vienna can help address a methodological issue. The transnational legibility of opera as musical culture, as represented by the success of the National Theatre's performances of Bedřich Smetana's operas « Prodaná nevěsta » (The Bartered Bride) and « Dalibor » , allowed for the transfer of / desire for the art form's potential political impact in new and different national contexts. Following from this, the degree to which opera's meaning can be apprehended and reprocessed in new contexts can help us determine the extent to which we can consider it a transnational art form.

National representation at the Exhibition : periodicals, bureaucracy and politics

The « International Exhibition for Music and Theatre » drew the attention of commentators from across Europe, both for the stage works it hosted, as well as its political theatre. Performances by the Czech National Theatre alone were reviewed in Polish, Russian, Slovenian, Hungarian, German, English, Danish, and French-language newspapers, not to mention the large volume of coverage published in Viennese and Prague periodicals. The director of the National Theatre, a journalist, writer and playwright named František Adolf Šubert, knew well the power of such geographically diverse reviews. Immediately prior to the National Theatre company's departure for the exhibition on May 27, 1892, the « executive committee » of the National Theatre Association, which ran the Theatre financially, resolved to publish a small commemorative brochure memorializing the residency. It was supposed to feature « short descriptions of diagrams of the National Theatre, as exhibited in the « Rotunda » building and not much more. What was eventually published under the auspices of the association, however, was instead a 222 pages' volume entitled « The Czech National Theatre at the First " International Exhibition for Music and Theatre " in Vienna 1892 » edited by Šubert that assembled a collection of reports on the Theatre's guest residency, as a chronology of the performances. Šubert created both German- and Czech-language editions indicating that its intended audience included not only readers in Czech-dominated spaces like Prague, but also those in other parts of the Habsburg Empire and abroad.

Šubert's volume represents a valuable source for writing about the National Theatre's performances but, as with any published source and especially promotional ones, its use occasions some caution. The response to the performances was overwhelmingly positive, especially that of the first night when the National Theatre company presented « The Bartered Bride » with its original Czech text, a fact that can be ascertained by examining the coverage of various Viennese newspapers. Šubert did make an effort to appear objective about the logistical and political difficulties surrounding the exhibition, especially in detailing the early concerns of stake holders in Prague about the advisability of taking part in an exhibition in the Imperial capital. However, as some slight differences between the German and Czech versions of the text make clear, Šubert was careful about how he included or did not include certain passages in reviews, indicating an awareness of audience and the potential impacts of the publication.

For example, Šubert included the following passage, originally published in the « Neue Wiener Tagblatt » , in the Czech language version of his volume, but not the German language one :

« Let it be noted that, to the honour of the Viennese, it did not occur to any of them to consider the Czechs evil that the Vltavian sounds in no way uncomfortably offended anyone that, on the contrary, our guests from Prague and also Czechs living in Vienna found everywhere the friendliest and most affable interest even though, as is understandable, they rather ostentatiously put their nationality on parade. »

As a member of the « Old Czech » political party, Šubert was of a more conservative orientation that favoured compromise with Imperial authorities. The « Old Czech Party » was dominant in Czech regional and Imperial politics during the 1870's and 1880's, fading from electoral prominence only with the elections of 1891. Initially, the « Old Czechs » had advocated for passive resistance to Imperial governance by boycotting both the Bohemian diet and the « Reichsrat » . With the appointment of Count Eduard Taaffe as minister-president of the « Reichsrat » in 1879, negotiations began for Czech re-entry to political institutions and, eventually, both the « Young and Old Czechs » returned to the diet and « Reichsrat » . The latter held more seats, especially in the « Reichsrat » , where they helped form a pro-government majority in concert with Galician landowners and German clerical conservatives in exchange for a few relatively small but notable concessions. Šubert's accommodationist view may have led him to emphasize the friendly if somewhat paternalistic response of the Viennese to Czech artists and sounds in the midst of the Imperial capital embodied by the above quotation.

Management was nevertheless keenly aware of the national politics inherent in presenting this exhibition. Various national committees were established in order to organize the acquisition and display of items in the exhibition halls ; this act, alone, displayed and helped further reify not only the existence of particular nations, nation states and Empires but also the idea that these nations could be represented through appeals to specific musical ideas, artworks and their creators. These committees included groups from Italy, Spain, Great Britain, Ireland and Russia, all of which were sufficiently well organized and unified (whatever the internal diversity or political stability of these states) to produce catalogues of their exhibition contributions. Austria-Hungary, however, faced a number of issues in how it organized the various contributions of its component nations. Hungary initially displayed very little in the physical exhibition despite its political status as equal of Austria in the dual monarchy, which the press attributed to unintentional neglect by cultural authorities in Vienna. It was not until September 1892 that the Hungarian Ministry of

Culture got involved and decided to open a larger exhibit and commit the « Hungarian National Theatre » to a series of performances. It ended up being the last group to perform in the « Exhibition Theatre » from October 1 to 6, 1892.

Poland, having been partitioned at the end of the eighteenth century, proved complicated from a national committee perspective. The lead organizers were members of the landowning nobility of Galicia, otherwise known as Austrian Poland, and many were involved at high levels in Taaffe's government. Galicia was part of Cisleithania, a designation that refers to the Leitha river : Cisleithania included those lands to the West of the river, and Trans-Leithania those to the East. In practice, Trans-Leithania encompassed the Kingdom of Hungary and the Kingdom of Croatia-Slavonia, and Cisleithania was everything else including parts of what are today Poland and Czechia. By choosing to name their committee the « Committee for the Participation of Polish Art » , the Galician nobles relied on the slippage inherent in using national descriptors for both polities and cultural affairs, appealing to a broader sense of national culture and evading the narrower provincial status of Galicia. By focusing on Polish culture writ large, they could lay claim to musical works and composers who were, in geographic terms, subjects of Prussian Poland, Russian Poland and the former Republic of Kraków and, in so doing, distinguish themselves from Austria.

If Polish organizers managed to avoid being subordinated to Cisleithanian oversight through their appeals to a greater Polish culture, if not their status as nobility and high-level government functionaries, no such option was available to Czech organizers. A Bohemian national committee for the permanent exhibition was established in 1891 under the leadership of Prince Ferdinand Lobkowicz, who sat in both the « Reichsrat » and the Bohemian Diet as representative of the landowning Bohemian nobility, and that committee was then further divided into parallel Czech and German sections. The Czech section included National Theatre director Šubert, composer Antonín Dvořák, music journalist Emanuel Chvála, and music publisher Augustin Velebín Urbánek, while the German section included, among others, Antonín Bennewitz, director of the Prague Conservatory, and Alfredo Neumann, director of the « Deutsches Theater » in Prague. Further sub-committees were established for music history, theatre, music literature and musical instruments, each of which featured two co-presidents : one Czech and one German.

This organizational structure reveals a number of issues at play. For one, Bohemia was regarded as fundamentally divided between Czech and German national-ethnic groups, each with its own respective culture and potential contributions to the exhibition, and overseen in part by the hereditary nobility. **(17)** Not coincidentally, this mirrored the political debate occupying the « Reichsrat » at the time : the controversy over the so-called « punktace » , or sometimes called the « Bohemian Compromise » . In 1890, minister-president Count Taaffe helped initiate negotiations between German Liberals and the « Old Czech Party » that would have divided Bohemian « judicial districts and circuits, chambers of commerce and industry, and school boards according to national criteria in effect splitting Bohemia into German and Czech zones » . The more vocally nationalist « Young Czech Party » had not been invited to these discussions and, with their control of the influential Prague newspaper « Národní listy » , they successfully turned Czech public opinion against the « punktace » , which were simultaneously being celebrated by the German press as a victory. So total was Czech opposition to the « punktace » that the « Young Czechs » devastated the « Old Czechs » in the « Reichsrat » election of early 1891, winning thirty-seven seats to the « Old Czechs' » two ; « Young Czech » deputies proceeded to fight the « punktace » and obstruct proceedings in the « Reichsrat » , eventually

leading to the fall of Taaffe's government and his resignation in 1893. At the time of the « International Exhibition for Music and Theatre » in the middle of 1892, the « Reichsrat » was in the midst of the uproar and the political antagonism it engendered between Czech and German factions was on everybody's minds, as the National Theatre prepared to make its theatrical debut in Vienna. However, Šubert, Dvořák, Chvála, Bennewitz and their associated institutions - the National Theatre, the music journal « Dalibor » and the Prague Conservatory - were all linked with the « Old Czech Party » by the end of the 1880's and, thus, the model of a nationally bifurcated Bohemia, one that eschewed radical nationalist politics and was loyal to the Habsburg dynasty, came to be instantiated not only in parliamentary debates over the « punktace » but also in the organization of the 1892 Exhibition. **(19)**

The involvement of various Prague institutions in the physical and performance sides of the exhibition, especially the National Theatre, was a key example of how the Imperial state managed nationalist conflicts and organizing.

As Pieter Judson has argued, the ideological bases for both Nationalist and Imperialist arguments relied on similar assumptions and led to similar outcomes :

« The [Habsburg] Imperial state facilitated a cultural turn in politics by increasingly justifying its existence in terms of its ability to promote the development of its constituent nations. The self-appointed representatives of the different national communities, in turn, fought to gain a better place for themselves within the framework of the Empire. »

That the « International Exhibition for Music and Theatre » gained the attention of the Habsburg dynasty and, indeed, could be considered a quasi official extension of the state, was communicated by a number of factors, such as the membership of the Exhibition's « honorary presidium » : besides Princess Pauline von Metternich, the initiator of the Exhibition and its « éminence grise » , members included : Marquis Olivier de Bacquehem, the Minister of Trade, baron Paul Gautsch von Frankenthurn, the Minister for Culture and Education, Count Elrich von Kielmansegg, the Governor of Lower-Austria, and Johann Prix, the mayor of Vienna. The Margrave Johann de Pallavicini, an influential diplomat and nobleman, served as President and Archduke Carl Ludwig, the Emperor's brother, took on the role of the Exhibition's protector, while Emperor Franz-Josef himself led the official opening of the Exhibition.

The event was, thus, a way for Austria to communicate not only its high degree of artistic advancement and sophistication but also promote itself as a civilizing guardian of culture in Central Europe. Figures like Šubert, Neumann and Bennewitz were not only indebted to the Habsburg state as directors of institutions that benefitted from Imperial financial support but also as « élite » representatives of national groups that utilized the stage offered to them by Imperial officials to advance their respective causes through music. In this light, the 1892 Exhibition can be read as means of managing nationalist conflict by letting it play itself out on theatrical stages rather than, in more explicitly political arenas, glorifying Austrian rule through its association with the event. At the same time, it reified a variety of understandings of national belonging and gave opportunities for the strengthening of those causes, particularly through musical and theatrical performance.

The Czech national cause, as embodied by the National Theatre's performances, certainly benefitted from the stage offered by the Exhibition. Despite the political tensions of the moment, the Viennese had welcomed their Imperial compatriots while making a show of warmly accepting their Czech otherness and, after the performance of « The Bartered Bride » on the first night of the residency, journalists from all corners of the Viennese establishment went wild with enthusiasm over Czech opera. As one Prague newspaper put it, Czechs and Czech art, especially opera, had suddenly « come into fashion » .

The National Theatre had prepared performances of nine different works for their residency but, after the rave reviews for « The Bartered Bride » , Šubert changed the programme around to emphasize Smetana. Originally, the programme featured six operas : Smetana's « The Bartered Bride » and « Dalibor » , Antonín Dvořák's « Dimitrij » , Karel Bendl's « Lejla » , Karel Šebor's « Nevěsta husitská » (The Hussite Bride) and Pyotr Illyich Tchaikovsky's « Evgeny Onegin » . Also to be performed were a melodrama, Zdeněk Fibich's « Námluvy Pelopovy » (The Courtship of Pelops) and two plays, Šubert's own « Jan Výrava » and František Věnceslav Jeřábek's « Služebník svého pána » (The Servant of his Master) . The melodrama and spoken plays went ahead as planned but Bendl, Šebor and Tchaikovsky's operas were dropped in favour of three more performances of « The Bartered Bride » and another of « Dalibor » . This meant that the reception of the Czech performance was heavily influenced by conceptions of Smetana - enthusiastically promoted by both the Prague and Viennese press - as the quintessential Czech composer, whose music perfectly represented the essence of the Czech nation.

Outside commentators, representing publications from both independent nation states and other provinces of the Habsburg Empire, were no less enthusiastic about Smetana and « The Bartered Bride » than their Viennese and Prague colleagues. Director Šubert included a variety of reviews from different places in his official history ; responses there and elsewhere indicated a very suggestive split in terms of the reception of the Czech triumph in Vienna, one drawn along Imperial lines. In nation states and Empires with stable borders and powerful governments, the press treated the Exhibition in Vienna as an event of mild interest. British papers made very little mention of the exhibition up until the arrival of their delegation towards the event's close.

Aside from articles covering the opening ceremonies, only a few papers mentioned the Czech contribution and just one short article, published in « The Times » , mentioned the widely shared excitement over the performances. **(25)**

The unnamed correspondent stated :

« According to universal opinion, [the Bohemian national opera] is excellent in every respect (...) perhaps, the best in Austria. They have had a well earned success in Vienna, and certainly deserve to be heard abroad (...) [it] has little to envy its Vienna rival. »

The writer alluded to the unstable relationship between Prague and Vienna but his primary focus was artistic quality and not political conflicts.

Parisian newspapers were far more interested in accounts of French performances at the Exhibition and, while the

Czech sojourn to the Imperial capital was mentioned only in passing, French writers were acutely aware of the political resonances of the larger exhibition. Walter Vogt, Viennese correspondent for « Le Figaro » , observed that the Emperor had not come to see either the company from Berlin that opened the Exhibition or the French group that had immediately preceded the one from Prague.

Vogt continued :

« And if he had, would he not be obliged to go and see the Czech actors, the Hungarians, the Poles, the Dutch, the Japanese, who knows what else ? To political augurs, it was well understood that this would be absolutely impossible ; that the Emperor, poor crowned dilettante, could not swallow all these more or less exotic literatures ; that he would surely awaken all national sensitivities if he entered the theatre of the Tower of Babel and did not come back every day. » **(27)**

Vogt's commentary summed up the political importance of the Vienna Exhibition in a somewhat back handed way. The « Exhibition Theatre » was an international stage and the Emperor's presence at a particular performance might be seen as a gesture of approval, while his absence at another performance could be read as disapproval. Franz-Josef's presence at the Czech performances, for example, would have been read as implicitly supporting their cause and, thus, completely upending Cisleithanian political calculus, which relied on granting piece meal concessions to Czech interests, while denying them a similar degree of autonomy as Hungary had achieved for itself following the Settlement of 1867. **(28)** International concerns were also in play here. Had the Emperor gone to see either the Berlin Theatre or one of the French performances, it would have, no doubt, been seen as supporting a particular side in the ongoing tensions between Paris and Berlin over Alsace-Lorraine, which had been annexed by Germany following French defeat in the Franco-Prussian War.

Yet, for regions and states with much less firm political and territorial footing, the success of the Czechs in Vienna held great promise, for the transnational legibility of European opera refracted along Imperial lines. Writers representing groups like the Galician Poles and the Belgians saw in the triumph of « The Bartered Bride » and Czech art the possibility of more clearly and definitively articulating their own national causes through opera. The National Theatre performances paradoxically functioned, in their claims to Czech national specificity, as a blank slate onto which other nationalists could project their own dreams of artistic autonomy. By following the Czech example and demonstrating a clear, artistically outstanding vision of national identity, these other groups could hope that political security might then follow. Yet, in aspiring to the « grandeur » and « cachet » of opera, critics and musicians reinforced a cultural hierarchy closely aligned with the functioning of Empire, whereby the justification for domination rested upon the uncontested assertion of being at a more advanced stage of cultural, political, and/or human development. Such assertions could take myriad forms, whether embodied by tonality, opera, literature or parliamentary democracy.

In contrast to the scanty coverage from powerful Empires like Britain and France, multiple newspapers from the capitals of the three partitions of Poland - Lviv, Poznań and Warsaw - sent correspondents to Vienna, as did at least one newspaper from the former city state of Kraków, which had been annexed by Austria in 1846. Šubert included articles from each of these cities in his commemorative collection. While there is little doubt the director's selection of writings was intended to paint a positive picture of the Czechs' reception, the wide variety and differing scope of the

various reviews testifies to the fact that Šubert was not single mindedly including only reviews with overtly political content. Nevertheless, writers from Lemberg / Lwów / Lviv and Warsaw, the capitals of Austrian and Russian Poland respectively, noted the potential for national self-definition through artistic excellence demonstrated by the Czechs.

That the works presented by the Czech National Theatre were both of high-quality and, quintessentially, Czech was an opinion held widely in the Polish press.

A critic for the Kraków « Kurjer Polski » (Polish Courier) closed his article with the following general reflection on the Czech residency in Vienna :

« Many a lesson could be drawn for us from the Czechs' visit to Vienna with a view to the future output of Polish society. The first thing would be to make sure to perform things that are Polish, original and ours. After the experience that the Czechs created, there is no doubt that only in this way can the benefits and interest of the artistic world await us. It is an important question and deserving of consideration because our art will not be exhibited only for the Viennese, but for the entire world. »

Though the critic's review dealt primarily with the spoken-plays and, secondarily, with the operas, his conclusion speaks to the transnational resonance of Smetana's operas, which were the focus of the majority of journalists writing about the National Theatre. Despite, or perhaps because of, the widely agreed upon Czech national character of operas like « The Bartered Bride » , these works became examples of how other nations could focus on their own national characteristics in creating artworks, musical and otherwise, and, in turn, achieve their own political and cultural goals. In effect, the message was about specialization : consolidate and strengthen one's own national voice through art, the Czech example seemed to say and reap the rewards of world-wide recognition.

By contrast, the writer at the Lviv « Dziennik Polski » (Polish Journal) brought up the underlying political situation between Prague and Vienna almost immediately in his review, noting that « perhaps no other nation will gain such a triumph [as did the Czechs] and, considering the political antagonism, it was quite a difficult triumph » He recounted his amazement that, on the tram ride home from a performance in Vienna, he heard enthusiasm for Czech opera from Germans at practically every stop. By his account, only one individual had expressed the opinion that Czech art could not measure up to German culture but the critic ascertained that person was a German from Tarnopol-Ternopil at the time a city on the far eastern border of Galicia. The implication here was that those in the know - i.e. , the cultured inhabitants of the Viennese metropole - were fully convinced of the excellence of Czech opera, as opposed to those from the far flung back-waters of the Empire. Those reading the review in Lviv, the provincial capital of the same region, could thus feel as though they too were associated with the culture and sophistication of the Imperial capital, irrespective of the hundreds of kilometres between the two cities.

In an unusual twist, the author partially dismissed speculation in the German press that the Czech victory would have an influence on political relations between Czechs and Germans, a view that was otherwise pervasive in the reception of the National Theatre performances.

Instead, Czech artistic success was indicative of a deeper, inexorable even teleological process :

« Those are obvious fairy tales. The battle between Czechs and Germans is not waged over such trifles ; inalienable sociological law directs and guides this battle and, indeed, the newly-documented productivity of the Czechs confirms - a thing I reverently believe - that, in the end, their side will be victorious. Last year's Jubilee Exposition was a triumph of Czech industry and Czech skill ; the current guest-performances a triumph of Czech art. When will our politicians and press realize that, to join with the Czechs in Austria, is to join with the future and, on the contrary, in joining with the Germans, we give our hand to the past ? It is for us to learn from the Czechs how to win national existence through hard work, even under the most difficult conditions. »

While on the surface, this passage seems to downplay the excitement in Vienna, it ultimately strengthens the argument that the Czechs had, through their operatic triumph, become a model for the process of national self-definition. Whatever this writer thought of the deeper implications of « sociological law » , it was only by recognizing and understanding artistic success as an indicator of national maturity that his argument could be made.

Other Polish writers wanted to put this new Czech model for artistic self-determination into practice.

Osvald Obogi, correspondent for the Lviv « Gazetta Narodowa » (National Gazette) was so impressed by the National Theatre performances that he became concerned, when he thought of Polish efforts to present their own art to the Germans :

« It is certain that, after the Czechs, it will be a difficult situation, especially after they established what national music really means, and how it is necessary to cultivate it so that it is brought to such perfection. It is not easy to believe the strange opinion of the committee that to present Polish art means : to perform French opera in French. »

This otherwise strange comment can be explained by what eventually happened to the Polish delegation from Lviv that presented its theatrical efforts at the Exhibition in September 1892. The programme under consideration for presentation in Vienna featured the Polish composer Stanisław Moniuszko's operas « Halka » and « Straszny Dwór » (The Haunted Manor) and one act of a Polish « vaudeville » entitled « Krakowiacy i Górale » (Krakówians and Highlanders) featuring music by Jan Stefani. It also included Charles Gounod's « Roméo et Juliette » as the final performance and even excerpts from Giuseppe Verdi's « La traviata » and Giacomo Meyerbeer's « Les Huguenots » . Galician Theatre authorities in Lviv delayed their decision to send a delegation to Vienna until July, giving them no time to prepare new productions, and their star soprano Marcella Sembrich cancelled at the last minute. The Polish delegation to the exhibition was reduced to staging « Halka » , « The Haunted Manor » and a revue of other operatic excerpts, many of them not even Polish (though sung by Polish singers) over the course of four days.

The residency was an unmitigated disaster in the eyes of the Viennese press.

The music-critic for the « Neue Wiener Tagblatt » was exceedingly blunt in his initial assessment :

« Stanisław Moniuszko is so far, as his opera " Halka " allows for a judgment, no national composer and yesterday's opera is no national work. »

In the writer's estimation, Moniuszko had drawn too much from the Italian examples of Vincenzo Bellini and Gaetano Donizetti, the French tradition as represented by Daniel François Esprit Auber and even the eighteenth century menuet, creating a pot-pourri without a clear national character. Thus, « what was supposed to be properly Polish-national [was] reduced to the dances » suggesting that some more fundamental element of national character was missing. In a rhetorical flourish that showed the extent to which Smetana and « The Bartered Bride » were now measuring rods for precisely that fundamental « sine qua non » of national opera, the critic further declared :

« To want to put Stanisław Moniuszko in line with Bedřich Smetana would be just as bold as to ascribe to " Halka " the value that is inherent in " The Bartered Bride ". »

After the success enjoyed by the latter opera earlier in the Exhibition, this was particularly damning. However, in its negativity, this review ended up confirming the strategy some Polish musicians and writers had seized on after the Czech National Theatre's triumph in Vienna, while « Moniuszko » had not had the desired effect, no one disagreed that to emphasize the national element in opera was a desirable goal.

If Obogi's concerns would be borne out to tragic effect, the correspondent for the Warsaw « Echo muzyczne, teatralne i artystyczne » (Musical, theatrical, and artistic echo) located in Russian Poland, had higher hopes for domestic efforts in the wake of the Czech triumph. For him, their victory had brought to mind the hope that « Moniuszko » might eventually find international success, though he was clearly writing before the Viennese lambasted « Halka » . He lamented that, up to today, we have never seen to it that the name of our composer sounds beyond the borders of our lands. Today, when the de Reszke brothers vowed that they will sing the quartet from « The Haunted Manor » , the world can be convinced that even our musical literature has things that do not remain in the shadow of the sextet from « The Bartered Bride » .

The sudden success of Smetana among the Viennese was now a call to action for other ethnic groups who, likewise, felt their national composers had been unjustly neglected by the arbiters of international operatic taste. The de Reszke brothers, internationally renowned operatic stars from Warsaw then engaged at both the Metropolitan Opera House and Covent Garden, would have proved formidable allies in any attempt to perform « Moniuszko » for a wider audience. Or so the Warsaw critic thought. The Lviv Theatre did, indeed, recruit the de Reszke brothers but even their star power could not overcome Viennese demands for more legibly and self-consciously Polish theatrical performances.

Critics in other Habsburg lands besides Poland likewise saw an example to be aspired to in the National Theatre's victory in Vienna, especially through Smetana's operas.

Having reported on the success of « The Bartered Bride » and « Dalibor » , an author for the « Pesti Hirlap » (Pest Gazette) asked :

« When Prague can give these two operas to such great success, why could the Royal Hungarian

Opera, with all its strength, not also attain the same victory via these operas ? »

This critic seems to have considered Smetana's operas the larger heritage of Austria-Hungary generally and, rather than use them as a means to advance the cause of Hungarian opera, he advocated using them to heighten the profile of the Hungarian theatre itself. If this indicated the extent to which Hungary considered itself to be on a level similar to that of Austria in the Imperial hierarchy, a report from the Austrian Littoral town of Gorizia showed that Slovenian nationalists were on a similar page as the rest of the dual monarchy's Slavs.

The newspaper « Nova Soča » (New Soča) published a celebratory passage stating :

« The successes of the Czechs must fill the hearts of every Czech, every Slav with pride. We wholeheartedly congratulate our Czech brothers on the great acclaim [bestowed upon them] by our national opponents, for it is the best proof of how justified and deserved such praise and glory is ! »

Whatever the nationalist stances of the various ethnic groups in the Habsburg lands, it is worth pointing out that nationalist rhetoric or a pan-Slavic attitude did not signify a « de facto » anti-Imperial stance even if national groups were frequently defined by their exclusion of « others » . As noted earlier, in the case of the Habsburg monarchy, nationalism and Empire were frequently mutually constitutive with nationalist rhetoric utilized and even encouraged in order to unite local identifications with Imperial loyalty. For example, narratives of union between nationalist or pan-Slavic ideas and Austrian State patriotism could be found in school text books. An 1895 Slovenian school primer explicitly linked pan-Slavic feeling and Habsburg togetherness. In describing the inhabitants of the dual monarchy, the authors listed the Slavs of the Empire first, followed by the Germans and other groups.

Primacy was given to the familial links between all Slavs but cooperation was emphasized over particularity :

« each person [works] for everyone, all [work] for each. »

The resonance of pan-Slavic pride in the transnational appreciation of the Czech National Theatre's achievement, thus, allowed for the expression of national and/or Imperial loyalties depending on the individual or institution.

Outside the confines of the Austro-Hungarian Empire, there were some burgeoning nation states for whom the Prague National Theatre's victory resonated with their own struggles for national identity and cultural independence. A writer for the Brussels newspaper introduced his review of the Czech visit to Vienna by tying the « raison d'être » of the National Theatre to the mythologized history of Czechs suffering under German oppression. **(44)** This conflict resonated with a Belgian sense of having been oppressed by its powerful neighbours, France and Germany.

Having established solidarity through a narrative of subjection, he went on to laud Šubert for proving :

« Nationalist agitations could powerfully assist in the intellectual development of nations that, until recently, languished in an ignorance in which they were held by a class or race that arrogated to itself a superiority of, or even monopoly on intelligence. »

The victory that the National Theatre won, the author concluded, would be politically more effective than « 100 speeches and 200 motions in the " Reichsrat " » **(45)** Brussels had an « élite » French ruling class with a large Flemish working class ; musicians and intellectuals in that city, typically Francophone, saw in music a means of uplift and integration for their lower class neighbours. Nationalist musical agitation could achieve that uplift, at least in the opinion of this critic, which would, in turn, lead to national harmony between opposing ethnonational groups, uniting the historically contentious factions of Francophone Walloons and the Dutch speaking Flemings to create a more unified Belgium. To some extent, this echoed post-exhibition hopes for reconciliation between Czechs and Germans in the local context of the Habsburg monarchy. Overall, the anonymous author of the article adapted the National Theatre's display of national self-definition and specificity to the quite different local conditions of nation building in Belgium.

Along similar lines, the reporter for the Copenhagen « Dagbladet » (Daily News) saw the Czech performances not only as evidence of Bohemian readiness to stand on the world's stages as musical and dramatic equals but also as examples of how to elevate their own national causes through music. In a series of by now familiar rhetorical moves, the Copenhagen correspondent marveled that the Czechs had triumphed in Vienna against all odds and prejudices from their very first performance of « The Bartered Bride » . He further highlighted the fact that Viennese newspapers suggested the opera deserved to spread around the world and he felt that the performances confirmed that the personnel of the Prague National Theatre measured up against those of any world class stage.

However, it is the concluding paragraph of the Copenhagen critic's article that most clearly demonstrates how highly-politicized the Czech operatic triumph in Vienna could become.

This was especially true in a European context, where questions of foreign domination and national belonging were transnationally legible in much the same way as opera :

« And alongside the artistic impression that one feels, perhaps one will also take home another much more valuable feeling ; namely, the impression of what a nation can do when, in the full consciousness of its rights, it arises to the struggle for them. If we, Danes, look at what the Czechs, under adverse conditions, have delivered for the uplift of their nationality, we would have to trust that the affairs of our southerly Jutlandic brothers, who really are and will remain ours, will grow in strength and that any talk of surrender will fall silent. »

This passage, thus, equates the struggle for Czech self-determination, as understood through the National Theatre's artistic triumph in its Imperial capital, to the struggle of Danish nationalists in the Duchy of Schleswig, which had been fully annexed by Prussia after the Austro-Prussian War of 1866. As in so many other provinces, regions and nations throughout Europe, this Danish critic was captivated by the idea that Czech patriots could mobilize opera and artistic excellence as means to resist foreign influence, perhaps leading to political autonomy. In its malleability, the significance of the National Theatre's artistic success appears distinctly amenable to transnational shifts in its meaning. The fact that this success was accomplished primarily through opera suggests that examining the reception of a given opera in foreign contexts can be an effective means of determining the transnational character of the genre at different points in history.

Czech teachings

That so many different writers from so many different national backgrounds saw a learning opportunity in the success of Czech opera on the Imperial stage in Vienna speaks to the transnational character of the genre and its public importance at the end of the nineteenth century. At the same time, the reception surrounding the Prague National Theatre at the 1892 « International Exhibition for Music and Theatre » shows the mutual reinforcement between such purportedly « universal » lessons and the hardening of the bounds of national identity. The methods and frameworks employed by those organizing the Exhibition likewise not only presumed the existence of readily legible national identities but helped solidify those categories by institutionalizing them in the display of musical artifacts and the performance of opera and theatre.

In supporting the Exhibition and offering the capital as the stage for these displays, Habsburg officials danced along a razor's edge between National and Imperial loyalties. **(49)** In mobilizing institutions like the Prague National Theatre, the « Deutsches Theater » in Prague, the Prague Conservatory and members of the press, organizers gave support and opportunities to groups whose actions could be used by nationalists in furthering their respective causes ; whether those internal to Austria-Hungary or, in other, international settings. At the same time, by supporting such institutions financially, logistically and morally, as well as tapping local « élites » to contribute to causes positioned as representing the Habsburg Empire as a whole, the Imperial bureaucracy strengthened its necessity for the overall functioning of the State in its cultural endeavours.

Among the lessons that the Czech National Theatre at the 1892 « International Exhibition for Music and Theatre » can teach us in the present, two things in particular stand out. The experience of the National Theatre serves as a case study of the extent to which national categories, especially in European music, were the product of Imperial political structures and ways of thinking. Far from being a given, such categorizations were based on the hierarchical classification of different populations along lines of ethnicity and race, if not class and gender. In continuing to deploy national designations without a critical eye, we run the risk of perpetuating the nineteenth century prejudices and modes of thinking that gave and have given rise to so much pain in the 20th and 21st centuries. The other lesson we might draw concerns the extent to which late-nineteenth century artists, intellectuals and politicians believed in the « power of art » to change the political and cultural « status quo » . While their efforts and writings may seem rather dated or « naïve » to us today, the influence of artworks and the ideologies that undergirded them was clearly pervasive. In our efforts today to foster community and effect positive change, we must, as Czech musicians, journalists and their international admirers did attend carefully to what music communicates about us, our identities and the collectives, national or otherwise, of which we are a part.

References

(2) This kind of thinking was deeply indebted to the idea that individual populations could be found simultaneously along different points of a single path of linear historical development. For an overview of stadial theories of anthropology and history, especially as they relate to music, see : Kevin C. Karnes. « Inventing Eastern Europe in the Ear of the Enlightenment » in the « Journal of the American Musicological Society » Volume 71, Number 1 (2018) ,

pages 75-108. Such historicist thinking was also a key way that Imperial authorities justified their control of subject populations, asserting that the latter were not yet historically advanced enough to rule themselves. See : Dipesh Chakrabarty. « Provincializing Europe : Post-colonial Thought and Historical Difference » in « Princeton Studies in Culture / Power / History » , Princeton University Press, Princeton (2000) , pages 3-23.

(4) It is a common place of European music history that certain composers are regarded as « universal » , while others are relegated to a merely « national » position despite the fact that the « universal » composers largely belonged to a distinctly Austrian and German national environment. This is bound up within the historiographical politics of whose music was considered more valuable, which was undergirded by all sorts of assumptions with regard to the class, gender and ethnicity race positions of both composers and those writing about composers. This, in turn, relates to the problem of methodological nationalism, whereby the fact of discussing certain traditions, groups or musics only in the context of national issues perpetuates nineteenth century narratives to the exclusion of other ways of understanding cultural products and their histories. While, to some extent, this article reproduces the methodological nationalism of talking about Czech music in the context of national conflict, I attempt to counter this by situating my discussion in both Imperial and transnational frameworks. On the question of universal versus national musics, see : Riley and Smith. « Nation and Classical Music » , pages 1-17. For a discussion of methodological nationalism in the context of historical inquiry into Habsburg Central Europe, see : Johannes Feichtinger and Gary B. Cohen. « Introduction » in « Understanding Multi-culturalism : The Habsburg Central European Experience » edited by Johannes Feichtinger and Gary B. Cohen, published in « Austrian and Habsburg Studies » Volume 17, Berghahn Books, New York (2014) , pages 6-9.

(5) Though the terms nation and ethnicity are not fully interchangeable, they are closely related. Scholars have proposed « ethnie » as an alternative to nation. Leersen. « National Thought in Europe » , pages 23, 24, defines it as « a group bonded inter-subjectively by a chosen common self-identification involving a common sense of culture and historical continuity » . This, then, leads to a definition of ethnicity as the « collective acceptance of a shared image » emphasizing the cultural roots of ethnic self-definition. However, I depart from Leersen in that I do not think it possible, or indeed advisable, to remove the accreted connotative baggage of ethnicity, which has come in many cases to be regarded as a euphemism for biological conceptions of race.

(7) For examples of how opera could create transnational meaning artistically and politically, see : Tamsin Alexander. « Decentralising via Russia : Glinka's " A Life for the Tsar " in Nice, 1890 » in the « Cambridge Opera Journal » Volume 27, Number 1 (2015) , pages 35-62 ; and Claudio Vellutini. « Opera and Monuments : Verdi's " Ernani " in Vienna and the Construction of Dynastic Memory » published in the « Cambridge Opera Journal » Volume 29, Number 2 (2017) , pages 215-239.

(17) Another organisational unit was apparently constituted in Brno (Brünn) in March 1892 but it was only mentioned once in the records of the Exhibition. Whether this was an attempt to create a specifically Moravian part of the exhibition is unclear but, ultimately, the Czech organizers would include exhibits that showcased musical activities in both Bohemia and Moravia. Ibid. , pages 71, 72.

(19) For more on the political alignment of Prague institutions and their relationship to ongoing musical debates, see : Kelly St. Pierre. « Bedřich Smetana : Myth, Music, and Propaganda » in « Eastman Studies in Music » Number 139, University of Rochester Press, Rochester (2017) , pages 81-84. František Palacký, the patriarch of the « Old Czech Party » and a revered figure in Czech nationalist circles, had deftly summed up his and his party's stance on Austria and the Habsburgs, when he famously uttered that « if Austria had not existed already for centuries, it would be necessary in the interest of Europe, nay of humanity itself, to create it as quickly as possible » Hugh Agnew. « The Czechs and the Lands of the Bohemian Crown » , page 188.

(25) The London based « Standard » published on June 3 a short paragraph noting that the Czech performances had begun. The Scottish (Dundee) « Evening Telegraph » published a small note incorrectly alleging that Dvořák's « Dimitrij » had been performed for the first time in Vienna. Article entitled « Austria » published in « The Standard » (3 June 1892) , page 5. Article entitled « New Opera by Dvořák » published in « The Evening Telegraph » (4 June 1892) , page 4.

(27) original text :

« Et s'il le faisait, ne serait-il pas obligé d'aller voir les acteurs tchèques, les hongrois, les polonais, les hollandais, les japonais, que sais-je ? Pour les augures de la politique, il était bien entendu que cela était absolument impossible que, pauvre dilettante couronné, l'Empereur ne pouvait pas avaler toutes ces littératures plus ou moins exotiques, qu'il éveillerait sûrement toutes les susceptibilités nationales s'il entrait dans ce théâtre de la tour de Babel et n'y revenait pas tous les jours. »

(from the « Courrier de Vienne » written by Walter Vogt in « Le Figaro » , 8 June 1892, page 4)

(28) For a discussion of the circumstances leading up to the « Settlement of 1867 » and the means of its implementation, see : Pieter Judson. « The Habsburg Empire » , pages 259-264. Judson does note that, despite never achieving the same measure of political autonomy as Hungary, both Galician Polish and Bohemian Czech nationalists managed to gain an impressive degree of control over language use, education and welfare in their respective provinces.

(44) as Andrea Orzoff deftly summarized the Czech national myth :

« Under Habsburg rule, the innately democratic, peace loving, tolerant Czechs were viciously repressed by bellicose, authoritarian, reactionary Austrians under whose regime the Czech language and national consciousness almost died out. Czech identity was rescued by a heroic, devoted group of intellectuals, dubbed the " Awakeners ", who brought the dormant nation back to life by recrafting literary Czech, retelling Czech history and making political claims on behalf of a " Czech nation ". »

The National Theatre was figured as a part of this lineage in its efforts to support Czech music, opera and theatre.

Andrea Orzoff. « Battle for the Castle : The Myth of Czechoslovakia in Europe, 1914-1948 » , Oxford University Press, New York (2009) , page 11.

(45) original text :

« (...) et il a prouvé que les agitations nationales pouvaient aider puissamment au développement intellectuel des peuples qui, naguère, croupissaient dans l'ignorance où les tenait une classe ou une race qui s'arrogeait la supériorité ou même le monopole de l'intelligence (...) le fait que vient d'entreprendre au " Prater " la troupe du théâtre tchèque sera plus efficace que cent discours et deux-cents motions au " Reichsrath ". »

(F.K.A. « La Vie à Vienne » in « L'Indépendance belge » (14 June 1892) , page 2)

(49) This dance on the razor's edge, in many ways, paralleled the development and history of the « Kronprinzen-Werk » , another example of the Habsburg dynasty's strategy of uplifting itself through exhibiting the cultures of its various subject populations. For more on the work and its negotations of difference, see : Regina Bendix. « Ethnology, Cultural Reification and the Dynamics of Difference in the " Kronprinzen-Werk " » in « Creating the Other : Ethnic Conflict & Nationalism in Habsburg Central Europe » edited by Nancy M. Wingfield, « Austrian and Habsburg Studies » Volume 5, Berghahn Books, New York (2003) , pages 149-166.

Czech Opera in Vienna

On the afternoon of May 31, 1892, a special chartered train pulled into Vienna's Franz-Josef station after making the six hour journey from Prague. On board, were the operatic personnel of the Czech « Landes- und Nationaltheater » , who had come to the Imperial capital in order to perform in the city's « Internationale Ausstellung für Musik- und Theaterwesen » (« International Exhibition for Music and Theatre ») , held at « Prater » park from May 7 to October 9, 1892. The Czechs, who were scheduled to appear during the first week of June, had announced an ambitious program centered on five operas by native composers : Bedřich Smetana's « Prodaná nevěsta » (The Bartered Bride) and « Dalibor » , Antonín Dvořák's « Dimitrij » , Karel Benda's « Lejla and Karel » , Šebor's « Nevěsta husitská » (The Hussite Bride) . Rounding out the bill were Zdeněk Fibich's melodrama « Námluvy Pelopovy » (The Courtship of Pelops) and two spoken plays, including one by František Adolf Šubert, the National Theatre's general director. **(32)**

Šubert had been shuttling between Prague and Vienna over the previous few weeks attending to all the final preparations and he now stood on the station platform awaiting the arrival of his company. There, he was joined by Franz von Jauner, co-director of the « Theater an der Wien » and artistic director of the « Exhibition Theatre » , as well as by a delegation of Czech representatives to the « Reichsrat » and the leaders of several Czech voluntary organizations in Vienna, all of whom had turned out to greet their Bohemian compatriots, some 270 persons altogether, including soloists, choir, orchestra, ballet, administrative personnel and technical staff. The festivities continued the following morning, when the group assembled in the « Exhibition Theatre » for a well attended public rehearsal for that evening's sold out opening night performance of « Prodaná nevěsta » . After thanking the « Exhibition Commission » for its invitation, Šubert called upon Jauner to speak. Knowing Šubert was skeptical about the prospects for a favourable reception in Vienna, Jauner began by acknowledging his own admiration for the Czechs' work, and then, added his assurances that they would be greeted in Vienna with the same sympathy with which so many Viennese artists had been greeted in Prague in the past. **(33)**

In response, Šubert invited his « troupe » - first in Czech, then in German - to hail the « Exhibition Commission » with a three fold « Sláva ! » (Hurrah !) whereupon he turned to his players once more, and exclaimed :

« We are received by all sides in Vienna in a friendly, even cordial manner, which will certainly be an incentive to you to take up your task with joyous courage. Let us make a toast to the success of the great undertaking, which gives us the opportunity to display our national dramatic and musical products for the first time outside Prague ! » **(34)**

The National Theatre's appearance in Vienna, then, was a political act and it invited a politicized response. On the one hand, performance on an international stage of compelling Czech language theatrical works symbolized the emergence of the Czechs, as a modern nation of European standard. Prague now looked not toward Vienna in a state of cultural subservience but toward Berlin and Paris, as cultural equals. **(35)** On the other hand in Vienna, capital of the multi-national Habsburg State, this public display of cultural independence by one of the monarchy's Slavic nationalities could only be viewed against the background of traditional assumptions of German cultural superiority.

The cultural politics that were embedded in the Czech National Theatre's Viennese performances, of course, formed but a part of the broader political battleground involving ongoing tensions between the monarchy's German and Czech nationalities, tensions that were coming to a new head at that very moment with the « Bohemian Compromise » on the verge of complete collapse.

The Viennese daily newspaper « Neue freie Presse » , the voice of Austria's traditional liberal establishment, spoke unmistakably to those tensions - and to the potential for the « International Exhibition for Music and Theatre » to help to ameliorate them - in its lead article for May 8, 1892, written to mark the Exhibition's opening :

« For us, Austrians, the word " international " has a more comprehensive meaning than for all others ; for us, it does not merely bind nation to nation but also nationality to nationality. Since we are not a nation and our Empire itself is made up of a collection of nationalities, every project that helps to overcome the separatist impulse of the peoples and unite them in pursuit of a common goal brings a double blessing : it unites us with the other nations and unites us with ourselves. The more deeply and painfully we feel every day how very much the latter above all is necessary for us, the more we must appreciate that the Viennese " Exhibition of Music and Theatre " is also an international undertaking in this sense, one that creates contacts in the realm of art between peoples within our own state who often turn their backs on one another in a hostile and confrontational manner. In one respect at least, they are brought closer together, an experience that will perhaps have a positive effect on many other areas of interaction. » **(36)**

This might have seemed a « naïve » hope. Only a few months earlier, as we have seen, the Vienna Philharmonic's performance of Dvořák's « Hussite » (« Husitská ») Overture had sparked a minor « contre-temps » along national lines. Yet, nothing of the kind seems to have occurred that June in the « Exhibition Theatre » . Not surprisingly, Czechs and other Slavs were disproportionately represented in the audiences ; prominent by their presence were the Czech and Polish members of the cabinet ; large numbers of « Reichsrat » delegates from Bohemia, Moravia, Slovenia and Croatia ; members of the Bohemian and Moravian nobility and large land owning classes ; and representatives of

Vienna's many Slavic voluntary associations as well as, of course, members of the Czech press. Clearly, Slavic pride was in full display throughout the week.

But if only out of an initial curiosity, large numbers of bourgeois Germans attended the performances as well, and were no less won over by them.

as Dr. Theodor Helm described matters this time :

« Today, the Czech Opera from Prague achieved complete " artistic " success. We stress the word " artistic " since the delightfully folk like as well as finely developed work and its outstanding performance could not have failed in hospitable Vienna to have an effect even on a non Slavic audience. » **(37)**

In view of the Czechs' subaltern status within the Austro-Hungarian monarchy - and nowhere was this status more evident than with respect to language and high-culture - it comes as no surprise that many Viennese had read the National Theatre's ambitious prospectus of works with some incredulity.

Music-critic Max Dietz put it, thus, in his report for the « Allgemeine Kunstchronik » :

« Czech opera ! The thing is new and for our concert-goers hardly any less surprising than, say, an Indian flute concert. » **(38)**

Yet, as we learn from the continuation of this report, the public was quickly disabused of its pre-conceptions :

« That the Czechs would sing German, Italian, French even Russian operas in translation, one might have thought possible but original works - that had to provoke curiosity. The musical talents of the Slavic-Bohemian people were already sufficiently known. The Czechs are valued everywhere as good musicians. They have not, however, been thought capable of creative achievements in the realm of art, least of all in opera. The vocal " troupe " of the deserving Director Šubert has set us straight. »

This turnabout was owed in no small measure to the impression left by « Prodaná nevěsta » and « Dalibor » . In fact, the public response to both of Smetana's works was so favourable that the scheduled operas by Benda and Šebor were set aside to allow « encore » performances of each. And even those additions proved insufficient to meet the demand : in the end, the « troupe » stayed on for an extra day to give an unscheduled final performance of « Prodaná nevěsta » , thereby, causing a one day postponement of the opening performance by the « Théâtre national français de l'Odéon » . **(39)**

Inevitably, the state of German - Czech relations figured prominently in the critical commentary, both musical and political of the Czechs' residency in Vienna.

Certainly, none of this was lost on « D. » , the anonymous author of « Czechen in Wien » , a political lead article

that appeared on June 5, 1892, in the « Wiener Allgemeiner Zeitung » :

« In Vienna these days, one speaks of nothing but the Czechs. But the species of the " Bohemian question " that is now the order of the day is highly welcomed. " Herr " Vašaty with his Russo-mania has nothing to do with it, nor " Herr " Grégr with his state right theory, nor " Herr " Rieger with his liking for the Feudal Conservatives. Even the sea serpent of the [Bohemian] " Compromise ", this red thread that moves through the history of Austria during the last twelve years, has not come to the surface. (...) Count Taaffe can put his reconciliation plans to bed. He has been trumped indeed completely deposed by the Muses, who had the power to create in a single evening a mood that thoroughly destroyed many years' worth of artificially harboured, unadulterated bad blood and strife. One breathes again as it were, as though awakened from a nightmare. A brother has been won, for now in art, hopefully soon also in life. (...) The productions of the Czech Theatre in the " International Exhibition " at the " Prater " are a deed, a great deed in the field of art that cannot remain without consequences in other areas. » **(40)**

As the author continues, he follows a time honoured tradition by placing the blame for the current distrust and lack of amity between Austria's German and Czech peoples on fear rooted in simple ignorance. He indicts those who « obtain their power and influence through national discord » by escalating conflicts and creating new ones where none exist, by setting one side against the other, while concealing from them both « the goodness and beauty that is entwined like a heavenly gleaming ribbon around all nations » .

Against this back drop of contentiousness, the author introduces a « Bohemian question » that is rather more welcomed.

« Then, all of a sudden, a man or an event comes along, and the blind are given sight. »

(The reference here is to the recent opening night performance of « Prodaná nevěsta »)

he continues :

« It is said to be a miracle. But the natural process of removing the binders from the eyes explains everything in the simplest way. In the presumed enemy is seen a brother (...) a comrade in ability and achievement. We are astonished to have known nothing for so long of the existence of an art that aligns itself in the most worthy manner alongside the art of the great civilized nations [" Cultur-Völker "] .

Therefore, we are sincerely pleased by the triumph the Czech nation celebrates in the realm of its art. This people, the most competent, industrious, canny and economically progressive in Austria after the Germans, has now shown itself the absolute equal to the Germans. What these two peoples could achieve for the unity of the whole if they peacefully granted one another a respite in service of the national commonwealth ! »

At first blush, this appears to be a call for what nowadays would be described as multi-culturalism.

Yet, the well-defined cultural hierarchy that had always been part and parcel of liberal ideology lies scarcely hidden beneath the surface :

« Tempered with Hussite tradition, Czechdom is saturated in its historical development with free-thinking ideas, such as pervade the German bourgeoisie and only the unceasingly stoked animosity and quarrel, from time to time, estranges it to some extent from liberal and progressive views and robs it of the power to shake off the reaction that clings to its coat-tails. That the Czechs are now excelling so greatly in the realm of art places them once more completely in the rank of the civilized nations, for cultivation [" Bildung "] that results from unbiased thinking and art that strives toward the highest are the best means of protection against back-sliding into obsolete and outdated doctrines. We, hereby, bend down in honour of the Czech artistic achievements, which signify a gain for the culture of all human kind and commend the merits in ability that have allowed the Czechs to experience such a triumph in Vienna. »

The anonymous author applauds the Czechs for successfully transcending the reactionary forces of feudal conservatism (with its clericalism and obsolete doctrines) and choosing to acculturate to progressive German liberalism (with its free-thinking ideas and aspirations to high art) . Here, in other words, the old German liberal imperative has evidently been realized.

This political commentator was no music or theatre critic however, and he does not explain why « Prodaná nevěsta » warranted the place he accords it alongside the artistic products of the « civilized nations » . More than one critic found that explanation in Mozart. For example, Oscar Teuber, writing in the Austrian daily newspaper « Fremdenblatt » , cites Prague's historic importance as a « Mozart city » and, then, argues that the composer had long after his death remained a living inspiration among Bohemian musicians, whether they identified as German or Czech. While Teuber conceded that « Prodaná nevěsta » was « filled with the fresh, original life of a young people deeply rooted in the folk character, national through and through » , he attributes the work's « consummate artistic countenance (...) to the powerful, instructive influence of the Mozart tradition, the beneficent fusion of the Slavic and German spirits, the happy fertilization of the Slavic " through " German art » (emphasis added) . It is no wonder then that, earlier in the same review, Teuber had borrowed from contemporary political discourse by pointedly describing the night of the first performance as an « Ausgleichs-Abend » (evening of compromise) in which « the hostile brothers [were brought together] peacefully in the domain of music » . **(41)**

Albert Kauders, the music-critic of the « Wiener Allgemeine Zeitung » , takes this line of reasoning even further. **(42)** He acknowledges that the Czechs celebrate Smetana as the founder of their national music and recognizes that Smetana's operas are « intrinsically Czech-national » on account of their Czech texts, their stories based in Czech history and their portrayal of « a certain local colouring in tone and rhythms » . But, for Kauders, these features do little to explain the works' deeper importance.

he writes :

« In its inner most basic character, [Smetana's] music is nevertheless - German ; and even the most exaggerated national vanity will probably not be offended by this word if it is added that I count among German art everything that confesses the Gospel of Bach, Mozart and Beethoven, and

emulates their sublime teaching in deed and work. »

Moreover, Kauders suggests that Smetana was a German composer before he ever became a Czech one :

« Smetana's talent suckled at the breasts of German art and, imbued with German artistic spirit, he went on to give national colouring to the products of his invention. »

Finally, to those who would argue for a pan-Slavic musical sensibility, he counters by writing :

« Russian music is the child of a completely different spirit from [the mother of] Smetana's art. These heterogeneous productions cannot be brought under the same roof unless by force. German spirit and rancid Russian liquor ! The highly subtle artist Smetana knew on which side he had to acquit himself. »

This is not Smetana speaking, of course, but Kauders, a Germanized Jew from Bohemia who is presumptuous enough to speak here on the late composer's behalf. But, in these last lines, the critic does seem to have got things at least half right : Smetana may not have been the acculturated German liberal, whom Kauders describes, but neither was he a Slavonic composer. What gets lost here, of course, is the composer's own decided identity as a specifically Czech nationalist.

The importance of that identity, by contrast, was not lost on the critics, who wrote for Vienna's German-nationalist newspapers. For these men, as noted above, Smetana appealed both as a model for German composers to follow in developing an explicitly German-national consciousness and because his music was steeped in the æsthetic principles of the « New Germans » . The latter consideration was foremost in Dr. Theodor Helm's mind. In a brief notice that appeared in the « Deutsche Zeitung » on June 2, the music-critic stressed the appeal of « Prodaná nevěsta » to Slavic and non-Slavic audiences alike. **(43)** Then, in a « feuilleton » that appeared two days later, he built on this notion by adopting a now familiar strategy of explicitly linking Smetana to the German tradition (which he clearly associates with the « fine workmanship » to which he had alluded in his previous notice) . He observed how the composer has developed the music of « Prodaná nevěsta » « from the spirit of Czech folk song » but with « pure artistic taste » and a « well-practiced, secure hand » . And he marveled at the « characteristic and interesting treatment of the orchestra » and sonorous blending of the voices.

he continued :

« In this way, the composer, although a Slav through and through, does not stand opposite to German music, rather one notices quite clearly that he made his studies among its Classical masters : among Mozart and Beethoven, Mendelssohn and Schumann, the charming Lortzing and the great Richard Wagner. » **(44)**

Yet, it is only Wagner who warrants any further comparison, as Helm takes note of certain thematic reminiscences as well as what he calls Smetana's « spiritual kinship » with Wagner, whereby the Czech composer consciously adopts the German master's technique of thematic reminiscence.

But what appeals to the German nationalist critics, again, are not only Smetana's progressive (i.e. , « New German ») musical credentials but also his national consciousness. Thus, the anti-Semitic newspaper « Deutsches Volksblatt » pointed to « Prodaná nevěsta » indeed to the Czech National Theatre's entire project, as something worthy of emulation at home.

Reviewing the Czechs' opening night performance at the « Exhibition Theatre » , this newspaper's unnamed critic reported :

« One " consistently " saw Aryans on the stage, a rare sight for our eyes. The entire production had about it something fresh, unjaded. Oh, if only the Germans of our " Ostmark " were capable of such fresh national enthusiasm. We left the [Exhibition] Theatre ashamed that we are not in a position to achieve for ourselves a truly national " popular theatre " [" Volksbühne "] that is equally free of Jewish influence. » **(45)**

Obviously, we are at a great remove here from the Liberal nationalist rhetoric of a Kauders or a Teuber, with its assumption of Smetana's acculturation to German norms. To the anonymous author of these last quoted lines, by contrast, the importance of Smetana's work lay precisely in its insistence on its own Czechness.

Thus, in Vienna, in the summer of 1892, « Prodaná nevěsta » was all things to all people. As the composer himself would have wished, it was a source of national pride for his fellow Czechs. But for traditional Liberal nationalists, the opera could be seen as a cultural product of an enduring supra-national Austrian State in which German - and German music - remained the « lingua franca » . And, for the city's « deutsch-national » critics, the work represented nothing less than a salutary model of national consciousness, an example of what might be accomplished by properly « German » composers in « Deutsch-Österreich » . **(46)** Each of these groups would soon be heard from again : within a year, Smetana's opera would be staged once more in Vienna although, this time, under very different circumstances.

References

(32) The most detailed source on the Czech National Theatre's guest residency remains : František Adolf Šubert. « Das Böhmische Nationaltheater in der I. Internationalen Musik- und Theaterausstellung zu Wien im Jahre 1892 » edited by « Verlage des Nationaltheater-Consortiums » , Prague (1892) ; my description of events in this and the following paragraph is based on that account (pages 8-14) . The guest residency is discussed briefly in : Reittererová and Reitterer. « Vier Dutzend rothe Strümpfe » , pages 54-63 ; Martina Nußbaumer. « Identity on Display : (Re-)Präsentationen des Eigenen und des Fremden auf der Internationalen Ausstellung für Musik- und Theaterwesen in Wien 1892 » in « Historische Anthropologie. Kultur, Gesellschaft, Alltag » Number 13 (2005) , pages 52-55 ; idem. « Musikstadt Wien : Die Konstruktion eines Images » edited by Rombach Verlag, Freiburg-im-Breisgau, Berlin, Vienna (2007) , pages 339-341 ; Oscar Teuber. « Das Ausstellungstheater und seine Thaten » in « Die internationale Ausstellung für Musik- und Theaterwesen Wien 1892 » edited by Siegmund Schneider, Verlag Moritz Perles, Vienna (1894) , pages 305-309 ; and Oskar Fleischer. « Die Bedeutung der internationalen Musik- und Theaterausstellung in Wien für Kunst und Wissenschaft der Musik » edited by « Internationales Verlags- und Kunst-Anstalt » , Leipzig, New

York (1894) , pages 65, 66.

« Die internationale Ausstellung für Musik- und Theaterwesen Wien 1892 » edited by Siegmund Schneider, Verlag Moritz Perles, Vienna (1894) :

[https://bildsuche.digitale-sammlungen.de/index.html?
c=viewer&bandnummer=bsb00091959&pimage=00001&v=100&nav=&l=en]

(33) Šubert's doubts are reported in : Guido Adler. « Wollen und Wirken. Aus dem Leben eines Musikhistorikers » , Universal-Edition, Vienna (1935) , page 64. Adler was in charge of the music historical division of the exhibition, but also played a role in administering the artistic productions in the « Exhibition Theatre » and the « Exhibition Concert Hall » .

(34) Šubert is quoted in : « Die Musik- und Theaterausstellung » published in the Viennese daily newspaper « Neue freie Presse » (« Abendblatt ») , 1 June 1892.

(35) It was only fitting, therefore, that the Czechs' week at the « Exhibition Theatre » was sandwiched between similar residencies by Berlin's « Deutsches Theater » and the « Théâtre national français de l'Odéon » from Paris. See also : Katherine David-Fox. « Prague-Vienna, Prague-Berlin : The Hidden Geography of Czech Modernism » in the « Slavic Review » , Number 59 (2000) , pages 735-760 ; and Christopher P. Storck. « Kultur-Nation und National-Kunst. Strategien und Mechanismen tschechischer Nations-Bildung von 1860 bis 1914 » published in « Wissenschaft und Politik » , Cologne (2001) .

(36) The article entitled « Wien, 7. Mai » was published in the Viennese daily newspaper « Neue freie Presse » (**8 May 1892**) .

(37) Article entitled « Ausstellungstheater » , signed by « h-m » (Theodor Helm) , published in the « Deutsche Zeitung » (2 June 1892) - emphasis in original.

(38) Article by Max Dietz entitled « Die tschechische Oper » published in the « Allgemeine Kunstchronik » Number 16 (1892) , page 309 - from which the next quotation also is taken.

(39) The final schedule of musical works was : June 1, « The Bartered Bride » ; June 2, « Dimitrij » ; June 3, « The Atonement of Pelops » ; June 4, « The Bartered Bride » ; June 5, « Dalibor » ; June 6, « The Bartered Bride » in place of « Lejla » ; June 7, « Dalibor » in place of « The Hussite Bride » ; June 8, « The Bartered Bride » , added date. All these were evening performances. The spoken dramas were given on the afternoons of June 5 and 6.

(40) Anonymous article, signed « D. » , entitled « Czechen in Wien » published in the « Wiener Allgemeine Zeitung » (5 June 1892) - from which several of the following quotations are also taken. A portion of this article is also cited (with the incorrect date of 4 June 1892) in : Martina Nußbaumer. « Identity on Display : (Re-)Präsentationen des

Eigenen und des Fremden auf der Internationalen Ausstellung für Musik- und Theaterwesen in Wien 1892 » in « Historische Anthropologie. Kultur, Gesellschaft, Alltag » Number 13 (2005) , page 54 ; and idem. « Musikstadt Wien : Die Konstruktion eines Images » edited by Rombach Verlag, Freiburg-im-Breisgau, Berlin, Vienna (2007) , pp. 339, 340.
(41) Oscar Teuber. « Zwei czechische Opern im Austellungs-Theater » in the Austrian daily newspaper « Fremdenblatt » (4 June 1892) .

(42) Albert Kauders. « Die böhmische Oper in Wien » in the « Wiener Allgemeine Zeitung » (3 June 1892) - from which the following quotation is taken. Martina Nußbaumer. « Identity on Display : (Re-)Präsentationen des Eigenen und des Fremden auf der Internationalen Ausstellung für Musik- und Theaterwesen in Wien 1892 » in « Historische Anthropologie. Kultur, Gesellschaft, Alltag » Number 13 (2005) , page 54 - erroneously cites the source of this review as the « Wiener Zeitung » ; she gives the correct source, in : idem. « Musikstadt Wien : Die Konstruktion eines Images » edited by Rombach Verlag, Freiburg-im-Breisgau, Berlin, Vienna (2007) , page 341.

(43) Theodor Helm in the « Deutsche Zeitung » (2 June 1892) . By contrast, as we have seen, Dr. Helm frequently criticized Dvořák's music for what he described as its limited appeal, restricted to those who listened with a « Slavic-nationalist ear » .

(44) Theodor Helm. « Tschechische Oper » in the « Deutsche Zeitung » (4 June 1892) , page 45. « Die erste Vorstellung des tschechischen Nationaltheaters » in the « Deutsches Volksblatt » (« Abend-Ausgabe ») 2 June 1892 - emphasis in original.

See also the anonymous « feuilleton » entitled « Das königlich böhmische Landes- und Nationaltheater in Prag » in the « Deutsches Volksblatt » (2 June 1892) :

« We cannot conclude without mentioning, once again, the strong national consciousness shown by those in charge of the Czech National Theatre. If a critic in Vienna challenges a theatre that, at least according to its name, presents itself as a theatre for the German people to promote French dramas of adultery a little less and, instead, to cultivate the German classics and popular dialect drama, then, he runs the danger of being mocked. »

Tuesday, 31 May 1892

Members of the « Société de la Comédie française » from Paris are the « guests of honour » at a special dinner, which is held in the « Waldsteingarten » at the « Prater » .

...

On the afternoon, a specially chartered train pulled into Vienna's Franz-Josef Station after making the 6 hour journey from Prague. On board were the operatic personnel of the Czech « Landes- und Nationaltheater » , who had come to the Austrian capital in order to perform at « Prater » park as part of the « International Exhibition for Music and Theatre » . The Czechs, who were scheduled to appear during the first week of June, had announced an ambitious

programme centred on five operas by native composers, comprising Bedřich Smetana's « Prodaná nevěsta » (The Bartered Bride) and « Dalibor » , Antonín Dvořák's « Dimitrij » , Karel Bendl's « Lejla » and Karel Šebor's « Nevěsta husitská » (The Hussite Bride) . Rounding out the bill were Zdeněk Fibich's melodrama « Námluvy Pelopovy » (The Courtship of Pelops) and two spoken plays : František Adolf Šubert's « Jan Výrava » , and František Věnceslav Jeřábek's « Služebník svého pána » (The Servant of his Master) . Director Šubert had been shuttling between Prague and Vienna over the previous few weeks attending to all the final preparations. He now stood on the station platform awaiting the arrival of his opera company.

The Czechs arrived in Vienna as underdogs ...

The ensemble members traveled in second- and third-class train carriages in order to minimize the financial risk. They received expenses of a modest eight « Guilders » per day. Despite the relative fame acquired with Giuseppe Verdi's « Otello » , nobody expected the National Theatre to rival Berlin's « Deutsche Theater » or « Comédie française » from Paris. But František Adolf Šubert had devised a clever programme for the week long appearance, consisting mainly of music theatre, which was far more popular than spoken drama and forgoing international operas.

...

Calling card from Gustav Mahler (London) to his sister Justine (Vienna) :

[Postmark : London, 31 May 1892 - Arrival postmark : Vienna, 2 June 1892]

[Addressed to « " Fräulein " Justine Mahler / Austria / Wien / VII. Breitegasse 4 II. »]

« Dearest " Justi " !

I have now finally arrived in the harbour of a comfortable home - a real English family who do not speak a word of German, and with whom I take all my meals. Very pleasant and helpful people who, incidentally, permit themselves to be compensated lavishly : 5 Pounds (100 Marks) per week.

London is indescribably imposing. - Here one gets a glimpse of what " humanity " has become.

I hope to receive detailed news of you all. - I will tell you everything in Berchtesgaden. - The first performance is Wednesday, 8 June.

Yours affectionately,

Gustav

69 Torrington Square

WC. »

Torrington Square was within the proximity of Covent Garden.

See « Mahler in London in 1892 » in « The Mahler Companion » edited by Donald Mitchell and Andrew Nicholson, Oxford University Press (1999) .

The role of Siegfried is sang by « heldentenor » Max Achenbach Alvary.

With a population of 4.2 million (Greater London : 5.6 million) , London at that time was the world's largest city, followed by New York (2.5 million) and Paris (2.4 million) .

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

« Excelsior »

spectacular « concept » ballet in six acts and twelve « tableaux »

celebrating scientific, industrial, and social progress

by the Italian mime dancer and choreographer Luigi Manzotti

conducted by Josef Hellmesberger junior

bombastic music score by composer Romualdo Marenco

music for « Les Telégraphistes » by Josef Hellmesberger junior

directed by J. Mendez

new stage set by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

stage mechanics by the machinery inspector Julius Rudolph

costumes based on drawings by the history painter Franz-Xaver Gaul

(in Vienna, the ballet was in the repertory from 1885 to 1914, receiving 329 performances)

The Struggle

« Light » struggles against « Darkness » , empowering brilliant inventors and thinkers. For instance, Alessandro Volta is depicted as radiant, when he creates the first electric spark, spelling the end of dim gas lamps.

Engineering Marvels

The story highlights the triumph of human engineering over nature, celebrating major infrastructure achievements like the construction of the Suez Canal and the Mont Cenis Rail Tunnel through the Alps.

Global Communication

The invention of the telegraph and steam powered ships are depicted as monumental steps toward connecting the continents.

May or June 1892 (?)

As part of the « International Exhibition for Music and Theatre » , the first printed score of « Vexilla regis » (The royal banner) (**WAB 51**) appears in the « Album of the Viennese Masters » published by Josef Weinberger.

The title page shows an illustration of Anton Bruckner.

...

Saturday, 8 June 1895 : Date « June 8 » and, next to it, probably a prayer note : « | | | » in a sketch for the finale of the Ninth symphony (**WAB 143**) (towards the end of the « Gesangs-Periode » (lyrical second group) = transition to the chorale) . Sketches in « particello » of the first part (exposition) , quickly followed by further detailing and working on the score (sheet 1A) .

Bruckner tells Dr. Richard Heller that he has dedicated the Seventh symphony to King Ludwig II of Bavaria, and the Eighth symphony to Emperor Franz-Josef and, now, dedicates his ultimate symphony to « dear God » . To conclude, he proposes the « alleluia » of the second movement of the Eighth symphony. He also plays at the piano some parts to Heller, which have not yet been written down.

Richard Heller :

« Then, Bruckner sat at the piano and played for me with trembling hands but, correctly and energetically, parts of the Ninth symphony's Finale. Although he was really weak, I often begged him to write down the Symphony in its main ideas but he was not to be moved. Page by page, he composed the whole instrumental realization. The sketches for the last Motet, " Vexilla Regis " (1892) , show a similar process of drafting the piece phrase by phrase. »

June 1892

The orchestral parts of the Fourth symphony (**WAB 104**) are published by Albert J. Gutmann

...

The « Hofmeisters Musikalisch-Literarischer Monatsbericht » (a monthly catalog of music publications, published in Leipzig by Friedrich Hofmeister from 1829 to 1943) reports :

Dutch conductor and composer Daniël de Lange and his « Amsterdamer a cappella-Chor » will give three concerts during the « International Exhibition for Music and Theatre » : on June 27 and 29 - and on July 1.

Rudolf Bibl will be the organist for the inaugural concert.

Samuel de Lange will take part in all three concerts.

Two members of the « Amsterdamer a cappella-Chor » call our attention :

The soprano Aaltje Noordewier-Reddingius will feature several times in performances of the « Te Deum » (**WAB 45**) .

Anton Averkamp, who will later become choir-director, will conduct Bruckner's works.

...

newspaper sources provide no information on the size of the exhibition's deficit

[Christine Fichtinger estimates it at approximately 75,000 crowns - perhaps, after a government subsidy]

Emil Auspitzer did mention 100,000 crowns to Princess Pauline von Metternich.

As far as we know, no official final statement of accounts was submitted.

In **June 1892**, a sort of interim accounting appears in the Viennese daily newspaper « Neue freie Presse » Number 10089 on page 5. According to this report, 123,504 florins and 60 crowns were received in admission tickets by **June 14**, without including season tickets and block orders. This amounts to a daily average of 3,166 florins and 78 crowns.

Daily requirement for contractual obligations and overall management totalizes 2,799 florins, which results in a surplus. However, the running costs are not the only expenses. The costs for the special exhibitions, for which three times as many guards as usual are hired, amounts to 152,000 florins. It is unclear whether this sum includes the 85,000 florins for organizing the special exhibitions or whether they must be added separately.

Additional costs for returning the artefacts at the end of the exhibition must also be taken into account. Additional

costs are incurred for insurance. The original sum (the amount of which is not specified) exceeds the budget's capacity. Consequently, Margrave Johann de Pallavicini, president of the « Exhibition Commission » , is appealing to Prince Konstantin of Hohenlohe-Schillingsfürst for a concession, as the total amount reaches 80,000 florins.

The Office of the Court Chamberlain also provides the exhibition grounds free of charge but demands compensation of 6,000 florins for damages incurred, which was then reduced to 5,500 florins upon request.

from Wednesday, 1 to Wednesday, 8 June 1892

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

guest-performance by the Royal Bohemian State and National Theatre from Prague

(« Königlich böhmische Landes- und Nationaltheater »)

under the directorship of František Adolf Šubert

featured works

operas by Bedřich Smetana and Antonín Dvořák

Wednesday, 1 June 1892

Letter from Anton Bruckner (Vienna) to father Raffael « Oddo » Loidol (Kremsmünster) :

« Reverend " Herr " and Highly-Honoured Friend !

The heat is intensive ! Everyone is fleeing from Vienna. But I must thank Your Grace most deeply - as much as it pains me (because I would with pleasure be in Kremsmünster) - on behalf of the invitation honouring me so. My feet, particularly the right, are swollen so much (by edema) that I am able to walk only ponderously and cannot play the organ at all. Please, be informed Your Grace of my deepest respect and thanks ; perhaps, Your Grace may permit me to pay a visit some time later. Please, remember me to the Reverend Chapter, especially Professor Romuald.

Heartfelt greetings

Yours,

Anton Bruckner »

Incipit : « Die Hitze ist groß ! »

Source : « Anton Bruckner, Gesammelte Briefe. Neue Folge. » collected and edited by Max Auer, « Deutsche Musik-Bücherei » Volume 55, Gustav Bosse Verlag, Regensburg (1924) , letter number 264 ; page 258.

Franz Gräflinger. « Anton Bruckner Gesammelte Briefe » , Gustav Bosse Verlag, Regensburg (1924) , letter number 61 ; page 69.

« Herr » professor Romuald (of the « Chapter house » in Kremsmünster Abbey) was a special friend of Bruckner.

At this time, Bruckner was himself quite ill with liver and stomach ailments and persistently swollen feet. He and father Loidol had a friendship that defied age and time, so it is not surprising that Bruckner, though sick himself, would write a consoling letter which included his prayer for father Loidol's recovery. It was not to be so, for father Loidol died the next year.

...

Anton Bruckner visits the « International Exhibition for Music and Theatre » accompanied by the renowned musicologist from Munich, professor Adolf Sandberger.

His Sonata in D minor for violin and piano, Opus 10, published this year by C. F. W. Siegel from Leipzig, is dedicated to the German violinist and teacher Benno Walter, who is associated with Richard Wagner, and Richard Strauß and his family.

Sandberger came to Vienna shortly before the inauguration to supervise the German exhibits. He was responsible for designing **« Room IX »** dedicated to Orlando di Lasso ; partly **« Room XV »** dedicated to opera in Munich ; and the section entitled **« Romantics »**

Adolf (Wilhelm August) Sandberger was born on 19 December 1864 in Würzburg, then part of the Kingdom of Bavaria.

He was the son of Fridolin von Sandberger (1826-1898) , a prominent geologist and mineralogist who served as a « full-professor » (« Professor ordinarius ») at the University of Würzburg from 1863 to 1896, and Mathilde Sandberger, born Hausrath (1838-1889) , daughter of the Karlsruhe city pastor and court deacon, August Hausrath (1806-1847) . The family had relocated to Würzburg in 1863 following Fridolin's appointment, embedding young Adolf in a scholarly academic « milieu » shaped by his father's position as a « Geheimrat » (Privy councillor) and member of the Bavarian Academy of Sciences.

Sandberger's paternal lineage traced back to academic and professional roots in the Westerwald region, with his grand-father Johann Philipp Sandberger (1783-1844) having held educational posts as rector and professor in Nassau territories. His maternal side connected to theological and mercantile influences including his maternal grand-father's clerical role in Baden and great-grand-father Justus Weltzien's (1772-1846) business, as a merchant and sugar factory

owner in Riga. This upper middle class family environment, steeped in intellectual pursuits across geology, education and theology, provided a stable foundation in Würzburg's vibrant cultural landscape during the mid-nineteenth century, though no direct familial musical traditions are documented in his early years.

Sandberger's musical training began in his youth with focused studies on piano, which sparked his initial compositional experiments and laid the foundation for his lifelong engagement with music.

From 1881 to 1887, he pursued formal studies in composition :

- First at the « Königliche Musikschule » in Würzburg, where he was enrolled as a student during the 1884-1885 academic year. His teachers were Max Meyer-Olbersleben (composition) , van Zeyl (piano) and Schmitt (counterpoint) .

- Then, Sandberger studied composition at the Royal Conservatory in Munich with professor Josef Rheinberger, who is renowned for his rigorous counterpoint and organ instruction, which shaped his technical proficiency and directed his interests toward both creative composition and scholarly analysis of music.

Following his composition studies, Sandberger pursued musicology with Philipp Spitta in Munich and Berlin, earning his Ph.D in 1887 from the University of Würzburg with a dissertation on composer Peter Cornelius. During this period, Sandberger encountered the works of leading Romantic composers, fostering a dual orientation toward artistic creation and historical research that defined his career.

He published on Richard Wagner, including a notable article dating from 1888 analyzing the opera « Die Feen » . His extensive body of articles and books solidified his legacy as a foundational figure in modern musicology.

His career began as curator of the music department at the Bavarian State Library (from 1889 to 1894) .

His academic career began at the University of Munich, where he was appointed as « associate professor » (« Privatdozent ») in music history in 1894. He then advanced to « associate professor » (« außer-ordentlicher Professor ») in 1900 and achieved « full-professorship » (« ordentlicher Professor ») in 1909. He held this position until his retirement in 1931, during which time he shaped the university's approach to musical scholarship through consistent teaching and mentorship. He mentored influential pupils including Alfred Einstein, Ernst Bücken and Alfred Lorenz.

Sandberger's courses primarily focused on music history, with a particular emphasis on sixteenth century music and the Viennese « classics » , including composers such as Franz-Josef Haydn, Wolfgang Amadeus Mozart and Ludwig van Beethoven. He designed his lectures to provide students with a deep understanding of historical contexts, often exploring the evolution of musical forms and styles across these periods. Drawing briefly from his own education under Josef Rheinberger, Sandberger modeled his instruction on a blend of practical musicianship and theoretical rigour.

Central to Sandberger's pedagogy was a rigourous scholarly approach that integrated bibliography and source criticism into his lectures, training students to evaluate primary materials with precision. This method encouraged critical

analysis over mere memorization, fostering a generation of musicologists equipped to engage with archival sources authentically. His emphasis on these techniques not only elevated the academic standards in Munich but also influenced the broader development of musicological education in Germany during the early twentieth century.

Among his most significant achievements, Sandberger founded and directed, from 1900 to 1931, the monumental publication series entitled « Denkmäler der Tonkunst in Bayern » (Monuments of musical art in Bavaria) , which preserved and edited historical Bavarian musical works. Between 1894 and 1927, he co-edited with Franz-Xaver Haberl the complete works of Orlando di Lasso. From 1924 to 1942, he edited the « Neue Beethoven-Jahrbuch » advancing research on Beethoven and related composers.

In addition to his academic work, Sandberger composed two operas, several choruses and some chamber and instrumental music.

Adolf Sandberger died in Munich on January 14, 1943. He was buried at the « Waldfriedhof » .

...

The « Allgemeine Kunst-Chronik » reports on page 286 about the performance of « Germanenzug » (**WAB 70**) on May 28 :

« Konzerte

(...)

Im Volksgarten hatte sich der Akademische Gesangverein hören lassen mit Stücken von (Franz) Liszt, (Franz) Abt, (Richard) Heuberger und (Anton) Bruckner (“ Germanenzug ”) . Den stärksten Eindruck erzielte die markig schwunghafte Schlacht-Hymne aus “ Rienzi ”. Die Chöre waren sorgfältig studirt und wurden unter der trefflichen Leitung Raoul Mader's frisch und froh abgesungen.

Dr. Max Dietz »

Pyotr Ilyich Tchaikovsky begins working on his « Symphony in E-flat major » (TH 238 ; ČW 443) at his country house in the Russian town of Klin.

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

8:30 pm

guest-performance by the Royal Bohemian State and National Theatre from Prague

(« Königlich böhmische Landes- und Nationaltheater »)

under the directorship of František Adolf Šubert

featured work

« Prodaná nevěsta »

(The Bartered Bride)

a Vienna premiere !

comedy in three acts set in a country village with realistic characters

sung in the original Czech version

music by Bedřich Smetana

libretto by Karel Sabina

stage direction by Josef Šmaha

Adolf Čech conducts the « Exhibition Symphony Orchestra »

synopsis

The spirited young Mařenka is in love with Jeník. When her parents arrange her marriage to a local simpleton, Jeník tricks the marriage broker into signing a contract, leading everyone to believe he « sold » his bride ... until a surprising family revelation saves their romance.

cast

Krušina, a peasant : Jan Skramlík, baritone

Ludmila, his wife : Růžena Vykoukalová, soprano

Mařenka, their daughter : Anna Veselá, soprano

Mícha, a landowner : Václav Viktorin, bass

Háta, his wife : Marie Klánová-Panznerová, mezzo-soprano

Vašek, their son : Krössing, tenor

Jeník, Mícha's son by a former marriage : Karel Veselý, tenor

Kecal, a marriage broker : Vilém Heš, bass

(Later known as Wilhelm Hesch, his portrayal of the marriage broker became the absolute sensation during the Exhibition ; the performance directly launched his international career.)

Principal comedian : Jindřich Mošna, tenor

Esmeralda, dancer and « comédienne » : Johana Weissová-Cavallarová, soprano

Villagers, circus artists, boys : Members of the choir

The Viennese audiences and critics went wild over this opera (which was virtually unknown abroad) , rocketing the Czechs to international recognition literally overnight.

The entire Viennese press raved about the dynamic music, the realistic sets and the contemporary subject matter. Indeed, « The Bartered Bride » was one of the few operas of the day which did not take audiences back in time with historical characters and scenery. As well as its contemporary relevance, its portrayal of rural life intrigued and delighted the urban public.

The results of the first night exceeded even the wildest expectations of the National Theatre ensemble and observers from Prague. Tremendously successful, « The Bartered Bride » gained accolades from almost every corner of the Viennese press, as well as from the reporters of other countries visiting the capital for the Exhibition.
In response, National Theatre administrators bumped performances of two other operas planned for the exhibition by lesser known Czech composers, Karel Bendl's « Lejla » and Karel Šebor's « The Hussite Bride » , as well as a production of Pyotr Ilyich Tchaikovsky's « Evgeny Onegin » .

Instead, the company concentrated on Smetana by repeating « The Bartered Bride » twice more and also staging a second performance of his mytho-historical opera « Dalibor » . The National Theatre even extended their visit by one more day to stage a fourth and final performance of « The Bartered Bride » , displacing the « Théâtre national français de l'Odéon » slated to appear immediately after them. Such imperial as well as international enthusiasm for Smetana's « village opera » comedy inspired prodigious celebrations in the Czech press.

Director Šubert made a speech on the stage after the last performance

he concluded his address with the following words (in German, as pointed out by Národní listy) :

« In this case, Art, once again, proved that it rises above all antagonisms, that it brings together peoples and unites them. Would that God would grant, that this rapprochement and unification would over time also occur in other areas of our public life for the good of the peoples and the Empire, and to the joy of our beloved Emperor and King ! »

the sensational popular success finally marked the breakthrough of Czech opera in Saxony

The Dresden based periodical « Der Kunstwart » published a several page article on « Czech music » extolling Smetana's operas in particular :

« The Czech opera of the Prague National Theatre achieved quite extraordinary successes recently with a series of guest-performances at the " Music and Theatre Exhibition " in Vienna. Each review outshines the next in terms of enthusiasm and praise. Incredulity and regret that, in our music hungry time, works of such great artistic significance and unique appeal, as especially the operas of Friedrich Smetana, are only now becoming known by a wider public. »

Šubert's choices were a gamble : Fibich's work represented a new genre of music theatre, « The Bartered Bride » was unusually realistic and « Evgeny Onegin » was a lyrical opera, which broke with contemporary dramatic conventions. Moreover, all these pieces were virtually unknown internationally. They were followed by « Dalibor » and a play by Šubert himself, the realist drama « Jan Výrava » . Šubert had planned to stage operas by two lesser known Czech composers as a finale but, in view of the overwhelming enthusiasm for Smetana, he decided to simply repeat « The Bartered Bride » and « Dalibor » . Some Viennese critics placed these operas on a level with Richard Wagner's major works and the National Theatre was invited to extend its guest appearance.

What Šubert does not make public is that he had wanted, from at least the beginning of **May 1892**, to simplify the proposed repertoire for the « International Exhibition for Music and Theatre » , as the logistical requirements for bringing nine separate productions to Vienna were immense. He was over ruled by members of the « National Theatre Association » executive committee who, at that particular meeting, cited the higher cost of exhibition tickets as a way of offsetting the expense of presenting such a varied programme. Their determination that no work would be repeated in Vienna was ultimately superseded by the enthusiasm for Smetana's operas, especially « The Bartered Bride » as well as Šubert's desire to capitalize on it.

Thursday, 2 June 1892

small lecture hall (« Vortrag-Saal ») of the « historical music section »

South-east transept of the « Rotunda » building ; South portal entrance

« historical concerts » series

under the supervision of musicologist Guido Adler

French music, primarily focusing on the seventeenth and eighteenth centuries

possibly ...

Jean-Philippe Rameau

Selections from his operas and harpsichord works, including movements from « Castor et Pollux »

Jean-Baptiste Lully

Instrumental suites and operatic excerpts from the court of Louis XIV

François Couperin

« Ordres » for harpsichord demonstrating the refined « style galant »

André Campra and Michel Pignolet de Montéclair

Vocal selections from the opéra-ballet tradition

...

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

Gutmann's « popular concerts » series

Professor Adolf Sandberger conducts

the « Exhibition Symphony Orchestra »

8:00 pm

(partial) programme

world premiere

Adolf Sandberger : « Schauspiel-Ouvertüre » for large orchestra, Opus 8 (1891)

dedicated to Peter Cornelius

Wolfgang Amadeus Mozart : Symphony No. 38 in D major, K. 504

Professor Sandberger's overture, published by Ernst Wilhelm Fritzsch / Walter Petzet in Leipzig, stands as an early example of his symphonic writing, characterized by theatrical energy and lush orchestration. It uses sonata form to evoke dramatic narrative, aligning with late-Romantic overture traditions while maintaining classical proportions.

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

guest-performance by the Royal Bohemian State and National Theatre from Prague

(« Königlich böhmische Landes- und Nationaltheater »)

under the directorship of František Adolf Šubert

featured work

« Dimitrij »

« grand opéra » in four acts

by Antonín Dvořák

Friday, 3 June 1892

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

guest-performance by the Royal Bohemian State and National Theatre from Prague

(« Königlich böhmische Landes- und Nationaltheater »)

under the directorship of František Adolf Šubert

featured opera

« Námluvy Pelopovy »

(The Courtship of Pelops)

melodrama in four acts

the first part of the trilogy « Hippodamia »

by Zdeněk Fibich

Saturday, 4 June 1892

Gutmann's « popular concerts » series

8:00 pm

The concerts of the « Exhibition Symphony Orchestra »
are generaly conducted by music director professor Hermann Grädener

and occasionally by Wilhelm Gericke and Robert Fuchs

(partial) programme

Franz-Josef Haydn : Symphony in A major

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

8:30 pm

guest-performance by the Royal Bohemian State and National Theatre from Prague

(« Königlich böhmische Landes- und Nationaltheater »)

under the directorship of František Adolf Šubert

featured work

« Prodaná nevěsta »

(The Bartered Bride)

comedy in three acts set in a country village with realistic characters

sung in the original Czech version

music by Bedřich Smetana

libretto by Karel Sabina

stage direction by Josef Šmaha

Adolf Čech conducts the « Exhibition Symphony Orchestra »

the opera achieves international recognition after these guest-performances at the « Prater »

synopsis

The spirited young Mařenka is in love with Jeník. When her parents arrange her marriage to a local simpleton, Jeník tricks the marriage broker into signing a contract, leading everyone to believe he « sold » his bride ... until a surprising family revelation saves their romance.

cast

Krušina, a peasant : Jan Skramlík, baritone

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Mařenka, their daughter : Anna Veselá, soprano

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Háta, his wife : Marie Klánová-Panznerová, mezzo-soprano

Vašek, their son : Krössing, tenor

Jeník, Mícha's son by a former marriage : Karel Veselý, tenor

Kecal, a marriage broker : Vilém Heš, bass

(Later known as Wilhelm Hesch, his portrayal of the marriage broker became the absolute sensation during the Exhibition ; the performance directly launched his international career.)

Principal comedian : Jindřich Mošna, tenor

Esmeralda, dancer and « comédienne » : Johana Weissová-Cavallarová, soprano

Villagers, circus artists, boys : Members of the choir

...

After its highly successful « Bruckner evening » in December 1891, the « Wiener akademische Gesangverein » was probably confident that the composer would respond positively to a request for a choral work to be composed specially for the « German academic singing festival » in Salzburg at the beginning of June.

« Whit Sunday » , 5 June 1892

« Aula academica » in Salzburg

11:00 am

« Deutsch-akademisches Sängerfest »

first « German academic singing festival » in Salzburg

featuring seventeen different choirs

under the direction of Raoul Mader

programme

world premiere

Anton Bruckner : « Das deutsche Lied »

patriotic song for male-voices, four horns, three trumpets, three trombones and tuba

performed by three massed choirs including the « Wiener akademischer Gesangverein »

the words are provided by professor Aurelius Polzer of Graz, under the pseudonym « Erich Fels »

as in « Sängerbund » (**WAB 82**) , Bruckner quotes deliberately a number of bars

from the « Deutsches Lied » by Johann Wenzel Kalliwoda (1801-1866)

He jokingly called his composition a « hit » ! It was really a « huge success »

attending :

Bavarian court actor Anton Sturi, professor Berthold Kellermann, Joseph Friedrich Hummel, Victor Zack from Graz, Günther Kalser, Hans Schneider from Prague, Johann Hofmann and Nikolaus Fux from Innsbruck, the mayor of Salzburg Dr. Franz von Hueber, senior government councillor Karl Rasp from Munich, doctor of philosophy Theodor Wähner from the « Wiener akademischer Gesangverein » , bass solo in « Landkennung » Toni Petzer, Max Zenger, Eva Schuchter, Dr. Kratter, Dr. Bareuther, Dr. Schumacher and tenor Franz Schaumann, chairman of the « Wagner-Verein » .

Professor Viktor Keldorfer, who dealt with the first edition at « Universal-Edition » (1911) , termed the choral piece a « national festive anthem » .

Wie durchs Bergtal dumpf
Grollt Donnergedröhn,
Wie der Sturmwind saust um waldige Höhn,
Wie die Meeresflut tost an klippigem Strand,
So schalle, so schmett're,
Die Feinde zu schrecken,
Die schlafferen Brüder
Vom Schlafe zu wecken,
Der deutsche Gesang
Durchs gefährdete Land !

...

As the thunder rumbles through mountain vallies,
As the storm wind tosses the wooded heights,
As the sea's flood roars on the craggy coast,
So breaks, so blares, to frighten the foemen,
To waken the slumbering brothers from sleeping,
German song through the land under threat !

The « Wiener akademischer Gesangverein » also performed « Germanenzug » (**WAB 70**) at the « spring song festival » on May 28 in Vienna's « Volksgarten » .

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

afternoon

featured work

« Jan Výrava »

spoken realist drama by

František Adolf Šubert

evening

guest-performance by the Royal Bohemian State and National Theatre from Prague

(« Königlich böhmische Landes- und Nationaltheater »)

under the directorship of František Adolf Šubert

featured work

« Dalibor »

opera in three acts by Bedřich Smetana

Gustav Mahler promoted the works by Bedřich Smetana earlier in his career, particularly at the Hamburg « Stadttheater » (1892-1894) . When he conducts a production of « Dalibor » at the « Hofoper » in October 1897, it is hailed as an innovative new work by Richard Wagner's old arch enemy, Dr. Eduard Hanslick.

...

spectacular fireworks display at the exhibition grounds

« Whit Sunday » , 5 June or « Whit Monday » , 6 June 1892 (?)

Anton Bruckner sends a telegram to the organizing committee

of the « German academic singing festival » (« Deutsch-akademisches Sängerfest ») in Salzburg

The telegram is read out at the evening commers :

« Herr Doktor Matosch trug noch ein Heimatlied vor, worauf die Drahtgrüße zur Verlesung gelangten. Es waren Telegramme eingelaufen : aus Arnsdorf (... alphabetische Reihenfolge der Orte ...) , Wien (Doktor Anton Bruckner ; Wiener " Schubertbund " ; Senior Staniek ; Salon der Zurück-gebliebenen : Beck) , Wimpassing (Zadrazil) , Zürich (Studenten-Gesang-Verein) . »

« Whit Sunday » , 5 June and « Whit Monday » , 6 June 1892

As part of the « International Exhibition for Music and Theatre » , the « Deutschmeister » Infanterie Regiment Number 4 (« k.u.k. Infanterieregiment " Hoch- und Deutschmeister " Nr. 4 ») , under the direction of the Austrian composer Carl Michael Ziehrer, performs after each fireworks display (he was the most successful rival to the Strauß family in the field of Viennese popular music - most notably Johann Strauß junior and Eduard Strauß) .

The Austrian band-master, conductor, and composer Carl Michael Ziehrer was born on 2 May 1843 in Vienna from a non-aristocratic family of very average financial means. He initially learned his father's trade, but discovered his musical talent early on. The young Ziehrer could only be funded in exchange for an agreement to yield up all future publishing rights to Carl Haslinger (who sought to promote his young « protégé ») , in a deal concluded with the father, who was a prosperous master hat-maker.

Ziehrer went to the Conservatory of the « Society of Friends of Music » , where he learned the art of composition and conducting from professors Simon Sechter and Johann Emanuel Hasel. He composed his first small piano pieces at the age of nineteen ; Bernhard Spineder perfected his skills. At the beginning of Ziehrer's career, Hasel was his co-conductor and co-composer. Incidentally, he had the instrumentation of his works done by others throughout his life, which would lead to copyright disputes with Hasel years later.

After a serious rift with Johann Strauß junior threatened long term cancellation, Haslinger offered Ziehrer (who then officially adopted the name « Carl Michael ») to be at the head of a newly formed orchestra to perform for an entire season (starting on November 21, 1863) at the « Diana-Badsaal » (Diana bath hall) located in the second district. The hall was to become an important working venue for the Strauß brothers : Josef composed the « Diana-Polka » Opus 95 for the inaugural ball ; Eduard made his debut as conductor in 1862 ; Strauß junior's « An der schönen blauen Donau » Opus 314 was performed for the first time in February 1867.

[The Viennese didn't like swimming during the cold winter. Although the water in the swimming pool was quite warm, the hall wasn't heated. During that period, the pool was covered, and used as a concert and dance hall. The newspapers called it « Diana-Saal » ; it was inaugurated in November 1862.]

Increased competition and understandable resentment on the part of the Strauß family obliged Ziehrer to take a military commission as band-master of the « 55th Infantry Regiment » between 1870 and 1873.

After leaving military service, he recruited his own orchestra for the « 1873 Vienna World's Fair » (« Weltausstellung 1873 Wien ») .

In 1874, Ziehrer was the founding editor of the « Deutsche Musikzeitung » (« C. M. Ziehrer's Deutsche Musik-Zeitung : Organ für Theater und Kunst ») to address the old and the new in music, and advance music education.

This short-lived music weekly (1874-1876) , published in Vienna, contained a mixture of serious articles and reviews, correspondents' reports and news about local and foreign events. The main collaborators were Gustav Eduard Engel (writing on idealism and realism in music) ; Albert Hahn (writing about musical dilettantism and Gœthe's ideas about

art) ; and the well-known critic Otto Gumprecht (discussing the differences between « church music » and « religious music ») . Of particular interest are the writings of Wagner's champion, Alfred von Wolzogen (the father of Hans von Wolzogen) , on Mozart's opera librettos, the Schumann biographer Joseph von Wasielewsky on the life and works of Ludwig Spohr, and Debrois von Bruyck on Bach's « Well-Tempered Clavier » . In addition to original pieces written for the journal by Dr. Eduard Hanslick, some of his important reviews from the « Neue freie Presse » were reproduced. Feature articles deserving special mention are those on performance practice, on Richard Wagner's creative principles as illustrated in his « music dramas » , and on the « true » purpose of « church music » . Selmar Bagge also presented his view of the general state of music, as seen in the context of developments in the other arts. Feuilletons include reminiscences on the life and works of Felix Mendelssohn by Wilhelm von Waldbrühl, and Elise Polko's novellas based on the lives of Johann Sebastian Bach's youngest sons : Johann Christoph Friederich and Johann Christian.

Ziehrer returned to the army in 1875 - this time as band-master of the « 76th Infantry Regiment » . In 1877, he formulated a new contract with the rival music publisher Ludwig Doblinger. In an effort to get even, Ziehrer rashly engaged the majority of Eduard Strauß' musicians to create a new ensemble, which he named sarcastically : « formerly, the Eduard Strauß Orchestra » . The result was an expensive lawsuit, after which he left the Austrian capital in disgrace. He toured through Eastern Europe and Germany for many years, earning a good reputation as a strict, yet, efficient band-master. His performances were so exemplary that military bands were established in England, Spain, and America based on his model.

In 1881, Ziehrer met in Berlin the famous operetta singer Marianne Edelmann (real name : Maria Laura Münk) . They married in 1887.

The next major break came with his appointment in 1885, as music director of the « k.u.k. Infanterieregiment " Hoch- und Deutschmeister " Nr. 4 » . This military band also performed as a civilian orchestra. It was selected to represent Austria at the « 1893 World's Columbian Fair » in Chicago. However, Ziehrer was dismissed from his post because, emboldened by success, he extended his leave without authorization in order to tour throughout the United States.

Back in Vienna, he launched the « new Ziehrer dance orchestra » , again to challenge Eduard Strauß on his own turf. Younger audiences liked his brash, highly rhythmic take on the waltz and, by the end of the decade, he had overtaken his old adversary in popularity.

As if to symbolize the shift in public taste, just weeks after Strauß junior's death at the age of seventy-three on June 3, 1899, Ziehrer enjoyed the greatest triumph of his career with the operetta « Die Landstreicher » (The Tramps) , which ran for a record breaking 1,500 performances. This was followed by the stage hits « Die drei Wunsche » (The Three Wishes) which premiered on March 9, 1901, at the « Carltheater » in Vienna, and « Der Fremdenführer » (The Tourist Guide) which premiered on October 11, 1902, at the « Theater an der Wien » .

In 1903, Ziehrer helped to establish the « Wiener Tonkünstler-Orchester » , which later became the « Wiener Symphoniker » . He continued to perform « light and popular works » to unequal standards of excellence. He received in 1908 the highest honour, when Austrian Emperor Franz-Josef appointed him « music director of the imperial and

royal court balls » (« k. u. k. Hofballmusik-Direktor ») in recognition of his contribution to « popular music » - a post previously held only by members of the Strauß family. Ziehrer was the last one to bear that title.

The outbreak of the First World War followed by the collapse of the Habsburg Monarchy in 1918 sealed his career as a composer. Most of his property was destroyed.

He wrote over 600 compositions, including 16 operettas. His experience with military music added swagger to his already up-beat style. His best known waltzes were : « Viennese Girls » (1888) , « Nature Singers » (1890) , « Wiener Burger » (1891) , « Mountain Children » (1892) , and the polka « Women's Logic » (1893) .

Carl Michael Ziehrer died (probably of a stroke) on 14 November 1922 in Vienna - a poor and forgotten man. He was buried in an « honorary grave » at the Central Cemetery (section 32 C, number 1) ; his wife Marianne was buried beside him.

A memorial by sculptor Robert Ullmann, commissioned by the « Vienna Ziehrer Society » , was inaugurated on the « Prater Hauptallee » on 30 September (or 1 October) 1960. It features a large bronze statue of the composer holding a violin, while wearing his uniform from the celebrate « Deutschmeister » Infanterie Regiment Number 4. Behind the statue is a curved stone wall decorated with relief carvings of eight dancing couples.

Whit Monday, 6 June 1892

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

afternoon

featured work

« Služebník svého pána »

(The Servant of his Master)

spoken drama by

František Věnceslav Jeřábek

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

8:30 pm

guest-performance by the Royal Bohemian State and National Theatre from Prague

(« Königlich böhmische Landes- und Nationaltheater »)

under the directorship of František Adolf Šubert

featured work

« Prodaná nevěsta »

(The Bartered Bride)

comedy in three acts set in a country village with realistic characters

sung in the original Czech version

music by Bedřich Smetana

libretto by Karel Sabina

stage direction by Josef Šmaha

Adolf Čech conducts the « Exhibition Symphony Orchestra »

the opera achieves international recognition after these guest-performances at the « Prater »

synopsis

The spirited young Mařenka is in love with Jeník. When her parents arrange her marriage to a local simpleton, Jeník tricks the marriage broker into signing a contract, leading everyone to believe he « sold » his bride ... until a surprising family revelation saves their romance.

cast

Krušina, a peasant : Jan Skramlík, baritone

Ludmila, his wife : Růžena Vykoukalová, soprano

Mařenka, their daughter : Anna Veselá, soprano

Mícha, a landowner : Václav Viktorin, bass

Háta, his wife : Marie Klánová-Panznerová, mezzo-soprano

Vašek, their son : Krössing, tenor

Jeník, Mícha's son by a former marriage : Karel Veselý, tenor

Kecal, a marriage broker : Vilém Heš, bass

(Later known as Wilhelm Hesch, his portrayal of the marriage broker became the absolute sensation during the Exhibition ; the performance directly launched his international career.)

Principal comedian : Jindřich Mošna, tenor

Esmeralda, dancer and « comédienne » : Johana Weissová-Cavallarová, soprano

Villagers, circus artists, boys : Members of the choir

...

spectacular fireworks display at the exhibition grounds

Tuesday, 7 June 1892

The « Salzburger Zeitung » reports on the first « German academic singing festival » in Salzburg and the performance of « Das deutsche Lied » (**WAB 63**) :

« Der Männerchor mit Begleitung von Blechmusik " Das deutsche Lied " von Doktor Anton Bruckner für das 1. Deutschakademischen Sängerfest komponirt, ist eine mächtige, eine hervorragende Komposition und von den Sängern aller Vereine (unter Professor Raoul Mader's, des Chormeisters des Wiener akademischen Gesangvereines Leitung) vorgetragen, erzielte sie einen gewaltigen Eindruck und einen durchschlagenden Erfolg. Das Auditorium war von diesen Tonwellen förmlich elektrisirt. (...) »

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

guest-performance by the Royal Bohemian State and National Theatre from Prague

(« Königlich böhmische Landes- und Nationaltheater »)

under the directorship of František Adolf Šubert

featured work

« Dalibor »

opera in three acts by Bedřich Smetana

first week of June 1892

Letter (with embossed heading) from Gustav Mahler (London) to his sister Justine (Vienna) :

THÉÂTRE ROYAL DRURY LANE / AND / ROYAL ITALIAN
OPERA COVENT GARDEN
LESSEE AND MANAGER
SIR AUGUSTUS HARRIS

« Dearest " Justi " !

I am terribly tired from all of the preparations. - I think that this is the most difficult thing that I have ever done. - The city is stunningly magnificent. - Its first impression on me was a bit like when I saw the sea for the first time.

I won't write again before Wednesday, but I await detailed news from you !

I have not yet received Lipiner's letter.

Best,

Gustav »

Sir Augustus Harris (1852-1896) was an actor, dramatist and impresario. He was the manager of Covent Garden from 1888 and the lessee of Drury Lane from 1879.

The first performance was on **Wednesday, 8 June**.

June 1892

The artistic programming organized by the « Music Committee » for the « International Exhibition for Music and Theatre » was ultimately to comprise sixty-five concerts divided into six series.
The series of « symphony concerts » by composers and guest-conductors, in which Pyotr Ilyich Tchaikovsky had agreed to participate, began on **June 14 to 26**, with a concert by Frederic Hymen Cowen, the principal conductor of the « Philharmonic Society of London » , leading the « Exhibition Symphony Orchestra » in the performance of three of his own works.

However, the dates for the remaining concerts in this series were still not fixed. They had to be negotiated over the course of the summer.

...

Letter (with embossed heading) from Gustav Mahler (London) to his sister Justine (Vienna) :

THÉÂTRE ROYAL DRURY LANE / AND / ROYAL ITALIAN
OPERA COVENT GARDEN
LESSEE AND MANAGER
SIR AUGUSTUS HARRIS

« Dearest " Justi " !

(...)

Here work and difficulty all over the place.

Please address all letters to the following address :

London, W.C.
Alfred-place 22.

It seems to me that a letter from you was lost. - I have been at my new address for three weeks [and] wrote you at that time (still in Vienna) to address my letters to Covent Garden. - [This] seems also to have been lost.

All arrangements here are very complicated for a foreigner - most especially sending money. I find myself almost depressed because of the terrible efforts - but nevertheless am quite healthy !

Dammit, don't leave me awaiting news.

Best,

Gustav »

Alfred Place was a lodging house near Covent Garden run by Mrs. Mary A. Gusterson. See « Mahler in London in 1892 » in « The Mahler Companion » edited by Donald Mitchell and Andrew Nicholson, Oxford University Press (1999) , page 541.

Gustav Mahler's comment is difficult to decipher since, when he first arrived in London, he stayed at De Keyser's Royal Hôtel and, then, at 69 Torrington Square unless perhaps by new « address » , he simply means London.

The June 9 letter was written from Torrington Square (although, from the contents, it appears that it was written the week before) . In the July 14 letter, Mahler gives Alfred Place as his address. On May 30, Mahler sent a postcard to Justine asking her to address letters to Covent Garden.

...

Letter from Gustav Mahler (London) to his sister Justine (Vienna) :

« Dearest " J. " !

I am sending you more clippings. It is terribly tiring for me. In Berchtesgaden, you all must make it as calm and comfortable for me as possible, so that I can recover a bit from the strain.

The public is charming toward me, and toward all of us Germans.

If only I were in the country already !

Do write <u>in more detail</u> ! Confound it, once again !

[from this point on, Mahler writes in English]

God-dam.

I don't make the promised progress in engl. Language. - I have not time to exercise it and only very seldom I have opportunity to talk english. Everyday and all day, I hold rehearsals with the german compagnie.

I write englich according your notice in your last letter. That you could understand the news paper I have sent you ; I have perceived with pleasure that you are studing this important and not at all difficult language.

Yours

Gustav »

Wednesday, 8 June 1892

Gustav Mahler conducts a performance of Richard Wagner's « Siegfried » at the Royal Opera House Covent Garden

This production is the first in series of altogether eighteen performances conducted by Mahler that also comprised the three other parts of the « Ring » cycle, « Tristan und Isolde » , « Tannhäuser » and Beethoven's « Fidelio » .

Because of the project's great success, additional performances are given at Drury Lane Theatre on Catherine Street.
On Mahler's first appearance at Covent Garden, George Bernard Shaw writes in « The World » :

« Finally, I have to chronicle several curtain calls for the energetic conductor, " Herr " Mahler. He knows the score thoroughly and sets the tempi with excellent judgment. That being so, I hope he will yet succeed in getting a finer quality of execution from his band. »

The « Times » review describes « Siegfried » as a « wonderful success » and notes that « scarcely a single detail, either in the orchestra or on the stage, fell short of perfection » .

See « Mahler in London in 1892 » in « The Mahler Companion » edited by Donald Mitchell and Andrew Nicholson, Oxford University Press (1999) , page 544.

...

Report possibly written by August Göllerich junior in the « Deutsches Volksblatt » on the first « German academic singing festival » in Salzburg and the performance of « Das deutsche Lied » (**WAB 63**) .

...

Pyotr Ilyich Tchaikovsky leaves his country house at the Russian town of Klin

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

8:30 pm

guest-performance by the Royal Bohemian State and National Theatre from Prague

(« Königlich böhmische Landes- und Nationaltheater »)

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featured work

« Prodaná nevěsta »

(The Bartered Bride)

comedy in three acts set in a country village with realistic characters

sung in the original Czech version

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(Later known as Wilhelm Hesch, his portrayal of the marriage broker became the absolute sensation during the Exhibition ; the performance directly launched his international career.)

Principal comedian : Jindřich Mošna, tenor

Esmeralda, dancer and « comédienne » : Johana Weissová-Cavallarová, soprano

Villagers, circus artists, boys : Members of the choir

Thursday, 9 June 1892

Postcard from Gustav Mahler (London) to his sister Justine (Vienna) :

[Postmark : London, 9 June 1892 - Arrival postmark : Vienna, 11 June 1892]

[Addressed to « " Fräulein " Justine Mahler / Austria / Wien / VII. Breitegasse 4 II. »]

« Yesterday, everything happily came to its end. - I had to [overcome ?] terrible difficulties, more than anyone could imagine. I literally didn't sit down for five days.

A sensational success for London. - My lucky star was watching over me. - I await detailed news. If you read or hear anything about it in Vienna, write me about it !

G. »

Report from the « Salzburger Volksblatt » Number 130 about the first « German academic singing festival » in Salzburg on June 5 under the direction of Raoul Mader.

The gala concert, which started at 11:00 am, is mentioned on page 2 :

« The combined choirs made a huge impression : Dr. Anton Bruckner's " Das deutsche Lied ", " O Isis und Osiris " from Mozart's " Magic Flute ", Edvard Grieg's " Landkennung " (...) »

page 3 reports :

« (...) Sonntag Abends, vor und während der Fest-Liedertafel im " Elektrischen Aufzuge " beruhigte sich das Wetter, so daß zwei Gesammtchöre im Freien gesungen werden konnten. (...) Der akademische Gesangverein in Wien endlich sang neben " Prinz Eugenius " Bruckner's mächtigen " Germanenzug ", von dem nur zu bedauern ist, daß er in seiner gehaltreichen Tiefe erst in so vorgerückter Stunde und nicht zu Beginn der Liedertafel zum Vortrage gelangen konnte. Mit dieser gelungenen Fest-Liedertafel schloß der Sonntag. »

Letter from Hugo Wolf to his friend Emil Kauffmann, music director in Tübingen :

« On June 15, the « Exhibition Symphony Orchestra » under Josef Schalk will perform my « Fest auf Solhaug » (The Feast at Solhaug) , as well as works by Richard Wagner [« Huldigungs-Marsch » , « Wach auf » chorus] , Franz Liszt [« Gaudeamus igitur »] and the Fourth symphony of Anton Bruckner.

I will go to Bayreuth. »

staged works :

« Parsifal » , « Tannhäuser » , « Die Meistersinger von Nürnberg » , « Tristan und Isolde »

this is the last time Anton Bruckner goes to the Bayreuth Festival

Wolf will hear « Parsifal » twice under the « bâton » of Hermann Levi

In the summer, Wolf goes to Traunkirchen once more. His health is not particularly good. In one of his letters to Kauffmann, he speaks of a confused dream that troubles him night after night.

...

small lecture hall (« Vortrag-Saal ») of the « historical music section »

South-east transept of the « Rotunda » building ; South portal entrance

« historical concerts » series

under the supervision of musicologist Guido Adler

(partial) programme

Carl Philipp Emanuel Bach : Symphony in one movement in D major

From Thursday, 9 to Friday, 17 June 1892

« Exhibition Theatre » in « Prater » park, Leopoldstadt

guest-performances by the « Société du Théâtre de l'Odéon » from Paris

under the directorship of Paul Porel

starring actress « Mademoiselle Réjane »

two featured plays

« Ma cousine »

a comedy in three acts by Henri Meilhac

***

« Amoureuse »

a comedy in three acts by Georges de Porto-Riche

The French actress Gabrielle Réjane, « née » Gabrielle Charlotte Réju, was born on 6 June 1856 in Paris. Her father, a former actor, was on the front-of-house staff of the « Théâtre de l'Ambigu-Comique » . He died when Réjane was about five years old, leaving his widow in straitened circumstances.

Réjane studied at the « Conservatoire de Paris » and made her stage debut in 1875. After eight seasons at the « Théâtre du Vaudeville » in increasingly prominent roles, she became leading lady at the « Théâtre des Variétés » , a position she combined with appearances in more substantial plays at other theatres. She became known chiefly for her roles in comedies but made an impression in serious character parts from time to time.

Réjane married Paul Porel, the director of the « Théâtre du Vaudeville » in 1893. They had two children : Germaine and Jacques. She appeared at the « Vaudeville » in a series of successful plays. Two of the earliest productions demonstrated her range. In October 1893, she created the role with which she was most closely associated during the rest of her career : Catherine, the outspoken washer woman, who becomes a duchess in the historical comedy drama « Madame Sans-Gêne » by Victorien Sardou and Émile Moreau.

Réjane appeared in major cities throughout Europe and was particularly popular in London. She took part in six silent films. Two were versions of « Madame Sans-Gêne » : the first directed by Clément Maurice (1900) ; the second by André Calmettes (1911) .

The others were : « Britannicus » directed by André Calmettes (1908) ; « L'Assomoir » directed by Albert Capellani (1909) ; « Alsace » directed by Henri Pouctal (1916) ; « Miarka » directed by Louis Mercanton (1920) .

During the First World War, Réjane devoted much effort to helping the Allied cause. She appeared at the Royal Court Theatre in London in the patriotic drama « Alsace » . She also appeared at the « Coliseum » in the war play « The Bet » .

In February 1920, she was made « Chevalier de la Légion d'Honneur » , an event celebrated by a luncheon at the « Théâtre de Paris » , presided over by Paul Deschanel « président de la France » .

Réjane died of influenza at the age of 64 years old in Paris on June 14 1920.

Friday, 10 June 1892

Letter from father Georg Huemer (Kremsmünster) to Anton Bruckner (Vienna) :

Father Huemer regrets that Bruckner cannot come to Kremsmünster Abbey to celebrate « Pentecost »

Huemer and the ailing father Raffael « Oddo » Loidol congratulates him on his « name day » (June 13)

...

The performance of the Fourth symphony (**WAB 104**) on June 15 is announced in the anti-Semitic newspaper « Deutsches Volksblatt » Number 1233 on page 9 :

« Internationale Ausstellung für Musik- und Theaterwesen Wien 1892

[...]

Samstag und Sonntag finden populäre Concerte des Symphonie-Orchesters der Ausstellung statt. Das Programm wird sich demnächst sehr mannigfach gestalten, so sind unter Anderem Symphonien von Berlioz, Anton Bruckner, symphonische Dichtungen von Franz Liszt und Compositionen von Robert Fuchs und Richard Heuberger in Vorbereitung.

Mittwoch, den 15. dieses Monats, veranstaltet der " Wiener Akademischer Wagner-Verein " unter Mitwirkung des Symphonie-Orchesters der Ausstellung und des Vereinschores unter Leitung des Dirigenten Josef Schalk eine große Musikaufführung in der Musikhalle. Es werden aufgeführt : [... Richard Wagner, Hugo Wolf ...] ; Anton Bruckner, IV. (" romantische ") Symphonie (Es-dur) ; [... weitere Werke, Kartenpreise und Vorverkauf ...] . »

« Die Presse » Number 160 on page 10 :

« Internationale Ausstellung für Musik- und Theaterwesen Wien 1892

[...]

Samstag und Sonntag finden populäre Concerte des Symphonie-Orchesters der Ausstellung statt. Das Programm wird sich demnächst sehr mannigfach gestalten, so sind und Anderem Symphonien von Berlioz, Anton Bruckner, symphonische Dichtungen von Franz Liszt und Compositionen von Robert Fuchs und Richard Heuberger in Vorbereitung.

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The Viennese daily newspaper « Neue freie Presse » Number 9983 on page 4 limits itself to a less precise announcement :
« Internationale Ausstellung für Musik- und Theaterwesen Wien 1892

[...]

Samstag und Sonntag finden populäre Concerte des Symphonie-Orchesters der Ausstellung statt. Das Programm wird sich demnächst sehr mannigfach gestalten, so sind unter Anderem Symphonien von Berlioz, Anton Bruckner, symphonische Dichtungen von Franz Liszt und Compositionen von Robert Fuchs und Richard Heuberger in Vorbereitung. »

Other short announcement in the « Neue Wiener Tagblatt » Number 160 on page 4 :

« Morgen und übermorgen finden populäre Konzerte des Symphonie-Orchesters der Ausstellung statt. Das Programm wird sich demnächst sehr mannigfach gestalten, so sind unter Anderem Symphonien von Berlioz, Anton Bruckner, symphonische Dichtungen von Franz Liszt und Kompositionen von Robert Fuchs und Richard Heuberger in Vorbereitung. »

The Viennese Austrian Catholic conservative newspaper « Das Vaterland » Number 160 also inserts an announcement on page 4 :

« Internationale Ausstellung für Musik- und Theaterwesen Wien 1892

[...]

Samstag und Sonntag finden populäre Concerte des Symphonie-Orchesters der Ausstellung statt. Das Programm wird sich demnächst sehr mannigfach gestalten, so sind und Anderem Symphonien von Berlioz, Anton Bruckner, symphonische Dichtungen von Franz Liszt und Compositionen von Robert Fuchs und Richard Heuberger in Vorbereitung.

Mittwoch, den 15. dieses Monats, veranstaltet der " Wiener Akademischer Wagner-Verein " unter Mitwirkung des Symphonie-Orchesters der Ausstellung und des Vereinschores unter Leitung des Dirigenten Josef Schalk eine große Musikaufführung in der Musikhalle. Es werden aufgeführt : [... Richard Wagner, Hugo Wolf ...] ; Anton Bruckner, IV. (" romantische ") Symphonie (Es-dur) ; [... weitere Werke, Kartenpreise und Vorverkauf ...] . »

The « Wiener Zeitung » Number 133 presents a shorter announcement on page 6 :

« Samstag und Sonntag finden populäre Concerte des Symphonie-Orchesters der Ausstellung statt. Es sind unter Anderem Symphonien von Berlioz, Anton Bruckner, symphonische Dichtungen von Franz Liszt und Compositionen von Robert Fuchs und Richard Heuberger in Vorbereitung. »

Saturday, 11 June 1892

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

« living composers and virtuosos » concert series

[this concert was originally scheduled for today but was performed on **June 12** due to missing orchestral parts]

Guido Peters, a student of Anton Bruckner

will conduct the « Exhibition Symphony Orchestra »

(partial) programme

Wolfgang Amadeus Mozart : Piano concerto No. 24 in C minor, K. 491

Guido Peters, soloist

world premiere

Guido Peters - Symphony No. 1 in E major, « Ländliche » (manuscript, 1889-1890)

Johannes Brahms : unknown work (possibly an Hungarian dance as an « encore » piece)

Peters wrote this symphony shortly after completing his studies in Vienna, 1875-1882. He gains significant recognition with this concert.

The Austrian pianist, teacher and composer Guido Peters was born on 29 November 1866 in Graz ; the son of geologist Carl Ferdinand Peters, who came from Liebhausen (Libčeves) and his second wife, Leopoldine von Blumfeld. A great-great-aunt of Guido's and her husband were friends of Ludwig van Beethoven (the latter sharing the guardianship of Beethoven's nephew, Karl) . She was, likewise, acquainted with Franz Schubert. They retired to Peggau, to the north of Graz. A great-grand-mother had been a member of Johann Wolfgang von Gœthe's social circle.

Guido Peters went to the Conservatory of the « Society of Friends of Music » from 1875 to 1882.

He studied with Julius Epstein and Wilhelm Schenner (piano) , and Franz Krenn (music theory, composition) .

He registered as university student to attend the harmony lecture of professor Anton Bruckner at the Faculty of Philosophy of the University of Vienna.

He also attended lectures at the University of Leipzig from 1889 to 1891.

He went to the Bayreuth Festival in 1889 to hear performances of « Tristan und Isolde » , « Parsifal » and « Die Meistersinger von Nürnberg » .
He was a piano teacher at the « Musikverein für Steiermark » (Styrian Music Society) in Graz from 1897 to 1901.
He lived in Munich from 1901 to 1903.

From 1905 onward, he stayed primarily in Vienna, where he taught at the old music conservatory (1905-1908) .

Return visits to Graz and Vienna, then Berlin and, finally, Munich were the departure points for his double career as pianist and composer.

Peters undertook numerous concert tours performing works by Johann Sebastian Bach alongside the « classical » and « romantic » repertoire.

As a important representative of « classicism » , the « Guido Peters Society » was created in Vienna in the 1930's.

Peters died on 11 January 1937 in Vienna. He was buried in an « honorary grave » at the Central Cemetery (section 30 E - row 3 - number 21) .

...

Death in Hamburg of Johannes Brahms's sister, Élise (Grund)

...

Date written on the manuscript of « Psalm 150 » (**WAB 38**) - at measure 138

...

The « Allgemeine Zeitung München » Number 161 publishes on page 1f a music review by Max Zenger of the first « German academic singing festival » , which was held on June 5 in Salzburg - featuring the patriotic song « Das deutsche Lied » (**WAB 63**) :

« Das 1. Deutschakademischen Sängerfest in Salzburg.

Pfingstfest, Sängerfahrt und - Salzburg, das sind nun einmal des Jupiter pluvius erklärte Lieblinge. (...)

Das Festkonzert, welches am Pfingstsonntag um 11 Uhr in der Aula des alten Universitätsgebäudes stattfand, nahm einen glänzenden, für die Deutschakademischen Sänger im ganzen höchst ehrenvollen Verlauf. (... zuerst eine Bitte an die österreichischen Kollegen :) Wie wir zu großer Überraschung schon in der dem Empfangsabend vorausgehenden Probe wahrnahmen, hat man in Salzburg noch immer nicht die Pariser, sondern noch die alte Wiener Stimmung, und diese wird noch durch Cooptirung von Militärbläseren erhöht, was im Orchester unvermeidliche Differenzen zur Folge haben muß in dem von Blechmusik allein begleiteten Chor von Doktor Anton Bruckner " Das deutsche Lied " hatte der ohnedies sehr hochliegende 1. Tenor unmenschliche Anstrengungen zu bestehen ; man denke sich nur jedes a als scharfes b, jedes b als scharfes h !

(... über die Vorträge der einzelnen Vereine und den weiteren Festverlauf)

(Signatur auf Seite 2 :) Max Zenger »

The first « German academic singing festival » is also reported in an article signed « Dr. B. » , published on page 1ff in the « Deutsches Blatt Brünn » Number 45 :

« Das 1. Deutsch-akademischen Sängerfest in Salzburg, Pfingsten 1892

(... Festprolog, etc. ...)

Über die Bedeutung des deutschen Männergesanges für das Deutschthum ist viel gesagt und geschrieben worden, aber niemals ist dieselbe eindrucksvoller verkündet worden, als durch die von Bruckner für das Salzburger Fest vertonten Worte von Erich Fels :

(... 6 Gedichtzeilen " Wie durch's Bergthal ... gefährdete Land "...) die als Gesammtchor mit Blechmusik-Begleitung beim Festkonzerte einen tiefen Eindruck machten.

(... über die teilnehmenden Vereine, das Konzert am Sonntag (die Gesamtchöre mit über 600 Sängern und Begleitung durch den Salzburger Musikverein " Mozarteum ") , über den weiteren Verlauf der Festtage, das schlechte Wetter, die Festschrift des Wiener akademischen Gesangvereins ... auf Seite 3 :) Zum Schluße muß noch hervorgehoben werden, daß das Haupt-Verdienst um das Zustandekommen dieses Festes dem Wiener akademischen Gesangvereine gebührt und insbesondere seinem Vorstand Herrn Doktor der Philosophie Theodor Wähner.

Dr. B. »

Letter from Anton Bruckner (Vienna) to Anton Ölzelt von Newin junior :

Bruckner thanks Ölzelt for his « generosity » (providing the apartment free of charge) and congratulates him on his upcoming « name day » (June 13)

Bruckner's house-keeper, Katherina Kachelmayr or simply « Frau Kathi » , spends a few hours daily, taking care of the apartment and preparing the meals (including salted pork accompanied by bread dumplings) . She will be devoted to him for more than twenty years (until his death) . She will succeed in gaining his trust and some notoriety with his pupils and colleagues.

She is very controlling - even tyrannical. She is obsessed with order and cleanliness. She even bullies the old master for misplacing a slipper !

Bruckner is an old stubborn bachelor, who is rather negligent. She is not allowed to touch anything on his desk or grand piano. Snuff from his silver box is a solace, even if she growls about tobacco brown stains everywhere.
She has every reason in the world to despair of his disorder. She was a straight shooter - so parks would occasionally fly !

She detests the barn like dishevelment of the place, which defies all her attempts at order. She plows through heaps of manuscripts, score sheets, books and, God knows what else under which the « Bösendorfer » grand piano, the « Matthäus Mauracher » pedal harmonium, even the desk are buried. She assaults similar piles in the bedroom, where an ever proliferating chaos of paper spilled across the bed - the only furniture.

August Stradal, in his « Erinnerungen » (Souvenirs) on Anton Bruckner, has given us a clear description of the composer's home.

« At the beginning of January 1883, I went up to Bruckner's apartment of the " Wohnhaus " and became his pupil. He was living in two rooms on the top floor of Number 7 on " Heßgasse ". In the middle of the first room, there was a very old " Bösendorfer " grand piano and its white keys could scarcely be distinguished from its black keys as a consequence of dust and snuff. Against one wall was an American cottage organ a pedal harmonium with two manuals. Against another wall, there was a bed with a large crucifix hanging above it ; and, in front of the window, stood a little table which was used for writing and, in later years, for dining too. Next to the door and hardly visible was a small wash stand. There was nothing in the room except the bare necessities for daily living. The furniture in the apartment was a lesson in renunciation. »

« Pieces of music were piled on the piano. I was impressed by the many scores by Johann Sebastian Bach, Ludwig van Beethoven, Franz Schubert and Richard Wagner. Anton Bruckner had only two books at that time : the Bible and a biography of Napoléon. The Master often studied both of these and he was so well-versed in the Scriptures that he was a match for any theologian, as far as knowledge of the Bible was concerned. The Master shared Beethoven's enthusiasm for Napoléon and Beethoven, as is known, had a great admiration for Bonaparte before he became Emperor. »

« The second room was completely bare of furniture and was not used. But, in one corner, bundles of criticisms, papers and letters were lying in a heap. Manuscripts of his symphonies and masses lay mixed up with newspaper articles and letters from Hermann Levi, Athur Nikisch, Hanns Richter and others. Anton Bruckner once asked me to help him find his (String) Quintet in the mass of papers. On this occasion, I discovered the manuscript of the only piano composition the Master ever wrote. Its name : " Erinnerung " (Souvenir) . He gave me the little work, when I asked him for it. Unfortunately, he could not remember, when he had written it. »

Other eye witnesses have mentioned an anti-chamber with a bath tub and a bust of Bruckner.

he sometimes stroked the bust with his hand, saying :

« Good old fellow. »

All agree that his room was in terrific disorder. His former teacher Otto Kitzler was actually alarmed, when he called. In this respect, at least, Bruckner was something of a Bohemian.

One of Bruckner's pupils and closest friends, Friedrich Eckstein, visited the composer regularly and he was often able to inspect the sketches for whichever work was then in progress. Eckstein was struck by how unusually the Seventh symphony's opening theme came into being.

His remarks about Bruckner's normal working habits (and how the opening of the Seventh differed from these) is worth quoting at length :

« Almost every time I visited Bruckner at his apartment on the " Heßgasse ", I found him sitting at his old fashioned, bulky Bösendorfer grand piano, deep in the sketch of one of his symphonies laboriously, with shaking hands, coaxing out the harmonies. These musical outlines were in themselves quite remarkable. As a rule only, the violin or the top woodwind line was filled in and, in the bottom, the bass ; in between was a yawning gap and it wasn't until much later that the remaining orchestral voices were added. The harmonic dimension and the arrangement of the orchestral voices were already clearly established in the Master's inner ear and, here and there, underneath the bass line, would stand a note usually in the form of a capital letter to indicate the harmonic " fundamental tone " of the passage in question. »

The two room apartment at « Heßgasse Nr. 7 » is located on the fourth floor of the residential complex (« Wohnhaus ») , which is managed by his beloved friend, philosopher Anton Ölzelt von Newin junior.

The autograph manuscript of Bruckner's Seventh symphony contains an enigmatic remark.

At bar 137 of the Scherzo, it says in Bruckner's own handwriting :

« NB Spottvogel » (mocking bird)

Leopold Nowak omitted this remark in his 1954 edition (following the first print) , while Robert Haas had still included it in the 1944 edition (following the manuscript) . Paul Hawkshaw will put it back in its place for the « Neue Anton Bruckner Gesamtausgabe » .

What is this enigmatic remark all about ?

Knowing full well that such idiosyncratic and personal remarks, which were obviously only intended for insiders, defy a strictly philological explanation, some of the ideas presented in the following will probably touch on the humorous and bizarre. And, perhaps, that is precisely what this remark is ultimately about.

From an ornithological point of view, the vernacular term « Spott-Vogel » is ambigous. In Vienna, it probably referred to « Hippolais icterina » , which was also known in Vienna as the « Gelber Spott-Vogel » or « Großer Spott-Vogel » . In English, this bird is known as the « icterine warbler » . It is an excellent singer and sometimes imitates bird song of other species ; a skill known in ornithology as « mocking » - « Spott » in German. Other species also have this ability, the most famous of which is « Mimus polyglottos » , which made literary history under its English name « American mocking bird » in Harper Lee's novel, « To kill a mocking bird » .

The « Spott-Vogel » was well known and valued in Bruckner's Vienna.

In 1862, a Viennese daily newspaper reported the following crime story under the headline « A stolen mocking bird » :

« A shoemaker living on Schottenfeld, named Klauer, owned a so-called mocking bird, for which considerable offers had often been made to the owner because of its excellent singing. A weaver named A. Jesch, who worked in the same house on the second floor, was also particularly keen on the feathered singer and, when it recently hung in front of a window on the second floor, the weaver lifted the bird up to the second floor with a pole to which a hook was attached and, from that moment on, the mocking bird disappeared. When the master shoemaker noticed the departure of his favourite and learned what had happened, the weaver wanted to claim that the whole thing was just a joke and that the bird had flown away, when he opened the cottage. However, as witnesses proved that the " spotter's " wings had been clipped and as the shoemaker valued the bird at 28 " Guilders ", Jesch was handed over to the Imperial and Royal District Court for theft. »

Anton Bruckner owned a bird himself, if only a stuffed one

He even mentions the « bird » in a calendar note from May 16, 1889 :

In the midst of his prayer notes, it says : « Naphtalin » (Vogel)

historical facts concerning Anton Ölzelt von Newin junior

Vienna University student Anton Ölzelt junior registers at the 1879-1880 academic year (his fourth and fifth semesters) but not with professor Anton Bruckner.

He studies at the Faculty of Philosophy, where he meets Alexius Meinong, Christian von Ehrenfels, Alois Höfler, Adalbert Meingast and musicologist Guido Adler.

February 1877 : Letter from Anton Ölzelt junior (Leipzig) to Anton Bruckner (Vienna) :

After his return from Leipzig in three weeks, Ölzelt will take care of his housing affairs. He is confident that professor Bruckner will be offered an affordable apartment at the residential complex (« Wohnhaus ») .

Wednesday, 7 February 1877 : Letter from Anton Bruckner to Anton Ölzelt junior :

Since October 4, 1876, Bruckner's veneration for Ölzelt is irrefutable. Based on what he understood from the last February letter, he does not have to look for another apartment for the time being nor think of an interim solution (like temporarily moving at the Rothschild House) , where space may be lacking for the existing furniture.

Thursday, 15 November 1877 : Anton Bruckner leaves his small flat in the « Heinrichhof » at « Opernring Nr. 3 » . He moves not far, next to the « Ringtheater » (« Komische Oper ») and near the « Votivkirche » , in an affordable two room apartment at « Heßgasse Nr. 7 » on the fourth floor of the residential complex (« Wohnhaus ») , which is under the management of his friend, Anton Ölzelt junior.

Sunday, 12 June 1892

Date appearing on the manuscript of « Psalm 150 » (**WAB 38**)

Original scheduled date for the performance of the Fourth symphony (**WAB 104**)

conducted by « Kapellmeister » Josef Schalk at the « Exhibition Concert Hall » in « Prater » park

The anti-Semitic newspaper « Ostdeutsche Rundschau » Number 24 reports on page 5f about the June 5 performance of « Das deutsche Lied » (**WAB 63**) and « Germanenzug » (**WAB 70**) under the direction of Raoul Mader at the first « German academic singing festival » in Salzburg :

« Das 1. deutsch-akademische Sängerfest in Salzburg

[... Begrüßungsabend, " Wiener akademischer Gesangverein " mit 117 Mitgliedern, anwesende Vereine und Prominente, Reden (Dr. Franz Hueber, Dr. Wähner, Ernst Otto aus Freiburg, Dr. Matosch) ...]

[... am Pfingstsonntag um 11 Uhr Festkonzert, Haushofers Prolog von Stury gesprochen ...]

Die Gesangsvorträge hätten nicht glücklicher eingeleitet werden können, als durch das von Altmeister Dr. Bruckner für das Fest eigens componirte " Deutsche Lied ", dessen himmelanstürmende Kraft durch den Gesammtchor zu der gewaltigsten Wirkung gebracht wurde. Bei den darauffolgenden Einzelvorträgen [...]

Die Liedertafel, welche Abends in der Gastwirthschaft ober dem " electrischen Aufzuge " abgehalten wurde, litt sehr stark durch die höchst unglücklichen Raumverhältnisse, außerdem gingen die Piano-Stellen in dem Geprassel des auf die Holzwände herabströmenden Regens verloren. Doch fanden auch hier die Vorträge lebhafte Anerkennung, besonders die feurige Aufführung von Bruckner's " Germanenzug " und von " Prinz Eugen " (in der glänzenden Orchesterbearbeitung von Johann Nepomuk Fuchs) durch den " Wiener akademischen Gesangverein ", der auf den Beifall nach Engelsberg's herrliches " Freiheitslied " zugab.

[... Versammlung am Montag, Festzug, Festcommers mit Reden (Dr. Julius Kratter aus Innsbruck, Dr. Bareuther, Ernst Otto, Drumm aus München, Postl aus Graz, Hoffmann aus Leipzig, Dr. Schumacher aus Salzburg, Schaumann aus Wien, Wiesinger aus Göttingen, Emilie Spängler aus Salzburg, Martin aus Prag, Dr. Matosch ...]

Drahtgrüße waren eingelaufen von Dr. Anton Bruckner, Hermann Sudermann, [... 12 weitere Telegramme ... Bierseligkeit, Damenwelt ...]

Dr. Max Vancsa »

Several newspapers mention the performance of the Fourth symphony (**WAB 104**) on 15 June 1892 :

The anti-Semitic newspaper « Deutsches Volksblatt » Number 1235 on page 7 :

« Internationale Ausstellung für Musik- und Theaterwesen Wien 1892

Ein deutsches Concert

Das interessanteste bisher in der Ausstellung veranstaltete Concert dürfte ohne Zweifel das am Mittwoch dieser Woche stattfindende Concert des Akademischen Wagner-Vereines werden. Der Verein, dem wir in der verfloßenen Saison eine Reihe der interessantesten Concerte zu danken haben, hat auch für diese Musikaufführung ein exquisites Programm aufgestellt. Dasselbe enthält den " Huldigungsmarsch " von Wagner, das " Gaudeamus " von Liszt, die Musik zu Ibsen's " Fest auf Solhaug " von Hugo Wolf, den Chor " Wach' auf " aus den " Meistersingern ", und als " pièce de résistance " die vierte Symphonie (" die romantische ") von Meister Bruckner. Die Orchesterstücke werden vom Ausstellungsorchester gespielt, das mit ihnen zum erstenmale Werke unseres neudeutschen Dreigestirnes bringt, und der Vereinschor hat sich für das Concert durch Nichtmitglieder verstärkt. Dem Concerte ist die regeste Theilnahme des Publikums sicher. Es bedeutet wieder einmal eine deutsche That, für die wir dem Vereine herzlich dankbar sind. »

The « Neues Wiener Tagblatt » Number 162 on page 5 :

« Die Musik- und Theaterwesen Wien 1892

[...]

Mittwoch, den 15. dieses Monats, veranstaltet der " Wiener Akademischer Wagner-Verein " unter Mitwirkung des Symphonie-Orchesters der Ausstellung und des Vereinschores unter Leitung des Dirigenten Josef Schalk eine große Musikaufführung in der Musikhalle. Es werden aufgeführt : [... Richard Wagner, Hugo Wolf ...] ; Anton Bruckner, IV. (" romantische ") Symphonie (Es-dur) ; [... weitere Werke, Kartenpreise und Vorverkauf ...] . »

« Die Presse » Number 162 on page 14 :

« Internationale Ausstellung für Musik- und Theaterwesen Wien 1892
[...]

Mittwoch den 15. dieses Monats, Abends 8 Uhr, findet in der Musikhalle eine große Musikaufführung, veranstaltet vom " Wiener akademischen Wagner-Verein ", unter Mitwirkung des Vereinschores und des Symphonie-Orchesters der Ausstellung unter der Leitung des Dirigenten Herrn Josef Schalk statt. Zur Aufführung gelangen folgende Werke : [... Richard Wagner, Hugo Wolf ...] ; Anton Bruckner, IV. " romantische " Symphonie Es-dur ; [...] »

The Viennese Austrian Catholic conservative newspaper « Das Vaterland » Number 162 on page 4 :

« Internationale Ausstellung für Musik- und Theaterwesen Wien 1892

[...]

Mittwoch den 15. dieses Monats, Abends 8 Uhr, findet in der Musikhalle eine große Musikaufführung, veranstaltet vom " Wiener akademischen Wagner-Verein ", unter Mitwirkung des Vereinschores und des Symphonie-Orchesters der Ausstellung unter der Leitung des Dirigenten Herrn Josef Schalk statt. Zur Aufführung gelangen folgende Werke : [... Richard Wagner, Hugo Wolf ...] ; Anton Bruckner, IV. " romantische " Symphonie Es-dur ; [...] »

The « Wiener Zeitung » Number 135 on page 4 :

« Internationale Ausstellung für Musik- und Theaterwesen Wien 1892

[...]

Mittwoch den 15. dieses Monats, Abends 8 Uhr, findet in der Musikhalle eine große Musikaufführung, veranstaltet vom " Wiener akademischen Wagner-Verein ", unter Mitwirkung des Vereinschores und des Symphonie-Orchesters der Ausstellung unter der Leitung des Dirigenten Herrn Josef Schalk statt. Zur Aufführung gelangen folgende Werke : [... Richard Wagner, Hugo Wolf ...] ; Anton Bruckner, IV. " romantische " Symphonie Es-dur ; [...] »

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

« living composers and virtuosos » concert series

[originally scheduled concert]

programme

Franz-Josef Haydn : Symphony in G major

Johann Strauß II : unknown work (possibly a waltz as an « encore » piece)

« living composers and virtuosos » concert series

[this concert was canceled on **June 11** due to missing orchestral parts, but is performed today]

Guido Peters, a student of Anton Bruckner

conducts the « Exhibition Symphony Orchestra »

(partial) programme

Wolfgang Amadeus Mozart : Piano concerto No. 24 in C minor, K. 491

Guido Peters, soloist

world premiere

Guido Peters - Symphony No. I in E major, « Ländliche » (manuscript, 1889-1890)

Johannes Brahms : unknown work (possibly an Hungarian dance as an « encore » piece)

Monday, 13 June 1892

The « Illustrierte Wiener Extrablatt » Number 163 reports on page 3 that composer Anton Bruckner was present at a rehearsal of his Fourth symphony (**WAB 104**) conducted by « Kapellmeister » Josef Schalk at the « Exhibition Concert Hall » in « Prater » park.

« This morning, a rehearsal for the [upcoming] concert of the " Wiener akademischer Wagner-Verein " took place in the " [Exhibition] Concert Hall ", at which the composer Anton Bruckner was personally present. Upon his arrival, the elderly master received a rousing ovation from the members of the " [Exhibition] Symphony Orchestra ". »

« Heute Vormittag fand in der Tonhalle die Probe für das Konzert des Akademischen Wagner-Vereines statt, bei welcher der Compositeur Anton Bruckner persönlich anwesend war. Der greise Meister erhielt bei seinem Erscheinen von den Mitgliedern des Symphonieorchesters eine rauschende Ovation. »

13 June 1892 (date of the postmark) : Letter from Hugo Wolf to Maria « Mitzi » Werner :

Wolf sends Maria three tickets for the upcoming symphony concert on June 15 featuring Bruckner's Fourth symphony.

Maria Werner is the sister of Hugo Wolf's friend, Heinrich Werner. Wolf is fond of « Mitzi » and enjoys making music with her. They are both part of his inner circle.

...

Gustav Mahler conducts a performance of Richard Wagner's « Siegfried » at the Drury Lane Theatre

The following account of the « Siegfried » performance by Mahler himself seems very illuminating :

« Siegfried - great success. I am myself satisfied of the performance. Orchestra : beautiful. Singers : excellently. Audience : delighted and much thankful. Mittwoch : Tristan (Sucher) . I am quite done up !

Yours

Mahler. »

The enthusiasm of the Londoners for Mahler's « Wagner » is so great that the cause of German opera becomes, thereafter, a popular one in England.

Monday, 13 and Wednesday, 15 June 1892

« Exhibition Theatre » in « Prater » park, Leopoldstadt

guest-performance by the « Société du Théâtre de l'Odéon » from Paris

under the directorship of Paul Porel

starring actress « Mademoiselle Réjane »

featured play

« Amoureuse »

a comedy in three acts by Georges de Porto-Riche

the painful, passionate and often suffocating nature of love within a marriage

Germaine, whose excessive passion for her husband Étienne,

conflicts with his more detached, intellectual and philandering nature

Tuesday, 14 June 1892

Letter from Anton Bruckner (Vienna) to Bernhard Deubler (St. Florian) :

« Reverend " Herr ", Right Honourable Professor !

" Cheers " ! for the performance of the " Vexilla regis " ;

" Cheers " ! for the nice congratulations honouring me ;

" Cheers " ! for my noble patron !

I was really sorry that I was unable to be at St. Florian. Since April 25th, I have been suffering from

pain and swelling in my feet (edema) , I cannot and dare not play the organ. In particular, the right foot is distended every day. " Post molestam senectutem ", etc. Also, I wish everything good to " Herr " Gruber, as well as to my brother Ignaz. Tomorrow evening, the 15th at 8:00 pm, my Fourth symphony will be performed in concert. Later, the Third. Perhaps, the Seventh as well.

With the expression of most sincere thanks and respect,

Anton Bruckner »

Incipit : « Hoch ! Für die Aufführung des " Vexilla regis " ; ... »

Source : « Anton Bruckner, Gesammelte Briefe. Neue Folge. » collected and edited by Max Auer, « Deutsche Musik-Bücherei » Volume 55, Gustav Bosse Verlag, Regensburg (1924) , letter number 265 ; page 259.

« Post molestam senectutem » : Latin expression « After troublesome labour comes old age » This quotation is taken from the dialogue of Marcus Tullius Cicero (106 to 46 B.C.) entitled : « Cato Maior de Senectute » . Also, a line from « Gaudeamus igitur » .

Franz Gruber (1855-1933) : Followed Josef Seiberl as « Stiftsorganist » . Composer and teacher at St. Florian. He also taught in Linz.

Ignaz Bruckner (1833-1913) : Younger brother of Anton, nicknamed « Nazi » . The only other male sibling to live past childhood (he was the ninth child of the family) . Born on 28 July 1833, grappling with violent convulsions. He will eventually survive but not without consequences. He will inherit a weakness in the eyes and will be considered all his life as a half simpleton. In 1851, Ignaz will act as a gardener at St. Florian until his vision begins to deteriorate. After which he will be transferred as a servant inside the monastery. One of its main functions is to be responsible for the operation of the bellows of the Abbey pneumatic organ build by Josef Mauracher, which is located in the Marian Chapel (« Marienkapelle ») . Ignaz always remained close to his brother. After the death of the composer, inheritance and payments related to copyright works will be bequeathed in equal parts to Ignaz and his sister Rosalie (Hueber) : which is worth around 10,000 « Guilders » . Ignaz Bruckner will die on 4 January 1913 in St. Florian.

...

Several newspapers are drawing attention to the upcoming concert featuring the Fourth symphony (**WAB 104**) at the « Exhibition Concert Hall » in « Prater » park :

- the anti-Semitic newspaper « Deutsches Volksblatt » Number 1237 on page 6

- the « Neues Wiener Tagblatt »

- the Austrian daily newspaper « Die Presse » Number 164 (?) on page 10

- the « Illustriertes Wiener Extrablatt » Number 164 on page 2 :

« Internationale Musik- und Theaterausstellung

(...)

Mittwoch, den 15. dieses Monats, Abends um 8 Uhr, findet in der Musikhalle eine große Musikaufführung, veranstaltet vom Wiener akademischen Wagner-Verein unter Mitwirkung des Vereinschores, des Symphonieorchesters der Ausstellung und unter Leitung des Dirigenten Josef Schalk statt.

Zur Aufführung kommen :

Richard Wagner : " Huldigungs-Marsch "

Hugo Wolf : Musik zu Ibsen's Schauspiel " Das Fest auf Solhaug " für Soli, Chor und Orchester

Anton Bruckner : 4. (" Romantische ") Symphonie in Es-Dur

Franz Liszt : " Gaudeamus igitur ", Humoreske für Soli, Chor und Orchester

Richard Wagner : Hanns Sachsens Verherrlichung aus " Die Meistersinger von Nürnberg "

(... über die Kartenpreise, den freien Eintritt in die Ausstellung und den Ausfall des letzten, zehnten populären Konzertes ...) »

- the Viennese daily newspaper « Neue freie Presse » Number 9987 on page 6 :

« Mittwoch den 15. dieses Monats, Abends um 8 Uhr, findet in der Musikhalle eine große Musikaufführung, veranstaltet vom Wiener akademischen Wagner-Vereine unter Mitwirkung des Vereinschores, des Symphonieorchesters der Ausstellung und unter Leitung des Dirigenten Josef Schalk statt.

Zur Aufführung kommen :

Richard Wagner : " Huldigungs-Marsch "

Hugo Wolf : Musik zu Ibsen's Schauspiel " Das Fest auf Solhaug " für Soli, Chor und Orchester

Anton Bruckner : 4. (" Romantische ") Symphonie in Es-Dur

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(... über die Kartenpreise, den freien Eintritt in die Ausstellung und den Ausfall des letzten, zehnten

populären Konzertes ...) »

- the « Wiener Tagblatt » Number 164 on page 6 :

« Morgen, Mittwoch, Abends 8 Uhr, findet in der Musikhalle eine große Musikaufführung, veranstaltet vom Wiener akademischen Wagner-Verein unter Mitwirkung des Vereinschores, des Symphonieorchesters der Ausstellung und unter Leitung des Dirigenten Josef Schalk, statt.

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Richard Wagner : Hanns Sachsens Verherrlichung aus " Die Meistersinger von Nürnberg "

(... über die Kartenpreise, den freien Eintritt in die Ausstellung ...) »

... and the « Wiener Zeitung » Number 136 on page 6.

Wednesday, 15 June 1892

Gustav Mahler conducts a performance of Richard Wagner's « Tristan und Isolde »

at the Royal Opera House Covent Garden

His conducting enthralled the nineteen year old Ralph Vaughan Williams, who « staggered home in a daze and could not sleep for two nights » .

However, Mahler refused further such invitations as he was anxious to reserve his summers for composing.

...

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

« celebratory concerts series »

8:00 pm

concert organized by the « Wiener akademischer Wagner-Verein »

« Kapellmeister » Josef Schalk conducts

the « Singverein » of the « Society of Friends of Music »

and the « Exhibition Symphony Orchestra »

first performance of Bruckner's Fourth symphony using Albert J. Gutmann's printed orchestral parts

Dr. Robert Hirschfeld is the author of the programme book

programme

Richard Wagner : « Huldigungs-Marsch » in E-flat major

Hugo Wolf : Incidental music for Henrik Ibsen's play « The Feast at Solhaug » , for soloists, choir and orchestra

Soloists : Margarethe Petersen, alto ; Carl Astner, baritone

(The copyist of the « Fest auf Solhaug » had been so long over his work that the parts came too late for rehearsal and the orchestra had to play the music practically at sight. The singers too were incompetent and the work, as a whole, found little or no favour with the audience.)

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

after each movement, the composer is called out loudly several times

Franz Liszt : « Gaudeamus igitur » , Humoresque for soloists, choir and orchestra

Richard Wagner : Hans Sachs' glorification scene from « Die Meistersinger von Nürnberg »

are attending :

Rudolf Steiner, Dr. Josef Kluger, August Stradal, Dr. Theodor Helm, Hans Puchstein, Hermann Roner, the Werner couple, tenor Felix von Kraus, alto « Frau » Anna Warnegg (a member of the « Hofoper » since March 16) who sings in the choir.

Gustave Schur, the secretary of the « Wiener akademischer Wagner-Verein » , tells Wolf that the programme was very much to the taste of Dr. Eduard Hanslick.

Two magnificent huge laurel wreaths are presented - under orchestral fanfare - on behalf of the « Exhibition Committee » :

- one for the delighted composer (« To the highly-revered master Dr. Anton Bruckner - From the Committee of the " International Exhibition for Music and Theatre ", Vienna 1892 »)

- the other for his congenial interpreter, professor Josef Schalk

Bruckner is warmly congratulated for his great success by Princess Pauline von Metternich (who offers one of the laurel wreaths) and Othon baron de Bourgoing, vice-president of the « Exhibition Commission » and chairman of the « Theatre and Music Committee » .

In a rare act of spontaneous homage, the « Exhibition Symphony Orchestra » offers him a splendid bouquet !

Hans Puchstein provides a comprehensive review in the anti-Semitic newspaper « Deutsches Volksblatt » and is extremely critical of Eduard Hanslick's failure to recognize Bruckner's stature. Schalk's conducting also receives warm praise.

It is possible that one of the two huge laurel wreaths is in the private possession of the Hueber estate in Vöcklabruck (city gardener Johan Nepomuk Hueber married Rosalia Bruckner at the Vöcklabruck parish church on January 16, 1855) .

After the concert, Anton Bruckner is accompanied by Dr. Josef Kluger to whom he shows the exact spot where it took him a long time to find the second theme from the first movement of the (revised) Eighth symphony (**WAB 108**) .

At their arrival at the inn (the « Kugel » ?) , Bruckner is surprised by a tribute from his loyal students !

[The « Katharinenhalle » , which seats around 4,000 persons, is inaugurated in 1894 on the site of Weigl's « Établissement » in Meidling. It hosts, among other things, variety shows, circus performances and wrestling matches. The structure originally served as a the « Symphony Concert Hall » during the « International Exhibition for Music and Theatre » .]

[During the summer months, Josef Schalk took a five week cold water cure for his asthma at a spa near Graz but did not visit his brother Franz, who spent his holiday again at the Goldschmidt villa in Grundlsee.

Some composers do not want to sacrifice their summer vacations. Others insist on the performance of large choral works, which cannot be programmed at the « International Exhibition for Music and Theatre » during this same period. Concerts by Camille Saint-Saëns and Anton Rubinstein are announced but does not materialized. It seems that Saint-Saëns fell suddenly ill after ordering the rehearsals. He informs Princess Pauline von Metternich that the doctors forbade him to conduct for a long period of time.]

The anti-Semitic newspaper « Deutsches Volksblatt » Number 1238 reports on page 7 :

« In einem vom Wagner-Verein veranstalteten Konzert im Rahmen der " Internationalen Musik- und Theaterausstellung " dirigiert Josef Schalk das Ausstellungsorchester. Es erklingen Richard Wagners " Huldigungs-Marsch " , Hugo Wolfs " Fest auf Solhaug " (Solisten : Fräulein Margarethe Petersen, Herr Karl Astner) , Anton Bruckners 4. Symphonie, Franz Liszts " Gaudeamus igitur " und der " Wach auf " Chor. Das Programmbuch hatte Doktor Robert Hirschfeld verfaßt. »

...

« Internationale Ausstellung für Musik- und Theaterwesen Wien 1892

Ein deutsches Concert

Das heute, Abends 8 Uhr, in der Musikhalle der Ausstellung stattfindende Concert des Akademischen Wagner-Vereins, dessen Besuch wir als eine Ehrenpflicht jedes deutschen Musikfreundes aufforderten, überragt alle bisherigen Ausstellungs-Concerten durch die Güte seines unübertrefflich werthvollen Programmes. Das glänzende Dreigestirn, das der neuen, deutschen Musik ihren glänzenden Ruhm errang, die Meister Wagner, Liszt und Bruckner, sind durch herrliche Erzeugnisse ihrer Muse vertreten und neben ihnen wird sich einer der geistreichsten Vertrteter der jüngeren Generation, unser Hugo Wolf, mit Ehren behaupten. Wien hat seit Jahren kein Concert mit so werthvollem und genußreichem Programm erlebt. Die Namen der Veranstalter aber bürgen dafür, daß die Ausführung dem Werth des Programmes entspricht. Dasselbe enthält bekanntlich folgende Nummern : [...] ; Anton Bruckner : Vierte " romantische " Symphonie Es-dur ; [...] Vorgestern Vormittags fand in der Tonhalle eine Probe für das Concert statt, bei welcher der Meister Anton Bruckner persönlich anwesend war. Der Meister erhielt bei seinem Erscheinen von den Mitgliedern des Symphonie-Orchesters eine rauschende Ovation. »

from the annual report of the « Wiener akademischer Wagner-Verein » :

« Ausser dem herrlichen Erfolge, den Meister Bruckner hiebei vor einem " unbefangenen " Publikum errang, begrüßten wir mit freudigster Theilnahme den Dirigenten des Vereinschores, Herrn Josef Schalk, an der Spitze des vortrefflich geschulten Ausstellungsorchesters. Er, dem das Verdienst zuzumeßen ist, den Werken Anton Bruckner's mit der vollen Hingebung des Verkünders neuer, unerhörter Künstlerthaten zuerst den Weg in die Öffentlichkeit gebahnt zu haben, er fand hier Gelegenheit, eines der schönsten Werke des Meisters ganz im Sinne der von ihm gewollten Auffasung zur Wiedergabe zu bringen. Befeuert von dem Schwunge und der Begeisterung dieses Führers, löste das Orchester seine künstlerischen Aufgaben in glänzendster Weise. Auch Hugo Wolf's stimmungsvolle Musik zu Ibsen's nordischem Drama sowie die übrigen Programm-Nummern kamen hier, getragen von der Kraft eines großen Orchesters, zu eindringlicher Wirkung. »

The magazine « Lyra » Volume 15, Number 18 (414) writes on page 3f (157f) about the May 28 and June 5, 13, 20 concerts :

« Das erste deutsche Studenten-Sängerfest in Salzburg

Zu Pfingsten fand in Salzburg das von der " Lyra " seiner Zeit angekündigte 1. Gesammtfest der deutschen Studentensängerschaft Österreichs und Deutschlands statt. [...] Das Festconcert in der Aula wurde mit dem neuen von Anton Bruckner für das Fest eigens vertonten Chor : " Das deutsche Lied " (nach Erich Fels) [WAB 63] eingeleitet der Erfolg war ein machtvoller. [...] Die Festliedertafel (Montag) auf dem Mönchsberge hatte unter des Wetters Ungunst zu leiden. Als Gesammtchöre wurden Wagners " Schlachthymne " aus Rienzi, Anton Bruckners " Germanenzug " und Franz Abts " Alldeutschland " gesungen. [...]

[keine Signatur] »

The « Wiener Vereins-Chronik » :

« Wiener Vereins-Concerte und Liedertafeln

Am 28. Mai sang der akademische Gesangverein im Volksgarten seine satzungsgemäße Lenz-Liedertafel mit dem gewohnten Erfolge der frischen jugendlichen Stimmen ab. [...] Altmeister Bruckners " Germanenzug " bildete den Höhepunkt der musikalischen Aufführung und auch der Beifalls-Ausbrüche, die nicht eher sich stillten, als bis der greise, doch recht frisch und gesund aussehende Componist einen Stuhl bestieg und mit dem Hut weithin seinen Dank ausschwenkte. Wie Meister Bruckner jüngst dem Herausgeber der " Lyra " [Anton August Naaff] gesprächsweise mittheilte, hat er den akademischen Sängern zu Liebe und Lust eine neue Composition für die studentische Sängerschaft im Vorhalte.

[" Das deutsche Lied "] [...]

[... über acht andere Männer-Gesangvereine, darunter zuletzt den Wiener Männer-Gesangverein ...]

Der Wiener Männer-Gesangverein bestimmte für seine diesjährige Sommer-Liedertafel, Montag den 13. , beziehungsweise 15. oder 20. Juni im " Dreher-Park " in Meidling unter der Leitung des Vereinschormeisters Herrn Eduard Kremser folgende Vortragsordnung : " Germanenzug " (Dr. August Silberstein) , Chor mit Orchester von Anton Bruckner (neu) . [... 12 weitere Nummern ...] »

Review on page 51 of the first printed edition of the Mass in D minor (**WAB 26**) in the journal « Der Kirchen-Chor » Volume 22, Number 6 :

« 7, 8) Im Verlage von Johann Groß (Simon Alfons Reiß) in Innsbruck erschien soeben :

a) 6. Messe von Josef Pembaur (...)

b) Messe in D für Chor und Orchester von Anton Bruckner. Partitur : 12 Florins.

Orchesterstimmen : 15 Florins. Klavierauszug : 3 Florins. Singstimmen : 3 Florins.

Eine Meßkomposition des genialen, so lange verkannten und nun am Abende seines Lebens endlich gewürdigten Bruckner's auf dem Musikmarkte, ist eine seltene, und daher um so mehr zu beachtende Erscheinung. Das Werk, bereits 1867 unter (Johann) Herbeck's Leitung zum 1. Male in Wien aufgeführt, wurde durch einen edlen Gönner des Meisters erst vor kurzem der

Veröffentlichung zugeführt. Seiner großartigen Anlage, sowie der Schwierigkeit der Ausführung wegen dürfte das Werk allerdings nur den Chören und Konzertinstituten 1. Ranges zugänglich sein, zählt doch die Partitur 149 Folioseiten, aber für angehende Komponisten wüßten wir kein zweites, instrumentirtes kirchliches Werk der Neuzeit anzuführen, welches denselben zum eingehenden Studium so anzuempfehlen wäre, wie eben Bruckner's D-Messe. Wie thurmhoch sich diese über alle jene Instrumentalmessen der letzten Dezennien erhebt, welche Dutzend Weise in allen möglichen Besetzungen, " um einem fühlbaren Bedürfniße abzuhelfen ", auf den Markt geworfen wurden, lehrt ein Blick in die Partitur. Die hohe Auffassung des heilige Textes, die Originalität der Erfindung, die uns nirgends ausgetretene Pfade erkennen läßt, die virtuose Behandlung des Orchesters erfüllt mit Bewunderung für den edlen, greisen Meister. Ein näheres Eingehen in die Schönheiten seiner melodischen und kontrapunktischen Gebilde würde uns zu weit führen. Möge der Hinweis darauf genügen, strebsame Kirchenmusiker zum Studium dieses erhabenen, so vie des Herrlichen enthaltenden Werkes anzuspornen.

R. »

« Der Kirchen-Chor » Volume 22, Number 6 also writes on page 49 :

« 6) Jahresbericht über die Thätigkeit des Kirchen-Chores zu **Mährisch Schönberg**, Erz-Diöcese Olmütz

Zahl der Sänger 30-40, je nachdem sich an den Aufführungen der katholische Gesellenverein betheiligt (...)

Neu aufgeführt wurde : (...)

Wiederholt wurde : (...)

Bruckner :" Ave Maria "

(... weitere Werke und große Kirchen-Feste ...) Ferdinand Dreßler, Chor-Dirigent »

Carl Oberleithner, the father of Max von Oberleithner, was named choir-director of the Moravian town of Schönberg in 1862.

...

Othon (Othelin Fabien Honoré Paul) baron de Bourgoing was born in Paris on November 21, 1840.

Son of diplomat Paul Charles Amable baron de Bourgoing (1791-1864) and his second wife, Ida de Lotzbeck de Weyhern (1817-1889) . Grand-son of diplomat Jean-François baron de Bourgoing.

A veteran from the Napoleonic Wars, he was named « Officier de la Légion d'Honneur » .

He published around 1863-1864 an album documenting the ethnic and cultural identities of Santa Fe de Bogota (based on his travels) .

Coming from a long line of diplomats, he served in several posts abroad (Bavaria, Munich, Vienna) , notably as a « ministre plénipotentiaire » under the « Troisième République » . He played a significant role in international exhibitions and economic relations between France and Austria-Hungary.

He served as a vice-president of the French Commission for the « 1873 Vienna World Exhibition » facilitating French participation in the event. He later held a vice-presidency for the « Exhibition of Fine Arts » in Paris.

He spent much of his career at the French Embassy in Vienna, serving as an embassy secretary, and eventually reaching the rank of « ministre plénipotentiaire » .

He was a well known figure in Viennese aristocratic circles, dabbling as an author of numerous revues, ballets and theatre plays.

Adèle Perlmutter (1845-1941) moved to Vienna, where she began her work as a photographer in the 1860's. She produced an impressive portfolio of portraits of the Viennese « élite » . She established her studio called « Atelier Adèle » in 1862 with her two brothers, Max and Willhelm. The three were named photographers to the Imperial Court of Vienna. The high-profile nature of the clients at the « atelier » , as well as the high-quality of the photographies, is what has made the work of Adèle so impactful.

Her work largely features stage actors and nobility. In 1869, she took a series of pictures of baron de Bourgoing in different costumes, as part of the « Charity event of the Viennese aristocracy for the widows and orphans victims of the Battle of Novara in 1849 » .

On 16 September 1871, Othon baron de Bourgoing married a well known member of high Viennese society, the Imperial countess Therese Kinsky of Wchinitz and Tettau (born in 1851) .

Siblings : Inès de Bourgoing (1839-1918) ; Othon-Othelin de Bourgoing (1840-1908)

After his diplomatic career, he became a central figure in Viennese finance, serving as the vice-governor and, later, president of the board-of-directors of the Bank of Salonica in 1888, a major financial institution in the Ottoman Empire sponsored by the « Länderbank » (Imperial and Royal Bank of the Austrian Lands) .

While similar techniques existed in China and elsewhere, Othon baron de Bourgoing patented in 1827 a method for producing « lithophanies » (derived from Greek : « stone » - « to appear ») , which involved creating intricate, three-dimensional images in porcelain that are only visible when back-lit. The process involved carving a design into beeswax, creating a mold, pouring in porcelain slip, and firing it at 2,000°F. The earliest examples were produced in collaboration with his friend, baron Alexis du Tremblay, at a pottery in Rubelles on the « Île-de-France » . Because of his status as a diplomat, the pieces were often marked « AdT » for « Tremblay » rather than « Bourgoing » . His patent included three distinct types : « translucide » (translucent) - « clair-terni » (clear-dark) - « ombre adoucie » (soft shadow) . Applying these principles to earthenware is often referred to as « émail ombrant » (shading enamel) .

Othon baron de Bourgoing was a notable collector of eighteenth century French fine art prints (particularly Austrian miniatures) and master paintings. His collection was so important that a « Catalogue d'estampes composant la collection de monsieur le baron Othon de Bourgoing » was published in 1882.

He was best remembered for commissioning two major palatial residences designed by architects Amand Louis Bauqué and Albert Emilio Pio :

Palais Bourgoing, « Metternichgasse Nr. 12 »

Palais Rothschild, « Metternichgasse Nr. 8 »

Othon baron de Bourgoing died at the age of sixty-seven on 8 September 1908 in Reichenau-an-der-Rax, Lower-Austria.

« Corpus Christi » Thursday, 16 June 1892

Sitting at the « Kugel » (which one ??) , Anton Bruckner and August Stradal discuss yesterday evening's performance of the Fourth symphony (**WAB 104**) .

- the « Gasthaus Zur blauen Kugel » (the Blue Ball Inn) is located at « Annagasse » Number 16 - « Krugerstraße » Number 13A (conscription number 997) in the first district near the « Hofoper » and the Imperial Crypt.

- the « Zur goldenen Kugel » is located at « Am Hof Platz » Number 11 ; Bruckner enjoys the « Pilsner » beer and his favourite dish rich in protein : the roast pork with cabbage.

...

A review by Dr. Theodor Helm, signed « h-m » , which appears on page 5 of the supplement section in the « Deutsche Zeitung » Number 7350, concerns yesterday's concert :

« Theater, Kunst und Literatur

(...)

(Konzert des Wagner-Vereins)

Die heutige Musik-Aufführung des Akademischen Wagner-Vereins in der Tonhalle, welche glänzend besucht war, gipfelte in der jubelnden Aufnahme der von Professor Schalk unübertrefflich - auswendig ! - dirigirten und vom Orchester - nach nur vier Proben ! - erstaunlich herausgebrachten " Romantischen " Symphonie Bruckner's (Nummer 4 in Es-Dur) . Eine der herrlichsten und großartigsten Schöpfungen des Meisters, die hinreißende Offenbarung einer schier unerschöpflichen Phantasie ! Es ist daßelbe blühende Wunderwerk, das 1890 ganz München - darunter besonders den Dichter Paul Heyse - in höchste Begeisterung versetzte ; nach der letzten Wiener Aufführung von 1888 haben wir es an dieser Stelle ausführlich besprochen. Heute wurde

Bruckner nach jedem Satze der Symphonie mehrmals stürmisch gerufen und am Schluße auch von Frau Fürstin (Pauline) Metternich und Baron Bourgoing für seinen großen Erfolg herzlich beglückwünscht. Gleichzeitig brachte ihm das Orchester - ein seltener Act spontaner Huldigung - einen festlichen Tusch aus. Überdies wurden im Namen der Ausstellung zwei prächtige Lorbeerkränze überreicht, einer für den genialen Tondichter, der andere für seinen congenialen Interpreten Professor (Josef) Schalk bestimmt.

(... die übrigen Werke, darunter Hugo Wolf, in einer folgenden Besprechung ...)

h-m. »

The « Illustrierten Wiener Extrablatt » Number 166 reports on page 3 :

« Der Wagner-Verein in der Tonhalle

Das gestrige Konzert des Akademischen Wagner-Vereines gestaltete sich zu einer imposanten Ehrung für Anton Bruckner. Wir gönnen dem Meister die ihm gewordene Auszeichnung und freuen uns, daß die Sonne des Erfolges seinen Lebensabend verklärt. Bruckner's 4. " Romantische " Symphonie fand eine vortreffliche Aufführung. Es war für das noch junge Symphonieorchester keine leichte Aufgabe, dieses an großen musikalischen Schönheiten reiche, aber auch an Schrullen nicht arme Werk zu interpretiren. Der gestrige Abend bewies, wie musterhaft die Musikerschaar von Hermann Grädener in kurzer Zeit geschult wurde. Am Dirigentenpulte erschien Josef Schalk, der, ohne die Partitur vor sich zu haben, frei aus dem Gedächtniße die Aufführung der umfangreichen, schwierigen Symphonie leitete. Wir machen Herrn Schalk unser Compliment für seine Leistung. (... über Hugo Wolf, Richard Wagner, Franz Liszt ...) An dem Erfolge des Abends hatten Fräulein (Margarethe) Petersen, Herr (Karl) Astner und der Chor des Vereines lebhaften Antheil. Die Tonhalle war von einem distinguirten Publikum dicht besetzt. Nach der 4. Symphonie von Bruckner überreichte die Frau Fürstin (Pauline) von Metternich dem überglücklichen Komponisten einen riesigen Lorbeerkranz. Das Orchester blies einen Tusch und das Publikum applaudirte aus Leibeskräften. Ganz recht.

Wir halten es mit Wagner, der seinen Hans Sachs sagen läßt :

" Ehrt Eure deutschen Meister, dann bannt Ihr gute Geister. "

(keine Signatur) »

The « Musikalisches Wochenblatt » features on page 312 a « Wiener Musikbrief » (Vienna music letter) section, which mentions that the life-size honorific bronze busts of Anton Bruckner and Carl Goldmark by professor Viktor Tilgner can be seen in a specific « exhibition room » of the « Rotunda » during the « International Exhibition for Music and Theatre » .

The exhibition features sixteen distinct interiors for composers along with a « Habsburg-Lorraine » room for the monarchs who are musicians.

The goal pursued by curator Guido Adler is to « spatialize » music history arranging artefacts to represent the life

and work of major personalities, predominantly from the German-Austrian tradition.

The booths of famous composers are standing in the « historical music section » (**« Room XXII »**) , which is located in the West transept of the « Rotunda » building.

It is not only the manifold manuscripts and the relics that attract the attention but the large number of portraits.

Friday, 17 June 1892

Pyotr Ilyich Tchaikovsky arrives in Paris

...

Letter from August Stradal to Hans Puchstein :

Stradal is planning another concert at the « International Exhibition for Music and Theatre » featuring works by Franz Liszt. Yesterday, he was at the « Kugel » inn with Anton Bruckner. Despite some objections (the orchestra ; the tempo being too fast in the first movement) , Bruckner was delighted with the success of the Fourth symphony. Josef Schalk worked astonishingly well with the orchestra. The Adagio of the Eighth symphony, which (Stradal) arranged for two hands, will be published over the course of the summer.

...

Music review by Richard Heuberger on page 5f of the « Wiener Tagblatt » Number 167 concerning the June 15 performance of the Fourth symphony (**WAB 104**) :

« Konzert des akademischen Wagner-Vereins

Nachdem wir gestern bereits den großen äußeren Erfolg des Konzerts des akademischen Wagner-Vereins konstatirt haben, fühlen wir die Verpflichtung, der Einzelheiten der interessanten Aufführung noch besonders zu gedenken. Von den Nummern des Programms zog, abgesehen von der in Wien bereits sehr bekannten Bruckner'schen Es-Dur Symphonie, namentlich Hugo Wolf's Musik zu Ibsen's schwungvollem Jugend drama " Das Fest auf Solhaug " erhöhte Aufmerksamkeit auf sich als Werk eines reichbegabten, kühn intentionirenden, wenn auch in Zielen und Mitteln oft - man könnte fast sagen absichtlich - irrenden jungen Komponisten. (... über das Werk und die Interpreten (Karl Asteer, Fräulein Margarethe Petersen) ...)

Außer Wolf's " Solhaug " Musik fanden Wagner's " Huldigungs-Marsch " und ein " Meistersinger " Fragment, Bruckner's Es-Dur Symphonie und Liszt's " Gaudeamus igitur " Humoreske untzer Herrn Kapellmeister (Josef) Schalk's ebenso auspruchsloser als durchwegs ausgezeichneter Leitung eine vorzügliche Wiedergabe. Der aus frischen, blühenden Stimmen bestehende Chor und das tüchtige Ausstellungsorchester leisteten weit mehr, als man bei der Schwierigkeit der gestellten Aufgaben irgend erwarten durfte.

Zweier Instrumente - “ innig gesellt ” - müßen wir aber, da sie sich unliebsam bemerkbar machen, mit ein paar Worten erwähnen ; es sind dies sie Kontrabaß Tuba und die Pauken. Die letzteren haben einen so üblen Klang, daß dringend zu wünschen ist, daß man recht bald ein Paar besserer und auch eine Anzahl verschiedener Schlägel hiezu anschaffe. Die dermalen aufgestellten Exemplare klingen wie leere Fäßer, aber nicht wie Pauken. Und die Tuba ... Es war gestern, als flögen Einem faustgroße Kieselsteine an den Kopf, so oft dem Rieseninstrumente die Töne entquollen. Der Bläser kam gerade noch in die Podiumsnische zu sitzen, und so reflektirten seine an die gewölbte Verschalung gestoßenen Töne wie Gellschüße ins Publikum. In beiden Fällen ist Abhilfe zu wünschen. Zum Schluße diesbezüglich ein Vorschlag zur Güte : Man gebe die Pauken einer - Öbstlerin, welcher sie gewiß - nach Entfernung des Felles - prächtige Dienste leisten werden ; dagegen tausche man den Schirm der Dame ein, und lasse den Tubabläser darunter seines Amtes walten.

R. Hr. »

Due to the cholera pandemic in Hamburg, the « Stadttheater » company under the artistic direction of Bernhard Pollini is going to perform at the « International Exhibition for Music and Theatre » in Vienna. Many foreign dancers are part of their « corps de ballet » .

from Saturday, 18 to Sunday, 3 July 1892

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

8:00 pm

guest-performance by the Hamburg « Stadttheater »

under the artistic directorship of Bernhard Pollini

&

Franz Jauner, co-director of the « Theater an der Wien »

and artistic director of the « Exhibition Theatre »

featured mystery play

« Die Tragödie des Menschen »

a tragedy in four acts and thirteen « tableaux »

by Emerich Madách

translated from the Hungarian by Ludwig Dóczy

stage design by Kautský's sons and Francesco Angelo Rottonara, the set painters from the « Hoftheater »

poetic drama following man's destiny from creation through stages of history into a future of a phalanstery

(a Utopian commune)

and the ultimate extinction of life

a total of eighteen performances of this play will be presented at the « Exhibition Theatre »

the premiere of this production took place at the Hamburg « Stadttheater » at the end of February 1892

the world premiere directed by Ede Paulay was presented

at the « Hungarian National Theatre » in Budapest on 21 September 1883

Vienna actor and theatre director « Fritz » Jauner is involved in several stage productions at the Exhibition

Although the main actors are the same, the supporting roles are filled by actors from the « Carl-Theater » and « Theater an der Wien » . This time, the initiative belongs to count Eszterhazy, who convinced the directors of the Hamburg « Stadttheater » to come to Vienna and financed the sets.

Saturday, 18 June 1892

Gustav Mahler conducts a performance of Richard Wagner's « Tristan und Isolde » at the Drury Lane Theatre

nineteenth anniversary of Otto Mahler

...

Letter from Siegfried Ochs (Berlin) to Anton Bruckner (Vienna) :

« " Potsdamer-Straße 118C ", Berlin

Highly-Honoured " Herr " and Master !

The winter, with all of its tribulations and the intensity of work, has hindered me (until today) from

writing to you, which I should have and wanted to do for the longest time. Just the day before yesterday, the season closed for me and I can, again, think about fulfilling duties not simply of a forced nature but also of a pleasurable one. In the first place, to such matters belong the preservation of the connection to you, Highly-Honoured Professor.

Since I last gave you news, big things have been in the works ; I am sorry to say that, for the present, they are being stymied but, at a later time, will be realized. We, our Association, were invited to give a concert in Leipzig and I had put your " Te Deum " on the program. Everything was in the best running order. However, the people in Leipzig would guarantee only a very small amount of the enormous cost of the event and we could not risk the whole sum of 8,000 " Marks " ; so, the plan must be set aside for now. Perhaps though, it may still come to pass next winter. How I would love to direct the work in Vienna one time ! At the present time, would it not be possible to do it at the exhibit ? The " Composers' Convention " will be held in Vienna in the autumn ; they want to hear " Prometheus " by Liszt. That would be, however, a fine program for one evening - the " Te Deum " as the first piece ! I am prepared for all rehearsals, whenever someone merely supplies me with the Choir and the Orchestra ; perhaps (through Richter !) , you can influence " Herr von Bronsart " to it.

Looking toward next winter, I have here in mind your Mass or a repeat performance of the " Te Deum ". We want to perform the Berlioz " Requiem " and, since it lasts only one and a quarter hours, a second work will fit in quite well. Tomorrow evening, Weingartner comes to see me and I want to work on him once more thoroughly on this occasion for the Eighth symphony. Richter will conduct here, however, for three concerts ; could " he " not do one of your Symphonies then ? If I could do as I wanted to do, I would perform all at the same time. I possess now the full-scores for the E (No. 7) , E-flat (No. 4) , D minor (No. 3) , and the Eighth symphonies. How blind though are the conductors of our symphony concerts ! That they allow such fine works to elude them ! Be assured that I will do whatever I can to cause others to perform those of your works which I, unfortunately, lack opportunity to perform.

But with the " Te Deum " in Vienna in the fall, that would be splendid ! If a letter is written from Vienna to Bronsart and a repetition of the work for the " Composers' Convention " is insisted upon then if you express your wish that I should conduct it, it will (I hope) be carried through.

Perhaps, you will be interested.

In the meantime, the best from my wife and me.

Always yours in honour and admiration,

Siegfried Ochs »

Incipit : « Der Winter mit allen Drangsalen und der Fülle ... »

Source : « Anton Bruckner, Gesammelte Briefe. Neue Folge. » collected and edited by Max Auer, « Deutsche Musik-Bücherei » Volume 55, Gustav Bosse Verlag, Regensburg (1924) , letter number 4 of Siegfried Ochs ; pages 343-345.

At this point, Europe was still revelling in Franz Liszt's music. It is not surprising that one of his tone poems would appear on the program for a « Composers' Convention » .

Siegfried Ochs is referring to the Mass No. I in D minor, an SATB setting with organ and orchestra.

This statement is misleading because the Mass lasts over an hour, while the « Te Deum » lasts only around 20 minutes. The time for the Berlioz « Requiem » is correct but pairing it with the « Te Deum » would result in a lop sided concert.

Hans Bronsart von Schellendorff would be the conductor. Though not an impossible person, he was very particular about choosing works to conduct.

...

Bruckner writes in his prayer notes :

« 18 June (Josef) Eberle »

...

« Prater » park, Leopoldstadt

the « Chinese shadow play theatre »

presents

« Die Familie Spießberger in Paris »

(The Spießberger family in Paris)

adaptation from the French shadow play « In Dahomey »

currently performed at the « Musée Grévin » in Paris

set design by Louis Morin and Hanns Schließmann

music by Louis Paulin

after 18 June 1892

Siegfried Ochs had intimated that he would be prepared to conduct the « Te Deum » during the « Composers' Convention » held in Vienna in the autumn and suggested that Bruckner contact Hans August Alexander Bronsart von Schellendorf, the president of the « Allgemeiner deutsche Musikverein » , about the possibility. It appeared, however, that the « Allgemeiner deutsche Musikverein » was considering a performance of his « Psalm 150 » and not one of his symphonies.

Letter from Siegfried Ochs (Berlin) to Anton Bruckner (Vienna) :

« (...) Next winter, I intend to perform your Mass or give a repeat performance of the " Te Deum ", here. We want to perform Berlioz's " Requiem " and, as it lasts only one hour and a quarter, a second work would fit in very well. Weingartner is coming to see me tomorrow evening and I will use the opportunity to broach the subject of the Eighth symphony. Richter is conducting three concerts here however. Could he not bring one of your symphonies ?

I only wish that I had the opportunity ; then, I would perform them one after the other. I now possess the scores of the E major, E-flat major, D minor and Eighth Symphonies. How blind the conductors of our symphony concerts are to allow such magnificent works to escape their attention ! But rest assured that I am doing what I can to prevail upon others to perform your works when, unfortunately, I am not able to conduct them myself. »

In letters to Hans Bronsart von Schellendorff and Adolf Koch von Langentreu, vice-president of the « Gesellschaft der Musikfreunde » , Bruckner pointed out that the « Psalm 150 » was already ear marked for the closing concert of the « International Exhibition of Music and Theatre » and expressed his surprise that, in Vienna of all places, one of his symphonies had not been selected for performance. After all, as he made clear to Langentreu, Hermann Levi had been prepared to perform either the Seventh or Eighth symphony in Munich.

Letter from Anton Bruckner to Hans Bronsart von Schellendorff :

Bruckner talks about the upcoming music festival of the « Allgemeine deutsche Musikverein » , which will take place in September as part of the festivities surrounding the « International Exhibition for Music and Theatre » . He would like to see the Seventh symphony (**WAB 107**) be performed along with the « Psalm 150 » (**WAB 38**) considering that the latter is much too short for the occasion.

[The Seventh will not be on the programme because the « Wagner tuba » players of the « Philharmoniker » refuse to participate - see music review of June 26.]

Sunday, 19 June 1892

The performance of the Fourth symphony (**WAB 104**) on June 15 is reported in the « Neuigkeits-Welt-Blatt » and also in a review, signed « St. » , which appears on page 6 in the anti-Semitic newspaper « Ostdeutsche Rundschau » Number 25.

Monday, 20 June 1892

« Dreher Park » in Meidling

Table-songs' summer concert

choir-master Eduard Kremser conducts

the « Wiener Männer-Gesangverein »

with the participation of the

« Kapelle des Kaiserlich und Königliche Infanterie-Regiments Graf Jellačić Nr. 69 »

(music band of the Imperial and Royal Infantry Regiment Count Jellačić No. 69)

and the

« Wiener Radfahrer-Kapelle »

(Viennese cyclists' band)

under the direction of « Kapellmeister » Wenzel Zit

programme

« Germanenzug » , patriotic cantata in D minor, for male solo quartet, male-choir and brass ensemble

Anton Michael Storch : « Waldeinsamkeit » (Solitude in the forest)

Carl Attenhofer : « Marsch-Lied fahrender Schüler » (March song of the traveling student)

Eduard Kremser : « Ständchen » (Serenade) , with Heinrich Gaßner, baritone

Josef Zehngraf : « Das Blümelein » (The little flower)

reporter August Brandt is attending the concert

« (...) The concert opened successfully with Bruckner's magnificent and powerful " Germanenzug ", the most significant novelty of the evening. The effect of the splendid tone poem was uplifting and Bruckner, who had only recently received the acclaim he deserved, was greeted with enthusiastic cheers from all sides when he appeared in front of the audience. (...) »

...

« (...) Erfolgbahnend eröffnet wurde mit Bruckner's prächtig markigem " Germanenzug ", der bedeutendsten Novität des Abends. Die Wirkung der herrlichen Tondichtung war eine erhebende, und wurde der in dem letzten Jahre erst verdientermaßen gefeierte Bruckner, als man seiner ansichtig wurde, von allen Seiten stürmisch gerufen. (...) »

Review, signed « d-r » , which appears on page 167 in the « Deutsche Kunst- und Musikzeitung » Volume XIX, Number 18, concerning the June 15 performance of the Fourth symphony (**WAB 104**) :

« Der akademische Wagnerverein hat sich am 15. Juni mit Glanz in der Ausstellung eingeführt. Er veranstaltete an diesem Tage ein Konzert in größtem Stile und brachte Bruckner's Es-Dur Symphonie, Hugo Wolf's Musik zum " Fest auf Solhaug " (... ausführlich über Hugo Wolfs Komposition ...)

Sowohl das Stück von Wolf als alle anderen Programm-Nummern wurden unter Herrn Kapellmeister (Josef) Schalk's ausgezeichneter Leitung vorzüglich ausgeführt und verdient das Orchester für die Wiedergabe der schwierigen Bruckner'schen Symphonie, der klangfreudige Chor für seine Mitwirkung in den Vokal Nummern hervorragendes Lob.

Es ist wohl kaum nöthig zu sagen, daß Herr Professor Bruckner nach jedem Satze seiner Symphonie, durch mehrmaliges Erscheinen vor dem Auditorium die übliche Personalein-Kommensteuer für den erhaltenen Applaus entrichten mußte. Auch ein gewaltiger Lorbeerkranz wurde dem greisen Komponisten unter Orchestertusch überreicht. Hocherfreut dankte der alte Herr für die Huldigungen.

d-r. »

Review, signed « m. d. » , which appears on page 5 in the « Wiener Extrapost » Number 544 :

« Theater, Kunst und Literatur

(...)
Das musikalische Ereigniß der Woche war das vom Wiener akademischen Wagner-Verein in der Tonhalle gegebene Konzert. Anfang und Ende deßelben war dem Bayreuther Meister gewidmet (... Richard Wagners " Huldigungs-Marsch ", Meistersinger, Franz Liszts " Gaudeamus igitur "...) und Bruckner's " Romantische " Symphonie in Es, die nicht mehr zu den Neulingen in den Konzertprogrammen zählt. Letztgenanntes Werk entfeßelte orkanartigen Beifall, wie er dort, wo die Freunde des kühn ausgreifenden Tondichters vollzählig beisammen sind, nun einmal üblich geworden ist. Den Siedepunkt erreichte der Enthusiasmus, als (Frau) Fürstin (Pauline) Metternich dem greisen Komponisten einen riesigen Lorbeerkranz in die zitternde Hand drückte. Kapellmeister Schalk dirigirte die schwierige Partitur auswendig, jedenfalls eine respectable Probe von Gedächtnißtärke. (... Hugo Wolfs " Fest auf Solhaug " mit den Solisten Carl Astner und Margarethe Petersen, Lob für Chöre ...) Nicht das Gleiche läßt sich vom Orchester sagen (nur Hugo Wolfs Werk gemeint ?) . Namentlich die Pauken, deren üble Klangwirkung wir schon bei früheren Konzerten gerügt, und das Blech, das allzu schrill die Tonmasse überschrie, beleidigten ein feinfühliges Ohr. Herr Josef Schalk zeigte als Dirigent große Sicherheit und hatte sich denn auch keineswegs über Mangel an Anerkennung zu beklagen.

m. d. »

Tuesday, 21 June 1892

Hermann Grädener conducts Johannes Brahms' Serenade No. 1 in D major for orchestra, Opus 11

The Austrian daily newspaper « Die Presse » Number 171 reports on page 11 concerning the June 20 performance of « Germanenzug » (**WAB 70**) .

...

Bronisław Huberman's first teachers were the famous Mieczysław Michałowicz and Izydor Lotto of the Warsaw Conservatory.

Michałowicz was born in 1851 and died in 1938 and, from 1906 to his death, was a teacher at the Warsaw Conservatory. He was also the teacher of Joseph Achron, among others.

Lotto was born in 1840 and died in 1937. He was a famous Polish violinist and composer, who was likened to Niccolò Paganini. He studied in Paris, but most of his professional work was conducted in Warsaw.

At the age of seven, Bronisław Huberman appeared at a charity function and, after being properly prepared by his teacher Michałowicz, scored a complete victory there, playing Pierre Rode's Seventh violin concerto.

He learnt the concerto to perfection, which is currently studied as part of the « curriculum » of the seventh grade in primary [music] schools, after only six months of study !

The parents of the nine year old Bronisław sold their furniture to fund auditions during a visit to Berlin. He was introduced to Joseph Joachim. The boy dazzled the master (despite his well known dislike of child prodigies ...) with performances of Louis Spohr, Henri Vieuxtemps, and the transcription of a Frédéric Chopin nocturne. Joachim was impressed by his remarkable talents but, because he often left the capital, he could not take him as a full-time student. He facilitated his education by arranging for a scholarship and lessons with his assistant, Carl Markees, who had taken over the directorship of the Royal Academic Conservatory of Music.

Huberman also received the support of a local patron to study (under Joachim's supervision) with Charles Grigorowitsch, a student of the Polish violinist Henryk Wieniawski :

« Gregorowitsch taught me all that could be learned from a teacher. »

Huberman studied at the conservatory for only about six months but it will have a major influence on his career.

summer of 1892

The young prodigy violinist Bronisław Huberman

toured the Austrian spa resorts

playing solo recitals in Ischl, Karlsbad and Marienbad

...

Johannes Brahms went on holiday at his summer home in Ischl

to review and revise earlier compositions

and also calling on the Eibenschutz family

« Frau » Eibenschutz warned Brahms that he must expect only a plain lunch

He shot back :

« When I come to you, I am happy to eat goulash and drink water. But when I dine with millionaires who care nothing for music and only invite me because I am successful, I am very angry if they do not serve me caviar and champagne. »

Anton Bruckner often visits the « International Exhibition for Music and Theatre »

We can see him in the company of professor Adolf Sandberger, Wilhelm Zinne, Dr. Richard Paltauf and Dr. Carl Rabl to name just a few.
Despite his persisting foot swelling, he invites Dr. Anton baron von Eiselsberg and other members of the Hôtel « Riedhof » circle (dinner club) - possibly Dr. Alexander Fränkel and Dr. Gustav Riehl senior - to attend his improvisations on the « Kaiser-Lied » and « Gaudeamus igitur » on different instruments, which are on display inside the « Rotunda » building.

The organ builders are : Josef and Hans Mauracher (for the « Weinhaus » parish church in Vienna) , Marcel Johann Kauffmann, the Brauner brothers, Franz Strommer, Konrad Neusser, Eberhard Friedrich Walcker. (We do not know on which instruments Bruckner played.)

Bruckner has been suffering from pain and swelling to his feet (edema) . Since April 25, he could not play or dare not to play the organ. His right foot was distended every day.

...

The chief event of the summer for Gustav Mahler is rehearsals for a performance in Hamburg next **November** of some of his songs, which he has wheedled Hans von Bülow into conducting.

Wednesday, 22 June 1892

Gustav Mahler conducts a performance of Richard Wagner's « Das Rheingold »

at the Royal Opera House Covent Garden

Review in the « Neuigkeits-Welt-Blatt » of the June 20 performance of « Germanenzug » (**WAB 70**)

Friday, 24 June 1892

Music-critic, signed « N » , which appears on page 9 in the anti-Semitic newspaper « Deutsches Volksblatt » Number 1247, concerning the performance of « Germanenzug » (**WAB 70**) on June 20.

The « feuilleton » , signed « Dr. H. P. » , by Dr. Hans Paumgartner, which appears on pages 3 to 6 in the « Wiener Zeitung » Nummer 144 concerning the « International Exhibition for Music and Theatre » , includes a brief review of the June 15 performance of the Fourth symphony (**WAB 104**) .

An article on page 5 in the « Neues Wiener Tagblatt » Number 174 reports on the considerable number of portraits and life-size bronze busts sculpted by professor Viktor Tilgner. Anton Bruckner is not mentioned here.

The reviewer refers specifically to the miniature portraits « created by a young, gifted sculptor named Percival Manfred Florance Hedley, which are distinguished by genuine artistic conception, great accuracy, sharp characterization and careful execution (...) » The « composer rooms » are situated in the « historical music section » (**« Room XXII »**) inside the West transept of the « Rotunda » .

Pyotr Ilyich Tchaikovsky visits with his nephew Vladimir Davydov the town of Vichy, located in the centre of France

Saturday, 25 June 1892

Gustav Mahler conducts a performance of Richard Wagner's « Tristan und Isolde » at the Drury Lane Theatre

...

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

« popular concert series »

inexpensive tickets to attract the working class public

Hermann Grädener conducts the « Exhibition Symphony Orchestra »

programme

Ludwig van Beethoven : Symphony No. 3 in E-flat major, « Eroica » , Opus 55

During the breaks between movements, eating and beer drinking is allowed at the tables

« By its large turn out, the audience proved that it was eagerly awaiting for an uplifting program to fill the large concert hall to capacity. One could not ask for a better performance of the " Eroica " than this highly precise rendition guided by a genuine artistic spirit. The fact that the audience was able to refresh themselves with a cool drink of their choice during the intervals between each movement did nothing to dampen the enthusiasm that filled the entire auditorium. The tranquility in the large hall was admirable, even though the listeners were seated casually at set tables. The unanimous jubilation at the end of the performance, the proud joy that shone from the faces of the excellent performers and the conductor should be a guarantee that this orchestra and the " popular symphony concerts " of our city will be preserved. »

A reviewer, signing « o » , in the Viennese Austrian Catholic conservative newspaper « Das Vaterland » describes the scene :

« It makes an uplifting impression when, during the concert, one takes a look at the " parterre " of the concert hall from the gallery level where, from table to table, a really art savvy public listens to the music with the greatest attention, avoiding any disturbance by using self-discipline. The dreaded clattering of plates and knives has not made itself felt so far. The waiters, who are wearing genuine felt soles, silently serve the customers and nobody turns up their noses at the new combination : " Beethoven and beer ". »

Sunday, 26 June 1892

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

« composer and guest-conductor concerts series »

during the « English Week » , Frederic Hymen Cowen

(born on 29 January 1852 in Kingston, Jamaica - died on 6 October 1935 in London)

principal conductor of the « Philharmonic Society of London »

conducts the « Exhibition Symphony Orchestra »

« all Cowen » programme

possibly ...

Frederic Hymen Cowen : Symphony No. 3 in C minor, « The Scandinavian » (1880)

published in Vienna in 1882 by Albert J. Gutmann

This symphony (the first two are lost) was inspired from a tour of Scandinavia as accompanist to the French contralto Zéfla Trebelli, « prima donna » in a number of seasons with Mapleson's company. The work won remarkable popularity at home, and did much to establish British Victorian music on the European stage. It was also performed in the United States.

I. Allegro moderato ma con moto

A delightful theme is introduced following an opening by the wind section (clarinets and bassoons) , which is interrupted by arresting Beethovian chords on the strings. A flowing melody is then developed to provide an appealing movement.

II. A Summer Evening om the Fjord : Adagio con moto - Allegretto

The Scandinavian colour is provided by off stage horns in the second movement. A romantic theme returns to an initial horn theme, and this eventually dies away. A second romantic theme with Mahlerian overtones and delicately rippling string accompaniment reminds us of the Scandinavian landscape.

III. Scherzo. Molto vivace quasi presto

The violas and cellos provide a catchy repetitive motif that enhances the bright and chirpy theme floating on top.

IV. Finale. Allegro ma non troppo

The fourth movement has a distinctly Arabian, rather than Scandinavian feel. It has violent mood swings and, in parts, is somewhat disjointed until recapitulation of the earlier romantic themes takes place. And it ends in an enjoyable way.

[the two other possible Cohen works are unknown]

Frederic Hymen Cowen exhibited his musical talent at an early age and, as a result, his parents took him to England at the age of four years old to begin a musical apprenticeship. In 1860, he began studying with Julius Benedict and John Goss, and he later studied with leading musicians at the Conservatoriums of Leipzig and Berlin. On his return to England in 1868, he established himself as a composer, conductor and pianist, and was active in British music festivals. In 1884, Cowen conducted five concerts of the « Philharmonic Society of London » . In 1888, on the resignation of Arthur Sullivan, he became the principal conductor. His employment came to an abrupt termination in 1892, when he

apologized for any shortcomings in the orchestra's performance of Beethoven's « Pastoral » Symphony before they had rendered it, due to the lack of rehearsal time that he felt he had been given. The directors took umbrage at his remarks and did not renew his contract.

Cowen was active as a conductor in London, Glasgow and Manchester, and as an adjudicator at music festivals throughout the British Isles. He was widely regarded as one of the most versatile British musicians of his time. His compositions include operas, oratorios, cantatas, orchestral suites, songs, and symphonies. He was knighted by King George V in 1911.

...

Review by Dr. Hermann, signed « n » , in the « feuilleton » entitled « Concert and Opera in the Exhibition » , which appears on page 1 in the Viennese Austrian Catholic conservative newspaper « Das Vaterland » Number 176, concerning the performance of the Fourth symphony (**WAB 104)** on June 15.

The anti-Semitic newspaper « Ostdeutsche Rundschau » Number 26 announces on page 5 the performance of the choir « Das deutsche Lied » (**WAB 63**) on July 2.

between Sunday, 26 June and Saturday, 24 September 1892

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

A total of ten concerts featuring conductors and composers from different countries

are offered as part of the « symphonic concerts » series

Monday, 27 June 1892

Gustav Mahler conducts a performance of Richard Wagner's « Das Rheingold » at the Drury Lane Theatre

...

« Rotunda » building in « Prater » park

5th « historical concerts »

under the supervision of musicologist Guido Adler

featuring the « music masters » of the Flemish school of polyphony

from the fourteenth to the seventeenth centuries

Daniël de Lange conducts the « Amsterdamer a cappella-Chor »

(a choir consisting of eighteen singers)

and members of the « Exhibition Symphony Orchestra »

court organist Rudolf Bibl plays on an instrument by Georg Friedrich Kauffmann

(de Lange is also the author of the substantial programme notes)

programme

the first part of the concert is dedicated to « sacred music »

the second one to « secular music »

it opens and closes with « Old Dutch » dances

« Wilhelmus van Nassau » - « Pots Hondert duysent slapperment »

arranged for piano four hands by Johan Cornelis Marius van Riemsdyk (1841-1895)

Jan Pieterszoon Sweelinck : Fantasia for organ, with Rudolf Bibl as soloist

Johann Adam Reinken : Suite in three movements

featuring concert-masters of the « Exhibition Symphony Orchestra » :

Michael Drucker, Julius Stwertka, violins - David Popper, cello - Berger, bass

also works by Guillaume Dufay, Jacob Obrecht, Josquin des Prez

Pierre Certon, Jacobus Clemens non Papa, Orlando di Lasso

[**« Room IX »** inside the « Rotunda » is dedicated to Orlando di Lasso]

...

In his review published in the Viennese daily newspaper « Neue freie Presse » , Guido Adler described how Austrians had pioneered the musicological research of Dutch « early music » repertoires :

« A society of art loving singers from Amsterdam voluntarily undertook the task of transplanting native works of their ancestors to foreign soil. However, this had already been prepared. What the Dutch presented to us had to no minor extent been initiated long ago by Austrians : the Viennese music historians Kiesewetter and Ambros deserve the merit of having raised the appreciation of ancient Dutch art. In the hospitable home of the first [Kiesewetter] , a small community met every Sunday and brought these dead works to new life. Here, Ambros became acquainted with the ancient compositions for which he, following the epoch making treatise of his uncle " On the Merits of the Dutch in Music " an award winning essay with which Kiesewetter defeated his big competitor, Fétis, advocated strongly. »

Guido Adler stated that, despite the pioneering work made by Raphael Georg Kiesewetter (1773-1850) and his nephew August Wilhelm Ambros in Vienna, more research was needed in order to better understand those early musical periods :

« Just like the prejudice in art history that the pre-Rafael period was barbaric and unenjoyable had to be removed, Kiesewetter and Ambros successfully intervened for the just appreciation of ancient Dutch art, the so-called pre-Palestrina period. In his " Geschichte der Musik ", Ambros lifted much of the old treasure, freed it from rubble and ashes and helped it to renewed splendour. Still a lot of work must be done, still many drops of sweat will roll off from researchers' foreheads if the work started should be completed. Indeed, single men, like Lommer in Berlin and Kade in Schwerin, followed the steps that Kiesewetter and Ambros have determined. Yet, a great part is still awaiting completion. »

Adler finished the review by interconnecting the relevance of de Lange's concerts with the recent acquisition of the « Trent Codices » by the Ministry of Cultural Affairs and Education of the Austro-Hungarian Empire.

Tuesday, 28 June 1892

Letter from Hugo Wolf to Siegfried Ochs, director of the « Philharmonischer Chor » (Berlin) :

The letter concerns the concert on June 15 at the « Exhibition Concert Hall » in « Prater » park.

The incidental music for Henrik Ibsen's play « The Feast at Solhaug » was not played well.

Music-critic Richard Heuberger sarcastically described the work to Josef Bohuslav Förster as a « mountain of nonsense » .

(The copyist of the « Fest auf Solhaug » had been so long over his work that the parts came too late for rehearsal and the orchestra had to play the music practically at sight. The singers too were incompetent and the work, as a whole, found little or no favour with the audience.)

« In contrast, Bruckner's symphony in E-flat major under (Josef) Schalk's direction was an almost

cannibalistic success. It was a formal demonstration in favour of the composer, who was present and called out countless times. »

...

« Hingegen hatte die Brucknersche Es-Dur Symphonie unter (Josef) Schalks Direktion einen geradezu kannibalischen Erfolg. Es war eine förmliche Demonstration zugunsten des anwesenden Komponisten, der unzählige Male gerufen wurde. »

Wednesday, 29 June 1892

completion of « Psalm 150 » (**WAB 38**) which is dedicated to Max von Oberleithner

...

Third operatic concert at St. James's Hall, London

Gustav Mahler conducts essentially an « all Wagner » programme with the Hamburg « Stadttheater Orchester » reinforced by London musicians. Since its duration is less than one hour, it is possible that additional works were performed.

soloists :

Austrian soprano Pelagie Andriessen-Greeff, American soprano Emma Eames, alto Mathilde Frohlich, Ukrainian soprano Sophie Kollar, alto Louise Meisslinger, soprano Paula Ralph, contralto Ernestine Schumann-Heink, Lina Simon, American soprano Sophie Traubmann, Emma Uplegger.

...

« Rotunda » building in « Prater » park

6th « historical concerts »

under the supervision of musicologist Guido Adler

featuring the « music masters » of the Flemish school of polyphony

from the fourteenth to the seventeenth centuries

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(a choir consisting of eighteen singers)

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(de Lange is also the author of the substantial programme notes)

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also works by Guillaume Dufay, Jacob Obrecht, Josquin des Prez

Pierre Certon, Jacobus Clemens non Papa, Orlando di Lasso

[**« Room IX »** inside the « Rotunda » is dedicated to Orlando di Lasso]

late June to middle of September 1892

The city of Hamburg is hit by a cholera epidemic

impact on daily life : 17,000 citizens are infected ; the wealthier inhabitants fly the city

the Bülows repair to the Danish resort of Skodsborg in Denmark, then move on to Berlin

A major outbreak of cholera is badly handled by the city government of Hamburg, which retained an unusual degree of independence for a German city. Around 8,600 people died in the largest German epidemic of the late-nineteenth century and the last major cholera epidemic in a major city of the Western world.

...

The main source of the outbreak are East European Jews mainly from Imperial Russia that are on their way to cross the Atlantic ocean trying to escape the appalling conditions, the 1891-1892 famine and cholera epidemic and anti-Semitic restrictions (such as the expulsion of Jews from Moscow early in 1892) in their home country. Before they boarded, the emigrants were housed in special barracks jointly financed by the city and the Hamburg America Line shipping company that were built in the harbour. Conditions were often inadequate and communal latrines discharged their untreated excrement directly into the Elbe river flowing through the city.

In just two months, 8,594 people died. According to other estimates, nearly 10,000 people died and many more suffered the appalling symptoms of the disease. No other city in western Europe was as seriously affected in this wave of the pandemic with an average of 140 per day. Although, at the time, it was fiercely contested, the infection of the city's water supply was the main reason for the rapid spread of the cholera. Of those infected, the case-mortality was about 50 % . The death rate of Hamburg's total population of approximately 66,000 was 13.4 % according to the official statistics but it may have even been higher.

With a population of around 800,000 inhabitants, Hamburg was in 1892 the fourth largest port in the world and a popular jumping off point for Europeans wanting to start new lives in America. The German city state was run by merchant families, who put trade and economy above residents' welfare.

About a decade earlier, German microbiologist Robert Koch identified the bacteria present in one of the deadly diseases of the day, cholera, which is transmitted via excrement in water. The discovery that cholera was water born had spurred several of Europe's largest cities to invest in filtration systems for their municipal water supplies - but not Hamburg. Its leaders refused to spend anything to treat its city water.

The city's water supply was so rich in biological organisms that a dissertation from the 1880's - entitled « The Fauna of the Hamburg Water Supply » - outlined more than fifty kinds of creatures living in it.

Hamburg's leaders claimed cholera was spread by an invisible vapour no government could hope to prevent. But, in **August 1892**, the excrement of a Russian migrant ill with cholera ended up in the Elbe river, which the city drew on for its municipal water.

It was delivered to everyone, who had a water supply connection. 10,000 people died, roughly speaking, within about six weeks. It was an absolute catastrophe.

The Hamburg government waited six days after discovering that people were dying from cholera to tell anyone. By then, thousands were ill. The only way out was to invite Robert Koch, then Germany's top scientist, to guide them.

Authorities eventually were able to rein in the cholera outbreak by imposing restrictions on people's movements, disinfecting homes and ordering people to only drink water from a clean water supply built after the outbreak.

The lesson from Hamburg's cholera epidemic is that health institutions need political support and adequate funding before an epidemic hits.

A year after the cholera outbreak, Hamburg's fed up citizenry voted their incompetent businessmen leaders out of office. They replaced the merchants with leaders who belonged to the Social-Democrats, a working class party that prioritized science and health over profit.

...

Rapid population growth in Hamburg at the end of the nineteenth century presented municipal authorities with a wide range of problems, not least of which was public health. The great cholera epidemic of 1892, which was caused by contaminated drinking water, made the extent of the public health crisis horrifically clear. More than half of those infected died. Cholera raged through the port city for ten weeks, bringing all commerce and trade to a stand still. Epidemics of diseases like cholera struck big cities time and again in the nineteenth century ; that they also spread over continents, across country borders and from city to city was an unfortunate side effect of the expansion of commerce and trade routes. These epidemics ultimately led to increased cooperation between the State and scientific institutions to improve public hygiene in cities. Robert Koch, who discovered the cholera pathogen, was called to consult on the Hamburg epidemic. He was appalled by the state of public hygiene, particularly in the city's slum quarters. The cholera epidemic in Hamburg led to the construction of the city's first waste incinerator, a sewage system and a filtering plant for drinking water. The slum quarters, where buildings had been tightly packed together, were rebuilt. This woodcut, which was done after a drawing by Georg Ludwig Wilhelm Arnould, shows a pharmacy overflowing with Hamburg citizens, who have come to purchase disinfectants and elixirs with which to protect themselves from cholera.

Schlimmer als die Pest - so wütete in Hamburg die große Cholera-Epidemie. Knapp 9.000 Menschen starben - auch weil die Stadt die Seuche lange unterschätzte. Und die dreckigen Armenviertel einen perfekten Nährboden für die Krankheit boten.

Es war Samstag, der 13. August 1892, als ein Kanalarbeiter namens Sahling aus Hamburg - Altona mit rund 80 Kollegen am Siel arbeitete. Am Sonntag klagte er über Brechdurchfall. Am Montag war er tot. Am Dienstag starb ein weiterer Arbeiter, der Maurergeselle Kähler, im Eppendorfer Krankenhaus. Einen Tag später erkranken vier weitere Männer. Sie alle schufteten damals an einem großen Filterwerk, das das Trinkwasser aus der Elbe reinigen sollte. Denn die Abwässer der Stadt wurden einfach in die Elbe geleitet. Doch bevor diese dringend notwendige Anlage fertig-gestellt wurde, brach die Cholera aus.

Die Seuche war für die Hanseaten nichts Neues. Schon in den Jahren 1831, 1866 und 1873 mußte sich die Stadt mit der Krankheit rumplagen. Doch in dem sehr heißen und trockenen Sommer 1892 sollten Tausende an der Seuche sterben.

Doch zunächst ergriff die Stadt keine Maßnahmen. Die Todesfälle am Hafen geisterten als Gerüchte durch die Gassen. Die Cholera solle wieder wüten. Ein Schiffszimmerer und ein Zigarrenarbeiter aus St. Pauli seien unter den Toten, hieß

es. Wie genau die Reihenfolge der Tode ist, weiß heute keiner mehr. Erkrankte Matrosen hätten Hamburg per Schiff wieder verlassen können, ohne daß jemand von ihnen Notiz genommen hätte. Und Todesfälle in den dicht bebauten Vierteln am Hafen wurden kaum untersucht. Die Todesursache lautete dann einfach auf « Auszehrung » - ein Begriff, hinter dem sich Unterernährung, aber auch Krebs - oder die Cholera - verstecken konnte.

Die Zeitungen beschwichtigen :

« In den letzten Tagen sind wiederholt Todesfälle vorgekommen. Dieselben wurden wenigstens noch am Sonnabend, amtlicherseits auf Cholerine oder, wie man auch sagt, Cholera nostras, zurückgeführt. Der rapide Verlauf der Krankheit trug freilich einen verdächtigen Charakter. Andererseits aber erschien wieder der Umstand beruhigend (!) , daß die bisher gemeldeten 26 Erkrankungsfälle (in Wirklichkeit waren es bereits 450) nicht in einer und derselben Gegend, sondern an den verschiedensten Punkten der Stadt vorkamen, während eine wirkliche Epidemie gewöhnlich von einem Centrum ausgehend, sich von diesem aus verbreitet. »

In der heißen Jahreszeit kämen « Cholerinefälle vor » , hieß es im Fremdenblatt. Kein Grund zur Sorge. Am 20. August erkennt der Stabsarzt Doktor Weisser, daß es sich bei der Krankheit um die gefährliche Cholera asiatica handele. Die Stadt reagiert immer noch nicht, bis zum 23. August sind bereits 450 Menschen erkrankt, 200 sind gestorben.

Und diese Tode waren grauenvoll. Stundenlang entleerten sich die Körper von Stuhl und Erbrochenem, innerhalb weniger Stunden verloren die Menschen ein Viertel ihrer Körperflüßigkeit. Krämpfe und Schmerzen schütteln sie, die Nieren versagen, der Kreislauf bricht zusammen. Und dann waren sie auch schon bald tot.

Was zu diesem Zeitpunkt noch keiner weiß : Die Choleraerreger sind längst in die Wasserleitungen eingedrungen. Die Erkrankungen sind nur die Spitze des Eisbergs - denn die folgende Trinkwasserversuchung wird Hamburg schwer erschüttern.

Am 23. August geben die Behörden Seuchenalarm. Alte Kutschen werden aufgekauft, die Polster rausgrissen und zu notdürftigen Krankentransporten umgebaut. Erkrankte, die Cholerasymptome aufweisen, sollen in die Krankenhäuser in Eppendorf und in der Lohmühlenstraße verlegt werden. Dort wurden Pavillions aufgebaut, um die Ansteckung zu minimieren. Ärzte müßen für ihre Patienten rote Formulare ausfüllen, die so-genannten Cholerazettel, um sie den Behörden zu melden. Die Zeitungen drucken täglich die Zahl der Erkrankungen und Todesfälle.

Auf Litfaßsäulen werden Belehrungen plakatiert, um den Menschen die Grundzüge der Desinfektion näher zu bringen. Ein kläglicher Versuch, sicherlich gut gemeint - und doch wirkungslos. Denn die Cholera wütetet vor allem in den Armenvierteln. Robert Koch, Entdecker des Cholerabazillus, wurde aus Berlin nach Hamburg geschickt, um sich ein Bild von der Epidemie zu machen.

Und was er sah, schockte ihn zutief :

« Ich habe noch nie solche ungesunden Wohnungen, Pesthöhlen und Brutstätten für jeden Ansteckungskeim angetroffen wie in den so-genannten Gängevierteln, die man mir gezeigt hat, am

Hafen, an der Steinstraße, in der Spitalerstraße oder an der Niedernstraße. »

Und bringt es in seinem Brief an den Kaiser auf den Punkt :

« Ich vergesse, daß ich in Europa bin. »

Denn das, was er sah, waren Lebensräume, die den Ausbruch einer großen Epidemie verstärkten. Rund 24.000 Hafenarbeiter hatten einige Jahre zuvor ersatzlos ihre Wohnung verloren, um dem Bau der Speicherstadt weichen. Um weiterhin in der Nähe des Hafens - und somit des Arbeitsplatzes zu leben - mußten sie in winzigen Hinterhöfen und engen Gassen in der Neustadt und Altstadt unterkommen. Sickergruben und Nachttöpfe waren hier verbreiteter als Wasserklosetts, in den dicht bebauten schmalen Gängen konnte sich die Cholera ausdehnen. Die hygienischen Standards befeuerten die Ausweitung der Krankheit. Daran konnten auch Desinfektionstrupps, mobile Garküchen zur Versorgung der Menschen mit nicht belasteter Nahrung und Pumpwagen mit Wasser nichts ändern.

Wer konnte, verließ die Stadt. So kommt das Leben in der Hansestadt zum Erliegen. Der Händel wird eingestellt, Schulen schließen - und auch am Hafen geht nichts mehr. Die nun arbeitslosen Hafenarbeiter finden aber schnell eine neue Beschäftigung : Auf dem Ohlsdorfer Friedhof müßen sie Gräber ausheben. 125 Arbeiter sind rund um die Uhr damit beschäftigt, meist sind es Massengräber. Allein am 27. August müßen mehr als 400 Menschen bestattet werden.

« Du hast keinen Begriff, wie hier der schwarze Tod herrscht. »

schrieb der Dichter Detlev von Liliencron in einem Brief

« Geschrei, die Sanitätsbeamten alle besoffen, roh ; der Kadaver wird aus den Häusern herausgerissen, einige Sanitätsbeamte sprengen mit großen Malerquasten, ob auf Tote oder Kranke, große Massen Chlorkalk. »

Tatsächlich schlingern auf den Straßen Betrunkene umher, denn es hält sich die Annahme, daß Alkohol vor einer Ansteckung schütze. Auch die Träger und Fahrer von Kranken- und Leichentransporten ertragen die grauenhafte Szenerie meist nur im Rausch.

Warum sich die Krankheit so rasend in der Stadt verbreiten konnte, darüber herrscht unter Historikern weitgehend Einigkeit. Ost-Europäische Auswanderer sollen die gefährliche Krankheit unwissentlich im Gepäck gehabt haben. Russische Migranten verließen damals zu Tausenden das Zarenreich und wollten in die USA - und stiegen in Hamburg an Bord der transatlantischen Schiffe. Allein 1892 sollen rund 100.000 Auswanderer von Hamburg nach New York gebracht worden sein. Doch bevor es über den Ozean ging, warteten die Migranten in Holzbaracken ohne hygienische Standards oder suchten sich gleich ein Quartier in Hafennähe. So gelangte wohl der Choleraerreger ins Elbwasser.

10 Wochen rafft die Krankheit die Hamburger dahin. Fast 9.000 Menschen starben durch die Seuche. Und die Stadt reagierte : Ein Filterwerk für Wasser aus der Elbe wurde 1893 fertiggestellt, eine Müllverbrennungsanlage folgte und ein Hafenarzt wird eingesetzt. Auch neue Baugesetze sollen verhindern, daß sich so ein Drama wiederholt.

...

Die Choleraepidemie versetzte Hamburg 1892 in den Ausnahmezustand. Viele Themen, die aktuell während der Coronapandemie in aller Munde sind, waren auch 1892 bereits Thema. Das Geschehen in der Stadt wurde fotografisch festgehalten.

Im 19. Jahrhundert gab es immer wieder - nicht nur in Hamburg - kleinere lokale Choleraausbrüche, die zu der Zeit nichts Ungewöhnliches waren. Was sich allerdings im Sommer 1892 in Hamburg zutrug, ist durchaus mit dem Wort Katastrophe zu beschreiben. Der bis heute letzte große Ausbruch der Cholera in Europa hatte weitreichende akute und langfristige Folgen für die Stadt.

Knapp 17.000 Menschen erkrankten, über 8.600 starben zwischen August und Oktober 1892 innerhalb kürzester Zeit an der Cholera, die höchstwahrscheinlich über in den Hamburger Hafen einlaufende Schiffe eingeschleppt wurde. Aufgrund der Tatsache, daß das Trinkwasser der Hamburgerinnen und Hamburger zu der Zeit noch immer der Elbe direkt entnommen und lediglich geklärt, nicht aber gefiltert wurde, konnte sich die Seuche sehr schnell ausbreiten - im Gegensatz beispielsweise zu Altona, wo es bereits eine Filtrationsanlage gab und nur recht wenige Choleraopfer zu beklagen waren. Des Weiteren waren in vielen, vor allem in dichtbevölkerten und in Hafennähe gelegenen Vierteln die Wohnverhältnisse äußerst beengt und insbesondere die hygienischen Bedingungen katastrophal.

Um die Krankenhäuser vor Cholera Infektionen zu schützen, wurden Baracken vor den Eingängen der Krankenhäusern errichtet, um den Kranken zu helfen und sie gleichzeitig zu isolieren.

Robert Koch da nach ihm das Institut der Bundesregierung auf dem Gebiet der Krankheitsuberwachung und -Prävention benannt ist, kommt Ende August 1892 im Auftrag des preußischen Gesundheitsministers in die Hansestadt, was vom Hamburger Senat zunächst als übergriffige Einmischung aus Berlin empfunden wird.

Sein Urteil über die Wohnsituationen vieler Menschen ist niederschmetternd, wie es später in der « Hamburger Feien Presse » zitiert wird :

« Ich habe noch nie solche ungesunden Wohnungen, Pesthöhlen und Brutstätten für jeden Ansteckungskeim angetroffen wie in den Gängevierteln, die man mir gezeigt hat, am Hafen, an der Steinstraße, an der Spitalerstraße oder an der Niedernstraße. (...) Ich vergesse, daß ich mich in Europa befinde. »

(Robert Koch über die Hygienezustände in Hamburg, 1892)

Die von Robert Koch umgehend empfohlenen kurzfristigen Maßnahmen sind dringend nötig und zeigen nach einiger Zeit auch ihre Wirkung (beispielsweise der ausschließliche Genuß und Gebrauch von zuvor abgekochtem Wasser) .

Überall in der Stadt wurden Stationen eingerichtet, an denen die Bewohnerinnen und Bewohner Wasser abkochen können, damit sich die Hygienezustände in Hamburg bessern und um damit die Infektionen einzudämmen.

Langfristig hat die Choleraepidemie Folgen für das Stadtbild Hamburgs. Denn um zu verhindern, daß sich solch eine Situation wiederholt, verschwinden ganze Stadtviertel : Große Teile der so-genannten Gängeviertel werden abgerissen oder saniert, um die hygienischen Verhältnisse in den Wohnungen der Bewohnerinnen und Bewohner der Stadt zu verbessern. Die Stadterneuerungsmaßnahmen in Neustadt und Altstadt dauerten bis in die 1930er Jahre an. Und auch die Trinkwasserversorgung wurde verbessert indem 1893 die Elb Wasserfiltrieranlage Kaltehofe in Betrieb genommen wurde. Eine weitere Verbesserung der Trinkwasserqualität wurde schließlich 1905 mit dem Grundwasserwerk Billbrook erlangt.

Cholera in Hamburg : A lesson in dealing with epidemics

Die Hitze lähmt 1892 das Leben der Hamburger - und weckt ihren Gegner : In der Elbe vermehrt sich ein Bakterium, das die Stadt verheeren und für immer verändern wird.

Hamburg stinkt zum Himmel im August 1892 : Ein drückend heißer Sommer lastet über der Stadt. Die Pegelstände der Elbe sind tief gefallen, ihr Wasser hat sich auf 22 Grad Celsius erwärmt. Aus allen Kanälen drückt der Gestank durch die Gassen der Hansestadt : Es stinkt aus den Hafenbecken, es stinkt aus dem Fluß, der eine Kloake ist.

Während die Hitze das Leben in der Stadt lähmt, entfaltet sich im warmen, verdreckten Wasser eine Katastrophe. Ein stäbchenförmiges Bakterium, « Vibrio choleræ » , findet in der Elbe nun ideale Bedingungen, um sich explosionsartig zu vermehren.

Das erste Opfer ist am 15. August ein Arbeiter aus Altona, der den Auslaß der Kanalisation in die Elbe überwacht. Sein Arzt diagnostiziert Verdacht auf Cholera, dessen Vorgesetzter korrigiert den Befund allerdings umgehend - auf Brechdurchfall.

Am 16. August werden 2 weitere Fälle gemeldet, am 17. sind es schon 4, noch am gleichen Abend ist das erste Todesopfer zu beklagen. Die Fälle häufen sich. Am 20. August melden mehrere Ärzte der Hamburger Gesundheitsbehörde : Die Cholera könnte ausgebrochen sein.

Das Amt wiegelt ab : « Einzelfälle » , nicht an die große Glocke hängen.

Noch könnten die Stadtväter eine Tragödie verhindern ; doch die Behörden wollen nichts vom Ausbruch einer Epidemie in ihrer Stadt wissen, die damals knapp 600.000 Einwohner zählt. Das Eingeständnis und eine Quarantäne würden Hafen und Händel der Hansestadt schwer treffen. Das will niemand verantworten.

Getrieben von Geiz und Hybris führen Behörden und Senatoren ihre Stadt in eine Katastrophe, die Tausende das Leben kosten wird : Das macht die große Choleraepidemie von Hamburg zu einem Lehrstück darüber, was passieren kann, wenn Politiker wissenschaftliche Tatsachen ignorieren.

Um den 20. August gelangt der Erreger in den Haupteinlaß der Hamburger Wasserversorgung im Stadtteil Rothenburgsort. Denn aus demselben Fluß, in den die Hamburger ihre Fäkalien spülen, beziehen sie auch ihr

Trinkwasser. Binnen Stunden nehmen nun Abertausende Hamburger die Keime auf. 66 neue Fälle werden gemeldet, am 21. zeigen weitere 113 Menschen Symptome. Am 23. August bestätigt die Behörde offiziell 123 Fälle. In Wahrheit sind an diesem Tag wahrscheinlich mindestens 815 Hamburger infiziert.

Mit schockierender Wucht und Geschwindigkeit kommt das Unheil über die Menschen. Ein Vater, der morgens noch unbeschwert mit der Familie frühstückte, findet womöglich schon abends die amtliche Mitteilung an der Haustür : Frau und Kinder wurden ins Krankenhaus verbracht.

Binnen Stunden vermag die Cholera zuzuschlagen. Ihre Opfer leiden unter extremem Durchfall und Erbrechen, sie verlieren massiv an Körperflüßigkeit, der Kreislauf bricht zusammen. Muskelkrämpfe schütteln die Kranken. Die Haut verfärbt sich blau und wird wellig, die Augen sinken tief in die Höhlen und blicken stumpf, Hände und Füße sind eiskalt. Lebende Tote. In diesem Zustand sterben rund die Hälfte der Infizierten, oft an Herz- und Nierenversagen infolge Dehydration.

Spätestens am 24. August, 8 Tage nach Auftreten des ersten Falles, läßt die Epidemie sich nicht mehr verheimlichen. Internationale Zeitungen, etwa die Londoner « Times » , entsenden Korrespondenten an die Elbe. Bald stecken sich Hunderte an, Tag für Tag. Die Cholera verwandelt Hamburg in eine Todeszone, in eine Zombiestadt.

Der Siegeszug der Cholera beginnt wohl 1817 in Indien. Als regionales Phänomen ist die Krankheit dort lange bekannt, doch trat sie nie verheerend in Erscheinung. In jenem Jahr aber schafft eine Klimaanomalie, hervorgerufen durch einen gewaltigen Vulkanausbruch, neue Lebensbedingungen. Im Golf von Bengalen, wo « Vibrio choleræ » heimisch ist, verändern sich die Wassertemperaturen - womöglich trägt das dazu bei, einen neuen, aggressiven Erregerstamm hervorzubringen.

Die Menschen in der Region sind ohnehin durch Unwetter und Hungersnöte geschwächt. Und sie sind auf Wanderschaft, machen sich in großer Zahl auf den Weg, fort aus den Katastrophengebieten. Sie tragen den Erreger hinaus aus dem Tal des Ganges.

Die Cholera tritt ihre Reise in die Welt an, die damals schon globalisiert ist. Der Erreger reist mit den Händlern, die Waren aus dem britischen Empire transportieren, und mit den Truppen der Kolonialmacht. Er gelangt nach Nepal und Afghanistan, breitet sich vom Kaspischen Meer die Wolga hinauf bis ins Baltikum aus. In West-Europa und Nord-Amerika, wo das Bakterium in den überbevölkerten Slums der boomenden Industriestädte ideale Daseinsbedingungen findet, kommt die Cholera zu Beginn der 1830er Jahre an. In Hamburg bricht sie erstmals am 5. Oktober 1831 aus, fordert weit mehr als Tausend Todesopfer.

Wenig, im Vergleich zu den Opferzahlen anderer Städte ; Paris etwa beklagt 18.500 Choleratote. In London fordert die Seuche 1854 über 10.000 Todesopfer. Und niemand hat zunächst eine Ahnung, warum - oder wie man sich schützen könnte.

Doch das Wissen wächst. Noch im Katastrophenjahr 1854 beschreibt der italienische Anatom Filippo Pacini den Erreger der Cholera. Und in London gelingt es dem Arzt John Snow, die Ausbreitungswege in detektivischer Arbeit nachzuzeichnen. Snow hat einen Anfangsverdacht : das Trinkwasser.

Die Londoner erhalten ihr Wasser im Wesentlichen von zwei unterschiedlichen Gesellschaften. Die eine pumpt es stadtnah aus der verdreckten Themse, die andere gewinnt es im Londoner Umland, wo der Fluß vergleichsweise sauber ist. Snows Daten bestätigen seine Trinkwasser-Hypothese : 315 Cholera-Tote auf 10.000 Haushalte hier, aber nur 37 dort.

Snow zeichnet nun sämtliche Todesfälle in eine Karte ein (heute nennt man diese Methode « disease mapping ») . Wo sie sich zusammenballen, muß sich der primäre Ansteckungsherd befinden - es ist eine Trinkwasserpumpe im Armenviertel Soho. Ein weißer Fleck auf dem Stadtplan des Todes liefert die Gegenprobe : Unter den Beschäftigten einer Brauerei im Krisengebiet tritt kein einziger Todesfall auf - die Arbeiter dort trinken nie Wasser, nur das Bier ihrer Firma, das sie günstig erhalten.

Somit ist eine entscheidende Einsicht für das Verständnis der Seuche gewonnen : Die Erreger gelangen über verunreinigtes Trinkwasser in den menschlichen Organismus. Eine Übertragung von Mensch zu Mensch kommt hingegen nur äußerst selten vor.

Etwa drei Jahrzehnte nach Snows Untersuchungen, in den 1880er Jahren, entwickelt der Mediziner Robert Koch eine wissenschaftliche Erregertheorie. Er kultiviert « Bazillen » außerhalb des Organismus und beschreibt deren Lebenszyklen. Koch wird so, neben dem Franzosen Louis Pasteur, zum Begründer der modernen Bakteriologie und Mikrobiologie.

Koch, der am kaiserlichen Gesundheitsamt in Berlin forscht, erkennt den Wert von Quarantäne und Desinfektion. Nach einer aufsehenerregenden Expedition zur Erforschung der Cholera in Ägypten und Indien wird er in den Preußischen Staatsrat berufen.

Nun soll er in Hamburg den Krieg gegen die Cholera führen.

Am 24. August 1892 trifft Koch in der Hansestadt ein. Er ist schockiert.

« Als ich nach Hamburg kam, glaubte ich ein paar Kranke anzutreffen, von denen man nicht recht wußte, ob sie die Cholera hätten oder nicht. » Stattdessen « war mir zu Mut, als wanderte ich über ein Schlachtfeld. Überall Menschen, die noch wenige Stunden vorher von Gesundheit strotzend und lebensfroh in den Tag hinein gelebt hatten und nun in langen Reihen dalagen, von unsichtbaren Geschoßen dahingestreckt. »

Koch erlebt eine Stadt, die von Angst zu Panik taumelt. Die beiden größten Krankenhäuser, in Eppendorf und Sankt Georg, verfügen zusammen über 3.820 Betten, von denen die Mehrzahl belegt ist. Dort treffen nun täglich Hunderte Cholerafälle ein, bis Ende August insgesamt mehr als 3.000.

« Die Zimmer sind geradezu furchtbar überfüllt, Jammern und Schreien, Ächzen und Stöhnen tönen grausig durch den Raum. » , schildert ein Zeitzeuge das Inferno.

« In keiner anderen Stadt habe ich solche ungesunden Wohnungen, Pesthöhlen und Brutstätten angetroffen. »

Auf den Gängen stapeln sich Leichen. Oder sie werden auf dem Klinikgelände in langen Reihen ins Gras gelegt. Vom Krankenhaus rumpelt ein nahezu ununterbrochener Zug von Leichenwagen, aber auch von Möbelwagen und anderen geschloßenen Fahrzeugen, die beschlagnahmt worden sind, zum Friedhof Ohlsdorf. Dort betten weit mehr als 100 Totengräber in Tag- und Nachtschichten die Choleraopfer in Massengräber. An mehreren Stellen der Stadt sind größere Plätze mit Planken umzäunt, um die Toten zwischenzulagern.

Fassungslos machen Koch die menschenunwürdigen Wohnverhältnisse, auf die er bei einer Inspektion der am stärksten betroffenen Quartiere stößt. Die labyrinthartigen Gängeviertel, in denen vor allem die Hafenarbeiter mit ihren Familien zusammengepfercht leben, sind lichtlose, stickige Slums mit haarsträubenden sanitären Bedingungen.

« In keiner anderen Stadt habe ich solche ungesunden Wohnungen, Pesthöhlen und Brutstätten angetroffen »

urteilt Koch

« Meine Herren, ich vergesse, daß ich in Europa bin. »

Die Menschen sind in Massen aus der Stadt geflohen ; rund 12.000 Hamburger stürmen die Hotels und Herbergen im Umland, bis hinauf an die Nord-See. Manche wollen noch viel weiter weg : Hunderte von Emigranten, vor allem aus Russland, warten in der Stadt auf ihre Weiterreise nach Amerika. Viele von ihnen tragen den Choleraerreger in sich. Um die Menschen in den Auswandererbaracken loszuwerden, läßt Senator Gerhard Hachmann mehrere Schiffe mit Infizierten in See stechen.

« Die armen Kinder sind auf dem Schiff hingestorben wie die Fliegen » , berichtet ein Passagier. Und in Amerika dürfen die Auswanderer nicht an Land, müßen lange an Bord der Totenschiffe ausharren. Die Amerikaner verschärfen danach ihr Einwanderergesetz.

Robert Koch übernimmt das Kommando in der Hansestadt. Daß ihnen nun ein Preuße sagt, was zu tun ist, gilt den auf Eigenständigkeit bedachten Hanseaten als Zumutung. Sie sind immer noch der Auffaßung, ihr Elbwasser sei trinkbar (in den feineren Haushalten wird es ja auch stets von den Dienstmädchen abgekocht) . Anfangs lassen sie Robert Koch ins Leere laufen. Doch im Angesicht der Katastrophe bestätigt der Senat am 26. August dessen Maßnahmenkatalog.

Die Polizei solle Tank- und Brauereiwagen requirieren, um die Bewohner umgehend mit unverseuchtem Wasser zu versorgen. Auf den Straßen seien Möglichkeiten zum Abkochen des Wassers zu schaffen. Mit Plakaten soll die Bevölkerung über die Gefahren aufgeklärt werden, die im Wasser lauern. Alle Schulen, Tanzhallen und Vergnügungsstätten werden geschloßen. Sanitäts- und Desinfektionskolonnen ziehen in den betroffenen Gegenden von Wohnung zu Wohnung.

Als besonders qualvoll für Hamburgs Patrizier erweist sich Kochs Anordnung, umgehend Flugblätter (Schutzmaßnahmen gegen die Cholera) an alle Haushalte zu verteilen. Denn diese Aufgabe - über Nacht 25.0000 Exemplare drucken und dann umgehend unter das Volk bringen - kann in der Stadt nur eine einzige Organisation bewältigen : die Sozial-Demokraten. Ausgerechnet die dem Establishment verhaßten Genoßen muß Polizeisenator Hachmann jetzt um Unterstützung bitten. Am nächsten Morgen sind die Flugblätter gedruckt.

Robert koch sorgt auch dafür, daß die Cholera sich nicht weiter verbreitet, daß alle im Umland aufflackernden Herde sofort ausgetreten werden. Er zielt darauf, « daß die ersten Fälle an jedem Ort gründlich behandelt werden, damit eine örtliche Epidemie nicht erst zum Ausbruch kommt » . Denn Koch beherrscht bereits das moderne Instrumentarium im Kampf gegen eine Epidemie.

Und in seinen erfolgreichen Maßnahmen spiegelt sich, was Hamburg zuvor falsch gemacht hatte : alles

Auch nach der Epidemie von 1831-1832 hatte die Stadt nichts zur Verhütung oder Bekämpfung der Cholera unternommen. Um Geld zu sparen, schiebt der Senat das Krisenmanagement Ärzten und freiwilligen Organisationen zu. Selbst jetzt, kurz vor der Jahrhundertwende, existieren in der Hansestadt keine spezialisierten Stationen. Bei Ausbruch der Epidemie sind in Hamburg lediglich vier von Pferden gezogene Krankenwagen einsatzbereit.

Der Hauptfehler : Hamburg schiebt den Bau von Filtrieranlagen für das Trinkwasser, wie sie in anderen Städten längst erfolgreich im Einsatz sind, immer wieder auf die lange Bank - zu teuer. Zeitgleich schreitet der Bau des neuen Rathauses, ein Palast in florentinischer Grandezza, zügig voran. Die Kosten für das Prestigeprojekt hätten auch für den Bau moderner Filtrationsanlagen gereicht, fast jedenfalls.

Das Zögern zu Beginn der Seuche kommt Hamburg auch ökonomisch teuer zu stehen : Die Wirtschaft kollabiert. Dänemark schließt die Grenzen, Länder in Übersee verbieten sämtliche Einfuhren aus Hamburg, ausländische Schiffe dürfen den Hamburger Hafen nicht anlaufen, Schiffe, die bereits im Hafen liegen, ihn nicht mehr verlassen. « Die erste deutsche Handelsstadt ist in Acht und Bann erklärt » , schreibt die « Kölnische Zeitung » , eines der führenden überregionalen Blätter.

« Dem früheren Gesamtumsatz von wöchentlich 50 Millionen Mark stehen heute wenige Tausend Mark gegenüber. »

Die Werft Blohm & Voß reduziert ihre Belegschaft von 3.000 auf 700 Mann. Die Eisenbahn stellt den Verkehr ein, kaum eine Investition wird getätigt, der Konsum erstirbt. Ein neuer Gestank liegt über der Stadt. Nicht mehr die fauligen Ausdünstungen der Elbe, sondern der scharfe Geruch der chlorhaltigen Desinfektionsmittel.

Nach zehn grauenvollen Wochen geht die Zahl der Neuerkrankungen in Hamburg zurück. Der Erreger hat am Ende fast 17.000 Menschen befallen, 8.605 getötet. Es ist der letzte Choleraausbruch in Deutschland.

Die Folgen der Seuche verändern das Bild der Stadt. Die Slums werden abgerissen (allerdings erst nach dem

Hafenarbeiterstreik von 1896-1897) , mehr als 20.000 Menschen vertrieben. Wohl kein Einziger von ihnen kehrt in die neu errichteten Wohnungen zurück ; sie sind zu teuer. Später entstehen Wohnsiedlungen in den Vororten, per Eisenbahn mit der Innenstadt verbunden. Auch an dieser Neukonzeption der modernen Stadt hat die Cholera ihren Anteil.

Schon 1892 stellt der Senat ausgebildete Chemiker ein und gründet ein Hygienisches Institut. Die Filtrieranlage für das Elbwasser geht ab 1893 in Betrieb, woraufhin die Säuglingssterblichkeit in der Stadt drastisch sinkt. Eine Versuchsanlage zur Abwasserreinigung wird getestet, Abfälle werden fortan unter staatlicher Aufsicht verbrannt oder gereinigt, schärfere Bauvorschriften erlassen.

Einschneidend sind die politischen Folgen. Nicht nur die Sozial-Demokraten fordern angesichts des Versagens der alten Eliten ein allgemeines Wahlrecht. 1901 zieht der erste Genoße in die Bürgerschaft ein. Die Zeit der Honoratiorenklüngel, die sich nur den eigenen Interessen verpflichtet fühlen, geht zu Ende.

Der britische Historiker Richard J. Evans schreibt in seinem Buch « Tod in Hamburg » :

« Die Cholera-Epidemie von 1892 befreite die Kräfte des politischen Wandels. »

Heute ist die Cholera längst einfach zu vermeiden und zu behandeln, doch ist sie keineswegs besiegt.

In den Kriegsgebieten des Jemen wütet bereits seit Jahren der größte bekannte Choleraausbruch in der Geschichte der Menschheit.

probably before July 1892

Autograph note written by Anton Bruckner on the back of a customized printed visiting card (47 mm x 77 mm - with reference to his « honorary doctorate » of philosophy) addressed to « Noble Doctor, in hope ! » (« Edler Doktor in Spe ! ») - who could be Dr. Friedrich Kraus, or Max von Oberleithner :

« Noble Doctor, in hope !

Dr. [Guido] von Török wrote to me that you would like to come to the [Hôtel] « Riedhof » today (Wednesday) .

(Perhaps, after the « Te Deum » affair is settled.)

ABr. »

The « Zum Riedhof Wirtshaus » (at the corner of « Wickenburg-Gasse » Number 15 and « Schlößel-Gasse » Number 12 (14) in Josefstadt - eighth district) was a Viennese hôtel restaurant and brasserie with a garden frequented by Bruckner and many doctors, including surgeon Theodor Billroth (the dedicatee of Brahms's String quartet in C minor, Opus 51, No. 1) , who was a friend of von Török's.

printed on the front :

« Professor Anton Bruckner Ehren Doktor der Philosophie der Kaiserlich-Königlich Universität in Wien, Ritter des Franz-Josef Ordens, Kaiserlich-Königlich Hof-Organist »

The note is possibly connected with the medical certificate Bruckner sought from the eminent Viennese doctors Friedrich Kraus and Guido von Török, which he then submitted to the Vienna « Hofkapelle » requesting permission to retire. Dr. von Török wrote to Bruckner suggesting meeting at the « Riedhof » restaurant that very day - probably after finishing the matter of the « Te Deum » (« Vielleicht nach Vollendung der " Te Deums " Angelegenheit ») .

In 1871, baron Dr. Guido Karl (Carl) von Morpurgo (1846-1923) married Judith Hermine von Török (1853-1920) .

Dr. Friedrich Kraus (1858-1936) **could be** the recipient of Bruckner's message. He is remembered for his achievements in the field of electro-cardiography and his work in colloid chemistry.

The other potential candidate **could be** Max von Oberleithner, who received his doctorate in law from the University of Vienna in 1892.
Other known members of the Hôtel « Riedhof » circle (dinner club) are excluded because they received their doctorates years ago.

The « Te Deum » affair could refer to the planned performance by Siegfried Ochs at the music festival of the « Allgemeine deutsche Musikverein » in Vienna on July 8, or the projected date for the premiere of the « Psalm 150 » (**WAB 38**) on September 18.

Bruckner describes Ochs as his « second artistic father » (Hermann Levi being the first one) .

It would, therefore, be more likely that Friedrich Eckstein or other assistants from Bruckner's inner circle were involved.

One evening, Bruckner limped into « Gause's » pub-restaurant to tell his disciples that he could hardly walk because his feet were so swollen. On the following day, Dr. Leopold Schrötter von Kristelli diagnozed cirrhosis of the liver. The underlying cause was diabetes. Dietary restrictions were the only treatment then available, and milk replaced his beloved « Pilsener » beer. The once plumpish composer became emaciated and he suddenly seemed older. His hands shook and he appeared to have lost many of his teeth. He was also afflicted with a chronically sore throat.

...

Since the beginning of the 1880's, Anton Bruckner took part with great curiosity in doctors' round tables. Sitting beside the famous anatomist Dr. Carl Rabl (whom he had met in Wels and for whose sister he always proposed marriage without any success) , he was considered a very special guest at the « Riedhof » hôtel restaurant in the district of « Josefstadt » , which was located near the Vienna General Hospital. He was surrounded by eminent members of the

University faculty of medicine but also by « visiting professors » of national and international renown : they all represented the main « clientèle » of the place.

There was not much talk about music. Bruckner really wanted to learn everything about the topics that were on the agenda : for him, it was a fantastic and exclusive opportunity to explore the human body from within the organic functions ... and malfunctions. He never stopped asking questions on their history. When the doctors started to share their personal frustrations, defeats and limitations facing diseases and death, he deeply mourned with them. But, in his case, Bruckner prefer to receive objective information then morbid diagnoctics. If someone adressed other scientific fields, such as electrical engineering, he was as passionated. He basically kneeled in front of the « high priests of science » like a shy and devout follower. But this did not prevent him from taking ten or thirteen large Bavarian « Seidel » glasses of « Pilsner » beer [one of the largest glasses made for beer and, as such, is good for lower gravity beers ; the handle helps the drinker hold the large glasses without dropping them or spilling] even wine because he stayed as late as 10 o'clock in the evening.

The Bavarian « Seidel » are the massive 1.5 litre large mugs, which were made famous by « Oktoberfest » celebrations. They now exist as thick glass but are descendants of simple krugs (the « Maßkrug » made of earthenware, stoneware, porcelain, glass, silver and pewter with or without hinged lid originally to keep out the flies) that were used since the fifteenth century as drinking mugs. As glass cutting and forming techniques became more advanced in the nineteenth century, round dimples or other patterns began to show up in these tanks. Almost obviously, these classic mugs are reserved for session beers such as Pilsners, Helles, Märzen, Vienna and, of course, « Oktoberfest » beers.

(At that time, in « cafés » and taverns, beer glasses began to replace terra-cotta mugs, which gave more importance to the appearance of the product. Limpidity and colouring became essential factors.)

Altogether, Bruckner had mixed feelings : he was ashamed but also anxious about his present physical condition, the doctors (in whom he put all his confidence) placed him against his excesses and their bad consequences. Hearth problems was in the making but, for now, the lecturer of harmony and counterpoint was essentially interested in being part of this « élite » group of geniuses.

Bruckner never got drunk but many observers believe too much beer precipitated the attack of his illness.

When the doctors forbade all these harmless little pleasures, he complained bitterly. These were the only joys in life the modest fellow had left.

...

Anton Bruckner wanted to be part of a circle of « real » doctors ; his project took an almost « institutional » proportion.

He finally succeeded but still considered these people as « aliens » : they are of the doctors in medicine (« Doctores

medicinæ ») .

In 1881, the Upper-Austrian compatriot, the anatomist Dr. Carl Rabl, introduced Anton Bruckner to the round table of doctors, which met regularly at the restaurant of the « Gasthaus zum Riedhof » located near the Vienna General Hospital, run by inn-keeper Johann Benedickter.

It is not surprising to see Bruckner in company of physicians discussing macabre and horrible topics like corpses and skulls. In this regard, he was able to obtain all the information he wanted from the medical profession. However, what Bruckner gained on the scientific level from these evenings at the « Riedhof » was small compared to the social benefit which he could draw from them.

One of the physicians, Dr. Alexander Fränkel, gave a detailed account of the importance that Bruckner gave to his friendly relationship with the doctors :

« On the other hand, the reason why Anton Bruckner was attracted to our Society table was not for academic reasons but for the pleasure of sharing an exquisite " Pilsner " beer (which was not a futile reason for him) . In terms of personal exchanges with Bruckner, it became more and more obvious that the human aspect was of the utmost importance. I believe that he was quite reluctant to oppose professional musicians (except when he was in company of his few loyal disciples, who already admired him at that time) . Again and again, in his position as teacher, he insisted on the great satisfaction of exchanging with his young students, which he nicknamed his " Gaudeamus ". When sitting at our table, he embarrassed everyone with his great modesty. Again and again, he considered himself privileged as a " poor musician " to rub shoulders with kind, considerate and friendly educated people like us. He listened attentively to our medical discussions with most anxiety and sympathized with emotions with the people whose diseases, operations, etc. , were exposed. (...) When he sought medical instruction, Bruckner was, by no means, satisfied with light answers ; he wanted to be thoroughly informed, and so, illustrations were used most of the time to help especially when it came to the anatomy. When we gave him the opportunity to explore inside of the human body, we opened up a new world of which he had no clue. However, Bruckner expressed a lively interest not only in our medical discussions (even if they were strictly academic) but also sought enlightenment in this sphere. He demonstrated great interest in all facets of knowledge. To stay level, he asked us, erudite " Areopagus " (as we were often called) , many questions about the various intellectual issues of the day. That Bruckner had only a modest degree of what is commonly called " education " must be readily admitted. His years of training did not had much to his intellectual development.

But whoever knew him better soon realized how much intuitive and adaptive his mind was. Of course, he was not a writer but he was capable of understanding the outside world and what he could, as it were, learn peripatetically he did so with great ease. Even though the sum of his knowledge was of no great importance, his intelligence was far superior to the average. »

...

« Was andererseits Anton Bruckner an unseren Tisch und diese ihm im Ganzen doch recht ferne

stehende Gesellschaft anzog, war, ganz abgesehen von den recht banalen Motiven des ihm auch sonst angenehmen Lokales, in dem wir uns zusammenfanden, und der vielgerühmten Vorzüglichkeit des dort verzapften Pilsnerbieres (das spielte ja bei Bruckner keine untergeordnete, ja eine nurallzugroße Rolle) vorallem der akademische Charakter der Gesellschaft, die er dort vorfand. Es erwies sich im intimeren Verkehr mit Bruckner immer deutlicher, einen wie großen Wert er in seinem Umgang gerade darauf legte. Ich glaube, daß er mit Berufsmusikern (die wenigen Jünger, die schon damals in verehrungsvoller Treue zu ihm hielten, ausgenommen) nur recht ungern verkehrte. Immer wieder betonte er die große Freude, die ihm seine Stellung als Lehrer an der Universität bereite und der Verkehr mit der akademischen Jugend, seinen " Gaudeamus ", wie ersie nannte. Er war als unser Tischgenoße uns gegnüber von einer geradezu peinlichen Bescheidenheit ; immer wieder glaubte er hervorheben zu müßen, daß er es sich zur großen Ehre anrechne, als " armer Musikant " von so " gelehrten " Herren so freundlich, rücksichtsvoll und freundschaftlich aufgenommen zu sein. Unseren medizinischen Gesprächen lauschte er mit gespanntester Aufmerksamkeit und mit rührendem teilnahmsvollen Interesse um die Menschen, von deren Krankheitszuständen, Operationen, etc. wir sprachen. (...) Bruckner gab sich, wenn er medizinische Belehrung suchte, keineswegs mit leichthin gegebener Auskunft zufrieden ; er wollte gründlich unterrichtet sein und so mußte oft genug, zumal wenn es sich um anatomische Information handelte, auch die Illustration helfen. Der ihm auf diese Weise vermittelte Einblick in den Bau des menschlichen Körpers eröffnete ihm förmlich eine neue Welt, von der er bis dahin auch nicht eine Ahnung hatte ; Bruckner bekundete aber nicht nur für unsere medizinischen Gespräche (auch dann, wenn sie streng wissenschoftlicher Art waren) lebhaftestes Interesse und suchte auf diesem Gebiet in unserem Kreis Aufklärung, sondern war für alle Zweig edes Wissens von größter Aufnahmsfähigkeit, und da er uns schon für seinen gelehrten Areopag hielt, waren wir oft berufen, so gut wir es eben konnten, gegenüber manchen Fragen Stand zu halten, die er den verschiedensten Zweigen der zeitgenößischen geistigen Bestrebungen entnahm. (...) Daß Bruckner über das, was man gemeinhin " Bildung " nennt, nur in bescheidenstem Maße verfügte, muß ohne weiteres zugegeben werden. Soweit Bildung mit Angelerntem identifiziert wird, konnte er ja seinem ganzen Entwicklungsgang nach nicht viel davon besitzen.

Wer ihn aber näher kannte, dem wurde es bald klar, wie sehr enveiterungsföhig sein geistiger Horizontundwie anpassungsföhig sein Intellektwar. Ein Büchennensch war er freilich nicht ; er nahm aber verständnisvoll auf, was die Außenwelt seinen Sinn zuführte und was er gleichsam peripatetisch erlernen konnte, das eignete er sich mit großer Leichtigkeit an. Wenn auch die Summe des Wissens, das er mit sich führte, kein großes Gewicht hatte, so war seine Intelligenz eine die Durchschnittsbegabung weit überragende. »

July 1892

Friday, 1 July 1892

Arterial sclerosis, hepatitis and diabetes are diagnozed to Anton Bruckner. The latter factually a death sentence.

His ailments are listed in the medical certificate signed by Drs. Guido von Török and Friedrich Kraus, as reported by Theophil Antoníček (pages 118-119) :

General sclerosis of the arteries (« endarteritis chronica deformans ») with consequent weakening of the heart muscles and valves.

Atrophy of the liver (« cirrhosis hepatitis ») with persistent digestive problems.

Excess of sugar in the urine (« diabetes mellitus ») .

The most significant symptoms however were of poor circulation, swellings in his feet and general debility. His depression also became more marked. Playing the organ became difficult and the flights of stairs to get to his « Heßgasse » flat on the fourth floor of the residential complex (« Wohnhaus ») increasingly became a torture. These symptoms indicate atherosclerosis or hardening of the arteries, a disease that normally progresses slowly but that can advance rapidly in cases of diabetes. Atherosclerosis can weaken the muscles of the heart (heart failure was to be the immediate cause of Bruckner's death) and can also limit the supply of blood to the brain giving rise to multi infarct dementia, a possible reason for the mental confusion reported by Dr. Richard Heller and others in the last months of Bruckner's life. Gradually, lucidity with moments of confusion gives way to confusion with windows of lucidity and, eventually, to total mental collapse.

Anton Bruckner gradually withdrew from active musical life. He had already left his post at the conservatory in 1890.

...

Dr. Max Dietz reports on pages 337f in the « Allgemeine Kunstchronik » concerning the June 15 performance of the Fourth symphony (**WAB 104**) :

« Ausstellungskonzerte

Am Ausstellungsplatz hat zunächst das Konzert des Wiener akademischen Wagner-Vereines eines größeren Zulaufs sich erfreut. Anfang und Ende deßelben waren dem Bayreuther Meister gewidmet. (...) Dazwischen bekam man das humoristisch angehauchte " Gaudeamus igitur " von Franz Liszt und Anton Bruckner's " Romantische " Symphonie in Es zu hören. Selbstverständlich hatten sich, wie immer bei ähnlichen Gelegenheiten, die Getreuen des ehemaligen Stiftsorganisten von St. Florian eingefunden, um seine an kühnen und gewagten Zügen reiche Tonschöpfung endlos zu bejubeln. Die Symphonie ist trotz ihrer verfänglichen Benennung sicherer gefügt als manch andere dieses gerne bizarren Eingebungen folgenden, nur zu häufig schrullenhaften Meisters. Den Siedepunkt erreichten die stürmischen Ovationen, als Frau Fürstin Pauline von Metternich dem Jubelgreis einen riesigen Lorbeerkranz in die zitternde Hand drückte. Kapellmeister (Josef) Schalk hat ein nettes Pröbchen von gedächtniskünstlerischer Fertigkeit geliefert, indem er die überschwierige Partitur auswendig dirigirte. (... über Hugo Wolfs " Das Fest auf Solhaug "... Symphonie von Cowen ... Amsterdamer A Capella-Chor unter Daniël de Lange " meisterhaft "... Signatur auf Seite 338 :)

Doktor Max Dietz »

A brief review of this concert also appears in the magazine « Lyra » Volume XV, Number 19 (415) on page 165 (page 3) :

« Der akademische Wagnerverein erzielte am 15. Juni in der Tonhalle im Prater mit seinem 1. Ausstelllungskonzerte unter Professor (Josef) Schalks Leitung einen guten Erfolg und viel Beifall. Von den neuen Nummern sind zu nennen Liszts geist- und kunstvolle Humoreske über das " Gaudeamus igitur " und Hugo Wolfs Musik zu dem Ibsendrama " Das Fest von Solhaug ". Den Haupterfolg machte Anton Bruckners " ' Romantische ' Symphonie Nummer 4 " (in Es-Dur) dieses fantasievolle Werk. Es wurde trefflich geleitet und gediegen gespielt, und Meister Bruckner wurde wiederholt hervorgestürmt, mit einem festlichen Orchestertusch und einem Kranze geehrt ; ein 2. Kranz wurde auch dem Dirigenten Professor Schalk zu theil. »

The « Internationale Musik- und Instrumenten-Zeitung » Number 5 announces the performance of « Germanenzug » (**WAB 70**) for July 3 :

Programme and song lyrics for the

Eighth national festival of the « Association of Singers of Lower-Austria »

(« Achter niederösterreichischer Sängerbundesfest »)

participants :

music band of the Imperial and Royal Infantry Regiment baron von Heß No. 49

music band of the Veterans of the town of Krems

music band of the town of St. Pölten

national choir-masters :

« Herren » Eduard Kremser and Heinrich Cubasch

music performances will begin at 4:00 pm

vocal performances will begin at 5:00 pm

« PROGRAMM UND LIEDER-TEXTE | zum | VIII. BUNDESFEST in KREMS | am | Sonntag den 3. Juli 1892 | unter Mitwirkung der Musikkapelle des Kaiserlich und Königliche Infanterie-Regimentes Freiherr von Heß Nummer 49, der Kremser Veteranen-Kapelle und der St. Pöltener Stadtkapelle | **Chordirigenten :** die Herren Bundes-Chormeister **Eduard Kremser** und **Heinrich Cubasch** | Beginn der Musikvorträge um 4 Uhr, der Gesangsvorträge um 5 Uhr

(...)

4) Einzelvortrag des Wiener Männer-Gesangvereins (...)

5) " Germanenzug "

Gesammtchor mit Orchesterbegleitung von Anton Bruckner

Soli : " Wiener Männer-Gesangverein " und Männer-Gesangverein " Schubertbund "

Dirigent : Herr Bundes-Chormeister **Eduard Kremser**

(kompletter Text ...)

Doktor August Silberstein

6) Ermunterung | Gesammtchor von Max von Weinzierl | Dirigent : Herr Bundes-Chormeister

(...) »

small lecture hall (« Vortrag-Saal ») of the « historical music section »

South-east transept of the « Rotunda » building ; South portal entrance

8th « historical concerts »

under the supervision of musicologist Guido Adler

featuring the « music masters » of the Flemish school of polyphony

from the fourteenth to the seventeenth centuries

Daniël de Lange conducts the « Amsterdamer a cappella-Chor »

(a choir consisting of eighteen singers)

and members of the « Exhibition Symphony Orchestra »

(de Lange is also the author of the substantial programme notes)

programme

the first part of the concert is dedicated to « sacred music »

the second one to « secular music »

it opens and closes with « Old Dutch » dances

« Wilhelmus van Nassau » - « Pots Hondert duysent slapperment »

arranged for piano four hands by Johan Cornelis Marius van Riemsdyk (1841-1895)

Jan Pieterszoon Sweelinck : Fantasia for organ, with Rudolf Bibl as soloist

Johann Adam Reinken : Suite in three movements

featuring concert-masters of the « Exhibition Symphony Orchestra » :

Michael Drucker, Julius Stwertka, violins - David Popper, cello - Berger, bass

also works by Guillaume Dufay, Jacob Obrecht, Josquin des Prez

Pierre Certon, Jacobus Clemens non Papa, Orlando di Lasso

[**« Room IX »** inside the « Rotunda » is dedicated to Orlando di Lasso]

Friday, 1 to Thursday, 14 July 1892

« Exhibition Theatre » in « Prater » park, Leopoldstadt

two novelties

« Meißener Porzellan »

one act pantomime ballet with prelude

music by Johann Hellmesberger junior

choreography by Jean Golinelli

...

« Gutenberg » by Wöber

...

At the beginning of the development of ballet in Vienna stood an Empress : Eleonore Gonzaga, the wife of Emperor Ferdinand II, who performed a ballet in Vienna for the first time in 1622. This was followed by the first flowering of the new art form which, at the time, was practised solely by members of the nobility. This « noble » ensemble was led by the respective Emperor himself. Only gradually were professional dancers accepted. The formation of a purely professional « troupe » only took place in the early-eighteenth century.

Ballet in Vienna achieved full professional status in the early-nineteenth century, coinciding with the decline of court « absolutism » and the rise of public institutions.

It evolved from a court entertainment into a structured national institution.

The company was characterized by a mix of romantic ballet, local Viennese performances and the influence of international guest stars.

The ballet scene, at that time, was deeply intertwined with « magic, romance, fantasy and tragedy » .

Performances were often integrated into opera productions or presented as major stand alone works in the newly built « Hofoper » on the « Ringstraße » (1869) .

The company was, then, a rare example of a ballet « troupe » supported by a state run institution performing for broader audiences.

The initial repertoire of the company drew heavily from French and Italian classical traditions, featuring adaptations of works like those by Jean Coralli and the Taglioni family.

The first ballet production at the « Hofoper » was a revival of Paul Taglioni's « Sardanapal » , a large historical pantomime in three acts (or four scenes) .

The German dancer Karl Telle, who ran the ballet company until 1890, staged the romantic productions of « Coppélia » (1876) and « Sylvia » (1877) .

Later, more light hearted, local works were selected, such as Josef Haßreiter's « Die Puppenfee » (The Fairy Doll, 1888) , which blended narrative story telling with virtuoso technique.

Succeeding Telle, Haßreiter staged nearly fifty ballets during his reign, which continued until 1920.

All these productions emphasized romantic and heroic themes, reflecting the company's roots in operatic interludes while incorporating local Austrian elements.

The company also featured prominent international dancers and choreographers, including Fanny Elßler, who contributed to the popular romantic ballet style.

Among the dancers and choreographers of international origin working in Vienna are personalities, whose names are now legendary.

Italy : Santo and Domenico Ventura, Gasparo Angiolini, Gaetano Vestris, Salvatore Viganò, Jean Coralli, Filippo, Marie and Paul Taglioni, Carlotta Grisi, Fanny Cerrito

France : Jean Georges Noverre, Louis Duport, Jean Aumer, Jules Perrot

Denmark : August Bournonville, Lucile Grahn

Germany : Heinrich Kröller

The Viennese ballet dancer, choreographer and ballet mistress Katharina (Josefa) Lanner (1829-1908) , known simply as « Katti » , was the daughter of Josef (Franz Karl) Lanner and his wife Franziska, « née » Jahns. She found fame in Germany and England.

Her father was director of dance music at the Viennese court and was celebrated as a composer and conductor, a great rival of the elder Johann Strauß, known as the « waltz king » .

She began her dance training at the age of fourteen with Pietro Campilli and André Isidore Carey at the court ballet school in Vienna. Having made her debut at the « Theater am Kärntnertor » in 1845 in the title role of « Angelica » by Antonio Guerras, she had her first great triumph in 1847 as Fennela, in the title role of the opera « Die Stumme von Portici » by Daniel François Esprit Auber.

Thereafter, she appeared in ballets with Fanny Elßler, Marie Taglioni and Paul Taglioni, dancing Myrtha in « Giselle » to great acclaim. Other principal roles in her repertory included « Die Verwandelten Weiber » by Paul Taglioni and « Der Toreador » by August Bournonville.

After her widowed mother died in 1855, « Katti » Lanner decided to leave Vienna and seek employment in Germany.

In 1856, she had a great success in Berlin in the title role of « Giselle » , after which she went on to dance in Dresden, Munich and Hamburg, where she choreographed her first major work, « Uriella, der Dämon der Nacht » (1857) .

In 1862, she was engaged as ballerina and ballet mistress at the Hamburg « Stadttheater » . Among the ten ballets she staged there, let's only mention « Die Rose von Sevilla » (1862) and « Asmodeus, oder Der Sohn des Teufels auf Reisen » (1863) .

She also organized a children's ballet « troupe » , took the Hamburg ballet company on tour to Berlin and made guest appearances elsewhere.

In 1868, « Katti » married the ballet master and company director Johann-Baptist (Alfred Karl Viktor) Geraldini.

At the 1892 « International Exhibition for Music and Theatre » , her legacy was celebrated through her contributions to the evolution of the dance genre and her deep familial ties to Viennese musical history.

Saturday, 2 July 1892

« summer song festival » in the « Volksgarten » , first district of Vienna

Carl Luze conducts the « Wiener akademischer Wagner-Verein »

with the participation of the

« Kapelle des Kaiserlich und Königliche Infanterie-Regiments Graf Jellačić Nr. 69 »

(music band of the Imperial and Royal Infantry Regiment Count Jellačić No. 69)

programme

Anton Bruckner : « Das deutsche Lied »

in the presence of the composer

Franz Schubert : « Widerspruch » , D. 865

Max von Weinzierl : « Zwei Gedichte für Männerchor » , Opus 102 - I. « Mailieb »

Max Hiller : « Eifersucht »

Eduard Schön (pseudonym : E. S. Engelsberg) : « Aufruf » (version for orchestra by Dr. Josef Neubauer)

Dr. Ignaz Machanek : « Im Niederwald »

Josef Stritzko : « Drei Schlüßel : " Verloren hab' ich all' mein Geld " » , Opus 64

Franz Eyrich : Fünf-Stimmige Männerchor « Treu und herzinniglich, Robin Adair »

Johann Strauß II : « Burschenwanderung » , Polka française, Opus 389

Rudolf Weinwurm : « Alpen-Stimmen aus Österreich » in F major, Opus 34

Also works by Gioachino Rossini, Richard Wagner, Anton Fahrbach, Josef Wiesneth, Friedrich von Flotow, Eduard Kremser and Georges Bizet.

The court « Kapellmeister » and conductor Carl Luze was born on 4 August 1864 in « Alten-Markt an der Triesting » in Lower-Austria. The son of a senior teacher, he received his first musical training from his father. At the age of ten years old, he entered « Heiligenkreuz » Abbey as a choir boy but, soon after, he joined the Imperial Court Chapel Orchestra. From 1879 to 1882, he studied at the Conservatory of the « Society of Friends of Music » in Vienna with Anton Bruckner (organ) and Wilhelm Schenner (piano) . From 1883, he worked at the Vienna « Hofoper » : initially as a choir singer and solo « répétiteur » but, from 1898 to 1926 and 1929, as choir-director. From 1899 to 1910, he conducted the Orchestra of the « Society of Friends of Music » and, from 1903 to 1933, was first « Kapellmeister » of the Imperial Court Chapel Orchestra (the last titular as court « Kapellmeister ») . Furthermore, from 1905 to 1908, he was teaching at the opera company of the Conservatory of the « Society of Friends of Music » and, from 1913 to 1934, was choir-master with Viktor Keldorfer and Ferdinand Großmann of the « Wiener Männer-Gesangverein » . From 1922 to 1929, he was federal choir-master with Viktor Keldorfer and Carl Führich of the Ostmark « Sängerbund » (Lower-Austria) . The greatest achievement of Carl Luze was to have preserved with Josef Schmitt the court orchestra after the collapse of the Imperial and Royal monarchy. He died on 8 February 1949 in Vienna.

Karl Luze, Hof-Kapellmeister und Dirigent : geboren 4. August 1864 Altenmarkt an der Triesting, Niederösterreich ; gestorben 8. Februar 1949 in Wien. Der Sohn eines Oberlehrers erhielt seine erste musikalische Ausbildung von seinem Vater, kam mit zehn Jahren als Sängerknabe ins Stift Heiligenkreuz, bald danach jedoch an die Wiener Hof-Musikkapelle. 1879-1882 Studium am Konservatorium bei Anton Bruckner (Orgel) und Wilhelm Schenner (Klavier) . Ab 1883 an der Wiener Hofoper, zunächst als Chorsänger und Solokorrepetitor, 1898-1926 und 1929 als Chordirektor. 1899-1910 Leiter des Orchesters der Gesellschaft der Musikfreunde, 1903-1933 Erste Dirigent der Hof-Musikkapelle und letzter Titular Hof-Kapellmeister. Außerdem 1905-1908 Lehrer für Opernensemble am Wiener Konservatorium und 1913-1934 Chormeister des Wiener Männer-Gesangvereins (mit Viktor Keldorfer und Ferdinand Großmann) ; 1922-1929 Bundes-Chormeister des Ostmärkischen (Niederösterreichischen) Sängerbundes (neben Keldorfer und C. Führich) . Luzes größtes Verdienst war es, die Hof-Musikkapelle nach dem Zusammenbruch der kaiserliche und königliche Monarchie gemeinsam mit Josef Schmitt erhalten zu haben.

Gustav Mahler conducts a performance of Ludwig van Beethoven's « Fidelio » at the Drury Lane Theatre

Sunday, 3 July 1892

Eighth national festival of the « Association of Singers of Lower-Austria »

(« Achter niederösterreichischer Sängerbundesfest »)

held in Krems-an-der-Donau on July 2 and 3

featuring

the music band of the Imperial and Royal Infantry Regiment baron von Heß No. 49

the music band of the Veterans of the town of Krems

the music band of the town of St. Pölten

the « Wiener Männer-Gesangverein »

the « Wiener Schubertbund » men's choir

national choir-masters :

« Herren » Eduard Kremser and Heinrich Cubasch

local choir-masters :

C.R. Kristinus, Adolf Kirchl, Johann Korntheuer, Ernst Schmidt, Ignaz Walter, Franz Wagner (piano)

soloists :

Rosa Nittel, soprano - « Frau » Ullrich-Linde, soprano - Marie Springer - « Herr » Thiergen - « Herr » Weidlich

are attending as « guests of honour » :

Dr. F. Spängler guest-speaker, Dr. Podlihal from the « Vienna District Association » , Max von Weinzierl, Federal councillor Franz Linde, August Fetzmann chairman of the « Wiener Schubertbund » , professor Josef Wichner of the « Association of Singers of Lower-Austria » , Franz Wagner publisher of the « Internationale Musikzeitung » , Dr. Pretzlik of the Chamber of Commerce, L. Schmack from the Men's Choral Society of Troppau, « Bürgermeister » Dr. Ludwig Heinemann, Dr. Ritter von Olschbauer.

programme

(only a partial list)

Johann Wenzel Kalliwoda : « Das deutsche Lied » in C major

Conradin Kreutzer : « An das Vaterland » for men's choir

Hans (Johann) Schläger : « Landpartie »

Franz Mair : « Am See »

Richard Wagner : « Der fliegende Holländer » , WWV 63 - « Steuermann, laß die Wacht ! » from act three

« Germanenzug » , patriotic cantata in D minor, for male solo quartet, male-choir and brass ensemble

choir-master Eduard Kremser conducts

the « Wiener Männer-Gesangverein »

the « Wiener Schubertbund » men's choir

« The most interesting piece of the programme was undoubtedly Bruckner's « Germanenzug » with brass accompaniment. Bursting with power, full of ingenious features, with a middle movement of sublime beauty, this work made a profound impression on the listeners. The thunderous applause that erupted from both the singers and the audience was a tribute to the great and brilliant composer who honours all Austrians. A superb execution ! The middle movement, sung jointly by the " Wiener Männer-Gesangverein " and the " Wiener Schubertbund ", was rendered with exquisite beauty. Despite the very difficult intonations, the pitch was crystal clear.

Mention should also be made of the outstanding performance by the music band of the 49th Infantry Regiment " Baron von Heß ", which brought the often very difficult accompaniments to their best effect and, under the direction of its talented band-master, " Herr " Wagner, made a significant contribution to the success of the festive concert. »

The choir-master, conductor and composer Hans (Johann) Schläger was born on 5 December 1820 in « Feldkirchen-an-der-Donau » , Upper-Austria. He received his first music lessons from his father, the teacher Johann Schläger. In 1832, he became a choir boy at the St. Florian monastery, where he received violin lessons from Franz Gruber and Franz Raab. From 1836 to 1838, he completed his training as a teacher in Linz. Subsequently, he worked as a teaching assistant in Regau and, afterwards, in St. Florian where he was the predecessor of Anton Bruckner (whom Schläger influenced in male choral singing) . In 1845, Bruckner dedicated to him his early choral work « Das Lied vom deutschen Vaterland » . From 1845 to 1847, Schläger studied composition with Gottfried von Preyer at the Conservatory of the « Society of Friends of Music » in Vienna. In 1852-1853, he taught singing at the « Akademie der Tonkunst » in Vienna. From 1854 to 1861, he was choir-master of the « Wiener Männer-Gesangverein » (a member since 1850 and « honorary member » in 1868) . As their music director, he won an « honorary prize » at the Nuremberg « Sängerfest » in 1861. Schläger moved to Salzburg where, from 1861 to 1868, he was « Kapellmeister » of the « Dommusikverein » and the « Mozarteum » . He was choir-master of the Salzburg Liedertafel in 1868. He programmed for the first time in this city major choral works including Franz-Josef Haydn's « The Creation » , Robert Schumann's « Das Paradies und die Peri » and Felix Mendelssohn's « Paulus » . After his marriage to Pauline von Oldershausen, born Countess von Zichy-Vásonykeő, he resigned from all his positions and devoted himself to

composition. Schläger was co-founder of the « International Mozart Foundation » and adviser for the « Mozart Complete Edition » (now known as the « Alte Mozart-Ausgabe ») published by Breitkopf & Härtel. He died on 17 May 1885 in Salzburg.

Monday, 4 July 1892

As part of the « International Exhibition for Music and Theatre » , multiple ensembles are performing during the « garden festival » - for example, at « Pertl's Établissement » but also at less expensive inns.

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

guest-performance by the Venetian Popular Theatre company

(« Compagnia Goldoniana »)

featured play

« I quattro rusteghi »

(The four Ruffians)

comedy in three acts written in Venetian dialect

based on a play by the Venetian dramatist Carlo Goldoni

The story centers on four conservative, grumpy Venetian merchants - Lunardo, Maurizio, Simon and Canciano - who try to control their wives and daughters, prohibiting them from participating in carnival festivities, and wearing fashionable clothes.

Lunardo intends to marry his daughter, Lucietta, to Filipeto, the son of his friend Maurizio. The two young lovers are not allowed to meet or see each other before the wedding, adhering to strict, outdated traditions.

...

Main building of the University of Vienna on the « Ringstraße »

The Portal in front of the « Lawyers' steps » gives access to the « Senate Hall » , the « large Ceremonial Hall » and the « small Ceremonial Hall » .

Lecture Hall XXXVI (36) also called small Ceremonial Hall

Academic celebrations, conferences and lectures are taking place here

5:00 pm to 7:00 pm

capacity : 70 students

dimensions : 12.7 m x 9.1 m x 7 m

floor space : 115 to 116 square meters

ceiling height : 7 meters

student Ernst Schwanzara records the weekly lecture on harmony and counterpoint

given by professor Anton Bruckner

...

Gustav Mahler conducts a performance of Richard Wagner's « Die Walküre » at the Drury Lane Theatre

...

Report on page 4 in the « Deutsche Zeitung » Number 7368 concerning the « summer song festival » in the « Volksgarten » and the performance of « Das deutsche Lied » (**WAB 63**) in the presence of the composer :

« Theater, Kunst und Literatur

Diesmal war Jupiter Pluvius unseren Akademikern gnädiger als bei den Salzburger Festtagen und ist es daher unnöthig zu sagen, daß die 2. Sommerliedertafel des Wiener akademischen Gesang-Vereins am Samstag Abends alle Getreuen unserer sangesfrohen Jugend der " alma mater " im Volksgarten versammelte. (... Werke von Max von Weinzierl, Max Hiller, Franz Eyrich, Rudolf Weinwurm, Johann Strauß, etc. ...) Meister Bruckner's kraftvoller Weckruf " Das deutsche Lied " (Worte von Aurelius Polzer) gab Anlaß zu herzlichen Ehrungen für den anwesenden Komponisten. (keine Signatur) »

after Monday, 4 July 1892

Letter from Ida Buhz (Berlin) to Anton Bruckner :

They both talk of plans to marry

...

Report by Gustav Rosmanit on page 180 in « Der Kyffhäuser. Deutschnationale Rundschau » Number 6 concerning the « summer song festival » held in the « Volksgarten » featuring the performance of « Das deutsche Lied » (**WAB 63**) in the presence of the composer :

« Sommerliedertafel des Akademischen Gesangvereines

Ein zahlreiches und gewähltes Publicum fand sich am 2. von Monats im Volksgarten zur letzten Unternehmnug dieses Vereines im laufenden Semester ein. Der Himmel war wieder den Söhnen unserer Alma mater günstig (...) An der Spitze der Vorträge stand das " Deutsche Lied " Doktor Anton Bruckner's, das, für das 1. Deutschakademische Sängerfest in Salzburg komponirt, dort von 500 jugendlichen Stimmen gesungen, gewiß nicht weniger Beifall und Aufsehen erregt haben dürfte als hier. Die Komposition des kurzen, aber inhaltvollen Textes ist dem Meister in der großartigsten Weise gelungen ; von Trompeten und Posaunen getragen, steigert der Chor unter den höchsten Anforderungen an Stimme und Schulung die Wirkung von Zeile zu Zeile. Nicht endenwollender Beifall lohnte die Vortragenden und den Komponisten, der wie gewöhnlich anwesend war und in enthusiastischer Weise gefeiert wurde. (...) »

Tuesday, 5 July 1892

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

Gutmann's « guest-conductor concerts » series

8:00 pm (?)

Franz Xavier Arens (1856-1932)

conducts the « Exhibition Symphony Orchestra »

All-American programme !

George Whitefield Chadwick :" Melpomene ", dramatic overture in D minor, Opus 8

Arthur Foote :" In the Mountains ", symphonic overture, Opus 14

Frank Van der Stucken : Symphonic prologue to " William Ratcliff " (on texts by Heinrich Heine) , Opus 6

Johann Heinrich Beck : Symphonic Scherzo in A major

Henry Schoenefeld :" Marcia fantastica "

Arthur Homer Bird : " Eine Karneval-Szene ", Opus 5

Otis Bardwell Boise - " Romeo and Juliet " suite

Edward MacDowell : Three movements from the First suite in A minor for orchestra, Opus 42

Victor Herbert : Serenade for string orchestra, Opus 12

John Knowles Paine : Symphony No. 2 in A major, " Spring ", Opus 34

First movement : " Departure of Winter " ; " Awakening of Nature "

Second movement : " Maynight Fantasy " (Scherzo)

Third movement : " A Romance of Springtime " (Adagio) - possibly removed to reduce the lenght of the concert

Fourth movement : " The Glory of Nature " (Finale)

...

Paine's Symphony No. 2 was played often in Boston, but in the words of Rupert Hughes, « not half enough » .

When Franz Xavier Arens played the work during his 1892 « American Composers' Concerts » tour of Berlin, Dresden, Weimar, Leipzig, and Vienna, he omitted the « Adagio » in all but one of his concerts in order to reduce the length. Critics were most impressed by the « Scherzo » but were generally positive in their assessments of the other movements as well.

The first movement begins « Adagio sostenuto » in the key of A minor. Violas and cellos intone a melancholy theme over the throbbing accompaniment of contrabasses. Tension mounts in this opening section, climaxing with stentorian horn calls and rushing violin scales. The mood relaxes into hushed expectation, allowing the first violins to effect a transition to A major and the « Allegro, ma non troppo » that will prevail for the remainder of the movement, which is in sonata-allegro form. The secondary key of the movement is F major, a third relationship more characteristic of later Romantics than of Beethoven. « P » is less memorable than the opening motive, and its lack of rhythmic variety prevents it from grabbing the listener's attention in its multiple entrances. Paine adds interest by using the winter theme as a counter subject at points throughout the movement. As is often the case in Paine's orchestral textures, the over-use of dotted rhythms lends a sameness to the melodic materials that is only occasionally relieved by contrasting themes. The fifteen minute movement is a « tour de force » of orchestral and contrapuntal techniques but lacks memorable melodies and dramatic force.

The « Scherzo » is in D minor : the minor subdominant. It opens with scales in the first violins, echoing the transition to the « Allegro » of the first movement. Despite the minor key, this movement is the airiest of the four, with a

variety of melodies and clever and abrupt harmonic twists that can be heard as evocative of the sounds of spring. The woodwinds are used primarily as a choir, with few opportunities for solo melodies except for a few well placed phrases for flute.

The third movement « Adagio » is in the key of F major, foreshadowed by I/S ; it is long but tuneful, featuring a contrasting middle section in F minor that makes effective use of blended timbres.

The Finale, in sonata-allegro form like the first movement, begins with a distinctive melody in the strings. The movement is in A major, with « S » in C major, the mediant of the parallel minor. The development section features a startling modulation from C major to a false recapitulation of « P » in A-flat major, an effective moment reflecting Paine's technical skill and Haydnesque sense of humour. The « Meno mosso e maestoso » theme is a broad, dignified melody that effectively contrasts with « P » and brings the symphony to a satisfying conclusion.

Arens also included MacDowell's « Suite » in A minor during his tour. European critics consistently praised the work, finding its cosmopolitan style to be simultaneously recognizable and original.

Dr. Hans Paumgartner wrote :

« A quality - and it is not one of the smallest - is possessed by MacDowell : he is interesting. Further, one can hear so much Wagner in the MacDowell suite without being allowed to blame him for plagiarism because of it. »

It enjoyed what Marian MacDowell called « a queer popularity in Germany for two or three years » , with performances in Breslau, Cologne, and other German cities.

...

The composer, conductor, vocal teacher and music director Franz Xavier Arens was born on 28 October 1856 in the village of Neef on the Moselle, in Rhenish-Prussia. His father was cantor and organist. From him, he received his first lessons in singing, piano, organ, and harmony. He immigrated to the United States (Milwaukee, Wisconsin) at the age of eleven. At fifteen, he filled his first position as organist and choir director in a suburb of Cleveland, Ohio. He studied counterpoint, organ, piano, singing, and conducting with John Singenberger, professor of music at the Normal College at St. Francis in Wisconsin, after which he was appointed professor of music at Canisius College in Buffalo, and organist and choir-master at St. Michael's Church. From 1882 to 1884, he studied at the Royal Conservatory of Music in Munich under professors Josef Rheinberger, Ludwig Abel and Wilhelm Heinrich Riehl. During the 1884-1885 academic year, he took a course in composition and conducting under professor Franz Wüllner at the Royal Conservatory in Dresden, from which institute he graduated with the highest honours. He conducted in Ohio the Cleveland Philharmonic Orchestra and Cleveland « Gesangverein » during the 1885-1886 season - and was named music director. He also performed as organist there. After a few years, he returned to Europe where, from 1890 to 1892, he studied voice with the renowned professor Julius Hey, of Berlin. He became his assistant, and was appointed to represent him at the

« Congress of musicians » during the Columbian Exposition in Chicago. In 1891-1892, Franz Xavier Arens introduced American orchestral works of Eduard MacDowell, Arthur Foote, John Knowles Paine, George Whitefield Chadwick, Edgar Stillman Kelley, Henry Holden Huss, Frank Van der Stucken, Victor Herbert, Harry Rowe Shelley, Johann Heinrich Beck, and Carl Busch, during a major tour of German speaking cities : Berlin, Leipzig, Hamburg, Sondershausen, Weimar, Dresden, which culminated with his participation at the « International Exhibition for Music and Theatre » in Vienna on July 5, 1892 the day following « Independence Day » . From 1892 to 1896, Arens held the positions of conductor of the Indianapolis « May music festivals » , president of the Indianapolis College of Music, and principal of the vocal department. In 1896, he returned to New York City, where he established himself as a vocal teacher. He conducted the New York « Manuscript Society Concerts » in 1898. He founded the « People's Symphony Concerts » in 1902, serving as music director for the next seventeen years. The concerts were given at Cooper Union Hall, and were intended to educate the masses in orchestral music. They had been very much appreciated by those for whom they were intended ; even standing room was often unattainable on some occasions, and the programmes were always of a good class of music. In 1903, Arens established an extension of the popular scheme, in the « People's Symphony Auxiliary Club » , devoted to chamber music and the smaller forms. He earned one « Broadway » credit as director and conductor of a « one night » concert with the « Young Men's Symphony » at the « Belasco Theatre » on April 30, 1905. He became a member of « The Lambs » in 1906. Around 1922, he moved to Los Angeles, California, to spend his final years. Franz Xavier Arens died of a heart attack at the age of seventy-five, on 28 January 1932.

He was survived by his wife, Emma L. Arens, and their three sons : Egmont, Ralph Waldo, and Winfried.

He devoted much of his energy to the development of American music, and to making it known in European countries.

works

Canon and fugue for organ

« Missa Exultate Deo » in G major for soprano, alto, tenor and bass with organ or orchestra accompaniment - published by J. Fischer & Bros., New York City (1890)

« The Lotus Flower » , part-song for men's voices on text by Heinrich Heine, published by Oliver Ditson Co., Boston (1901)

Symphonic fantasia for orchestra

String quartet

All-American Concerts in Germany : The F. X. Arens Tour of 1891-1892

On April first 1891, the « Neue Zeitschrift für Musik » printed the following brief announcement :

« Ein Concert von eigenartigem Interesse wir dam 6. April im " Concerthaus " Berlin stattfinden.

Unter Vorsitz des daselbst beglaubigten amerikanischen Gesandten Herrn W.W. Phelps und unter Mitwirkung hervorragender Solisten und der Meyder'-schen Capelle wird der Deutsch-Amerikaner Mr. Arens größere Werke seiner Landsleute : Van der Stucken, Beck, Bird, Foote, Boese [Boise] dirigiren. Ein ähnliches Concert wird Mr. Arens in Dresden im Gewerbehaus veranstalten. Da die junge amerikanische Componisten-Generation in Deutschland noch fast ganz unbekannt ist, so sieht man in Fachkreisen genanntem Concert mit dem größten Interesse entgegen. »

(Review entitled « Vermischtes » published in the « Neue Zeitschrift für Musik » Number 87 (1891) , page 153.)

The interest in these concerts was great enough for Franz Xavier Arens to present concerts of American orchestral music in German cities for the next year and a half, culminating his tour with a performance in July 1892 at the « International Exhibition for Music and Theatre » in Vienna. In the course of this tour, European audiences heard over twenty major works by America's leading composers, and the concerts were reviewed by over fifty music-critics of the German speaking nations. Though not the first performance of American music in Europe, it was the first time a broad cross section of the European critical establishment was exposed to a representative sampling of American art music. The German critical reaction and the American response to the tour make this an important barometer of the American musical climate in the 1890's.

The characterization of Arens as « Deutsch-Amerikaner » is apt.

Born in the village of Neef, Rheinland, in 1856, he was brought to the United States as a child. He later studied organ, composition and conducting at the conservatories in Munich and Dresden, earning a « Preiszeugnis » at the latter institution. He settled in Cleveland, Ohio, in 1884, where he conducted the Philharmonic Orchestra and the « Gesangverein » .

In 1890, he returned to Germany for more study. It was during this period that he conducted American orchestral music on a tour of German spoken cities :

Monday, 6 April 1891 : Concert featuring the « Karl Meyder-Kapelle » at the « Konzerthaus » in Berlin

Saturday, 11 April 1891 : Concert featuring the « Trenkler-Orchester » at the « Gewerbehaus » in Dresden

Saturday, 18 April 1891 : Concert featuring the « Julius Laube Orchester » at the « Konzerthaus Ludwig » in Hamburg

Sunday, 5 July 1891 : Popular open-air Sunday « Loh Concert » featuring the « Loh-Orchester Sondershausen »

Saturday, 30 January 1892 : Concert featuring the « Karl Meyder-Kapelle » at the « Konzerthaus » in Berlin

Saturday, 19 March 1892 : Concert featuring the « Trenkler-Orchester » at the « Gewerbehaus » in Dresden

Wednesday, 23 March 1892 : Concert featuring the « Weimarer Hofkapelle » at the « Tivoli » in Weimar

Saturday, 9 April 1892 : Concert featuring the « Königlich Sächsisches Infanterie-Regiment Nr. 134 » at the « Altes Gewandhaus » in Leipzig

Tuesday, 5 July 1892 : « International Exhibition for Music and Theatre » in Vienna, featuring the « Exhibition Symphony Orchestra » performing at the « Exhibition Concert Hall » in « Prater » park, Leopoldstadt

In each city, Arens performed with a local orchestra, often preparing the concert in two or three rehearsals. Critics and orchestral players alike remarked on the conductor's skill and efficiency in rehearsal.
The comments of Albert Kauders in the « Wiener allgemeine Zeitung » typify the views of critics throughout the tour :

« Über die Dirigentenleistung des Herrn Arens - er dirigirte das ganze Programm aus dem Gedächtniß - war nur eine Stimme des Lobes. Mit einem ihm fremden Orchester hat er nach wenigen Proben all' diese schwierigen Werke bis in die kleinsten Details herausgearbeitet. Herr Arens ist offenbar von einer schönen Begeisterung für die Sache, die er vertritt, erfüllt ; seine Begeisterung weiß er aber auch dem Orchester mitzutheilen, er haranguirt undelektrisirt die Spieler zu den besten Leistungen. Licht und Schatten, Energie und Zartheit haften sclavisch an der Spitze seines Tactstockes. Herr Arens hat seinen Lorbeer ehrlich verdient, und - aufrichtig gestanden - von allen neuen Bekanntschaften, die er uns vermittelte, ist uns die seine (als Dirigenten) die liebste. »

(Review, signed « K. Anders » , entitled « Amerikanisches Komponisten-Konzert » published on July 8, 1892, in the « Wiener allgemeine Zeitung » Number 4272, page 7.)

The reaction to the repertoire was not so unanimous. Though the composers represented the most prominent practitioners of art music in the United States at the time, their names and music were practically unknown in Europe.

John Knowles Paine (1839-1906) was the first professor of music at Harvard University, where he had single handedly established a program in music over the objections of professors, who felt that the study of music should be restricted to conservatories. By the early 1890's, he was acknowledged as the senior statesman in American music ; Arens played his Second symphony, a work that had been greeted with universal acclaim at its Boston premiere a decade earlier.

Edward MacDowell (1860-1908) had studied with Joachim Raff, and lived in Wiesbaden in the 1880's. He was well known in Germany, when he returned to the United States in 1888.

George Whitefield Chadwick (1854-1931) was among Boston's most prominent musicians ; he would later serve as director of the New England Conservatory, from 1897 to 1930.

Johann Heinrich Beck (1856-1924) , American conductor, composer, teacher, and violinist born in Cleveland, Ohio. He completed his musical education in Europe at the Leipzig Conservatory (1879-1882) , where he premiered his own String quartet in C minor at the « Gewandhaus » . He also wrote a number of pieces for orchestra, as well as a string sextet. He gave music composition instruction to the African-American opera composer Harry Lawrence Freeman. Returning to Cleveland, he was musically active for many years. Arens took Beck's « Symphonic Scherzo » in A major

during his famous European tour (Dresden, Leipzig, Hamburg, and Vienna) .

Ethelbert Nevin (1862-1901) would eventually be known as one of America's most popular song writers.

Otis Bardwell Boise - « Romeo and Juliet » suite

Victor Herbert (1859-1924) would go on to become a world renowned composer of operettas.

When Arens played their works in 1891 and 1892, however, these composers were complete strangers to the European critics.

By performing concerts of exclusively American music, Arens created the interest necessary to earn him the privilege, as an unknown conductor, of performing in Germany's major cities. At the same time, the announcement of an « all-American concert » created certain expectations among the audience and critics.

The comments of the Berlin critic Heinrich Ehrlich reflect the ambivalence of many critics toward the idea :

« Eine andere Frageist die, ob einlanges Konzertprogramm ausschließlich aus Kompositionen von Amerikanern zusammengestellt werden soll, und ob der Wiederholung eines solchen Programms in verschiedenen Städten die [?]gestrebten Zwecke entspricht, das heißt ob es in der That das Interesse für die amerikanischen Komponisten im allgemeinen erhöhen wird ? Das Konzert am Sonnabende hat manches [gebr]acht, das als einzelnes Stück zwischen anderen nicht amerikanischen Kompositionen vorgeführt, ganz gewiß ein stärkeren Eindruck hinterlassen hätte ; bei den vielen, so ziemlich gleichartigen Werken schwächte ein Eindruck den anderen. »

(Article, signed « H. E. » , entitled « Amerikanisches Komponisten-Konzert » published on February 1, 1892, in the evening edition of the « Berliner Tageblatt » Volume 21, Number 57, pages 2, 3 - see also corrections in the Number 59 issue published on February 2, page 3.)

The segregation of American music through this sort of concert had already been questioned in the United States.

Composer Edward MacDowell stated in 1891 :

« As it is now, whenever an exclusively American concert is given, the players, public and press seem to feel obliged to adopt an entirely different standard of criticism from the one accepted for miscellaneous concerts. Some people would run down an American concert before hearing the music - and others would praise it (also before hearing it) . »

(Letter from Edward A. MacDowell to Frederick Grant Gleason dated 10 April 1891, archived in the Newberry Library, Rare Book Room. Quoted in : Margery Morgan Lowens. « The New York Years of Edward MacDowell » , Ph.D dissertation, University of Michigan (1971) , page 103.)

In some cases - most notably with the Weimar critics - those who wrote about the concerts praised the concert series and the « progress » of American music despite calling attention to any number of weaknesses in the individual works. At the other end of the spectrum were critics, who seemed to be distrustful of the whole enterprise even before hearing the music, calling into question the motives behind the concerts.

Max Dietz of the « Allgemeine Kunst-Chronik » in Vienna opined :

« Herr Arens ist als Pionier ausgezogen, um den Boden für die Aufnahmsfähigkeit über seeischer Tonprodukte zu ebnen und den Import amerikanischer Musik artikel vor zu bereiten. Damit dürftees allerdings noch seine guten Wegehaben. »

(Article by Max Dietz entitled « Ausstellungskonzerte » published in the « Allgemeine Kunst-Chronik » Number 16 (1892) , page 367.)

The repertoire that Arens performed was highly dependent on European stylistic models. Of the twenty composers featured, only one, Arthur Foote, had not studied music in Germany. Arens seems also to have favoured works that would have a familiar sound to German ears, choosing, for instance, the most cosmopolitan of compositions by Chadwick, a composer otherwise known for his use of American thematic materials.

For many of the reviewers, national character was an essential component of musical style in the 1890's. Their stereotypes of American culture, thus, determined the way they heard the music.

Dr. Robert Hirschfeld summed up his views of American culture in this way :

« Die Kunst braucht nationalen Boden ; aber die Amerikaner sind keine Nation. Die eingebornen Stämme, deren Eigenart wenigstens die Ansätze zu einer autochthonen Kunst hätte geben können, wurden von den Eroberern vernichtet, ihr Wesen ist zerstört. [...] In den Vereinigten Staaten wird eben vereinigte Musik gemacht. »

(Article, signed « r. h. » , entitled « Concerte der Musikaustellung » published on July 9, 1892, in the Viennese newspaper « Die Presse » Volume 45, Number 189, page 1.)

Dr. Richard Heuberger associated the American composers to persons, who speak about experiences in distant lands as if they had been there but, in reality, had learned about them only through books.

(Article, signed « R. Hr. » , entitled « Amerikanische Komponisten » published on July 7, 1892, in the « Wiener Tagblatt » Volume 42, Number 187, page 4.)

The only composer, whose works were consistently commended despite their cosmopolitan style, was Edward MacDowell, who had lived in Germany from 1878 to 1888, and whose works were published by German publishers. The style of his « Suite » in A minor for orchestra, Opus 42, was recognized as international rather than specifically American, but

because of his originality, this was not viewed as a fault.

Dr. Hans Paumgartner commented :

« Eine Eigenschaft - und sie ist keine von den geringsten - besitzt MacDowell : er ist interessant. Man kann noch so viel Wagner aus der MacDowell'schen " Suite " heraushören, ohne sie deßwegen als Plagiat tadeln zu dürfen. Ein Componist, der schildern und illustriren will wie MacDowell und schon durch die den einzelnen Sätzen der " Suite " vorgeschriebenen Bezeichnungen sein Werk als ein tonmalerisches, als ein Stück charakteristischer Musik ankündigt, findet nicht gleich neue Farben im Topf. [...] Wenn wir nur eigene Begabungund Beherrschung der Kunstmittel wahrnehmen (und Beides besitzt MacDowell) , so können wir schon zu frieden sein. »

(Review, signed « dr. h.p. » , entitled « Aufführung von Werken amerikanischer Componisten » published on July 7, 1892, in the « Wiener Zeitung » Number 154, pages 2, 3.)

There was one exception to the international tendency of the repertoire chosen for the tour, an exception made all the more glaring by its uniqueness. This was the « Marcia Fantastica » by Henry Schoenefeld. This intriguing work was alone in using African-American melodies and rhythms, with a spritely syncopation that foreshadowed « rag time » . The piece depicts a lively dance that is interrupted by a funeral procession and, then, resumes its rollicking motion to the end.

The work was performed on only four concerts - in Dresden, Leipzig, Weimar and Vienna - but the reviewers of these concerts devoted a disproportionate amount of space to the short piece. Several commentators noted that it received the most applause, and two counted it among the best works performed. On the other hand, the work was so unusual that it was called « grotesque » , « bizarre » , and even « brutal » .

Bernhard Vogel, whose negative perceptions of the Leipzig concert were unusual, suggested :

« doch genießt man derartige Realistik viel lieber dann, wenn man sie aus der Ferne, vielleicht ½ Stunde vom Orchester weg, vernimmt. »

(Review entitled « Amerikanisches Komponisten-Konzert am 9. April 1892 » published on April 11 in the « Leipziger Nachrichten » Volume 32, Number 102, page 2.)

The majority, though, concurred with Anton Rubinštejn who, at the end of the piece, exclaimed :

« Now, that I like ! »

(Reported in the « American Art Journal » Volume 59, Number 9 (16 July 1892) , page 353.)

Most significant is the fact that only one reviewer noted any European influence on the work. Indeed, the word «

original » is used to describe this piece more than any other, as is the word « interesting » .

Ferdinand Pfohl described it this way :

« [D]ieses Stück ist burlesk, grotesk, und stark naturalistisch, aber fesselnd als eine lebendige Schilderung des südlichen Negerlebens mit seinen sonderbaren Tanzweisen, zu denen ein das lärmende Sclavenfest auf Minuten unterbrechender Leichenzug einen wunderlichen, phantastischen Contrast bildet. »

(Review, signed « F. Pfohl » , entitled « Concert im Alten Gewandhaus » published on April 12, 1892, in the morning edition of the « Leipziger Tageblatt und Anzeiger » Number 187, page 2541.)

Though the works by Paine, Chadwick, MacDowell and others were praised for their craftsmanship and beauty, it was the brief Schoenefeld piece that attracted the most comment from German critics. Only here did they encounter what they expected to hear : something markedly different from European music. To them, it appeared exotic but, at the same time, they felt it to be emblematic of American nationalism.

As Carl Dahlhaus has pointed out, both exoticism and folklorism were important stylistic trends in the late nineteenth century.

(Carl Dahlhaus. « Exotismus, Folklorismus, Archaismus » , in : « Die Musik des 19. Jahrhunderts » (= « Neues Handbuch der Musikwissenschaft 6 ») , Wiesbaden (1980) , pages 252-261.)

Often the two rely on similar stylistic markers and, thus, the significance of these phenomena is not the « authenticity » of their source materials, but the clearly audible difference from the norms of European composition. Like contemporary Russian, Hungarian, Czech and Scandinavian composers, an American, who employed « local colour » , was easier to identify, categorize and stereotype.

By presenting a concert consisting entirely of American works, Arens created the expectation that these works would somehow be different from contemporary German works. By this standard, even gifted composers like Chadwick, Paine and MacDowell could not fail to disappoint, as only the Schoenefeld composition was recognizably different from European music. By making folkloristic nationalism the standard by which American music was judged, the German critics allowed themselves to overlook a significant body of American music in cosmopolitan style.

A few critics like Pfohl were willing to hear the music on its own merits :

« Unsere Zeit, deren charakteristische Symptome auf künstlerischen Gebiete nicht das naive Schaffen, sondern das bewußte Produciren, die Reflexion ist, darf an diesen Compositionen nicht achtlos vorübergehen ; dazu sind sie zu geistvoll, zu genial in der Reflexion. »

(Review, signed « F. Pfohl » , entitled « Concert im Alten Gewandhaus » published on April 12, 1892, in the morning

edition of the « Leipziger Tageblatt und Anzeiger » Number 187, page 2541.)

Most, however, echoed the words of Bernhard Vogel :

« Vorläufig hat Amerika offenbar noch nicht den Beruf, eine erste Violine im Weltorchester zuspielen ; ob ihm später, sobald ein gewaltiger schöpferischer Genius ihm ersteht, eine derartige Rolle noch zufällt ? Ein neues Jahrhundert giebt darauf der alten wie neuen Welt wohl erst eine Antwort. »

(Bernhard Vogel. Article entitled « Leipzig » published in the « Neue Musik-Zeitung » Number 13 (1892) , page 115.)

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

guest-performance by the Venetian Popular Theatre company

(« Compagnia Goldoniana »)

featured play

« El moroso del la nona »

(The boyfriend of the grand-mother)

Venetian dialect comedy in three acts based on a play

by the Venetian dramatist Giacinto Gallina

The story revolves around a family of honest but poor boatmen, whose daily lives are disrupted by the discovery of a lost wallet in their gondola.

While the narrative explores themes of integrity and the contrast between social classes through a young girl's forbidden romance, the heart of the story is the reunion of two elderly people :

« nona » Rosa and the grumpy Bortolo, who was her first love fifty years ago

Wednesday, 6 July 1892

Gustav Mahler conducts a performance of Richard Wagner's « Siegfried » at the Royal Opera House Covent Garden

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

guest-performance by the Venetian Popular Theatre company

(« Compagnia Goldoniana »)

featured play

« Le baruffe chiozzote »

(Brawling in Chioggia)

based on a play by the Venetian dramatist Carlo Goldoni

first performed at the « Teatro San Luca » in Venice in January 1762

The comic struggles between two groups of fishermen in the lagoon mouth village of Chioggia brought on by the love affairs of the younger generation.

Written in Venetian, the comedy is intensified by the presence of a hapless young Venetian official, who is helpless to enforce order on the sly inhabitants he is supposed to keep under control.

...

The « Neuigkeits-Welt-Blatt » writes a favourable article concerning the leading solo dancer « Fräulein Huszárek » of the « corps de ballet » from the Hamburg « Stadttheater » who will personify the role of Isa, the Danube Mermaid, at the world premiere of « Die Donau-Nixe » , a ballet in five « tableaux » which will be presented at the « Exhibition Theatre » on **July 13**.

The Danube Mermaid

The origin of this tale, of which there are many variations, remains unknown, as is often the case with folk tales, and was passed down orally from generation to generation. It was only in 1908 that it appeared in a collection of old tales and legends compiled by the poet and writer Emil Hoffmann (1864-1927) .

In the past, there were many fishermen in Vienna and the surrounding area of the capital. Before the regulation and channeling works and the construction of dams, the Danube was renowned as one of the richest rivers in Europe in terms of fish, and it was home to numerous species.

The legend was adapted by Karl Friedrich Hensler (1759-1825) and composer Ferdinand Kauer (1751-1831) as a « Singspiel » , a fairy tale and romantic opera (like Mozart's « Magic Flute ») , under the title « Die Donauweibchen » in 1792 and 1798 - then, under the title « Die Nymphe der Donau » in 1803.

« Die Donauweibchen » Opus 427 is perhaps best known as a waltz composed in 1887 by Johann Strauß junior, using melodies from his operetta « Simplicius » . The work premiered an the « Großersaal » of the « Musikverein » in January 1888 under the direction of his brother Eduard (1835-1916) .

A young fisherman lived with his father on the banks of the Danube, and both of them worked hard from dawn until dusk. One winter evening, after a grueling day, father and son sat by the fire, as they often did. Once again, the old fisherman told the « Legend of the King of the Danube » , of his mysterious underwater world and his great glass palace buried deep in the river. The monarch lived there with his daughters, each more beautiful than the last, whom the fishermen called, with both admiration and great fear, the « Donauweibchen » (Danube mermaids) .

His son, lost in his thoughts and dreams, was no longer paying attention to what his father was saying. At that moment, the door of the cabin suddenly opened, and a young girl of dazzling beauty appeared before them. The two men were speechless with astonishment and could neither move nor utter a single word. The young woman smiled and began to speak in a soft, melodious voice, but her words were serious. She had come to warn them that a violent flood would occur in the coming days, that it would be devastating, that it would destroy everything in its path, and that if they did not flee from the riverbank by dawn the next day, they would both perish by drowning.

This wonderful nymph wanted to save the lives of the two wretched fishermen but, above all, in spite of herself, captivated the young man's heart who, from the moment she appeared, fell madly in love with her. Despite his father's long pleas, he decided to remain alone on the banks of the river, unable to leave the place, where the nymph had appeared to him. Like many others before him, it was his tragic fate to drown in the waters of the terrible flood, joining his beloved at the bottom of the river, whose wise advice he had ignored.

L'ondine du Danube

L'origine de ce conte dont il existe de nombreuses variantes, demeure inconnue comme c'est le cas bien souvent pour les récits populaires et s'est transmis oralement de génération en génération. Ce n'est qu'en 1908 qu'il apparaît dans un recueil de vieux contes et légendes rassemblés par le poète et écrivain Emil Hoffmann (1864-1927) . **(1)**
Nombreux étaient les pêcheurs à Vienne et dans les environs de la capitale, autrefois. Le Danube était réputé, avant les travaux de régulation, de canalisation et la construction des barrages, comme l'un des fleuves les plus poissonneux d'Europe et abritait de nombreuses espèces.

La légende est adaptée par Karl Friedrich Hensler (1759-1825) **(2)** et le compositeur Ferdinand Kauer (1751-1831) **(3)** sous forme de « Singspiel » , opéra féérique et romantique (à l'exemple de la « Flûte enchantée » de Mozart) , en 1792 et 1798 sous le titre « Die Donauweibchen » , puis en 1803 sous le titre « Die Nymphe der Donau » . **(1)**

« Die Donauweibchen » (opus 427) est sans doute plus connue sous la forme d'une valse composée en 1887 par Johann Strauß junior à partir de mélodies de son opérette « Simplicius » . L'oeuvre est crée dans la grande salle du « Musikverein » en janvier 1888 sous la direction de son frère, Édouard (1835-1916) .

« L'ondine du Danube » **(4)**

Un jeune pêcheur vivait avec son père sur les rives du Danube, et tous les deux travaillaient durement de l'aube jusqu'au coucher du jour. Un soir d'hiver, après une journée éprouvante, le père et le fils se tenaient assis, comme si souvent, auprès du feu. Le vieux pécheur racontait une nouvelle fois la « légende du roi du Danube » , de son monde aquatique mystérieux et de son grand palais de verre enfoui au fonds de l'eau. Le souverain y vivait avec ses filles, toutes plus ravissantes les unes que les autres et que les pêcheurs appelaient avec à la fois de l'admiration et une grande crainte des « Donauweibchen » (ondines du Danube) . Son fils, perdu dans ses pensées et dans ses rêves, ne prêtait plus attention à ce que disait son père. À cet instant, la porte de la cabane s'ouvrit brusquement et une jeune fille d'une beauté éblouissante apparut devant eux. Les deux hommes étaient muets d'étonnement et ne pouvaient ni bouger ni prononcer une seule parole. La jeune fille sourit et se mit à parler d'une voix douce et mélodieuse mais ses propos étaient graves. Elle était venue les avertir qu'une violente inondation se produirait dans les prochains jours, qu'elle serait dévastatrice, qu'elle détruirait tout sur son passage et que s'ils ne s'enfuyaient pas des bords du fleuve dès demain à l'aube, ils périraient tous les deux noyés.

Cette merveilleuse ondine voulait sauver la vie des deux misérables pêcheurs mais elle avait surtout, bien malgré elle, bouleverser le cœur du jeune homme, qui, dès son apparition, en était tombé amoureux fou. Il décida, malgré les longues supplications de son père, de rester seul sur les rives du fleuve, ne pouvant s'éloigner du lieu où l'ondine lui était apparue. Ce fut son tragique destin, comme celui de nombreux autres avant lui, que de mourir noyé par les eaux de la terrible crue, rejoignant au fonds du fleuve sa bien-aimée dont il n'avait pas écouté les sages conseils.

notes

(1) Emil Hofmann. « Alt-Wien, Geschichten und Sagen » , Pichlers Witwe & Sohn, Wien (1908)

(2) Directeur du « Theater an der Wien » et du « Theater in der Josefstadt »

(3) Ironie du sort, le compositeur perdra une grande partie de ses manuscrits lors de l'inondation du Danube à Vienne en 1830, et mourra dans la misère l'année suivante.

(4) « Le terme « ondine » n'apparaît pas de façon certaine avant Paracelse (1493-1541) car c'est lui qui l'emploie de façon officielle pour la première fois dans son ouvrage « Liber de nymphis, sylphis, pygmæsis et salamandribus et de cæteris spiritibus » (1535) (Livre sur les nymphes, les sylphes, pygmées, salamandres et autres esprits) comme synonyme, cependant, de nymphe. La racine latine « unda » , dont les termes « undine » ou « undene » employés par Paracelse sont issus, montre que l'élément d'où cet être est originaire et dans lequel il vit est l'eau.

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Walter Zidaric. « Ondines et roussalkas : littérature et opéra au XIXe siècle en Allemagne et en Russie » , Revue de littérature comparée, 2003/1 (n° 305) , pages 5-22.

DOI : 10.3917/rlc.305.0005

URL : https://www.cairn-int.info/revue-de-litterature-comparee-2003-1-page-5.htm

Thursday, 7 July 1892

revision date of the « Psalm 150 » (**WAB 38**)

32th anniversary of Gustav Mahler

...

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

Gutmann's « popular concerts » series

8:00 pm

The concerts of the « Exhibition Symphony Orchestra »

are generaly conducted by music director professor Hermann Grädener

guest soloist

« Fräulein » Marie Baumeyer, piano

(partial) programme

possibly ...

Josef Lábor : Sonata in D minor for violin and piano, Opus 5 (1891)

(published in 1893 by Breitkopf & Härtel in Leipzig)

the opening « Allegro, ma non troppo » is quite relaxed and approaches the quality of an art song

the « Adagio, non troppo » is also song-like and rather similar in mood to the opening movement

the « Tempo di menuetto » is subtitled « Sicilienne »

the finale « Quasi improvisato » takes the opening theme, then, provides several capitvating improvised episodes

or

Josef Lábor : Variations and Fugue on a theme by Carl Czerny, Opus 139, No. 87 (1890)

Richard Heuberger : unknown work

Ludwig van Beethoven : Symphony No. 3 in E-flat major, « Eroica » , Opus 55

The Viennese pianist Marie Baumeyer was part of Brahms's inner circle. She also performed works by Josef Lábor. She was supported by members of the Wittgenstein family and maintained a particularly close friendship with Clara Wittgenstein. She rarely performed outside of the capital but achieved one of her greatest successes by playing the Graz premiere of Brahms's Second piano concerto in B-flat major on November 5, 1882.

The two concerts performed by the « Chor-Akademie des Ambrosius-Vereines » directed by Josef Böhm - the first and third of the « Historische Concerte » - adhere primary to the first trend : an amateur choir led by music scholars focused on the revival of « early sacred » and national repertories. However, Josef Lábor played the organ and contributed with lectures about the history of music for organ, followed by examples in both concerts.

Josef (Paul) Lábor was born on 29 June 1842 in the Bohemian town of Horowitz, to Josef Lábor senior, an administrator of iron works, and his wife Josefa Wallner coming from a family of doctors.

At the age of three, the young Josef was left blind due to contracting small pox.

Thanks to his precocious musical talent, he was sent to the « Institute for the Blind » in Vienna and the Conservatory of the « Society of Friends of Music » , where he studied composition with Simon Sechter and piano with Eduard Pickhert.

In 1863, Josef Lábor was tutor to the princesses of Hanover, who were then living in exile with their family in Vienna.

He toured Europe as a pianist : performing in London in 1865 and also in Paris and Russia.

In the process, he formed a lasting friendship with King Georg V of Hanover, who was also blind. Georg assigned him the title of « Royal chamber pianist » in 1865. The following year, the two men settled in Vienna, where Lábor began organ lessons and became a teacher while continuing to compose and perform.

Lábor received the title of « Kaiserlich und Königlich Hof-Organist » in 1904.

He took a serious interest in « early music » and wrote « continuo » elaborations for the sonatas of Heinrich Biber.

Lábor was a favourite of the Austrian Imperial family. He taught many notable musical personalities including Alma Maria Schindler, Paul Wittgenstein, Julius Bittner and Arnold Schœnberg. Alma studied with Lábor for six years, beginning when she was only fourteen. Her diaries contain numerous references to her esteemed teacher.

Lábor was exceedingly close to Paul Wittgenstein's family. He attended many musical evenings at the Wittgenstein home with such Viennese musicians of the day as Johannes Brahms, Clara Schumann, Gustav Mahler, Bruno Walter and Richard Strauß.

Josef Lábor died on 26 April 1924 at the age of eighty-one years old of natural causes at his home in Vienna, where he lived and taught for over fifty years. He was buried at the Central Cemetery.

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

guest-performance by the Venetian Popular Theatre company

(« Compagnia Goldoniana »)

featured play

« Serenissima »

comedy in two acts based on a play

written in 1891

by the Venetian dramatist Giacinto Gallina

The story is set in Venice and focuses on the character Piero Grossi, an old man nicknamed « Serenissima » . The plot highlights the contrast between the virtuous, traditional Venetian spirit of the past and the changing social landscape of the late-nineteenth century.

...

Note on page 7 of the July 9 performance of the Third symphony (**WAB 103**) in the anti-Semitic newspaper « Deutsches Volksblatt » Number 1260.

On the same page, a detailed article, signed « N » (probably the editor Anton August Naaff) on the July 2 performance of « Das deutsche Lied » (**WAB 63**) mentions the clear criticism of the programme selection and the tenor problems. The « Linzer Tagespost » also reports about this concert.

...

Dr. Theodor Helm's « feuilleton » at page 5f of the first supplement in the German language daily newspaper « Pester Lloyd » (Hungary) Number 162 includes a review of the June 15 performance of the Fourth symphony (**WAB 104**) :
« Feuilleton

Musical highlights from the Vienna Music and Theatre Exhibition

(...)

On June 15, a truly brilliant performance of Anton Bruckner's magnificent " Romantic Symphony " (No. 4 in E-flat major) was given by the Exhibition Orchestra under the sensitive direction of professor Josef Schalk. This took place at a concert organized by the « akademischer Wagner-Verein » , which proved truly sensational in terms of attendance and success. Following Bruckner's symphony, the elderly composer received a standing ovation, whose spontaneity was deeply moving. Princess (Pauline) Metternich personally presented Bruckner with a magnificent laurel wreath and congratulated him on his triumph with the most flattering words. The orchestra spontaneously played a fanfare, and the hall resounded with thunderous applause and cheers. And this acclaim did not come, by no means, solely from the enthusiastic Wagner inner circle but from an audience of several hundred people belonging to a wide variety of backgrounds, who stood as if under a spell during the tragically sublime conclusion. This is the same symphony - as the poet Paul Heyse expressed himself in an open letter to the composer - through which its creator conquered once again with his bold muse the whole of Munich in December 1890. You simply cannot imagine how this patriotic composer who, for so long, was overlooked and even considered not to be taken seriously, had become popular in the twilight of his life. Throughout the exhibition, you will find in the most diverse locations Bruckner's picture by different photographers, and you will hear his name pronounced by the visitors at every turn. His bust sculpted by the masterful hand of Professor (Viktor) Tilgner, is usually adorned with fresh flowers. Even the shadow play theatre did not missed showcasing the original character head.

(...)

Doctor Theodor Helm »

...

« Feuilleton

Musikalisches von der Wiener Musik- und Theaterausstellung

(... Ein sensationelles Konzert des Wagner-Vereins ...)

Ruhm- und buchstäblich lorbeergekrönt haben die Sänger des von Herrn Daniël de Lange meisterhaft geleíteten Amsterdamer a capella-Chorvereins gestern Wien verlassen. Ihr glänzender Erfolg auf der Ausstellung wird vielfach mit jenem der czechischen Nationaloper verglichen. (... begeisterte Besprechung der Konzerte vom 27. und 29. Juli und (besonders ausführlich) 1. Juli 1892 ... über weitere Konzerte und Hermann Grädeners Tätigkeit ...) Die weitaus bedeutendste, ja eine wirklich glänzende Leistung hat das Ausstellungsorchester am 15. Juni unter Professor Josef Schalk's feinfühliger Leitung in der Wiedergabe von Anton Bruckner's großartiger " Romantischer Symphonie " (Nummer 4 in Es-Dur) geboten.

Es geschah dies in einem vom akademischen Wagner-Verein veranstalteten Konzert, das sich nach Besuch und Erfolg wahrhaft sensationell gestaltete. Nach Bruckner's Symphonie bereitete man dem greisen Komponisten eine Ovation, die in ihrer Spontaneität etwas Ergreifendes hatte. Frau Fürstin (Pauline) Metternich überreichte persönlich einen prächtigen Lorbeerkranz und gratulirte Bruckner mit den schmeichelhaftesten Worten zu seinem Triumph, das Orchester brachte von freien Stücken einen Tusch, der Saal erbebte von Beifallsstürmen und Hochrufen. Und das ging keineswegs blos von der intimen Wagnerpartei, sondern von einem vielhundertköpfigen, den verschiedensten Richtungen angehörigen Publikum aus, das bei dem tragisch erhabenen Schluße der Bruckner'schen Symphonie wie unter einem Zauberbanne stand. Es ist dies dieselbe Symphonie, durch welche - wie sich der Dichter Paul Heyse in einem offenen Schreiben an den Komponisten ausdrückte - ihr Schöpfer im Dezember 1890 ganz München von neuem seiner kühnen Muse eroberte. Sie glauben überhaupt gar nicht, wie populär der lange, so sehr über die Achsel angesehene, wohl als gar nicht für ernst zu nehmen erklärte vaterländische Tondichter im Spätherbst seines Lebens geworden ist. In der Ausstellung finden Sie an den verschiedensten Stellen, in den verschiedensten Aufnahmen Bruckner's Bild, vernehmen von den Besuchern auf Schritt und Tritt seinen Namen. Seine zum Sprechen getroffene Büste von Professor (Viktor) Tilgner's Meisterhand erscheint meist mit frischen Blumen geschmückt, selbst das Schattenspieltheater hat sich den originellen Charakterkopf nicht entgehen lassen.

(... über zwei weitere Konzerte ... Signatur auf Seite 6 :)

Doktor Theodor Helm »

Friday, 8 July 1892

Gustav Mahler leaves to his assistant-conductor Leo Feld the performance at the Drury Lane Theatre of « Der Trompeter von Säkkingen » (based on the famous poem by Joseph Viktor von Scheffel) by the Alsatian composer Victor Nessler. A very popular opera with a prologue and three acts at the time.

...

Letter from Anton Bruckner to Hans Bronsart von Schellendorff, the chairman of the « Allgemeine deutsche Musikverein » in Weimar :

Because only the Adagio was performed (in Karlsruhe on 30 May 1885) , Bruckner requests that the Seventh symphony (**WAB 107**) be performed in its entirety at the music festival of the « Allgemeine deutsche Musikverein » in Vienna under the « bâton » of vice-court « Kapellmeister » Hanns Richter.

Bruckner also proposes that his « Psalm 150 » (**WAB 38**) be made available for a premiere performance.

Siegfried Ochs from Berlin wishes to perform the « Te Deum » (**WAB 45**) with Viennese musicians at the upcoming music festival of the « Allgemeine deutsche Musikverein » .

Bruckner suggests to Bronsart to get in touch with « Herr » Ochs.

...

Tomorrow's performance of the Third symphony (**WAB 103**) is announced on page 10 of the Austrian daily newspaper « Die Presse » Number 188, and also on page 6 of the Viennese daily newspaper « Neue freie Presse » Number 10011 :

« Samstag den 9. dieses Monats, Abends 8 Uhr, findet in der Musikhalle das 3. Symphoniekonzert der Komponisten und Gastdirigenten unter der Leitung des Herrn Ferdinand Löwe statt.

Zur Aufführung gelangen :

Ludwig van Beethoven : Ouvertüre zu " Coriolan "

Anton Bruckner : Symphonie Nummer 3 in D-Moll (Richard Wagner gewidmet)

(... Hector Berlioz, Richard Wagner ... Eintrittspreise, Karten-Gültigkeit ...) »

An article, signed « z » , which appears on page 3 in the « Wiener Tagblatt » Number 188, mentions Anton Bruckner's life-size honorific bronze bust by professor Viktor Tilgner that can be seen in a specific « exhibition room » of the « Rotunda » during the « International Exhibition for Music and Theatre » :

« Zu dem Sehenswerthesten der Ausstellung gehört wohl die " Musikhistorische Abtheilung " - im West-Transepte der Rotunde - und die in derselben befindlichen Komponistenkojen. Aber nicht die mannigfaltigen, von den berühmtesten Komponisten herstammenden Manuskripte und Reliquien

sind es allein, welche unsere Aufmerksamkeit in Anspruch nehmen, sondern vielmehr die große Anzahl der dort zur Schau gestellten Bildniße der bedeutendsten Meister der Tonkunst. Hier werden uns die Züge Derjenigen vor Augen geführt, welche uns mit ihren unsterblichen Tondichtungen so viele genußreiche und unvergeßliche Stunden bereiten. Neben den lebensgroßen Büsten (Anton) Bruckner's und (Karl) Goldmark's von (Viktor) Tilgner und den trefflichen Leistungen (Friedrich August von) Kaulbach's und (Franz Seraph) Lenbach's sind uns einige Porträtbüsten aufgefallen, die wir hier erwähnen wollen, weil sie ob ihrer Kleinheit nur zu leicht übergangen werden (... Verdi, Gounod, Liszt, Massenet, Mascagni ...) Die Skulpturen, welche unser hiesiger begabter Bildhauer Percival (M. F.) Hedley geschaffen hat, zeichnen sich durch echt künstlerische Auffassung, scharfe Charakteristik, große Treffsicherheit und eine überaus feingefühlte Ausführung aus. Hedley's Werke können den besten Schöpfungen auf dem Gebiete der modernen Kleinplastik im Porträtfache beigezählt werden.

z. »

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

guest-performance by the Venetian Popular Theatre company

(« Compagnia Goldoniana »)

featured plays

« I Recini da festa »

comedy in two acts based on a play

by the Venetian dramatist Riccardo Selvatico

(who was mayor of Venice from 1890 to 1895)

The story centers on a pair of valuable earrings that spark a series of misunderstandings

and comedic situations involving themes of wealth and social status

« Wiener G'schichten »

(Vienna Tales)

musical comedy in three acts

by composer Adolf Müller

based on lyrics by Aloys Blank

starring comedian Carl Adolph Friese

[After returning to Europe in 1890, Friese performed again in Hanover. Following a two year stint in Berlin, he joined the company of the Dresden « Residenz-Theater » , where he remained for twenty years until his death.]

« Der Verschwender »

(The Spendthrift)

magical fairy tale in three acts

based on a play
by the Austrian dramatist Ferdinand Raimund

(Ferdinand Jakob Raimann)

The story centers on Julius von Flottwell, a wealthy nobleman whose excessive generosity

and reckless spending habits lead to ruin, affecting both himself and those around him

beginning of July 1892

Letter (with embossed heading) from Gustav Mahler (London) to his sister Justine (Vienna) :

THEATRE ROYAL DRURY LANE / AND / ROYAL ITALIAN
OPERA COVENT GARDEN
LESSEE AND MANAGER
SIR AUGUSTUS HARRIS

« Dearest " Justi " !

(...)

Apparently, we are finishing here on the 22nd, whereupon I will make my way to Berchtesgaden on the first and fastest train. A journey, at any rate, of at least 36 hours.

(...)

I am hugely busy here but I take every opportunity to come out into the fresh air.

Write soon.

Best

Gustav »

Letter (with embossed heading) from Gustav Mahler (London) to his sister Justine (Vienna) :

THEATRE ROYAL DRURY LANE / AND / ROYAL ITALIAN
OPERA COVENT GARDEN
LESSEE AND MANAGER
SIR AUGUSTUS HARRIS

« Dearest !

(...)

So, early Saturday, I leave here. [23 July] Spend the night in Cologne.

Off Sunday early. - In Munich, the next morning - off again right away and after that I hope to arrive in Salzburg on Monday around midday (c. 1:00) , where hopefully one of you will be waiting for me. - I suspect that the mail no longer goes to Berchtesgaden in the afternoons.

If this is the case, absolutely only one of you should wait ; otherwise, all of you could make the journey to Salzburg together.

Ask about the trains again. I am coming on the first express train [Courir-zug] , which departs Munich for Salzburg early Monday (around 9:00) . If I don't come on it, then await me on the next one.

(...)

Best wishes

from Gustav »

The brand new gigantic (2.90 metres) « Bösendorfer » grand piano, featuring 8 ¾ stringing and a compass of 7 ¾ octaves, is installed in the " Rotunda " building to be fully tested.

The results are powerful !!

The singing quality and the tone colour of the new instrument are captivating in their magic.

A project is now underway in order to present concerts by great pianists inside this spectacular venue.

The advantages of the new « Bösendorfer » system and the virtuoso's mastery can reach their fullest potential.

Ludwig Bösendorfer was a keen traveller. He not only personally accompanied many artists but also delivered his instruments in almost all the major concert halls of Europe. This, of course, developed lifetime friendships. Bösendorfer was recognized as a great benefactor not only in Vienna but also in all artistic circles and cultural communities. His correspondence with Franz Liszt is famous. Johannes Brahms was one of his personal friends.

The celebrated cartoonist Hanns Schließmann represented the pianist Alfred Grünfeld on a « thoroughbred " Bösendorfer Imperial " » riding the high road. Grunfeld was then considered to be « Vienna's pianist » .

The « Bösendorfer concert grand 290 » is still considered as a jewel.

before 9 July 1892

Letter from Ferdinand Löwe to Anton Bruckner :

Yesterday, Hermann Grädener, the music director of the « Exhibition Symphony Orchestra » , headed the rehearsal in replacement of « Herr » Löwe.

Works other than the Third symphony in D minor (« Wagner-Sinfonie ») will be rehearsed this morning.

Bruckner is scheduled to rehearse his own symphony at 3:00 pm.

from Saturday, 9 to Monday, 11 July 1892

The Venetian Popular Theatre company

(« Compagnia Goldoniana »)

presents performances at low prices

featuring comedian Carl Adolph Friese :

« Wiener G'schichten »

(Vienna Tales)

musical comedy in three acts

by composer Adolf Müller

based on lyrics by Aloys Blank

« Der Angeschmierte »

(The Bamboozled)

« farce with singing in one act »

(spoken dialogue, comedy and songs)

by Viennese folk actor and writer Ludwig Gottsleben

[Gottsleben performed the role of « Johnny Sausage » (« Wiener Hanswurst ») on the wooden stage (« Bretterbühne ») at the downtown market square (« Hohen Markt ») of « Old Vienna » (1692) , a very popular outdoor attraction of the exhibition grounds. The repertoire included pantomimes performed in the style of the « Commedia dell'arte » and also one act antics.]

***

« Eine Etage zu hoch »

(One floor too high)

« farce with singing in one act »

Saturday, 9 July 1892

The anti-Semitic newspaper « Deutsches Volksblatt » Number 1262 on page 7 :

« Theater, Kunst und Literatur

Achtung !

Heute, Abends 8 Uhr, wird in der Ausstellung abermals ein Concert stattfinden, das ein würdiger Nachfolger des im vorigen Monate gegebenen Wagner-Vereins-Concertes zu werden verspricht. [... genußreiches Programm ...] 2. Dritte Symphonie (in D-moll, Richard Wagner gewidmet) von Dr. Anton Bruckner ; [... vorzügliche Leistung des Ausstellungsorchesters zu erwarten ...] , steht ihm doch diesmal als Dirigent der um die Bruckner-Sache so hoch verdiente, geistreiche Interpret dieses Meisters, Professor Ferdinand Löwe, vor, [... Exquisites zu erwarten ...] Wir hoffen, daß die Freunde der Wagner'schen und Bruckner'schen Sache den einen Versuch, die populären Concerte unseres Ausstellungs-Orchesters zu Pflegestätten des musikalischen Fortschrittes zu machen, durch recht zahlreichen Besuch unterstützen werden, zumal der Besuch des Concertes ja ganz geringe finanzielle

Opfer fordert, da auch für dieses Unternehmen die gewöhnlichen niedrigen Eintrittspreise der populären Concerte gelten. »

The « Österreichischen Volkszeitung » Number 189 on page 3 :

« Internationale Musik- und Theaterausstellung Wien 1892

[...]

Heute Abends 8 Uhr findet in der Musikhalle das dritte Symphonie-Konzert der Komponisten und Gastdirigenten unter der Leitung des Herrn Ferdinand Löwe statt. Zur Aufführung gelangen : Beethoven, Ouverture zu " Coriolan " ; Anton Bruckner : Symphonie Nr. 3 in D-moll (Richard Wagner gewidmet) ; Hector Berlioz [... Wagner ... Preise (Sitze an Tischen und in Logen) und Vorverkauf ...] . Die Permanenzkarten für Symphoniekonzerte sind auch an diesem Abend giltig. »

from the annual report of the « Wiener akademischer Wagner-Verein » :

« Am 9. Juli sahen wir dann an demselben Dirigentenpulte unser geschätztes Vereinsmitglied Herrn Ferdinand Löwe, der als " Gastdirigent " in meisterhaft-kraftvoller Weise das genannte Orchester zu einem neuen Siege führte. Auch diesmal galt es, eine Symphonie Anton Bruckner's in authentischer Interpretation wiederzugeben und wir sowohl, wie die andere große Zuhörerschaft gewannen jenen mächtigen Eindruck, den nur künstlerische Erlebnisse bedeutsamster Art in uns hervorzubringen vermögen. Das vollständige Programm des Abends hatte gelautet : [... Beethoven, Bruckner, Berlioz, " Meistersinger " Vorspiel ...] Für Meister Bruckner war aber damit die Reihe der Triumphe nicht abgeschloßen [... weiter am 18. Dezember 1892] »

The « Salzburger Chronik » Number 153 reports about the « Wiener akademischer Wagner-Verein » on page 2 :

« Auszeichnung

Gestern nach Schluß des Blattes wurde uns mitgetheilt, daß der akademische Gesangs-Verein Wien unseren Mozarteumsdirektor Herrn Joseph Friedrich Hummel, zu seinem Ehren-Mitgliede ernannt habe. Diese Auszeichnung ist umso ehrenvoller, als diesem Verein hervorragende Kunstkräfte (Bruckner und Andere) angehören.

Wir gratuliren ! »

Gustav Mahler conducts a performance of Richard Wagner's « Tristan und Isolde » at the Drury Lane Theatre

soloists :

Hungarian soprano Katharina Klafsky - German tenor Max Achenbach Alvary - German bass Heinrich Wiegand

...

The German musicologist Oskar Fleischer is the director of the « Royal Collection of Ancient Music Instruments in

Berlin » (« Königliche Sammlung altertümlicher Musikinstrumente zu Berlin ») , which is put on display in **« Room XII »** of the « Rotunda » . He explains how the dual function of « entertainment and education » is created via an interplay of architectural design in combination with the « exhibition cabinets » that are used.

Here, he describes the spectacular view that the splendid design of the « interior » offers the visitors, and captures his impressions quite vividly.

« From the podium of the Habsburg-Lorraine " interior ", one looked down into the ground floor of the " Rotunda ". A lovely sight ! The mighty round square, brightly lit by the rays of the sun falling through the lantern of the building, formed an effective contrast to the serious and uniform glass cabinets in the round galleries all around. From all sides, one had a view of this lovely garden of lawn boskets and flower beds. A mighty fountain rose in the middle. But the attraction of this sight was especially great, given the moonlit silver light of the electric lighting. All around the curve around the ground floor now stretched the high columned halls, in which the treasures of the specialist exhibitions were. »

...

« Von dem Podium des " Intérieurs " Habsburg-Lorraine sah man hinab in das Parterre der " Rotunde ". Ein reizender Anblick ! Der mächtige Rundplatz, hell beschienen von den durch die Laterne des Baues herabfallenden Sonnenstrahlen, bildete einen wirksamen Gegensatz zu den ernsten und uniformen Glasschränken in den Rundgalerien ringsum. Von allen Seiten hatte man den Blick in diesen lieblichen Garten von Rasenboskets und Blumenbeeten. In der Mitte erhob sich ein mächtiger Springbrunnen. Besonders groß aber war der Reiz dieses Anblicks bei dem mondscheinartigen Silberlichte der elektrischen Beleuchtung. Ringsum in der Rundung um das Parterre erstreckten sich nun die hohen Säulenhallen, in denen die Schätze der Fachausstellungen waren. »

In 1892, Fleischer qualifies as « associate professor » (« Privatdozent ») at the Friedrich Wilhelm University in Berlin.

Following the death of the German music historian and musicologist (Julius August) Philipp Spitta on April 13, 1894, he is named director of the « Museum of Musical Instruments » in Berlin.

Fleischer will publish that same year « Die Bedeutung der internationalen Musik- und Theaterausstellung in Wien für Kunst und Wissenschaft der Musik » , which analyzes the impact of this major international event on musicology and art.

...

On Saturday morning, July 9, the German cultural columnist and litterateur from Prague (of Jewish descent) Viktor Joß (1869-1942?) and sculptor Percival Manfred Florance Hedley are looking at Anton Bruckner himself in **« Room XXII »** of the « historical music section » (where you can visit all the booths of famous composers in the « Rotunda's » West transept ; it is not only the manifold manuscripts and the relics that are attracting the attention but also the large number of portraits and sculptures) engaging a « real dialogue » with his life-size honorific bronze bust by professor Viktor Tilgner (iconography : IKO 55) , a central feature adorned with fresh flowers.

[**1891** : On multiple occasions, Anton Bruckner met professor Tilgner at his spacious workshop housed in the former « Orangerie » wing of the Baroque Palais Schwarzenberg at « Rennweg » n° 2.]

Hedley is inspired to create his own Bruckner bust (iconography : IKO 77) , which he will complete in 1894.

You can find Bruckner's picture in various places at the Exhibition and in a wide variety of photographs.

Visitors hear his name at every turn !

Tilgner's original marble or plaster versions of the bust are preserved in collections, such as the « Museum der Stadt Wien » .

Following the Exhibition, the bust became the prototype for several public monuments.

The first one stands on the « Bruckner-Platz » in Steyr.

dates

After Saturday, 7 November 1891 : Usually in the company of his good friend and patron Carl Almeroth (from Steyr) , Anton Bruckner meets on multiple occasions the sculptor and medailleur Viktor Tilgner at his spacious workshop housed in the former " Orangerie " wing of the Baroque Palais Schwarzenberg, located at « Rennweg » n° 2 in Vienna's prestigious third district, near the city's burgeoning cultural institutions. The facility allows him to accommodate the scale of his ambitious projects and support the technical demands of bronze casting and marble carving central to his practice.

Wednesday, 15 April 1896 : Viktor Tilgner endures a particularly strenuous day at his spacious « atelier » , pushing to meet the unveiling deadline despite his deteriorating health.

The following morning, he suffers a fatal heart attack at the age of fifty-one years old.

His « Mozart monument » is officially unveiled on the « Albrechts-Platz » five days later, on **Tuesday, April 21**, serving as a poignant tribute to both the composer and Tilgner himself.

The ensemble features a statue of the composer sitting on a pedestal with relief scenes from the opera « Don Giovanni » on the front and figures of his children on the back.

Monday, 23 November 1896 : Prominent citizens of the industrial city of Steyr create a committee to erect their own « Bruckner monument » .

By the **end of 1897**, the sum of 2,510 florins and 95 « Kreuzers » was raised.

Carl Almeroth purchased a « Bruckner bust » by professor Tilgner. The design for the future monument including its ornamental elements is the work of one of his students : Fritz Zerritsch senior.

[Almeroth was a friend and one of Bruckner's sponsors. An affluent merchant and factory owner, he had close personal and commercial ties to Steyr : his father had been a member of the prestigious « Innerberger Hauptgewerkschaft » in Steyr ; the well known Almeroth blade factory was located in Neuzeug, the birth place of Bruckner's mother ; the family owned a villa in Steyr. Almeroth introduced the composer to influential circles, where he met the likes of Karl Reder, a wood merchant and land owner, and the merchant Isidor Dierkes. This led to the formation of a « Steyrer circle » , which met on a regular basis in the Vienna of the 1880's. Reder was to play an important role in organizing financial support for Bruckner as part of the activities of the so-called « Steyrer Consortium » . When Bruckner spent part of his summer vacations in Steyr, he particularly enjoyed the company of the Almeroth-Dierkes-Reder trio, who indulged the composer in two of his favourite pursuits : coach riding and « Pilsner » beer-drinking.]

Sunday, 29 May 1898 : On the occasion of the ninth edition of the « Upper-Austrian and Salzburg Singers' Festival » , which is held in Steyr, the « Bruckner monument » is unveiled on the « Bruckner-Platz » near the parish church. Three years after Bruckner's death, a similar « Bruckner monument » is unveiled at Vienna's « Stadtpark » on **October 25, 1899**.

Thursday, 2 November 1899 : The Viennese satirical magazine « Kikeriki ! » Number 39 publishes a cartoon entitled « At the Unveiling of the Bruckner Memorial » ridiculing the (Jewish) director of the « Hofoper » , Gustav Mahler, for refusing to support the « Monument Committee » by not adding his signature to the public petition.

Ever since the « Bruckner Denkmal » was installed at the « Stadtpark » , there were jokes about the adoring lady on the base of the monument.

(Image) This cartoon appeared in the 1899 issue (Number 39) of the satirical magazine « Kikeriki ! » (Cock-a-doodle-doo !) just after the monument was installed.

text of the caricature :

« (Mahler) " Mir scheint eppes, die Figur will etwas von mir ? "

(Anmerkung des Kikeriki)

" Na freilich ! Sie sagt : Gehst net weiter, Du musikalischer Bamschabel ! " »

the following translation contains idioms and slang from the era so a literal translation would be difficult :

(Mahler) « It seems a little bit as the figure wants something from me ? »

(annotating by the magazine)

« Of course ! She says : You don't go away, you musical " Scalawag " ! »

This cartoon, in relation with the time that it was published, may well contain undertones of anti-Semitism. It is presented here in its context with the history of the « Bruckner Denkmal » in Vienna and its transformation over time.

Until the 1880's, « Kikeriki ! » had a liberal orientation. But with the increasing influence of Dr. Karl Lueger on the Christian-Social Party (« Christlich-Soziale Partei ») , the magazine became sharply anti-Semitic.

...

The editor, writer, music historian, music-critic, translator, pianist and composer Victor Joß was born on 29 May 1869 in the city of Prague, part of the Austro-Hungarian Empire.

He was the second of four sons of the Jewish merchant Markus Samuel Joss (born in 1840 ; died on 24 December 1904 in Prague) and his wife Mathilde Joss, « née » Weltsch (born in 1846 ; died on 23 November 1911 in Prague) .

Victor Joß married in 1898 Erwine (Ervína) Jossová, born Klempfner (born on 5 January 1876 in Prague) .

His daughter Isolde Marie Johanna Joss was born on 4 May 1899 in Prague.

He initially studied medicine, then philosophy, literature, art history and musicology.

He becomes the assistant of musicologist Guido Adler at the « Deutsche Karl-Ferdinands-Universität » .

Joß subsequently worked in Prague for various newspapers and magazines :

« Deutsches Abendblatt » (1890-1901, as employee) ; « Literarische Flugblätter » (1900-1901, as redactor) ; « Prager Rundschau » (1918-1919, as redactor) , « Kritik der Kritik » (1933-1935, as redactor) ; « Prager Abendblatt » (as editor, until 1938 ?) ; « Prager Presse » (as editor, until 1938 ?) .

Victor Joß published several monographs and produced translations from eight languages, mainly of folk songs and operettas. For example, he translated in German the libretto of Alois Hába's opera « Matka » . He also published under the pseudonyms « Alicandrio Tirio » and « Daland » .

He was also an art collector.

Joß was an « honorary member » of the Royal Academy of Sciences and Arts in Florence ; representative for Austria-Hungary ; « honorary member » of the Royal Bellini Society in Catania ; patron and « honorary member » of the Biographical Gallery in Rome.

Joß lived from 1913 to 1934 in the same apartment in Prague, which was located at « Čelakovského Sady » n° 12 in the twelfth district. He last resided at « Kinského » n° 27 in the sixteenth district.

Joß was deported on July 2, 1942 via train transportation AAI-322 to the Theresienstadt « ghetto » located inside the fortress town of Terezín in the Protectorate of Bohemia and Moravia.

He was transferred on October 22, 1942 via train transportation Bx-1477 to the Treblinka extermination-camp in Poland.

The 73 year old Joß was probably murdered there immediately upon arrival (after October 24) .

Nothing is known about the fate of his family.

Hugo Joss, an authorized officer (born on 23 March 1868 in Prague ; died on 5 December 1919 in Vienna) married Adele.

Wilhelm (Vilém) Joss, a senior employee (born on 1 April 1871 in Vienna ; died around 1936) married Elsa (Eliska) Jossová.

Ernst Joss, a book-keeper (born in 1874 in Prague) married Luise.

Viktor Joss wurde am 29. Mai 1869 in Prag geboren. Er war der zweite von vier Söhnen des Prager jüdischen Kaufmanns Markus Samuel Joss und seiner Ehefrau Mathilde Joss, geborene Weltsch. Er dürfte in seiner Kindheit und Jugend eine solide musikalische Ausbildung erhalten haben, wurde er später doch auch als Pianist und Komponist bezeichnet. Er studierte jedoch zuerst Medizin, dann Philosophie, Literatur-, Kunst- und Musikwissenschaft, vermutlich an der Universität in Prag, und schloß das Studium mit dem Doktor der Philosophie ab. Joss' Berufsleben ist nicht lückenlos rekonstruierbar. Er wirkte als (Musik-)Schriftsteller und Lyriker, vor allem aber auf dem Gebiet der Presse. Er arbeitete als Redakteur und Musikkritiker für Prager Zeitungen und Zeitschriften, schrieb aber auch als Musik- und Kunstreferent für deutsche und französische Zeitschriften. 1890 bis 1901 war er Mitarbeiter des « Deutschen Abendblatts » ; während dieser Zeit heiratete er Erwine Klempfner ; das Ehepaar bekam 1899 die Tochter Isolde. 1900-1901 war Joss Redakteur der « Literarischen Flugblätter » , 1918-1919 in derselben Funktion bei der « Prager Rundschau » . In den 1920er Jahren schrieb und übersetzte er auch gelegentlich für die Musikzeitschrift « Der Auftakt » . Während ihres Bestehens (1933-1935) war Joss Redakteur der illustrierten Monatsschrift für Theater, Musik, Kunst, Literatur, Gesellschaft und Film, « Kritik der Kritik » , und bis 1938 für das « Prager Abendblatt » und die « Prager Presse » tätig. Er veröffentlichte mehrere Monographien und fertigte Übersetzungen, vor allem von Volksliedern und Operetten, aus acht Sprachen an ; so übertrug er zum Beispiel das Libretto von Alois Hábas Oper « Matka » (Die Mutter) ins Deutsche. Er veröffentlichte auch unter dem Pseudonym Alicandrio Tirio und war Kunstsammler.

Wie seine Auszeichnungen zeigen, war Viktor Joss hoch geschätzt : Er war Ehrenmitglied der königlichen Akademie für Wissenschaft und Kunst in Florenz, Repräsentant für Österreich-Ungarn und Ehrenmitglied der königlichen Bellini-

Gesellschaft in Catania sowie Protektor und Ehrenmitglied der biographischen Galerie in Rom. Joss lebte zumindest von 1913 bis 1934 in derselben Wohnung in der Čelakovského Sady 12 im 12. Prager Bezirk.

Wie sein Leben in den folgenden Jahren und seit dem Einmarsch der Deutschen Wehrmacht in die Tschechoslowakei 1938 verlief, nach dem auch hier die Juden aus dem öffentlichen Leben und im Beruf ausgegrenzt wurden, ist unbekannt. Im Februar 1942 war er mit drei Männern aus einer Familie namens Jelinek in der Kinského 27 in Prag 16 gemeldet, im folgenden Monat im 5. Bezirk Smichow. Vermutlich von dort wurde er am 2. Juli 1942 ins Ghetto Theresienstadt deportiert, am 22. Oktober 1942 in das Vernichtungslager Treblinka überstellt. Wahrscheinlich wurde der 73-Jährige dort gleich nach seiner Ankunft ermordet. Über das Schicksal seiner Familie ist nichts bekannt.

Haupt-Name : Joss, Viktor

Geburts-Name : Joß, Viktor

Weitere Namen : Tirio, Alicandrio

Geboren 29. Mai 1869 in Prag, Österreich-Ungarn

Gestorben nach dem 24. Oktober 1942 KZ Treblinka, Polen

Anmerkung : Bei LudvováJ 1996 ist irrtümlich angegeben, daß Joss seit dem 22. Oktober 1943 im KZ Auschwitz verschollen sei

Mutter : Mathilde Joss, geborene Weltsch (geboren 1846 ; gestorben 23. November 1911 in Prag)

Vater : Markus Samuel Joss (geboren 7. März 1840 ; gestorben 24. Dezember 1904 in Prag) , Kaufmann

Geschwister

Hugo Joss, Prokurist (geboren 23. März 1868 in Prag ; gestorben 5. Dezember 1919 in Wien) verheiratet Adele

Wilhelm (Vilém) Joss, leitender Angestellter (geboren 1. April 1871 in Wien ; gestorben circa 1936) verheiratet Elsa (Eliska) Jossová

Ernst Joss, Buch-Halter (geboren 1874 in Prag) verheiratet Luise

Ehe / Partnerschaft

verheiratet 1898 Prag Erwine (Ervína) Jossová, geborene Klempfner (geboren 5. Januar 1876 in Prag)

Kinder : Isolde Marie Johanna Joss (geboren 4. Mai 1899 in Prag)

Mutter-Sprache : Deutsch

Religions-Zugehörigkeit : jüdisch

Staats-Angehörigkeit : Österreich-Ungarisch, seit 1918 tschechisch ?

Überblick : Redakteur, Musikschriftsteller, Musikhistoriker, Musikkritiker, Übersetzer, Pianist, Komponist

Prager Presse

« Deutsches Abendblatt » (1890-1901, Mitarbeiter) ; « Literarische Flugblätter » (1900-1901, Redakteur) ; « Prager Rundschau » (1918-1919, Redakteur) , « Kritik der Kritik » (1933-1935, Redakteur) ; « Prager Abendblatt » (Redakteur, bis 1938 ?) ; « Prager Presse » (Redakteur, bis 1938 ?)

Organisationen / Verbände : Prag, Pressesyndikat (Ausschußmitglied)

Akademische Titel : Doktor der Philosophie

Auszeichnungen

Königliche Akademie für Wissenschaft und Kunst in Florenz : Ehrenmitglied

Königliche Bellini-Gesellschaft in Catania : Repräsentant für Österreich-Ungarn und Ehrenmitglied

Biographische Galerie in Rom : Protektor und Ehrenmitglied

Verfolgung / Exil

Gründe : « rassische » Verfolgung

Schlag-Wörter : Deportation, Ermordung, Ghettohaft, Juden, KZ-Haft

Inhaftierungs-Ort : Ghetto Theresienstadt, KZ Treblinka

Stationen

2. Juli 1942 : Deportation mit Transport AAI-322 von Prag ins Ghetto Theresienstadt

22. Oktober 1942 : Deportation mit Transport Bx-1477 in das KZ Treblinka, Polen, dort verschollen

...

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

« composers and guest-conductors » series

8:00 pm

Ferdinand Löwe conducts the « Exhibition Symphony Orchestra »

programme

Ludwig van Beethoven : « Coriolanus » Overture, Opus 62

Anton Bruckner : Symphony No. 3 in D minor, « Wagner Symphony »

the aging professor receives a standing ovation after each movement

at the end, he is presented with a laurel wreath

sculptor Percival Hedley, who is in the audience, will create a bust in his memory

Intermission

Hector Berlioz : Oratorio « La damnation de Faust » , Opus 24

- Dance of the Sylphs (part two, scene seven)

- Dance (minuet) of the Will-o'-the-Wisps (part three, scene twelve)

Richard Wagner : Prelude to Act one from « Die Meistersinger von Nürnberg » , WWV 96

a virtuose pianist and esteemed member of the « Wiener akademischer Wagner-Verein » ,

professor Löwe is making his debut as a « Bruckner conductor »

a young piano teacher at the Vienna Conservatory,

he never conducted a symphony orchestra in public before tonight

the concert is well attended

the audience declines Albert J. Gutmann's idea of serving food and drinks

Gustav Schönaich, Richard Heuberger and Dr. Theodor Helm are in the hall

Karl Grunsky is greatly impressed

review by Dr. Helm :

« Third symphony concert from the series " composers and guest-conductors "

Tonight brought us a new conductor in the person of " Herr " Ferdinand Löwe and, through him, a new glorious triumph for " Meastro " Bruckner's bold and noble muse. (...) With his performance of Bruckner's Third symphony (in D minor) which delved into all the depths of the symphonic tone poem - the same symphony that was so enthusiastically received by the " Philharmoniker " in December 1890 and then repeated on popular demand at a special concert by the " Wagner-Verein " - " Herr " Löwe also achieved a resounding success with the exhibition audience. Bruckner received a standing ovation after each movement of his masterpiece and, at the end, was once again presented with a laurel wreath. Considering the unusual difficulty of the task, the performance was also exceptionally good. (...) The concert was very well attended. Finally, the incredible amateurist way the programme was created, which was sold in the hall, is truly reprehensible. (...) »

A correspondent of the « New York Musical Courier » reported on the concert (presumably Otto Floersheim)

Other reviews can be found in the anti-Semitic newspaper « Deutsches Volksblatt » Number 1262 on page 7, and in the « Österreichischen Volkszeitung » Number 189 on page 3.

From the annual report of the « Wiener akademischer Wagner-Verein » :

« On July 9, we saw our esteemed member " Herr " Ferdinand Löwe at the same conductor's podium who, as a " guest conductor ", led the aforementioned orchestra to another triumph in a masterfully powerful manner. Once again, the task was to authentically perform one of Anton Bruckner's symphonies. We, as well as the large audience, were left with the powerful impression that only these most significant artistic experiences can evoke in us. »

...

« Am 9. Juli sahen wir dann an demselben Dirigentenpulte unser geschätztes Vereinsmitglied Herrn Ferdinand Löwe, der als " Gastdirigent " in meisterhaftkraftvoller Weise das genannte Orchester zu einem neuen Siege führte. Auch diesmal galt es, eine Symphonie Anton Bruckner's in authentischer Interpretation wiederzugeben und wir sowohl, wie die andere große Zuhörerschaft gewannen jenen mächtigen Eindruck, den nur künstlerische Erlebniße bedeutsamster Art in uns hervorzubringen vermögen.

Das vollständige Programm des Abends hatte gelautet :

(... Beethoven, Bruckner, Berlioz, " Meistersinger " Vorspiel ...)

Für Meister Bruckner war aber damit die Reihe der Triumphe nicht abgeschloßen (... weiter am 18. Dezember 1892) »

Percival Hedley was born to British parents in Vienna on 1 May 1870.

He was the grand-son of painter Joseph H. Hedleyand and the son of painter and modeller professor Florance H. Hedley.

(He is also known as Percival Manfred Florance Hedley - Percival Manfred Florence Hedley - Percival M.F. Hedley - Percival M. Hedley.)

After completing a four year apprenticeship with the famous Viennese sculptor Josef Beyer, as well as studies at Vienna's Academy of Fine Arts, Hedley studied music theory with professor Anton Bruckner and Dr. Eduard Hanslick.

He also attended lectures in pathology and anatomy given by Johannes Brahms's close friend, professor Dr. Theodor Bilroth, through whom he met the composer.

Hedley also studied at the « Akademie der Bildenden Künste » . He remained in Vienna until 1897.

He then travelled around Europe until approximately 1899, when he settled in England.

He exhibited at the Royal Academy and Royal Miniature Society in London ; the Walker Art Gallery in Liverpool ; the Royal Hibnernian Academy in Dublin ; the Royal Glasgow Institute of Fine Arts ; the Royal Scottish Academy in Edinburgh.

By 1920, he had moved to Switzerland, living in Geneva. He died on 29 July 1921.

Notable among Hedley's work were medals, plaques and portrait busts of composer Edward Elgar (1905) , dramatic contralto Clara Butt (she enjoyed a huge success introducing the « Sea Pictures » at Norwich in 1899) and pianist Ignacy Jan Paderewski.

« In the classroom, I proclaim the " law " . If anyone who can do this then dares to go beyond it, he will be taken by the scruff of the neck, just as harshly as I am ! »

A citation from professor Bruckner (partly transcribed by a foreign hand, and by Josef Schalk) , who received a standing ovation after each movement of the Third symphony conducted by Ferdinand Löwe at « Exhibition Concert Hall » .

After the concert, there was a festive gathering at a « Bürger-Bräu » (Beer Hall) probably somewhere on the exhibition grounds of the « Prater » .

(Source : Dr. Carl Giannoni)

The Austrian cultural historian, author, civil servant, and amateur singer Carl (Karl) Giannoni was born on 20 July 1867 in Vienna. The son of a railway official, he studied history, art history, geography and German literature at the University of Vienna. He earned his doctorate in philosophy in 1894, authoring well-known early historical treatises on figures like Paulinus II, Patriarch of Aquileia. He worked as an archivist and librarian from 1893 to 1895 in the archive department newly established by Erich von Kielmansegg at the Imperial and Royal Lower-Austrian Governor's Office. Then, he worked for the Ministry of Finance in Vienna from 1895 to 1913. In addition, he was a member of the Central Commission for the Preservation of Historical Monuments. He became in 1913 a consultant for heritage preservation in the Cisleithanian Ministry of Public Works, where he was appointed government councillor in 1918, and court councillor in 1921. Later, he moved to the Ministry of Education. He was well known in Austrian regional history for authoring important monographs, such as his study of the town of Mödling near Vienna.

Giannoni was an active member of the « Wiener akademischer Wagner-Verein »

Thursday, 30 January 1890

Annual general meeting

the newly elected board includes :

Dr. Viktor Boller, Dr. Alois Höfler, Robert Steinhauser, Josef Schalk, **Carl Giannoni**, Gustav Schur, Theodor Köchert, Emil Ritter von Hartmann, Wilhelm Dlauhý

He frequently participated in the Society's musical evenings

Saturday, 28 December 1889 (7:30 pm)

small « Musikverein » hall

Fourth (second) internal music evening of the Society, which concludes with the annual Christmas party !

the « Wiener akademischer Wagner-Verein » is conducted by Robert Erben

soloists

« Frau » Louise von Ehrenstein, soprano ; « Fräulein » Alexandrine Parger, alto ; Ferdinand Jäger, tenor ; Carl Giannoni,

bass ; Richard Hirsch, tenor, pianist, and conductor ; Edmund Tlusti, Ferdinand Foll, pianists ; August Duesberg, violin

Josef Schalk was unable to attend « due to a serious bereavement in the family »

programme

Richard Wagner : « Fest-Marsch » from « Tannhäuser »

Franz Schubert : Lieder

Johann Sebastian Bach : Choral works (arranged by Peter Cornelius)

Ludwig van Beethoven : (...)

Franz Liszt : (...)

August Wilhelmj : (...)

Richard Wagner : Violin pieces

Heinrich Marschner : Lieder

Richard Wagner : Excerpts from « Die Feen »

Giannoni collaborated closely with Anton Bruckner : he sang the bass solo parts in several sacred choral works and masses of the composer. He gained notable praise from music-critics for his « splendid bass voice » during performances of the Mass in F minor (**WAB 28**) in 1892 and 1894 ...

Feuilleton signed « H. P. » (Hans Puchstein) on page 1 of the « Deutsche Volksblatt » Number 1197 featuring the partial performance of the Mass in F minor (**WAB 28**) on April 23, 1892 :

« Concerte

[...]

Die Concert-Saison hat sich in diesem Jahre besonders weit hinausgezogen. Auch nach dem Osterfeste wollte das lustige Musiciren in unseren Concertsälen noch nicht verstummen und gar manches dieser Spätlinge darf zu dem Besten gezählt werden, was während der ganzen Saison geboten wurde. So beschloß der akademische Wagner-Verein die Reihe seiner Aufführungen mit einem Musikabend, der in Bezug auf Güte des Programms und Vortrefflichkeit der Ausführung die Concerte unserer großen musikalischen Vereinigungen weit hinter sich ließ. [... nach Liszt und

Palestrina bildete] Bruckner's " Sanctus ", " Benedictus " und " Agnus ", aus des Meisters Messe in F-moll, einen weihevollen Höhepunkt des Concertes, das durch die Mitwirkung Theodor Reichmann's eine ganz besondere Anziehungskraft ausübte und dementsprechend auch unter riesigem Andrange des Publikums stattfand. [... " Meistersinger " Szenen mit Reichmann und Henriette Standthartner ...]

Die Weihe, die Theodor Reichmann dem Concerte als reproducirender Künstler verlieh, erfuhr durch die Mitwirkung Vater Bruckner's, des schaffenden Meisters, womöglich noch eine Steigerung. Die in den Jahren 1867 und 68 componirte F-moll-Messe, die dritte, die der Meister geschaffen, ist ein Wunderwerk in des Wortes ernstester Bedeutung. Man glaubt sich beim Anhören dieses gewaltigen Werkes von dem Hauche der Gottheit selbst berührt, man wähnt das Antlitz des Allmächtigen selbst zu erschauen, wenn Bruckner's Feuergeist das " Heilig, heilig, heilig ist der Herr ! " ertönen läßt, und fühlt alle Beängstigung, alle demüthige Zerknirschung des unter seiner Sündenlast erschauernden Herzens mit, wenn der Chor immer inniger und dringender das " miserere nobis " zum Himmel emporsendet. Eine eingehende Besprechung des herrlichen Werkes behalten wir uns auf den hoffentlich nicht mehr fernen Zeitpunkt vor, der uns eine vollständige Orchester-Aufführung der Messe beschert, für heute constatiren wir classische Leistung des Wagnervereinschores, seines Dirigenten und der mitwirkenden Solisten, unter denen namentlich ***Herr Carl Giannoni*** *durch seine prächtige Baßstimme angenehm auffiel. Zwei Tage vor dem Musikabende des Wagner-Vereines hörten wir [... über Liederabende ...] .*

H. P. »

Monday, 29 January 1894

The « Deutsche Volksblatt » Number 1822 mentions Anton Bruckner in an article concerning the « Wiener Akademischer Wagner-Verein » :

« Wiener akademischer Wagner-Verein

Am Donnerstag, den 25. dieses Monats, hat im Vereinslocale (Musikvereins-Restauration) die diesjährige Generalversammlung des Wiener akademischen Wagner-Vereins stattgefunden. [... Statistik (633 Mitglieder, 138 Chorsänger) ...] Der Bericht, welcher die stetig gute Entwickelung des Vereines und namentlich die vortreffliche Aufführung der großen Messe in F-moll von Anton Bruckner unter Leitung des Vereinsdirigenten Josef Schalk im März 1893 als einen großen künstlerischen Erfolg des Vereines besonders hervorhebt, wurde von der Versammlung einhellig genehmigt. [... Vorstand : Franz Schaumann als Nachfolger von Victor Boller, Josef Schalk, Alois Höfler, Theodor Köchert, Dr. Robert Steinhauser, ***Carl Giannoni****, Max von Oberleithner, Dr. August M. Nüchtern, Dr. Wolfgang Rigler, Dr. Wilhelm Dlauhý ...] »*

Giannoni served on the board (often as secretary) of the « International Bruckner Society » . He published his memoirs (such as those featured in the « Reichspost » , a Viennese newspaper that was in operation from 1894 to 1938) recalling his personal relation with the composer. He documented Bruckner's later years in Vienna and the summer holidays he spent in the Upper-Austrian town of Steyr, where he wrote some of his final symphonies. Bruckner fell deeply in love with Carl's younger sister, Louise Giannoni. Despite a massive age gap (Bruckner was in his late sixties and Louise was a young woman) , he proposed to her without success. Still, he remained close to the Giannoni

family. In his last will and testament, he bequeathed a significant portion of his estate - including financial assets and some personal effects - to Louise. Carl Giannoni died on 23 June 1951 in Rekawinkel (or Mödling) in Lower-Austria. He is buried in the cemetery in Hinterbrühl. A « Dr. Karl Giannoni-Gasse » was named in his honour in Mödling. Today, the Giannoni family archive is a crucial repository for historical letters and direct primary insights into Bruckner's final years. Biographers and researchers working within the ecosystem of the « International Bruckner Society » heavily referenced the documentation, letters, and estate records preserved by Dr. Giannoni and his sister.

Beim Leitton hats schon Geschichten gebn, da haben schon musikalische Advocaten eintreten müßen.

Im Unterricht verkünde ich das " Gesetz " ; wenn einer, der dieses kann, sich dann einmal über dasselbe hinauswagt, so wird er ebenso beim Schopf genommen werden wie ich. Aber es handelt sich dabei um das Talent, es kommt auf das eigene Gefühl an und es soll neu sein.
Am Abend des 9. Juli 1892 nach Aufführung der D-Moll Symphonie (fremde Hand, vielleicht der Schreiber des 1. Absatzes, nachträglich : " durch Josef Schalk ") in der Musikhalle der Internationalen Musik- und Theaterausstellung bei nachfolgender geselliger Vereinigung im " Bürger-Bräu " aus Bruckners Händen erhalten. (Ref. Carl Giannoni)

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

guest-performance by the Venetian Popular Theatre company

(« Compagnia Goldoniana »)

three featured plays

« El moroso del la nona »

(The boyfriend of the grand-mother)

Venetian dialect comedy in three acts based on a play

by the Venetian dramatist Giacinto Gallina

The story revolves around a family of honest but poor boatmen, whose daily lives are disrupted by the discovery of a lost wallet in their gondola.

While the narrative explores themes of integrity and the contrast between social classes through a young girl's forbidden romance, the heart of the story is the reunion of two elderly people :

« nona » Rosa and the grumpy Bortolo, who was her first love fifty years ago

« Wiener G'schichten »

(Vienna Tales)

musical comedy in three acts

by composer Adolf Müller

based on lyrics by Aloys Blank

featuring comedian Carl Adolph Friese and the « Compagnia Goldoniana »

« Der Verschwender »

(The Spendthrift)

magical fairy tale in three acts

based on a play

by the Austrian dramatist Ferdinand Raimund

(Ferdinand Jakob Raimann)

The story centers on Julius von Flottwell, a wealthy nobleman whose excessive generosity

and reckless spending habits lead to ruin, affecting both himself and those around him.

Ludwig Bösendorfer plays for Emperor Franz-Josef !

The « Rotunda » became a silent witness to another encounter during the « International Exhibition for Music and Theatre » .

Two people met who significantly changed the world !

One of them changed the map of Europe, while the other shaped the world of music and, for a moment, the two of them stood directly across from each other and the world paused for a moment if only for the blink of an eye as far as history is concerned. Such moments are often serendipitous strokes of fate.

Ludwig Bösendorfer places his fingers gently on the keys. He wants to play his instrument. The instrument should speak for him and tell his personal story. There's no sense in explaining music, least of all the sound he is attempting to perfect. Beads of sweat appear on his forehead and the tight fitting tuxedo compels him to maintain his composure. Ludwig cannot decide which piece to play for how does one decide on the right one out of a sea of tones ?

Yet, even before he is able to think clearly, his fingers get to work. He is neither a composer nor a pianist although he understands the world of tones and sounds better than anyone and he thus becomes a character in his own story, while the individual tones begin to form and a musical play of colours is released from the grand piano's body.

His « vis-à-vis » smiles hardly noticeably. The smile darts but briefly over his countenance for he must also maintain his composure. Ludwig concentrates on his playing. He wants to make the range of octaves of his creation noticeable and, thus, reaches into the bass register. Now, it is Ludwig who smiles for he recognizes that his creation has the desired effect.

The people present appear taken by the sound. No one utters a word. The clamour of the visitors seems to have faded for, in this moment, there is only music, no politics, no regency. In this moment only, the infinite universe of music exists, the one Ludwig summons on most days. He is the unrelenting pacemaker of his actions, which drives him forward in his pursuit of perfection. Once the final tone has died away, he catapults those present back to the present. Everything is silent for a split second. All eyes are now on the bearded man, who laid his hand on the piano and the dedicatee of Ludwig's playing.

When Bösendorfer began playing, Franz-Josef placed his hand on the body of the grand piano. He must maintain his composure and is glad that his tightly fitting uniform helps him to do so. The military drill was also helpful in this connection. He attempts to suppress his budding smile as well as possible. He knows the unmistakeable sound all too well, a sound he has heard so often on his own premises just like in the Villa Schratt. It is the sound that he finds so fascinating, the neatly arranged rows of octaves. Bösendorfer knows how to produce bass tones that create a pleasant rumble in the abdominal region. Once again, he suppresses a smile. He wants to close his eyes but he needs to perform well. For a fleeting moment, he is able to feel the freedom underlying the music. In this freedom, he is also able to feel Bösendorfer absorbing his spirit, his pursuit of greatness and perfection. For a fleeting moment, Franz-Josef forgets who he is, a gift he greatly appreciates. Once the final tone has faded into silence, he is himself once more again aware of the weight of regency.

The whole audience directs its gaze toward the Emperor.

What will be his verdict ? How will he react ?

The Emperor starts to speak, hesitates, then cannot resist :

« Excellent, Bösendorfer, truly excellent ! »

Sunday, 10 July 1892

Review from the « Wiener Salonblatt » :

« Ludwig Bösendorfer and His Gigantic Grand Piano

Among the most outstanding and popular details on display at the Theatre and Music Exhibition is indisputably that of our famous piano industrialist Ludwig Bösendorfer. It would truly be carrying coals to Newcastle, as they say, if one wished to examine the significance of Bösendorfer and his establishment : The sound of this name has, for years, resounded victoriously throughout the world, bringing honour and glory to the Austrian, the Viennese arts industry. Nonetheless, Bösendorfer's exposition in the " Rotunda " indeed deserves the most intense attention for it offers something novel and surprising.

The Bösendorfer exhibition group already captures the viewer's attention through the systematic harmony of the arrangement of their instruments by presenting the transition from the smallest to the largest size - exhibiting the gigantic grand piano next to the miniature grand piano. The transition is conveyed by a magnificent baby-grand [" Stutz-Flügel "] in mahogany with gold in the style of Louis XV. The slightly larger baby-grand [" Mignon-Flügel "] is lovely with engravings in gold and shows the so-called " Viennese construction " type. The " pièce de résistance " of the exhibition, however, is represented by a large concert grand piano positioned between the baby [Stutz-Flügel] and miniature grands. This piano has an entirely new construction with 8 ¾ stringing and a compass of 7 ¾ octaves.

This newest creation of Bösendorfer's outstandingly piques the interest of both piano makers and practicing artists - in a word, all the experts who unanimously describe the new instrument's construction as the most successful ever accomplished in the history of piano making. The individual character and the characteristic advantage of the new construction lie not only in its significant amplification of the sound compared to instruments to date - an amplification through which the new concert grand should prove itself in large halls and orchestral productions (the grand piano did, in fact, prove itself when it was placed in the " Rotunda " several days ago, where it was tried out ; even in this gigantic room, it had such a powerful effect that a project was immediately initiated to have the instrument played by great artists on the piano placed here directly in the " Rotunda ") - but the singing quality and the tone colour of the new instrument are captivating in their magic.

The latest sensational creation by Ludwig Bösendorfer, which has been given the popular moniker " Bösendorfer's gigantic grand piano ", has also earned the fullest recognition and direct on site interest of " His Majesty " the Emperor himself ; His Highness distinguished " Herr Bösendorfer " during his visit to the exhibitor with the flattering request to play the new instrument himself. The emperor expressed himself in the most benevolent and gracious words for the new creation and extended the very best wishes to " Herr Bösendorfer " for this latest master achievement by his establishment.

When, several days later, Her Royal Highness, the widowed Crown Princess Stéphanie visited the exhibition, " Herr Bösendorfer " had to play on the " gigantic grand piano " for the noble lady, who

likewise spoke most appreciatively about the new instrument and asked " Herr Bösendorfer " whether the new gigantic grand piano would soon be used in concerts and, then, expressed her vivid desire to hear " Herr Alfred Grünfeld " play the new instrument. Several days later, our outstanding artist hastened to oblige the Crown Princess and produced downright sensational effects on the new instrument, which were acknowledged with the warmest praise by the noble listener. The Crown Princess congratulated " Herr Bösendorfer " in the most benevolent way on the creation of this new instrument on which the advantages of the new Bösendorfer system and the mastery of the piano virtuoso could reach their fullest potential.

" Herr Bösendorfer ", thus, found the most well-deserved recognition all around for his new creation. We also permit ourselves to express our most heartfelt congratulations to our famous compatriot, who has brought the Austrian arts industry the most resounding honours on his latest creation, a creation through which the great arts industrialist has placed himself at the top of the piano industry world wide according to the judgement of all the experts. In the vernacular, the new instrument - as previously mentioned - has been christened the " gigantic grand piano ".
The " gigantic grand piano " may not increase the popularity of Ludwig Bösendorfer - for the name can no longer become any more popular than it has already been for years - although carried by this popularity, it will bring his resounding fame throughout the world. À propos the popularity which Ludwig Bösendorfer enjoys in Vienna and amongst the Viennese, it must be remarked that, besides being the great arts industrialist, Bösendorfer's personality plays no small part in this popularity. The humility, simplicity and amiableness of this outstanding person have won him nearly as many friends as his mastery in the piano industry has won him admirers.

One further circumstance has also contributed no little to popularizing the name and personality of Ludwig Bösendorfer : his passionate love of riding and racing sports. Bösendorfer is the Viennese sports enthusiast " par excellence " : in any and all weather, he can be found at the race track among whose typical appearances the slender man with the grey white head, the good natured sarcastic smile on his lips, the inevitable yellow overcoat and the inevitable " Homburg hat " belong. And who knows Bösendorfer not as a confident four hand racer. The considerably tough accident that occurred some time ago and landed him on a hospital bed could not spoil his enthusiasm for sports and driving, his " one and only passion ". He still rode " dashingly and confidently " down the " Haupt-Allee ", our dear Ludwig Bösendorfer, the master of piano making and reins, an Austrian, a Viennese the likes of which cannot easily be found and of whom all Austrians and Viennese may justifiably be proud. »

The « Wiener Salonblatt » writes an unfavourable article concerning the leading solo dancer « Fräulein Huszárek » of the « corps de ballet » from the Hamburg « Stadttheater » , who will personify the role of Isa, the Danube Mermaid, at the world premiere of « Die Donau-Nixe » , a ballet in five « tableaux » which will be presented at the « Exhibition Theatre » on **July 13**.

« The delicate blonde, who is supposed to fill the role of " prima ballerina ", is not without talent but still quite immature in terms of dance artistry. There was among the other solo performers no outstanding " power house " at least, based on what we have seen so far. Most strikingly, we cannot find a single pretty face in the entire ballet corps of the Exhibition Theatre company that performed well. »

« Die zarte Blondine, welche den Platz der Prima Ballerina ausfüllen soll, ist nicht ohne Talent, aber noch ziemlich unreif in tanzkünstlerischer Beziehung und unter den sonstigen Solistinnen war - wenigstens insoweit wie (sic) sie bis jetzt zu sehen bekommen haben - keine hervorragende " Kraft " und - was das Auffallendste - im gesammten, bis jetzt in Aktion getretenen Balletcorps des Ausstellungstheaters nicht ein einziges hübsches Gesicht zu finden. »

The « Neues Wiener Tagblatt » reports on page 19 an unfortunate accident during a rehearsal involving the leading solo dancer « Fräulein Huszárek » from the Hamburg « Stadttheater » « corps de ballet » .

That is probably why Anton Bruckner will offer his support to the Hamburg star by organizing a festive evening with some close « compatriots » at the « Prater Schweizerhaus » (Swiss House) .

...

Article by Josef Stolzing on page 10 in the anti-Semitic newspaper « Ostdeutsche Rundschau » Number 28 concerning the « spring song festival » held in the « Volksgarten » and the performance of « Das deutsche Lied » (**WAB 63**) in the presence of the composer.

In his book « 50 Jahre Wiener Musikleben » , Dr. Theodor Helm mentions at page 225 that, during the performance of Bruckner's Third symphony at the July 9 « popular concert » , the audience reportedly declined Albert J. Gutmann's idea of serving food and drinks.

His review, signed « h-m » , appears on page 5 in the « Deutsche Zeitung » Number 7374 :

« Third symphony concert from the series " composers and guest-conductors "

Tonight brought us a new conductor in the person of " Herr " Ferdinand Löwe and, through him, a new glorious triumph for " Meastro " Bruckner's bold and noble muse. (...) With his performance of Bruckner's Third symphony (in D minor) which delved into all the depths of the symphonic tone poem - the same symphony that was so enthusiastically received by the " Philharmoniker " in December 1890 and then repeated on popular demand at a special concert by the " Wagner-Verein " - " Herr " Löwe also achieved a resounding success with the exhibition audience. Bruckner received a standing ovation after each movement of his masterpiece and, at the end, was once again presented with a laurel wreath. Considering the unusual difficulty of the task, the performance was also exceptionally good. (...) The concert was very well attended. Finally, the incredible amateurist way the programme was created, which was sold in the hall, is truly reprehensible. (...) »

...

« 3. Symphoniekonzert der Komponisten und Gastdirigenten

Der heutige Abend brachte uns in Herrn Ferdinand Löwe einen neuen Dirigenten und durch ihn Meister Bruckner einen neuen glorreichen Triumph seiner kühnen, hehren Muse. (... über Löwes und Josef Schalks verdienstvolle Klavieraufführungen, heute : Löwes Dirigentendebüt ...) Herr

Löwe hat heute durch seinen, in alle Tiefen der Tondichtung eindringenden Vortrag der 3. Symphonie Bruckner's (in D-Moll) - derselben, welche im Dezember 1890 bei den Philharmonikern so zündete und dann auf Verlangen in einem besonderen Konzerte des Wagner-Vereines wiederholt wurde - zu einem völlig durchschlagenden Erfolge auch bei dem Ausstellungspublikum verholfen. Bruckner wurde nach jedem Satze seines Meisterwerkes stürmisch gerufen und am Schluße auch wieder mit einem Lorbeerkranz bedacht. Die Aufführung war mit Bezug auf die ungewöhnliche Schwierigkeit der Aufgabe auch eine ungewöhnlich gute. (... über die anderen Werke ...) Das Konzert war massenhaft besucht. Zu rügen ist schließlich die unglaubliche Stümperhaftigkeit, mit der diesmal das im Saal verkaufte Programmbuch verfaßt war. Beim reizenden Gesangsthema des 1. Satzes der Bruckner'schen Symphonie wurde statt der entscheidenden Triolenmelodie der Geigen nur der ohne diese nichtssagende begleitende Kontrapunkt des Horns mitgetheilt ! Auch im Übrigen verräth die Besprechung ein solches Unverständniß und Übersehen der wichtigsten Dinge, daß man beinahe auf die geheime Absicht schließen möchte, das Publikum irreführen und gegen den Komponisten einnehmen zu wollen.

h-m. »

Music review by Dr. Robert Hirschfeld on page 10 in the Viennese newspaper « Die Presse » , Number 190 :

Music review by Richard Heuberger, signed « R. Hr. » , which appears on page 7 in the « Wiener Tagblatt » , Number 190 :

« Das zehnte populäre Konzert des Ausstellungsorchesters in der Tonhalle wurde von Herrn (Ferdinand) Löwe, dem bekannten und trefflichen Musiker und glänzenden Pianisten, dirigirt und gipfelte in einem großen Erfolge des greisen Komponisten Doktor Anton Bruckner, dessen bekannte D-Moll Symphonie die Hauptnummer des Programms bildete. Wie es kürzlich Herr Schalk gemacht hatte, welcher allen Applaus von seiner Person ab und auf den anwesenden Meister hinzulenken verstand, so wich auch Herr Löwe allen ihm zugedachten Ehren aus, und Doktor Bruckner wurde der Mittelpunkt großer Huldigungen, deren bekanntlich typischer Verlauf der Herzlichkeit keinen Eintrag that.

Das Orchester unter Herrn Löwe's Leitung schien uns gestern etwas weniger fein zu nuanciren und den Stoff nicht so vollständig zu beherrschen, wie bei früheren Anläßen. In Anbetracht des Umstandes aber, daß erst zwei Tage vorher ein Konzert mit ganz neuem Programm vom Stapel gegangen war, durfte man die Aufführung, welche außer der genannten Symphonie noch Beethoven's " Coriolan " Ouvertüre, zwei Stücke aus Berlioz, " La Damnation de Faust " und Wagner's " Meistersinger " Vorspiel bot, eine recht gelungene nennen.

R. Hr. »

The « Wiener Salonblatt » recalls « mediocre rehearsals » from previous performances by the « corps de ballet » of the « Exhibition Theatre » :

« The delicate blonde, who is supposed to replace the " prima ballerina ", is not without talent, but is still rather immature, artistically, and in her relation with the other solo-dancers (...) - not an

outstanding " force ", and - what is most striking - not a single pretty face has been found, up to now, in performances of the entire " corps de ballet " of the " Exhibition Theatre ". »

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

guest-performances by the Venetian Popular Theatre company

(« Compagnia Goldoniana »)

featured plays

« Le baruffe chiozzote »

(Brawling in Chioggia)

based on a play by the Venetian dramatist Carlo Goldoni

« Wiener G'schichten »

(Vienna Tales)

musical comedy in three acts

by composer Adolf Müller

based on lyrics by Aloys Blank

featuring comedian Carl Adolph Friese and the « Compagnia Goldoniana »

« Der Verschwender »

magical fairy tale in three acts

based on a play by the Austrian dramatist Ferdinand Raimund

(Ferdinand Jakob Raimann)

Monday, 11 July 1892

Main building of the University of Vienna on the « Ringstraße »

The Portal in front of the « Lawyers' steps » gives access to the « Senate Hall » , the « large Ceremonial Hall » and the « small Ceremonial Hall » .

Lecture Hall XXXVI (36) also called small Ceremonial Hall

Academic celebrations, conferences and lectures are taking place here

5:00 pm to 7:00 pm

capacity : 70 students

dimensions : 12.7 m x 9.1 m x 7 m

floor space : 115 to 116 square meters

ceiling height : 7 meters

student Ernst Schwanzara records the weekly lecture on harmony and counterpoint

given by professor Anton Bruckner

Today, only four students are attending ... but it does not matter

Schwanzara and Bruckner spend the « after hours » celebrating the end of the semester at the « Gasthaus Zur blauen Kugel » !

In his mellow mood, the venerable professor sits in front of the « Blue Cannonball Inn » on the little street terrace surrounded by potted oleanders and ivies - enjoying a few beers and a pleasant chat with young Ernst.

The « Gasthaus Zur blauen Kugel » (the Blue Ball Inn) is located at « Annagasse » Number 16 - « Krugerstraße » Number 13A (conscription number 997) in the first district near the « Hofoper » and the Imperial Crypt.

The owners of the initial house that was previously occupying this site can be fully documented from 1437 onwards. This contradicts the statement by the City of Vienna that it formerly belonged to the monastery of St. Clara. In 1671, the house was acquired by the Court Chamber Chancellor Johann Hueber, who demolished it in 1684, and built the present structure on a floor space of 255 square meters (according to other sources, it was built only in 1710) . It is a wonderful example of Baroque architecture. Like the old one, the new building also received the name « Zur blauen Kugel » . In 1700, it became the property of the Imperial court chamber registrar Johann Andreas Kaimb.

At the top of the four storey building, the Imperial colonel and city's chief engineer Leander von Anguissola has set up an observatory. After his death, the Imperial School of Engineering (founded in 1718 and whose first director was Anguissola) moved in. The institution remained there until 1754, then moved to the « Königseggpalais » in Gumpendorf.

In 1775, the building was owned by the Camesina family. In 1806, Albert Camesina was born ; he lived there until his death on June 6, 1881.

Finally, this small Baroque palace was transformed into a hotel in 1904 : the four star Hotel « Zum römischen Kaiser » (Roman Emperor Hotel) . It has been run by the same family since its inauguration.

...

Alexander von Zemlinsky completes his studies at the Vienna Conservatory

closing concert of the academic year by the conservatory orchestra

Victor Christ plays a trumpet arrangement of Franz Schubert's « Ständchen »

Zemlinsky conducts the premiere of his graduation work :

the first movement of his Symphony in D minor (second symphony)

Johann Nepomuk Fuchs introduces Zemlinsky to Johannes Brahms

...

Letter from Anton Bruckner to the Office of the Court Chamberlain :

« The enclosed medical certificate, dated July 11, 1892, stipulates that I must exercise the utmost care of myself.

In consideration of my failing health, I requests to be relieved of my duties at the Vienna Imperial Court Chapel, while retaining my salary. »

Bruckner submits a medical certificate (jointly signed by Drs. Guido von Török, Friedrich Kraus and Otto Kahler) to the authorities of the Vienna Imperial Court Chapel, when requesting permission to retire.

He had been treated by these physicians since the summer of 1890, but most recently since **May 3, 1892**.

Bruckner's ailments are listed in the medical certificate signed by Drs. Guido von Török and Friedrich Kraus, as

reported by Theophil Antoníček (pages 118, 119) :

General sclerosis of the arteries (« endarteritis chronica deformans ») , with consequent weakening of the heart muscles and valves, edema in the lower extremities and varicose veins.

Atrophy of the liver (« cirrhosis hepatitis ») with persistent digestive problems.

Excess of sugar in the urine (« diabetes mellitus ») .

These diseases are incurable.

The composer needed the utmost care, and was incapable of any service.

He gradually withdrew from active musical life. He had already left his post at the Vienna Conservatory in 1890.

« After his serious illness, Bruckner had given up smoking and now took snuff in considerable quantities. »

(Dr. Richard Heller)

The most significant symptoms however were of poor circulation, swellings in his feet and general debility. His depression also became more marked. Playing the organ became difficult and the flights of stairs to get to his « Heßgasse » flat on the fourth floor of the residential complex (« Wohnhaus ») increasingly became a torture. These symptoms indicate atherosclerosis or hardening of the arteries, a disease that normally progresses slowly but that can advance rapidly in cases of diabetes. Atherosclerosis can weaken the muscles of the heart (heart failure was to be the immediate cause of Bruckner's death) and can also limit the supply of blood to the brain, giving rise to multi-infarct dementia, a possible reason for the mental confusion reported by Dr. Richard Heller and others in the last months of Bruckner's life. Gradually, lucidity with moments of confusion gives way to confusion with windows of lucidity, and eventually to total mental collapse.

...

Date of the last revision of « Psalm 150 » (**WAB 38**) by Anton Bruckner

...

Review of the July 9 performance of the Third symphony (**WAB 103**) in the « Wiener Abendpost » and review, signed « a » , on page six in the « Wiener Extrapost » Number 547 :

« (...) Beethoven, Wagner, Berlioz und Bruckner bildeten die Signatur des letzten Komponistenabends, der auf diese Art eine Zukunftsmusikphysiognomie annahm, die ihm - wie alle Freunde des Fortschrittes in der Musik einhellig zugaben - gar nicht übel stand. Bruckner's D-Moll

Symphonie, dieselbe, welche dem Komponisten einst bei Wagner das " leitmotivisch " wiederkehrende Scherzwort " Bruckner - die Trompete ! " eintrug, bildete den Mittelpunkt des Konzertes. Das in letzter Zeit oft gehörte große Werk gab Anlaß zu den stürmischesten Ovationen für den greisen Meister. Professor Ferdinand Löwe, der Dirigent dieses Abends, leitete das Orchester mit vieler Umsicht, aber wenig Temperament. Er stand anstatt in der Mitte des Orchesters zu hoch über demselben und legte eine Objectivität an den Tag, die den Anschein vollständiger Kälte erweckte ; thatsächlich waren die sonst so feurigen Leistungen des Symphonieorchesters (besonders die Ausführung der " Coriolan " Ouvertüre) wenig temperamenztvoll. Die Fortellende klangen wenig wuchtig, die Übergänge matt und die Gesangsmelodien schwunglos. Wenn es nicht die Werke selbst gethan hätten, die Ausführung hätte nicht hingerissen. (...) »

Gustav Mahler conducts a performance of Richard Wagner's « Siegfried » at the Drury Lane Theatre

soloists :

German soprano Katharina Senger-Bettaque - German tenor Max Achenbach Alvary - German bass Heinrich Wiegand

Although publicly successful, Mahler is displeased with the artistic results of the English tour, and resists future offers. This is, in part, also because he now decides to keep his summers free for composing. He will spend the rest of the summer at Berchtesgaden in Southern Bavaria.

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

guest-performance by the Venetian Popular Theatre company

(« Compagnia Goldoniana »)

featured play

« Wiener G'schichten »

(Vienna Tales)

musical comedy in three acts

by composer Adolf Müller

based on lyrics by Aloys Blank

featuring comedian Carl Adolph Friese and the « Compagnia Goldoniana »

possibly before or after Tuesday, 12 July 1892

Crown Princess Stéphanie of Belgium visits the « International Exhibition for Music and Theatre »

She asks Ludwig Bösendorfer whether his new « grand 290 »

(the prototype for the « Imperial ») can soon be used in concerts

She expresses the desire to hear the celebrated Alfred Grünfeld

...

small lecture hall (« Vortrag-Saal ») of the « historical music section »

South-east transept of the « Rotunda » building ; South portal entrance

« soloist concerts »

« Herr » Grünfeld performs his piano arrangements

of popular melodies, waltzes, mazurkas and character pieces

...

The Jewish-Austrian pianist, composer and music educator Alfred Grünfeld was born on 4 July 1852 in Prague.

The second of eight children to Jewish leather merchant Moritz Grünfeld (born in Kolín nad Labem in 1817) and his wife Regina, « née » Pick (born in Osek in 1826) - a middle-class musical Jewish family.

Alfred's siblings are the cellist Heinrich Grünfeld ; Ludwig Grünfeld, who worked for « Deutsche Grammophon Gesellschaft » ; Siegmund Grünfeld, a « répétiteur » at the Vienna « Hofoper » .

The family lived at « Zeltnergasse » Number 38 in Prague.

Grünfeld displayed musical talent as early as four years old.

He began his musical education with Julius Theodor Hoeger.

He gave his first public concert on 12 April 1865 at the « Konviktsaal » in Prague.

He then studied under Josef Krejčí and Bedřich Smetana at the Prague Conservatory.

Later, he moved to Berlin to continue his studies at the « Neue Akademie der Tonkunst » under Theodor Kullak (piano) and Richard Würst (composition) .

He made his debut as a solo pianist at the age of twelve.

In the winter of 1871, Gustav Mahler was sent by his father Bernhard to attend school in Prague.

Gustav boarded with the Grünfeld family. This proved to be an unpleasant experience for the eleven years old boy.

His wife Alma reported :

« His clothes and shoes were taken from him and worn by others. He had to go barefoot and hungry also. »

Erna Grünfeld, the daughter of Grünfeld's youngest brother, who taught the piano at the Prague Conservatory, said :

« The Grünfeld children were real rascals, brimming over with good health : they could make nothing of Gustav, whose terrible shyness only exasperated them. »

Grünfeld and Mahler met regularly in the following years, especially in Vienna.

After completing his studies, Grünfeld settled in Vienna in 1873 (the cultural centre of Europe at the time) , where he lived for the rest of his life (with his sister Emma) .

First at « Praterstraße » Number 49 and, then, at « Getreidemarkt » Number 10 (from 1888 until his death) .

He was a central figure on the Viennese musical scene : in public concerts (« Musikverein » , « Konzerthaus » , « Bösendorfersaal ») and in bourgeois private « salons » .

He astonished everyone with his ability to sight read and improvise.

He wrote « salon » pieces such as waltzes, mazurkas and character pieces.

His piano arrangements of popular melodies made him famous.

His « Soirée de Vienne » , Opus 56 is a concert paraphrase on themes from the operetta « Die Fledermaus »

He met Johannes Brahms, Johann Strauß junior and Theodor Leschetizky.

His repertoire included works by Frédéric Chopin and Franz Liszt, performed in his own arrangements and transcriptions.

Johann Strauß junior « Frühlingsstimmen walzer » , Opus 410 is dedicated to Grünfeld : a piece the pianist uses as an « encore » .

In addition to his solo performances, Grünfeld often appeared as a guest with the Arnold Rosé Quartet and the Hellmesberger Quartet.

He began travelling in 1876 concertizing all over Europe and the United States.

He frequently performed and toured with his brother cellist Heinrich.

In 1874, they teamed to play a cello sonata by Anton Rubinstein in Vienna.

On a visit to London in 1879, Grünfeld was disappointed by his reception in private and in public. He decided to never return.

He toured extensively in Germany during the 1880's.

He was appointed « Imperial and Royal » court pianist by « Kaiser » Wilhelm I of Prussia in 1881.

He appeared in Russia in 1883 and was made a member of the « Order of St. Stanislas » by Czar Alexander III.

He appeared in Scandinavia, France, Hungary, Poland, Romania and America in 1891.

He received numerous other titles and awards.

He was appointed professor at the Vienna Conservatory in 1897.

He was considered one of the most popular pianists in the dual monarchy.

His style was elegant and charming.

He was valued for his sociable and witty personality, known for his anecdotes and jokes.

His technique was praised by Hans von Bülow and by Vienna's eminent critic Eduard Hanslick.

Dr. Hanslick said :

« He is a musician beyond criticism ; in public and in private, one of the best known members of Vienna society, and the greatest favourite with all musical people. By his brilliant playing as well as his sweet expression and gay humour, he understands to perfection the art of charming his listeners in Vienna. »

Grünfeld championed the works of Ludwig van Beethoven, Johann Sebastian Bach, Frédéric Chopin, Robert Schumann, Franz Schubert and Johannes Brahms.

He often performed new works by living composers, such as Edvard Grieg and Erich Wolfgang Korngold.

He was the first pianist of notoriety to make commercial recordings on wax cylinders.

He recorded piano rolls for the « Welte-Mignon » reproducing system and on the « Phonola » , a foot pedalled piano player with a range of seventy-two notes. It was essentially the invention of Robert Frömsdorf, a brilliant and self-taught pneumatic engineer, who was manager of the main Hupfeld factory in Leipzig.

Alfred Grünfeld made around ninety 78-rpm one sided discs between 1905 and 1911.

He died in Vienna on 4 January 1924 at the age of seventy-one years old. He was granted a « grave of honour » at the Central Cemetery, where he was buried on January 7.

Tuesday, 12 July 1892

Declining health forced Bruckner to request a year's leave of absence from his duties at the Vienna Conservatory (16 hours per week) .

On July 12, his request was granted.

Leopold Alexander Zellner, the secretary-general of the « Gesellschaft der Musikfreunde » , informed Bruckner separately that he would have to continue paying his contributions to the pension fund during his absence. However, Bruckner had been assured by a consortium of friends and supporters that he would receive an annual income of 1,000 florins to compensate for this loss of salary.

Bruckner was still expected to undertake his organ duties at the Imperial Court Chapel, and these duties kept him in Vienna until the end of July.

the « Exhibition Theatre » is closed

A witty report published in the « Wiener Zeitung » demonstrates how much Othon baron de Bourgoing, vice-president of the « Exhibition Commission » and chairman of the « Theatre and Music Committee » , wants to remain

anonymous :

*« The dress rehearsal of the ballet " The Danube Mermaid " by *** (anonymous) , which will be premiered tomorrow, took place today at the Vienna " Exhibition Theatre ". After the second " tableau " (The market place of Freyung) of this brilliantly decorated and staged work, the large audience rose and wanted to give an ovation to the author, who was present in the gallery. But " Monsieur le Baron des trois Étoiles " quickly eluded the gaze of the applauders. » .*

Review of the Third symphony (**WAB 103**) , signed « G. Ar. » (Guido Adler ?) , which appears on page 6 in the Viennese daily newspaper « Neue freie Presse » Number 10015 :

« Die Musik- und Theaterausstellung

(...)

In dem letzten Symphoniekonzert trat Herr Ferdinand Löwe als gastirender Dirigent auf. Eigentlich war es ein Probedirigiren, denn noch nie vorher hatte der junge Mann, welcher Klavierlehrer am Konservatorium ist, vor der Öffentlichkeit ein Orchester geleitet. Herr Löwe verrieth ein bemerkenswerthes Talent und kann sich mit Ausdauer und Fleiß dereinst noch einen Platz erringen in der Reiher jener Dirigenten, welche, in den letzten Jahren von Wien ausgehend, den Ruhm der Musikstadt in ferne Lande trugen. Derzeit thut er noch zu viel des Guten, er verwirrt die Spieler durch das immerwährende Markiren kleiner Einsätze - die Erfahrung wird seine beste Lehrmeisterin sein. Der eingeladene Dirigent hätte sich in seinem Programm an die bereits zur Gewohnheit gewordene Tradition halten sollen. Das " Meistersinger " Vorspiel am Schluß eines langen Konzertes ist zu ermüdend für Hörer und Spieler - bei den Violinläufen war die Abspannung nur allzusehr zu merken. Und gar wenn Kompositionen vorangehen, wie Anton Bruckner's D-Moll Symphonie (Richard Wagner gewidmet) , welche die angestrengteste Aufmerksamkeit verlangt. Der 1. und 3. Satz gehören zu den besten Conceptionen des Tonsetzers ; sie sind durch die Umarbeitung prägnanter, conciser geworden und zeigen den Symphoniker im vortheilhaftesten Lichte. Schade, daß seine zahlreich erschienenen Anhänger nach jedem Satze den greisen Komponisten selbst zum Opfer ihrer Beifallsschlachten machten. Dieses modernste musikalische Heilthum ist eine Verzerrung würdiger Ovationen, wie sie einem Künstler gebühren. Belästigend war auch im letzten Konzert, daß die Saal-Kellner immerwährend hin- und herliefen und die Gäste während der Vorträge umkreisten. Auch das Eindringen der Schallwellen von benachbarten Produktionen war störend ; diese Capellen sollten während der Vorträge in der Tonhalle innehalten. Solche Unzukömmlichkeiten müßen behoben werden ; darauf haben nicht nur die Besucher ein Recht, sondern auch das Orchester, welches sich mit Feuereifer allen ihm gestellten Aufgaben hingibt. Die nächste größere Leistung, welche allerdings sorgfältigster Vorbereitung bedarf, sollte sein : eine Symphonie von Johannes Brahms.

G. Ar. »

Wednesday, 13 to Sunday, 31 July 1892

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

Josef Bayer will conduct

« Die Donau-Nixe »

(The Danube Mermaid)

a ballet in one prologue and four « tableaux »

based on a compilation of melodies by Johann Strauß II

Wednesday, 13 July 1892

Gustav Mahler conducts a performance of Richard Wagner's « Götterdämmerung »

at the Royal Opera House Covent Garden

A seventeen year old provincial organist, named Gustav Holst, travels from his home in Cheltenham to London. He is stunned, both by the music and its performance.

...

« International Exhibition for Music and Theatre »

Open-air « popular concert » conducted by music director Hermann Grädener in the « Musik-Pavillon » (music stand) on the main avenue (« Haupt-Allee ») of the exhibition grounds right in front of the « café-terrasse » owned by the Viennese restaurateur and gastronomer Andreas Kührer.

Around 1890, Kührer was the owner of the Restaurant « Monopol » located at « Kärtnerring Nr. 10 » .

He also managed the restaurant in the « Hôtel de France » at « Schottenring Nr. 3 » , within walking distance of St. Stephen's Cathedral, the « Hofburg » , and the Spanish Riding School.

The owner of the original hotel was the « Wiener Lombard- und Escompte-Bank » (established in 1873) , which opened its first branch on the ground floor. But management changed rapidly : one year after its inauguration on the occasion of the « World's Fair » , the hotel was renamed « Hôtel de France » (1894) to promote international flair, which was considered « very elegant and chic » at that time.

During the Second World War, the « Hôtel de France » became a « military hospital » . Then, the Allied forces occupied Vienna, and divided it into four zones. The hotel, which was situated in the French sector, was their

headquarters until October 1955.

This hotel was part of a large real estate building complex designed in the « Gründerzeit » style by architects Franz Fröhlich (1823-1889) , and Anton Ölzelt von Newin senior (1817-1875) .

Thanks to the generosity of university student Anton Ölzelt von Newin junior (1854-1925) , who administrated the building, Anton Bruckner was able to stay next to the « Ringtheater » (« Komische Oper ») and near the « Votivkirche » in an affordable two room apartment on the fourth floor at « Heßgasse Nr. 7 » .

He will live there from 15 November 1877 until July 1895, when his legs no longer had the strength to go up and down the stairs.

Wednesday, 4 October 1876 (Emperor Franz-Josef's Name-Day) : Anton Ölzelt junior picks up Ernst Böck (two listeners, who attend Bruckner's weekly Monday evening lectures) to hear the afternoon organ recital at Klosterneuburg abbey church. [Böck was commissioned by father Coloman Krieger.] Bruckner improvises on the « Siegfried » theme and the « Kaiserhymne » . On his way home, Ölzelt, who was impressed by Bruckner's virtuosity, offers him one of his apartments at the residential section (« Wohnhaus ») . Thus, Bruckner as a chance to leave his small apartment at the « Heinrichhof » .

Of all the Faculty of Philosophy students, who come from abroad, only Ernst Böck is inscribed at professor Bruckner's lectures.

University student Anton Ölzelt junior was inscribed at the 1879-1880 academic year (his fourth and fifth semesters) but not with professor Bruckner.

« Frau » Lisa Morscher, who is related to Ölzelt, is not mentioned by Theophil Antoníček.

February 1877 : Letter from Anton Ölzelt junior (Leipzig) to Anton Bruckner (Vienna) :

After his return from Leipzig in three weeks, Ölzelt will take care of his housing affairs. He is confident that professor Bruckner will receive an inexpensive (possibly, free of charge) apartment at the residential section (« Wohnhaus ») .

Wednesday, 7 February 1877 : Letter from Anton Bruckner (Vienna) to Anton Ölzelt junior :

Since October 4, 1876, Bruckner's veneration for Ölzelt is irrefutable. Based on what he understood from the last February letter, he does not have to look for another apartment for the time being, nor think of an interim solution (like temporarily moving at the Rothschild House) , where space may be lacking for the existing furniture.

Alexius Meinong von Handschuchsheim studied at the « Academic Gymnasium » (secondary school) in Vienna, from 1868 to 1870. He entered the Faculty of Law at the University of Vienna in 1870, where he was drawn to the lectures

of Carl Menger on economics. He earned a doctorate in history during the summer of 1874, with a thesis on Arnold of Brescia. It was during the winter semester of 1874-1875 that he began to focus on history and philosophy. Meinong became a pupil of Franz Brentano, who was then a recent addition to the Faculty of Philosophy. Meinong would later claim that his mentor did not directly influence his shift into philosophy, though he did acknowledge that Brentano may have helped him to progress in this matter. Meinong studied under Brentano with Edmund Husserl, who would also become a notable and influential philosopher.

Meinong became professor at the University of Graz in 1882. He was later promoted as chairman of the philosophy department. During his tenure, he founded the « Graz psychological institute » (1894) , and the « Graz school of experimental psychology » . He supervised the doctorates of Christian von Ehrenfels (the founder of « Gestalt » psychology) , Fritz Heider (the founder of « attribution » theory) , Adalbert Meingast, Alois Höfler, Stephan Witasek, and Anton Ölzelt-Newin junior.

Ölzelt junior served as « associate professor » (« Privatdozent ») of philosophy at the University of Bern, from 1890 to 1895. He sought to demonstrate the insolubility of certain problems, such as free will and causal determinism. His « Catechism of the Christian Church » (« Katechismus der christlichen Kirche ») , which is based on the most common teachings of the Protestant doctrine, advocates for a union of free denominations. In his treatise entitled « League of Nations, or World State ? » (« Völkerbund oder Weltstaat ? ») , he examined the best way to preserve world peace : a « league of nations » merely exercises arbitral functions, while a « world state » encompasses as many of the most powerful civilized nations and great powers as possible - he ultimately choose the second one. Ölzelt maintained close contact with professor Meinong. He donated valuable Bruckner letters to the « Society of Friends of Music » in Vienna, and a series of paintings to the Upper-Belvedere art gallery.]

In 1891, Andreas Kührer acquired a corner residential property just across the street from the « Wiener Hofoper » . With the expertise of architect Ludwig Foerster, he created the luxurious « Hôtel Bristol » [named after the Earl of Bristol] , which was officially inaugurated on June 26, 1892 - just a few weeks after the opening of the « International Exhibition for Music and Theatre » at « Prater » park. It was the first « établissement » to be equipped with an electric elevator ! It rapidly became an « élite » gathering place for royalty (like Archduke Franz Salvator) , luminaries, artists, and musicians - including featured singers and conductors who performed at the « Hofoper » .

In 1894, Kührer sold the « Bristol » to Pilsen beer brewer Karl Wolf. The Russian pianist and composer Anton Rubinstein became the first guest to sign his hotel guest book. Others soon followed : Gustav Mahler, Giacomo Puccini, Arturo Toscanini.

Known today as the « Old Bristol » (« Altes Bristol ») , it was partly destroyed by Allied bombing early in 1945. While Soviet officers briefly used the premises, it became the headquarters for the U.S. military forces. It later housed the American Embassy, from 1951 to 1955. The elegant brass staircase balustrade still features small dings and indentations. These are attributed to American soldiers hitting the railings with their rifle butts, as they walked down

the stairs. They were intentionally left intact during modern renovations, as a historic memento.

The « Hotel Kummer » on « Mariahilferstraße » was part of the French sector of Vienna : it was used as a real « French hotel » .

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

8:00 pm

world premiere

Josef Bayer conducts

« Die Donau-Nixe »

(The Danube Mermaid)

a ballet in one prologue and four « tableaux »

music by Josef Bayer

based on a compilation of melodies by Johann Strauß II

Louis Gundlach, director

Josef Haßreiter, screenwriter

Otto Thieme, choreographer

Felix Dörmann (Biedermann) , text poet

anonymous authorship :

Othon baron de Bourgoing, vice-president of the « Exhibition Commission »

chairman of the « Theatre and Music Committee »

Being able to reach a wide audience, this ballet represents one of the main attractions at the « Prater »

It will be perform at « Exhibition Theatre » for weeks !

Thanks to the intervention of Princess Pauline von Metternich,
Anton Bruckner is allowed to sit behind the stage to watch « incognito » the ballerinas in action ! (*)

The fact that the ballet was played for more than a month and a half

indicates that it was well-received by the public

It reflects the ideological framework of the exhibition

Both the exhibition and the ballet seek to strengthen the cultural unity of the German speaking parts of the Habsburg monarchy and to create an affinity for the tradition of « Old Vienna »

[* This intriguing anecdote could be related to Karl Kleiber's farce « Donauweibchen » , which premiered at the « Theater in der Josefstadt » on March 15, 1890, but it is only mentioned once in a publisher's advertisement. For its part, « Die Donau-Nixe » is programmed for several weeks during the Exhibition.]

cast

Iso, the Danube Prince : " Herr " Trepplin

Istra, his wife : " Fräulein " Nilsine

Isa, the Danube Mermaid : " Fräulein Huszárek ", from the Hamburg « Stadttheater » « corps de ballet »

Count Erwein Schwarzenegg, her groom : " Herr " Stillfried

Count General Walburg : " Herr " Schmidther

Comtesse Helene von Walburg, his daughter : " Fräulein " M. di Dio

Nixcobt, the evil spirit (in Viennese dialect : « nix g'hobt ») : " Herr " Wiegand

The main character is Isa, the daughter of the Danube Prince, Iso, and his wife, Istra. Isa has fallen in love with a man, Count Erwein Schwarzenegg, who is, however, engaged to the Comtesse Helene von Walburg. At Isa's pressing request, her father allows her daughter to spend a day on earth. For safety reasons, Iso gives Isa the evil spirit called Nixcobt (in Viennese dialect : « nix g'hobt ») .

[Despite their occasionally rich fantastical elements, the ballets under the supervision of Josef Haßreiter always progressed on a logically and naturally grounded basis. Over the years, he collaborated with theatre director Franz

Ritter von Jauner, librettist Joseph Gregor, and conductors Johann von Herbeck, Gustav Mahler, Felix von Weingartner, Franz Schalk.]

synopsis

In several stormy attempts, which give the opportunity for love scenes, Isa tries to reach her goal. But, each time, the enraptured Count is torn from her arms by the intervention of Countess Helene, or her father. Finally, Isa and the evil spirit Nixcobt are expelled from the surface of the earth by a crucifix, which is held up high by the Countess.

It cannot be entirely ruled out that the synopsis had local references, which are difficult to understand today. Perhaps, they offered a certain interest compared to the story itself.

Tableau 1 : « Im Reich des Donau-Fürsten » (In the realm of the Danube Prince)

Tableau 2 : « Der Markt auf der Freyung » (The market place of Freyung)

Tableau 3 : « Das Glacis vor dem " finstern Thor " » (The glacis in front of the « dark Tower Gate »)

Tableau 4 : « Auf an der Donau » (Up on the Danube)

Tableau 5 : « " Bal paré masqué " im palais Wallburg » (Dressed masked ball at Wallburg Palace)

Each one of the « tableaux » might charmed the spectators : the Freyung, the Glacis, the Danube meadows, the Walburg Palace.

Walburg Palace is probably a fictitious name. Perhaps, a real but unidentified castle where a « Bal paré masqué » takes place, which is only recognizable by the spectators as a stage set.

« Die Donau-Nixe » reflects the ideological framework of the exhibition. Both the exhibition and the ballet seek to strengthen the cultural unity of the German speaking parts of the Habsburg monarchy, and to create an affinity for the tradition of « Old Vienna » .

The genesis of the « Bruckner story » probably began during the rehearsals, which preceded the **June 15** (**WAB 104**) or the July 9 (**WAB 103**) « evening concerts » at the « Exhibition Concert Hall » .

A musician of the « Exhibition Symphony Orchestra » , who met Anton Bruckner for the first time when he was a choir boy, reports that the old man was inflamed for two young ballerinas, who are part of the « corps de ballet » from the Hamburg « Stadttheater » . One of them is the recently injured star dancer « Fräulein Huszárek » , who is supposed to personify the title role of Isa, the Danube Mermaid.

Princess Pauline, the inventor of the « flower parade » and the organizer of countless charity festivals at the « Prater » park, also greatly influences woman fashion in Vienna.

Josef Haßreiter was born on 31 December 1845 in Vienna and died on 8 February 1940 in Vienna. He was the choreographer and ballet-master at the « Hofoper » . He was also the director of the ballet school.

In the « Rotunda » building at « Prater » park, which was erected for the 1873 World Exhibition, Josef Haßreiter, together with members of the Court Opera ballet company, presented for the first time in Vienna a dance « divertissement » with electric lighting on the occasion of the 1883 « International Electric Exhibition » .

Otto Thieme, from the Court Opera ballet company, also worked for the Jantsch Theatre. The old « Spektakel-Féerien » , « Die Eselshaut » , « Schafhaxl » and « Prinzessin Hirschkuh » , all originating from France, were performed at the Jantsch Theatre in the mid-1890's. They now show themselves in new splendour, supported by electric lighting and ballet effects.

Princess Pauline von Metternich obviously preferred to work with Carl Godlewski, from the Court Opera ballet company. Originally coming from the circus pantomime, he was particularly gifted for extraordinary projects. He choreographed the « divertissement » « Kirschblüten » (Cherry Blossoms, 1901) , the pantomime « Auf zum Mars » (On to Mars, 1902) and the ballet « Wiener am Nil » (Viennese on the Nile, 1905) .

other ballets choreographed by Josef Haßreiter

« Die Puppen-Fee » (The Fairy Doll, 1888) , a pantomimic « divertissement » in one act based on a libretto by Friedrich Gaul and a choreography by Josef Haßreiter with music composed by Josef Bayer ; premiered on 4 October 1888 at the Vienna « Hofoper »

« Sonne und Erde » (Sun and Earth, 1889) , a ballet in one prelude and four scenes based on a libretto by Friedrich Gaul and a choreography by Josef Haßreiter with music composed by Josef Bayer ; premiered on 19 November 1889 at the Vienna « Hofoper »

« Ein Tanz-Märchen » (A Dance Fairy Tale, 1890) , a « grand ballet » in one prologue and thirteen to fifteen scenes (or three acts) based on a libretto by Friedrich Gaul and a choreography by Josef Haßreiter with music composed by Josef Bayer ; premiered on 21 December 1890 at the Vienna « Hofoper »

« Die Sirenen-Insel » (The Siren Island, 1892) , a ballet in one act based on a libretto by Hermann Heinrich Regel and a choreography by Josef Haßreiter with music composed by Raoul Mader ; premiered on 4 October 1892 at the Vienna « Hofoper »

« Le Rouge et le Noir » (The Red and the Black, 1891) , a ballet based on a libretto by Hermann Heinrich Regel and a choreography by Josef Haßreiter with music composed by Josef Bayer ; premiered in 1891 at the Vienna « Hofoper »

« Die goldene Märchen-Welt » (The Golden Fairy Tale World, 1893) , a fantastic ballet-pantomime in a prologue and ten scenes (or three acts) on a libretto by Friedrich Gaul and a choreography by Josef Haßreiter with music composed by Heinrich Berté ; premiered on 2 April 1893 at the Vienna « Hofoper »

« Rund um Wien » (Round about Vienna, 1894) , a « grand ballet » based on a libretto by Friedrich Gaul and Alfred Maria Willner and a choreography by Josef Haßreiter with music composed by Josef Bayer ; premiered on 13 October 1894 at the Vienna « Hofoper »

« Amor auf Reisen » (Love on the Road, 1895) , an allegorical ballet in one act (two scenes) on a libretto by Alfred Maria Willner and a choreography by Josef Haßreiter with music composed by Heinrich Berté ; premiered on 4 October 1895 at the Vienna « Hofoper »

« Die Braut von Korea » (The Bride of Korea, 1897) , a ballet based on a libretto by Heinrich Hermann Regel and a choreography by Josef Haßreiter with music composed by Josef Bayer ; premiered on 22 May 1897 at the Vienna « Hofoper »

« Die roten Schuhe » (The Red Shoes, 1898) , a ballet based on a libretto by Heinrich Hermann Regel (from the 1845 fairy tale by Hans Christian Andersen) and a choreography by Josef Haßreiter with music composed by Josef Bayer and Raoul Mader ; premiered on 18 August 1898 at the Vienna « Hofoper »

« Die Perle von Iberien » (The Pearl of Iberia, 1902) , a « fantastic ballet » in three scenes based on a libretto by Irene Sironi (who also performed the role of the gypsy Paquita) and a choreography by Josef Haßreiter with music composed by Josef Hellmesberger junior ; premiered on 4 November 1902 at the Vienna « Hofoper »

« Der faule Hans » (Lazy Hans, 1903) , a ballet pantomime in five scenes based on a fairy tale by F. K. Hejda and a choreography by Josef Haßreiter with music composed by Oskar Nedbal ; premiered on 3 October 1903 at the Vienna « Hofoper »

« Atelier Brüder Japonet » (Studio of the Japonet Brothers, 1906) , a pantomime « divertissement » in one act based on a libretto by Josef Haßreiter and a choreography by Josef Haßreiter with music composed by Franz Skofitz ; premiered on 1 December 1906 at the Vienna « Hofoper »

« Aschenbrödel » (Cinderella, 1908) , a fairy tale ballet in three acts based on a libretto by Heinrich Hermann Regel (from a story by Albert Kollmann) and a choreography by Josef Haßreiter with music originally composed by Johann Strauß II (who died in 1899) completed and supplemented by Josef Bayer ; premiered on 4 October 1908 at the Vienna « Hofoper »

« Das Urteil des Paris » (The judgment of Paris, 1908) , a ballet (or « Tanzspiel ») in three scenes based on a libretto and a choreography by Josef Haßreiter with music composed by Franz Skofitz ; premiered on 9 January 1908 at the Vienna « Hofoper »

« Die Jahreszeiten der Liebe » (The Seasons of Love, 1911) , a ballet based on a libretto by Heinrich Hermann Regel and a choreography by Josef Haßreiter with music composed by Franz Schubert arranged by Julius Lehnert ; premiered on 29 December 1911 at the Vienna « Hofoper »

« Die Prinzessin von Tragant » (The Princess of Tragant, 1912) , a ballet (or « Tanzspiel ») in one act based on a libretto by Heinrich Hermann Regel and a choreography by Josef Haßreiter with music composed by Oscar Straus ; premiered on 13 November 1912 under the direction of Bruno Walter at the Vienna « Hofoper »

« Der 18. Lenz » (The eighteenth Spring, 1918) , a ballet based on a libretto and a choreography by Josef Haßreiter with music composed by the Archduchess Maria Immakulata orchestrated and conducted by Josef Klein ; premiered on 8 May 1918 at the Vienna « Hofoper »

...

The oboist and English horn player Johann (Nikolaus) Strasky was born on 5 December 1871 in Meidling and died on 18 February 1939 in Vienna.

In 1885, he joined the orchestra of the Imperial Court Chapel in Vienna.

After studying the oboe from 1885 to 1890 with Eduard Woller and Richard Baumgärtel at the Vienna Conservatory, he performed in the municipal theatres of Baden and Hamburg in Germany.

In 1890, he receives the « silver medal » from the « Society of Friends of Music » in Vienna.

In 1893, Johann Strasky became second oboist (succeeding to Eduard Woller) and English horn player at the Vienna « Hofoper » and « Philharmoniker » . He wrote a colourful autobiographical text in which he recounts his memories as a choir boy in Meidling, when Anton Bruckner worked as assistant choir-master at St. Stephen's singing school (« Domsingschule ») . He always gave pieces of cake to the children !

Thursday, 1 September 1918

Article entitled « The little Strasky » published in the « Illustrierte Wiener Extrablatt » on the occasion of the twenty-fifth anniversary of service of the oboist, who recounts in his memoirs his meeting as a child with professor Bruckner who was, at the time, assistant choir-master of the Vienna boys' choir.

In December 1903, the list sent to the Intendant on January 3 included a fine of 100 Crowns inflicted on the tenor Franz Pacal for some unspecified misdemeanour. Johann Strasky, the second oboist in the « Philharmoniker » , remembered that he often found himself on the list for rising from his seat in the orchestra pit during ballet representations to admire the legs of the illustrious dancer (choreographer and librettist) Irene Sironi (1873-1961) who was, at the time, the « prima ballerina » at the court opera ballet company.

(Johann Strasky. « So war Gustav Mahler » in the « Neues Wiener Journal » , 28 July 1936)

Music director Gustav Mahler had created a system of fines and penalties involving deductions in salary, of which a list was sent to the intendant August Plappart von Leenheer every month. It generally included the names of members of the chorus, dancers, stagehands, and sometimes even singers. In December 1903, the list sent to the « Intendant » on January 3 included a fine of 100 « Kronen » inflicted on the tenor Franz Pacal for some unspecified misdemeanour. Johann Strasky, oboist in the « Philharmoniker » , remembered that he often found himself on the list for rising from his seat in the orchestra pit during ballet performances to look at the legs of dancer Irene Sironi.

[Josef baron von Bezecný served as general director of the Court theatres at the start of Mahler's tenure. August Plappart von Leenheer succeeded Bezecný in 1898, and oversaw much of Mahler's later strict reforms. Eduard Wlassack, the influential « Kanzleidirektor » (Chancellery director) managed the day-to-day administrative machinery of the opera house. As Lord Chamberlain, Prince Rudolf von Liechtenstein was the high-ranking court official to whom Mahler ultimately reported.]

From 1898, Strasky had a position as conductor in the suburb of Meidling (twelfth district of Vienna) . He organized at « Dreher-Park » « large popular concerts » and music festivals for the working and lower middle classes. In Johann Weigl's « Katharinenhalle » , along with « vaudeville » performances, circus shows (the Henry Circus performed on 5 September 1901) and wrestling matches (featuring the world champions « Three Terrible Turks » : Yousouf, Nourlah the giant and Mehmed) , you could also hear Franz-Josef Haydn's oratorio « The Creation » , Ludwig van Beethoven's Ninth symphony and the « Urlicht » movement from Gustav Mahler's Symphony No. 2 in C minor, « Resurrection » (an Austrian premiere !) under Strasky's « bâton » .

vice-court « Kapellmeister » Hanns Richter heard about his success, and congratulated him

Strasky thanked Richter pointing out that he had not known at all how simple it was to « beat time » :

« A single wrong note from the oboe and the whole Opera House hears it. But if you misconduct, not a soul hears it ! The stick doesn't make a sound ! »

Richter replied with his usual aplomb :

« I've known that all along ... but don't tell anyone else ! »

The working and lower middle classes, while not richly supplied with orchestral concerts, nevertheless had opportunities to hear orchestral music.

Die erwähnte « Donau-Nixe » war anscheinend so etwas wie ein Lückenfüller für die Sommerzeit. Sie war offiziell ein anonymes Werk, doch war es ein offenes Geheimnis, daß der Urheber Othon Baron de Bourgoing war, Vizepräsident der Ausstellungskommission und Obmann von deren Theater- und Musikkomitee. Seine Autorschaft dürfte wohl in der Idee und dem Handlungsablauf bestanden haben, da als Textdicher Felix Dörmann (Biedermann) genannt wird. Die Musik mit Melodien von Johann Strauß II war von Josef Bayer zusammengestellt und durch eigene Kompositionen Bayers ergänzt.

Wie durchsichtig Bourgoings Anonymität war, läßt ein witziger Bericht der « Wiener Zeitung » erkennen :

« Im Wiener Ausstellungstheater fand heute die Generalprobe des morgen zum 1. Male zur Aufführung gelangenden Ballettes " Die Donau-Nixe " von *** statt. Nach dem 2. Bilde des glänzend ausgestatteten und inscenirten Werkes erhob sich das zahlreich anwesende Publicum und wollte dem auf der Galerie des Hauses anwesenden Autor eine Ovation bereiten ; allein " Monsieur le Baron des trois Étoiles " entzog sich rasch den Blicken der Applaudirenden. »

Schon vorher hatte das Blatt die bevorstehende « Ausgabe » der « poetischen Umschreibung des Textes » von Dörmann angekündigt, (wobei nicht klar ist, ob diese « Ausgabe » die Aufführung oder eine Druckveröffentlichung bedeutet) .

Daß das Werk durch mehr als eineinhalb Monate gespielt wurde, spricht dafür, daß es beim Publikum Anklang fand. In Anbetracht von Handlung und Text würde man das aus heutiger Sicht für kaum möglich halten. Die Titelgestalt ist Isa, die Tochter des Donaufürsten Iso und seiner Gattin Istra (die Namen klingen wohl an Ister an) . Isa hat sich in einen Menschen verliebt, Erwein Graf Schwarzenegg, der allerdings mit der Comtesse Helene von Walburg verlobt ist. Auf Isas dringendes Bitten erlaubt ihr der Vater einen Tag auf der Erde. Zur Sicherheit gibt ihr Iso den bösen Geist Nixcobt (wohl wienerisch « nix g'hobt ») an die Seite. In mehreren stürmischen Anläufen, die Gelegenheit zu Liebesszenen geben, versucht Isa, zu ihrem Ziel zu gelangen, jedesmal wird der hingerissene Graf aber durch das Dazwischentreten der Comtesse oder ihres Vaters aus ihren Armen gerissen, schließlich werden Isa und Nixcobt durch ein von Comtesse Helene hochgehaltenes Crucifix endgültig vertrieben. Einen Reiz mochten auf die Zuschauer die Schauplätze ausüben : die Freyung, das Glacis, die Donauauen, das Palais Walburg (wohl ein fingierter Name, vielleicht ein tatsächlich existierendes Palais, das nicht genannt wurde, aber als Bühnenbild erkennbar war) , wo ein « Bal paré » stattfindet. Es ist nicht ganz auszuschließen, daß diese Geschichte aktuelle Bezüge hatte, die heute nur schwer zu durchschauen sind, und die vielleicht ein gewißes Interesse boten, was man von der Handlung an sich wohl kaum behaupten kann.

...

Josef Haßreiter, österreichischer Tänzer, Regisseur, Choreograf, Ballettmeister : geboren 31. Dezember 1845 in Wien ; gestorben 8. Februar 1940 in Wien. Sohn eines Chortänzers am Kärntnerthortheater, der auch eine Tanzschule auf der Wieden leitete. Nach gründlicher Ausbildung am Kärntnerthortheater (erstes Auftreten 1850) und Unterricht bei Ballettmeister Giovanni Golinelli und Solotänzer Gustave Carey nahm der junge Tänzer Engagements an das Hoftheater in München (1866-1868) und nach Stuttgart (1868-1870) als 1. Solotänzer an. Dort vervollkommnete er sich zum « danseur sérieux » . Seine tänzerische Stärke lag in der Ausdauer und Exaktheit hoher Sprünge, in den Drehungen und der lebendigen Mimik. Das Ziel seiner tänzerischen Laufbahn war mit dem Engagement an das neue Hof-Operntheater in seiner Heimatstadt erreicht. 1870-1890 wirkte er hier als 1. Solotänzer. Auf Grund des Erfolges seines Balletts « Puppen-Fee » (Musik : Josef Bayer) , als Wohltätigkeitsvorstellung der Fürstin Pauline von Metternich, wurde Haßreiter 1890 die vakant gewordene Stelle des Hof-Ballettmeisters übertragen, die er bis 1919 innehatte. Während dieser Zeit schuf er 34 große Ballette und unzählige Tanzeinlagen in Opern. Als Vorstand der Kaiserlich-Königlichen Hof-Opern-Ballettschule konnte er gleichzeitig ein jahrhundertealtes Projekt - ein bodenständiges Ballettcorps heranzuziehen, inbegriffen die ersten Tänzer - verwirklichen. Unter seiner Leitung wuchsen einige Generationen bedeutender

Tänzerinnen heran. Auf Einladung großer ausländ. Bühnen studierte er gastweise dort seine Ballette ein ; Serienaufführungen von 200 bis 300 Vorstellungen waren keine Seltenheit. Haßreiters Ballette bewegten sich immer - trotz mitunter reichem phantastische Geschehen - auf logischnatürlich getragener Basis. Er wirkte im Operntheater unter mehreren Direktoren (Johann von Herbeck, Franz Ritter von Jauner, Gustav Mahler, Felix von Weingartner, Joseph Gregor, Franz Schalk) .

...

Josef Haßreiter studierte in Wien bei Gustave Carey und Giovanni Golinelli und avancierte, nach Soloengagements in München und Stuttgart, 1870 zum 1. Solo-Tänzer des Wiener Hof-Opernballetts. 1889-1919 war er Ballettmeister der Wiener Hofoper. Schon mit seinem ersten Ballett « Die Puppen-Fee » (Wien) , das sich zu einem der meistgespielten Werke der gesamten Ballettliteratur entwickeln sollte, etablierte Haßreiter einen choreographischen Stil, der, von einer nationalen Schule ausgehend, auf den dekorativen Einsatz von Darstellungs- und Bühnenmittel setzte. Von der italienischen Ästhetik Luigi Manzottis ausgehend, brachte Haßreiter, meist in enger Zusammenarbeit mit einem Ballettlibrettisten und einem -Komponisten, in rascher Szenenfolge und von den letzten bühnentechnischen Errungenschaften unterstützt, ein hierarchisch geordnetes Ballettensemble auf die Bühne, dessen großangelegte Formationen auf tableauhafte Wirkung angelegt waren. Oft in einem zeitgenößischen Ambiente angesiedelt, thematisierte Haßreiter geschickt Sujets wie Patriotismus oder Nationalismus. Haßreiters Wendigkeit stellte sich nicht nur bei seiner internationalen Tätigkeit (Berlin, Mailand) unter Beweis, sondern auch in seiner Anpassung an den sich allmählich ändernden Geschmack, der den Ruf nach « Reformballetten » mit sich brachte.

In der Rotunde etwa, 1873 für die Weltausstellung erbaut, brachte Josef Haßreiter anläßlich der Internationalen Elektrischen Ausstellung (1883) mit Mitgliedern des Hof-Opernballetts erstmals in Wien ein Tanzdivertissement mit elektrischer Beleuchtung heraus. Für die Internationale Ausstellung für Musik- und Theaterwesen (1892) choreographierte Otto Thieme, ebenfalls von der Hofoper, « Die Donau-Nixe » (Musik : Josef Bayer, nach Motiven von Johann Strauß II, Regie : Louis Gundlach) , ein Werk, in dem auch Irene Sironi, die spätere Prima-Ballerina des Hof-Opernballetts, die Titelrolle tanzte. Thieme war auch für das Jantschtheater tätig. Die dort Mitte der 1890er Jahre gegebenen, aus Frankreich stammenden alten « Spektakelféerien » « Die Eselshaut » , « Schafhaxl » und « Prinzessin Hirschkuh » zeigten sich nun, unterstützt von elektrischer Beleuchtung und Balletteffekten, in neuem Glanz. Fürstin Pauline von Metternich - Erfinderin des Blumencorso und Organisatorin unzähliger Wohltätigkeitsfeste im « Prater » - arbeitete offensichtlich am liebsten mit Carl Godlewski vom Hof-Opernballett zusammen, der, ursprünglich von der Zirkuspantomime gekommen, für Aufgaben außerhalb des Hauses besonders begabt war. Für Feste der Fürstin choreographierte er das Divertissement « Kirschblüten » (1901) , die Pantomime « Auf zum Mars » (1902) und das Ballett « Wiener am Nil » (1905) .

...

Josef Haßreiters Vater war Corpstänzer am Kärntnertortheater und betrieb eine Ballettschule in Wieden. Haßreiter erhielt seine Ausbildung in Wien ab 1851 beim Solotänzer Gustave Carey (circa 1817-1881) und vom Ballettmeister Giovanni Golinelli (1809-1884) in der Ballettschule des Kärntnertortheaters, in dem damals auch Aufführungen der Kaiserlich-Königlichen Hofoper stattfanden.

Nach Engagements als Erster Solotänzer am Königlichen Hof- und Nationaltheater München (1864-1868) und anschließend am Königlichen Hoftheater Stuttgart kehrte Haßreiter 1870 nach Wien zurück und wurde Erster Solotänzer des Wiener Hof-Opernballetts. In dieser Eigenschaft war er 20 Jahre Mitglied der Hofoper.

Daneben leitete er sein eigenes Tanz-Institut und war Tanzmeister der Hocharistokratie, wo er und andere die Wohltätigkeitsfeste der Fürstin Pauline von Metternich arrangierte, zeitweise war er auch als Hof-Tanzlehrer tätig.

Mit 1. Jänner 1891 übertrug man Haßreiter, nicht zuletzt wegen seines großen Erfolges mit dem Ballett « Die Puppen-Fee » (1888) , die Stelle des Hof-Ballettmeisters. Als Vorstand des Ballettensembles erneuerte er es grundlegend und wurde damit zum Schöpfer des Wiener Balletts, als Leiter der Ballett-Tanzschule am Kaiserlich-Königliche Hof-Operntheater sorgte er außerdem für die Ausbildung des Nachwuchses.

Haßreiter war auch als Regisseur, Ballettmeister und Choreograf tätig, oft auch an ausländischen Bühnen, wie in Berlin oder Mailand. Er schrieb die Choreografie zu 48 Werken und für 10 Ballette das Scenario, darunter « Die Puppen-Fee » , das mit am meisten aufgeführte Ballett im deutschsprachigen Raum. Allein zu Haßreiters Lebzeiten erlebte dieses Werk in Wien mehr als 600 Aufführungen, auf mehr als 500 Bühnen der Welt wurde es gespielt.

Josef Haßreiter war mit Cäcilie, geborene Amort (genannt « Cilli ») , verheiratet. Mit ihr hatte er drei Töchter, Berta, Maria und Josefine. Seine letzte Ruhestätte befindet sich am Penzinger Friedhof (Südmauer, Gruft 18) . 1935 wurde anläßlich seines 90. Geburtstages der Haßreitersteig in Wienliesing nach ihm benannt.

Haßreiter legte bei seinen Choreografien besonderen Wert auf den dekorativen Einsatz von Darstellungs- und Bühnenmittel und setzte dafür die zu seiner Zeit vorhandene neueste Bühnentechnik ein. In Zusammenarbeit mit den Komponisten schuf er in seinen Balletten rasche Abfolgen der Szenen, in denen ein hierarchisch geordnetes Ensemble in groß angelegten Formationen beeindrucken konnte.

« Die Verdienste des Künstlers um die Tanzkunst sind mit goldenen Lettern in der Geschichte des Instituts verzeichnet. Hätte Haßreiter nur " Die Puppen-Fee " geschaffen, so hätte dies genügt, um seinem Namen bleibendes Gedenken zu sichern. Doch auch seine anderen Werke gehören zu den Perlen der Tanzdichtung aller Zeiten. Unser Ballett war eine Familie und Haßreiter war unser aller Vater und Freund. Den Ehrentitel " Papa Haßreiter " führte er mit Recht nicht nur wegen seiner Verdienste um die künstlerische Führung seiner Schüler, sondern auch wegen seiner liebevollen Fürsorge in privater Hinsicht. »

Vielfach geehrt und ausgezeichnet, und andere seit 1915 Ehrenmitglied der Wiener Hofoper.

Franz-Josef-Orden, Goldenes Verdienst-Kreuz sowie zahlreiche ausländische Orden.

...

Report on page 876 in the « Linzer Zeitung » about the July 9 concert featuring the Third symphony (**WAB 103**) :

« (Internationale Musik- und Theaterausstellung in Wien)

Am 9. dieses Monats debutierte hier der Klaviervirtuose Ferdinand Löwe in der Musikhalle als Dirigent mit durchschlagendem Erfolge. Den Mittelpunkt seines Programmes, das er fast durchwegs ohne Partiturvorlage dirigierte, bildete Bruckners D-Moll Symphonie. Das übergewaltige, kraftstrotzende Werk, komponiert im Anfang der siebziger Jahre und Richard Wagner gewidmet, wurde erst in der vorletzten Saison der Wiener Philharmoniker zu (sic) 1. Mal aufgeführt und kurz darauf vom Wagner-Verein wiederholt. Die Aufführung am 9. dieses Monats war die 3. in Wien. Das prachtvolle Werk wurde in allen Theilen sehr sorgfältig herausgearbeitet und nach jedem Satze bereitete das überaus zahlreiche Publikum dem anwesenden Meister eine ergreifende Ovation. »

Thursday, 14 July 1892

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

« composer and guest-conductor concerts series »

Johan Severin Svendsen conducts the « Christiania Theatre » orchestra

programme

Johan Severin Svendsen : Hymn « I Maj, da Blomst og Blad sprang ud »

(In May, when flowers and leaves burst forth) , Opus 32 (1892)

on text by Jørgen Vilhelm Bergsøe

composed for the « golden wedding anniversary » of the Danish royal couple

Christian IX and Queen Louise

Johan Severin Svendsen : « Rhapsodie norvégienne » No. 1, Opus 17 (1876)

Ludwig van Beethoven : Symphony No. 5 in C minor, Opus 67

Johann Strauß II : unknown work (possibly a waltz as an « encore » piece)

The residency status of the « Christiania Theatre » orchestra from Oslo was a major highlight of the Exhibition's « international section » showcasing the « healthy state of music in Scandinavia » to the Viennese public.

There will be seven performances of seven works by Svendsen.

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

8:00 pm

Josef Bayer conducts

« Die Donau-Nixe »

(The Danube Mermaid)

a ballet in one prologue and four « tableaux »

music by Josef Bayer

based on a compilation of melodies by Johann Strauß II

Louis Gundlach, director
Josef Haßreiter, screenwriter
Otto Thieme, choreographer
Felix Dörmann (Biedermann) , text poet

anonymous authorship :

Othon baron de Bourgoing, vice-president of the « Exhibition Commission »

chairman of the « Theatre and Music Committee »

...

Franz Schalk writes to his brother Josef :

« My work on the Fifth [symphony] proceeds slowly but surely. I am currently engaged on the final bars of the first movement. The creation of this reworking was enormously difficult ; [Ferdinand] Löwe will not derive much pleasure from it for I have made it a principle to maintain all the contrapuntal secondary themes. Further than this, I believe, one should not go. »

Gustav Mahler leaves to his assistant-conductor Leo Feld the performance at the Drury Lane Theatre of « Der Trompeter von Säkkingen » (based on the famous poem by Joseph Viktor von Scheffel) by the Alsatian composer Victor

Nessler. A very popular opera with a prologue and three acts at the time.

...

Anton Bruckner had signed a contract with Josef Eberle, a firm who engraved works for the (Ludwig) Doblinger Catalogue in **July 1892** which, in return for a yearly payment to Bruckner and royalties to his heirs, gave them exclusive rights to publish Symphonies Nos. 1, 2, 5 and 6, Masses in E and F minor, « Psalm 150 » and some lesser choral works. His stipulation that this firm should use the bequeathed manuscripts as the source for publication needs to be seen in the context of this contract. Other works - e.g. the Third, Fourth and Eighth symphonies - had already been contracted to other printers and published in versions incorporating varying degrees of collaboration and/or unauthorized amendment by the Schalk brothers and/or Ferdinand Löwe.

Despite what looks like a major set back in the publishing world in the 1890's, Josef Eberle was discretely involved in another expensive and potentially hazardous venture : a plan to publish monumental and controversial works by Anton Bruckner. The composer's reputation was growing and « Jos. Eberle & Co. » had already engraved and printed a number of his works for other publishers.

The chief source of information about the negotiations in 1892 between Bruckner and « Jos. Eberle & Co. » is the August Göllerich - Max Auer biography of the composer and, although no sources are cited, the content of the anecdotes suggest strongly that the narrative was founded, at least in part, on details provided by Josef Stritzko, who led the discussions :

« After the great success of recent years, Bruckner's reputation as a composer, even in Vienna, was so secure that a local company, the printing establishment " Josef Eberle & Co. " (which later turned into Universal-Edition A.G.) [which is not quite correct] announced its interest in printing the Master's as yet unpublished works. »

The negotiations with the publisher Josef Eberle were led by the latter's director of publication and son-in-law, Josef Stritzko, who had been a student of Bruckner at the Vienna Conservatory and who subsequently made a name for himself as a composer of operettas and choruses.

At the outset, major industrialists were to be persuaded to cover the printing costs but they all withdrew. So, Eberle resolved to print the works at his own cost - which amounted to 36,000 « Gulden » . When Stritzko reported this to the Master, he was overjoyed !

Initially, Bruckner had the intention of having the First symphony (**WAB 101**) , dedicated to the University of Vienna, printed. He received an estimate (dated July 1) from the firm, in which 100 scores were costed at 693.55 « Gulden » and 100 part sets at 717.12 « Gulden » - a total of 1410.67 « Gulden » .

After further progress in the negotiations, the following contract resulted on July 14 :

The contract Jos. Eberle & Co. offered was generous and provided the composer with a modest income from his works for the rest of his life.

Its main provisions were :

« That Jos. Eberle & Co. acquired exclusive publishing rights to the First, Second, Fifth and Sixth Symphonies, the E minor and F minor Masses, " Psalm 150 " and some male-voice chorus, as well as options on other works. »

The firm would complete the printing of the score and parts and a two or four hand piano arrangement within a year of the submission of a complete work.

Once the production costs of a work had been recovered, Bruckner (and his estate for eight years following his death) would receive 25 % of the gross income.

Following his death, the firm would have the right to terminate the obligation for continuing payment of the 25 % share in profits on payment of a single payment of 5,000 florins to the estate.

During his lifetime, the firm would pay Bruckner an annual sum of 300 florins or, if it was greater, his share in the gross income from the contracted works.

Who at « Jos. Eberle & Co. » initiated the idea of printing Bruckner's works is unclear but August Göllerich's narrative indicates that it was Eberle himself who eventually made the decision to subsidize the venture. The motivation may have been partly philanthropic but it is notable (especially in comparison with Eberle's later activity as a publisher) that, by choosing to promote Bruckner in this way, Eberle was maintaining the « Wiener Volksausgabe » focus on serious, specifically Austrian-Viennese repertoire. Moreover, it is possible to discern a likely business motivation. In the 1880's, relatively few full scores of large scale works were published in Vienna and, when they were, the engraving and printing was normally undertaken by German firms such as Carl Gottlieb Röder, « Breitkopf & Härtel » or Friedrich Wilhelm Garbrecht, the inference being either that no Austrian printer was capable of undertaking the origination of graphically complex music, or that their prices were uncompetitive. The publication by « Bußjäger & Rättig » of the 1877-1878 version of Bruckner's Third symphony (**WAB 103**) in 1879-1880 may be seen as encapsulating such attitudes : the full score and parts were engraved and printed by « Engelmann & Mühlberg » in Leipzig, **(80)** but the piano duet arrangement by Gustav Mahler and Rudolf Krzyżanowski was supplied by « Jos. Eberle & Co. » Although a much longer work than the firm normally printed at this date, the format (a piano duet) was familiar from their engraving and printing for the popular end of the Viennese market. However, it is clear that Eberle aspired to challenge the hegemony of Leipzig printing firms and the successful preparation of complex, modern full scores by Bruckner would establish his firm's competence in this field, while also functioning as promotional tools for the « Musikalien-Druckerei » as a whole.

If, in some respects, this new venture can be seen as continuing aspects of Eberle's publishing strategy in the late-1880's, there is some evidence that the earlier experience provided an important lesson : responsibility for the

promotion and distribution of the Bruckner volumes was out sourced to one of Eberle's regular clients, Ludwig Doblinger. The exact nature of their business arrangement is unclear and Doblinger has no documents that shed light on the matter. The works were assigned Doblinger plate numbers and listed in the firm's « Verlags-Bücher » but (presumably because of the exceptional publishing arrangements) no details of the print runs were recorded. On the other hand, August Göllerich's narrative does give an insight into one aspect of the music trade that is not normally easy to ascertain : publishers' mark-ups. The work that provides the evidence is Bruckner's « Vienna version » of the First symphony (**WAB 101**) , which was first published in the autumn of 1893 :

These figures need to be treated with some caution because the printing costs reported by Göllerich apparently pre-dated the contract with Bruckner and, therefore, will probably have been based on the standard commercial tariffs for engraving and printing, rather than the net costs to Eberle. Nevertheless, it is striking that the profit margins were relatively low since the publisher would normally offer music sellers a substantial discount (20 % or more) on the retail price. It is also notable that although the parts were available for sale, the performance rights were not reserved. The legal framework for performance royalties on public performances of concert works in copyright was not yet in place in Austria or Germany and presumably neither Eberle nor Bruckner saw performance fees as a significant income stream (they are not mentioned in the contract) . Even after 1897, when the necessary legal framework was established in Austria, Eberle did not join the newly formed collecting society, the « Gesellschaft der Autoren, Komponisten und Musikverleger » (AKM) . In October 1898, he went further and stated publicly that he was going to directly challenge performance fees by reaching agreements with composers and members of the « Vereine der Établissements-Besitzer » (representing owners and managers of venues that offered live music) to supply fee-free repertoire and, soon afterwards, the first press advertisement of such items appeared.

That Eberle's role in the publication of some of Bruckner's music is known about at all is largely due to the fact that the composer's life has been so assiduously researched : it was not made public at the time and the printed copies all identified Doblinger as the publisher. So, there is a possibility that, in the 1890's, Eberle was discretely acquiring other as yet unidentified works and issuing them through Doblinger or other publishers. In any case, it appears that at least one composer believed Eberle was continuing activity in this area of the music business. By September 1895, Hugo Wolf was preparing his opera « Der Corregidor » for performance and wanted to have the vocal score printed or preferably published « in commission » , so he wrote to his friend and admirer Richard Hirsch, asking him to open negotiations with Eberle about this project and also the possibility of his publishing some of Wolf's songs. If such discussions with Eberle were begun, they were fruitless and the vocal score was eventually published « in commission » by Karl Ferdinand Heckel of Mannheim in the spring of 1896. However, by the late summer of that year, Wolf was seeking estimates of the cost of engraving and printing a hundred copies of the full score of the opera from Carl Gottlieb Röder in Leipzig, « Lithographische Anstalt Sternfelder » in Graz, and « Jos. Eberle & Co. » In this instance, Eberle submitted a competitive quotation of 1,422.39 florins that included the title page and finishing, while Röder's quote of 2,415 « Reichmarks » (approximately 1,449 florins) did not include such extras and, as Wolf realized, a contract with either Röder or Sternfelder (who had supplied the lowest quote) would have entailed significant additional delivery charges. On the basis of these figures, he decided to discuss an agreement with Eberle and was planning to visit the firm on October 29. In the event, for reasons that are apparently not recorded, these plans came to nothing.

« Publishing Contract which is concluded on this day between, on the one side, Professor Doctor Anton Bruckner and, on the other, the firm Josef Eberle and Company as follows :

Professor Doctor Anton Bruckner assigns the exclusive publishing rights to his First, Second, Fifth and Sixth Symphonies, his Second and Third Masses, " Psalm 150 " and some male-voice choruses to the firm Josef Eberle & Co. and grants the same an option to publish for all including still to be composed musical works, whereas the above named company undertakes to produce, engraved and printed these complete works of Doctor Anton Bruckner, as soon as these same have been passed to it by the last named.

In this connection, the following provisions shall apply in particular :

Professor Doctor Anton Bruckner grants the company Josef Eberle and Co. , for itself and its heirs and other legal successors, the exclusive and unrestricted publishing and business rights in the broadest sense and for the duration of his whole life in the above mentioned and designated works both the originals and in all or any arrangements by Professor Doctor Anton Bruckner himself so that all the benefits, for instance in relation to the copyright in the works of Professor Doctor Anton Bruckner that might arise from changes in existing state and provincial laws and international treaties already concluded or, in the future, from yet to be concluded international treaties with countries or states, should be considered as unambiguously and specifically transferred to the company Josef Eberle and Co. , their heirs or successors.

On the other hand, the firm Josef Eberle and Co. is required to produce, within one year after delivery of a complete work, the engraving and printing of the score and parts of the same and also one year after complete delivery, a two or four hand piano arrangement.

Furthermore, it is its duty to ensure the greatest possible dissemination of the works and, four weeks after the Leipzig Easter Fair each year, should send Professor Doctor Anton Bruckner a statement of account for the checking of which the relevant accounts should be open to examination by Professor Doctor Anton Bruckner.

If the production costs of a work are met by its sales income, 25 % of the subsequent gross revenue of that work will be due to Professor Doctor Anton Bruckner for his whole life and to his heirs by a further eight years after his death.

However, should subventions towards the costs of the production of an individual work be given - whether by " His Majesty " the Emperor or through a consortium - which amount to at least 50 % of the production costs of the engraved and printed score and parts, then, for the above mentioned period, Professor Doctor Anton Bruckner will be due 50 % of the proceeds from the sale of the work in question, from the moment when the costs are covered in the situation that all the costs are covered by subvention, this moment will coincide with the completion of the work. The firm Josef Eberle and Co. undertakes to pay Professor Doctor Anton Bruckner, from 1893 onwards throughout his life at the date fixed for the accounts - four weeks after the Leipzig Easter Fair - annually 300 florins and if the reckoning of the attributable percentage share set out in this contract results in an amount higher than 300 florins in

favour of Professor Doctor Anton Bruckner payment of this additional amount be made at the same time, however on the other hand, the latter should not be required to make good any shortfall.

After the death of Professor Doctor Anton Bruckner, the firm Josef Eberle & Co. shall be entitled to free itself at any time from the further payment of the percentage share of the gross revenue from the date of death of Professor Anton Bruckner onwards, by the payment to the estate of Doctor Anton Bruckner of a one-off settlement of 5,000 florins (“ Gulden ”) for all the works, inclusive, whereby any further rights of the Estate and any other obligations of the firm Josef Eberle & Co. would lapse.

Both parties to the contract waive the right to challenge for breach of the foregoing contract for more than half of the true value.

Both parties to the contract will pay half of the costs including the stamp (duty) of preparing this deed.
In witness thereof the contracting parties' handwritten completion :

Vienna, July 14, 1892 »

after Thursday, 14 July 1892

Letter from Anton Bruckner (Vienna) to Ida Buhz (Berlin) :

Bruckner reassures Ida concerning her worries by insisting on mutual involvement in the wedding project.

Friday, 15 to Sunday, 24 July 1892

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

guest-performance by the Emanuel Reicher theatre company from Berlin

with the participation of « Herr » Bonn

Friday, 15 July 1892

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

8:00 pm

Josef Bayer conducts

« Die Donau-Nixe »

(The Danube Mermaid)

a ballet in one prologue and four « tableaux »

music by Josef Bayer

based on a compilation of melodies by Johann Strauß II

Louis Gundlach, director
Josef Haßreiter, screenwriter
Otto Thieme, choreographer
Felix Dörmann (Biedermann) , text poet

anonymous authorship :

Othon baron de Bourgoing, vice-president of the « Exhibition Commission »

chairman of the « Theatre and Music Committee »

...

The magazine « Lyra » Volume 15, Number 20 (416) reports on page 174 (page 4) concerning the « spring song festival » in the « Volksgarten » and the performance of « Das deutsche Lied » (**WAB 63**) in the presence of the composer :

« Wiener Vereinschronik

(...)

Der akademische Gesang-Verein brachte am 2. Juli im Volksgarten bei seiner Sommerliedertafel unter Leitung des Chormeisters Herrn Professor Raoul Mader unter Mitwirkung der Kapelle des Kaiserlich und Königliche Infanterie-Regiments Nummer 2 folgende Vortragsordnung zur Ausführung :

Doktor Anton Bruckner : " Das deutsche Lied ", Männerchor mit Begleitung mit Blechmusik für das " 1. Deutschakademische Sängerfest in Salzburg " komponirt zum 1. Mal aufgeführt bei dem Festkonzert in der " Aula academica " in Salzburg am 5. Juni 1892. (... Auflistung der anderen Programm-Nummern ...) »

The « Musikalische Rundschau, neue Musikzeitung und Blätter für Kirchenmusik » reports on page 164 about the performance of the Third symphony (**WAB 103**) on July 9.

Middle of July 1892 : Dr. Max Dietz reports on page 366ff in the second July issue of the « Allgemeine Kunstchronik » about the July 9 performance of the Third symphony (**WAB 103**) :

« Ausstellungskonzerte

(Über die Konzerte des Amsterdamer A capella-Chores unter Daniël de Lange - " seine Sängerschar spottet ... jeden Vergleichs ", über ein Konzert unter Arens mit amerikanischen Werken ...)

Außer Herrn (Franz-Xaver) Arens trat der Klavierlehrer Herr Ferdinand Löwe als Gastdirigent auf, ein Neuling, der beherzt an eine Aufgabe sich herangewagt, die selbst geübten Orchesterleitern manche Nuß zu knacken gibt, und die er ohne Lampenfieber sicher bewältigte. Den Mittelpunkt der Produktion bildete Anton Bruckner's D-Moll Symphonie, ein pathetisches Werk, das seitens des dem Komponisten befreundeten Zuhöerkreises gleich seiner unlängst aufgeführten Musenschwester hell bejubelt ward. Die bei der Vorführung Bruckner'scher Tonschöpfungen sich regelmäßig abspielenden Szenen zu schildern, wollen wir uns erlaßen. Man wird da gar aufdringlich an das Sprichwort erinnert, daß vom Erhabenen zum Lächerlichen der Schritt nicht weit ist.

(... über Hermann Grädener, Josef Lábor, Richard Heuberger)

(Signatur auf Seite 368 :)

Doktor Max Dietz »

Saturday, 16 July 1892

Gustav Mahler conducts a performance of Richard Wagner's « Tannhäuser » at the Royal Opera House Covent Garden

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

8:00 pm

Josef Bayer conducts

« Die Donau-Nixe »

(The Danube Mermaid)

a ballet in one prologue and four « tableaux »

music by Josef Bayer

based on a compilation of melodies by Johann Strauß II

Louis Gundlach, director
Josef Haßreiter, screenwriter
Otto Thieme, choreographer
Felix Dörmann (Biedermann) , text poet

anonymous authorship :

Othon baron de Bourgoing, vice-president of the « Exhibition Commission »
chairman of the « Theatre and Music Committee »

Sunday, 17 July 1892

On his way from the town of Vichy in the centre of France to Saint-Petersburg, Russia, Pyotr Ilyich Tchaikovsky makes a two day stop in Paris.

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

8:00 pm

« Die Donau-Nixe »

(The Danube Mermaid)

ballet in one prologue and four « tableaux »

music by Josef Bayer

based on a compilation of melodies by Johann Strauß II

Louis Gundlach, director
Josef Haßreiter, screenwriter
Otto Thieme, choreographer
Felix Dörmann (Biedermann) , text poet

anonymous authorship :

Othon baron de Bourgoing, vice-president of the « Exhibition Commission »

chairman of the « Theatre and Music Committee »

***

guest-performance by the Venetian Popular Theatre company

(« Compagnia Goldoniana »)

featured play

« Wiener G'schichten »

(Vienna Tales)

musical comedy in three acts

by composer Adolf Müller

based on lyrics by Aloys Blank

featuring comedian Carl Adolph Friese and the « Compagnia Goldoniana »

from Wednesday, 17 to Wednesday, 31 August 1892

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

8:00 pm

Josef Bayer conducts

« Die Donau-Nixe »

(The Danube Mermaid)

a ballet in one prologue and four « tableaux »

music by Josef Bayer

based on a compilation of melodies by Johann Strauß II

Louis Gundlach, director
Josef Haßreiter, screenwriter
Otto Thieme, choreographer
Felix Dörmann (Biedermann) , text poet

anonymous authorship :

Othon baron de Bourgoing, vice-president of the « Exhibition Commission »
chairman of the « Theatre and Music Committee »

Monday, 18 July 1892

Gustav Mahler conducts a performance of Richard Wagner's « Götterdämmerung » at the Drury Lane Theatre

...

Anton Bruckner meets « Fräulein » Caroline Weilnböck [« Fräulein C. (Cl.) »] from Neufelden at the « Volksgarten » in the first district.

He invites her to visit him at his « Heßgasse » apartment even though his house-keeper « Frau Kathi » Kachelmayr is not working.

She will probably visit him the next day and meet the Hamburg music-critic Wilhelm Zinne.

[Josefine Lang (1844-1930) married the merchant Josef Weilnböck in 1870. On 21 April 1891, Bruckner wrote to Caroline recalling the pleasant day he had spent, as well as to her mother. « Fräulein C. » is almost certainly a reference to Caroline and « A. Lang » a reference to Anton Lang, Caroline's uncle.

See : « Harrandt - Schneider Anton Bruckner Briefe » (HSABB) , Band 2, pages 157, 160, 161 for an exchange of letters between Karl Waldeck and Bruckner, dated : Linz, 11 November and Vienna, 20 November 1891 respectively.]

Tuesday, 19 July 1892

In the « feuilleton » entitled « Exhibition Concerts » , signed « H. P. » (Hans Puchstein) , which appears on page 1f in the anti-Semitic newspaper « Deutsches Volksblatt » Number 1272, the July 9 performance of the Third symphony (**WAB 103**) is also discussed.

...

The Hamburg critic Wilhelm Zinne visits his dear friend Anton Bruckner at his « Heßgasse » apartment.

August Göllerich junior and Max Auer quotes Zinne's own report of this meeting.

In the rather bare, modest room with manuscript paper and scores lying on the piano and harmonium, he sat down with Bruckner who « soon asks after " his beloved Mahler ", who he appeared to regard very highly. Let him prepare his symphony - the Seventh above all, which to Bruckner himself was the dearest »

They drank a bottle of red wine, the conversation became more convivial.

« He expressed great joy over the enthusiasm of the Viennese for his works. He was pleased too by the Berliners and the performance of the " Te Deum " under Siegfried Ochs, who was probably a Jew but that doesn't matter ; Mahler is also a Jew but he rails terribly against the Jews. All this in jest, as he was on this day uncommonly cheerful and in the mood for joking. »

The conversation revolves also around Karl Zappe (Hamburg) , the Quintet, excerpts from the Eighth and Ninth symphonies and the Mass in D minor.

Bruckner talks about Dr. Eduard Hanslick, Hans von Bülow, Ida Buhz, August Göllerich junior and the exhumation of Ludwig van Beethoven and Franz Schubert at the end of June 1888.

Zinne noticed Bruckner's strong tremor and the absence of many teeth (due to diabetes) .

[It is possible that Caroline Weilnböck from Neufelden is also there.]

...

In a week from now, Bruckner and Zinne will visit together the « International Exhibition for Music and Theatre »

Bruckner's name is mentioned by visitors at every turn !

You can find his picture by a variety of photographers in the most diverse locations on the exhibition grounds

To the delight of the audience, the « Chinese shadow theatre » features silhouettes of famous Viennese personalities created by the well known illustrator and cartoonist Hanns Schließmann.

« " Maestro Anton Bruckner " appears at the organ, his head held high with enthusiasm, as the sounds of a chorale fills the air. »

Another pavilion that Bruckner will not miss to visit is the spectacular « Hall of the Gibichungs » (« Gibichungenhalle ») created by the painter and stage designer Josef Hoffmann, which honours the memory of the great Richard Wagner.

The theme is the third part of the trilogy : « Götterdämmerung »

This « glorious temple » built to plans by Josef Hoffmann and constructed by master builder Hermann Otte is certainly one of the visually most impressive sites on the exhibition grounds. It does not only create an atmosphere of awe - having Wagner's great works and relics exhibited there for the celebration of the genius - but also allows the visitors to enter a « fictional world » .

It stands in one of the most secluded spots in the exhibition park and is isolated as much as possible from the other buildings :

« With the construction and furnishing of the Hall of the Gibichungs, the aim was to illustrate, as faithfully as possible, a picture of a German princely house from the first centuries of our era. In addition, the decoration was chosen in such a way that it should stimulate study of the German legend which, unfortunately, is not yet as generally recognized as it deserves due to its deep, ethical content. (...) All ornaments are reproduced as precisely as possible from the grave findings and the oldest art monuments. On the walls, there are trophies and weapons of the landlord and his ancestors and, next to the frames, are household items, adventurous horns, antlers and bones including the tusks of the narwhal, which has always been talked about so much and which is still often used for defense by the legendary unicorn. The curtains and canopies are made according to the Old Frisian miniatures, which correspond to the old grave finds in their ornamentation and representation. »

Visitors praise the entertaining element of the hall and find it quite original, stressing that Wagner's popularity led to the establishment of a separate « museum » dedicated to his honour :

« The way in which Richard Wagner received the honour he deserves is very refreshing and appealing. He is the most preferred even in death ; he was given his own exhibition building, the so-called " Hall of the Gibichungs " by Professor Josef Hofmann, the " Nibelungen " decoration painter. Hofmann captured Richard Wagner's essence and work with a genuinely German and genuinely artistic sense and brought it to a lively representation that we, Germans, value in Wagner : the awakener and keeper of the great old Germanic folk myths (...) . The treasures of the rich memories of Richard Wagner exhibited therein numerous portraits, drawings, decoration sketches, " Nibelungen " pictures, scenarios from the operas, his opera manuscripts, letters to Josef Hoffmann and souvenirs of all shapes, give this " Gibichungs " Wagner Hall its special interesting content and value, and we have to admit that this hall is one of the best performed, most distinguished and most valuable exhibition works. »

A total of 215 artefacts are put on display : autographs, manuscripts, printed scores (including some from the estate of Josef Standthartner) , devotional objects, a conducting « bâton » , letters, views of Bayreuth, Cosima Wagner, musicians, stage designs, stage characters, and scenes.

Photographies taken by Josef Hoffmann of seventeen watercolours for « Der Ring des Nibelungen » commissioned by King Ludwig II (but now lost) .

Fourteen original designs for the first Bayreuth « Ring » of 1876.

A letter from Princess Pauline von Metternich to Richard Wagner.

The critic Josef Sittard finds much to criticize :

« I do not wish to discuss the question of whether, given that the " Bavaria section " offers an abundance of " Wagneriana ", there was still a " deeply felt need " to build a hall away from the " Rotunda ", " secluded in sacred silence from the profane noise of the exhibition ", which contains a " pêle-mêle " of autographs, letters, portraits, etc. , by Wagner and others, framed in the same manner as certain props used in " Der Ring des Nibelungen ". [...] Next to the drinking horn, from which Siegmund tastes his drink to his bride Sieglinde, lie a number of recommendation cards from the horn maker Rudolf Scharff in Vienna, on which he recommends himself as a specialist for drinking and hunting horns. This has as little to do with the actual purpose of the " Gibichungen Hall " as Hoffmann's set designs for " The Magic Flute " [...] »

The « historical music section » (**« Room XXII »**) is located in the West transept of the « Rotunda »

Bruckner's artefacts are featured at **« Stand II »**

He never misses an opportunity to admire his life-size honorific bronze bust sculpted by professor Viktor Tilgner, which is usually adorned with fresh flowers - courtesy of her young Viennese supporter, « Fräulein » Christine Březina.

« Stand IV » is dedicated to the life of Ludwig van Beethoven

It contains several letters and other documents, such as several pages from his kitchen books and his conversation books but also a representation of the « genius at work » depicting him as he composes the « Missa solemnis » . Furthermore, there is his snuff box and pieces of his hair from when he was still alive, as well as from his corpse.

« Stand V » shows his Ninth symphony and autographs and copies of his opera « Fidelio »

« Stand VI » is mostly dedicated to Beethoven's death

It contains an invitation to his wake, a depiction of his remains being exhumed and buried again, and two famous poems dedicated to his passing : one by Karl Schlechta and one by Friedrich August Kanne.

It also displays the song cycle « An die Ferne Geliebte » and the « Hammerklaviersonate » . Images and portraits show Beethoven taking a walk, « his hands » painted by Josef Danhuser, his apartment on « Schwarzspanier-Straße »

in Vienna's ninth district (Alsergrund) , his ear trumpet, his death mask and an image that depicts him composing in the forest near Bonn.

Bruckner is surely interested in the display of Beethoven's artifacts and relics !

1888 : the « Gesellschaft der Musikfreunde » was involved with the municipal authorities in Vienna in the second exhumation of Ludwig van Beethoven's grave, this time to move the casket to the « Grave of Honour » of the Central Cemetery (« Zentralfriedhof ») in Vienna. The move was part of a larger effort to centralize Vienna's many cemeteries in one location. The Währing Cemetery had been closed in 1873. In 1925, it was to be transformed into a « Schubert-Park » and the two famous empty tombs of Beethoven and Schubert were left intact. Planning for the transfer of Beethoven's remains dated back at least to 1886, as Gerhard von Breuning states in his essay « The Skulls of Beethoven and Schubert » (pages 58-60) . Breuning himself favoured an alternative proposal, a « beautiful idea » , that a large church be built on the site with a mausoleum that would contain the bones of Beethoven and Schubert. The two composers would, thus, remain historically connected to Währing, and the « new Währing church would remain the place of pilgrimage for thousands of people, whose lives have been enriched by their music » . Breuning lamented that the idea did not find enough resonance among the influential because of the lack of a « persistent champion » .

And so, in **June 1888**, the remains of both composers were relocated.

A drawing of the exhumation at the Wahring Cemetery issued as a free supplement section by the « Wiener Tagblatt » shows one man removing the lid of the coffin, while seventeen guests and two policemen watch. The men are dressed « in dark clothing » (« schwarzer Kleidung ») , as was requested in the printed invitation of those invited to attend the reburial, which, however, took place the following day : **June 22**

Once again, the exhumation provided medical specialists an opportunity to examine Beethoven's bones, although this time for only twenty minutes. This extraordinary limit forced the doctors to concentrate on the skull bones alone.

A report of the examination, which occurred on **June 21, 1888**, was issued by Dr. Augustin Weisbach, Dr. Carl Toldt, and Dr. Theodor Meynert, and published as a supplement to the reports of the Vienna Anthropological Society. An English translation by Andrew Newell and Erna Schwerin appears in Peter J. Davies' « Beethoven in Person : His Deafness, Illnesses, and Death » .

The report bluntly begins :

« The external circumstances [of the examination] were highly unfavourable. »

Despite the restricted time limit given them, the doctors were able to measure the skull bones they found in the coffin, and compare them to the 1863 plaster cast.

From their investigations, four conclusions were drawn :

1) *« The plaster cast of Beethoven's skull, prepared by the sculptor Alois Wittman in the year 1863, can, from the point of view of the parts of the face, be considered completely accurate and, therefore, a reliable basis for further investigations of the latter. (...) With regard to the accuracy, on the other hand, of the relationships within the cranial vault and, in particular, those relating to length, breadth, height and contour of the occipital region, serious reservations have to be raised about the plaster cast. (...) »*

2) *« There can be no real objection to the authenticity of the skull fragments found in the coffin ... »*

3) *« It is an undeniable fact that Beethoven's skull agrees in no way with our concepts of beauty and harmony of form. The hitherto quite pathetic quibbling and fault finding, which we have seen from time to time, lack any basis in fact. (...) »*

4) *« Regarding the interior of the cranium and the quality of the interior surface of the cranial bones, we have no significant findings to report. Just the same we are able to state that the " Juga cerebralia " and the " Impressiones digitatæ " are only moderately developed. This is also apparent in the plaster cast of the left half of the anterior cranial " fossa ", which professor Romeo Seligmann prepared on the occasion of the first exhumation of Beethoven's mortal remains in 1863, and which he kindly made available to us. (...) »*

Unfortunately, no list I am aware of exists of the people, who took part in the exhumation on **June 21**, or the reburial on **June 22**. The « Society of Friends of Music » appears to have mailed out invitations only to the **June 22** reburial, which may explain the fact that only a small number of men are illustrated in the « Wiener Tagblatt » drawing. While it seems probable that Gerhard von Breuning and Romeo Seligmann attended at least one of these occasions, there is no direct evidence I am aware of to document their presence. Included in Romeo's estate, however, is an engraved copy of the speech that was read at the reburial, which suggests that he may have been present.

Though not issued as one of the four conclusions, the authors did note that pieces of the occipital bone were missing :

« The base and the apex of the squamous portion are missing. Though he had been given two large fragments of the skull fifteen years earlier, Romeo Seligmann apparently did not reveal his possession of the missing pieces to the three researchers. »

Thursday, 21 June 1888

4:00 pm

The remains of Ludwig van Beethoven are exhumed from the « Währing Cemetery » . The casket is opened for inspection by experts (doctors and scientists) . Prior to a reburial in a belated « grave of honour » at the « Central Cemetery » , skeletal measurements are taken by seven anthropologists - their calipers ascertain curvature and depth of the brain cavity. The skull is photographed and a plaster cast is made. Court actor Josef Lewinsky delivers a

commemorative speech written by court councillor Joseph Ritter von Weilen.

amongst others, in attendance :

Imperial Court organist Anton Bruckner, his students Carl Hrubý and Ludwig Grande, Hans (Johann) Kreuzinger concert master of the Court Opera orchestra, composer Koch von Langentreu, tenor Benedict Randhartinger, pianist Theodor Leschetitzky and his wife Anna Yesipova, " Kapellmeister " Alfons Czibulka, professors Theodor Meynert, Carl Toldt and Augustin Weißbach from the Anthropological Society, Beethoven's great-grand-nephew Dr. Hermann Weidinger

5:30 pm

The officials want to replace the remains in the coffin. Against the protest of a policeman, an uninvited professor Bruckner had barged into the Währing chapel. When he sees Beethoven's open casket, he brushes past horrified specialists at work, greatly excited, insisting on touching the head of the « Master » . Clamping on his « pince-nez » , he grasps with both hands the forehead. A doctor tries to interfere but Bruckner still has the single minded enthusiasm of a boy.

Staring into the empty sockets of the skull, as if he is trying to divine the sublime riddle of genius, he declaims in his heavy Upper-Austrian dialect :

« Ain't it true, dear Beethoven, that if you were alive today you'd allow me to touch you ? And now, them strange gentlemen here want to forbid me that ! »

Bruckner must be removed by using force.

On the way home, he realizes that his « pince-nez » now has only one lens !

He says to Carl Hrubý :

« It must have fallen in, when I stooped over the casket. »

And he seems « quite happy » about it !

He can't be sure though. The lens might have dropped out at home on « Heßgasse » . « Frau Kathi » conducts one of her grim searches through the four rooms. She detests the barn like dishevelment of the place, which defies all her attempts at order. She plows through heaps of manuscripts, score sheets, books and - God knows - what else under which the dusty « Bösendorfer » grand piano, the Matthäus Mauracher pedal harmonium, even the desk are buried. She assaults similar piles in the bedroom, where an ever proliferating chaos of paper spilled across the bed (the only furniture ...) but in vain.

The lens is gone.

Kachelmayer glowers. Bruckner rejoices !

Hrubý described the scene in « My Recollections of Anton Bruckner » (1901) :

« The day Beethoven's remains were exhumed, Bruckner invited me to go with him to the old Währing Cemetery. Those who took part in the ceremony will undoubtedly remember the unforgettable moment when, just as the coffin was being lifted up and solemn silence had descended all around, a nightingale suddenly launched into a torrent of sobbing notes from a nearby tree - as if in final tribute to the great " Meistersinger ". The powerful effect was soon spoiled when the representatives of the City of Vienna began squabbling about whether the coffin should be opened in the cemetery or later, in the chapel. In the end, they decided on the first option. Bruckner stood in front of me and stared into the coffin, deeply moved. On the way home, his mood was serious. The gloomy solemnity of the occasion appeared to have shaken him to the core. Suddenly, he noticed that one of the lenses had fallen out of his " pince-nez ". " I think ", he said, brimming over with joy, " it must have fallen into Beethoven's coffin while I was leaning over ". It delighted him to know that his eyeglass was buried with Beethoven. »

A Vienna correspondent of the « Times » telegraphing on June 21, 1888 :

« I was present this afternoon at the private exhumation of Beethoven's remains in the pretty suburban cemetery of Währing. The composer died in 1827, and his tomb is close to that of Franz Schubert, who died in the following year at the age of twenty-one. Beethoven's remains have not lain undisturbed since their first internment for, in 1863, some of his admirers, having subscribed to place a monument over his grave, obtained leave to transfer his body from the wooden coffin in which it had been buried into a new coffin in zinc. Beethoven was deaf during the greater part of his life, and, at his death, a distinguished anatomist of the period, professor Wagner, was allowed to amputate his ears, with the whole of the two aural cavities, in order to investigate the causes of the deafness. The ears were places in two glass jars full of spirits of wine : but Wagner died before he had finished his examination of them and, soon afterwards, the jars mysteriously disappeared. The story goes that they were bought from Wagner's servant by an English doctor and removed to England. The ceremony of to-day was rendered necessary by a scheme of municipal alterations, under which the cemetery of Währing is to be cleared away altogether. The destruction of the cemetery is to be much regretted, for it is a beautiful place, full of trees and flowers, and containing many tombs of historical interest. Very few persons witnessed the exhumation, and most of these were officials. All heads were bared as the coffin was lifted and places on a settle, where the metal lid was at once praised, open and removed. The skeleton then became exposed to view. The bones were damp and of a brown colour, showing that moisture must have penetrated into the coffin. The cranium had become detached from the face of the skull, and one of the by-standers took it up in his hand. It looked unusually large. The entire lower row of teeth was complete, and very fine, strong teeth they were ; but all the front teeth of the upper row had fallen out. The leg bones were long ; the hands had quite crumbled into dust. The skeleton remained exposed for less than ten minutes ; but already, a gentleman, who held a portable camera, had taken a photograph, while another gentleman, who belongs to an anthropological society, entered into an altercation with the officials, who refused to let him take some measurements and a plaster cast of the skull. The lid having been replaced, the coffin was transferred to an iron shell, and slowly borne towards the chapel of the cemetery by six undertaker's men in black uniforms, with cocked hats. The officials and other

persons present followed in a procession two and two.

The chapel is very small, and it was quite full of bouquets and floral wreaths sent by different musical societies in Austria. To-morrow (Friday) , the composer's remains will be carried to the Central Cemetery in Vienna, and there, re-interred with great pomp ; and soon, a new monument worthy of Beethoven's fame will be erected over his grave. Five directors of the " Society of the Vienna Friends of Music " and five professors at the Vienna " Conservatoire " will carry the coffin to the grave. Bishop Angerer, who, as a boy of eleven, attended Beethoven's funeral, will read the service, and the Vienna musical societies will sing in the choir. »

Friday, 22 June 1888

The remains of Ludwig van Beethoven are transferred and reburied

in a belated « Grave of Honour » at the « Central Cemetery » .

Representatives of all the major musical institutions in Vienna are taking part in the ceremony :

« Wiener akademischer Gesangverein » , « Wiener Schubertbund » , « Wiener Männer-Gesangverein »

Professor Hermann Grädener, executive vice-deputy Lieger, committee member doctor Schindler laid a wreath on the « tomb of the immortal » . Berlin concert impresario Hermann Wolff is also attending.

The gravestone (number 29 ; section 32 A) is a copy of the original one from the « Währing Cemetery » .

The following words (translation) are written :

« This gravestone was built to the same design as the original in the " Währinger Ortsfriedhof " and erected by the " Society of Friends of Music " in 1888 with financial help from the Imperial City Development Fund of Vienna and the Philharmonic Society. »

Beethoven and Schubert were exhumed so they could be reburied in more secure coffins (grave robbers were a persistent threat in the nineteenth century) . The composer's skull stayed above ground for nine days of tests and measurements. Dr. Gerhard von Breuning was the only one left alone with the skull. As a friend of Beethoven's who once visited him so often, the composer nicknamed him « trouser buttons » (because Bruening stuck to him the way a button does to clothing) , he may not have been able to resist slipping a memento or two into his pocket.

« Die Presse » Number 172 of June 21 reports on page 10 about the exhumation of Beethoven :

« [The Exhumation of Ludwig van Beethoven]

There is no past anymore. Today, in the year 1888, black-bordered postcards are being sent out,

inviting people to attend the funeral of Ludwig van Beethoven. The prelude to this moving ceremony took place this afternoon at 4:00 pm in the Währing Cemetery in a rather solemn manner. Many officials and onlookers had appeared ; black gloves were seen everywhere, and a protocol was even being drawn up somewhere, but there was a sober, indifferent official atmosphere among this gathering of gentlemen, who crowded on the narrow side path of the cemetery. The Viennese artistic milieu was very sparsely represented. Of its leading figures, only Anton Bruckner had come. Two representatives of Beethoven's time were sent : Dr. von Breuning, a son of the well-known " Herr " von Breuning - in whose house a good part of Beethoven's life story unfolded - and a grand-son of Beethoven's no less famous nephew, a black-haired gentleman with gold-rimmed glasses, who stood in the crowd wearing a top-hat with a wide black plume. [... Excavation of the grave, heated exchanges over the procedure, condition of the corpse, skull astonishingly small ...] A curious hand reaches out toward the skull to grasp one of those bowls that once contained a world of grandeur, sound, and turmoil. - " No, please, nothing here is to be touched ", someone protested. - The lid is replaced. [... Metal coffin, result of the skull measurements (in millimeters) ...] Further observations were then made on the palate, jaw, and base of the skull. The examination lasted twenty minutes. »

...

« [Die Exhumirung Ludwig van Beethoven's]

Es gibt keine Vergangenheit mehr. Heute, im Jahre 1888, werden schwarzgeränderte Karten versendet, die einladen, dem Leichenbegängnisse Ludwig van Beethoven's beizuwohnen. Das Vorspiel zu dieser ergreifenden Feierlichkeit spielte sich heute Nachmittags um 4 Uhr auf dem Währinger Friedhofe in wenig solenner Weise ab. Es waren wol viele Functionäre und Schaulustige erschienen, man sah allenthalben schwarze Handschuhe und es wurde sogar auch irgendwo ein Protocoll geführt, aber es war eine nüchterne, gleichgiltig-officielle Stimmung in dieser Versammlung von Herren, die sich da auf dem engen Seitenwege des Kirchhofes drängten. Die Wiener Kunstwelt war sehr spärlich vertreten. Von den Größen derselben hatte sich nur Anton Bruckner eingefunden. Die Zeit Beethoven's hatte zwei Vertreter hergesendet : Dr. von Breuning, einen Sohn des bekannten Herrn von Breuning, in dessen Hause sich ein gutes Stück von Beethoven's Lebensgeschichte abgespielt hat, und einen Enkel des nicht minder bekannten Neffen Beethoven's, einen goldbebrillten, schwarzhaarigen Herrn, der mit einem Cylinder mit breitem schwarzem Flor im Publicum stand. [... Graböffnung, Wortgefechte wegen des Vorgehens, Zustand der Leiche, Schädel erstaunlich klein ...] Eine neugierige Hand streckt sich nach dem Schädel aus, um eine jener Schalen zu erfassen, die dereinst eine Welt voll Größe, Klang und Sturm enthalten haben. - " Nein, ich bitte, angerührt darf hier nichts werden ", wehrte Jemand ab. - Der Deckel wird wieder aufgesetzt. [... Metallsarg, Resultat der Schädelmessungen (in Millimeter-Angaben) ...] Hierauf wurden noch weitere Beobachtungen am Gaumen, Kiefer und an der Schädelbasis gemacht. Die Untersuchung währte zwanzig Minuten. »

« Das Mährische Tagblatt » Number 143 reprints yesterday's report on page 6 from the « Wiener Allgemeinen Zeitung » :

« [Exhumation of Beethoven's body]

Yesterday at 4:00 pm, the exhumation of Ludwig van Beethoven's body took place in the Währing

Cemetery in Vienna. Present were deputy mayor Dr. Prix, city director Bittmann, city councillor Lekisch, archivist Weiß, city councillor Vaugoin, chairman of the Cemetery Commission, city councillors Goldschmidt and Stiaßny, Dr. Löffler representing the City medical board, also from the board of directors of the " Society of Friends of Music ", Dr. von Bräunig, professor Bruckner, " Kapellmeister " Alfons Czibulka, composer Koch von Langentreu, and medical councillor Dr. Witlacil, who presided over the solemn ceremony. All those present lined up around the grave, and then, the workers proceeded to open the crypt. After a short time, the coffin, which is quite well preserved, was uncovered and subsequently opened. After the identity was confirmed, the wooden coffin was placed in a magnificent metal coffin bearing the letters " L. B. ", after which the coffin was closed again.

The following inscription appears on the coffin lid :

" Ludwig van Beethoven, born December 16, 1770, died March 26, 1827."

The coffin was then taken to the cemetery chapel, which was decorated with flowers, where it remained until 2:00 pm this afternoon and, from there, was taken to the Central Cemetery for burial. »

...

« [Exhumirung der Leiche Beethoven's]

Gestern um 4 Uhr Nachmittags fand auf dem Währinger Ortsfriedhofe zu Wien die Exhumirung der Leiche Ludwig van Beethoven's statt. Anwesend waren Vice-Bürgermeister Dr. Prix, Magistrats-Director Bittmann, Magistratsrath Lekisch, Archivar Weiß, Gemeinderath Vaugoin, Obmann der Friedhofs-Commission, Gemeinderäthe Goldschmidt und Stiaßny, Dr. Löffler in Vertretung des Stadtphysicates, ferner vom Directionsrathe der Gesellschaft der Musikfreunde Dr. von Bräunig, Professor Bruckner, Capellmeister Alphons Czibulka, Componist Koch von Langentreu, Sanitätsrath Dr. Witlacil leitete den feierlichen Act. Alle Anwesenden nahmen rings um das Grab Aufstellung und nun schritten die Arbeiter zur Öffnung der Gruft. Nach kurzer Zeit war der Sarg, der ziemlich gut erhalten ist, bloßgelegt und hierauf geöffnet. Nach Constatirung der Identität wurde der Holzsarg in einen prächtigen Metallsarg, welcher die Buchstaben " L. B. " zeigt, gelegt, worauf der Sarg wieder geschloßen wurde.

Auf dem Sargdeckel befindet sich folgende Inschrift :

" Ludwig van Beethoven,
geb. 16. December 1770,
gest. 26. März 1827. "

Der Sarg wurde sodann in die mit Blumen geschmückte Friedhofs-Capelle gebracht, woselbst derselbe bis heute Nachmittags 2 Uhr verblieb, und von dort auf den Central-Friedhof zur Beisetzung gebracht wurde. »

The report on page 4 in the Viennese daily newspaper « Neue freie Presse » Number 8558 mentions further attendees :

« The Exhumation of Beethoven

Vienna, June 21.

This afternoon at 4:00 pm [... those present included : regional court councillor Lorenz, doctor Raindl, " court organist Bruckner ", Leschetitzky and his wife Annette Essipoff, presidential secretary doctor Keitler, district governor Habicher, police councillor Richter, from the Anthropological Society professor Meynert, professor Toldt and doctor Weißbach, Beethoven's great-grand-nephew doctor Hermann Weidinger. The interior of the coffin was the same as in 1863 (description) ...] However, the representatives of the Anthropological Society now requested permission to take measurements of the skull. The society had already approached mayor Uhl to request that Beethoven's remains be transferred to its laboratory for the purpose of conducting measurements, but the mayor had firmly rejected this request. The society's representatives then requested permission to conduct only a few measurements under official supervision, and this request was granted on the condition that the respect due to the great deceased be preserved in every way possible. Based on this verbal permission from the mayor, the representatives of the society now demanded to be allowed to carry out these measurements immediately. Attending district governor Habicher and health councillor Wislocil both stated that they would have to abide by the mayor's wishes in this matter. A debate ensued at the open coffin, during which the mayor's representative, city councillor Vaugoin, declared that he would not permit any violation of reverence under any circumstances and would only allow measurements if the skeletal remains were to stay completely untouched. Should the chairman of the commission allow this, he would, on his part, decline any responsibility. Naturally, the anthropologists explained that conscientious measurements were impossible without any direct contact, and that respect for the deceased could not be compromised by an act of scientific research. A vigorous commotion gripped all the witnesses, and after a lengthy discussion, " Herr " Koch von Langentreu requested that the debate at least not be continued in the cemetery and in front of the open coffin, and that the coffin be moved to the chapel, where the prevailing differences of opinion could be resolved. [...] In the chapel, after a lengthy debate and with the consent of the family representatives, the members of the Anthropological Society were permitted to take " a few " measurements. However, the measurements of the skull took so much time that the authorities' representatives, pointing out that such measurements had not been authorized and that they were hardly in keeping with the respect owed to the deceased, insisted that they be brought to a close. [... After the intervention of Lekisch and Habicher,] the measurements were stopped. The skull bones were then placed back in the coffin, which was subsequently soldered and sealed. The witnesses to the event, however, took with them the memory of an interesting, yet, unfortunately undignified act. [... A preliminary discussion should have taken place ... measurement results from professor Toldt ... description of the skull ... lower jaw teeth almost completely intact ... damage resulting from the earlier removal of the ear organs ... Details of the exhumation in 1863 ... The coffin was then kept under police guard until the following afternoon ... Planned route of the funeral procession to the Central Cemetery tomorrow, Friday ...] Before the reburial, court actor Lewinsky will deliver a speech written by court councillor Joseph Ritter von Weilen. »

...

« Die Exhumirung Beethoven's.

Wien, 21. Juni.

Heute Nachmittags um 4 Uhr [... anwesend und andere : Landesgerichtsrath Lorenz, Dr. Raindl, " Hof-Organist Bruckner ", Leschetitzky und Gattin Annette Essipoff, Präsidial-Sekretär Dr. Keitler, Bezirkshauptmann Habicher, Polizeirath Richter, von der Anthropologischen Gesellschaft Professor Meynert, Professor Toldt und Dr. Weißbach, Beethovens Großurneffe Dr. Hermann Weidinger. Das Sarginnere war so wie im Jahr 1863 (Beschreibung) ...] Die Vertreter der Anthropologischen Gesellschaft ersuchten aber nun, Messungen an dem Schädel vornehmen zu dürfen. Die Gesellschaft hatte sich schon an den Bürgermeister Uhl gewendet, ihr die Überreste Beethoven's zum Zwecke von Messungen in ihr Laboratorium übertragen zu lassen, doch hatte der Bürgermeister dieses Ersuchen entschieden abgelehnt. Die Vertreter der Gesellschaft stellten dann die Bitte, nur einige Messungen unter commissioneller Beaufsichtigung vornehmen zu dürfen, und diese Bitte wurde in der Voraussetzung und unter der Bedingung, daß die dem großen Todten gebührende Pietät in keiner Weise verletzt werde, ertheilt. Auf diese mündlich ertheilte Erlaubniß des Bürgermeisters gestützt, verlangten nun die Vertreter der Gesellschaft, sofort diese Messungen vornehmen zu dürfen. Der anwesende Bezirkshauptmann Habicher sowol als Sanitätsrath Wislocil erklärten, sich diesfalls an den Willen des Bürgermeisters halten zu müßen. Es entspann sich am offenen Sarge eine Debatte, in welcher der Vertreter des Bürgermeisters, Gemeinderath Vaugoin, erklärte, in keiner Weise eine Verletzung der Pietät zu gestatten und eine Messung nur dann zuzulassen, wenn die Knochenreste vollkommen unangetastet bleiben werden. Würde der Commissions-Leiter dies gestatten, so lehne er für seinen Theil jede Verantwortung ab. Selbstverständlich erklärten die Anthropologen, daß gewissenhafte Messungen ohne eine nähere Berührung nicht möglich seien, und daß auch die Pietät durch einen Act wissenschaftlicher Forschung nicht beeinträchtigt werden könne. Eine lebhafte Erregung hatte sich aller Anwesenden bemächtigt, und nach längerer Discussion verlangte Herr Koch von Langentreu, daß die Debatte wenigstens nicht auf dem Friedhofe und vor dem offenen Sarge fortgesetzt werde und daß man den Sarg in die Capelle übertrage, wo ja auch die obwaltenden Meinungsverschiedenheiten ausgeglichen werden könnten. [...] In der Capelle wurde nun nach längerer Debatte und mit Einwilligung der Vertreter der Familie den Mitgliedern der Anthropologischen Gesellschaft gestattet, " einige wenige " Messungen vorzunehmen. Die Messungen an dem Schädel nahmen nun aber so viel Zeit in Anspruch, daß die Vertreter der Behörden im Hinweise darauf, daß eine derartige Messung nicht gestattet worden sei und daß dieselbe wenig mit der dem Todten schuldigen Pietät übereinstimme (?) , den Schluß derselben verlangten. [... nach dem Einschreiten von Lekisch und Habicher] wurden die Messungen eingestellt. Die Schädelknochen wurden hierauf wieder in den Sarg gelegt, welcher sodann verlöthet und versiegelt wurde. Die Zeugen des Actes aber nahmen die Erinnerung an einen interessanten, jedoch leider der Würde entbehrenden Act mit. [... eine Vorbesprechung hätte sein sollen ... Messresultate von Prof. Toldt ... Beschreibung des Schädels ... Unterkieferzähne fast komplett vorhanden ... Schäden infolge der früheren Entnahme der Ohrorgane ... Details von der Exhumierung 1863 ... Sarg wurde dann polizeilich bewacht bis zum nächsten Nachmittag ... geplanter Weg des Trauerzuges zum Zentralfriedhof morgen Freitag ...] Vor der Wiederbestattung wird Hofschauspieler Lewinsky eine vom Hofrath Joseph Ritter von Weilen verfaßte Rede halten. »

Fast noch ausführlicher berichtet das « Neue Wiener Tagblatt » Nr. 172 auf Seite 3 :

« Die Exhumirung Beethoven's.

Der erste Akt hat sich gestern Nachmittags vollzogen und die Szenerie desselben war wahrlich poetisch genug. [... ausführliche Schilderung der Sargöffnung, der Debatte um die Messungen,

Messresultate, Sargschließung ...]

[... Anwesende...] die Komponisten Professor Bruckner, Kapellmeister Alfons Czibulka, das Mitglied des Hofopernorchesters Kreuzinger, mehrere Musikschriftsteller und Vertreter der Wiener, der englischen und amerikanischen Journale. Die Familie Beethoven's war durch einen Urenkel seines Bruders Karl, den Jur. Dr. Hermann Weidinger vertreten. »

Der Bericht der « Wiener Allgemeinen Zeitung » Nr. 2989 auf Seite 5 ähnelt passagenweise dem des « Neuen Wiener Tagblatts » :

« Die Exhumirung Beethoven's

Wien, 21. Juni.

Ludwig van Beethoven's sterbliche Überreste sind, wie wir im Sechsuhr-Abendblatte kurz berichtet, heute der mit einem einfachen Obelisken gezierten Gruft auf dem Währinger Ortsfriedhofe entnommen worden [... Anwesende Dr. Toldt, Dr. Meynert und andere] , die Componisten Professor Bruckner, Capellmeister Alfons Czibulka, Mitglied des Hofopern-Orchesters Kreuzinger, mehrere Musikschriftsteller und Vertreter der Wiener, der englischen und amerikanischen Journale. Die Familie Beethoven's war durch einen Urenkel seines Bruders Karl, den Jur. Dr. Hermann Weidinger vertreten. [... Messungen, Sargverschluß, Bewachung des Sarges ...] »

Tuesday, 27 March 1827 : Währing Cemetery, northwest of Vienna - A private autopsy of Ludwig van Beethoven is performed in the morning by Dr. Johann Wagner, an assistant at the pathological-anatomical collection of the « Narrenturm » in Vienna. Dr. Andreas Wawruch, Beethoven's primary doctor since December 1826, is attending. The friends of Beethoven are keeping watch over the grave because a digger is allegedly offered money to remove the head.

On Tuesday 27 and Wednesday 28, those who came to view the corpse after the autopsy (before it was dressed and prepared for the funeral) must have had strong stomachs.

The entire head had been disfigured both by the removal of the temporal bones (the cuts were close to the bones protecting the eyes) and the rough saw cut across the top of the skull. As well, the cut through the chest and belly had been closed, the belly and chest were « completely blue » ... and the corpse had a « strong cadaverous smell » .

On Wednesday 28, he death mask was taken by Carl Danhauser, his brother Joseph, and the animal painter Johann Matthias Ranftl.

In 1885 (or 1891) , Carl van Beethoven wrote a statement testifying to the fact that the mask had been made on the morning of March 27, and that the three men had to shave the Beethoven's beard prior to the casting. However, the mask shows signs of being made post autopsy.

This conclusion is supported by the letter from Stephan von Breuning to Anton Schindler dated March 27, in which Breuning wrote :

« Tomorrow morning, a certain Danhauser wishes to take a plaster cast of the body [sic] ; he says it will take five minutes - at most eight. Write and tell me whether I should agree. Such casts are often permitted in the case of famous men, and not to permit it could later be grieved as an insult to the public. »

1863 : Funded and requested by the « Gesellschaft der Musikfreunde » , the remains of Ludwig van Beethoven are exhumed from the original wooden coffin at the Währing Cemetery to repair his decaying burial site and better preserve his remains. Scientists study his bones, take photographs of his skull and, ultimately, reinterred him at the same site - but inside a more durable, larger zinc coffin.

At the instigation of Josef Hellmesberger senior and Johann Krall, the board of directors of the « Gesellschaft der Musikfreunde » voted to exhume the graves of Schubert and Beethoven in order to prevent further decomposition and, at the same time, to establish their resting places in a « worthy manner » (« die irdischen Reste von Beethoven und Schubert vor dem Umsichgreifen weiterer Verwesung zu sichern und zugleich ihre Ruhestätten in einer würdigen Weise herzustellen ») . In conjunction with the exhumation and reburial, extensive medical examinations of the skeletons were to be made. The costs of the exhumations were covered from the proceeds of a special concert that raised enough funds to alleviate any financial concerns for the Society. Accordingly, on Monday, 12 October 1863, grave digger Anton Zehrnpfenning is set to work. It took eight hours to excavate Beethoven's grave because a « massive layer of bricks » had been built « directly above the earth that had been thrown onto the coffin at the burial » . This layer of bricks was constructed in such a manner that a narrow space existed between the dirt on the coffin and the layer of bricks ; the closer one got to the head of the coffin, however, the narrower the space. Guards were posted at the tombs on the evening of October 12. On Tuesday, October 13 at 9:45 am, after the remains of Beethoven had rested for thirty-six years, they were disinterred in the presence of thirty-two « board members of the Society, and others » .

The bones were examined by anatomy professor Carl von Patruban, Dr. Josef Standthartner (director of the board of the « Gesellschaft ») , and Dr. Gerhard von Breuning. The skull was found to be fragmented into nine pieces, the petrosal parts of the temporal bones were confirmed as missing, and a part of the « crown » (« Scheitelgegend ») was noted as missing in the official report. Six teeth, the left patella, some of the carpal bones of the wrist, some of the tarsal bones of the ankle, and some of the ribs were also missing. Measurements were taken of some of the longer bones of Beethoven and Schubert.

According to Dr. von Breuning :

« The main goal was, of course, the retrieval of the skulls' (...) and aroused the highest interest among phrenologists and lay people alike because of the striking difference between the two skulls. »

Gerhard continued with a gendered interpretation of the thickness of the bones that has often been discussed in the Beethoven-Schubert literature :

« They [the skulls] seemed to reflect the characteristics of the composers' works. The walls of Beethoven's skull exhibit strong density and thickness, whereas Schubert's bones show feminine delicateness. »

Breuning's linking here of the physical characteristics of Beethoven's and Schubert's bones to their music and a later statement in his 1886 essay (« Under the mighty, broad forehead, Beethoven's powerful, serious face has an expression of strength and defiance, traits that are also evident in his works ») reveal that he too had been influenced by phrenology. One of the central tenets of phrenology, a widely popular system of beliefs originating in the theories of the Viennese physician Franz Joseph Gall (1758-1828) was that it was possible to read the bones of the skull as a reliable index of a person's psychological disposition and tendencies.

In Gall's words :

« From the formation of the bones of the head, until the most advanced period of life, the form of the internal surface of the skull is determined by the external form of the brain : we can, then, be certain of the existence of some faculties and propensities (...) »

Apparently, many Beethoven lovers believed in phrenology.

In the first edition of his 1840 biography of Beethoven, Anton Schindler wrote :

« Since it would not be uninteresting to many admirers of Beethoven to learn the conformation of his skull, and the state in which the organs of hearing were found, I insert the following particulars from the report made after the dissection of the body by Dr. Johann Wagner. (...) The circumvolutions of the brain (...) appeared twice as deep as usual, and much more numerous. The skull was throughout very compact, and about half an inch thick. »

In his 1886 essay, Dr. von Breuning found further support for phrenology's accuracy in the fact that, as Richard Wagner's autopsy report revealed :

« The convolutions of Beethoven's brain had been twice as deep and more numerous than normal. »

Breuning also cited Hermann Schaaffhausen's conclusion :

« Great mental achievements of humanity always correspond to a highly developed organization, such as the brain. »

« Several small pieces of clothing » were found on both composers' skeletons. Additonally, remnants of footwear, particularly a piece of a sole, were discovered in Beethovens' grave.

In Schubert's grave were found two pieces of the comb that held back the originally « luxuriant » locks of the composer's hair so that the artificial garland could be placed on the head (pieces of the garland were also found) .

Nails from the coffins were collected from both graves.

According to the 1863 report :

« All these objects were carefully collected ; the members of the administration took individual parts of the remnants of clothing and the wood of the coffin of Beethoven as well as of Schubert, parts were given over [“ überlassen ”] to the few persons present at this serious act, who were obviously moved by strong feelings. Most of these remnants, however, were put aside and, for the time being, looked over by Dr. von Breuning. »

Schubert’s brother was given Schubert’s hair to take home.

(Significantly, the report is silent on the fact that some of Beethoven’s hair was found and was also given to at least one of the « few persons present at this serious act, who were obviously moved by strong feelings » .)

Given the scientific interest in the skulls, the committee in charge of the exhumation decided to discuss whether or not the skulls should be immediately reburied with the rest of the skeletons in the new coffins.

Breuning later reported :

« The commission had to consider the question of whether or not it was justifiable to put the skulls with the rest of the skeletons into the coffins right then and there, and thus, to withdraw them forever from further scientific examination. »

The officials in charge decided to not rebury the skulls for the time being for two reasons. First, the committee had invited the photographer Johann Baptist Rottmayer and the sculptor Alois Wittman to make photographs and clay models of the skulls, and though the men were present, the work could not be done that day.

Second, the committee wanted to entertain the question of whether or not :

« [The] two precious relics, having been taken from the soil, should be kept permanently in proper surroundings and a worthy place that would closely reflect the grand activity of the spirits that lived in these bony dwellings. Nothing could seem more appropriate for this purpose than the first musical organization of Vienna and of the Austrian Empire that had already existed in the days of both composers and that would possess within a few years a new facility that would be worthy to keep the two remains. »

In Beethoven’s case, there was an additional reason :

« Since two essential components of the skull [the sawed out petrosal sections] have never been put into the grave and, in case these components would ever be found, they could only be reconnected with the other components of the skull if the latter is properly kept. »

Ferdinand Schubert (Franz's brother) had no objection, and so, the commission decided to discuss this possibility with the management, in the meantime putting Beethoven's skull pieces in the care of Dr. von Breuning, and Schubert's skull in the care of Dr. Josef Standhartner.

Tuesday, 13 October 1863 : Later in the day, the skeletons of Beethoven and Schubert, except for the skulls, are laid out in the new zinc caskets, as naturally as possible. The vertebral bones of Beethoven are fastened together with twine ; the ones of Schubert are not because only four to five pieces were located. Once the laying out of the skeletons is completed, the lids to the coffins are soldered on, the seal of the Society affixed to the lids, and the coffins are transferred to the Währing Cemetery chapel. Dr. Standthartner keeps the key to Beethoven's coffin and Friedrich Dratschmiedt keeps the key to Schubert's. The remaining pieces of the coffins are locked up in the administrative office of the Society to prevent them from being taken. Breuning takes « what is left of the clothing (...) to be carefully examined for possible parts of bones » .

The first section of the report is dated : « Vienna, October 13, 1863 » , and signed by Gerhard von Breuning, Friedrich Dratschmeidt, Joseph Alexander von Helfert, and Josef Standthartner.

Friday morning, 23 October 1863 : The remains of Ludwig van Beethoven and Franz Schubert are reburied in newly constructed vaults at the Währing Cemetery.

Wednesday, 20 July 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

triple bill

« Sonne und Erde »

(Sun and Earth)

comic-allegorical ballet in four acts and eleven « tableaux »

conducted by Julius Lehnert

music by Josef Bayer

libretto by Franz-Xaver Gaul and Josef Haßreiter

choreography by Josef Haßreiter

synopsis

a scenic journey celebrating the changing seasons, elemental forces, and the cyclical rhythm of nature

the ballet is divided into a prelude and four distinct seasonal scenes :

Spring : Celebrates the re-awakening of nature with lively festivities, light hearted dancing, and the traditional « Parapluie-Marsch » .

Summer : The scene shifts to a vibrant sea side bath house. Vacationers, swimmers, and playful children seek refuge from the heat, complete with an energetic « Bade-Galopp » and the bright « Sonnen-Walzer » .

Autumn : Focuses on the grape harvest, wine making, and fox hunting, featuring lively local festivities before a sudden rain storm signals the end of the harvest.

Winter : A poetic and festive conclusion. Village bells ring for midnight mass as snow falls over a moonlit pine forest. A glowing, illuminated Christmas tree is surrounded by forest fairies and a celebratory « Christkindl-Polka » .

« Wiener Walzer »

(Vienna Waltz)

ballet in three parts

conducted by Josef Bayer

based on music by Johann Strauß I, Johann Strauß II, Josef Bayer

compiled by Josef Bayer

choreography by Louis Ruault (pseudonym : Louis Frappart)

stage design and costumes based on drawings by the history painter Franz-Xaver Gaul

« Die Puppenfee »

(The Fairy Doll)

a pantomimic « divertissement » in one act and two « tableaux »

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A prized mechanical fairy doll miraculously comes to life at midnight to magically animate the entire Viennese shop. She interacts with puppets and toys all around her - greeting some, dismissing others, blowing kisses to favourites.

human characters

toy maker (or shop-keeper) - his assistant (chief clerk) - sir James Plumpstershire (wealthy Englishman)
Lady Plumpstershire - their children - various customers (peasant family, maid, postman, etc.)

Gustav Mahler conducts a performance of Ludwig van Beethoven's « Fidelio » at the Royal Opera House Covent Garden.

Many years later, Paul Dukas, who came to London as music-critic for « La Revue Hebdomadaire » , will refer to Mahler's interpretation of « Fidelio » as one of the greatest musical memories of his life.

...

Anton Bruckner along with 200 members of the « Wiener akademischer Wagner-Verein » leave the « Westbahnof » aboard a special charter train bound for Bayreuth. The Empress Elisabeth Railway network carries festival goers of German origin north-west through Linz and Passau, crossing the Austrian-German border into Bavaria before moving upward through Nuremberg to Bayreuth. These trips resemble private « salons » , where passengers fiercely debate music theory, analyze « leitmotifs » and drink « Pilsner » beer, as the steam engine locomotive rolls through the countryside. The trains are meticulously prepared by the « Wagner-Verein » to ensure an optimal level of safety and comfort. The society also buys large blocks of festival tickets (« Patronatsscheine ») .

[In 1884, Bruckner traveled alongside Conservatory music students and music-critics to witness performances of « Parsifal » , « Tristan und Isolde » , and « Die Meistersinger von Nürnberg » . The round trip ticket cost 19 Florins per passenger.]

In 1892, participation is lower compared to 1890. [The rental of a charter train was cancelled in 1891.]

reasons :

- Many tickets are ordered directly from Bayreuth.

- The financial incentive from lower travel costs is too weak.

- The previous discounts on ticket prices are no longer available this year (1892) .

Because Bayreuth is a remote provincial town with a highly incomplete railway infrastructure, these trains also offer an « élite » luxury travel experience for musicians, composers, and patrons of the arts.

The reception building of the « Hauptbahnhof » , designed by architect Georg Friedrich Seidel and completed in 1879, exemplifies neo-Renaissance architecture through its symmetrical composition and decorative elements. Constructed primarily from sandstone, the three story central block features a hipped roof and is flanked by lower one story wings terminated by segment arched gables, creating a balanced and monumental appearance on the street facing façade. The design incorporates round and segment arches to articulate the elevations, with a protruding central risalit emphasizing the main entrance, originally framed in an ornate manner but later simplified to a rectangular form. The interior layout centers on a spacious hall within the main block, originally housing essential facilities including a porter's lodge, ticket office, third class waiting room, luggage storage, and access stairs to upper floor apartments. Adjacent wings accommodated a buffet and first- and second-class waiting areas in the right section, alongside toilets, while the left contained administrative offices and a dedicated room for dignitaries.

Overall, the railway, with its fixed routes, often altered traditional and more flexible transport connections. Branch lines created one sided links to central places, and thus, brought about economic and social re-orientation (ex. : Hollfeld, formerly belonging to Bamberg, was connected by rail to Bayreuth) .

The State railway line « Hof-Neuenmarkt » , with a branch line to Bayreuth, was inaugurated in 1844.

1851 : Bavaria and Austria sign a state treaty ; several railways will be built to connect the two countries.

1848 to 1900 : The construction of the Empress Elisabeth railroad between Vienna, Linz and Salzburg (1856-1860) and Passau (1861) create a connection to the Bavarian rail network.

The construction of the Bavarian « Ostbahn » railway lines Schwandorf (Irrenlohe)-Weiden and Weiden-Bayreuth (which both opened in 1863) considerably facilitated traffic with Upper-Franconia, Saxony and Thuringia and linked another Bohemian coalfield.

In addition to the state railways and the Bavarian « Ostbahn » , a number of leased lines were built, mostly on the

initiative of towns. Private railway companies built the lines and leased them to the state until the construction costs had been recouped. The first of these was the Neuenmarkt/Wirsberg-Bayreuth leased line (opened in 1853, taken over by the state in 1905) , financed by the town of Bayreuth.

When Wagner and his family moved to Bayreuth in 1872, they arrived at the old railway station.

Cosima noted in her diary entry for 23 September :

« Drank beer at the new station, which Richard is very pleased with. An impressive entrance to the town with a glimpse of the theatre. »

When the festival was inaugurated in August of 1876, the train station and its connection to Nuremberg were still under construction. Early charter trains had to navigate temporary line connections or drop passengers off at nearby junctions like « Neuenmarkt » , where local horse carriages completed the trek.

This inconvenience did not hinder the steady stream of illustrious guests.

Otto von Bismarck decided to stay away but « Kaiser » Wilhelm I and King Ludwig II of Bavaria both travelled by special train for the premiere of « Der Ring des Nibelungen » . They were themselves a spectacle for a large crowd of onlookers.

On his arrival at the station, Wilhelm I was met by Wagner and a suitable entourage, when he is reported to have said :

« I never thought you would bring it off. »

Ludwig II turned up for the dress rehearsals between 6 and 9 August. But he was becoming increasingly eccentric in his behaviour, alighting from a special train at dead of night on an open stretch of track and, having been welcomed by Wagner and a mere handful of initiates, travelling on to the « Eremitage » (palace complex and garden) . He now avoided his people and, whenever he drove through the town, it was behind closed curtains.

Distinguished guests were all identified by their name in the public guest lists. It took a while before the town was able to accommodate this sudden influx. But it was at this station that visitors from afar were welcomed, and took their leave. It was here - or at the « Neuenmarkt » station - that the Wagners met Franz Liszt on his arrival from Budapest, Rome or Weimar. It was from Bayreuth that they set off - often in the middle of the night - for Berlin, Dresden, London or Vienna. It was Bayreuth that they boarded their very own « salon » car for the trip to Italy, making the « ultimate journey » after the 1882 festival.

The second railway line - Nuremberg-Hersbruck-Ranna-Schnabelwaid with a branch to Bayreuth finally opened in 1879.

The « Neuenmarkt-Wirsberg » station opened on November 1, 1848, with the Ludwig South-North Railway. The 52.9

kilometer section to Hof was operational. It included the toughest challenge of the whole line : the « Schiefe Ebene » , where an altitude of 157.7 meters had to be overcome over a distance of seven kilometers before reaching « Marktschorgast » . By 1870, the train station had grown into a crucial railway junction, prompting its first major structural expansion to manage increasing traffic, including military transports during the Franco-Prussian War.

In Bavaria, being the cradle of the railways in Germany, the era of the state railways began as early as 1844. The beginnings of the steam powered railway were made on the line from Nuremberg to Fürth on December 7, 1835. It was operated by the private « Ludwigs-Eisenbahn-Gesellschaft » , which was a public company and had been financed primarily by local merchants. The long distance railway between Munich and Augsburg was also created as a private project, and opened in 1840. However, in order to be able to plan the construction of a joint network in the state, the « Royal Railway Construction Commission of Nuremberg » was founded in 1841, which began to construct new lines.

Finally, in 1844, the Royal Bavarian State Railways were founded and, from then, the construction of long distance railways was only a matter of the state. In the following period up to 1860, many important lines were built, connecting the most important cities in Bavaria. In addition, there were lines which led to the borders and created links with the networks of the other railway administrations.

However, the decision to nationalize took revenge when the state coffers were empty, and no funds were available for further expansion. Thus, on March 19, 1856, a law was passed again permitting the establishment of private railroad companies. Less than a month later, the « Ostbahn » (joint stock company of the Bavarian Eastern Railways) was created, which had built an extensive network in the eastern part of Bavaria by 1880.

...

According to Wendelin Weißheimer, the « Bayreuth circle » was nothing but a « Wagner syndicate » entrusted with manipulating the public image of Wagner.

The name « Wagner Syndicate » had already been employed by Eduard Hanslick in his review for the Viennese daily newspaper « Neue freie Presse » .

Dr. Hanslick recalled the scandal caused by Ferdinand Präger's work « Wagner, wie ich ihn kannte » (1892) :

« Why, we might ask, has " Mister " Chamberlain - the combative bishop of the Wagner congregation - refrained from having the book pulped (like Ferdinand Präger's " Wagner as I knew him ") ? That would have been the simplest, most practical method to remove from the world a source of such unfortunate, allegedly misleading information concerning Wagner. Admittedly, for a literary text this is not the most correct, or felicitous method of rebuttal, nor even the most advantageous. It would in truth have been better if the " Wagner Syndicate " had systematically refuted all the false information in Präger's book, and submitted the final judgment to the public. »

The Viennese daily newspaper « Neue freie Presse » (8 September 1898) :

« Warum, so fragen wir, hat " Mister " Chamberlain, der streitbare Bischof der Wagner-Gemeinde, das Buch nicht einstampfen lassen, wie Ferdinand Präger's " Wagner, wie ich ihn kannte " ? Das war ja die einfachste, handlichste Methode, einen Bericht aus der Welt zu schaffen, der Ungünstiges, angeblich Irriges über Wagner enthielt. Die literarisch korrekteste, nobelste Art der Widerlegung ist das freilich kaum. Nicht einmal die vortheilhafteste. Das " Wagner-Syndikat " hätte doch besser gethan, alle Unrichtigkeiten in Präger's Buch standhaft zu widerlegen und das Endurtheil dem Publikum zu überlassen. »

Bruckner's arrival at the Bayreuth main train station on July 20th is greeted by an enthusiastic crowd composed of musicians and music lovers.

Dr. Rostorn from Prague will provide him with medical assistance during his stay

Leaving the premises in the most total confusion, he forgets to wait for the porter to whom he had given his baggage.

Along with his lively supporters, he goes to the inn which is owned by « Beck'nbrauer » (baker and brewer) Johann Gurt (« Gurt'sche Bierwirtschaft, Bier, Wein ») located at « Ludwigstraße » Number 1.

Once inside, he notices the valuable loss !

His chest contains among other things the sketches of the first movement of his Ninth symphony.

Greatly alarmed, he sets off in search of the precious manuscripts.

After endless hours of worry, he recuperates his effects at the police station.

In the evening, Felix Mottl's mother talks to Bruckner concerning the incident.

Across the street, we find the « Hotel Restaurant Schwarzes Roß » (Black Horse Inn) at « Ludwigstraße » Number 2 on the corner of the « Opernstraße » (just a few minutes from the Margravial Opera House) , which housed famous guests such as composer Engelbert Humperdinck and Dr. Albert Schweizer, who embarked on his biography of Johann Sebastian Bach, despite the noise coming from the beer hall.

The « Gasthof Weißes Lamm » (White Lamb Inn) - also known as the « Zum weißen Lamm » (At the White Lamb) - at « Kanzleistraße » Number 3 was listed in the town's building register as having three stories. It was described in 1679 as being « in a dilapidated condition » (it was rebuilt around 1683) . The place was very popular during the Bayreuth Festival.

The « Gasthof zu den drei Mohren » (Inn of the Three Moors) was located at « Kanzleistraße » Number 5.

Against the city wall, stood a malting and drying house (oast-house, or kiln-house) , better known as « Gasthof Angermann » where, in the 1870's, Richard Wagner, among others, enjoyed drinking his favourite beer, the « Weihenstephaner » : the inn was a famous branch of the « Weihenstephan » State Brewery.

[A malting and drying house was used for the heat intensive processing of crops - primarily for producing malt for beer brewing and for drying fruit, vegetables, and flax.]

Since brewing was not considered a « licensed practice » in Bayreuth, every full citizen was allowed to brew each year its own beer (of course, under the supervision of the town's master brewer) by going to the municipal brewery. Bakers gradually specialized in this secondary trade.

Brewing by bakers was a long tradition in this town : 44 of the 66 breweries were also bakeries in 1884.

Around 1900, a baker brewed approximately five to six hectoliters per year, which were served to gourmets in the « Zechstube » (drinking room) .

« Mann's Brewery » on « Friedrichstraße » : the great tradition of pool brewers

In 1823, the Mann family brewed the so-called « Schenkbiere » (draught beer for serving) and « Lagerbier » (beer for storing) ; their « Doppelbock » was legendary (brewed today by Becher in the Altstadt) . Brewing was suspended from May to September, as proper refrigeration could not be guaranteed during this warmer period. The Manns family gave up their baking business in 1911 to focused exclusively on brewing.

Richard Wagner most often went at « Angermann's Inn » on « Kanzlerstraße » :

« If you don't see me at home, I am certainly at Angermann's »

He always arrived between 5:00 and 6:00 pm, and preferably sat at the coachman's table.

[Image : Wagner accompanied by operatic tenor Albert Niemann and baritone Eugen Gura at the « Angermannsche » Restaurant in Bayreuth.]

In the summer time, the Master was also often seen with his family inside Angermann's wine and beer cellar (« Angermann'schen Keller ») near the « 99 gardens » , where one could relax and have a picnic in the shade of an arbor (gazebo) .

Artists, singers, musicians, festival-goers, and military officers would gathered at « Restaurant Angermann » after rehearsals at the « Festspielhaus » . The nights spent at the pub were often just as long as the rehearsals themselves.

The regulars have nicknamed the place « the catacombs » . A long corridor led to very modest, narrow, and low ceiling guest rooms. On the first floor was an equally unglamorous hall : guests sat on simple, long wooden benches and tables, where « Weihenstephaner » beer was served.

[Weihenstephan Abbey (« Kloster Weihenstephan ») was a Benedictine monastery in Weihenstephan, now part of the District of Freising, in Bavaria, Germany. « Brauerei Weihenstephan » , located at the monastery site since at least 1040, is said to be the world's oldest continuously operating brewery.

The Weihenstephan Brewery can trace its roots at the abbey to year 768, as a document from that year refers to a hop garden in the area paying a tithe to the monastery. A brewery was licensed by the City of Freising in 1040, and that is the founding date claimed by the modern brewery. The brewery thus has a credible claim to being the oldest working brewery in the world. (Weltenburg Abbey, also in Bavaria, has had a brewery in operation since 1050, and also claims to be the oldest brewery in the world.) When the monastery and brewery were secularized in 1803, they became possessions of the State of Bavaria.]

During the Bayreuth festival, the crowds - beer mugs in hand - not only filled the rooms and the back terrace at « Angermann » but also the sidewalk, the « Kanzlerstraße » and the houses on the opposite side.

Who still remembers the hateful articles by the Viennese prankster Daniel Spitzer **(1)** published in the daily newspaper « Neue freie Presse » , or the « Sober Letters from Bayreuth » **(2)** written by Paul Lindau who, incidentally, became a zealous Wagnerian, when the mood changed ? Who still recalls the noisy incident in « Angermann's » Beer Hall **(3)** , the meeting place of artists and festival guests, where a self-proclaimed Shakespeare scholar **(4)** from Berlin, in reality an incompetent but wealthy dilettante, after the conclusion of the first « Ring » cycle and, while Brünnhilde's death song was still echoing in everyone's minds, tried to provoke laughter with supposedly witty remarks but, instead, received an unexpected rebuke from the youthful zeal of an enthusiast, who later achieved great renown as a mathematician ? **(5)**

All those episodes are long forgotten, but the melodies of the « Nibelungs » still resound !

(1) Daniel Spitzer (1835-1893) also wrote under the pseudonyms : « Esau ben Naphtali » , « Itzig Kneipeles » , « Adele Silbergeld »

(2) The letters had appeared in the feuilleton section of the Silesian Press and were then published separately in 1876, quickly achieving a high circulation.

(3) Die Bierkneipe, eine berühmte Filiale der Weihenstephaner Staatsbrauerei, befand sich in der damaligen Kanzleistraße Nr. 5 (an der Stelle des heutigen Bayreuther Postgebäudes) und existierte bis 1908. Siehe Heißerer, in : Voß, herausgeber (2013) , Seite 65.

This beer hall then located at « Kanzleistraße » Number 5 (a famous branch of the « Weihenstephan » State Brewery) remained in operation until 1908. See Heißerer, in : Voss, editor (2013) , page 65.

(4) Friedrich August Leo (1820-1898) was born in Warsaw and raised in Berlin. Leo, who was awarded the title of professor, was a poet, publicist, and translator. In 1854, he married Elisabeth Friedländer, whose parents were John Friedländer, a landowner from Königsberg, and Amalie Friedländer (1800-1838) , born Heine. Elisabeth's grand-father was the extraordinarily wealthy Hamburg merchant and banker Salomon Heine (1767-1844) .

(5) This refers to Alfred Pringsheim, who went down in history as « Schoppenhauer » because he smashed a beer mug over Friedrich August Leo's nose in response to his provocation. The nickname alluded to the affinity of Wagnerians for Arthur Schopenhauer, as the philosopher was favoured by the Master himself, although this was less true in Pringsheim's case. In southern Germany, a « Schoppen » is an old unit of volume for half a liter of beer, or wine.

Side by side, the « Angermann » and « White Lamb » inns were demolished in 1892 to make way for a new imposing neo-Baroque « Gründerzeit » building : the « Post. Telegraph. Telephon. » (PTT) - which was inaugurated in 1893.
But before this happened, Christian Sammet, one of Bayreuth's real characters, managed to secure some of « Angermann's » furnishings and housed them in his « Café at the Old Palace » (« Café in alten Schloß ») .

His father had already run a coffee house and beer hall there. During the first Bayreuth Festival (1876) , the « Café Sammet-Angermann » served a few curiosities : « Flosshilde soup with Alberich morsels » - « Wotan ham " à la " Walhall » - « stuffed breast of swan " à la " Lohengrin » - « Brünnhilde steak » - « Mime eggs » - « Siegmund asparagus spears » - « Nibelungen dumplings » . Even before 1900, the « établissement » had become a gastronomic highlight for the festival's « haute cuisine » : the « Baedeker Guide » awarded a star to « Sammet's Musenheim » . To entertain guests, it offered musical events, variety shows, and film screenings.

Sammet also played a birthday serenade on the trumpet for Cosima Wagner, but she was not so amused and rejected this musical homage. When he carried on playing regardless, he was reported for disturbing the peace. At the end of 1908, the « Café Sammet » closed its doors after the premises became property of the Bavarian state.

« Gasthaus zur Eule »

Living in exile at Villa Tribschen on Lake Lucerne, Switzerland, Richard Wagner was searching for an independent location to perform « Der Ring des Nibelungen » . He explicitly rejected Munich because he refused to give the premiere under the supervision of the Imperial court. In early 1870, « Kapellmeister » Hanns Richter recommended the Bavarian town of Bayreuth to the composer because the Margravial Opera House was reputed to be the largest stage in Germany.

Master bookbinder Christian Senfft reported that Wagner just arrived from Switzerland (where he brought his fondness for good beer and his « daily evening drink ») . He had asked him for directions to a guest house on « Ochsengasse

» owned by a certain Johann Matthäus Eule (« Eule » means Owl) . He had heard that there was a restaurant in a small lane near the « Stadtkirche » with particularly good beer. Since the directions were too complicated, Wagner simply decided to take « Herr » Senfft (in his working clothes) with him for an « evening beer » ... and he also picked up the bill !

From then on, Richard was a welcomed guest. He would often appear from 5:00 pm onwards, usually accompanied by his superb Newfoundland dog named « Marke » . His table companions consisted of admirers, who were delighted to listen to his Saxon-accented monologues. His favourite beer there was the « Dämmerschoppen » (beer served early in the evening in good company) - founded in 1708 at « Schickenhof's » private brewery : a farmstead belonging to the Cistercian monastery of Zwettl (« Stift Zwettl ») in the Waldviertel region of Lower-Austria [Diocese of St. Pölten] . **1890** : The brewery was acquired by the Bavarian immigrant and master brewer Georg Schwarz (the great-grand-father of the current owner) . Annual production being under 1,000 hectolitres, he decided to expand and modernize (electrified) the installations. **1900** : Annual production reached 4,692 hectolitres.

Inn-keeper Hans Meyer became the new owner on February 1893 - it was Siegfried Wagner's favourite restaurant. After a ten year pause, « Fidi » was able to reopen the Festival in 1924. Adolf Hitler made a visit at « Eule » during the 1925 edition.

history

1444 : The house owned by Kuntz Kröpfel is first mentioned in the town records. A certain Tuchscherer will be the next owner. Then, the place is inhabited by a trumpeter, a baker, a weaver, a bath house assistant, and a school master.

The house is partly damaged during the town's fires of **1605** and **1621**.

After 1621 : The house is successively inhabited by a saddler, a cobbler, a tailor, and a bag maker.

Then, shoemaker master Johann Matthäus Eule begins a partnership with the local brewer.

Consenquently, a new inn called « Gasthaus zur Eule » opens on « Ochsengasse » (today's « Kirchgasse ») . It becomes the official « traiteur » for the Justice department - cooking meals for large and small events.

1739 : H. Roming plays chamber music there.

1843 : Ursula Eule and William Adler (Johann Matthäus's son-in-law) take over the business.

...

During the reign of Princess Wilhelmine, Margravine of Brandenburg-Bayreuth, opulent theatre performances and lavish festivities were held at the « Redoutenhaus » (Ballroom House) on « Opernstraße » . During these baroque feasts, all

the dishes were served on the table at the same time : soup, various kinds of fish and meat, a variety of vegetables, and even desserts. A banquet was always presented as a « total work of art » (« Gesamtkunstwerk ») .

For the wedding of Friederike Sophie (Wilhelmine's daughter) to the Duke of Württemberg, one ox, two deers, eight sheeps, and a fountain from which wine and beer flowed, was served to the the guests. For safety reasons, no knives were allowed (one can imagine how the meal then proceeded) .

...

Bruckner frequently stayed at « Johann Gurt's Inn » during his visits, including the year 1886, when Franz Liszt died.

The Wagners showed no other signs of mourning - quite the opposite in fact.

According to Felix Weingartner :

« Everything was made to look (as if on purpose) that Franz Liszt's passing was not of sufficient importance to dim the glory of the Festival even temporarily by a veil of mouming. »

Nothing was allowed to disrupt Cosima's inscenation of Wagner's legacy, and so, life went on as usual in Bayreuth.

On the evening of the « Requiem » Mass, she held another of her « soirées » at « Haus Wahnfried » .

Even her favourite conductor, Felix Mottl, was repulsed by the spectacle :

« " Wahnfried ". Food. In the entrance hall, there was still the smell of mortality emanating from Liszt's dead body ! »

Wednesday, 4 August 1886 : A « Requiem » Mass was held in Bayreuth's Catholic church (« Schloßkirche ») (though Franz Liszt would have preferred « no fracas ») .

Pianist Bernhard Stavenhagen, a pupil and disciple of Liszt, read the funeral oration.

The church choir sang a number of simple occasional compositions. The rest of the interminable service was made up of nasal chanting by two or three priests in response to the choir.

Bayreuth's large symphony orchestra also performed during the celebration.

Conductor Felix Mottl, an admirer of Berlioz, Liszt, Wagner and Bruckner, was present.

Lina Ramann, a close friend of Liszt, noted in her diary :

« The church was full of artists. They breathed a sigh of relief, when he began as they expected something highly artistic and worthy of Liszt. Unfortunately, it wasn't to be. »

In his obituary to Liszt, Hugo Wolf wrote poignantly :

« The eye of this brilliant phenomenon is forever closed, but it was the eye of an immortal. »

Professor Frederick Niecks said :

« Liszt has lived a noble life. Let us honour his memory. »

At Cosima Wagner's behest, Anton Bruckner performed at the organ (3 manuals, 64 stops, 47 registers and 3,268 pipes) .

He played the « " Requiem " for organ » from 1883 (S. 266) - which is based on the « Requiem » (S. 12) composed between 1867 and 1871.

It is in seven movements :

Dies iræ / Ricordare piu Jesu ! / Sanctus / Benedictus / Agnes Dei / Postludium

Bruckner also played his own improvisations on themes taken from « Parsifal »

Bruckner's playing according to Lina Ramann :

« monotonous, endless and wearisome. When Liszt's pupils, unable to conceal their dismay, asked him why he had not based his improvisations on a theme from one of Liszt's own compositions, he replied that, unfortunately, he did not know any - they should have given him one. »

somewhere between Wednesday, 20 July and Saturday, 23 July 1892

Anton Bruckner goes to pray at the grave of his great master Richard Wagner, which is situated in the back garden of « Haus Wahnfried » .

Paul Marsop, a Wagner's disciple and music-critic (author of several essays) , who was once a sworn enemy of Bruckner's music, reports that he saw him approaching the grave with great reverence, joining hands and praying with such fervour that tears began to run down on his face.

Perhaps, the old man felt that this visit might prove to be his last.

Felix Weingartner recalled being soured to Bruckner at Wagner's grave.

The Upper-Austrian composer heard only recently about Wagner's statement :

« Bruckner's thoughts reach as far as Beethoven. »

[Dr. Paul Marsop (1826-1925) : German music-editor and critic from Munich. He championed Bruckner's music and praised him in his columns. He worked « inter alia » for the « Berliner Tagblatt » .]

Wagner's resting place became a site of homage. One sonneteer took note of a « wondering band / Of loitering pilgrims who entranced stand » . John Philip Sousa, the « American March King » , went to some trouble to gain entrance, persuading the « Wahnfried » housekeeper to let him in, when Cosima was away. Often, visitors left with a souvenir. The Boston arts patron Isabella Stewart Gardner took a leaf from the ivy that covered the grave and pressed it into her scrapbook. Bruckner and Emmanuel Chabrier also collected vegetation. Chabrier displayed his Wagner ivy in a box in his office.

Thursday, 21 July to Sunday, 21 August 1892

Bayreuth festival

last presence of Anton Bruckner at the festival

attending performances of « Parsifal » and « Tannhäuser »

stage direction by Cosima Wagner

who manages the festival with an iron fist !

Eduard Rosé is the concert master

programming

« Parsifal »

in poor health, Hermann Levi only conducted the premiere on July 21

the remaining performances are placed under the « bâton » of Felix Mottl, and Karl Muck (?)

« Tannhäuser »

four performances conducted by Felix Mottl

(July 22 ; August 2, 7, 17)

« Die Meistersinger von Nürnberg »

four performances ... conducted by Felix Mottl and Hanns Richter

(July 25, 31 ; August 14, 18)

the general rehearsal takes place on July 19

Mottl's tempi : act one, 82 minutes / act two, 59 minutes / act three, 115 minutes

« Tristan und Isolde »

four performances conducted by Felix Mottl

(July 27 ; August 1, 6, 16)

the general rehearsal takes place on July 16

Siegfried's name is appearing for the first time in the list of musical assistants at the festival, thereby, marking the beginning of a bad tradition designed to extol and celebrate the young man. From the outset, the fact that it was merely the circumstances of his birth that made him the head of a flourishing enterprise was a serious handicap for him. Even before, he could develop his own identity, he was already « the Master's son » , on whose narrow shoulders rested the burden of a great inheritance.

Cosima experienced a severe health collapse in 1906, which forced her to transfer daily responsibilities to her son.

But before taking full charge, he had been deeply involved in the festival. He made his debut as « assistant conductor » in 1894, and as « associate conductor » in 1896. He officially took over the artistic direction in 1908.

During his tenure, he introduced gradual scenic designs and lighting innovations to help modernizing the productions, while preserving his father's æsthetic legacy.

...

The Swiss theorist and scenographer Adolphe Appia (1862-1928) is a prominent figure in the history of modern theatre, best known for his writings on the « mise en scène » and stage design for the operas of Richard Wagner. Far less is known about his importance in twentieth century architecture and æsthetics, by rejecting the flat, painted back-drops common in the nineteenth century. His drawings were created as part of his early theoretical work, « Notes de mise en scène pour " l'Anneau du Nibelungen " » from 1891-1892. Many of these original sketches and study

photographs are held in the University Theatre Study Photographs Collection at Northwestern University Libraries, the Swiss Archive of the Performing Arts (SAPA) in Bern, and the Swiss Theatre Museum.

The « Appian Way » is the definitive account of Appia's significance in this field. His remarkable drawings are, at once, austere and atmospheric : framing a series of scenes capturing stairs, rostra, landings, rigid planes, platforms, and terraces. All staged before a distant horizon under a luminous sky, the drawings are generally monochrome, but the subtle hues of the paper imbue each with a distinctive, ambient undertone. His designs prioritize « active lighting » to model the actors' bodies and create depth, serving to unify the performance with the music's rhythm. Appia himself might be thought about in the same way ; he was distant, yet, also enigmatically present in the ensuing drama of modern architecture and stage design.

Appia created in 1892 a series of revolutionary designs for « Das Rheingold » , most notably for scene two : the « Valhalla » landscape - charcoal, graphite and white pastel on Canson & Montgolfier paper, 481 mm x 628 mm (Swiss Archive of the Performing Arts (SAPA) in Bern) . The setting features an open mountain top with a dark chasm on the left (where Erda appears) and a « sulphurous crack » on the right (for the descent to Nibelheim) , with the fortress of « Valhalla » rising in the background. Appia depicts light that is « luminous » , yet, « austere » , often using a monochrome palette to emphasize form and mood over literal representation. These early sketches lay the ground work for modern scenography. They mark a radical departure from the flat, painted scenery that dominated the Bayreuth stage at the time.

His 1892 sketches (charcoal drawings) for « The Rock of the Valkyries » in the third act of « Die Walküre » are characterized by its stark abstraction and focus on levels. Instead of a literal, painted cliff, the « Rock » is rendered as a series of perpendicular scenic elements and platforms designed to interact with the moving human body. Wotan's « Farewell and the Magic Fire » shows the rock shrouded in atmospheric shadow, with the focus on the spatial arrangement of the sleeping Brünnhilde.

While his 1892 ideas were initially rejected by « Frau » Cosima, they eventually shaped modern scenography, influencing designers like Emil Preetorius at Bayreuth, decades later.

In 1923, Appia himself presided over a « Tristan und Isolde » at the « Teatro della Scala » in Milan, with Arturo Toscanini conducting. At the outset of Act II, the audience was almost blinded by the light of the torch that warns Tristan to stay away. When Isolde put it out, the lovers were shrouded in gloom, their bodies almost imperceptible. By the time of Appia's death in 1928, his theories were gaining traction even in Bayreuth. « Siegfried » , who had been using Mariano Fortuny's « cyclorama » for a number of years, upset traditionalists with a mildly abstract, light suffused « Tristan » .

...

In a melancholy mood, the Swiss scenographer Adolphe Appia sat down at his drawing table in the little bed-sit he was renting in Geneva and took up his pencil and a little hardbound note book to write down his « notes personelles / 1905 » :

« At my age, that of forty-three, I ought to be presiding over a large work shop in which stage scenery is fabricated and painted ; I ought to possess a private studio in which to compose and execute drawings and models ; I ought to be constantly active on the stage - directing rehearsals and supervising performances. But, above all, for the sake of my mental health and my spiritual well being, I ought to regularly experience that singular happiness that comes with witnessing one's work attain its highest realization - the performance. Instead, I am increasingly isolated, increasingly estranged from the theatre, and from other artists. » **(1)**

The despondent scenographer was not always so. At first, he intended to become a musician, enrolling at the nearby « Conservatoire de musique de Genève » in 1880, when he was eighteen. After two years, he moved on to the famed « Hochschule für Musik und Theater » in Leipzig, then, to the « Conservatoire de Paris » and, finally, back to Germany, where he finished off his studies in Dresden in 1888. Although his education was roaming, his passionate devotion to the work of the imperious German composer Richard Wagner was steadfast. Appia referred to him variously as « Meister » , « Genie » , « Schöpfer » (creator) or « Wort-Tondichter » (Word-Tone Poet) , and one of his relatives later recalled that Wagner had even taken the place for him of « religion, of love, of everything » . **(2)** The only actual performance Appia saw under the « Meister's » own direction at the « Festspeilhaus » in Bayreuth was « Parsifal » , a reformulation of the chivalrous « coming of age » quest for the Holy Grail, for which Wagner had coined the grand neologism « Bühnenweihfestspiel » (ritualistic festival transposed onto the stage) . Although profoundly moved by what he heard, Appia was terribly disappointed by the conservatism of the opera's romantic imagery and also by the ungainly techniques of stage craft that were used to transition between scenes.

Appia decided that a fundamental reform of the staging of « Wagnerian drama » was required and he committed himself to that mission.

He immediately set about articulating and illustrating his ideas that centred upon his radical conviction that the « mise en scène » was immanent in the musical score itself, and that additional scenic instructions were unwarranted, even discarding Wagner's own written directions :

« The musical score is the sole interpreter for the director ; whatever Wagner has added to, it is irrelevant (...) his manuscript contains by definition the theatrical form, its projection in space ; therefore, any additional remarks on his part are superfluous, even contradictory to the æsthetic truth of an artistic work. Wagner's scenic descriptions have no organic relationship with his poetic musical text. » **(3)**

Appia toiled away during the late- 1880's and early- 1890's on a book that was to be a full explication of his theories, and for which he thought up the title « Musique et la mise en scène » . But unable to find a French publisher, he re-wrote it in German as « Die Musik und die Inszenierung » (Music and Staging) for publication by Verlag F. Bruckmann, München, in 1899, by which time he was thirty-seven.

Caught between languages - once confessing : *« My misfortune is that I think in German and write in French »* - , he was never able to articulate his ideas to his own satisfaction, writing about his trepidation in the

preface to the German edition :

« Above all, my hand is unaccustomed to the pen and, besides that, the topic that I have addressed, concerns an element - music - which, more than every other, evades analysis. » **(4)**

Whether or not Appia's writing was satisfactory, his chief innovation and the source of such vitality later on, certainly was. This key insight was that light itself could create a physical space that would be profoundly attuned to the music in a way that traditional two-dimensional painted scenes never could be.

He wrote :

« The " Word-Tone Poet " paints his picture with light. » **(5)**

insisting on the fundamental importance of illumination

Having stated his premise, Appia went on to distinguish two different types of lighting : « gestaltendes Licht » (forming, sculpting or shaping light) and « verteiltes Licht » (distributed light) or, more generally, « Helligkeit » (brightness) .

The first was generated by directed lighting that cast precise shadows to evoke :

« The moon in the night, a fiery torch or a supernatural apparition. » **(6)**

The second, on the other hand, was a kind of all pervasive, directionless illumination that could be « tuned » . Appia also refers to this second kind of lighting as « Transparentenbeleuchtung » (transparent illumination) .

The other significant inclusion in « Die Musik und die Inszenierung » (Music and Staging) was a selection of equally atmospheric charcoal and pastel drawings for Wagnerian settings, which Appia had been working on since at least 1892.

They are introduced to the reader in almost apologetic terms :

« The drawings that follow make no artistic claims. The setting for a " Word-Tone Drama " only exists, while it is being performed ; outside of the performance, it can merely be technically apprehended, much in the same way that music is denoted in the score, or in the material conditions of the instruments of the orchestra or the bodily organism of the actor. In order to make the drawings somewhat palatable, and to make a positive impression on the reader, the author has attempted to give them more relief through certain " painterly " features, thereby, half-way compensating for their lack of " life ". » **(7)**

Having assiduously outlined and illustrated his far reaching proposals for a reform of the staging of « Wagnerian drama » , Appia's next step was to seek an audience with Cosima (Wagner-Liszt) , a formidable individual about whom a philosopher no less formidable than Friedrich Nietzsche once wrote :

« There is one single case, where I acknowledge my equal : I recognize it with profound gratitude. " Frau " Cosima has, by far, the noblest nature. » **(8)**

As noble as her nature might well have been, it was one that had no time for Appia : she ignored every one of his entreaties for a meeting. And yet, he was undeterred, deciding that, perhaps, the way to go would be to send an envoy - his friend Houston Stewart Chamberlain - whom he duly armed with a package of writings and drawings.

After his first visit to the familial « Haus Wahnfried » , Chamberlain reported to his friend on his progress :

« " Madame Wagner " tells me that she will read your brochure " in due course ", although she doesn't expect to find anything of interest to her. » **(9)**

She was even less impressed with the drawings.

Chamberlain recalled that after having presented a folio of them to Cosima :

« [He] could hardly see her face, because she had turned the same colour as the table cloth, into which she seemed to be vanishing. »

Exactly which drawings she reviewed is unknown, but Appia learned that, on another occasion, Cosima compared what was likely to have been his 1892 design for « Das Rheingold » - a cool blue evocation of the monumental setting for the « Valhalla landscape » - with the desolate ice fields of the North Pole. **(10)**

Rejected and belittled by Cosima - on one occasion, she asked Chamberlain whether it was too late for him to become something « useful » , suggesting a « costumier » or a lighting technician **(11)** - Appia suffered a crisis of faith and roamed around Switzerland for the next few years working odd jobs on farms in the countryside or picking grapes on those steep terraced hill sides that rise from the « Lac de Genève » all around its pebbly shores, before finally making his way back to the city that gives the lake its name. That is where Appia found himself in 1905, lonesome and writing down his « notes personelles » .

Thankfully, and not only for the sake of his spiritual well being but also for his corporeal existence - at one point, he even wrote a will, which he ominously posted to his sister in case he should « die suddenly » **(12)** - his prospects soon brightened, on account of an encounter in May 1906 at the « Conservatoire de musique de Genève » , back where he had first enrolled as a music student twenty-five years earlier. He was sitting in a lecture hall once again, but this time it was to listen to Swiss music teacher Émile Jaques-Dalcroze [an former student of Anton Bruckner] speak about « Eurhythmics » , the technique of musical instruction that he had invented and that was described at the time as ...

« a scientific method of utilizing our natural instincts for rhythm in the acquisition of an intimate knowledge of musical construction, in the development of a more perfect co-ordination between mind and body, and in the creation of a new outlet for artistic expression. » **(13)**

Appia was deeply moved :

« Without changing my orientation, " Eurhythmics " freed me from too inflexible a tradition and, in particular, from the decorative romanticism of Wagner. (...) From that day on, I saw clearly the route my development would take. The discovery of the basic principles for the " mise en scène " could only be the point of departure ; " Eurhythmics " determined my future development. » **(14)**

notes

(1) The 30 cm x 20 cm notebook is bound in hard grey cardboard and made up of only twelve lined pages that are now yellowing, and that have each been numbered in pencil, from one to twelve.

The title page bears the following inscription, written in pencil in Appia's neat looping hand :

« Introduction to my personal notes / 1905 »

It is held at the Swiss Archive of the Performing Arts (SAPA) in Bern

(2) Cited in : Walther Richard Volbach. « Adolphe Appia : Prophet of the Modern Theatre » , Wesleyan University Press, Middletown, Connecticut (1968) , page 45.

(3) Adolphe Appia. « Theatrical Experiences and Personal Investigations »

This is a fifty-three page manuscript that Appia wrote in pencil, while he was detoxifying from « Laudanum » (a tincture of opium containing approximately 10 % powdered opium by weight) and alcohol at the Waldau psychiatric clinic in Bern in 1921. It is held at the Swiss Archive of the Performing Arts (SAPA) in Bern.

(4) Adolphe Appia. Preface to « Die Musik und die Inszenierung » (Music and Staging) , Verlag F. Bruckmann, München (1899) .

(5) Adolphe Appia. Preface to « Die Musik und die Inszenierung » (Music and Staging) , Verlag F. Bruckmann, München (1899) , page 93.

(6) Adolphe Appia. Preface to « Die Musik und die Inszenierung » (Music and Staging) , Verlag F. Bruckmann, München (1899) , page 87.

(7) Adolphe Appia. Preface to « Die Musik und die Inszenierung » (Music and Staging) , Verlag F. Bruckmann, München (1899) , page 274.

(8) Friedrich Nietzsche. « Why I Am So Clever » , translation by R. J. Hollingdale, Penguin Little Black Classics, London

(2016) , page 7.

(9) Letter from Houston Stewart Chamberlain to Adolphe Appia (24 November 1894)

(10) Cited in : Walther Richard Volbach. « Adolphe Appia : Prophet of the Modern Theatre » , Wesleyan University Press, Middletown, Connecticut (1968) , page 66.

(11) Letter from Cosima Wagner to Houston Stewart Chamberlain (23 October 1888)

(12) Cited in : Adolphe Appia. « Œuvres Complètes, tome I : 1880-1894 » , élaborée et commentée par Marie-Louise Bablet-Hahn, éditions L'Âge d'homme, Lausanne (1983) , page 39.

(13) Margaret Naumburg. « The Dalcroze Idea : What Eurhythmics Is and What It Means » , « The Outlook » Number 16 (17 January 1914) , page 127.

(14) Adolphe Appia. « Theatrical Experiences and Personal Investigations »

...

By 1900, the age of naturalism was drawing to a close. A new generation of directors and designers wished to discard scenic surplus, eliminate actorly excess, renovate the stage image. For many leaders of this vanguard - Adolphe Appia, Edward Gordon Craig, Georg Fuchs, Max Reinhardt, Mariano Fortuny, and Vsevolod Meyerhold, among others - Wagner was a crucial forebear. Even though the Bayreuth stagings were laden with Romantic « bric à brac » , the works themselves demanded something new. « The Wagnerian contradiction » , Appia called it - the disparity between the limitless expressiveness of the music and the confined world of the bourgeois stage.

Wagner was not unaware of this contradiction. He once said to Cosima :

« Now that I have created the invisible orchestra, I would also like to invent the invisible theatre ! »

Then, again, he remained to the end a man of the theatre - a born actor who valued the actor's art, with its larger than life projection of personality.

Martin Puchner, in his book « Stage Fright » , takes the view that Wagner's unswerving devotion to theatricality explains the conflicted response of the modernist generation :

« Almost like a stage diva himself, [Wagner] continues to stand for everything that may be grandiose and compelling, but also dangerous and objectionable, about the theatre and theatricality. »

This discourse began, once again, with Friedrich Nietzsche, whose great hopes for the « Ring » collapsed, when he was

forced to confront it as a theatrical presentation.

Of this group, Appia was the most ardent « Wagnerite » . Born in Geneva in 1862, he was trained in music and became interested in the problem of staging Wagner, while still in his teens. He attended the « Parsifal » premiere in 1882, and returned to Bayreuth in 1886 and 1888 for « Tristan und Isolde » and « Die Meistersinger von Nürnberg » . He also saw « Der Ring des Nibelungen » in Dresden.

These experiences filled him with extreme enthusiasm for the operas.

A relative commented - and with an equal distaste for their presentation :

« Wagner has taken the place for him of religion, of love, of everything. »

He later defined the prevailing manner, thus :

« Characters in scrupulously historic costume proudly descend a wooden staircase. In their luxurious and authentic footgear, they tread boards cluttered with set pieces, and appear outlined against walls and balustrades which the well lighted painting indicates to be of marvelously sculptured marble. »

Bayreuth was a « museum piece, nothing more »

He began to work out detailed scenarios for the operas, and published in 1895 a preliminary study, « Staging Wagnerian Drama » . His major early treatise, « Music and the Art of the Theatre » , came out in German in 1899.

For Appia, the score should determine everything that the audience sees. Music controls the flow of time - it is time, he insisted - and it also generates a sense of space.

Paraphrasing Wagner's definition of his work as « deeds of music made visible » , Appia writes :

« By means of dramatic representation, music is transported into space and there achieves a material form - in the " mise en scène " - thus, satisfying its need for a tangible form, not just illusively in time alone, but quite actually in space. »

The best way to open up space is not through scenery but through lighting. Appia distinguishes between « diffused light » , which provides general illumination, and « living light » , which is more focused and casts shadows. Such proto Expressionist painting with light would play out against drastically simplified sets. Appia retained some conventional elements - the « Valkyries » sport the traditional helmet and spear attire - but to « fin de siècle » eyes, these pared down designs would have been wildly unorthodox.

Advances in lighting technology soon allowed Appia's visions to become reality. In 1901, Mariano Fortuny made a crucial contribution by inventing the « cyclorama » , an overhanging quarter-sphere of fabric onto which light was

projected. The « Fortuny Dome » , as it came to be called, gave the illusion of infinite, ethereally luminous skies - Charles Baudelaire's prose poem on « Lohengrin » come to life. Like Appia, Fortuny formulated his ideas in the wake of several unhappy visits to Bayreuth. For a 1900-1901 production of « Tristan und Isolde » at the « Teatro della Scala » in Milan, the artist fashioned the illusion of a prolonged sunset in Act III, with the light changing from yellow to red to purple, as it hit the wall and tower of Tristan's castle.

To overcome the « rigid conventions » that impeded an ideal theatre, a person of strong will was needed - as strong, perhaps, as Wagner himself. This person was the stage director. The position of « Régisseur » (the word for director in German) had been a lowly one at the beginning of the nineteenth century. Wagner assisted in its elevation by creating works so scenically elaborate that a new wizardry was needed to realize them. Bayreuth's prolonged rehearsal schedule and detailed coaching established a standard that impressed even skeptics like Eduard Hanslick, who named Wagner « the world's foremost " Régisseur " » .

Appia lobbied for something even more radical :

« With the " Word-Tone Drama ", the person whom we call " le Régisseur ", whose task currently is to direct the game of fixed conventions, takes the role of a despotic drill instructor, presiding over preparatory exercises for the scenic " tableau ". »

Appia dreamed of working at Bayreuth. Houston Stewart Chamberlain, who had befriended the designer in the early 1880's, attempted to interest Cosima in Appia's thinking, but he was no more successful than he had been with Mallarmé's poetry, or than Duncan had been in her efforts to rejuvenate Bayreuth choreography. Appia spent countless hours at Bayreuth, attending performances and observing rehearsals.

But when Cosima granted him an interview, she stared at him silently for several long moments and said :

" All this has no meaning at all. "

Despite the Meisterin's skepticism, Appia's philosophy filtered outward in the early twentieth century. Alfred Roller and Gustav Mahler's colour saturated Tristan in Vienna probably showed his influence.

from Wagnerism : Art and Politics in the Shadow of Music

When the term « Wagnerian » first surfaced, it had an ironic ring. In 1847, a critic in the German city of Chemnitz wrote of the « triumph of the Wagnerians, of which we are lucky to have several fine specimens here » . Early on, the word denoted a follower or fan. Later, it marked an artistic quality, an æsthetic tendency, a cultural symptom.

The social critic Max Nordau, in his 1892 polemic « Degeneration » , called « Wagnerism » :

« The most widespread and, therefore, the most significant, of all present-day aberrations. »

...

In 1892, the Roman Catholic French art critic and novelist Joséphin Péladan (1858-1918) , « the Parisian magus » , found a new identity as an artistic impresario, inaugurating the « Salons de la Rose † Croix » . The intermingling of the arts at these annual affairs - painting, sculpture, theatre, music - anticipated the mixed-media happenings of the twentieth and twenty-first centuries. It was a « succès de scandale » . It was well attended and much discussed among critics, but Péladan's inability to attract (or his alienation of) the most well-known artists of his time, marginalized him, his « Salon » , and his « théories » .

John Bramble goes so far as to say that the « Salon » pioneered the « religion of modern art » . What Péladan took from the « superhuman Wagner » was, above all, the idea that the artist should be « a priest, a king, a magus » .

At the « Salon » , Péladan wrote :

« There will unfold intellectual rites as noble as the celebrated ones at Bayreuth. (...) The " Ideal " will have its temple and its knights. »

...

The secretive high priest of Munich literature was the poet Stefan George, who acquired immense fame in the German-speaking world in the early years of the twentieth century. An early adherent of « French Symbolism » , George went to Paris in 1889, when he was in his early twenties, and attended Stéphane Mallarmé's « Tuesday salons » . A skilled translator, he introduced German readers to Mallarmé, Paul Verlaine, and Arthur Rimbaud as well as to Dante Gabriel Rossetti and Algernon Charles Swinburne. Symbolist atmosphere hangs over George's poetry, but it parts to reveal a complex interior landscape in which heroic self-fashioning shares space with despair, doubt, and visions of destruction.

« Schweige die klage » , from the early collection « Pilgrimages » , begins :

Lament be silent !
Which envy too
Aligned with your gifts.

Seek and bear
And over suffering
The song will prevail !

In 1892, George launched the magazine « Blätter für die Kunst » , which resembled the « Revue wagnérienne » and other « French Symbolist » organs. His inaugural « manifesto » demoted naturalism in favour of a new form of « spiritual art » , unbesmirched by quotidian concerns. From a distance, George could have been mistaken for a Wagner epigone. Styling himself a « Meister » surrounded by acolytes, he drew on a vocabulary of rings, heroes, swords, and temples. The early poems are flecked with « Wagnerisms » . The first phrase of « Schweige die klage » repeats a line from Act II of « Götterdämmerung » - the moment in which Siegfried is urged to swear an oath that he has not

betrayed Günther. The 1892 poetic cycle « Algabal » , a rhapsody on the ultra-decadent Roman emperor Heliogabalus, depicts a Venusberg like subterranean kingdom filled with artificial flora and fauna.

...

The topic of same sex « Wagnerism » entered public discourse in the last years of the nineteenth century. In January 1895, an article entitled « Bayreuth and Homosexuality » appeared in « Die Gesellschaft » , Michael Georg Conrad's semi-modernist magazine. The author was Oskar Panizza, a Munich polemicist and playwright who managed to outdo even Frank Wedekind in notoriety.

Richard von Krafft-Ebing had taken note of « gay Wagnerites » in the 1892 edition of « Psychopathia sexualis » , presenting a case history of acute æstheticism :

« In general, my whole sensibility and feeling are feminine. I am vain, coquettish, fond of ornament, and like to please others. I love to dress myself beautifully and, in cases where I wish to please, I even make use of the arts of the toilet, in which I am quite skilled. While I have but little interest in politics, I am passionately fond of music and an inspired follower of Richard Wagner. I have noticed this preference in the majority of us ; I find that this music is perfectly in accord with our nature. »

Richard Wagner became part of the syllabus of gay taste. When Magnus Hirschfeld began publishing his researches into gay identity and behaviour, he quoted Krafft-Ebing's case study and cited the classified ad that had so amused Panizza.

...

Henry James brushed against the « Meister's » gay-leaning « ménage » in 1880, thanks to his intimate friendship with Paul von Joukowsky, the designer of « Parsifal » . On a visit to Naples, where the Wagners were stationed, James paid Joukowsky a visit.

But, as he wrote to a friend :

« I did not avail myself of the opportunity offered me to go and see the musician of the future, as I speak no intelligible German and he speaks nothing else. »

(They could have spoken French)

In another letter, James commented :

« [Joukowsky was] the same impracticable and, indeed, ridiculous mixture of " Nihilism " and " bric à brac ", as before. »

And that the « Wagner circle » displayed « fantastic immoralities and æsthetics » .

It would appear that James was unsettled by the composer's friendliness toward openly gay men. It may also be that the man who would become known as the « Master » did not wish to bow down before the « Meister » . Still, James retained a veiled curiosity about Wagnerian doings.

When his friend Isabella Stewart Gardner went to Bayreuth in 1892, he asked about her experiences there :

« Did Bayreuth come off ? »

The Boston patron was a kind of god-mother to a circle of gay men, including the architect Ralph Adams Cram, who wrote that visitors « find here, in Bayreuth, something they have wanted all their lives » .

More than once, James sends his characters to a Wagner performance, imbuing the music with a mildly sinister spell.

...

Loie Fuller was a native of the Chicago suburbs, who got her start in burlesque theatres and « vaudeville » . In 1883, the year of Richard Wagner's death, she was touring America as part of Buffalo Bill Cody's « Wild West Show » . Stocky of build, she began to use swirling fabrics, long canes, and lighting effects to hide her frame and conjure spectral images - William Butler Yeats called them « dragons of air » . After perfecting these techniques in subsidiary roles, she moved to Paris and launched herself as a solo artist. In 1892, she began a run at the « Folies-Bergère » , creating an immediate sensation.

Nancy Reynolds and Malcolm McCormick, in their dance history « No Fixed Points » , write :

« On that Paris night, it could fancifully be claimed, dance of the twentieth century was born. »

The disappearance of the dancer's body into a kinesis of light, movement, and material was an early landmark of classic modernism. Fuller set her most celebrated piece, « La Danse du Feu » to « The Ride of the Valkyries » . She performed in a darkened room on a glass pedestal, with coloured lights projected from below.

A member of her « troupe » described the effect :

« As the orchestra began to play, a dim, bluish-reddish flame glimmered at the centre of the stage. The edges of the silk stirred gently as the dancer agitated the bottom of the skirt. Then, holding the canes hidden in the sides of the skirt, she crossed her arms before her face and, as the layers of flame seemed to climb higher, for a few seconds, only her eyes showed through. The intensity of the music built up, the veils moved faster, the flames leaped higher - red, blue, orange, purple - the frenzied, glowing silk soared fifteen feet into the darkness. Then, amid a great crescendo of light and sound, the dancer suddenly sank into a heap. A purple ember flickered in a dying gasp. »

Electric light had been part of theatre technology for decades. The inaugural production of Giacomo Meyerbeer's « Le

prophète » in Paris, in 1849, used arc light to simulate a sunrise. A few scenes in the first « Ring of the Nibelung » at Bayreuth were electrically lit, and a concealed bulb made the Holy Grail in « Parsifal » glow red. Fuller was far more sophisticated in her methods, employing a system of custom lamps, coloured glass, and projections, which she designed and patented. She hoped to apply these techniques in the opera house, but that ambition went unfulfilled.

Jules Claretie, the « directeur » of the « Théâtre Français » , reported :

« She dreams of fantastic new lighting, of projections accompanying the works of a Wagner, adding their harmony to the musical power of the master. Ah ! if I could, if I could ! (..) At the " Opéra [de Paris] ", " La Chevauchée des Walkyries ", lit by me, made to come alive, as I understand it, as I see it ! »

...

At the outset of his dramatic career, George Bernard Shaw contemplated making a blatant homage to Richard Wagner. His first play, « Widowers' Houses » (1892) , had its origins in an aborted collaboration with William Archer, following their meeting in the British Library.

The plan was to write an updated « Rheingold » with, in the words of the Shaw biographer William Irvine :

« A garden scene on the banks of the Rhine, a capitalist villain, tainted gold, and finally a grand gesture of throwing the tainted gold back into the Rhine. »

In the published play, the setting remains the Rhine and the villain is a sort of Alberich type, but the « Ring » material stays in the background.

...

Jessie Weston was a European-educated English woman, who took up folkloric studies after visiting Bayreuth in 1892. Four years later, she published a book called « The Legends of the Wagner Drama » .

...

The character of « Tristan » becomes an anthem of outlaw desire in « L'Âge d'or » (1930) , Luis Buñuel's first feature. The film follows the misadventures of a passionate couple at odds with bourgeois convention. In the midst of an outdoor ceremony involving civil servants, soldiers, and clerics - the synopsis claims that this is the founding of Rome - the lovers are discovered thrashing about lustily in the mud. The orchestral prelude from « Tristan und Isolde » begins playing, as they are pulled apart. Later, the couple makes love in a garden at night, while a nearby orchestra performs Isolde's « Transfiguration » scene (which starts from a quiet shimmer in the clarinet and strings) for a well-dressed crowd.

The woman says :

« What joy, what joy, to have murdered our children. »

The man, his face covered in blood, answers :

« Mon amour, mon amour ! »

At this point, the conductor breaks off, discarding his « bâton » and burying his head in his hands. The crowd murmurs, as he staggers away. Soon, he is locked in an embrace with the female lover. These anarchic goings on have a political edge : the conductor might be quitting his podium because he senses the disparity between his bourgeois public and Wagner's revolutionary music. The sequence may be a parable of the artist attaining social independence.

Buñuel returned repeatedly to his « beloved Wagner » , though never in predictable fashion. Tristan drives the climax of « Abismos de pasión » , an adaptation of « Wuthering Heights » . The title and plot of « Tristana » , based on Benito Pérez « Galdós's » 1892 novel, are implicitly « Wagnerian » .

Thursday, 21 July 1892

Pyotr Ilyich Tchaikovsky returns to Saint-Petersburg in Russia.

Bayreuth festival

« Parsifal »

Premiere (and only) performance under the « bâton » of a diminished Hermann Levi

Eduard Rosé, concert master

Anton Bruckner is attending

cast

Amtortas : « Herr » Josef (Giuseppe) Kaschmann - « né » Josip Kašman, bariton

Titurel : « Herr » Carl Bucha [Karl Friedrich Bauch] , bass-bariton

Gurnemanz : « Herr » Carl Grengg, bass-bariton

Parsifal : « Herr » Ernest van Dyck, tenor

(« heldentenor » Wilhelm Grüning is acting as a substitute)

Klingsor : « Herr » Emil Liepe, bariton

Kundry : « Fräulein » Thérèse Malten, sopran

Erster Gralsritter : « Herr » Emil Gerhäuser, tenor

Zweiter Gralsritter : « Herr » Carl Bucha [Karl Friedrich Bauch] , bass-bariton

Erster Knappe : « Fräulein » Louise Mulder, sopran

Zweiter Knappe : « Fräulein » Anna Blanca Vorndran, sopran

Dritter Knappe : « Herr » Ferdinand Wachtel, tenor

Vierter Knappe : « Herr » Wilhelm Guggenhühler, tenor

Klingsors Zaubermädchen (1. Gruppe) :

« Fräulein » Louise Mulder, sopran

« Fräulein » Elisa Wiborg, sopran

« Fräulein » Hedinger

« Fräulein » Alexandra Mitschiner, sopran

Klingsors Zaubermädchen (2. Gruppe) :

« Fräulein » Ida Pfund, sopran

« Fräulein » Hartwig

...

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

Gutmann's « popular concerts » series

8:00 pm

music director professor Hermann Grädener

conducts the « Exhibition Symphony Orchestra »

(partial) programme

Robert Fuchs : Serenade No. 1 in D major for string orchestra

Niels W. Gade : Symphony No. 4 in B-flat major, Opus 20

Viennese composer Alfred Zamara tells Fuchs of his growing enthusiasm for « Vexilla regis » (**WAB 51**)

however, it is said that Bruckner keeps away from rehearsals

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

« Excelsior »

spectacular « concept » ballet in six acts and twelve « tableaux »

celebrating scientific, industrial, and social progress

by the Italian mime dancer and choreographer Luigi Manzotti

conducted by Josef Hellmesberger junior

bombastic music score by composer Romualdo Marenco

music for « Les Telégraphistes » by Josef Hellmesberger junior

directed by J. Mendez

new stage set by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

stage mechanics by the machinery inspector Julius Rudolph

costumes based on drawings by the history painter Franz-Xaver Gaul

(in Vienna, the ballet was in the repertory from 1885 to 1914, receiving 329 performances)

The Struggle

« Light » struggles against « Darkness » , empowering brilliant inventors and thinkers. For instance, Alessandro Volta is depicted as radiant, when he creates the first electric spark, spelling the end of dim gas lamps.

Engineering Marvels

The story highlights the triumph of human engineering over nature, celebrating major infrastructure achievements like the construction of the Suez Canal and the Mont Cenis Rail Tunnel through the Alps.

Global Communication

The invention of the telegraph and steam powered ships are depicted as monumental steps toward connecting the continents.

Friday, 22 July 1892

Bayreuth festival

« Tannhäuser »

conducted by Felix Mottl

Eduard Rosé, concert master

stage direction by Cosima Wagner

Anton Bruckner is attending

« Tristan und Isolde »

conducted by Felix Mottl

Eduard Rosé, concert master

stage direction by Cosima Wagner

cast

Heinrich Vogl, « heldentenor » ; Rosa Sucher, soprano

Gisela Staudigl, mezzo-soprano ; Fritz Plank, Eugen Gura, baritones

« Undoubtedly, the most accomplished (performance) ...

One of the greatest successes Bayreuth has ever achieved. »

There have been repeated rumours to the effect that Cosima and Mottl were lovers, but their surviving correspondence contains no evidence to confirm this claim.

Mottl's colleagues, such as Felix Weingartner, accused him of adopting far too servile a response to Cosima's rod of iron :

« If " Frau " Wagner had ordered him to conduct a passage in 3/4 time in 4/4 - and her delight in giving orders rose in direct proportion to the degree of obedience that she received in return - he would have praised the inspired insight on her part and, at the very least, have pretended to follow her instructions. »

There is some truth to this reproach.

Once, when Mottl was criticized over certain musical details, he wrote to Cosima :

« It was all a matter of complete indifference to me, because you had said that you, yourself, were satisfied ! »

There is no doubt that Mottl knew how to handle Cosima. He was a cunning but like able rogue who, with his ingratiating Viennese accent, flattered her need for homage and subservience.

His previously unpublished diaries reveal a different side to his character, as a man much given to grumbling.

in July 1892, we read simply :

« " Frau " Wagner mad. »

(Felix Mottl, diary entry, 28 July 1892)

...

Gustav Mahler conducts a performance of Richard Wagner's « Tannhäuser » at the Royal Opera House Covent Garden.

He will then leave London by boat.

There is a possibility that Edward Elgar met Mahler at the end of his stay.

The whole tour proved to be a huge success indeed, both fnancially and with the audience and critics.

The Hamburg newspapers trumpeted forth proudly the triumphs of Mahler on foreign soil but the expected reception to the returning hero was dashed by a terrible epidemic of cholera which suddenly afflicted the city, driving thousands of panic stricken inhabitants to the safety of other parts. Among those who fled, many of the singers and opera officials were prominent and the scheduled opening of the musical season was indefinitely postponed. Mahler, himself « en route » , was compelled to await in Berlin the outcome of an acute attack of stomach trouble which he long suspected to be the dread disease's advance messenger. The worry and pain of this condition left him more nervous than ever but he was obliged to report in Hamburg as soon as the epidemic was on the wane.

...

Hugo Wolf writes a letter to Dr. Hermann Wette on the subject of « Manuel Venegas » giving him minute instructions as to how he would like the work to be done.

Wette, however, throws cold water on the whole scheme.

He does not not like the scenario and, instead, sends Wolf a libretto of his own : « Elsi, die seltsame Magd »
Dr. Wette is the brother-in-law of composer Engelbert Humperdinck. It is « Frau » Adelheid Wette who wrote the libretto of « Hänsel und Gretel » .

The friendship between Dr. Wette and Wolf will come to an abrupt conclusion some years later.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

« Ein Tanz-Märchen »

(A Dance Fairy Tale)

ballet in a prelude and three acts

conducted by Josef Bayer

music by Josef Bayer

libretto by Franz-Xaver Gaul and Josef Haßreiter

choreography by Josef Haßreiter

costumes based on drawings by the history painter Franz-Xaver Gaul

Act I : The Dream World

Act II : Journeys & Confrontations

Act III : The Triumph of Love

Epilogue : Reality

synopsis

A young, romantic writer is tasked by a theatre director to create a captivating new ballet.

Overwhelmed and struggling with writer's block, he falls asleep at his desk.

Saturday, 23 July 1892

Anton Bruckner leaves Bayreuth by train. He spends a few days at Klosterneuburg Abbey with his pupil Cyrill Hynais (probably assisting the master on the « Psalm 150 ») .

...

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

Gutmann's « popular concerts » series

8:00 pm

The concerts of the « Exhibition Symphony Orchestra »
are generaly conducted by music director professor Hermann Grädener

and occasionally by Wilhelm Gericke and Robert Fuchs

(partial) programme

Carl Goldmark : unknown work

Ludwig van Beethoven : Symphony No. 5 in C minor, Opus 67

Johann Strauß II : unknown work (possibly a waltz as an « encore » piece)

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

doule bill

« Coppélia, ou la fille aux yeux d'émail »

(« Coppélia, or the girl with the enamel eyes »)

comic ballet in two acts and three « tableaux »

conducted by Josef Hellmesberger junior

music by Léo Delibes

libretto by Charles-Louis-Étienne Nuitter, Arthur Saint-Léon

choreography by ballet master Karl Telle

new stage design by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »
costumes based on drawings by the history painter Franz-Xaver Gaul

Coppélius : Julius Price

Coppélia : Emma Braun

synopsis

Dr. Coppélius is a doctor, who has made a life-size dancing doll. It is so lifelike that Franz, a village youth, becomes infatuated with it and sets aside his heart's true desire, Swanhilda. She shows him his folly by dressing as the doll,

pretending to make it come to life and ultimately saving him from an untimely end at the hands of the inventor.

« Sonne und Erde »

(Sun and Earth)

comic-allegorical ballet in four acts and eleven « tableaux »

conducted by Julius Lehnert

music by Josef Bayer

libretto by Franz-Xaver Gaul and Josef Haßreiter

choreography by Josef Haßreiter

synopsis

a scenic journey celebrating the changing seasons, elemental forces, and the cyclical rhythm of nature

the ballet is divided into a prelude and four distinct seasonal scenes :

Spring : Celebrates the re-awakening of nature with lively festivities, light hearted dancing, and the traditional « Parapluie-Marsch » .

Summer : The scene shifts to a vibrant sea side bath house. Vacationers, swimmers, and playful children seek refuge from the heat, complete with an energetic « Bade-Galopp » and the bright « Sonnen-Walzer » .

Autumn : Focuses on the grape harvest, wine making, and fox hunting, featuring lively local festivities before a sudden rain storm signals the end of the harvest.

Winter : A poetic and festive conclusion. Village bells ring for midnight mass as snow falls over a moonlit pine forest. A glowing, illuminated Christmas tree is surrounded by forest fairies and a celebratory « Christkindl-Polka » .

...

Dr. Theodor Helm's article on page 5 of the supplement section in the German language daily newspaper « Pester Lloyd » (Hungary) Number 176 includes a review of the July 9 performance of the Third symphony (**WAB 103**) :

« " Musikalisches von der Wiener Musik- und Theaterausstellung "

(...)

In unserem vorletzten musikalischen Ausstellungsbericht hatten wir auch der interessanten Vorführung bisher in Wien gänzlich unbekannter amerikanischer Orchesterkompositionen unter der Leitung des Herrn Franz-Xaver Arens zu gedenken. (... über zwei Konzerte amerikanischer Künstler und ein populäres Konzert unter Hermann Grädener mit der " Eroica ", bei der das Publikum zu essen und zu trinken vergaß ...)

Schließlich hat sogar bei der Aufführung einer Bruckner'schen Symphonie - die doch nach Länge und komplizirtem Bau an die Fassungskraft und Geduld der Hörer noch weit höhere Anforderungen stellt, als die einer Beethoven'schen - die gefährliche Tischaufstellung der Wirkung des Kunstwerks keinen wesentlichen Abbruch gethan. Der denkwürdige Abend dieser wieder geradezu sensationellen Brucknerausführung - 9. Juli - brachte uns zugleich einen neuen Dirigenten in der Person des an dieser Stelle von uns wiederholt rühmend erwähnten Herrn Ferdinand Löwe, Klavierprofessors am Wiener Konservatorium. Mit Rücksicht darauf, daß der junge Mann nie einen Taktirstab in der Hand gehabt, machte er seine Sache erstaunlich gut und erwies sich als ein Dirigent voll Geist, Feuer und von eindringlichstem Verständniße, welch letzteres er durch seinen hingebungsvollen Eifer auch dem Ausstellungsorchester mitzutheilen wußte. Als einer der begeistertsten Verehrer Bruckner's hatte er des greisen Meisters 3. Symphonie (in D-Moll, Richard Wagner gewidmet, 1890 von unseren Wiener Philharmonikern aufgeführt) in die Mitte des Konzerts gestellt und verschaffte dem großartigen, aber so schwer faßlichen und so vielfach von der herkömmlichen Norm abweichenden Werke - das er, wie Beethoven's " Coriolan " Ouvertüre und Wagner's " Meistersinger " Vorspiel, durchwegs auswendig dirigirte - stürmische Anerkennung bei dem aus den verschiedensten Elemente sich zusammensetzenden Ausstellungspublikum, unter welchem diesmal auch auffallend viele Fremde bemerkt wurden. Nach der vorliegenden Partitur dirigirte Herr (Ferdinand) Löwe nur die zwei übrigen Nummern des Konzerts : Tanz der Irrlichter und Tanz der Sylphen aus (Hector) Berlioz' " La Damnation de Faust ", unter welchen das zweitgenannte Orchesterstück - wie aus Mondscheinstrahlen gewebt, wie ein Hauch verschwebend - sofort wiederholt werden mußte.

Über die vornehme Ruhe, Sicherheit und geistige Überlegenheit des neuen Dirigenten war man in Hinblick auf ein 1. Debut allgemein erstaunt. Jedenfalls hat Professor Löwe, den man seit Jahren in Wien als einen der überzeugendsten Interpreten moderner, namentlich Bruckner'scher Orchestermusik am Klavier kennt und schätzt, überraschend gezeigt, daß ihm - gerade wie seinem Freunde und Gesinnungsgenoßen Professor Josef Schalk - diese seltene Darstellungskunst auch dem wirklichen Orchester gegenüber, vom Kapellmeisterpult herab verliehen sei.

Doktor Theodor Helm »

The Exhibition catalogue edited by Guido Adler, which promotes the music department of Germany and Austria-Hungary, appeared late today.

...

Pyotr Ilyich Tchaikovsky arrives in his country house at the Russian town of Klin to make changes to the two act classical ballet, « The Nutcracker » (Opus 71) , and the one act opera « Iolanta » (Opus 69) . He also makes brief visits to Moscow.

...

Early in the morning, Gustav Mahler leaves London by boat. He reaches Cologne in the evening. He spends the night there.

Sunday, 24 July 1892

Gustav Mahler takes the train for Munich

...

Although Hermann Levi no longer regularly conducts the orchestral concerts in Munich, Anton Bruckner clearly wants him to perform the (revised) Eighth symphony (**WAB 108**) .

Letter from Anton Bruckner to Hermann Levi (Munich ?) :

(Bruckner plays his trump card, Richard Wagner's personal pledge to perform his symphonies)

« Perhaps, I can hope that my " Künstler Vater " will perform my Eighth symphony once in Munich in one of his special concerts, as the noblest advocate of our immortal, blessed " Meister ", who also, as he assured me, wished to perform my Symphonies. »

Bruckner has learned today about the recovery of conductor Hermann Levi. Bruckner, himself, is currently taking a water cure in Karlsbad for his numerous ailments (liver, veins, stomach, edema) . He is completing the « Psalm 150 » (**WAB 38**) for the « International Exhibition for Music and Theatre » .

But, in a letter addressed to Hans Bronsart von Schellendorff, the chairman of the « Allgemeiner deutscher Musikverein » in Weimar (dated July 8, which has not yet been answered) , Bruckner makes the (added) performance of the Seventh symphony (**WAB 107**) a « sine qua non » condition. Siegfried Ochs expresses the wish to conduct the « Te Deum » (**WAB 45**) in Vienna.

Levi apparently agreed (presumably somewhat grudgingly) to do either the Seventh or the Eighth symphony at the « Tonkünstlerfest » of the « Allgemeiner deutscher Musikverein » scheduled for Munich in **September 1892**.

Although Levi no longer conducts the orchestral concerts in Munich on a regular basis, Bruckner clearly wants him to perform the Eighth there.

The « Tonkünstlerfest » is relocated to Vienna and finally canceled because of a feared cholera outbreak. Levi is, for whatever reason, not willing to perform the Eighth himself.

Bruckner now focuses his efforts on securing a premiere in Vienna.

...

Cholera is in Moscow in September 1830, then, in Vienna in August 1831. By September of that year, the Viennese public « has given itself up so entirely to dread, that already several persons have died with fright or become mad » . From Vienna, the cholera also advanced towards the West, gained Brünn and Linz, crossed the Bohemian frontier, and, on reaching the banks of the Moldau, it was not long before it invaded Prague. It has been in operation since the beginning of December 1831. To sum up, the mortality rate was small and the progress was not very rapid during the last months.

With the construction boom after the second siege of Vienna by the Turkish army in 1683, the city's sewer system continued to grow as well. Most new buildings were connected to the city's sewers. As a result, Vienna became one of the most advanced cities in terms of sewerage in Europe in the nineteenth century. In 1739, Vienna was the only city to be fully sewered within the city walls.

Other cities of a similar size did not start planning and building their sewer systems to this extent until decades later. Despite this, the city was often swept by deadly plagues because the residents of the communities on the periphery of Vienna not only discharged their waste into the open brooks flowing through the « Vienna Woods » but also used the contaminated water for washing and drew drinking water from well houses located close to the brooks.

The most tragic event occurred in 1830, when an unusually large ice jam on the Danube caused the brooks and rivers around Vienna to burst their banks. The resulting cholera outbreak cost over 2,000 lives.

Immediately following this disaster, the decision was made to cover all important streams in the city and its surroundings. Additionally, two main collector sewers were built parallel to the « Wien » river , which led to the Danube (referred to as « " Wien " river main collectors » or « cholera sewers ») . By 1850, Vienna had a well functioning sewer system.

After the city walls and the outer fortification, which had been built around the surrounding communities, were torn down and thirty-three suburbs were incorporated into the administrative territory of Vienna, comprehensive and uniform urban planning became possible. In 1893 and 1894, construction of additional large collector sewers to the left and right of the Danube Canal began.

...

The history of Vienna's sewer system goes back to about 100 A.D. , when the Romans built a highly sophisticated sewer system in their military camp « Vindobona » . In the Middle-ages, Vienna was no different from any other European city as far as hygienic conditions were concerned : garbage landed in the streets and sewage was simply allowed to flow into the many free flowing tributaries of the Danube, causing repeated outbreaks of epidemics.

It was not until the middle of the eighteenth century that Vienna, at that time covering the area corresponding approximately to the present first district, had a well functioning sewer system well before other European cities. Conditions in the suburbs, however, were still far from ideal. In 1830, exceptionally high waters and ice on the Danube dammed up the tributaries, which caused widespread flooding and the contamination of ground water. The ensuing

cholera epidemic killed over 2,000 people. It was only then that the city started tunnelling and integrating the water courses in the western districts of the city into a combined storm and sanitary sewer system and building sanitary sewers on either side of the « Wien » river. Until then, the « Wien » river alone had taken the raw sewage from countless industries as well as almost 4,000 tenement blocks along its banks. A first step had been taken and the city could pride itself on having one the most advanced systems of sewers in Europe, years if not decades before other major cities.

Approximately 100 A.D. : The military camp of the 13th Legion in « Vindobona » has a modern sewer system.

Approximately 400 A.D. : With the migration period, the sanitary standards of the Romans are lost for centuries.

1388 : Construction of subterranean stone conduits leading to openly flowing channels.

1683 : Construction boom.

After the second siege of Vienna by the Turkish army, new buildings are generally connected to the street sewers.

1739 : Vienna is the only city in Europe to be fully sewered within its city walls.

1830 : A cholera outbreak costs more than 2,000 lives.

The « cholera sewers » alongside the « Wien » river are built.

1837 : Further large collectors are built for the Ottakringerbach, Alsbach and Währingerbach brooks.

In comparison, the construction of a cohesive sewer system began in Hamburg in 1848 ; in Paris in 1855 ; in London in 1858 ; in Frankfurt-am-Main in 1867 ; and in Berlin in 1873.

1851 : Expansion of the sewer system and renovation of old sewers.

1861 : Sewer construction boom after the city walls were torn down, including changes to a part of the covering of Ottakringerbach and the main collector to the left of the « Wien » river.

1881 : Expansion of the sewer system, modifications, smaller construction activity.

1891 : Construction starts on the collector sewers in the suburbs of Vienna.

New construction and modifications to the Krottenbach, Währingerbach, Ameisbach and Lainzerbach brooks.

Construction of the right and left main collectors alongside the Danube Canal begins.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

double bill

« Sylvia oder Die Nymphe der Diana »

(Sylvia, ou la Nymphe de Diane)

mythological ballet in three acts

exploring themes of love, jealousy, and the power of the gods

conducted by Josef Hellmesberger junior

music by Léo Delibes

libretto by Jules Paul Barbier, Baron de Reinach

choreography by ballet master Karl Telle

stage design by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

Sylvia : Stéphanie Vergé

synopsis

The huntress-nymph Sylvia falls in love with the shepherd Aminta, despite her dedication to the goddess Diana and her vow of chastity. Their love is complicated by the god of love, Eros, and evil Orion, who also desires Sylvia.

« Die Puppenfee »

(The Fairy Doll)

a pantomimic « divertissement » in one act and two « tableaux »

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A prized mechanical fairy doll miraculously comes to life at midnight to magically animate the entire Viennese shop. She interacts with puppets and toys all around her - greeting some, dismissing others, blowing kisses to favourites.

human characters

toy maker (or shop-keeper) - his assistant (chief clerk) - sir James Plumpstershire (wealthy Englishman)
Lady Plumpstershire - their children - various customers (peasant family, maid, postman, etc.)

Monday, 25 to Friday, 29 July 1892

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

guest-performance by the young stage actor Heinrich (Hans) Junkermann

featuring plays in low-German (« Platt-Deutsch »)

dialect by author Fritz Reuter

...

Born in Stuttgart to the court actor August Junkermann and actress Rosa Le Seur, Heinrich grew up in a theatrical family that included his half-brother, Karl Junkermann, and full brother, Fritz Junkermann - both actors.

Rather than attending a formal acting conservatory or school, Heinrich Junkermann received his primary training through immersion in the familial « Junkermann ensemble » , a traveling theatre company directed by his father. This apprenticeship, beginning in his late-teens around 1890, involved rigourous on-the-road practice in dramatic techniques,

including voice projection, physical movement, and character portrayal, as the « troupe » performed adaptations of popular works like « Entspekter Bräsig » (Inspector Bräsig) by Fritz Reuter.

Monday, 25 July 1892

In the morning, Gustav Mahler arrives by train in Munich

Around mid-day, he settles in Salzburg

Bayreuth festival

« Die Meistersinger von Nürnberg »

conducted by Felix Mottl

Eduard Rosé, concert master

stage direction by Cosima Wagner

cast

Hans Sachs, schuster : « Herr » Eugen Gura, « Herr » Fritz Plank (baritone)

Veit Pogner, goldschmied : « Herr » Moritz Frauscher (bass)

Kuns Vogelgesang, kürschner : « Herr » Gerhard Pikaneser (tenor)

Konrad Nachtigall, spengler : « Herr » Theodor Bertram (bass-bariton)

Sixtus Beckmesser, stadtschreiber : « Herr » Georg Müller, « Herr » Carl Nebe (tenöre)

Fritz Kothner, bäcker : « Herr » Hermann Bachmann (bariton)

Balthasar Zorn, sinngießer : « Herr » Moscow (?)

Ulrich Eisslinger, würzkrämer : « Herr » Palm (?)

Augustin Moser, schneider : « Herr » Adolf Grupp (tenor)

Hermann Ortel, seifensieder : « Herr » Carl Bucha [Karl Friedrich Bauch] (bass)

Hans Schwarz, strumpfwirker : « Herr » Felix von Schlemmer (bariton)

Hans Folts, kupferschmied : « Herr » Adalbert Krähmer (tenor)

Walther von Stolzing, ein junger Ritter aus Franken : « Herr » Georg Anthes (heldentenor)

David, Sachsen's lehrbube : « Herr » Sebastian Hofmüller, « Herr » Krause (tenöre)

Eva, Pogner's tochter : « Fräulein » Alexandra Mitschiner, « Fräulein » Louise Mulder (sopranistinnen)

Magdalene, Eva's amme : « Frau » Gisela Staudigl [« née » Gisella Anna Maria Koppmair] (mezzo-sopran)

Ein nachtwächter : « Herr » Wilhelm Ludwig [William Ledwidge] (bariton)

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

triple bill

« das Glockenspiel »

(Le Carillon)

tenth representation

« une légende mimée et dansée en un acte »

conducted by Josef Hellmesberger junior

music by Jules Massenet

duration : 37 minutes

libretto by Ernest M. H. van Dyck and Camille de Roddaz

published by « Heugel & Cie » in Paris (around 1892)

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Rombalt, the inn-keeper : Vincenzio Nunzianti

Bertha, the daughter of the inn-keeper Rombalt : Stephanie Verge

Master Karl, a young clockmaker : Otto Thieme

Pit, the « syndic » of the guild of chimney sweeps : Eduard Voitus van Hamme

Jef, the « syndic » of the bakers : Julius Price

The alderman of Courtray : Johann (« Hans ») Rumpel

The Duke's Herald : Josef Anton Klaß

Philip the Good, Duke of Burgundy : Karl Hassa

Dance numbers by Stephanie Verge, Adolfine Hauffe, Emma Allesch, Wilhelmine (« Minna ») Rathner, Franziska (« Fanny ») Well, Lucia Anna Balbo, Emma Braun, and the « corps de ballet »

« Wiener Walzer »

(Vienna Waltz)

ballet in three parts

conducted by Josef Bayer

based on music by Johann Strauß I, Johann Strauß II, Josef Bayer

compiled by Josef Bayer

choreography by Louis Ruault (pseudonym : Louis Frappart)

stage design and costumes based on drawings by the history painter Franz-Xaver Gaul

« Le Rouge et le Noir »

(The Red and the Black)

ballet in three acts by Hermann Heinrich Regel

adaptation from Stendhal's eponymous psychological novel in two volumes published in 1830

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

The tragic and passionate story of Julien Sorel during the « Restoration » period : an irresistible eighteen year old ambitious but modest provincial man torn between love, religion, and his social aspirations. Protected by Abbé Chélan, he enters the world of the aristocracy amidst the power struggles.

Attempting to succeed through a combination of talent, hard work, deception, and hypocrisy, he ultimately allows his passions to betray him.

Tuesday, 26 July 1892

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

« composer and guest-conductor concerts series »

Johan Severin Svendsen conducts the « Christiania Theatre » orchestra

(partial) programme

Johan Severin Svendsen : unknown work

Robert Schumann : Symphony No. 1 in B-flat major, « Spring » , Opus 38

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

« Excelsior »

spectacular « concept » ballet in six acts and twelve « tableaux »

celebrating scientific, industrial, and social progress

by the Italian mime dancer and choreographer Luigi Manzotti

conducted by Josef Hellmesberger junior

bombastic music score by composer Romualdo Marenco

music for « Les Télégraphistes » by Josef Hellmesberger junior

directed by J. Mendez

new stage set by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

stage mechanics by the machinery inspector Julius Rudolph

costumes based on drawings by the history painter Franz-Xaver Gaul

(in Vienna, the ballet was in the repertory from 1885 to 1914, receiving 329 performances)

The Struggle

« Light » struggles against « Darkness » , empowering brilliant inventors and thinkers. For instance, Alessandro Volta is depicted as radiant, when he creates the first electric spark, spelling the end of dim gas lamps.

Engineering Marvels

The story highlights the triumph of human engineering over nature, celebrating major infrastructure achievements like the construction of the Suez Canal and the Mont Cenis Rail Tunnel through the Alps.

Global Communication

The invention of the telegraph and steam powered ships are depicted as monumental steps toward connecting the continents.

Wednesday, 27 July 1892

After leaving Salzburg by train, Gustav Mahler makes a stop-over in Berlin to prepare the upcoming opera season at the Hamburg « Stadttheater » .

...

Letter from Anton Bruckner (Vienna) to his friend Privy councillor Adolf Koch Edler von Langentreu, vice-president of the « Gesellschaft der Musikfreunde » :

« Right Honourable " Herr " Doctor !

Thank you very much for the account from Bronsart's decree. It is a cunning piece of writing by which the German gentlemen, themselves, can spread their influence all the easier. It refers to a choral work from last year ; but things are the same today, and I am usually considered a symphonic composer. I will not, so soon again, disturb the German gentlemen ; indeed, this year, it is my fondest wish to remain in my homeland. Could you give me a single hour ? The " Psalm " belongs precisely at the closing of the Festival. I beg you. " Herr " Director, once more for your intercession. If the German gentlemen don't want to talk with you, then, they will have to be happy with me. In Munich, Levi's wanted to perform the Seventh or Eighth symphony at this Festival, as he wrote to me. Now, I will go to the Steyr town rectory and continue my " Karlsbad Cure ", there. Again, my request.

With thanks and respect,

Doctor Anton Bruckner »

Incipit : « Danke sehr für die Nachricht ... »

« Hochwohlgeborner Herr Direktor !

Danke sehr für die Nachricht des von Bronsartschen Ukases. Das ist eine Schlauheit, damit die Herren Deutschen sich desto bequemer ausbreiten können. Voriges Jahr ein Chorwerk, heuer desgleichen, und ich bin einzig nur Symphoniker. Ich werde die Herren Deutschen nicht so bald wieder belästigen ; heuer aber in meiner Heimat ist es mein heißester Wunsch. Eine Stunde könnten sie mir schenken. Der Psalm gehört ja eigentlich zur Schlußfeier. Ich bitte Sie, Herr Direktor, nochmals um Ihre gütige Verwendung. Wollen die deutschen Herren nicht, dann sollen sie mich gerne haben. Herr Levi wollte zu diesem Feste die 7. oder 8. Symphonie in München aufführen, wie er mir geschrieben hat. Ich gehe jetzt nach Stadt Steyr in den Stadtpfarrhof, und setze dort meine

Karlsbader Cur fort. Bitte nochmals.

Mit Dank und Respekt,

Wien, 27. Juli 1892

Doktor Anton Bruckner »

The letter, which was formerly in the possession of a member of the « Wiener Männer-Gesangverein » , reveals a certain irritation on Bruckner's part towards « the German gentlemen » . One cannot blame the master however, as his works only found acceptance and proper understanding in Germany with great difficulty and only gradually.

Source : « Anton Bruckner, Gesammelte Briefe. Neue Folge. » collected and edited by Max Auer, « Deutsche Musik-Bücherei » Volume 55, Gustav Bosse Verlag, Regensburg (1924) , letter number 266 ; pages 259, 260.

Franz Gräflinger. « Anton Bruckner Gesammelte Briefe » , Gustav Bosse Verlag, Regensburg (1924) , letter number 25 ; pages 33, 34.

« Neue Zeitung für Musik » Number 84 ; page 17.

Bruckner is referring to the « Composers' Music Festival » , which was held in Vienna under the auspices of the « Society of Composers » .

« Psalm 150 » in C major is the last of the Psalms in the English translation of the « Douay Version » of the Bible.

The title is « Laudate Dominum in sanctis » with the subtitle of « an exhortation to praise God with all sorts of instruments » - « Alleluia » . Bruckner has scored it for soprano, a four voice choir and orchestra. It dates from 1892.
Adolf Koch Edler von Langentreu (1829-1920) : A friend of Bruckner. Langentreu was well informed. He served in a position of authority and could have considerable influence in musical circles in Vienna.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

triple bill

« Sonne und Erde »

(Sun and Earth)

comic-allegorical ballet in four acts and eleven « tableaux »

conducted by Julius Lehnert

music by Josef Bayer

libretto by Franz-Xaver Gaul and Josef Haßreiter

choreography by Josef Haßreiter

synopsis

a scenic journey celebrating the changing seasons, elemental forces, and the cyclical rhythm of nature

the ballet is divided into a prelude and four distinct seasonal scenes :

Spring : Celebrates the re-awakening of nature with lively festivities, light hearted dancing, and the traditional « Parapluie-Marsch » .

Summer : The scene shifts to a vibrant sea side bath house. Vacationers, swimmers, and playful children seek refuge from the heat, complete with an energetic « Bade-Galopp » and the bright « Sonnen-Walzer » .

Autumn : Focuses on the grape harvest, wine making, and fox hunting, featuring lively local festivities before a sudden rain storm signals the end of the harvest.

Winter : A poetic and festive conclusion. Village bells ring for midnight mass as snow falls over a moonlit pine forest. A glowing, illuminated Christmas tree is surrounded by forest fairies and a celebratory « Christkindl-Polka » .

« Wiener Walzer »

(Vienna Waltz)

ballet in three parts

conducted by Josef Bayer

based on music by Johann Strauß I, Johann Strauß II, Josef Bayer

compiled by Josef Bayer

choreography by Louis Ruault (pseudonym : Louis Frappart)

stage design and costumes based on drawings by the history painter Franz-Xaver Gaul

« Die Puppenfee »

(The Fairy Doll)

a pantomimic « divertissement » in one act and two « tableaux »

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A prized mechanical fairy doll miraculously comes to life at midnight to magically animate the entire Viennese shop. She interacts with puppets and toys all around her - greeting some, dismissing others, blowing kisses to favourites.

human characters

toy maker (or shop-keeper) - his assistant (chief clerk) - sir James Plumpstershire (wealthy Englishman)
Lady Plumpstershire - their children - various customers (peasant family, maid, postman, etc.)

Anton Bruckner and Wilhelm Zinne are visiting the « International Exhibition for Music and Theatre » in « Prater » park, Leopoldstadt.

At one point, the pathologist and bacteriologist Dr. Richard Paltauf, who is concerned about the composer's health, invites the Hungarian waitress « Fräulein » Aurelia Stolzar - an old acquaintance of Bruckner - to sit at their table. Dr. Carl Rabl, from the University of Prague is also part of the group.

[Through the intermediary of the south Tyrolean physician Dr. Alexander Fränkel, professor Rabl usually meets Bruckner « at Gause » - « Gasthaus und Bierkeller " bei Gause " » - located in a basement at « Johannesgasse » n° 12 in the first district.

In 1881, the Upper-Austrian compatriot, the anatomist Dr. Carl Rabl, introduced Anton Bruckner to the round table of doctors, which met regularly at the restaurant of the « Gasthaus zum Riedhof » located near the Vienna General Hospital and run by inn-keeper Johann Benedickter.]

Bruckner starts a conversation :

« You're a pretty child, Aurelia. My whole life, I've never had a real affair but I'm always happy when I see such an open and honest face. »

the determined woman answers :

« Then, I expect you're alone in the world in that regard ! »

[Note : A pocket calendar entry by Bruckner indicates that he first met her before December 22, 1890 :]

« " Fräulein " Aurelia Stolzar. Coffee Shop, " Florianigasse " Number 33 »

« Florianigasse » is one of the oldest alleys in the former suburb of Josefstadt (eighth district) . It was named after the old house-sign located at Number 15 : « Zum heiligen Florian » (At St. Florian) . The narrow street begins opposite the Vienna City Hall in « Floriani-Park » on « Landesgerichts-Straße » . In the early eighteenth century, the area was built-up with aristocratic garden palaces, of which Schönborn and Damian are still preserved today.]

In the evening, Bruckner and Zinne are attending a guest-performance of the Hamburg « Stadttheater » at the « Exhibition Theatre » .

Then, they have the chance to meet two female dancers from the « corps de ballet » , which is under the artistic direction of impresario Bernhard Pollini. [Many foreign dancers are part of the company.]

One of them is the injured « Fräulein » Huszárek, who personifies the title role of Isa, the Danube Mermaid.

Bruckner invites Zinne, Huszárek, the ballet dancers and some close « compatriots » to rejoice at the « Schweizerhaus » (Swiss House) pub-restaurant at n° 16 on the « Straße des Ersten Mai » around 10 o'clock.

On the way back to the « Heßgasse » apartment, Bruckner talks to Zinne about his three symphonies in C minor (in the « gravissimo » tone) and the 25 % profit coming from the printed scores.

[The « Straße des Ersten Mai » - initially, « Erste-Mai-Straße » - in « Prater » park was named after the « First of May » , which has been celebrated as a workers' holiday since 1890 - but before, the road was formerly known as « Große Zufahrtsstraße » . Today's coordinates of the restaurant : Karl Kolarik's Schweizerhaus GmbH Prater n° 116, 1020 Wien - info@schweizerhaus.at]

[Note : on Sunday July 10, the « Neues Wiener Tagblatt » reported on page 19 an unfortunate accident during a rehearsal involving « Fräulein Huszárek » ; that is probably the reason why Bruckner is offering his support by organizing a festive evening.]

[Through his press articles, Zinne will expand on the performances of the Hamburg « corps de ballet » . He also mentions that waitress girls in their traditional Hungarian costume are serving customers seated at tables in the « Old Vienna » (« Alt-Wien ») section. Guest-performances by the « Hungarian National Theatre » from Budapest start on July 25 at the « Exhibition Theatre » .]

In 1886, restaurateur Carl Wenzel Pertl takes over « Prater's » « Third Coffee House » situated along the « Hauptallee » . He transforms the place into a major entertainment venue for theatre plays, operettas and musical comedies : it is now named « Pertl's Établissement » .

During the « International Exhibition for Music and Theatre » , it is elevated to a « Grand Établissement » combining a quality dining room with professional stage performances.

also at the « Prater »

two fairly inviting wooden buildings of the latest style are exerting no small attraction on the visitors :

the light golden « Schwechater Lagerbier » is flowing in one

the traditional dark brown Bavarian beer is flowing in the other

it is hard to resist these locations

A « Gypsy » band, a music band from Syria and the « Bock » ensemble from Munich play in succession at the Munich « Bierhalle »

Civilian and military bands play at Weiner's « Établissement »

A « Gypsy » band plays at the « Greater Peking »

A quartet from Grinzing accompanied by amateur singers perform occasionally at August Hellinger's « Drehers Bierhalle » (Anton Dreher's Brewery)

The Kunz Pavilion : « Tusculum » for scientific drinkers

Pavillon Kunz : « Tusculum » für wissenschaftliche Trinker

Restaurant Kührer : Chinese hall, Hungarian music, Bavarian beer, Wiener Schnitzel, Polish buffet. Purely international !

Restaurant Kührer : Chinesische Halle, ungarische Musik, baierisches Bier, Wiener Schnitzel, polnisches Buffet. Die reine Internationale !

The Tommasoni Buffet : Risotto and Macaroni, Champagne, Asti Spumante, Vermouth, Cognac

Tommasoni Buffet : Risotto und Maccaroni, Champagne, Asti Spumante, Vermouth, Cognac

The « café-restaurant Schneider » (owned by the Viennese restaurateur Rudolf Schneider) is a large musical coffee house with a garden terrace shaded by large chestnut trees. It offers to the « Prater » clientele « mélange coffee » and pastries, but also hearty Viennese cuisine and beer.

Café Schneider : Musikalisches Kaffeehaus (Neue Institution)

Besides the « Café Schneider » , the French restaurant (Französische Restauration) offers authentic French cuisine. It is also owned by Rudolf Schneider.

August Demmel & Sons : A really cozy place to stay

August Demmel & Sons : Süßer Aufenthaltsort

The « flower promenade » : The saleswomen are more vibrant than all the flowers

Blumenpromenade : Blühender als alle Blumen sind die Verkaüferrinen

lets try to avoid a trap set in the immediate vicinity of the « Exhibition Theatre »

the « Pilsennetzer Bierhalle » , where the beer is delicious and the girls are appetizing !

Alt-Pilsenetzer Brauhaus : Das Bier süfhg - die Madeln appetitlich !

In 1840, Anton Dreher senior introduced a beer that combined the crispness of lager with the paler hues of the English ale. This new product became known as the « Viennese style beer » (« Wiener Typ ») .

Dreher was born to a father who, fourteen years earlier, had taken over the « Klein-Schwechat » brewery near Vienna, founded in 1632. As a young man, he embarked on a brewing study tour, spending time in Munich, London, and Scotland. He also visited Burton-on-Trent, England, where he later admitted to stealing samples of yeast and wort.

Dreher took over the family brewery in Austria in 1836. Impressed by English pale ale malting techniques, he married English malting with central European bottom fermentation to create a red-hued « lager » , paler than any commercial beer seen in Europe (« lager » means storehouse or warehouse in German) .

The « Schwechater Lagerbier » was premiered in 1840-1841. It caught on in Vienna and spread rapidly through the Austro-Hungarian Empire. The beer became known as « Vienna-style lager » , or more commonly as « Märzen » , as it was brewed in the month of March (when the water was cold, and ice was still available) and stored through the

summer until September. Eventually, « lager » became the official brand name. In 1858, Dreher's « lager » won the « gold medal for excellence » at the « beer exhibition » in Vienna. A greater honour occurred on 26 November 1861, when Emperor Franz-Josef I visited the Hungarian brewery and awarded Dreher with the « Knight's Cross of the Franz-Josef Order » . In 1862, Dreher received « la médaille d'or et un diplôme honorifique » from the « Exposition internationale de Paris » . His « lager bier » won the « ultimate first prize » in 1869.

The Prater and its « Schweizerhaus »

1162 : The « Prater » is mentioned in a document for the first time as « Pratum » .

1403 : Second documented mention - this time as « Pratter » .

At that time, the « Prater » covered a much larger area than it does today, and much of the land was marshland due to the presence of several branches of the Danube. This land belonged to various monasteries and parishes.

1560 : Emperor Maximilian II of Habsburg (1527-1576) fences off these woods and meadows.

He transforms them into a hunting reserve for members of the House of Habsburg.

The nobility is only allowed to go there in the month of May, and, of course, « without pistols or dogs » .

1716 : The first recorded mention of the « Schweizer Hütte » (Swiss Lodge) .

At that time, the « Prater » is not yet accessible to the common people. Only the highborn are allowed to enjoy the privilege of hunting in the area. And as we all know, hunting makes you hungry and thirsty. That's why Swiss beaters entertained the lords and ladies here.

1766 : On April 7, shortly after his coronation, the young monarch Josef II (1741-1790) , eldest son of Maria Theresa of Austria and Francis I of Habsburg-Lorraine, decides to open part of the « Bratter » to the public - except for the Hirschau, which remains closed and is reserved for the breeding of game - so that people can « ride there, drive there [...] and amuse themselves with balloon striking, bowling and other permitted entertainments » .

(« Wienerisches Diarium » , 9 April 1766)

This does not prevent some visitors from crossing the fence to arrange discreet romantic encounters, or even to duel in peace. The opening of the « Prater » to the public is met with genuine enthusiasm from Viennese residents for this newly accessible space, and, in good weather, long lines of horse drawn carriages will flock there. Almost the entire city will then converge on the « Prater » .

« Yesterday, I was at the " Prater " with the vice-chancellor, Count Schönhorn. It is a delightful park of resplendent expanse. We decided to leave the main avenue because of the dust and head toward the forest. We stopped at a small inn which, according to my companion, is called " Zur Schweizer Hütte ". Hundreds of years ago, a hermit used to sell fish and mushrooms here to imperial hunters, who came to rest. The servants were Swiss from the Sundgau region, renowned for their excellent and loyal conduct, and the name " Schweizer Hütte " is said to have been preserved ever since. The current owner is a very calm man, who skillfully fries small fish on a spit and serves a delicious elderberry juice, which we drank from two jugs (...) »

(Lady Worthley Montaigu, 1766)

« J'étais hier au " Prater " en compagnie du vice-chancelier, le comte Schönhorn. C'est un parc ravissant à l'étendue resplendissante. Nous avons jugé bon de quitter la grande allée à cause de la poussière et de nous diriger vers la forêt. Nous nous sommes arrêtés dans une petite auberge qui, d'après mon compagnon, s'appelle " Zur Schweizer Hütte " . Il y a des centaines d'années, un ermite vendait ici du poisson et des champignons aux chasseurs impériaux qui venaient s'y reposer. Les domestiques étaient des Suisses du Sundgau, réputés pour l'excellence et la loyauté de leur conduite, et le nom " Schweizer Hütte " aurait été conservé depuis cette époque. Le propriétaire actuel est un homme d'un grand calme qui fait frire habilement des petits poissons à la broche et sert un délicieux jus de sureau que nous avons bu dans deux cruches (...) »

(Lady Worthley Montaigu, 1766)

The « Prater » , opened to the public by Emperor Josef II of Habsburg, is a place for leisure, relaxation, sports, dining, socializing, and strolling, located between the Danube Canal (a former canalized branch of the river) and the Danube itself, in the Leopoldstadt district (second district) .

Its perimeter will, however, gradually shrink over time due to certain major temporary events and various new construction projects.

Josef II also commissions the « Lusthaus » (pleasure house) from an Austrian architect of French origin, whom he greatly admires : Isidore Canevale (1730-1786) . The site chosen is that of a hunting lodge, near an old branch of the Danube, the « Wiener Wasser » , which is later transformed into a body of water.

The new building is raised to avoid the frequent and destructive floods. The numerous glass walls and doors are designed to allow nature to easily penetrate the building. The walls are painted green. People meet there, chat, eat, play games, listen to music, and flirt. Five walkways branching off from the building complement the main avenue, which also allow the Emperor to better monitor his people.

Today, the « Lusthaus » still houses an excellent restaurant, as well as a space where many cultural events are held.

1771 : The first « Prater » fireworks display are set off by Peter Paul Girandolini.

1774 : The fences and railings around the « Prater » are removed, followed by the opening of the « Prater » at night.

For more than one hundred years, the fireworks presented by the Stuwer family attract crowds of onlookers to the « Prater » .

1780 : « Zur Tabakspfeife » opens its doors. This inn, which by the way means « tobacco pipe » , was the first place where guests could come for a drink and a nosh, but also to enjoy their pipes.

The first cafés and restaurants in the « Prater » date back to the eighteenth century.

1786 : Three « établissements » are erected on the main avenue **...**

- The first one initially offers classical music concerts.

Ludwig van Beethoven will perform there in 1814 ; Joseph Lanner will do the same in 1824.

Poorly managed or loss-making, the « établissement » changes hands twenty-one times between 1854 and 1938.

It is destroyed by Allied bombing in 1945.

- The second café is even larger and more elegant than the first one.

The concerts held there in the nineteenth century are dedicated to the waltz.

Johann Strauß II and his two brothers are frequent patrons.

Next to the main building are a billiard room, a buffet, a large lounge with its own stage for an orchestra, four other lounges, and a winter garden.

This « établissement » suffers the same fate as the first café at the end of the Second World War.

- The third café operates year round.

Large parties are also held there, featuring performances by famous musicians.

1871 : The third café is transformed into a « Singspieltheater » with a capacity of up to 5,000 people.

1877 : The entrepreneur and impresario Anton Ronacher (1841-1892) buys the restaurant and stages operettas and variety shows there.

The café is also damage by bombing at the end of the Second World War.

It is finally demolished in 1962 to make way for the « Brunswick Bowling Hall » .

1800 : The « Gasthaus zur Tabakspfeife » (The Tobacco Pipe Inn) is located on the site of the « Schweizer Hütte » .

The « établissement » is considered as a meeting place for smokers, because tobacco smoking is banned by the high society.

1814 : During the Congress of Vienna, the « Gasthaus zur Tabakspfeife » is reputedly renamed « Zum russischen Kaiser » (At the Russian Tsar Inn) .

The « Lusthaus » and its surroundings host a grand celebration, organized in honour of the victory over Napoléon Bonaparte, an event to which returning Austrian soldiers are invited.

Early 1840's : The young architect Eduard van der Nüll, who will go on to erect the « Hofoper » with his partner August von Sicardsburg, builds a new bar in the style of a « Schweizerhaus » . An architectural form that is incredibly popular at the time.

1844 : The first railway carousel created by Basilio Calafati begins operating at the « Prater » .

« I regret that I can only tell you about the winter pleasures enjoyed by the Viennese people. The " Prater ", which I only saw when it was stripped of its greenery, had not, however, lost all its beauty ; on snowy days especially, it presents a charming sight, and the crowds once again thronged its numerous cafés, casinos, and elegant pavilions, betrayed at first by the bareness of their hedgerows. Herds of deer roam freely in this park where they are fed, and several branches of the Danube divide the woods and meadows into islands. To the left begins the road from Vienna to Brünn. A quarter of a league further on flows the Danube (for Vienna is no more on the Danube than Strasbourg is on the Rhine) . Such are the " Champs-Élysées " of this capital. »

(Gérard de Nerval)

« Je regrette de ne pouvoir te parler encore que des plaisirs d'hiver de la population viennoise. Le " Prater ", que je n'ai vu que lorsqu'il était dépouillé de sa verdure, n'avait pas perdu pourtant toutes ses beautés ; les jours de neige surtout, il présente un coup d'oeil charmant, et la foule venait de nouveau envahir ses nombreux cafés, ses casinos et ses pavillons élégants, trahis tout d'abord par la nudité de leurs bocages. Les troupes de chevreuils parcourent en liberté ce parc où on les nourrit, et plusieurs bras du Danube coupent en îles les bois et les prairies. À gauche commence le chemin de Vienne à Brünn. À un quart de lieue plus loin coule le Danube (car Vienne n'est pas plus sur le Danube que Strasbourg sur le Rhin) . Tels sont les Champs-Élysées de cette capitale. »

(Gérard de Nerval)

1854 : Basilio Calafati places a large Chinese figure in the centre of his railway carousel. Over time, this figure is mistakenly referred to as « Calafati » .

Already in the « inter-war period » , it becomes a symbol of the « Prater » .

« The " Prater " is a low lying, damp, poorly maintained place, where one must feel quite comfortable during the hottest hours of summer days. I dare not suggest that the Viennese, who have so many charming spots in the vicinity of their city, are abandoning the " Prater " ; however, as a faithful historian, I must say that when I arrived there, I found no one, not a single stroller, rider, or carriage, but thirteen deer and a nobleman. The nobleman passed quickly on his way back to his residence, and the deer, which roam freely and do not abuse their freedom, came very good naturedly to find their pasture in their usual spot. Like so many other things, the " Prater " is disappearing : the railways have killed it, and nothing is being done to bring it back to life. »

(Victor Duruy, Causeries de voyage)

« Le " Prater " est un lieu bas, humide, mal entretenu, où l'on doit se trouver fort bien aux heures les plus chaudes des jours d'été. Je n'ose avancé que les Viennois, qui ont aux environs de leur ville tant de sites charmants, abandonnent le " Prater " ; il faut cependant, qu'en historien fidèle, je dise qu'au moment où j'y arrivais je n'y trouvais personne, pas un promeneur, un cavalier ou un équipage mais treize cerfs et un grand seigneur. Le grand seigneur passait rapidement pour regagner soin hôtel, et les cerfs qui sont en liberté et qui n'en abusent pas, venaient très débonnairement chercher leur pâture au lieu accoutumé. Comme tant d'autres choses, le " Prater " s'en va : les chemins de fer l'ont tué et l'on ne fait rien pour lui rendre la vie. »

(Victor Duruy, Causeries de voyage)

1868 : The « Schweizerhaus » is built on the site of the « Schweizer Hütte » (Swiss Lodge) , a place initially frequented by hunters from Switzerland, who entertained the aristocracy of the Holy Roman Empire.

The name « Schweizerhaus » derives from a « Schweizer Meierei » (Swiss dairy farm) , which opened at the « Prater » . Switzerland had been, for centuries, associated with opulence and sophisticated gastronomy.

The major Danube regulation works of the 1870's leads to the almost complete disappearance of the marshes.

For the Vienna World's Fair » of 1873, part of the « Prater » grounds is cleared, and new paths are laid out for walkers.

1871 : The first bicycle carousel begins to turn at the « Prater » .

The first « rapid photography » photographer sets up a shop at the « Prater » .

1873 : The World's Fair takes place in the area of the « Prater » .

This becomes the occasion for building the « Rotunda » complex : the largest domed structure in the world, with a diameter of 108 metres and a height of 85 metres.

The soil excavated during its construction forms what is today the « Konstantin Hill » (named after Lord High Steward Prince Konstantin von Hohenlohe-Schillingsfürst) on the main avenue (« Hauptallee ») .

The pavilions erected for the exhibition are subsequently demolished, with the exception of a few that are converted into studios and rented to artists. The remaining buildings will be partially destroyed by Allied bombings in 1945.

1876 : Johann Bischoff deserves an honourable mention for offering fish and crayfish from local waters.

1880 : There is already a restaurant at the « Prater » (civic address : Number 16) - the actual site of the « Schweizerhaus » .

It is owned by Boruslav Straßnicky, a representative of the Citizens' brewery of Plzeň (Pilsen) in Bohemia.

1883-1884 : At the beginning, the « Schweizerhaus » is owned by Gustav Pach.

Then, the brothers Gustav and Hermann Pach (who have previously founded the « Café Central » on « Herrengasse ») create their own company.

During the summer season, they operate the « Schweizerhaus » .

During the winter season, they work at the conversion of Vienna's « Sofienbad » (a popular public bath house) into the « Sofiensaal » (a new dance hall) .

1886 : A flower parade organized by Princess Pauline von Metternich takes place for the first time on the « Hauptallee » .

1887 : The first Viennese « pony carousel » appears in the « Prater » .

Towards the end of the nineteenth century, the « Prater » embankment (« Praterkai ») is developed into an industrial area.

The Freudenau district is transformed into a river port.

Residences are build along the Danube Canal, a converted former branch of the river.

Villas are erected to house wealthy English industrialists, who came to Austria to take advantage of the economic growth.

These industrialists are particularly fond of the « Prater » , as they can play their favourite sports there, such as cricket.

1895 : On the grounds of the former imperial garden [where the giant ferris wheel and the « Planetarium » stand today] , the first theme park called « Venice in Vienna » (featuring bridges, palazzi, canals and gondolas) is inaugurated by theatre director and impresario Gabor Steiner (1858-1944) .

Johann Strauß II, Carl Michael Ziehrer and Franz Lehár conduct many public concerts.

The international revues, variety shows and cabaret performances are also highly popular.

1896 : The first cinematograph makes its appearance at the « Prater » .

Most of the very first film screenings and shows take place in the « Venice in Vienna » theme park, which was inaugurated in 1895.

1897 : One year before the fiftieth anniversary of the reign of Emperor Franz-Josef, Gabor Steiner decides to erect during eight months a giant ferris wheel (« Riesenrad ») at the edge of the « Venice in Vienna » theme park under the supervision of British engineers Walter Eric Bassett Bassett and Harry Hitchins. It stands 65 metres tall and has thirty gondolas.

1898 : The first electrically operated « grotto » railway in Europe is put into operation at the « Prater » .
The « Prater » is easily accessible by various means of transport or by bicycle, whether alone or with family, to enjoy the festive and popular atmosphere of its fairground attractions, its legendary and historic ferris wheel (without which Vienna wouldn't be Vienna) , its cafés and restaurants, and also its shaded walkways, popular in all seasons with joggers and strollers, and its unspoiled nature that extends to the Danube and the Freudenau district, one of the city's ports. Perhaps, some will remember during their stroll that the « Prater » was also a key location in the early days of democracy, music, song, and all musical genres, as well as in the history of Viennese cinema. Others, lovers of suspense, will prefer the lively atmosphere of the horse races at the « Wiener Trabennverein » and will head to the historic race course near the Kriau to watch them. The more exclusive atmosphere of the Freudenau golf course, which, like the football stadiums, has also encroached upon the original « Prater » , invites golfers to enjoy hours of relaxation on the edge of the industrial zone.

1904 : Gustav Münstedt begins showing films in an adjoining room of his « Prater Hütte » , and later in the main hall.

1906-1907 : Julius Maly, the owner of the « Hôtel Germania » , at « Schwedenplatz » n° 4 in Vienna's inner city,

operates the « Schweizerhaus » .

1907 : The « Schweizerhaus » is now run by Johann Gabriel.

1909 : Gustav Schäfer creates the « Association of Prater Hut Owners » , and is elected the first chairman.

The « Association of Prater Hut Owners » is the origin of what is today the « Vienna Prater Association » .

1913 : The first « Toboggan » is built at the « Prater » .

The giant ferris wheel is closed during the First World War. It serves as a military observation post.

1916 : The giant ferris wheel is nearly demolished.

The prohibitive cost of its destruction leads the new owner to abandon the plan.

1920 : Karl Kolarik (1901-1993) , a nineteen years old butcher of Czech origin, replaces the previous owner, Johann Gabriel.

Kolarik is officially declared an adult early on - thus, able to take over.

The site is quite dilapidated at the time, as it was coping with the fall out of the horrific post-war period marked by hunger and suffering.

1922 : The first arcade at the « Prater » is put into operation.

1925 : The first « automobile flower parade » is held at the « Prater » .

1926 : The first « bumper car » arena is built.

1926 : Karl Kolarik visits an agricultural exhibition in Ceské Budejovice with his father. They like the original « Budweiser Budvar » so much (a dark yellow, 12° lager) that they quickly decide ... that's our beer ! They buy a whole truck load and bring it to Vienna, where it remains one of the « Schweizerhaus's » undisputed specialties.

1927 : The « Comedy Theatre » becomes a cinema.

1928 : Opening of the « Liliputbahn » .

The Centenary of Franz Schubert's death is celebrated in Vienna with a large singers' festival, which takes place on the « Jesuitenwiese » at the « Prater » .

1929 : Karl Kolarik installs a kitchen that allowes customers to watch the dishes being prepared.

It is the first « open kitchen » !!

Others will follow his innovative idea only many years later.

Life and « joie de vivre » are soon to return to the « Prater » !

1933 : The world's first ghost train attraction, the « Ghost Castle » , is put into operation.

1935 : The first trackless flying ride appears at the « Prater » .

September 1937 : The « Rotunda » complex is destroyed by a spectacular fire.

March 1938 : The « Association of Prater Hut Owners » is dissolved after Austria's annexation to the German « Reich » in accordance with Nazi regulations for associations and federations.

1938-1945 : As a place of amusement and entertainment, the « Wurstelprater » continues to exist even after Austria's annexation to the German « Reich » on 12 March 1938.

Since it is considered « disorderly » by the Nazi regime, it is re-designed.

« Prater » huts with foreign language names are renamed ; « swastika » emblems are linked to the attractions ; toy airplanes are equipped with machine guns.

The traditional puppet character « Wurstel » is subjected to censorship ; he is subsequently used to introduce children to Nazi ideology.

The previously common « freak shows » are banned because the display of physical deformities contradicts the National-Socialist ideal focused on « Beauty, Health and Strength » .

« Prater » hut owners and employees, who are classified as Jewish according to Nazi definitions, are expelled from the « Prater » . Their businesses are expropriated and taken over by N.S.D.A.P. members and collaborators.

Many of them become victims of the Nazi regime's extermination policies, and never return to the « Prater » .

1944 : The giant ferris wheel is burned down during the bombing of the Austrian capital.

1945 : The « Wurstelprater » is almost completely destroyed by air raids. It is followed by a major fire.

Only five businesses and eighteen structures survive.

May 1945 : At the initiative of the « Prater » entrepreneurs, reconstruction begins.

The park is in a Soviet occupation zone but the Russians allow the British access and the organization of horse races.

8 August 1945 : The re-establishment of the « Association of Prater Entrepreneurs » takes place during a meeting.

29 November 1945 : Official approval for the reconstitution of the « Association of Prater Entrepreneurs » .

1945-1947 : In the waning days of the war, the « Schweizerhaus » is decimated.

1947 : Together with his wife Else, Karl Kolarik begin reconstruction.

Spurred on by a healthy dose of invention and enthusiasm, the couple repurpose an old Ferris wheel car and a wooden wine grower's cabin to bring back a sense of comfort to the « Prater » .

The seasonal restaurant is open to the public from the middle of March to the end of October.

It is one of the most popular gastronomic addresses for lovers of hearty Viennese and Bohemian cuisine accompanied by legendary beers.

5 October 1946 : The first « autumn trade fair » of the post-war period is opened at the « Prater » .

Late 1948 : Scenes from the « film noir " The Third Man " » by director Carol Reed are produced at the « Prater » - including the « ferris wheel conversation » between Holly Martins (Joseph Cotten) and Harry Lime (Orson Welles) .

The film is released in 1949.

1953 : The giant ferris wheel is rebuilt ; it now incorporates only fifteen of the original thirty gondolas.

It is then returned to the heirs of Eduard Steiner, the owner who had been dispossessed in 1938 following the promulgation of anti-Semitic laws during the « Anschluß » .

...

The Austrian anatomist, pathologist and bacteriologist Richard Paltauf was born on 9 February 1858 in Judenburg, Styria. He was the brother of Arnold Paltauf (1860-1893) , professor of forensic medicine at the German University in Prague. He studied at the University of Graz, where he received his medical doctorate in 1880. From 1881 to 1883, he was an assistant to pathologist Hans Kundrat (1845-1893) at the chair of pathological anatomy in Graz. Afterwards, he

remained as Kundrat's assistant at the University of Vienna. In 1888, he obtained his habilitation in pathological anatomy. In 1892, he became an « associate professor » (« Professor extraordinarius ») of general pathology and pathological histology. In 1893, he became head of the institute for pathological histology and bacteriology. In 1893, he took over the prosectorate at the Imperial Royal Rudolf Foundation Hospital (« Kaiserlich-Königliche Krankenanstalt Rudolfsstiftung ») located on « Börhavegasse » . At the same time, he became head of the University institute for pathological histology and bacteriology. In 1898, he became « full-professor » (« ad personam ordentlicher Professor ») of pathological histology and general pathology. From 1900 until his death, he was a « full-professor » (« Professor ordinarius ») of general and experimental pathology. Dean of the faculty of medicine at the University of Vienna in 1907-1908 and 1913-1914. From 1905, he was head of the State institute for the production of diphteria serum. Richard Paltauf died on 21 April 1924 in Semmering, Lower-Austria.

The Austrian zoologist and anatomist Carl Rabl was born on 2 May 1853 in Wels. He came from a family of physicians, who had emigrated from Bavaria to Upper-Austria in the eighteenth century. He was the son of Carl Rabl senior, a physician. He studied at the « Gymnasium » (grammar school / secondary level) at Kremsmünster Abbey. Influenced by Ernst Haeckel's « Natürliche Schöpfungs-geschichte » , he showed a strong interest in natural history. Wanting to study under professor Haeckel at the University of Jena, he choose to study medicine and zoology for two years at the University of Vienna, starting in 1871. He transferred to the University of Leipzig in the fall of 1873 to work under the zoologist Karl Georg Friedrich Rudolph Leuckart (1823-1898) on the development of gastropods. During the summers of 1874 and 1875, he decided to study in Jena under the zoologist, physician, and evolutionist Ernst Heinrich Philipp August Hæckel (1834-1919) - a famous advocate of Charles Darwin's theory of evolution. Hæckel influenced Rabl strongly, becoming his friend and correspondent. In 1875, he came under the influence of another great teacher, the physiologist Ernst Wilhelm von Brücke (1819-1892) , working on histology. He eventually received his medical degree in 1882 from the University of Vienna, working as an assistant to Karl Langer. He qualified for descriptive anatomy in 1883. He became first prosector at the anatomical institute, assisting Karl Langer (1819-1887) . After two years as « associate professor » (« Privatdozent ») , he was appointed « associate professor » (« Professor extraordinarius ») in 1885. He went to Prague that same year and was appointed teacher of anatomy at the German speaking University (« Carl-Ferdinand-Universität ») . He published that chromosomes do not lose their identity, even when they were not distinctly visible under the microscope. He accepted the nomination at the chair of anatomy in 1886, attaining the rank of « full-professor » (« Professor ordinarius ») . He married in 1891 Marie Virchow, the daughter of German pathologist Rudolf Virchow. He served a term as dean of the faculty of medicine in 1903-1904, and also as rector of the university. Although they had many friends and Carl was esteemed by his Prague colleagues, he felt that he would be happier at a German university. He accepted the chair at the University of Leipzig in 1904, as professor of anatomy succeeding Wilhelm His (1831-1904) . Rabl directed the anatomical institute and become professor « Emeritus » in 1917.

Carl Rabl died on 24 December 1917 in Leipzig.

His most notable achievement was on the structural consistency of chromosomes during the cell cycle.

He was a nominee for the Nobel prize for physiology or medicine in 1902.

Thursday, 28 July 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

« Ein Tanz-Märchen »

(A Dance Fairy Tale)

ballet in a prelude and three acts

conducted by Josef Bayer

music by Josef Bayer

libretto by Franz-Xaver Gaul and Josef Haßreiter

choreography by Josef Haßreiter

costumes based on drawings by the history painter Franz-Xaver Gaul

Act I : The Dream World

Act II : Journeys & Confrontations

Act III : The Triumph of Love

Epilogue : Reality

synopsis

A young, romantic writer is tasked by a theatre director to create a captivating new ballet.

Overwhelmed and struggling with writer's block, he falls asleep at his desk.

...

Anton Bruckner leaves Vienna for Steyr, where he will conclude his summer vacations

He (again) stays at the sacristan's house of the parish church

He plays the organ on at least two occasions :

26 September : He improvises on themes from his « Te Deum » and First symphony at a special Thanksgiving service (for the reconstruction of the church tower, which was badly damaged by a fire in 1876) .

27 September : He wis present at the unveiling of a Schubert plaque at the house, where Franz Schubert stayed with his friend, Johann Vogl, on two occasions : in 1825 and 1827.

A festival concert held on the same day begins with a performance of Bruckner's « Sängerbund » .

His sojourn in Steyr is a « working holiday » . However, he works on the revision of his First symphony.

Franz Gräflinger reports on a meeting with the Viennese painter August Grosz at the Steyr inn « Zum Krebsen » . We do not know the date of this event.

...

Bruckner learns from Ludwig Koch that Hans Bronsart von Schellendorff, will include only one of his choral works at the music festival of the « Allgemeine deutsche Musikverein » in Weimar.

Letter from Anton Bruckner (Steyr) to Ludwig Koch :

Bruckner thanks Koch for the news concerning the « Bronsart decree » .

As a symphonist, he only composed one choral work ... just like last year !

In their homeland, the Germans are ready to grant Bruckner an hour for a performance of the Seventh symphony.

The « Psalm 150 » actually belongs to the closing ceremony of « International Exhibition for Music and Theatre » .

In Munich, Hermann Levi plans to perform the Seventh or Eight symphony at the « International Exhibition » .

Bruckner takes a water cure in Karlsbad.

...

Letter from Anton Bruckner (Steyr) to his brother Ignaz (St. Florian) :

Bruckner congratulates Ignaz in anticipation of his « name day » on the 31st, and sends him 10 florins.

Bruckner continues the « Karlsbad treatment » .

He still cannot play the organ.

...

Letter from Anton Bruckner (Steyr) to publisher Albert J. Gutmann :

Bruckner thanks Gutmann for the card.

Hans Bronsart von Schellendorff does not wish to perform the Seventh symphony at the « International Exhibition for Music and Theatre » .

The « Psalm 150 » is actually intended to be performed for the closing ceremony.

Besides von Schellendorff is, after all, a symphonist himself. He values recognition in his homeland.

Vice-court « Kapellmeister » Hanns Richter has been thoroughly briefed on the Seventh symphony.

Bruckner asks for Gutmann's intercession.

The Seventh symphony has remained largely neglected by Germans, except in Munich and Berlin.

Hermann Levi is planning to perform the Seventh or Eighth symphony at the « International Exhibition » .

Bruckner continues the « Karlsbad treatment » .

...

The German composer, pianist and conductor Hans (August Alexander) Bronsart von Schellendorff was born on 11 February 1830 in Berlin to a distinguished Prussian military family headed by his father, lieutenant-general Heinrich Bronsart von Schellendorff, who exemplified the clan's longstanding tradition of service in the Prussian army.

Hans began piano studies in Danzig at the age of eight years old.

He attended the University of Berlin from 1849 to 1852, where he pursued studies in philosophy alongside his burgeoning musical interests. This academic foundation, combined with his family's encouragement of artistic pursuits, provided a structured environment for his initial development as a musician.

In Berlin, he undertook intensive piano training under Theodor Kullak, a prominent pedagogue, who founded the « Neue Akademie der Tonkunst » and emphasized virtuoso technique and expressive interpretation. These lessons honed

his skills as a performer and laid the ground work for his later concert career. Concurrently, he received also in Berlin instruction in harmony, counterpoint, and composition from the renowned rigorous theorist Siegfried Dehn.

Hans Bronsart then moved to Weimar in 1853, where he met Franz Liszt and became familiar with all the musicians in Liszt's inner circle at the time, including Hector Berlioz and Johannes Brahms. Hans co-founded the « Neue Weimar-Verein » in 1854. It is a measure of his close relationship with Liszt that it was he who played the solo part in the first Weimar performance of the Second piano concerto in A major on 7 January 1857, with the composer conducting. By this time, Hans had met his second wife, fellow Liszt pupil Ingeborg Lena Starck (born in 1840 in Saint Petersburg to Swedish parents) , best known for her stage works. The couple married on 14 September 1861 in Königsberg.

After having trained for several years with Liszt, Hans worked as a conductor in Leipzig and Berlin. Though a virtuoso pianist himself, he opted against the limelight of touring by taking the post of « Intendant » of the « Hoftheater » in Hanover from 1867 to 1887. His responsibilities encompassed overseeing opera programming, managing artists and ensembles, and personally conducting performances, which allowed him to integrate his conducting expertise into administrative leadership. Following his Hanover appointment, Bronsart assumed the position of « General Intendant » of the Weimar Court Theatre from 1887 until 1895.

His administrations in both cities contributed to stable opera institutions during a period of artistic transition, with notable efforts to promote progressive programming.

Hans Bronsart was also the president of the « Allgemeiner deutscher Musikverein » in Weimar from 1888 to 1898, where he championed contemporary works and conducted, among others, premieres of operas by Richard Wagner.

After retiring from his position in Weimar, he relocated to Munich with his wife Ingeborg, allowing the couple greater freedom to pursue compositional endeavours.
Ingeborg Bronsart von Schellendorff died in Munich on 17 June 1913, at the age of 72 years old, following a prolonged illness. Her passing preceded her husband's by mere months, underscoring their intertwined artistic and personal legacies.

Hans Bronsart von Schellendorff died in Munich on 3 November 1913, at the age of eighty-three years old.

Friday, 29 July 1892

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

triple bill

« das Glockenspiel »

(Le Carillon)

eleventh representation

« une légende mimée et dansée en un acte »

conducted by Josef Hellmesberger junior

music by Jules Massenet

duration : 37 minutes

libretto by Ernest M. H. van Dyck and Camille de Roddaz

published by « Heugel & Cie » in Paris (around 1892)

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Rombalt, the inn-keeper : Vincenzio Nunzianti

Bertha, the daughter of the inn-keeper Rombalt : Stephanie Verge

Master Karl, a young clockmaker : Otto Thieme

Pit, the « syndic » of the guild of chimney sweeps : Eduard Voitus van Hamme

Jef, the « syndic » of the bakers : Julius Price

The alderman of Courtray : Johann (« Hans ») Rumpel

The Duke's Herald : Josef Anton Klaß

Philip the Good, Duke of Burgundy : Karl Hassa

Dance numbers by Stephanie Verge, Adolfine Hauffe, Emma Allesch, Wilhelmine (« Minna ») Rathner, Franziska (« Fanny ») Well, Lucia Anna Balbo, Emma Braun, and the « corps de ballet »

« Wiener Walzer »

(Vienna Waltz)

ballet in three parts

conducted by Josef Bayer

based on music by Johann Strauß I, Johann Strauß II, Josef Bayer

compiled by Josef Bayer

choreography by Louis Ruault (pseudonym : Louis Frappart)

stage design and costumes based on drawings by the history painter Franz-Xaver Gaul

« Die Puppenfee »

(The Fairy Doll)

a pantomimic « divertissement » in one act and two « tableaux »

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A prized mechanical fairy doll miraculously comes to life at midnight to magically animate the entire Viennese shop. She interacts with puppets and toys all around her - greeting some, dismissing others, blowing kisses to favourites.

human characters

toy maker (or shop-keeper) - his assistant (chief clerk) - sir James Plumpstershire (wealthy Englishman)
Lady Plumpstershire - their children - various customers (peasant family, maid, postman, etc.)

Saturday, 30 July 1892

Albert J. Gutmann, chairman of the committee organizing the « International Exhibition for Music and Theatre » sends Pyotr Ilyich Tchaikovsky a telegram asking him to come to Vienna to conduct a concert of his own works. Tchaikovsky is very keen to conquer the Viennese public and especially their music-critics, many of whom have dismissed his music out of anti-Russian prejudice. This is the main reason why Tchaikovsky accepts Gutmann's offer.

See : Letter 4754 to Anatoly Tchaikovsky (14/26 August 1892)

A telegram in German, dated « July 30 - August » , is preserved in the archives of the « Tchaikovsky House Museum » located in the Russian town of Klin, in which Albert J. Gutmann thanks the composer for confirming the concert dates of « September 10 - 22 » .

This telegram must have been preceded by at least one telegram from Tchaikovsky and, perhaps, several from Gutmann, which have not survived.

After the date was arranged - which understandably had to be done as quickly as possible ; therefore, by telegram - Tchaikovsky received an official letter of invitation from the « Music Committee » (also lost) to which he replied in a letter dated « August 9-21 » , which was only made available to researchers a few years ago, and which deals primarily with the specific programming of his concert :

« J'ai l'honneur de répondre à la proposition que Vous me faites l'honneur de faire, - que j'accepte avec plaisir l'invitation de venir à Vienne pour y conduire l'orchestre à un concert consacre à mes œuvres. Malheureusement, je ne puis plus disposer de la fin du mois courant ayant promis de le passer à Kieff, où je suis attendu et où je pars demain. Je ne pourrai donc venir que vers le 20 Septembre. Demain, en passant par Moscou, je Vous enverrai une dépêche dans laquelle je Vous prierai de fixer tout de suite le jour du concert et des répétitions, car il faut que je sache aussi vite que possible les dates justes pour disposer de mon temps. Quant au programme, voici ce que je propose :

1) Suite n° 3

2) Sérénade pour instruments à corde

3) Suite du ballet " Der Nußknacker " que je viens de composer.

Chacune de ces œuvres comporte quatre parties (4 Sätze) et je crois que c'est plus que suffisant.

Si, par hasard, Vous teniez à ce que Mr Grünfeld ou Rosenthal exécutent mon concerto (n° 1 en Si bémol mineur) , certainement je n'aurai qu'à m'en réjouir et en être on ne peut plus flatté. Alors ce concerto prendrait la place de la Sérénade pour Cordes. Si, par hasard aucun de ces grands artistes ne voulut m'honorer de leur concours, permettez moi de Vous recommander un grand, j'oserai dire, génial pianiste russe Wassil Sapellnikoff qui se trouve justement pas loin de Vienne et qui certes serait heureux de profiter de Votre invitation. (Son adresse est Schloß Itter, Station Hopfgarten, Tyrol, bei Fr[au] Menter) .

Si Vous teniez à une ouverture ou Simphonische Dichtung au lieu de la Sérénade, veuillez me le dire, cependant je préférerais que Vous acceptiez mon programme tel que je Vous le propose.

Veuillez adresser Vos lettres ou Vos dépêches per adresse à Mr P. I. Jurgenson à Moscou (c'est le frère de celui de Pétersbourg) qui sera toujours au courant de mes changements d'adresse. Je suis prêt à venir pour le 20 Septembre. À Vienne, je descend toujours à 1'Hôtel Goldenes Lamm (Praterstraße) .
»

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

« composer and guest-conductor concerts series »

Luigi Mancinelli, chief conductor at the « Teatro Real » of Madrid

conducts the « Exhibition Symphony Orchestra »

the programme primarily features of his own works

(no information available)

There were ten performances of eight works by Luigi Mancinelli during the exhibition.

(Despite his high reputation as a conductor, his compositions met with limited success. None of them entered the standard repertoire.)

orchestral stage works :

« Messalina » , prelude and intermezzo for the drama by Pietro Cossa (1876)

« Cleopatra » , symphonic intermezzi for the drama by Pietro Cossa (1877)

« Tizianello » , five pieces for the comedy by Erik Lombroso (1880)

« Isaia » , cantata based on a text by Giuseppe Albini (1887)

« La Vida es Sueño » , adagio and waltz for the « Association of Writers and Artists » (1887)

Of all the composers who played a part in the late nineteenth century renaissance of Italian instrumental music, Luigi Mancinelli is the least well known, perhaps because he devoted more of his professional life to conducting than to writing his own music. He took his compositions with great seriousness, and was disappointed that they made little impact on the public.

Born in Orvieto in 1848 into a mercantile family, Mancinelli taught himself to play the piano. His passion for music soon led him away from the career in commerce his father expected him to follow. Instead, he ran away to Florence, where he studied cello and composition. He became a cellist in the city's « Teatro Pergola » orchestra, later playing with the orchestras of the « Teatro Argentina » and « Teatro Apollo » in Rome. In 1874, he moved to Perugia to become first cellist and « répétiteur » at the « Teatro Morlacchi » . That same year, he stood in at a performance of « Aïda » for conductor Emilio Usiglio. Mancinelli was highly regarded not only in the Italian repertoire, in which he first came to prominence, but also in German and French opera. He consolidated his work in the opera houses of Rome, receiving compliments from Richard Wagner on his interpretation of « Lohengrin » , and warm congratulations from Giuseppe Verdi. In July 1878, he conducted in Paris for the first time. In 1886, having spent six years at the « Teatro Apollo » and another five, thereafter, at the « Teatro Comunale » in Bologna, he travelled abroad for the first time, becoming chief conductor at the « Teatro Real » of Madrid, where he remained until 1893. In June 1886, he conducted a concert in London, which consisted of Beethoven's Fifth symphony and a selection of his own compositions. He presided over nineteen « spring seasons » at Covent Garden between 1887 and 1915, as well as conducting at the « Metropolitan » Opera House in New York City between 1893 and 1901 (for many years, his only rival was Arturo Toscanini) , and at the « Teatro Colón » in Buenos Aires between 1907 and 1911. He died in Rome, at the age of 72, on 2 February 1921.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

double bill

« Sylvia oder Die Nymphe der Diana »

(Sylvia, ou la Nymphe de Diane)

mythological ballet in three acts

exploring themes of love, jealousy, and the power of the gods

conducted by Josef Hellmesberger junior

music by Léo Delibes

libretto by Jules Paul Barbier, Baron de Reinach

choreography by ballet master Karl Telle

stage design by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

Sylvia : Stéphanie Vergé

synopsis

The huntress-nymph Sylvia falls in love with the shepherd Aminta, despite her dedication to the goddess Diana and her vow of chastity. Their love is complicated by the god of love, Eros, and evil Orion, who also desires Sylvia.

« Die Puppenfee »

(The Fairy Doll)

a pantomimic « divertissement » in one act and two « tableaux »

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A prized mechanical fairy doll miraculously comes to life at midnight to magically animate the entire Viennese shop. She interacts with puppets and toys all around her - greeting some, dismissing others, blowing kisses to favourites.

human characters

toy maker (or shop-keeper) - his assistant (chief clerk) - sir James Plumpstershire (wealthy Englishman)
Lady Plumpstershire - their children - various customers (peasant family, maid, postman, etc.)

Saturday, 30 July to Sunday, 14 August 1892

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

guest-performance by the Brixlegg Theatre Company from Tyrol

featured play

« Andreas Hofer »

a drama in three acts, written in verse

by Catherine Swanwick

including songs and choral pieces that reflect the Tyrolean culture and spirit

Published in 1879, the story is set in Tyrol during the Napoleonic Wars and tells the tale of Andreas Hofer, a local inn-keeper, who becomes a leader of the Tyrolean rebellion against French and Bavarian forces. The play explores themes of patriotism, loyalty, and sacrifice as Hofer and his followers fight for their independence and the preservation of their way of life.

The drama features a cast of characters that includes Hofer's wife, Anna ; his ally, Speckbacher ; and the French general, Lefebvre.

Sunday, 31 July 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

« Excelsior »

spectacular « concept » ballet in six acts and twelve « tableaux »

celebrating scientific, industrial, and social progress

by the Italian mime dancer and choreographer Luigi Manzotti

conducted by Josef Hellmesberger junior

bombastic music score by composer Romualdo Marenco

music for « Les Telégraphistes » by Josef Hellmesberger junior

directed by J. Mendez

new stage set by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

stage mechanics by the machinery inspector Julius Rudolph

costumes based on drawings by the history painter Franz-Xaver Gaul

(in Vienna, the ballet was in the repertory from 1885 to 1914, receiving 329 performances)

The Struggle

« Light » struggles against « Darkness » , empowering brilliant inventors and thinkers. For instance, Alessandro Volta is depicted as radiant, when he creates the first electric spark, spelling the end of dim gas lamps.

Engineering Marvels

The story highlights the triumph of human engineering over nature, celebrating major infrastructure achievements like the construction of the Suez Canal and the Mont Cenis Rail Tunnel through the Alps.

Global Communication

The invention of the telegraph and steam powered ships are depicted as monumental steps toward connecting the continents.

August 1892

Then fifty-six years of age, Princess Pauline von Metternich, a « doyenne » in Austrian society, was held in far higher social regard than Empress Elizabeth (« Sisi ») .

Countess Anastasia Kielmannsegg is a rival of the Princess on the Viennese social scene. She comes from a very wealthy Russian family from Bessarabia (her maiden name is Lebedeff) , but this is not enough to compete with the Austrian nobility.

Anastasia's husband, Count Erich von Kielmansegg, wasn't even Austrian : he was German and Protestant. However, he was the governor of Lower-Austria. It was his position that allowed him to gain entry into Viennese high society.

Erich was a descendant of an illegitimate child of Ernest Augustus of Hanover (and half-brother of King George I) . Erich's mother was apparently involved in serious jewelry smuggling schemes following Prussia's conquest of Hanover.

Even with these social set-backs, Anastasia remained determined and ambitious. She used her position to secure seats on the boards of various charitable organizations and, then, set her mind on ousting Pauline von Metternich from her role in planning social events. In general, the high nobility preferred Pauline but, according to the « Marquise de Fontenoy » , the masses preferred Anastasia.

In August 1892, Pauline and Anastasia had a profound disagreement over a floral arrangement at the « International Exhibition for Music and Theatre » . Pauline was the « honorary president » of the « Exhibition Commission » , while it appeared that Anastasia was the « acting president » of the exhibition's Ladies' Committee. Both were « high society » fixtures in Paris and Vienna in the late nineteenth century. Both of them volunteered for a number of charitable organizations and were active supporters of the arts.

It turns out that the issue with the floral arrangement was merely the straw that broke the camel's back. The real cause of the dispute was apparently over who would have the final say on what constitutes « good taste » within Viennese society.

Though « petticoat duels » between two women had been recorded before in history, they were usually fought over a man.

Pauline took part in Vaduz, capital of the little principality of Lichentenstend on the Swiss boarder in a « topless » sword duel to the finish (about the aforementioned dispute) with Countess Anastasia von Kielmannsegg. Both women kept their corsets and chemises on for the fight. It is important to mention that sword dueling was illegal in Austria.

They were accompanied by their seconds, Princess Schwarzenberg and Countess Kinsky, respectively.

They took the field armed with rapiers, stripped to the waist to reduce the risk of a wound becoming infected.

Presiding over the encounter was Baroness Lubinska, a Polish noble woman, who had been sent for from Warsaw to oversee the violence. The Baroness was a medical doctor, a rarity for women at that time and, rarer than that, she practiced Listerite principles. This was an important asset for someone, who might have to field dress rapier wounds. The Baroness had seen, first hand, how easily infection could set in with even superficial cuts in battle because dirty

clothes would be stabbed into the wound and make it fester.

She told the male footmen and coachman to turn around.

Anastasia and Pauline exchanged a few feints. Then, Anastasia managed to break through Pauline's defense and cut her nose. Shocked by the result, she pressed her hands to her cheeks. Pauline, sensing her opportunity, injured Anastasia's arm. At the sight of blood, the two secondary witnesses fainted.

At that precise moment, the male footmen and coachmen, standing with their backs turned, rushed over to help. Baroness Lubinska chased them away with her parasol because the women were, after all, lightly dressed.

The doctor took care of their wounds and the seconds suggested the ladies embrace and kiss.

None of the witnesses or relatives of the two belligerents mention this duel. The Viennese press makes no mention of it either.

According to the « Los Angeles Times » :

« It was a real fight, and both were injured - not just hair-pulling or minor scratches, but a duel with rapiers (...) »

The falling out between Pauline and Anastasia was a rather more mundane matter.

The image of two nobles captured the imagination of artists and scandalized Victorians. However, there are no primary sources for the story, only accounts from foreign newspapers. Furthermore, not long after the first accounts were published, a French newspaper printed a denial by Princess Pauline, in which she calls the story a « ridiculous invention by Italian journalists » .

Whether based on a kernel of truth or pure fiction, details of the story were repeated in publications around the world.

Started in 1865, « The Pall Mall Gazette » tackled important issues of the day. It established a reputation with investigative reporter William Stead, who wrote about issues including child. The paper was also known for contributions from such notable authors as George Bernard Shaw, Oscar Wilde, and Robert Louis Stevenson.

The « Pall Mall Gazette » reported on August 23, 1892 :

« No small sensation has been made by the report of a duel between two ladies of the high Austrian nobility. The Princess Pauline Metternich, the Honorary President of the " Vienna Musical and Theatrical Exhibition " and the Countess Kielmansegg, the wife of the " Statthalter " of Lower-Austria, and President of the " Ladies' Committee of the Exhibition " has a fearful quarrel over some arrangements at the Exhibition. The affair was regarded as so serious that it could only be

settled by blood.

The ladies traveled to Vaduz, the capital of the little principality of Lichtenstend, on the Swiss frontier, the town which Prince Alois of Lichtenstein, some time ago, offered to the Pope as a city of refuse in the even of his being obliged to leave the Vatican.

The duel was fought with rapiers. At the third round, the Princess was slightly wounded on the nose, and the Countess on the arm. There, up the two seconds, Princess Schwarzenberg and Countess Kinsk, advised them to embrace, kiss, and make friends ; which, accordingly, they did.

Their wounds were attended to by Baroness Lubinska, a Polish lady who has studied medicine and obtained a doctor's degree, whom they had prudently sent for from Warsaw to attend the duel. »

The story was further embellished by the time the story reached the « Missoulian » in Missoula, Montana, on October 5, 1892 :

« All the aristocrats of Europe are in a cold sweat of horror, and all plebeian Europe is indulging in a broad smile over the recent performance of two " grandes dames " of Vienna. A duel between two ladies of the highest rank ? Shocking ! The first, though among the nobility, was that it was only a sham duel. (...)

It was a real fight, and both were wounded - no hair pulling or plain scratching, but a duel with rapiers - and the ladies are of " la crème de la crème ". »

The « Missoulian » reported more specifics regarding the point of contention between the two « grandes dames » .

No quotes from interviews of witnesses or official statements were included.

« They differed as to the details in preparation, and quarreled over the respective powers in the case. The lie was passed, or what amounts to the same thing or worse among ladies, and both wanted to fight.

They retired to Vaduz, a village of Lichtenstein, and went at it with rapiers. In the third round, the Princess had her pretty nose slit and the Countess got it through her sword arm. There were screams and tears - then, repentance. The Baroness Lubinszka, a Polish lady, who has a doctor's degree, dressed their wounds and, then, persuaded them to kiss and make up. Historic names, these. No wonder Europe is astonished. »

Other accounts explained that the Baroness Lubinszka (spellings differ in various accounts) , who had battlefield experience, persuaded them to fight a « topless » duel because injuries could become septic if the point of a rapier drove a strip of cloth into a wound.

...

Inspired by the madly popular trend for world fairs launched by the « Great Exhibition of the Works of Industry of All

Nations » at the « Crystal Palace » in London in 1851, the « International Exhibition for Music and Theatre » was a showcase of the greatest music Europe's most musical city could offer and the first large scale marketing blitz to monetize and promote that artistic output.

Princess Pauline and Countess Kilmannsegg held important volunteer positions at this « once in a lifetime » event. Because of her operas like Ruggero Leoncavallo's « Pagliacci » and Pietro Mascagni's « Cavalleria rusticana » were staged to great acclaim at the « Exhibition Theatre » .

The Princess also founded the « Flower parade » down the main street of the « Prater » , a tradition she began in 1886.

Before the duel, she was described in one newspaper :

« (...) having inherited a courage which borders on insanity from her father, Count Sandor, who was famous for his hair brained extravagances. »

So, maybe that explains why, whatever the Countess had to say about the flower arrangements at the Exhibition, so deeply appalled the Princess and why she was willing to take it to the point of blood shed.

La comtesse Anastasia Kielmannsegg est une rivale de la princesse sur la scène sociale viennoise. Elle vient d'une famille russe très riche de Bessarabie (son nom de jeune fille est Lebedeff) , mais cela ne suffit pas pour se mesurer à la noblesse autrichienne.

Le mari d'Anastasia, le comte Erich von Kielmansegg, n'était même pas autrichien : il était allemand et protestant. Cependant, il était gouverneur de Basse-Autriche. C'est sa position qui lui permet d'entrer dans la bonne société viennoise.

Erich était un descendant d'un enfant illégitime d'Ernest August de Hanovre (et demi-frère du roi George I) . La mère d'Erich était apparemment impliquée dans de graves manigances de contrebande de bijoux après la conquête de Hanovre par la Prusse.
Même avec ces revers sociaux, Anastasia est déterminée et ambitieuse. Elle utilise sa position pour prendre des sièges au conseil d'administration de divers organismes de bienfaisance, puis se met en tête d'évincer Pauline von Metternich lors de la planification de fêtes. En général, la haute noblesse préférait Pauline. D'après la marquise de Fontenoy, la masse préférait Anastasia.

Au mois d'août 1892, Pauline et Anastasia ont un désaccord sur la façon d'arranger les fleurs dans le cadre de « l'Exposition internationale de la musique et du théâtre » de Vienne. Pauline est la présidente d'honneur, alors qu'il semble qu'Anastasia soit la présidente par intérim du Comité des dames de l'exposition.

Qui a le pouvoir réel de prendre une décision finale ?

Il s'avère que le problème des fleurs ne serait que la goutte d'eau qui fait déborder le vase. La véritable cause de la dispute serait de savoir qui aurait le dernier mot sur ce qu'est le « bon goût » au sein de la société viennoise.

Apparemment, elles ont décidé de régler les choses à l'épée, se battant pour le premier sang sur le champ de bataille de Vaduz, au Liechtenstein.

Le duel a été organisé par une dénommée baronne Lubinska, une autre noble ayant un diplôme de médecine. C'est elle qui a insisté pour qu'elles se battent seins nus, car elle savait que les vêtements coincés dans une plaie pouvaient provoquer une septicémie.

En réalité, « seins nus » (« topless ») , dans le cas de ce duel, signifiait simplement sans leurs chemisiers. Les deux femmes ont gardé leurs corsets et chemises pour le combat.

Selon le compte rendu du « Los Angeles Times » :

*« **C'était un vrai combat, et toutes les deux ont été blessés - pas d'arrachage de cheveux ou de simples griffures, mais un duel avec des rapières (...)** »*

Anastasia et Pauline échangèrent quelques feintes. Puis, Anastasia a réussi à passer la défense de Pauline et lui fait une coupure sur le nez. Choquée par le résultat, elle plaqua ses mains sur ses joues. Pauline, sentant son opportunité, a blessé Anastasia au bras. À la vue du sang, les témoins (secondes) des deux femmes s'évanouirent.

À ce moment précis, les hommes présents - valets de pied et cochers, debout le dos tourné - se sont précipités pour aider.

La baronne Lubinska les a chassés avec son ombrelle car les femmes étaient, après tout, légèrement vêtues (pour l'époque) .

Certaines sources ont inversé les blessures, affirmant que c'était Pauline qui avait coupé Anastasia au nez, puis qu'Anastasia avait touché Pauline au bras. Puisque dans la majorité des récits, c'est Pauline qui est considérée comme la gagnante, on peut légitimement penser que c'est bien elle qui a blessé Anastasia au bras.

Il n'y a pas eu vraiment de conséquences graves. Personne n'est mort.

Selon le « Pall Mall Gazette » , les témoins ont demandé aux deux femmes de se réconcilier immédiatement après le combat, et personne ne rapporte qu'elles ne l'ont pas fait.

Mais tout cela s'est-il réellement passé ?

Il semblerait bien qu'il s'agisse d'une histoire montée de toutes pièces par la presse, probablement au départ par un

journal satirique. Par la suite, des journaux ont repris l'histoire sans forcément en vérifier la réalité.

La Princesse von Metternich finit par faire publier un démenti dans la presse française en 1892.

Aucun des témoins et proches des deux femmes ne cite ce duel. La presse viennoise n'en parle pas non plus.

...

As part of the « International Exhibition for Music and Theatre » , multiple groups are taking part in the « Flower parades » on the « Hauptallee » (main avenue) of the « Prater » . The organizing committee includes important representatives and officials, such as count Rudolf Kinsky, Othon baron de Bourgoing, Margrave Alexander Pallavicini, baron Nathaniel Rothschild, and its director Julius Schuster, as well as Edgar von Spiegl. Pallavicini, Rothschild, and Bourgoing, along with Wilhelm Exner and Jakob Falke - who also contribute significantly to the exhibition - belong to Pauline von Metternich's circle , with whom she organizes her « Viennese Artists' Soirées » .

The « Blumenkorso » proved to be a popular and financial success, achieving their main objective : creating jobs for the companies involved in the organization and giving visibility to the Austrian capital, thus generating positive long-term benefits for the economy and the tourism sector.

The tradition of the « Flower parade » began in May 1886 (29, 30) , as part of the « Spring festival » organized by Princess Pauline. The next « Flower parade » took place on 4 June 1887.

In 1895, one could see on the « Hauptallee » teams of carriages sponsored by the « Jockey Club » , the « Raimund Theatre » , the « Jantsch Theatre » , the German « Volkstheater » , as well as an airship group and the Athletic Club led by Victor Silberer.

The « Flower parade of the Cyclists » started in 1897 (26 May) ; the « Flower parade of the Motorists » in 1925.

...

The « Österreichische Musik- und Theaterzeitung » Number 20-21 reports on page 13 the table-songs' summer concert, which was held at « Dreher Park » in Meidling on June 20, and also the performance of « Germanenzug » (**WAB 70**) :

« Vereinskonzerte

Am 20. Juni fand im Dreher-Parke eine Sommerliedertafel des großen " Wiener Männer-Gesangvereines " unter Eduard Kremser's stets sieggewohnter Leitung statt. Das Programm enthielt als gewaltig wirksamste Nummer : Anton Bruckner's " Germanenzug ", ferner Chöre von (...) . Der Erfolg war wie immer ein grandioser. Auch die Orchestervorträge der bestrenommirten Musikkapelle des Kaiserlich und Königliche 69. Infanterie-Regimentes und die Vorträge der Wiener Radfahrer-Kapelle fanden viel Beifall. (... über die Liedertafel des Schubertbundes am 21. Juni

1892 ...)

Doktor August Brandt »

An article on page 12, signed « G. K. » (Gustav Kühle) , reports on the « International Exhibition for Music and Theatre » :

« Konzerte in der Ausstellung

(... über die Chorkonzerte unter Daniël de Lange am 27. und 29. Juni und am 1. Juli und über andere Konzerte ...)

Die Konzerte des Symphonieorchesters der Ausstellung unter meisterhafter Leitung des Herrn Professor Hermann Grädener nehmen erfreulicherweise an Theilnahme und Besuch seitens des Publikums bedeutend zu (... das Fortbestehen des von Albert J. Gutmann gegründeten Orchesters nach Schluß der Ausstellung ist zu erwarten ...) Die Programme dieser Konzerte sind stets fein gewählt und enthalten neben Beethoven's unsterblichen Meisterwerken auch Bruckner'sche Symphonien, sowie Richard Wagner's gewaltige Tondichtungen (... über weitere Komponisten ...) sowie wir auch annehmen dürfen, daß wir demnächst auch Raff, Heinrich Hofmann und J. Rosenhain mit ihren in Deutschland längst bekannten und beliebten Symphonien auf den Programmen begegnen werden.

G. K. »

Monday, 1 August 1892

Letter from Hans Bronsart von Schellendorff to Anton Bruckner (?) :

Following direct negotiations regarding the performance of the Seventh symphony, Bruckner learns that only a quarter of an hour is being allotted to each composer in the « Composers' Convention » concerts. He, therefore, requests permission to perform the « Psalm 150 » . He also notes that Johannes Brahms and Carl Goldmark are only having short overtures played.

The « Internationalen Musik- und Instrumenten-Zeitung » Number 6 reports on pages 3 to 5 on the July 3 « Sängerbund » Festival in Krems, where the « Germanenzug » (**WAB 70**) was performed :

« **SÄNGER-ZEITUNG** | Organ für die Interessen des Männer-Gesanges | Unter Mitwirkung der hervorragendsten Fachmänner redigirt von EDUARD KREMSER (...)

VII. niederösterreichisches Sängerbundesfest

am 2. und 3. Juli 1892

(... ausführlicher Bericht von den Geschehnißen ... eine einzige Gesammtprobe, trotzdem recht gut ... Konzertbeginn mit Verspätung, daher waren die Sängerplätze zum Teil schon vom Publikum besetzt, kaum die Hälfte der teilnehmenden Sänger nahm am Konzert teil ...)

Die interessanteste Nummer des Programms war unstreitig der " Germanenzug " mit Begleitung von Blechinstrumenten von Bruckner. Kraftstrotzend, voll genialer Züge, im Mittelsatze von hehrer Schönheit, übt diese Komposition einen tiefen Eindruck auf die Zuhörer aus. Der jubelnde Beifall, in welchen Sänger und Publikum nach Absingung dieses Chores ausbrachen, galt dem großen, genialen Tondichter, den Österreich so glücklich ist, sein Eigen zu nennen. Die Aufführung war eine vorzügliche. Der Mittelsatz, vom Wiener Männer-Gesangvereine und vom Schubertbunde im Vereine gesungen, wurde wunderbar schön und trotz der so schwierigen Intonationen glockenrein zu Gehör gebracht. (... über die folgenden Nummern ...)

Es sei noch der ausgezeichneten Leistungen der Musikkapelle vom 49. Infanterie-Regimente Freiherr von Heß gedacht, welche die zum Theile sehr schwierigen Begleitungen zur besten Geltung brachte und unter der Leitung ihres begabten Kapellmeisters Herrn Wagner wesentlich zum Gelingen des Festkonzertes beitrag.

(... keine Signatur) »

The « Internationale Musik- und Instrumenten-Zeitung » Number 6 also reports on page 10 that « Germanenzug » (**WAB 70**) was performed in Reichenberg on July 24 :

« Jeschken-Isergau-Sängerbund

Derselbe hielt am 24. Juli 1. Jahr anläßlich seines 15-jährigen Bestandes in Reichenberg sein Festkonzert unter der Leitung des Bundeschormeisters Herrn Josef Schmidt aus Reichenberg und Mitwirkung der Musikkapelle des Kaiserlich und Königliche Infanterie-Regimentes Nummer 94 ab.

Das Programm enthielt nachbenannte Chöre :

(... Caspar Joseph Brambach, Eyrich, Ferdinand Möhring, Eduard Kremser, Pedbertsky, Alfred Dregert, Carl Maria von Weber) und " Germanenzug " von Anton Bruckner »

A review, signed « N » (probably editor Anton August Naaff) , reports on page 180 (page 2) in the magazine « Die Lyra » Volume 15, Number 21 (416) that Anton Bruckner's life-size honorific bronze bust sculpted by professor Viktor Tilgner can be seen at the « International Exhibition for Music and Theatre » - more specifically in a « composer room » of the « historical music section » (**« Room XXII »**) inside the West transept of the « Rotunda » (it is usually adorned with fresh flowers - courtesy of her young supporter, « Fräulein » Christine Březina) :

« Allgemeine Ausstelllung für Musik- und Theaterwesen in Wien

(Bei den Groß- und Kleinmeistern der Tonkunst - Die Gibichungenhalle)

II.

Stets ist die rechte, gesunde Mitte zwischen Idealfantasterei und grober Naturalisterei zu suchen ! Von besonderem Interesse sind auch die Bilder und Büsten der Beethoven'schen Frauengestalten : (... in der Folge auch über Bildnißе und Autographen anderer Komponisten ...) schreiten wir von den modernen Meistern der Gegenwart bis zu Johannes Brahms und Anton Bruckner fort, dessen lebenstreue Büste besonders auffällt. (... ausführlich über die Richard Wagner gewidmete Gibichungenhalle ...) und wir müßen diese Halle als eines der bestgelungenen, vornehmsten und schätzbarsten Ausstellungswerke bezeichnen.

N »

Also, the July 3 « Sängerbund » Festival in Krems, featuring the « Germanenzug » (**WAB 70**) , is discussed on page 182 (page 4) :

« Das VIII. niederösterreichische Sängerbundesfest in Krems

(Schluß)

Das Festconcert selbst, das bald nach 5 Uhr begann, darf im Allgemeinen als gelungen bezeichnet werden. [... Störung durch Platz- und Verpflegungsuchende ... Ansprachen und Chöre teils nur vorne zu verstehen ...] A. Bruckners " Germanenzug ", Gesammtchor unter Eduard Kremsers Leitung (Soli " Wiener akademischer Wagner-Verein " und " Schubertbund ") und " Ermunterung " von Max von Weinzierl (Leitung Heinrich Cubasch) fanden trotz mancher Einzelnschönheiten und der guten Durchführung nicht die volle Auffassung und Gesammtwürdigung. [... erwähnte Organisatoren [am 15. Juli 1892 deutliche Kritik an Fehlplanungen !] und Anwesende : von Krems Vorstand Dr. F. Spängler, Chorleiter Ignaz Walter, Burgmeister Dr. Ludwig Heinemann, Professor Josef Wichner, vom niederösterreichischen Sängerbund Dr. von Olschbaur, August Fetzmann, Hofmann, Janetschek, W. Förstl und J. Melnitzky ...]

(keine Signatur, auch nicht am 15. Juli 1892) »

Review on page 180 in « Der Kyffhäuser. Deutschnationale Rundschau » of the July 2 performance of « Das deutsche Lied » (**WAB 63**) by the « Wiener akademischer Wagner-Verein » at the « summer song festival » in the « Volksgarten » :

« Sommerliedertafel des akademischen Gesangvereines

Ein zahlreiches und gewähltes Publicum fand sich am 2. dieses Monats im Volksgarten zur letzten Unternehmung dieses Vereines im laufenden Semester ein. [...] An der Spitze der Vorträge stand " Das deutsche Lied " Dr. Anton Bruckner's [WAB 63] , das für das Erste deutsch-akademische Sängerfest in Salzburg componirt und dort von 500 jugendlichen Stimmen gesungen, gewiß nicht weniger Beifall und Aufsehen erregt haben dürfte, als hier. Die Composition des kurzen aber inhaltvollen Textes ist dem Meister in der großartigsten Weise gelungen ; von Trompeten und Posaunen getragen, steigert der Chor unter den höchsten Anforderungen an Stimme und Schulung die Wirkung von Zeile zu Zeile. Nicht endenwollender Beifall lohnte die Vortragenden und den Componisten, der wie gewöhnlich anwesend war und in enthusiastischer Weise gefeiert wurde. [... die anderen Werke ...] So fand ein für den Verein arbeits- und ehrenvolles Jahr, in welchem drei

außergewöhnliche Unternehmungen : Brucknercommers, Salzburger Sängerfest, Bismarckständchen wie Marksteine hervorragen, seinen würdigen Abschluß.

Dr. Gustav Rosmanit »

before Tuesday, 2 August 1892

Letter from the Liedertafel « Frohsinn » (Linz) to Anton Bruckner (Vienna) :

The male singing society seeks information concerning the new choral work : « Das deutsche Lied »

Tuesday, 2 August 1892

Letter from Anton Bruckner (Steyr) to father Raffael « Oddo » Loidol (Kremsmünster) :

« Most Venerable, Most Noble Friend !

To my sadness, I heard that you, the Right Reverend Father, are still sick. I want most sincerely to beg God that " He ", through His divine goodness, take away this difficult affliction and grant you the best of health ! I am in Steyr, likewise a patient ; I have liver, stomach, and foot ailments (swollen feet) and must avail myself of the " Karlsbad Cure ". " Post molestam senectutem. "

Repeating my most heart felt wish, I ask again that you allow me to know how you are.

Your admiring, warmest friend,

Anton Bruckner

The " 150th Psalm " is finished. »

Incipit : « Zu meinem Schmerze hörte ich, ... »

Source : « Anton Bruckner, Gesammelte Briefe. Neue Folge. » collected and edited by Max Auer, « Deutsche Musik-Bücherei » Volume 55, Gustav Bosse Verlag, Regensburg (1924) , letter number 267 ; page 260.
Franz Gräflinger. « Anton Bruckner Gesammelte Briefe » , Gustav Bosse Verlag, Regensburg (1924) , letter number 62 ; page 70.

...

Letter from Anton Bruckner (Vienna) to the Liedertafel « Frohsinn » (Linz) :

« Highly-Laudable Liedertafel " Frohsinn " !

The chorus " Ein Kracher " (An Old Dodderer) is properly entitled " Der Deutsche Gesang " (The German Song) . I had to set it to music for the Academics at the Salzburg Festival. After the Holidays, I will turn this over to my dear young friends, who will bring about the desired result.

In all fondness and admiration.

Your honorary member,

Anton Bruckner »

Incipit : « Der Chor (ein Kracher) ... »

Source : « Anton Bruckner, Gesammelte Briefe. Neue Folge. » collected and edited by Max Auer, « Deutsche Musik-Bücherei » Volume 55, Gustav Bosse Verlag, Regensburg (1924) , letter number 268 ; page 261.

Bruckner is referring to the members of the Liedertafel « Frohsinn » , a male singing society based in Linz founded in 1845. He had become an « honorary member » after he left the ensemble ... for the second time !

...

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

« composer and guest-conductor concerts series »

Luigi Mancinelli, chief conductor at the « Teatro Real » of Madrid

conducts the « Exhibition Symphony Orchestra »

the programme primarily features of his own works

(no information available)

There were ten performances of eight works by Luigi Mancinelli during the exhibition.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Rienzi, der Letzte der Tribunen » , WWV 49

« grand tragic opera » in five acts

music by Richard Wagner

libretto by Richard Wagner

stage design by Hermann Burghart

costumes based on drawings by the history painter Franz-Xaver Gaul

choreography by ballet master Karl Telle

cast

Rienzi : Hermann Winkelmann

Irene : Marie Lehmann

Steffano Colonna : Franz von Reichenberg

Adriano : Anna Warnegg

Paolo Orsini : Willibald Horwitz

Der Kardinal : Ludwig Weiglein

Baroncelli : Anton Schittenhelm

Cecco del Vecchio : August Egon Hablawetz

Friedensbote : Josefine von Artner

Wednesday, 3 August 1892

The « Welser Anzeiger » Number 31 reports on page 5 that Anton Bruckner is staying at the parish church in Steyr.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

« Margarethe »

(Faust)

« grand opéra » in five acts

(sung in German)

probably conducted by court « Kapellmeister » Johann Nepomuk Fuchs

music by Charles Gounod

French libretto by Jules Barbier, Michel Carré (from Carré's play « Faust et Marguerite »)

German translation by Julia Behr

stage design by landscape painter Johann Kautský (Jan Kautský)

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

choreography by ballet master Karl Telle

waltz performed during act two by the « corps de ballet »

« pas égyptien » performed during act five

synopsis

Faust, an aging, disillusioned scholar sells his soul to the devil (Méphistophélès) in exchange for his youth. After seducing and abandoning a young woman named Marguerite - leading to the death of her brother - Faust is damned to Hell, while Marguerite is granted divine salvation.

cast

Faust : Andreas Dippel

Méphistophélès : Franz von Reichenberg

Valentin : Franz Neidl

Brander : Hans Frei

Margarethe : Paula Mark

Siébel : Anna Bayer

Marthe : Luise Kaulich-Lazarich

Thursday, 4 August 1892

At the height of his success, the fifty year old landscape painter Emil Schindler suffers from severe intestinal blockage during a family trip in Westerland, on the island of Sylt in the North Sea.

Instead of enjoying the outdoors, as prescribed for his « exhaustion of the nerves » , he remains bed-ridden in his room reading a book.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

double bill

« Bastien und Bastienne » K. 50/46b

pastoral comedy (song-play) in one act

conducted by court « Kapellmeister » Johann Nepomuk Fuchs

music by the twelve year old Wolfgang Amadeus Mozart

revised German text and new spoken dialogue by Max Kalbeck

original German libretto : Friedrich Wilhelm Weiskern, Johann Heinrich Friedrich Müller, Johann Andreas Schachtner

based on « Les Amours de Bastien et Bastienne » by Justine Favart and Harny de Guerville

cast

Bastien : Josef Ritter

Bastienne : Ellen Forster (Forster-Brandt)

Colas : Benedikt Felix

« L'amico Fritz »

(« Freund Fritz »)

a lyric comedy in three acts

(sung in German)

music by Pietro Mascagni

libretto by Nicola Daspuro (pseudonym : P. Suardon) with additions by Giovanni Targioni-Tozzetti

based on the French novel « L'ami Fritz » (1864) by Émile Erckmann and Alexandre Chatrian

German text by Max Kalbeck

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

Fritz Kobus, a wealthy landowner who bets his friend David, a rabbi, that he will never marry. However, he falls in love with Suzel, the daughter of one of his tenants, who brings him a bouquet of violets for his birthday. David helps them overcome their shyness and social differences, and wins the bet by convincing Fritz to marry Suzel.

cast

Susel, a farmer's daughter : Louise von Ehrenstein

Fritz Kobus, a rich bachelor landowner : Fritz Schrödter

(Josef) Beppe, a gypsy : Luise Kaulich-Lazarich

David, a rabbi : Josef Ritter

(Hans) Hanezò, a tax collector, Fritz's friend : Hans Frei

(Friedrich) Federico Feldmesser, Fritz's friend : Viktor Schmitt

(Katharine) Caterina, Fritz's housekeeper : Ida Bayer (Bayer-Liebhart)

Friday, 5 August 1892

Letter from Anton Bruckner to Hans Bronsart von Schellendorff, the chairman of the « Allgemeiner deutscher Musikverein » in Weimar :

Bruckner provides the « Psalm 150 » (**WAB 38**) for a performance at the upcoming music festival of the « Allgemeine deutsche Musikverein » in Weimar to be held in September.

A performance can also be planned for the closing ceremony of the « International Exhibition for Music and Theatre » next October.

Vice-court « Kapellmeister » Hanns Richter already shown interest in conducting the work, months ago.

If Anton Bruckner is interpreting the letter (from von Schellendorff ?) correctly, Wilhelm Gericke will probably conduct the psalm.

Bruckner will then have to travel from Steyr to Vienna to attend the final rehearsals.

...

Letter from Anton Bruckner (Steyr) to his friend Privy councillor councillor Adolf Koch Edler von Langentreu, vice-president of the « Gesellschaft der Musikfreunde » (Vienna) :

Bruckner follows Adolf Koch's advice.

Hans Bronsart von Schellendorff wrote him a warm letter, and Bruckner immediately agreed.

When the festival of the « Allgemeine deutsche Musikverein » will take place ?

And who will be rehearsing and conducting the « Psalm 150 » ?

Hanns Richter already mentioned months ago that it would be a great honour for him to conduct the work.

Bruckner wants to be present at the final rehearsal.

Cyrill Hynais is transcribing a copy of the psalm.

Koch von Langentreu insists that the choir parts must be ready by the end of August.

This way, the work can be rehearsed and performed on time for the closing ceremony of the « International

Exhibition for Music and Theatre » .

The first performance looks more like a trial racing against time.

...

On his return to Vienna, Bruckner was no doubt pleased to learn that vice-court « Kapellmeister » Hanns Richter had decided to include the revised version of the Third symphony in the concert programme for the upcoming « Wiener Philharmoniker » season.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Lohengrin » , WWV 75

« music drama » in three acts

by Richard Wagner

conducted by vice-court « Kapellmeister » Hanns Richter

libretto by Richard Wagner

stage design by Johann Kautský

new « décor » in act two by Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Heinrich der Vogler : Ludwig Weiglein

Lohengrin : Andreas Dippel

Elsa von Brabant : Lola Beeth

Herzog Gottfried : Marie (« Mizzi ») Kohler

Friedrich von Telramund : Karl Sommer

Ortrud : Helene Hieser

Der Heerrufer des Königs : Benedikt Felix

Vier brabantische Edle : Anton Schittenhelm, Viktor Schmitt, Hans Frei, August Egon Hablawetz

Saturday, 6 August 1892

Letter from Wilhelm Zinne (Naples) to Anton Bruckner (Vienna) :

Greetings from Naples.

In Rome, Zinne has found ladies, whose beauty exceeds that of the Hungarian waitress « Fräulein » Aurelia Stolzar.

Saturday, 6 to Monday, 8 August 1892

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

guest-performance by the Brixlegg Theatre Company from Tyrol

featured play

« Andreas Hofer »

a drama in three acts, written in verse

by Catherine Swanwick

including songs and choral pieces that reflect the Tyrolean culture and spirit

Published in 1879, the story is set in Tyrol during the Napoleonic Wars and tells the tale of Andreas Hofer, a local inn-keeper, who becomes a leader of the Tyrolean rebellion against French and Bavarian forces. The play explores themes of patriotism, loyalty, and sacrifice as Hofer and his followers fight for their independence and the preservation of their way of life.

The drama features a cast of characters that includes Hofer's wife, Anna ; his ally, Speckbacher ; and the French general, Lefebvre.

Sunday, 7 August 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

Aïda

(181st performance of this production)

tragic opera in four acts

(sung in German)

adapted for the German stage by Julius August Schanz

new stage set by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

choreography by ballet master Karl Telle

performed by the female « corps de ballet »

synopsis

Princess Aïda has been kidnapped : a valuable prize in a war between Egypt and Ethiopia. The ambitious soldier Radames wrestles with his feelings for her. As they draw closer together, each must make a painful choice between their loyalty to home, and their love for each other.

cast

Der König : Ludwig Weiglein

Amneris : Helene Hieser

Aïda : Antonie (« Toni ») Schläger

Radames : Hermann Winkelmann

Ramfis : Baron Hans von Rokitansky

Amonasro : Josef Ritter

Ein Bote : Viktor Schmitt

Monday, 8 August 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater », Wien)

7:30 pm

Carmen

opera in four acts

music by Georges Bizet

(sung in German)

libretto by Henri Meilhac and Ludovic Halévy

after « Carmen », a novella by Prosper Mérimée

German translation by Julius Hopp

« décor » based on drawings by the imperial and royal Court theatre painter Carlo Brioschi

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Carmen : Marie Renard

Don José : Fritz Schrödter

Escamillo : Franz Neidl

Micaëla : Henriette Standhartner

Frasquita : Emma Karlona

Mercédès : Anna Hauser

Zuniga : Hans Frei

Moralès : Benedikt Felix

Remendado : Viktor Schmitt

Dancaïre : Willibald Horwitz

Lillas Pastia : Franz Schubert (Sänger)

Ein Führer : Josef Schubert

Tuesday, 9 August 1892

Five days after his arrival in Westerland, Emil (Jakob) Schindler dies at 2:00 pm in great pain, but fully conscious from the effects of a protracted appendicitis.

At his death bed, he is surrounded by his wife, his two daughters Alma and Margarethe (« Grete ») , Carl Moll, and a vicar.

His death certificate, published on August 17 in the « Wiener Zeitung » (page 10) , gives the « official » cause as paralytic ileus.

He is buried in the church-yard of « Ober Sankt Veit » in Hietzing.

The young Alma is crushed by the loss ...

After the family relocates to Vienna, she begins taking counterpoint lessons with Josef Lábor, a blind organist, and also becomes a fervent admirer of Richard Wagner's music-dramas.

The Moll-Schindler family lives for some months at « Theresianum » Number 6, in the same house as the Austrian writer, translator and philanthropist « Nina » (Anna) Hoffmann.

...

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

« composer and guest-conductor concerts series »

Johan Andreas Hallén

second conductor of the Royal Swedish Opera House

conducts the « Exhibition Symphony Orchestra »

the programme features works by Scandinavian composers

(no information available)

As a composer, conductor and music-critic, Hallén was an important supporter of the « New German School » in Sweden, pioneering the works of Franz Liszt and Richard Wagner.

His « Harald der Wiking » was the first Swedish opera based on Wagnerian principles. He wrote orchestral and choral works, a large number of songs, primarily for solo voice and piano, but also with orchestral accompaniment. Most of his fifteen or so orchestral works are in one movement. He composed four symphonic poems.

Johan Andreas (Andréas) Hallén was born on 22 December 1846 in Gothenburg, Sweden. His father, Mårten Hallén, the son of a farmer from Halland, was a priest. His mother, Hedvig Amalia, the daughter of the ship owner Anders Leffler junior, was a member of the Gothenburg society. Demonstrating a precocious talent for music, Johan Andreas received piano lessons at home. At the age of fourteen, he decided to play the organ at the Gothenburg poorhouse chapel. He soon learned organ technique and harmony under Henric Johan Frithiof Seldener, the cathedral organist from 1854 to 1866. During his studies at the Gothenburg « high elementary » school, he founded a music society and conducted a highly acclaimed concert, which convinced him to devote his entire life to music.

With the financial support of rich relatives, Hallén (like so many Nordic composers before him) left his country to study (in April 1866) at the Leipzig Conservatory under Edvard Grieg's teachers : Louis Plaidy and Ignaz Moscheles (piano) , Moritz Hauptmann and Carl Reinecke (theory and composition) . Then, he went in Munich to study for one year composition and conducting under Joseph Rheinberger.

In the autumn of 1869, Hallén returned to Sweden, where he made his debut as a composer. In 1870, he went to Germany and Dresden to study composition under Julius Rietz. Knowing his early interest for the « New German School » , it is remarkable that all his composition teachers were strong conservatives.

After studying in Germany, he was music director of the Gothenburg Music Society (1872-1878) and, then, singing teacher in Berlin (1880-1882) . He was elected to the Royal Swedish Academy of Music in 1884. He founded the Stockholm Philharmonic Society, and was its music director (1885-1895) . He was second conductor of the Royal Swedish Opera House (1892-1897) .

Johan Andreas Hallén died on 11 March 1925 at the age of 78 years old at his residence in Stockholm.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Die Hugenotten »

(Les Huguenots)

« grand opéra » in five acts

(sung in German)

conducted by vice-court « Kapellmeister » Hanns Richter

or his substitute Johann Nepomuk Fuchs

music by Giacomo Meyerbeer

libretto by Eugène Scribe, Émile Deschamps

German translation by Ignaz Franz Castelli

« décor » based on drawings by the imperial and royal Court theatre painter Carlo Brioschi

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

The « Huguenot » Raoul is guest at a feast of the Catholic « Comte de Nevers » , when he receives an invitation from « Princesse Marguerite de Valois » . His is to arrive blindfolded at the « Château de Chenonceau » . She wants to couple him with « Valentine de Saint-Bris » in order to bridge the divide between the religions. In preparation,

Valentine successfully asks the « Comte de Nevers » to cancel her engagement. Raoul recognizes Valentine, who he once saved from a group of importunate students, and with whom he fell in love. But he now suspects she was Nevers' lover and no longer wants to enter into the union. The « Comte de Saint-Bris » , Valentine's father, and Raul plan to duel in Paris. Saint-Bris is meanwhile also plotting a deadly raid on all « Huguenots » in the city, to which Raoul and Valentine ultimately fall victim.

The tragic, forbidden romance between Raoul and Valentine culminates with the massacre of Saint Bartholomew's Day on 24 August 1572, in which thousands of French « Huguenots » (Protestants) were slaughtered by Catholics in an effort to rid France of Protestant influence.

main characters

Comte de Nevers : Josef Ritter

Raoul de Nangis : Andreas Dippel

Princesse Marguerite de Valois : Marie Lehmann

Valentine de Saint-Bris : Annie Thomas-Schwarz

Comte de Saint-Bris : Franz Neidl

Wednesday, 10 August 1892

Postcard from Carl Wilhelm Zinne (Naples) to Anton Bruckner (Vienna) :

« From the 10th : in " Birreria Cambrinus "

Dear Professor !

Most splendid greetings from the most beautiful region. So far, everything has proceeded according to desire and schedule. Yesterday, in Pompeii (the ancient city) ; from there, today, " Vesuvius " tiring ascent in lava and ash but the highest pay-off : remarkably majestic crater ; it always roared when granular lava and steam would thrust outward. I permitted myself to stand on the edge of it for a whole hour. In Rome, for eight days ; there, I found the most beautiful women I know, " Aurelia ", herself returns there ! Naturally, I will marry only a Roman lady after all.

Heartfelt greetings

Yours,

Wilhelm Zinne »

Incipit : « Schönsten Gruß aus der schönsten Gegend. »

Source : « Anton Bruckner, Gesammelte Briefe. Neue Folge. » collected and edited by Max Auer, « Deutsche Musik-Bücherei » Volume 55, Gustav Bosse Verlag, Regensburg (1924) , letter number 5 of Carl Wilhelm Zinne ; pages 391, 392.

« Aurelia » : Latin word meaning « golden » . Hence, a beautiful lady's name.

Carl Wilhelm Zinne (1858-1934) : A Hamburg elementary school teacher and music-critic for the « Neue Hamburger Zeitung » , the « Hamburger Anzeiger » and the « Hamburger 8 Uhr Abendblatt » . Although very humble about his own musical endowments, he was true friend to Bruckner and a devoted champion of his work. Also a supporter of Gustav Mahler in Hamburg. His friendship with Mahler was based on their mutual love of Bruckner and ... bicycling !

...

Letter from Hugo Wolf to the Mannheim judge, Dr. Oskar Grohe :

« [Doctor Hermann] Wette has sent me an opera book [" Elsi, die seltsame Magd "] as an example of his genius. It surpasses in clumsiness, imbecility, brutality, and absurdity everything that has yet been produced in this much defiled genre. When I excused myself, in the most careful way, from co-operating with him, he became very rude and treated me as an " ignoramus ". »

Dr. Wette is the brother-in-law of composer Engelbert Humperdinck. Hugo and Wette could not see eye-to-eye with each other. Ultimately, they drifted into a quarrel.

...

« Chinese shadow play theatre » in « Prater » park, Leopoldstadt

evening

« Gute Bekannte »

(Among good acquaintances)

final performance (150th) !

based on text by Isidor Fuchs

featuring silhouettes of famous Viennese musicians by Hanns Schließmann

folk singer Schwarzmaier delivers effectively the « witty text with drastic allusions »

They are projected to the delight of the audience :

« The auditorium suddenly darkened, the curtain opens and a transparent panel - lit from behind - begins the " shadow play ".

The very first figure to appear is greeted with lively applause and cheers.

Everyone shouted : " Jahn, Jahn ! " [conductor Wilhelm Jahn]

Yes, it was unmistakably him, as he sat on his conductor's chair in the orchestra, conducting energetically, while the piano accompaniment in the theatre played the " Pilgrims' Chorus " from " Tannhäuser ". »

other personalities « in motion » include :

Johann Strauß II, violin in hand, conducts his « Blue Danube » from the podium

Carl Michael Ziehrer, violin in hand, conducts from the podium

Karel Komzák II conducts from the podium

Eduard Strauß, violin in hand, conducts from the podium

The silhouette figures are not only displayed, they also speak :

« Isidor Fuchs, the eminent man of witty nonsense [...] wrote the text for this droll " Défilement ", and it was thoroughly read [by] the artists in question, with an underground speaker and singer providing astonishing voices, and sometimes even voiceless, successfully expressing their peculiarities and quirks. »

« " Maestro Anton Bruckner " appears at the organ, his head held high with enthusiasm, as the sounds of a chorale fills the air. »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

« Excelsior »

spectacular « concept » ballet in six acts and twelve « tableaux »

celebrating scientific, industrial, and social progress

by the Italian mime dancer and choreographer Luigi Manzotti

conducted by Josef Hellmesberger junior

bombastic music score by composer Romualdo Marenco

music for « Les Telégraphistes » by Josef Hellmesberger junior

directed by J. Mendez

new stage set by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

stage mechanics by the machinery inspector Julius Rudolph

costumes based on drawings by the history painter Franz-Xaver Gaul

(in Vienna, the ballet was in the repertory from 1885 to 1914, receiving 329 performances)

The Struggle

« Light » struggles against « Darkness » , empowering brilliant inventors and thinkers. For instance, Alessandro Volta is depicted as radiant, when he creates the first electric spark, spelling the end of dim gas lamps.

Engineering Marvels

The story highlights the triumph of human engineering over nature, celebrating major infrastructure achievements like the construction of the Suez Canal and the Mont Cenis Rail Tunnel through the Alps.

Global Communication

The invention of the telegraph and steam powered ships are depicted as monumental steps toward connecting the continents.

Thursday, 11 August 1892

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

Gutmann's « popular concerts » series

8:00 pm

The concerts of the « Exhibition Symphony Orchestra »

are generaly conducted by music director professor Hermann Grädener

and occasionally by Wilhelm Gericke and Robert Fuchs

(partial) programme

Max Bruch : unknown work

Robert Schumann : Symphony No. 1 in B-flat major, « Spring » , Opus 38

...

Writing to Cyrill Hynais from Steyr, Anton Bruckner asks him to negotiate with Albert J. Gutmann about his fee (for providing a piano vocal score of « Psalm 150 ») to find out whether Wilhelm Gericke or vice-court « Kapellmeister » Hanns Richter is conducting the work at the closing concert of the « International Exhibition for Music and Theatre » , and to give him the dates of the final three rehearsals so that he can attend them - if necessary.

The performance of the work at the « Composers' Convention » could be regarded as a sort of dress rehearsal for the Exhibition's final concert.

Letter from Anton Bruckner (Steyr) to his pupil Cyrill Hynais (Vienna) :

« Dear " Herr " Cyrill !

Enclosed, please find 10 " Gulden " for " anticipando ". Kindly hand them over to " Herr " Gutmann for the Exhibition. How much you ask for is your concern. Should " Herr " Gutmann tell you that the German Music " Fest " does not form part of the Exhibition, then, you have to inform him otherwise ; namely, that the Germans are stopping by just for this Festival in Vienna. I consider this first performance as a trial run for the second performance, with my composition appearing at the closing ceremony ; the " Psalm (150) " was written for " it ".

The Singing Society must be as well prepared for it as possible, and this music will go even better at the end. Except, I do not know whether " Herr " Gericke or Hanns Richter will undertake the " Psalm ". About that, I request that you find more precise information ; I then ask you to entrust " him " with the notes. I hope that the " Direktor L. Koch " will tell you everything accurately ; and I ask you to let me know about this. Above all, I need to know when the last three rehearsals will be held ; write this to me because I want to come to Vienna to attend them.

Once again, I remain sincerely grateful,

Doctor Anton Bruckner »

Incipit : « Beiliegend zehn Gulden für Sie ... »

Source : « Anton Bruckner, Gesammelte Briefe. Neue Folge. » collected and edited by Max Auer, « Deutsche Musik-Bücherei » Volume 55, Gustav Bosse Verlag, Regensburg (1924) , letter number 269 ; pages 260, 261.

Cyrill Hynais (1862-1913) : Teacher, composer and author. Friend to Bruckner. Hynais became Bruckner's student at the suggestion of the pianist, teacher and author Josef Schalk (1857-1900) . As an intimate friend and confidant, he was entrusted with the piano reduction of the Sixth symphony. Furthermore, he provided for Bruckner's last work to be copied and was a witness to Bruckner's testament.

« Anticipando » : Latin word for anticipating. Literally, in anticipation of the remainder of the cost much like today's earnest money.

...

In Prague, Antonín Dvořák becomes fascinated with a translation of Henry Wadsworth Longfellow's epic poem « The Song of Hiawatha » , and begins sketching an opera based on it. The opera will never materialize but the sketches will eventually find their way into the middle movements of his next symphony.

...

The performance of the « Psalm 150 » at the « Composers' Convention » can be regarded as a sort of dress rehearsal for the Exhibition's ultimate concert.

...

In their report on the musical performances during the « International Exhibition for Music and Theatre » , organizers Albert J. Gutmann and Albert Ritter von Hermann wrote :

« The question of what these musical performances actually had to offer was not so easily answered. Above all, it was important to deviate from the conventional concert system, i.e. not to strive for a continuation of the winter concert season, but to bring the form and content of the planned performances into a system worthy of the music city of Vienna and appropriate to the " International Exhibition " : to perform the masterpieces of the classic, romantic and contemporary composers and to make these concerts easily accessible to the broader sections of the population by means of a minimal admission price ; furthermore to illustrate the development of the art of music in a series of historical concerts ; finally, to involve the living composers as much as possible in the performance of their works and to invite a number of outstanding conductors. (...) In the short period of five months, more masterpieces were performed than had otherwise been performed in Vienna in as many years. »

The composition of « Psalm 150 » (**WAB 38**) is completed in **August 1892**. Bruckner gives the manuscript score to Cyrill Hynais to produce a clean copy. Bruckner refers Wilhelm Gericke to Josef Schalk and Ferdinand Löwe. They could best introduce the maestro to the work.

In the end, the time for rehearsal by the Vienna « Singverein » is too short, so the premiere will not take place until November 13, 1892, at the first concert of the « Society of Friends of Music » in the « Musikverein-Saal » with Henriette Standthartner as the soprano soloist. Despite the fact that Gericke spends an unusually large amount of time on rehearsals, the performance does not turn out well due to the insecurity of the choir, « out-of-step » tempi and lack of colours in the orchestra. The programme also includes Franz Schubert's Overture in E minor D. 648, Franz Liszt's First piano concerto in E-flat major, followed by Richard Strauß's « Wanderers Sturmlied » for mixed-choir and orchestra Opus 14, and the finale of the first Act from Felix Mendelssohn's « Loreley » Opus 98.

The « Psalm 150 » in C major is scored for soprano soloist, mixed-choir (SATB) and orchestra (two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones (alto, tenor and bass) , contrabass tuba, timpani, and strings) .

Unlike the other psalm settings composed some forty years earlier, for which he used a German language Bible approved by the Catholic Church, Bruckner used this time the German language Lutherian Bible for the text.

The 247 bar long piece starts out in C major, « alla breve » , with a tempo marking of « Mehr langsam! Feierlich, kräftig » (More slowly ! Festive, strong) as the choir sings « Hallelujah » several times before moving on to the second line of the psalm. At rehearsal letter E, marked « Bewegter » (More moving) , begins the listing of instruments with which to praise God. At letter J, « Langsamer » (more slowly) follows « Alles, Alles lobe den Herrn » . At letter K, with a return to the initial tempo, Bruckner repeats the opening « Hallelujahs » but at letter L (at bar 165) follows with « a complex fugue » starting with the words « Alles, was Odem hat » once again « Langsam » (slowly) . Another return to the initial tempo at letter R marks the beginning of the coda with the words « Alles, alles lobe den Herrn » . The theme of the fugue is related to that of the fugue of Bruckner's Fifth symphony and that of the Adagio of his Ninth symphony.

The last time Bruckner improvised at the organ, he used melodies from this psalm setting. The « Psalm 150 » « shares both the key and the triumphant mood of rapturous exaltation of the " Te Deum " » .

Friday, 12 August 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

due to Carl Grengg's sudden illness, « Des Teufels Anteil » is cancelled, and replaced by

« Die Regimentstochter »

(La fille du régiment)

« opéra comique » in two acts

(sung in German)

music by Gaetano Donizetti

(55th performance in this production)

libretto by Jules-Henri Vernoy de Saint-Georges, Jean-François Bayard

German translation by Karl Gollmick

« décor » based on drawings by the imperial and royal Court theatre painter Carlo Brioschi

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

Youthful rebellion, family drama, and tender young love - the opera revels in both the hilarious mishaps and the heartfelt moments of adolescence. Set high in the Austrian Alps, this delightful romantic comedy tells the story of Marie, an intrepid young orphan raised by a regiment of French soldiers. When the man of her dreams turns out to be a rebel fighting against the French « family » she has always known, Marie will have to overcome war, fatherly disapproval, and even the discovery of her aristocratic heritage, forcing a choice between nobility and true love.

cast

Marie, Marketenderin : Josefine von Artner

Tonio, ein junger Tiroler : Anton Schittenhelm

Sulpice, Sergeant : Franz von Reichenberg

Die Marquise von Maggiovoglio : Ida Bayer (Bayer-Liebhart)

Hortensius : Viktor Schmitt

Korporal : Franz Schubert (Sänger)

Die Gräfin von Torpi : Johanna Vogelhuber

Bauer : Louis Evers

Notar : Josef Schubert

« Die Loreley » , Opus 16

opera in four acts

music by Max Bruch

(20th performance of this production)

libretto by Emanuel Geibel

[It was revived in 1887 under the « bâton » of Gustav Mahler at the Leipzig « Stadttheater »]

synopsis

Count Otto, betrothed to the Countess Bertha (the archbishop's daughter) , secretly courts Lenore, a modest inn-keeper's daughter, without revealing his royal identity. Otto leaves Lenore to marry Bertha. Devastated, Lenore is thrust into the wild and discovers her lover's true identity. Believing Otto to be unfaithful, the Rhine spirits lure Lenore into the river, transforming her into the enchanting, vengeance-seeking Loreley.

cast

Lenore : Amalie Materna

Graf Otto : Hermann Winkelmann

Gräfin Bertha : Rosa Papier

Erzbischof Reinald : Ludwig Weiglein

Saturday, 13 August 1892

« Prater » park, Leopoldstadt

the « Chinese shadow play theatre »

presents

« Wien bei Tag und Nacht »

(Vienna by day and night)

shadow play written by Alexander Weigl

silhouette figures by Hanns Schließmann

with duets and songs

performed by folk singers Rosa Neruda-Bernstein and Schwarzmaier

(this production remained in the repertoire until the end of the exhibition)

...

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

Gutmann's « popular concerts » series

8:00 pm

Robert Fuchs probably conducts

the « Exhibition Symphony Orchestra »

(partial) programme

Robert Fuchs : unknown work

Ludwig van Beethoven : Symphony No. 6 in F major, « Pastorale » , Opus 68

Johann Strauß II : unknown work (possibly a waltz as an « encore » piece)

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Die Afrikanerin »

(L'Africaine)

« grand opéra » in five acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Giacomo Meyerbeer

(180th performance of this production)

libretto by Eugène Scribe

German translation by « G. Ernst » (pseudonym of Ferdinand Gumbert)

stage design by landscape painter Johann Kautský (Jan Kautský)

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

« festive entrance » in act four choreographed by ballet master Karl Telle

synopsis

The opera is a tragic tale of exploration, forbidden love, and cultural conflict. Vasco da Gama, who left Lisbon, survives a shipwreck by landing on a mystical island in the Indian Ocean. He is taken over by a swarm of natives. He returns from sea with two captives : Nélusko (who is secretly a King) and Sélika (who is a Queen) . Sélika falls in love with Vasco but she finally let go the Portuguese explorer so he can marry Inès, his true love.

main characters

Vasco da Gama : Andreas Dippel

Sélika : Louise von Ehrenstein

Nélusko : Karl Sommer

Inès : Marie Lehmann

Sunday, 14 August 1892

Cholera outbreak in Hamburg

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

triple bill

« Wiener Walzer »

(Vienna Waltz)

ballet in three parts

conducted by Josef Bayer

based on music by Johann Strauß I, Johann Strauß II, Josef Bayer

compiled by Josef Bayer

choreography by Louis Ruault (pseudonym : Louis Frappart)

stage design and costumes based on drawings by the history painter Franz-Xaver Gaul

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Antonie (« Toni ») Schläger

Turiddu : Georg Müller

Lucia : Luise Kaulich-Lazarich

Alfio : Franz Neidl

Lola : Ellen Forster (Forster-Brandt)

« Die Puppenfee »

(The Fairy Doll)

a pantomimic « divertissement » in one act and two « tableaux »

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A prized mechanical fairy doll miraculously comes to life at midnight to magically animate the entire Viennese shop. She interacts with puppets and toys all around her - greeting some, dismissing others, blowing kisses to favourites.

human characters

toy maker (or shop-keeper) - his assistant (chief clerk) - sir James Plumpstershire (wealthy Englishman)
Lady Plumpstershire - their children - various customers (peasant family, maid, postman, etc.)

Sunday, 14 and Monday, 15 August 1892

The « Liedertafel » of Steyr participates to the « International Exhibition for Music and Theatre »

The choir has a deep connection to the Upper-Austrian musical tradition - particularly the works of Anton Bruckner

Carl Almeroth, choir-master

programme

Anton Bruckner : « Das deutsche Lied » , patriotic song (**WAB 63**) - dedicated to the « Liedertafel » of Steyr

Anton Bruckner : « Um Mitternacht » **(WAB 89)** , written for the « Liedertafel Sängerbund » of Linz
Franz Schubert : Choral works

Arrangements of traditional Alpine folk songs (« Volkslieder ») conclude the concert.

Monday, 15 August 1892

Death in Hamburg of a worker who contracts cholera, while inspecting a contaminated sewage outlet from the warm Elbe river.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm (?)

« Tannhäuser und der Sängerkrieg auf Wartburg » , WWV 70

« music drama » in three acts

by Richard Wagner

conducted by vice-court « Kapellmeister » Hanns Richter

occasionally also by substitute Johann Nepomuk Fuchs

(146th performance of this production)

libretto by Richard Wagner

stage design by Anton Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

cast

Landgraf Hermann : Franz von Reichenberg

Tannhäuser : Hermann Winkelmann

Wolfram von Eschenbach : Karl Sommer

Walther von der Vogelweide : Fritz Schrödter

Biterolf : Hans Frei

Heinrich der Schreiber : Viktor Schmitt

Reinmar von Zweter : Georg Werthner

Elisabeth : Louise von Ehrenstein

Venus : Lola Beeth

Ein junger Hirt : Anna Bayer

Monday, 15 to Wednesday, 24 August 1892

guest-performance by an operetta company from Paris

under the directorship of « mademoiselles » Jeanne Granier and Lender

featured play

« La fille de Madame Angot »

« opéra-comique » in three acts

by Charles Lecocq

Tuesday, 16 August 1892

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

Gutmann's « popular concerts » series

8:00 pm

The concerts of the « Exhibition Symphony Orchestra »
are generaly conducted by music director professor Hermann Grädener

and occasionally by Wilhelm Gericke and Robert Fuchs

(partial) programme

Ludwig van Beethoven : Symphony No 8 in F major, Opus 93

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

Josef Bayer conducts

« Die Donau-Nixe »

(The Danube Mermaid)

a ballet in one prologue and four « tableaux »

music by Josef Bayer

based on a compilation of melodies by Johann Strauß II

Louis Gundlach, director
Josef Haßreiter, screenwriter
Otto Thieme, choreographer
Felix Dörmann (Biedermann) , text poet

anonymous authorship :

Othon baron de Bourgoing, vice-president of the « Exhibition Commission »

chairman of the « Theatre and Music Committee »

[Until **August 31**, dancers Irene Sironi from the « Teatro della Scala » in Milan and Greco Poggiolesi « primo ballerino assoluto » from the « Teatro San Carlo » in Naples will appear in « tableaux one and five » . Both will also perform on stage, in solo, after each representation.]

Irene Sironi is born on 7 December 1873 in Milan, Italy. She trains at the Academy of Dance of the « Teatro alla Scala » in Milan. She first performs in Milan in 1891. In 1892, she appeared as a guest artist at the « International Exhibition for Music and Theatre » in Vienna. On **August 22**, Sironi becomes « prima ballerina » at the « Hofoper » . She performs in numerous productions by Josef Haßreiter. In 1902, she prepares the screenplay for the ballet « Die Perle von Iberien » based on music by Josef Hellmesberger junior.

[Music director Gustav Mahler had created at the « Hofoper » a system of fines and penalties involving deductions in salary, of which a list was sent to the intendant August Plappart von Leenheer every month. It generally included the names of members of the chorus, dancers, stagehands, and sometimes even singers. The list sent to the « Intendant » on 3 January 1903 included a fine of 100 « Kronen » inflicted on the tenor Franz Pacal for some unspecified misdemeanour. Johann Strasky, oboist at the philharmonic concerts and at the opera, remembered that he often found himself on the list for rising from his seat in the orchestra pit during ballet performances to admire the legs of star « prima ballerina » Irene Sironi !!]

Josef baron von Bezecný served as general director of the Court theatres at the start of Mahler's tenure. August Plappart von Leenheer succeeded Bezecný in 1898, and oversaw much of Mahler's later strict reforms. Eduard Wlassack, the influential « Kanzleidirektor » (Chancellery director) managed the day-to-day administrative machinery of the opera house. As Lord Chamberlain, Prince Rudolf von Liechtenstein was the high-ranking court official to whom Mahler ultimately reported.]

Sironi teaches her art in Vienna from 1907 to 1919. She tours Italy and Bohemia. She features as « prima ballerina » at the « Teatro della Scala » until 1905. She subsequently became a renowned theatre artist and esteemed choreographer. She worked between Milan and Paris, associating with a large number of famous artists. Her successor was Cäcilie Cerri : born on 11 February 1872 in Turin, she appears early on stage at the « Teatro Reggio » . She then performs in Milan and Florence.

« prima ballerina » Irene Sironi dies in Lake Como, Italy, after Wednesday, 31 May 1961

« Cédant au goût nouveau du libre-échange qui fait annoncer pour novembre Mlle Edmonde Guy, " prix de beauté de Paris ", une tournée des Folies-Bergère, et Madame Piérat dans " Aimer ", Irène Sironi, l'ancienne " prima ballerina " de l'Opéra de Vienne, avait organisé à l'Opéra populaire une tournée " italo-viennoise " où la Signorina Bianca Gallizia du " Teatro San Carlo " de Naples et de Signor Vincenzo Celli, premier danseur à la " Scala " de Milan, joignaient leurs efforts à ceux d'une troupe largement internationale pour interpréter un " Hommage à Johann Strauß " italianisant le " Beau Danube Bleu ", et un " Cupidon à Schonbrunn " où ces beaux artistes du brun Midi s'essayaient à l'idylle qui unit Fanny Essler et le duc de Reichstadt. »

(Marcel Dunan, magazine « La Danse » , novembre 1923)

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

« Der Troubadour »

(« Il trovatore »)

opera in four acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Giuseppe Verdi

Italian libretto by Salvatore Cammarano

after the play « El Trovador » by Antonio García Gutiérrez

German libretto by Heinrich Proch

choreography by ballet master Karl Telle

new set design by painter Theodor Jachimovicz

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Graf von Luna, Il conte di Luna : Josef Ritter

Leonora : Antonie (« Toni ») Schläger

Azucena : Anna Warnegg

Manrico : Andreas Dippel

Ferrando : Georg Werthner

Ines : Emma Karlona

Ruiz : Viktor Schmitt

Ein alter Gitano : Karl Hellmann

Ein Bote, un Messo : Karl Gaisser

Tuesday, 16 and Wednesday, 17 August 1892

Cholera spreads rapidly in Hamburg

before Wednesday, 17 August 1892

Letter from Anton Bruckner to the Hungarian waitress « Fräulein » Aurelia Stolzar :

Bruckner sends his photograph to Aurelia with a dedication on the back :

« To my dear friend, " Fräulein " Aurelia

Anton Bruckner, m.p. »

Wednesday, 17 August 1892

Letter from the Hungarian waitress « Fräulein » Aurelia Stolzar to Anton Bruckner :

Aurelia thanks Bruckner for sending his photograph

(perhaps, this picture has been taken by Aurelia herself)

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

Josef Bayer conducts

« Die Donau-Nixe »

(The Danube Mermaid)

a ballet in one prologue and four « tableaux »

music by Josef Bayer

based on a compilation of melodies by Johann Strauß II

Louis Gundlach, director
Josef Haßreiter, screenwriter
Otto Thieme, choreographer
Felix Dörmann (Biedermann) , text poet

anonymous authorship :

Othon baron de Bourgoing, vice-president of the « Exhibition Commission »
chairman of the « Theatre and Music Committee »

Adolph Müller opens the evening by conducting his own « Österreichisch-ungarischer Kaiser-Marsch » (Austro-Hungarian Emperor's March) .

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

double bill

« Roccoco »

a nostalgic, stylized tribute to the elegant, playful æsthetics of the eighteenth century Rococo era

choreography and rehearsals by ballet master Karl Telle

costumes based on drawings by the history painter Franz-Xaver Gaul

tableau I

music from Carl Maria von Weber's « L'invitation à la Valse » , Opus 65, J. 260

orchestrated by Hector Berlioz and arranged by ballet master Karl Telle

dancers

Leopoldine Löscher, Adolfine Hauffe, Franziska (« Fanny ») Well, Eduard Voitus van Hamme, Julius Price, Ferdinand Rathner, and the « corps de ballet »

tableau II

music from the « Gavotte du roi Louis XIV » arranged by Paul Taglioni

dancers

Camilla Pagliero, Wilhelmine (« Minna ») Rathner, Emma Graselli

tableau III

music from Franz Liszt's « Grand galop chromatique en mi bémol majeur » , S. 219

orchestrated by Franz Adalbert Doppler

dancers

Camilla Pagliero, Adolfine Hauffe, Franziska (« Fanny ») Well, Wilhelmine (« Minna ») Rathner, Emma Graselli, Julius Price, Ferdinand Rathner, Eduard Voitus van Hamme, and the « corps de ballet »

« Des Teufels Antheil »

(La part du diable)

« opéra-comique en trois actes »

(sung in German)

music by Daniel-François-Esprit Auber

(eleventh performance of this production)

libretto by Eugène Scribe, loosely based on the life of the eighteenth century castrato Farinelli (Carlo Broschi)

synopsis

To escape the intrigues of the Spanish court, which wishes to present her as a gift to King Ferdinand VI, the young Casilda takes refuge in a convent. This is all the more so because she is secretly in love with the knight Rafael d'Estuñiga. Using the power of his voice, Carlo Broschi, Casilda's brother, manages to gain entry to the court to cure the king's melancholy. When the king enlists the singer's services, Farinelli approaches Rafael, who is distraught over Casilda's departure. Disguised as Satan, Farinelli offers Rafael his help in exchange for half of his wealth. Gaining the king's trust, he secures the presidency of his council and ultimately his consent to the union of Casilda and Rafael.

cast

Der König : Franz von Reichenberg

Die Königin : Luise Kaulich-Lazarich

Rafael d'Estuniga : Fritz Schrödter

Gil Vargas : Benedikt Felix

Carlo Broschi : Paula Mark

Casilda : Ellen Forster (Forster-Brandt)

Fray Antonio : Georg Werthner

Der Graf von Medrano : Hans Frei

Ein Türsteher : Franz Schubert (Sänger)

Thursday, 18 August 1892

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

« celebratory concerts series »

Celebration of Emperor Franz-Josef's birthday on August 18, 1830

music director professor Hermann Grädener

conducts the « Exhibition Symphony Orchestra »

programme

Franz-Josef Haydn : Anthem « God save Emperor Francis »

(« " Kaiserhymne " Gott erhalte Franz den Kaiser »)

Wolfgang Amadeus Mozart : probably a piano concerto

Ludwig van Beethoven : Symphony No. 5 in C minor, Opus 67

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm (?)

« Le nozze di Figaro » , K. 492

(The Marriage of Figaro)

« opera buffa » in four acts

music by Wolfgang Amadeus Mozart

(68th performance of this production)

libretto by Lorenzo Da Ponte

based on the stage comedy by Pierre Augustin Caron de Beaumarchais

« La folle journée, ou le mariage de Figaro » (1784)

German translation by Max Kalbeck

stage design and costumes based on drawings by the imperial and royal Court theatre painter Carlo Brioschi

synopsis

Servants Figaro and Susanna want to get married, but their lecherous employer, Count Almaviva, wants to seduce Susanna. Together with the neglected Countess, the servants scheme to outwit the Count and save their wedding.

cast

Conte Almaviva : Franz Neidl

Contessa Almaviva : Luise Kaulich-Lazarich

Susanna : Henriette Standhartner

Figaro : Josef Ritter

Cherubino : Josefine von Artner

Marcellina : Ida Bayer (Bayer-Liebhart)

Don Basilio : Viktor Schmitt

Don Curzio : Anton Schittenhelm

Don Bartolo : August Egon Hablawetz

Antonio : Georg Werthner

Barbarina : Anna Hauser

Letter from Anton Bruckner (Steyr) to professor Bernhard Deubler (St. Florian) :

« Your Reverence, Right Honourable Professor !

Once again, in honour of your noble Name-Day, I have made bold to lay at your feet the feelings of my heart, which consist primarily in praying that God may bless Your Reverence at all times, and guard and protect you ! Good health, and with it physical and spiritual strength, toward the realization of your high-calling ; may " He " never deny you well-being in any respect.

I am in Steyr with swollen feet and " may not do any organ playing " ; on the contrary, I require the " Karlsbad Cure ". In September, I must go to Vienna for the German " Musikfest " since, according to letters from Weimar, they want to perform my new composition, the " 150th Psalm ".

Again and again, my most sincere wishes and with deepest respect, I remain

Yours devotedly,

Anton Bruckner »

Incipit : « Zu Ihrem hohen Namensfeste erkühne ich ... »

Source : « Anton Bruckner, Gesammelte Briefe. Neue Folge. » collected and edited by Max Auer, « Deutsche Musik-Bücherei » Volume 55, Gustav Bosse Verlag, Regensburg (1924) , letter number 270 ; page 262.

...

Letter from Anton Bruckner (Steyr) to his pupil Cyrill Hynais (Vienna) :

« Most Sincere and Esteemed " Herr " Hynais !

" Herr " Gericke will conduct.

First rehearsal on Monday, the 5th of September, expressly for which I shall return to Vienna. The conductor would like very much to have a piano score. Could you not simply write one out, just the vocal parts. If not, then, I request a full score in order that the work may be learned thoroughly and well ; and, on top of that, for the accompanying rehearsal, the same ; or, in the most pressing case, look-up " Herr " Löwe (in the rectory) at the " Trauenkirche " in Ebensee, in mine and all of our names to see whether he may undertake this dear work.

Thank you truly from my heart

Yours,

Bruckner »

Incipit : « Herr Gericke wird dirigieren. »

Source : « Anton Bruckner, Gesammelte Briefe. Neue Folge. » collected and edited by Max Auer, « Deutsche Musik-Bücherei » Volume 55, Gustav Bosse Verlag, Regensburg (1924) , letter number 271 ; page 263.

Wilhelm Gericke was to conduct Bruckner's newly composed « Psalm 150 » at the upcoming « Composers' Convention » , which would be given under the auspices of the « Society of Composers » . Bruckner had been very ill with the malady, which would ultimately claim his life but he willed himself well enough to travel to Vienna for the last three rehearsals - and did indeed go.

Ferdinand Löwe (1865-1925) : Conductor and choir-director, active mostly in Vienna and Munich but appearing regularly in Budapest and Berlin. A former Vienna Conservatory student of Bruckner and a friend. A staunch supporter of his music « in his own way » . With Bruckner's knowledge, he and Franz Schalk collaborated on a spurious score of Bruckner's Fourth symphony with cuts and « Wagner like » orchestration. Although Bruckner allowed its printing, he refused to sign the printer's copy releasing his own definitive version of 1880. This was neither Löwe's only, nor his last musical indiscretion in regard to Bruckner.

« Ebensee am Traunsee » is a market town in the south of Upper-Austria on the south shore of the « Trauen » river.

...

Letter from Anton Bruckner (Steyr) to Wilhelm Gericke :

Bruckner does not know whether his pupil Cyrill Hynais (a teacher of Eduard Horák) , who copied the score of « Psalm 150 » and is correcting the parts, can write a piano reduction. This is usually done by Josef Schalk and Ferdinand Löwe, who are (currently) in Traunkirchen near Ebensee. Löwe is particularly recommended as a very good score reader. It is questionable whether Hynais will be able to spare one score. He will leave Steyr for Vienna to attend the first rehearsal on August 5.

...

Anton Bruckner, who is staying in Steyr, must have received new information from Weimar (from Hans Bronsart von Schellendorff) - for example, regarding the conductor and the rehearsal schedule.

A festive church service is held in Steyr to celebrate the birthday of Emperor Franz-Josef. Under the direction of Franz Bayer, Anton Bruckner hears his « Pange lingua » (**WAB 33**) . A mass by Karl Kempter, a gradual by Moritz Brosig, an offertory by Franz-Josef Haydn, and a « Te Deum » by Robert Führer are also performed.

Friday, 19 August 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

Otello

opera in four acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Giuseppe Verdi

libretto by Arrigo Boïto

based on Shakespeare's play

German translation by Max Kalbeck

stage « décor » by Carlo Brioschi, Anton Brioschi, Hermann Burghart

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Otello : Hermann Winkelmann

Jago : Karl Sommer

Cassio : Anton Schittenhelm

Roderigo : Viktor Schmitt

Lodovico : Ludwig Weiglein

Montano : Hans Frei

Desdemona : Lola Beeth

Emilia : Luise Kaulich-Lazarich

Ein Herold : Klemens Fochler

Saturday, 20 August 1892

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

Gutmann's « popular concerts » series

8:00 pm

The concerts of the « Exhibition Symphony Orchestra »
are generaly conducted by music director professor Hermann Grädener

and occasionally by Wilhelm Gericke and Robert Fuchs

(partial) programme

Franz-Josef Haydn : Symphony in A major

Ludwig van Beethoven : Symphony No 8 in F major, Opus 93

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

double bill

« Sylvia oder Die Nymphe der Diana »

(Sylvia, ou la Nymphe de Diane)

mythological ballet in three acts

exploring themes of love, jealousy, and the power of the gods

conducted by Josef Hellmesberger junior

music by Léo Delibes

libretto by Jules Paul Barbier, Baron de Reinach

choreography by ballet master Karl Telle

stage design by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

Sylvia : Leopoldine Löscher

synopsis

The huntress-nymph Sylvia falls in love with the shepherd Aminta, despite her dedication to the goddess Diana and her vow of chastity. Their love is complicated by the god of love, Eros, and evil Orion, who also desires Sylvia.

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Antonie (« Toni ») Schläger

Turiddu : Andreas Dippel

Lucia : Luise Kaulich-Lazarich

Alfio : Franz Neidl

Lola : Ellen Forster (Forster-Brandt)

Sunday, 21 August 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

Mignon

(112th performance of this production)

« opéra comique » in three acts

music by Ambroise Thomas

(sung in German)

French libretto by Jules Barbier, Michel Carré

German translation by « G. Ernst » (pseudonym of Ferdinand Gumbert)

stage design by Paul Gropius, Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

Mignon : Marie Renard

synopsis

The wandering minstrel Lothario, in search of his long-lost daughter, comes across a group of gypsies, who beat one of their troupe - a beautiful young girl named Mignon - for refusing to dance. Lothario and Wilhelm Meister, a student, take pity on the girl and Wilhelm decides to rescue her, engaging her as his servant and later falling in love with her. The relationship proves difficult and the lovers eventually split. However, they are reunited when Wilhelm rescues Mignon from a burning castle and nurses her back to health with Lothario. It is only now that Lothario, who had lost his memory years ago after his daughter was kidnapped, remembers that he is, in fact, Count Lothario and Mignon is his daughter Sperata.

Monday, 22 August 1892

Irene Sironi, from the « Teatro della Scala » in Milan, becomes « prima ballerina » at the Vienna « Hofoper »

She now personifies the title role of Isa, the Danube Mermaid in « Die Donau-Nixe » , a ballet in five « tableaux »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Lohengrin » , WWV 75

« music drama » in three acts

by Richard Wagner

conducted by vice-court « Kapellmeister » Hanns Richter

libretto by Richard Wagner

stage design by Johann Kautský

new « décor » in act two by Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Heinrich der Vogler : Ludwig Weiglein

Lohengrin : Hermann Winkelmann

Elsa von Brabant : Louise von Ehrenstein

Herzog Gottfried : Marie (« Mizzi ») Kohler

Friedrich von Telramund : Karl Sommer

Ortrud : Luise Kaulich-Lazarich

Der Heerrufer des Königs : Benedikt Felix

Vier brabantische Edle : Anton Schittenhelm, Viktor Schmitt, Hans Frei, Georg Werthner

Tuesday, 23 August 1892

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

Gutmann's « popular concerts » series

8:00 pm

The concerts of the « Exhibition Symphony Orchestra »
are generaly conducted by music director professor Hermann Grädener

and occasionally by Wilhelm Gericke and Robert Fuchs

(partial) programme

Wolfgang Amadeus Mozart : Symphony in G minor

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

« Der Trompeter von Säkkingen »

(The Trumpeter of Säckingen)

opera in a prologue and three acts

dedicated to conductor Arthur Nikisch

music by Viktor Nessler

(90th performance of this production)

libretto by Rudolf Bunge

based on the epic poem by Joseph Victor von Scheffel

new stage design for « Der Schloßhof in Heidelberg » by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

new « room decoration » by the imperial and royal Court theatre stage designer Anton Brioschi
costumes based on drawings by the history painter Franz-Xaver Gaul

« Mai-Idylle » : pantomime with dance in act two performed by Camilla Pagliero

choreographed by ballet master Karl Telle

synopsis

Heidelberg and Säkkingen after the Thirty Years' War. The trumpeter Werner loves Maria, the daughter of the Baron, but her father and mother want her to marry the cowardly Damian. Werner proves himself a hero and is opportunely discovered to be of noble birth, so all ends happily.

main characters

Werner Kirchhofer, law student, later a trumpeter

Konradin, a trumpeter

Baron von Schönau

Maria, daughter of the Baron

Count von Wildenstein

Countess Wildenstein, Maria's aunt, former wife of the Count

Damian, son of the Count by a subsequent wife

The majordomo

The rector

Letter from Anton Bruckner to the Hungarian waitress « Fräulein » Aurelia Stolzar :

Bruckner thanks Aurelia for her letter and picture.

He was already worring that she was ill.

During this time, he worked diligently on the Ninth symphony.

Bruckner must be in Vienna for the beginning of September. He will attend, on the eighteenth, a performance of his « Psalm 150 » during the « Deutsche Musikfest » , as part of the « International Exhibition for Music and Theatre » . He would then visit Aurelia.

It was not odd that Anton Bruckner would write to his friend professor Bernhard Deubler for this favour for Ignaz, who was ill again, resided in the town of St. Florian, and was associated with the monastery. In addition, Bruckner was not asking for himself, and he knew Deubler would be understanding and kind to find a new doctor for his brother.

August Göllerich junior relates in the second volume of his monumental biography on Bruckner (page 311) one of these typical episodes featuring the old Master who is (again) attracted by a pretty young girl, this time from the Amstetten region.

...

Letter from Anton Bruckner (Steyr) to his pupil Cyrill Hynais (Vienna) :

Bruckner hopes to see him at the « small hall » of the « Musikverein » (« Kleine Musikvereinssaal ») on September 5 for the rehearsal of the « Psalm 150 » (**WAB 38**) .

Hynais must hand over the score to Wilhelm Gericke immediately upon his arrival in Vienna.

Friday, 24 August 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

« Excelsior »

spectacular « concept » ballet in six acts and twelve « tableaux »

celebrating scientific, industrial, and social progress

by the Italian mime dancer and choreographer Luigi Manzotti

conducted by Josef Hellmesberger junior

bombastic music score by composer Romualdo Marenco

music for « Les Télégraphistes » by Josef Hellmesberger junior

directed by J. Mendez

new stage set by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

stage mechanics by the machinery inspector Julius Rudolph

costumes based on drawings by the history painter Franz-Xaver Gaul

(in Vienna, the ballet was in the repertory from 1885 to 1914, receiving 329 performances)

The Struggle

« Light » struggles against « Darkness » , empowering brilliant inventors and thinkers. For instance, Alessandro Volta is depicted as radiant, when he creates the first electric spark, spelling the end of dim gas lamps.

Engineering Marvels

The story highlights the triumph of human engineering over nature, celebrating major infrastructure achievements like the construction of the Suez Canal and the Mont Cenis Rail Tunnel through the Alps.

Global Communication

The invention of the telegraph and steam powered ships are depicted as monumental steps toward connecting the continents.

Thursday, 25 August 1892

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

Gutmann's « popular concerts » series

8:00 pm

The concerts of the « Exhibition Symphony Orchestra »
are generaly conducted by music director professor Hermann Grädener

and occasionally by Wilhelm Gericke and Robert Fuchs

(partial) programme

Niels W. Gade : Symphony No. 4 in B-flat major, Opus 20

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm (?)

« Die Meistersinger von Nürnberg » , WWV 96

« music drama » in three acts

by Richard Wagner

conducted by vice-court « Kapellmeister » Hanns Richter

(47th performance of this production)

libretto by Richard Wagner

stage design based on drawings by the imperial and royal Court theatre painter Carlo Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

cast

Hans Sachs : Karl Sommer

Veit Pogner : Franz von Reichenberg

Kunz Vogelgesang : Viktor Schmitt

Konrad Nachtigall : Ludwig Weiglein

Sixtus Beckmesser : Benedikt Felix

Fritz Kothner : Willibald Horwitz

Balthasar Zorn : Louis Evers

Ulrich Eißlinger : Leopold Kammerländer

Augustin Moser : Eduard Hinkelmann

Hermann Ortel : Hans Frei

Hans Schwarz : Georg Werthner

Hans Foltz : Karl Hellmann

Walther von Stolzing : Hermann Winkelmann

David : Fritz Schrödter

Eva : Henriette Standhartner

Magdalene : Ida Bayer (Baier-Liebhart)

Ein Nachtwächter : Thomas Koschat

Postcard from Gustav Mahler (Munich) to his sister Justine (Berchtesgaden) :

(Postmark : Munich, 25 August 1892 - Arrival postmark : Berchtesgaden, 26 August 1892)

[Addressed to « " Fräulein " Justine Mahler / Berchtesgaden / Villa Hechler am Salzburg [sic] . »)

« M[y] D[ears]

Since the news that's arrived doesn't sound very inviting, I will stay here for the time being and await the development of the matter ! My address for the time being : c/o Krzyżanowski, Schnorrstraße 9.

Please, on your part the greatest precautions from now on ! - No milk - no fruit - no wine ! - You all could drink beer - all very moderately ! At any rate, send me news right away !

Ever yours

Gustav »

Thursday, 25 to Wednesday, 31 August 1892

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

guest-performance by the « Hungarian National Theatre » from Budapest

featuring ballet performances

Friday, 26 August 1892

Gustav Mahler stays in Munich, while Justine Mahler stays in Berchtesgaden with Natalie Bauer-Lechner.

Mahler telegraphs his friend Arnold Berliner, who is in Hamburg.

He asks for fresh news about the cholera outbreak in the port city.

Whether Mahler stays in Munich or travels on to Hamburg will depend on Berliner's answer.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

double bill

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Louise von Ehrenstein

Turiddu : Georg Müller

Lucia : Luise Kaulich-Lazarich

Alfio : Franz Neidl

Lola : Ellen Forster (Forster-Brandt)

« Le Rouge et le Noir »

(The Red and the Black)

ballet in three acts by Hermann Heinrich Regel

adaptation from Stendhal's eponymous psychological novel in two volumes published in 1830

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

The tragic and passionate story of Julien Sorel during the « Restoration » period : an irresistible eighteen year old ambitious but modest provincial man torn between love, religion, and his social aspirations. Protected by Abbé Chélan, he enters the world of the aristocracy amidst the power struggles.

Attempting to succeed through a combination of talent, hard work, deception, and hypocrisy, he ultimately allows his passions to betray him.

Saturday, 27 August 1892

Letter from Gustav Mahler (Munich) to his sister Justine (Vienna) :

« Dearest " Justi " !

Yesterday, I did not travel on right away, as I intended, but stayed here. -

Since I suspect that you might be worried because of the news from Hamburg, I wanted to tell you that I telegraphed my friend Berliner in Hamburg and asked him for detailed news of the cholera that broke out there ; whether I stay here or travel on to Hamburg will depend on his answer.
At any rate, don't forget that the epidemic strikes mainly that portion of the populace that does not have the intelligence and the means to protect themselves from it. - Whoever lives healthily and openly, keeps on a strict diet, and has enough money to enjoy only the best and the purest has nothing to fear.

The inhabitants of the stinking " old city " [which is] full of narrow streets and bad sewers, near the harbour are affected by the cholera - thus, about a half an hour away from my house, which lies in the healthiest part of town. - So don't worry ; you all know how careful I am. By the way, you'll get daily bulletins !

If Berliner's telegram - upon which I can depend completely - is reassuring, I will depart tonight. - If not, I will stay here.

Further details tomorrow.

Yours ever

Gustav »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

double bill

« Bastien und Bastienne » K. 50/46b

pastoral comedy (song-play) in one act

conducted by court « Kapellmeister » Johann Nepomuk Fuchs

music by the twelve year old Wolfgang Amadeus Mozart

revised German text and new spoken dialogue by Max Kalbeck

original German libretto : Friedrich Wilhelm Weiskern, Johann Heinrich Friedrich Müller, Johann Andreas Schachtner

based on « Les Amours de Bastien et Bastienne » by Justine Favart and Harny de Guerville

cast

Bastien : Josef Ritter

Bastienne : Ellen Forster (Forster-Brandt)

Colas : Benedikt Felix

« L'amico Fritz »

(« Freund Fritz »)

a lyric comedy in three acts

(sung in German)

music by Pietro Mascagni

libretto by Nicola Daspuro (pseudonym : P. Suardon) with additions by Giovanni Targioni-Tozzetti

based on the French novel « L'ami Fritz » (1864) by Émile Erckmann and Alexandre Chatrian

German text by Max Kalbeck

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

Fritz Kobus, a wealthy landowner who bets his friend David, a rabbi, that he will never marry. However, he falls in love with Suzel, the daughter of one of his tenants, who brings him a bouquet of violets for his birthday. David helps them overcome their shyness and social differences, and wins the bet by convincing Fritz to marry Suzel.

cast

Susel, a farmer's daughter : Lola Beeth

Fritz Kobus, a rich bachelor landowner : Fritz Schrödter

(Josef) Beppe, a gypsy : Anna Warnegg

David, a rabbi : Josef Ritter

(Hans) Hanezò, a tax collector, Fritz's friend : Benedikt Felix

(Friedrich) Federico Feldmesser, Fritz's friend : Anton Schittenhelm

(Katharine) Caterina, Fritz's housekeeper : Ida Bayer (Bayer-Liebhart)

Sunday, 28 August 1892 (Saint Augustine Day)

Anton Bruckner possibly spends a few days in St. Florian.

During the Prelate Office (« Vespers ») at Seitenstetten Abbey, first violin Ludwig Kronawitter performs in a Mass in B minor by Carl Greith and in works by Robert Führer.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Die Walküre » , WWV 86b

« music drama » in three acts

by Richard Wagner

conducted by vice-court « Kapellmeister » Hanns Richter

(84th performance of this production)

libretto by Richard Wagner

completely new stage design by Josef Hoffmann, Gilbert Lehner, Alfred Moser

costumes, armor and props based on drawings by Karl Emil Doepler

cast

Siegmund : Hermann Winkelmann

Hunding : Franz von Reichenberg

Wotan : Carl Grengg

Sieglinde : Louise von Ehrenstein

Brünnhilde : Antonie (« Toni ») Schläger

Fricka : Marie Renard

Gerhilde : Josefine von Artner

Ortlinde : Johanna Aumüller

Waltraute : Luise Kaulich-Lazarich

Schwertleite : Charlotte Kollmer

Helmwige : Henriette Standhartner

Siegrune : Rudolfine Hallwich

Grimgerde : Charlotte Richter

Roßweiße : Johanna Vogelhuber

Monday, 29 August 1892

Gustav Mahler leaves in the evening the city of Munich by train

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

triple bill

« Sonne und Erde »

(Sun and Earth)

comic-allegorical ballet in four acts and eleven « tableaux »

conducted by Julius Lehnert

music by Josef Bayer

libretto by Franz-Xaver Gaul and Josef Haßreiter

choreography by Josef Haßreiter

synopsis

a scenic journey celebrating the changing seasons, elemental forces, and the cyclical rhythm of nature

the ballet is divided into a prelude and four distinct seasonal scenes :

Spring : Celebrates the re-awakening of nature with lively festivities, light hearted dancing, and the traditional « Parapluie-Marsch » .

Summer : The scene shifts to a vibrant sea side bath house. Vacationers, swimmers, and playful children seek refuge from the heat, complete with an energetic « Bade-Galopp » and the bright « Sonnen-Walzer » .

Autumn : Focuses on the grape harvest, wine making, and fox hunting, featuring lively local festivities before a sudden rain storm signals the end of the harvest.

Winter : A poetic and festive conclusion. Village bells ring for midnight mass as snow falls over a moonlit pine forest. A glowing, illuminated Christmas tree is surrounded by forest fairies and a celebratory « Christkindl-Polka » .

« Wiener Walzer »

(Vienna Waltz)

ballet in three parts

conducted by Josef Bayer

based on music by Johann Strauß I, Johann Strauß II, Josef Bayer

compiled by Josef Bayer

choreography by Louis Ruault (pseudonym : Louis Frappart)

stage design and costumes based on drawings by the history painter Franz-Xaver Gaul

« Die Puppenfee »

(The Fairy Doll)

a pantomimic « divertissement » in one act and two « tableaux »

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A prized mechanical fairy doll miraculously comes to life at midnight to magically animate the entire Viennese shop. She interacts with puppets and toys all around her - greeting some, dismissing others, blowing kisses to favourites.

human characters

toy maker (or shop-keeper) - his assistant (chief clerk) - sir James Plumpstershire (wealthy Englishman)
Lady Plumpstershire - their children - various customers (peasant family, maid, postman, etc.)

Tuesday, 30 August 1892

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

Gutmann's « popular concerts » series

8:00 pm

The concerts of the « Exhibition Symphony Orchestra »
are generaly conducted by music director professor Hermann Grädener

and occasionally by Wilhelm Gericke and Robert Fuchs

(partial) programme

Ludwig van Beethoven : Symphony No. 6 in F major, « Pastorale » , Opus 68

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm (?)

« Der Freischütz » , Opus 77

romantic opera in three acts, with spoken dialogue

conducted by vice-court « Kapellmeister » Hanns Richter

(39th performance of this production)

music by Carl Maria von Weber

libretto by Friedrich Kind

based on a story by Johann August Apel and Friedrich Laun

synopsis

A luckless hunter named Max strikes a pact with the devil, via his jealous rival Kaspar, to cast seven magical bullets. While six bullets always hit their target, the seventh is controlled by evil. During a crucial shooting contest to win his bride, the seventh bullet strikes his sweetheart, Agathe, but a blessed wreath deflects the shot, saving her and killing the wicked Kaspar.

main characters

Agathe, Max's beloved and the head forester's daughter (soprano)

Cuno, the head forester and Agathe's father (bass)

Ännchen, Agathe's cousin (mezzo-soprano)

Caspar, another forester (bass)

Max, a young huntsman and the main protagonist (tenor)

Samiel, the Devil, or « Black Huntsman » (speaking role)

Ottokar, prince of the region (baritone)

Wednesday, 31 August 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

« Das Glöckchen des Eremiten »

(Les dragons de Villars)

« opéra comique » in three acts

(sung in German)

music by Aimé Maillart

(27th performance of this production)

libretto by Joseph-Philippe Simon (named Lockroy) , Eugène Cormon

inspired by « la petite Fadette » of George Sand

German translation by « G. Ernst » (pseudonym of Ferdinand Gumbert)

directed by August Stoll

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

Rose Friquet, a young Provençal peasant girl rejected because of her unusual manner, hides a kind and generous nature beneath her peculiar exterior. Thanks to her, a group of unfortunate outlaws are able to escape from a cave in the Estérel mountains, where they had taken refuge, and make their way to Savoy. She manages to save the farmer Thibaud from a marital misfortune and inspires a sincere love in the young villager Sylvain, who eventually marries her.

cast

Rose Friquet : Marie Renard

Thibaut : August Stoll

Georgette : Emma Karlona

Sylvain : Fritz Schrödter

Belamy : Karl Sommer

Ein Prediger : Ludwig Weiglein

Ein Dragoner-Leutnant : Heinrich Haßis

Ein Dragoner : Franz Schubert (Sänger)

After he learns that director Pollini is going to reopen the Hamburg « Stadttheater » on September 15, Gustav Mahler makes the wise decision to join in the foothills of the Alps during the last week of August his sister Justine and his close companion, the viola player Natalie Bauer-Lechner, at the « Villa Hechler » (run by Anton and Franziska Hechler) in Schießberg, Berchtesgaden, near the border with Austria. They will remain there until mid-September.

[The summer retreat is now called « Landhaus Kranzbichl » located at « Kranzbichlweg » Number 5 (83471 Berchtesgaden) - not very far from Adolf Hitler's « Eagle's Nest » (« Kehlsteinhaus ») , which was commisionned in 1937 by his private secretary Martin Bormann.]

The son of Mahler's new house-keeper dies and, almost simultaneously, the boy's grand-mother becomes seriously ill.

That same night, even as the boy's corpse is being removed from the house, Mahler experiences stomach pains and violent diarrhea.

The next day, the physician falsely diagnozes cholera. But Justine is able to persuade him not to send Gustav to a hospital for isolation, where he might well die.

She takes good care of her brother, heals his gastro-intestinal irritation ... and saves his life !

end of August - September 1892 (?)

August Göllerich junior relates in the second volume of his monumental biography on Bruckner (page 311) one of these typical episodes featuring the old Master who is (again) attracted by a pretty young girl, this time from the Amstetten region.

Anton Bruckner spent a few days in St. Florian. He frequently walked around the local public market or in the neighbourhood of the monastery usually accompanied by his brother Ignaz or his colleague, the copist Karl Borromäus Aigner who teaches music there. Once, the Master's eyes turned suddenly to a pretty sixteen year old teenager, who was entering the Municipal Court House. Bruckner and Aigner stood a long time in front of the building. Then, they saw the young lady again, this time in the garden just opposite. It was Anna Rogl, the town jailer's daughter. He went in her direction and introduced himself with his usual kindness. He spoke affectionately to Anna. It became his practice always to desire to tell her about his Ninth symphony (**WAB 109**) which was in progress.

Rogl's parents did not stop Bruckner from seeing her, because he was highly-respected in St. Florian. His peculiar behaviours were no surprise to the local people.

From St. Florian, Bruckner went back to Steyr to continue his « Karlsbad Cure » . On her part, Anna left for Amstetten as she was hired by baron Lederer as chamber maid.

In Vienna, Bruckner succeeded to trace Anna Rogl through another acquaintance. He wrote to her for permission to visit despite the fact that he did not know the baron at all ! Rogl's landlady was very approving and sanctioned his coming. Since Bruckner was between trains, he could not stay long but was very happy to see her again.

September 1892

The month of September is Italy's turn to present several contemporary operas at the « Exhibition Theatre »

...

Anton Bruckner is noticed by the mill owner's daughter from Kremsmünster. Her name : « Fräulein » Mayer.

Some people appeared to know about this « affair » ...

...

The music festival of the « Allgemeine deutsche Musikverein » in Munich, where conductor Hermann Levi is supposed to perform the Seventh or Eighth symphony, is transfered to the « International Exhibition for Music and Theatre » in

Vienna, where the « Psalm 150 » (**WAB 38**) will be premiered on September 18. The « German Music Festival » will finally be cancelled due to the threat of cholera.

...

Antonín Dvořák is lured to New York when he is offered a huge salary for the job as Director of the National Conservatory of Music. He arrives in America on September 27th with his wife and two of their children (four others remaining in Bohemia) , and his personal secretary Jan Josef Kovarik, a native of Spillville, Iowa. They live at 1st in the Clarendon Hôtel, on East 18th Street, and, then, in a brownstone apartment at 327 East 17th Street, directly across the street from the Conservatory.

Dvořák immerses himself in African-American music, and begins writing a Symphony « in the spirit » of this music, saying :

« I am convinced that the future music of this country must be founded on what are called " Negro " melodies. These can be the foundation of a serious and original school of composition, to be developed in the United States. These beautiful and varied themes are the product of the soil. They are the folk songs of America and your composers must turn to them. »

Thursday, 1 September 1892

Letter from Anton Bruckner (Steyr) to his pupil Cyrill Hynais (Vienna) :

Wilhelm Gericke will arrive in Vienna on the morning of September 5. He requests that the score of « Psalm 150 » be delivered to his apartment. He also hopes that the choral parts are ready ! Bruckner will be at his apartment at 2:00 pm, and expects Cyrill Hynais to bring the second score.

Will Hynais likely play the piano reduction ?

Gericke requests that the parts be delivered that same morning to the archivist of the « Society of Friends of Music » or to the orchestra attendant, Obenaus, who must be present at the evening rehearsal. This way the parts will be available.

...

small lecture hall (« Vortrag-Saal ») of the « historical music section »

South-east transept of the « Rotunda » building ; South portal entrance

« soloist concerts »

Franz Liszt's student, August Stradal

plays transcriptions on the new gigantic

« Bösendorfer concert grand 290 »

(the prototype for the « Imperial »)

programme

(works requiring additional bass notes)

Johann Sebastian Bach : Prelude and Fugue in A minor for organ, BWV 865

(transcribed by August Stradal)

Franz Liszt : « Inferno » , first movement from « A Symphony to Dante's Divine Comedy » , S. 109

(arranged for solo piano by August Stradal)

Richard Wagner : Siegfried's « funeral march » from « Götterdämmerung »

(transcribed by August Stradal)

Richard Wagner : « Magic fire music » from « Die Walküre »

(transcribed by August Stradal)

Ludwig van Beethoven : Symphony No. 5 in C minor, Opus 67

(selected movements, or complete transcription)

...

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

Gutmann's « popular concerts » series

8:00 pm

The concerts of the « Exhibition Symphony Orchestra »
are generaly conducted by music director professor Hermann Grädener

and occasionally by Wilhelm Gericke and Robert Fuchs

(partial) programme

Felix Mendelssohn : Symphony No. 4 in A major, « Italian » , Opus posthumous 90

Johann Strauß II : unknown work (possibly a waltz as an « encore » piece)

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

« Fidelio » , Opus 72

opera in two acts

music by Ludwig van Beethoven

German libretto by Joseph Sonnleithner

based on the French libretto « Léonore, ou L'amour conjugal »

by the French writer Jean-Nicolas Bouilly

(the « Leonore » Overture No. 3, Opus 72b, is performed at the beginning of the opera)

synopsis

Leonore, a courageous noblewoman, disguises herself as a male prison guard, named Fidelio, to rescue her unjustly imprisoned husband, Florestan.

cast

Florestan : Georg Müller

Leonore : Amalie Friedrich-Materna

Don Fernando : Josef Ritter

Don Pizarro : Karl Sommer

Rocco : Franz von Reichenberg

Marzelline : Josefine von Artner

Jaquino : Viktor Schmitt

Thursday, 1 to Sunday, 4 September 1892

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

guest-performances by theatre companies from Poland

Friday, 2 September 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

Aïda

(182nd performance of this production)

tragic opera in four acts

(sung in German)

adapted for the German stage by Julius August Schanz

new stage set by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

choreography by ballet master Karl Telle

performed by the female « corps de ballet »

synopsis

Princess Aïda has been kidnapped : a valuable prize in a war between Egypt and Ethiopia. The ambitious soldier Radames wrestles with his feelings for her. As they draw closer together, each must make a painful choice between their loyalty to home, and their love for each other.

cast

Der König : Ludwig Weiglein

Amneris : Anna Warnegg

Aïda : Antonie (« Toni ») Schläger

Radames : Hermann Winkelmann

Ramfis : Franz von Reichenberg

Amonasro : Josef Ritter

Ein Bote : Viktor Schmitt

Saturday, 3 September 1892

Letter from Anton Bruckner (Steyr) to his house-keeper « Frau Kathi » Kachelmayr (Vienna) :

The planned « German Music Festival » in Vienna is canceled, that is why Bruckner is still on vacation in Steyr. He asks « Frau Kathi » to buy him snuff and cigars before his return to the capital.

Letter from Anton Bruckner (Steyr) to his pupil Cyrill Hynais (Vienna) :

Wilhelm Gericke has just telegraphed from Ebensee (Upper-Austria) .

The music festival has been cancelled.

He asks for a score to be sent to the town of Steinkogel, near Ebensee.

Could Cyrill Hynais spare one ?

He should obtain a second copy, and carefully check all parts for errors.

...

Anton Bruckner was still residing in Steyr, from which location he wrote to Cyrill Hynais.

This means that he had not left between **Thursday, August 18 and Tuesday, September 6**, due to his poor physical condition.

...

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

Gutmann's « popular concerts » series

8:00 pm

The concerts of the « Exhibition Symphony Orchestra »
are generaly conducted by music director professor Hermann Grädener

and occasionally by Wilhelm Gericke and Robert Fuchs

(partial) programme

Franz Schubert : Symphony No. 9 in C major, « the Great » , D. 944

Johannes Brahms : unknown work (possibly an Hungarian dance as an « encore » piece)

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

« Der fliegende Holländer » , WWV 63

« music drama » in three acts

by Richard Wagner

(118th performance of this production)

libretto by Richard Wagner

stage « décor » by the imperial and royal Court theatre painter Theodor Jachimovicz

stage mechanics by the imperial and royal machinery inspector Gottlieb Dreilich

cast

Daland : Carl Grengg

Senta : Annie Thomas-Schwarz

Erik : Fritz Schrödter

Mary : Luise Kaulich-Lazarich

Steuermann : Anton Schittenhelm

Der Holländer : Franz Neidl

early September 1892

The « Composers' Convention » in Vienna is cancelled due to exaggerated rumours of a cholera outbreak

Sunday, 4 September 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm (?)

« Don Giovanni » , K. 527

« opera buffa » in two acts

conducted by Wilhelm Jahn, or Hanns Richter

(17th performance of this production)

music by Wolfgang Amadeus Mozart

libretto by Lorenzo Da Ponte

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Don Giovanni : Karl Sommer

Der Komtur : Carl Grengg

Donna Anna : Antonie (« Toni ») Schläger

Don Ottavio : Georg Müller

Donna Elvira : Marie Lehmann

Leporello : Theodor Reichenberg

Masetto : Benedikt Felix

Zerlina : Josefine von Artner

Sunday, 4 September to Wednesday, 14 September 1892

Pause in the symphonic concert activities of the « Exhibition Symphony Orchestra »

During this period, the musicians plays at the « Exhibition Theatre » in guest-performances of the « Theater an der Wien » and the Polish Theatre of Lemberg.

The four day appearances of the Polish Theatre were a complete disaster !

programme

Two works by Stanisław Moniuszko - known as the father of Polish national opera.

- « Halka » based on a libretto written by Włodzimierz Wolski, a young Warsaw poet with radical social views.

« Halka » tells the tragic story of its title character : a peasant girl whose love for the noble Janusz is betrayed when he abandons her to wed Zofia, daughter of the Esquire.

- « Straszny dwór » (« The Haunted Manor ») , an opera in four acts based on a libretto written by Jan Chęciński.

The story represents both an idyllic view of life in a Polish country manor house and, at the same time, an idealistic preoccupation with the patriotic duties of the soldier, the military virtues of courage, bravery, and readiness to take up arms against any enemy of the nation, and the importance of family honour. It presents in its opening scenes the obvious conflict between those patriotic aspirations on the one hand, and every man's desire for a quiet home life, love and marriage, on the other.

The third selected work is one act taken from the lyrical drama « Cud mniemany, czyli Krakowiacy i Górale » (« The Supposed Miracle, or Cracovians and Highlanders » by Jan Stefani, based on a libretto written by the playwright and actor-director Wojciech Bogusławski. The work is a « Singspiel » , in the literal sense of a play with songs rather than an opera per se, and its principal drawback is that the numbers are brief and the dialogue too extensive.

It was performed here by international singers of Polish descent.

It is set in a village near Kraków, and deals with the lovers Stach and Basia, who are prevented from marrying by Basia's promiscuous young step-mother Dorota, who has her eyes on Stach herself and is consequently determined to push ahead with Basia's arranged marriage to the Highlander Bryndas. Into this emotional « contre-temps » wanders Stach's friend Bardos, a physics student from Kraków University, to whom the lovers turn for help. His solution to their problems involves electricity, which the villagers and Highlanders regard as miraculous (whence the title) but crucial to the work's development is Bardos's growing affection for the villagers themselves, which finally prompts him to abandon physics and remain among them.

Marcella Sembrich, who was to sing the role of Halka, cancelled at the last minute and no suitable stand-in could be found. In consequence, the programme was reduced to « Moniuszko » and a vocal revue performed by international singers of Polish descent.

The « Exhibition Symphony Orchestra » gave its routine performance. The costumes were almost as old as the operas.

The presentations elicited an outpouring of derision on Polish opera by the Viennese press.

Commenting on « Halka » , the « Wiener Tageblatt » wrote that Moniuszko's music was merely superficially national in character and « any talented German composer of the era around 1840 could have written most of the opera » .

The Lemberg public reacted to this loss of face by avoiding the theatre.

The « Dziennik Polski » complained :

« In truth, we no longer recognize our " musical " Lemberg today. What happened to all those music lovers who, some decades ago - oh, not even so far back ; just a few years ago - were able to fill the

theatre from top to bottom several dozen times over ? »

It became clear how far the Lemberg Polish Theatre had fallen behind developments in Dresden, Prague, Budapest, and Vienna.

In contrast to the Royal Bohemian State and National Theatre from Prague, which had agreed promptly to participate and had six months to prepare, the Polish Theatre of Lemberg was penalized for its hastily put-together, dated program as well as its old-fashioned stage sets.

The participating countries and nations at the « International Exhibition for Music and Theatre » showcased their instrument making traditions and leading composers.

before Monday, 5 September 1892

Letter from Wilhelm Gericke to Anton Bruckner (Steyr) :

Following the cancellation of the « German Music Festival » , Gericke proposes, as a substitute, to perform the « Psalm 150 » (**WAB 38**) at the inaugural concert of the « Society of Friends of Music » .

[Sunday, 6 November 1892 : first « subscription concert » of the 1892-1893 season]

Monday, 5 September 1892

Planification date of a first rehearsal of the « Psalm 150 » (**WAB 38**) , for which Anton Bruckner would have traveled from Steyr to Vienna.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

triple bill

« Wiener Walzer »

(Vienna Waltz)

ballet in three parts

conducted by Josef Bayer

based on music by Johann Strauß I, Johann Strauß II, Josef Bayer

compiled by Josef Bayer

choreography by Louis Ruault (pseudonym : Louis Frappart)

stage design and costumes based on drawings by the history painter Franz-Xaver Gaul

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Louise von Ehrenstein

Turiddu : Fritz Schrödter

Lucia : Luise Kaulich-Lazarich

Alfio : Franz Neidl

Lola : Ellen Forster (Forster-Brandt)

« Die Puppenfee »

(The Fairy Doll)

a pantomimic « divertissement » in one act and two « tableaux »

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A prized mechanical fairy doll miraculously comes to life at midnight to magically animate the entire Viennese shop. She interacts with puppets and toys all around her - greeting some, dismissing others, blowing kisses to favourites.

human characters

toy maker (or shop-keeper) - his assistant (chief clerk) - sir James Plumpstershire (wealthy Englishman)
Lady Plumpstershire - their children - various customers (peasant family, maid, postman, etc.)

Monday, 5 to Thursday, 15 September 1892

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

Performance by members of the « Deutsches Volkstheater » of Vienna

featured play

« L'Arlésienne »

by Alphonse Daudet

Tuesday, 6 September 1892

Letter from Anton Bruckner (Steyr) to Cyrill Hynais (Vienna) :

« The second full score is meant only for me, and is to be written at my expense. Of course, it doesn't have to be beautiful ; just correct. (Otherwise, copy nothing.) Think of it : " Herr " Gericke wrote to me saying that he intends to put the " Psalm (150) " on the first " Gesellschaft " concert programme. I did not answer him. I would have believed that he would be permitted to do that only with the permission of the directorship. Please speak about this with " Herr " Director Gutmann, whom I most highly-recommend.

My feet are much better, but are not yet healthy.

I shall, thus, be staying in Steyr.

Yours,

Bruckner »

Incipit : « Die zweite Partitur ist nur für mich ... »

Source : « Anton Bruckner, Gesammelte Briefe. Neue Folge. » collected and edited by Max Auer, « Deutsche Musik-Bücherei » Volume 55, Gustav Bosse Verlag, Regensburg (1924) , letter number 272 ; page 263.

...

Letter from Anton Bruckner (Steyr) to Max von Oberleithner :

Bruckner congratulates Oberleithner on his upcoming wedding on **Sunday, September 25**.

He will not be able to come back in Vienna until the month of October due to his foot swelling and the cancellation of the « German Music Festival » .

Greetings to Oberleithner's father (Karl von Oberleithner)

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Die Regimentstochter »

(La fille du régiment)

« opéra comique » in two acts

(sung in German)

music by Gaetano Donizetti

(56th performance in this production)

libretto by Jules-Henri Vernoy de Saint-Georges, Jean-François Bayard

German translation by Karl Gollmick

« décor » based on drawings by the imperial and royal Court theatre painter Carlo Brioschi

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

Youthful rebellion, family drama, and tender young love - the opera revels in both the hilarious mishaps and the heartfelt moments of adolescence. Set high in the Austrian Alps, this delightful romantic comedy tells the story of Marie, an intrepid young orphan raised by a regiment of French soldiers. When the man of her dreams turns out to be a rebel fighting against the French « family » she has always known, Marie will have to overcome war, fatherly disapproval, and even the discovery of her aristocratic heritage, forcing a choice between nobility and true love.

cast

Marie, Marketenderin : Paula Mark

Tonio, ein junger Tiroler : Anton Schittenhelm

Sulpice, Sergeant : Franz von Reichenberg

Die Marquise von Maggiovoglio : Ida Bayer (Bayer-Liebhart)

Hortensius : Viktor Schmitt

Korporal : Franz Schubert (Sänger)

Die Gräfin von Torpi : Johanna Vogelhuber

Bauer : Louis Evers

Notar : Josef Schubert

and / or

Manon

tragic opera in five acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Jules Massenet

German translation by « G. Ernst » (pseudonym of Ferdinand Gumbert)

choreography by Josef Haßreiter

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

In eighteenth century Paris, Manon, a young woman who feels irresistibly attracted to wealth, is on her way to the convent. She meets « Chevalier des Grieux » , a student, and they fall in love, fleeing together to Paris. Her brother, Lescaut, has promised to arrange for Manon to become the mistress of « monsieur Brétigny » and, despite her love for des Grieux, Manon is eventually enticed by Brétigny's wealth. In a failed attempt to escape their troubled situation, des Grieux is caught cheating at cards, and both are forced to flee again. Manon is arrested and deported to New Orleans, where des Grieux follows her. Their desperate escape ends tragically as Manon dies in his arms on the way to the harbour.

Manon Lescaut : Marie Renard, mezzo-soprano

Chevalier des Grieux : Ernest M. H. van Dyck, tenor

Friday, 7 September 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Die Afrikanerin »

(L'Africaine)

« grand opéra » in five acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Giacomo Meyerbeer

(181st performance of this production)

libretto by Eugène Scribe

German translation by « G. Ernst » (pseudonym of Ferdinand Gumbert)

stage design by landscape painter Johann Kautský (Jan Kautský)

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

« festive entrance » in act four choreographed by ballet master Karl Telle

synopsis

The opera is a tragic tale of exploration, forbidden love, and cultural conflict. Vasco da Gama, who left Lisbon, survives

a shipwreck by landing on a mystical island in the Indian Ocean. He is taken over by a swarm of natives. He returns from sea with two captives : Nélusko (who is secretly a King) and Sélika (who is a Queen) . Sélika falls in love with Vasco but she finally let go the Portuguese explorer so he can marry Inès, his true love.

main characters

Vasco da Gama : Georg Müller

Sélika : Amalie Friedrich-Materna

Nélusko : Franz Neidl

Inès : Marie Lehmann

The Viennese daily newspaper « Neue freie Presse » Number 10101 announces on page 7 the concert of the « Society of Friends of Music » on November 13, which includes the premiere performance of « Psalm 150 » (**WAB 38**) :

« Für die in der nächsten Saison unter Leitung des Herrn Wilhelm Gericke stattfindenden Konzerte der Gesellschaft der Musikfreunde wurde folgendes Programm bestimmt :

1. Konzert am 13. November :

Franz Schubert : Ouvertüre in E-Moll

Anton Bruckner : Psalm (neu) für Solo, Chor und Orchester (1. Aufführung)

(... Franz Liszt, Richard Strauß, Felix Mendelssohn ... die weiteren Konzerte ...) »

Thursday, 8 September 1892

The article entitled « from the International Exhibition for Music and Theatre » published on page 455 in the « Musikalisches Wochenblatt » also refers to the « popular symphonic concerts » series, at which symphonies by Anton Bruckner were also performed : Fourth symphony (**WAB 104**) on **June 15** - Third symphony (**WAB 103**) on **July 9**.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm (?)

« Tannhäuser und der Sängerkrieg auf Wartburg » , WWV 70

« music drama » in three acts

by Richard Wagner

conducted by vice-court « Kapellmeister » Hanns Richter

occasionally also by substitute Johann Nepomuk Fuchs

(147th performance of this production)

libretto by Richard Wagner

stage design by Anton Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

cast

Landgraf Hermann : Franz von Reichenberg

Tannhäuser : Hermann Winkelmann

Wolfram von Eschenbach : Karl Sommer

Walther von der Vogelweide : Fritz Schrödter

Biterolf : Hans Frei

Heinrich der Schreiber : Viktor Schmitt

Reinmar von Zweter : Georg Werthner

Elisabeth : Henriette Standhartner

Venus : Lola Beeth

Ein junger Hirt : Anna Bayer

Friday, 9 September 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

double bill

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Antonie (« Toni ») Schläger

Turiddu : Georg Müller

Lucia : Luise Kaulich-Lazarich

Alfio : Franz Neidl

Lola : Ellen Forster (Forster-Brandt)

« Le Rouge et le Noir »

(The Red and the Black)

ballet in three acts by Hermann Heinrich Regel

adaptation from Stendhal's eponymous psychological novel in two volumes published in 1830

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

The tragic and passionate story of Julien Sorel during the « Restoration » period : an irresistible eighteen year old ambitious but modest provincial man torn between love, religion, and his social aspirations. Protected by Abbé Chélan, he enters the world of the aristocracy amidst the power struggles.

Attempting to succeed through a combination of talent, hard work, deception, and hypocrisy, he ultimately allows his passions to betray him.

A journalist from « The Pittsburgh Dispatch » (Pennsylvania) reports on the cholera outbreak in Hamburg

The city of Hamburg, usually at this season, one of the gayest places in Europe, an aristocracy of merchant princes who live in elaborate style in beautiful houses with magnificent surroundings, where no element of pleasure is lacking, is to-day a city of death and desolation, of mourning and misery, a city of coffins and hearses, of Rachaels weeping

for their children, of children crying for their parents, of wives mourning their husbands and husbands mourning their wives. Hamburg's vast commerce with all nations is at a stand still. Her miles of wharfage are lined and double lined with idle steamships and sailing vessels, and only an occasional tug or lighter disturbs her waters. Her families have fled from the great houses and beautiful grounds of Hohenfeld and Uhlenhors on the one side of the Alster, and from Harvestshade and Dotherbaum on the other. Her hotels are vacant save for an occasional benighted traveler, and her schools, theatres, opera houses and concert halls are closed. Almost all travel suspended.

The first intimation I had of the manner in which the plague is regarded on the Continent arose out of the circumstances that every railroad guard on the route from London after I reached Belgium looked at me with curiosity, when he read the word Hamburg on my ticket. I was the only passenger on the Bremen express who got off at Hamburg Saturday evening, and the others shut their windows when they saw the name of the station, as if they feared that the deadly atmosphere of the polluted suburbs would penetrate the smoke and steam and innoculate them with the deadly virus in the railway carriages.

The station was only half lighted and deserted save for the station master and a single porter who carried my luggage a quarter of a mile before he could find a conveyance to take me to a hôtel - conditions somewhat different from the usual bustle of the omnibuses, cabs, hôtel runners and railway servants.

The streets, even in the central part of the town, were all but deserted, the tables outside of the « cafés » were without occupants and desolation was upon the city.

When I drove up before the great « Hôtel de l'Europe » , beautifully situated upon the Alsterdamm, a tree lined terrace facing the blue waters of the Binnen-Alster, there were so many dress coats in the corridor that I, at first, fancied that the Hamburgs were celebrating the plague after a manner suggested by Poe in « The Masque of the Bed Death » . It turned out that all the waiters were gathered in the hall to discuss the prevailing topic, owing to lack of business and the dread of remaining in the rear rooms alone.

I was the first guest to arrive at the hôtel since it had been depopulated more than a week before. They were delighted to see me. The proprietor was on the sidewalk to bid me welcome before I had alighted from the cab. Three or four porters struggled for the honour of bringing in my luggage. Two pages fought for my umbrella and a retinue of servants escorted me to the bridal chamber.

The hôtel was absolutely empty, save for two guests who could not get away, and the employes and the loneliness of the echoing halls and stairways impressed me as nothing else had done with the actuality of the presence of pestilence. The same state of affairs, I learned, existed at all the other big hotels. There were but two or three guests at the « Kronprinen » , the « Hamburger » and the « Victoria » and only one at the « Hôtel Street » .

The waiter, who served my supper that evening where I sat alone in a big dining hall among empty tables, beamed with pleasure when he took my order. He made a brave effort to ameliorate the gloom of the situation by informing me that the head waiter, on his way home the night before, had met three great luggage vans, each drawn by six

horses and piled high with coffins of the cholera victims and had followed them part way to Ohlsdorf Cemetery for the entertainment afforded, when an occasional box of human clay fell into the street.

The waiter made a further effort to be cheerful by bringing me a copy of the « Hamburger Correspondent » , containing a table of statistics showing the number of deaths up to that morning.

I visited some of the « cafés » and beer gardens during the evening. There were few people present in any of them, and they did not keep up the German reputation for boisterous merriment. One the contrary, they were very quiet and they talked even less in the streets on their way home, seeming to shrink as they passed other streets as if they feared the cholera fiend might be lurking at the corners ready to spring out and strike them down. (...)

A new phase had come upon the plague during the latter part of the week. It had previously been confined to the lower classes, who live in the suburbs of Hamm and Hammersbrook and on « Spitaler-Straße » , « Steinstraße » and other densely populated streets along the poisoned Elbe. In the latter part of the week, it began to break out in the upper part of the city far from the noxious waters, where Professor Robert Koch thinks it originated. The Hamburg newspapers have made no comment upon this circumstance and, of course, it does not appear in official returns which only deal in totals.

I heard of several cases. One of these under exceptionally sad conditions was that of O. W. Pollitz, a native Hamburger, formerly a well known business man of Boston where he married an American lady. He has lived in Hamburg with his daughter and son-in-law for several years. Last Thursday, his wife was in Berlin and his son-in-law in Boston, when his daughter was taken very ill. He sat up all night to nurse her and, at five o'clock in the morning, was stricken down with the dread malady. The physician ordered the immediate removal of the wife and child and, at three o'clock on Friday afternoon, the old gentleman died raving in his last moments for someone of his loved ones to come to his bedside. The infection had been brought into his house by a charwoman from Hamm.

A wealthy Hamburg merchant, the pride of whose life was in three sturdy boys aged respectively seven, eight and ten years, saw them all die on Sunday within five hours of one another.

Two of the editors of the « Hamburger Nachrichten » died last week, and I was told of a child of six months who is the sole survivor of a father, mother and four brothers and sisters and will inherit millions. Driving with a well known citizen of Hamburg yesterday, he pointed out one of the most beautiful houses with extensive grounds on the Schwanenwick, whose lord and master had succumbed a few days before, he having refused to leave the city when his family fled and laughed at their fears.

All this time, the people from the infected districts come and go as they will in the public streets and public places. Funerals are ceaselessly passing through the city and the improvised police ambulances are carrying patients through the most densely populated thoroughfares at all hours of the day and night to the « Neues Allgemeines Krankenhaus » in the suburb of Oppendorf or to the « Altes Allgemeines Krankenhaus » in the heart of the town.

It is almost impossible to realize, without having experienced it, the depressing effect of these continual reminders of the presence of the disease and death. Turn from one street, where a funeral is passing and a wagon load of new coffins is on its way to the mortuary, and one meets perhaps two or three more hearses with attendant mourners, and an ambulance containing a hospital attendant and a dying woman wrapped in blankets. All these public funerals, one meets in the better parts of the city and they are aside from the daily quota of unfortunates, who are carted away at night and buried in a long trench in the Potter's field.

From morning until night, these dreary processions are wending their way to the cemeteries and, from morning until night, the hearses are hurriedly returning thence for new employment, and groups of « Leichenbetter » or professional mourners curiously clad in knee breeches, buckled shoes, white ruffs and birettas are hurrying from one place to another, as their services are required.

The undertaker men are so worn out with long hours of work that it is no uncommon thing to see two or three of them asleep in a hearse returning from a burial. Those mourners, who cannot afford the trappings and the state of woe for their dead and, yet, will not let them be buried by cold municipality, engage all sorts of vehicles for the conveyance of the black biers to a final resting place for the remains of their beloved. I have seen coffins jolt by on baggage wagons and butchers' carts, with sobbing women clinging to the driver's seat and little children sitting stolidly behind wondering what it is all about.

On Sunday, I witnessed a peculiarly pathetic sight. A carriage containing a very young husband and wife robed in black, she weeping bitterly on his shoulder, while the tiniest of silver mounted coffins covered with flowers on the front seat, told the story of their grief.

Two subsidiary tragedies growing out the epidemic were reported on Tuesday. One was that of a carpenter, who had lost his wife and three children and who blew out his brains and the other that of widow of a well-to-do merchant, who succumbed Sunday. She drowned herself the Aussen-Alster.

There are 110 children, who have been committed to one asylum alone, all orphaned by the cholera.

The Hamburger's diet, at present, is a careful one. The best motif is not to eat anything that has not undergone 130° heat, a temperature that is said to be fatal to the cholera « bacilli » . The consequence is that dealers in butter, cheese and green groceries are doing no business at all. Salads are forbidden and fruits are not to be considered at all. Everyone washes with water that has been boiled and, even then, uses a 5 % solution of carbolic acid in it. The entire city reeks with disinfectants. In all the public buildings, salts are strewn upon the stairways and halls and piled in the corners. The same is true of private offices and hotels, where waiters and pages are continually spraying themselves and the guests with various disinfectants. The street sprinklers emit an odour of carbolic acid and, when one goes into a restaurant, a waiter brings him a bottle of sanitas to put into the water in which he washes his hands. Barbers advertise in their windows that their shaving water is disinfected and, at the door of the shops that are open, are signs informing prospective customers that all sanitary precautions are observed within.

The newspapers publish daily the advice of eminent physicians as to the procedure to be taken in case of choleraic attack. The leading instructions generally are « not to be nervous » . The physicians say that nervousness about the disease is the surest way to bring it on and point out many instances in which the malady has been thus acquired - advice which is doubtless very valuable to nervous people.

I was the first newspaper reporter to arrive in Hamburg after the outbreak of the plague and the only other who visited the city was from the new London paper « The Morning » , and he is an American. « The London Times » and « Standard » have correspondents in Hamburg, the former journal's representative being the British vice-consul there but these two have been content to send the official figures of seizure and death, and to keep away from the infected districts.

It was not difficult to find out who, in the mind of most Hamburgers, is responsible for the epidemic that has already cost almost if not quite 5,000 lives. It is Dr. Krauß, medical inspector of the Board of Health. His friends say that he did not report the case of cholera, which was reported to him by a sub-inspector on August 18, because he was unfortunate in his first test in which he endeavoured to discover if the « bacilli » were those of Asiatic cholera, and it was the necessity of making a second test that prevented his reporting the case for five days. Others say that he paid no attention to the case when it was first reported and that he is notoriously neglectful of his duties.

I was told that, on the day that professor Koch and Dr. Roth came from Berlin to investigate the origin of cholera, Dr. Krauß could not be found and that six messengers, who were sent out to search for him when it was learned of the prospective visit from Berlin were unable to find him. Motions have been made at the Board of Health for his removal but he is said to possess a large purse, and will doubtless hold his position.

I learned something else that does not appear in the Hamburg newspapers. At the registry office of the Board of Health, on Monday, I was given an official return of the seizures and deaths from cholera. The total was then 6,124 cases and 2,676 deaths. The same night, director Cortes of the Ohlsdorf Cemetery gave me a list of the burials of cholera victims for the same period, which amount to 4,032, which is exclusive of those buried in other cemeteries and of 100 or more which appeared in the death returns but had not yet been buried. I was told at the Registry Office that the doctors were so busy caring for patients that they did not always have time to report every death.

Through the courtesy of acting United States consul Charles H. Burke, « The Dispatch » reporter was yesterday invited by Dr. Sthamer, private secretary of senator Hachmann, who is chief of police, to visit the two cholera hospitals and the other municipal institutions for the control of the epidemic. Dr. Sthamer is a fine looking, powerfully built young man with the scars of several Heidelburg duels upon his face. He tells a story of meeting an American, who introduced himself while Sthamer was a student at Heidelburg, and asked to be permitted to witness some of the students duels. He granted this privilege and the American was present. A lady afterward pointed him out as « Mark Twain » , and Dr. Sthamer says that he read, a year or so afterward, « A Tramp Abroad » particularly that part of it relating to Heidelburg, with a great deal of interest. Our first visit was to the mortuary on « Borgtelder-Straße » near the old General Hospital. A vacant lot had been temporarily converted into a morgue and a large wooden shed erected. As far as we could see on « Borgtelder-Straße » , long lines of mourning carriages stretched back on both sides of the street

relieved at long intervals by pall bearers, with their nodding plumes and sombre trappings. A throng of children gathered at the entrance of the mortuary but they were as hushed and silent as their elders. Gloom was upon the locality.

This was the spot where the bodies of the better class of cholera victims were buried, those whose friends could afford carriages and professional mourners. So many funerals were in progress however that some mourners were compelled to wait hours for an opportunity to bring their dead to the hearses.

A glance along this double line of mourning carriages gave some idea of the impartial manner in which the plague selects its victims from old and young. In one carriage, four tearful children sat evidently on their way to the burial of father or mother - or perhaps both. In another, a young widow sat alone. In others, fathers and mothers were waiting for the hearses to bring out the bodies of their children.

At least ten hearses were in the mortuary yard and a score of men were handling the coffins, while group of the professional mourners in their somber uniforms gathered about that particular corpse that they were paid to mourn and directed its transportation to the hearse. In a shed were perhaps twenty bodies of men and women, all wound about in white disinfecting cloth and emitting the powerful odour of carbolic acid. Each corpse had a paper pinned to its wrapping bearing a number which corresponded to the names that were registered by the mortuary clerks.
Men were lifting these bodies into the coffins, others were screwing down the coffin lids and, still, others were carrying the coffins to hearses under the direction of a chief of staff with the same regularity and industry that one witnesses in a well regulated work shop. In the corner of the shed nearest the door were six little coffins ranged in a row, some with wreaths of flowers upon them. Each was decorated with a label which contained the name and age of the victim, and name and address of its parents. The greatest age that had been reached by the former occupants of these small bodies was four years. On the tiniest coffin of all, there was a mark drawn across the printed form in the place, where the age should have been recorded.

This spot was gruesome enough but it was cheerful compared with the mortuary, where those victims who are buried by charity were prepared for their final resting place.

I visited the charnel house Monday with a member of the staff of the « Hamburger Nachrichten » . Here, in the edge of an old grave yard, whose tombstones were falling down and whose graves were over grown with weeds, were more than four hundred human bodies in various stages of preparation for burial. On one side of an improvised road way was a stack of coffins higher than a man's head and at least twenty feet long, from which four workmen were loading a great van in preparation for a night trip to Ohlsdorf. Two or three other vans were waiting for a chance to load, and the drivers and working men were chaffing and laughing, as if theirs was a most ordinary and common place occupation.

Further along, from a carpenter's wagon, was being unloaded an installment of new coffins. But the most ghastly sight that I have witnessed in this city of horrors was at the other side of the road. Here, on the floor of a tumble down shed, were laid the corpses just as they had been brought from the hospitals after death of 120 men, women and

children. Most of these bodies were arranged in the coarse bed dress of the hospitals but there were others in the tattered garments in which they had been brought from their homes when stricken down, showing how quickly the deadly malady had done its work.

These bodies were contorted in all sorts of shapes, just as death had left them. The body of one man, who had died in a suit of underclothes with his stockings on, had his knees drawn up almost to his chin and, as this circumstance caused him to take up more than his share of room on the floor of the shed, he had been laid sideways, and the bodies of two children were at his head and feet. The body of a woman was bent back nearly double just as she died in an awful spasm, and others had their arms stretched above their heads as they had struggled before the vital spark left them.

Among these corpses, staring with their dead eyes open, worked a dozen men straightening the rigid limbs into shape and wrapping them about like mummies in the disinfecting clothes in which they were to be buried. Each body was then fastened with heavy string to a narrow board reaching from head to feet in order that it might remain in proper shape and, then, in a further shed, they were piled one above the other on racks until their coffins should be made ready. The comparison is a brutal one but the racks with their enshrouded occupants reminded me of a packing house, where slaughtered sheep were being prepared for transportation.

From the new mortuary, we drove to the General Hospital on « Lohmullen-Straße » . I had visited this institution upon my arrival in Hamburg and seen Dr. Yolasse, the head of the institution. He told me it was impossible for him to show me through the hospital, as it was absolutely forbidden, both because the physicians and attendants were so busy ministering to the dead and dying, and because a visit was attended by great risk to the visitors.

On this day, Monday, a crowd was gathered in the outer gate of the hospital and one ambulance carriage after another was bringing in patients. I caught glimpses as these carriages passed of the terrified white faces of men and women who believed, as they drove under the arched portals, that they left hope behind. Many of these carriages were followed to the gate of the hospital by friends and relatives who had run miles to catch what might be, and probably would be, a last glimpse of the afflicted. These were stopped in all instances by a cordon of police on duty before the hospital and before the great building were weeping women and children mingling with the vulgar throng, whom curiosity had drawn to the scene.

Inside the hospital, on the occasion of my first visit, I witnessed one of the pathetic scenes that are common enough in Hamburg just at present. A little girl of fifteen or sixteen of the most pronounced type of German blonde beauty, with tears running down her cheeks, stood with a letter in her hand begging one of the attendants to take it in to her mother. The attendant, a big coarse looking fellow, refused gruffly.

While I was watching the scene, one of the corps of physicians passed and said sharply :

« Why don't you take letter in ? »

the attendant whispered :

« Her mother is dead and was taken away last night. »

the doctor queried, as he passed on :

« Why don't you tell the girl then ? »

But the attendant, for all his familiarity with suffering and bereavement and for all his gruff manner and coarse features, had not the heart to tell the weeping child the truth and, when I left the hospital, she was still waiting with the letter in her hand and great tears dropping down upon her calico gown.

There was no difficulty in getting into the old hospital under Dr. Sthamer's auspices. He sent in his card and Dr. Yolasse, at once, came into the corridor and announced his willingness to show us the entire institution. He said he had refused permission to enter to newspaper correspondents « because one from a Vienna newspaper had published a report to the effect that cholera patients were dying so fast that their bodies were stacked up like cordwood in the hospital » . Dr. Yolasse explained that, since the cholera epidemic had broken out, all the other patients had been removed from the institution except about five or ten, who were too ill to bear transportation. The hospital was, however, soon full and it became necessary to prepare new accommodations and, as a result, six barracks capable of accommodating from twenty to thirty patients each were erected in the hospital yards. These were all filled, there being nearly 1,200 cholera patients under treatment in that one place. No new cases were being brought in that day, all further patients being carried to the « Neues Krankenhaus » in Oppendorf.

Dr. Yolasse has forty-three physicians under him on his medical staff and 258 nurses and attendants. As we passed in the hospital yard, two hearses drove in and I noticed a great pile of coffins behind the barracks.

Dr. Yolasse said :

« Yes, there are a few being buried from here but only twenty or thirty a day. »

It was a pitiful sight that met our eyes as we entered the first barrack. On a double row of beds on either side of the room lay women in all stages of disease and death. The occupant of the bed nearest the door had drawn her feet up so that they almost touched the small of her back. Her face was almost black and her eyes were turned so that only the whites could be seen.

Dr. Yolasse said :

« She is not suffering. She is past it. She is dying - all but dead. »

Next to the dying woman's couch was that of a rather pretty young girl, with black eyes and hair, who watched her neighbour's death struggles with apathy and took no notice of the presence of strangers. Farther down the room, a

Sister of Charity bent over the bed of a dying woman and, at the furthest end, two stout nurses were lifting a corpse from a bed to a stretcher and they presently passed us carrying it out.

Each bed contained a patient, some of them writhing and moaning, others tossing restlessly and still others seeming to rest quietly. We looked in at the doors of the other barracks, where the scene was much the same : dead and dying men and women and busy nurses and doctors.

Dr. Yolasse said :

« Just come down to the end of the garden and I will show you the dissecting room. You see, we make a post-mortem examination of each body to see if it is real cholera that they die of. »

We passed a number of coffins on the way to the end of the garden, some with numbered lids screwed down, others with the lids half off revealing naked bodies. Within, four or five hearses were waiting under the shadow of the trees and a number of men and women were attempting to identify friends and relatives in the corpses that were being continually brought from the hospital. The dissecting room remains an unpleasant memory in my mind. Two or three physicians were at work there.

Dr. Yolasse told me that, out of his staff of physicians, nurses and attendants, who were continually at work among the cholera patients, only two had caught the disease and only one of those had died, while none of the non choleraic patients, who were obliged to remain in the hospital after the cholera patients, were brought there had been attacked by the malady.

From the old hospital, Dr. Sthamer next took me to the new hospital in the beautiful suburb of Oppendorf. This is said to be the finest hospital in Germany. It contains 87 separate bedrooms capable of accommodating from thirty to forty patients each. Enough of these were in use to contain 1,100 cholera patients, the whole institution being in charge of professor Rumpf. Here, new patients were constantly arriving in the police ambulances, at least twenty being brought in during the two hours that we remained in the place. Professor Rumpf showed us everything with the utmost readiness.

This hospital, like the old « Krankenhaus » we had just left, was scrupulously clean and run on a perfect system. We looked into several of the cholera wards. In one, there were several small children, one being convalescent and a great favourite of the physicians.

Professor Rumpf works with the assistance of forty doctors and 240 nurses and attendants. He believes that the epidemic is abating.

I asked both Professor Rumpf and the doctor we had just left what their treatment for cholera was. Both seemed disinclined to discuss the question generally but each had the same method of reviving patients brought in in a comatose condition. This was to open a vein in the patient's forearm and inject a solution of one half 1 % of salt.

Professor Rumpf said that, of all his staff of physicians and nurses, not one had been seized with cholera. In the Ohlsdorf Cemetery, where 260 men are digging and filling the graves of cholera patients day and night, only one has succumbed to the disease, and of the hundreds of men who are employed taking cholera patients to the hospitals in ambulances and removing infected clothing and bedding from the houses, not one has, so far as reported, acquired the malady.

After our visit to the new hospital, we drove to « Sandthor Quai » and took the police boat across the Elbe to the « Amerika Quai » , where the barracks of the Hamburg-American Packet Company are situated. Here, six hundred Russian emigrants were awaiting the removal of the quarantine restrictions on to America in much more comfortable quarters probably than the aristocratic prisoners of the « Normannia » in New York bay.

There are here commodious houses, a large yard, fine bath tubs and closets under the constant inspection of the police. It is from these barracks however, professor Koch declares, that the cholera epidemic started. He thinks that, as all water the emigrants there used together with the « excreta » were poured into at this point without being disinfected, the cholera originated with them.

Dr. Stahmer and acting consul Burke think that the disease was brought into Hamburg from Havre. However that be, there are no cases of sickness among six hundred Russians on the « Amerika Quai » .

One woman, who seemed very proud to be pointed out, had just been sent from the old hospital in Hamburg. She supposed to have the disease but, after days under surveillance, was sent back as healthy person. All these emigrants are compelled to bathe at least once a week and all seemed perfectly healthy during our visit yesterday.

Dr. Sthamer and acting consul Burke both speak in the highest terms of the conduct of the Hamburg-American Packet Company in the present circumstances. They are cooperating with the authorities in every respect in order to put down the plague. The six hundred emigrants, now in quarantine, are fed and quartered at the expense the company and will be until the American quarantine is removed. I have visited the infected Hamburg districts of « Steinstraße » and « Spitalerstraße » . These streets are along the quays of the Elbe and Horn and Hammersmask here. The utmost destitution and misery prevails and the residents live in constant dread of the prevailing terror. The houses are wretched abodes in alleys that run into and abut upon alleys, and an odour of disease is in the air.

A correspondent of a Berlin newspaper says that he has, on « Steinstraße » , seen children eating oats that they had picked out from street refuse in his presence and feasting upon vegetable refuse they found on streets. I saw nothing of this.

The same correspondent says that he visited a house, the door of which was so low that he had to stoop to get in, and stairs of which were composed of a ladder with a rope for balusters. Up on this ladder, he professes to have found a tiny room in which he could not stand upright, where lived, slept and worked a shoe maker, his wife, his grown-up daughter and five younger children. I could not find this house.

Nevertheless, nearly three thousand people have died from cholera from the « Steinstraße » district alone, a percentage of one in thirty of the population.

It is a pitiful thing to see these poor people gathered in groups in their filth, waiting in a pathetic misery until an unseen enemy shall clutch at their vitals. Some of these courts are in the real valley of the shadow of death. The visitor feels under a pall. There is a horror in the air, for no one can be sure that the next inhalation of the breath of life may not contain the germ of death.

The police ambulances are never away far from the street and no man knows whether it will be himself or his neighbour, who will next be borne to the hospital, and thence to a grave in a trench in Potter's field.

There is little doubt, however, that the plague is abating. The cool weather of the last few days has done more to bring this about than anything else and, unless the disease should obtain some new foot hold, where it has not already decreased the population, Hamburg may soon regain her former place in European civilization.

...

In 1892, the city of Hamburg was hit by a deadly epidemic of cholera, the last in a major western city. Surprisingly, one of the factors playing a role in the epidemic was a free trade agreement.

Cholera and free trade are not concepts that are normally associated together. But they are in a particular unusual historical case.

We are in Germany in the mid-eighteenth century. This is a time of sharp contrasts and paradoxes ; it is Bismarck's Germany, authoritarian, revelling in its recent victorious wars over Denmark, Austria and France. Much hasn't changed since the Middle-Ages. The Catholics are harshly repressed, considered a Vatican fifth column. Peasants toil the fields using much the same tools as a thousand years ago. There are hungry times. The potato famine was not as harsh as in Ireland but it still left a toll.

But the new railways are transforming the countryside ; prodded by industry, the cities are growing as never before. Hamburg triples in size between 1830 and 1900. Berlin grows by a factor of eight. Industries are drawing families from the impoverished countryside. City slums are miserable but Bismarck's Prussia implements a worker protection programme - a world's first : an early work place safety and public medical insurance programme.

Prussia, yes. Germany, as a single country, won't exist until 1871. Before then, it was a confusing federation of duchies and principalities, margraviates and free cities including Hamburg. It took a fear of the war with France's Napoléon III to unite the small states into a single country governed, much to their chagrin, by Bismarck's Prussia.

Before then, the states were bound in a loose customs union, the « Zollverein » . Within the union, which included the states of most of northern Germany, tariffs and tolls were abolished greatly facilitating commerce.

In 1820, for instance, an English merchant, Thomas Hodgkins, despaired at the frustration of conducting business up the Weser river :

« There are no less than twenty-two tolls between Münden and Bremen [about 200 kilometres] , seven of which belong to the sovereign of Hanover ... at every toll, every vessel is stopped and her whole cargo is examined. »

The « Zollverein » eliminated these. Starting in the 1830's, Berlin used the benefits of the union to draw smaller states in its orbit until the full unification of 1871.

And Hamburg, in all that ?

The premier port of Germany, it had operated much like an independent country using its tariff free port for shipping and trans shipping : a sort of Singapore on the Elbe river. But to gain entry into the « Zollverein » (and join Germany) , it had to abide by the tariffs of the customs union, something anathema to the free traders of Hamburg. Bismarck applied pressure for inclusion and, in 1877, a compromise was reached : part of the port could continue to operate as a duty free zone, provided that it was segregated from the rest of the city. This had to be done by 1888, sending the city scrambling to meet the dead line.

An area of Grasbrook Island, was selected for the free port zone. Separated from downtown by a canal, renamed « Zoll-Kanal » (customs canal) , it was one of the poorer neighbourhoods in the city, a haunt of dock workers and recent migrants. The area had been mostly spared by the great fire of 1842 and was a medieval warren of crowded houses, warehouses and shops. It had to be completely razed to make way for the new free port.

In its place went up what became known as the « Speicherstadt » : the warehouse district. Now, a Unesco world heritage, it is a remarkable assemblage of seven or eight story buildings, stark in their unadorned façades of brown bricks. The bulk of the buildings were completed in time to take cargo by the 1888 dead line. The ability to continue to operate as a free port was key for Hamburg's councillors. To give an example of the importance of the trans-shipment to the city's economy, Hamburg was and remains the third largest port in the world for coffee exports (despite there being no coffee grown in Germany of course) .

But what of the former inhabitants ?

Expelled, they had to fend for themselves. They mostly found lodgings in the downtown « Gängeviertel » , an already over crowded part of the old city.

After the epidemic, the sight of the flood prone warren of dark alleys, with poor water supply and poorer yet sanitation, prompted the famous microbiologist Robert Koch to remark :

« Gentlemen, I forget that I am in Europe. »

Because of the effort required to complete the « Speicherstadt » , all other municipal projects were given a low priority. This, in part, is why the downtown was in such a sad state. The new water and sewer utilities under construction were also worked on at a snail's pace.

The bulk of the sewers had been completed in the 1850's under the direction of William Lindley, as were the water supply pipes. The main water source was the Elbe river, with the intake well up stream from the sewer discharge. But the river water was not treated ; the large sand filtration basin on « Kaltehofe » , planned for 1872, had experienced delays after delays and was on schedule to be completed only by 1893. Until then, people would complain of finding worms, debris and the odd fish coming out of the taps.

In Hamburg, the Elbe river is tidal. This meant that sewage tainted water would enter the water supply twice a day. Under these conditions, it is not surprising that when cholera reappeared in 1892 - it had first entered Germany in the 1830's - it was bound to spread like wild fire. Over the course of the epidemic, 8,605 people died of the disease.

The tragedy could have been avoided. This is shown by what happened in Altona, a neighbourhood of Hamburg that was then a separate municipality. Despite being down stream from Hamburg's sewage outfall, there were only a handful of cases in Altona, thanks to a sand filtration system installed in 1859. None of the 359 Hamburg residents on « Schulterblatt » , a street abutting Altona, contracted the disease because their water supply was connected to Altona's instead of to Hamburg's.

That it could have been avoided is also shown by how quick the reaction was. The water treatment plant was completed in 1893, as was the garbage incinerator. The « Gängeviertel » was sanitized. Wide, paved avenues such as « Mönckebergstraße » and « Spitalerstraße » were punched through the slums, creating was is now the posh shopping district of downtown Hamburg (the workers and the poor had to, once again, relocate - this time to neighbourhoods further away such as Hamm and Wandsbek accessible with street cars) .

The epidemic highlighted the struggle between two ideologies : that of mercantile, « laissez-faire » Hamburg and interventionist Berlin. Until that point, vaccination had been voluntary in Hamburg, as opposed to compulsory in the « Reich » . If Hamburg's council delayed the installation of the water filtration beds, it was largely because it could not see how to finance their construction without raising taxes (a dithering that has a contemporary ring to it) . It was in this context that Berlin's chief medical officer, Robert Koch, made his famous remark. Koch, one of the founding father of epidemiology, was a strong believer in quarantine as a method to control contagion, a belief that happened to coincide nicely with the protectionism then in vogue in Berlin. As it was, the fear of cholera did enormous damage to Hamburg's trade.

A predictable consequence was a loss of political autonomy for Hamburg and more centralized control from Berlin. There were also instances of irrational behaviour.

One pastor Albrecht Krause sermonized :

« Hamburg has deserved the plague because of its worldliness, religion has almost disappeared from the city, young people were full of self indulgence and indulgence in worldly pleasures. »

One refugee from Hamburg, fleeing the epidemic, was doused with arsenic on account that it kills vermin on cattle. Berliners refused to have phone conversations with Hamburg for fear that the disease could somehow travel through this new fangled invention.

Hamburg has recovered, of course. Lindley's sewers now connect with a waste water treatment that is the envy of the world. After using the « Kaltehofe » filtration system for a century (which caused the incidence of other water borne diseases, such as typhoid and infant diarrhea to drop to negligible levels) , the city now drinks safe (and tasty) treated ground water. But the city is still true to its trade roots. The harbour is the second largest in Europe. Trade has been good to Hamburg.

But was the original trade agreement the cause of the epidemic ?

No, that would be a clear over statement distorting the facts of the case. But a large contributor was the « laissez-faire » ideology, the complete focus on trade to the exclusion of everything else including, sadly, public health.

Saturday, 10 September 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

Carmen

opera in four acts

music by Georges Bizet

(sung in German)

libretto by Henri Meilhac and Ludovic Halévy

after « Carmen » , a novella by Prosper Mérimée

German translation by Julius Hopp

« décor » based on drawings by the imperial and royal Court theatre painter Carlo Brioschi

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Carmen : Marie Renard

Don José : Fritz Schrödter

Escamillo : Josef Ritter

Micaëla : Henriette Standhartner

Frasquita : Emma Karlona

Mercédès : Anna Hauser

Zuniga : Hans Frei

Moralès : Benedikt Felix

Remendado : Viktor Schmitt

Dancaïre : Willibald Horwitz

Lillas Pastia : Franz Schubert (Sänger)

Ein Führer : Josef Schubert

Sunday, 11 September 1892

Pyotr Ilyich Tchaikovsky leaves his country house at the Russian town of Klin.

He will arrive in Vienna on September 18.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Die Königin von Saba »

(The Queen of Sheba)

opera in four acts

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Karl Goldmark

libretto by Salomon Hermann Mosenthal

set in Jerusalem and the surrounding desert, tenth century BC

« décor » based on drawings by the imperial and royal Court theatre painter Carlo Brioschi

costumes based on drawings by the history painter Franz-Xaver Gaul

choreography by ballet master Karl Telle

music accompaniment to the « waggle dance of the honeybee » by Karl Telle

cast

König Salomon : Franz Neidl

Baal-Hanan, Hüter des königlichen Palastes : Hans Frei

Assad : Hermann Winkelmann

Der Hohepriester : Baron Hans von Rokitansky

Sulamith, die Tochter des Hohenpriesters : Lola Beeth

Die Königin von Saba : Amalie Friedrich-Materna

Astaroth, Sklavin der Königin : Luise Kaulich-Lazarich

Bienentanz : Leopoldine Löscher, das weibliche « corps de ballet »

Monday, 12 September 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Die Hugenotten »

(Les Huguenots)

« grand opéra » in five acts

(sung in German)

conducted by vice-court « Kapellmeister » Hanns Richter

or his substitute Johann Nepomuk Fuchs

music by Giacomo Meyerbeer

libretto by Eugène Scribe, Émile Deschamps

German translation by Ignaz Franz Castelli

« décor » based on drawings by the imperial and royal Court theatre painter Carlo Brioschi

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

The « Huguenot » Raoul is guest at a feast of the Catholic « Comte de Nevers » , when he receives an invitation from « Princesse Marguerite de Valois » . His is to arrive blindfolded at the « Château de Chenonceau » . She wants to couple him with « Valentine de Saint-Bris » in order to bridge the divide between the religions. In preparation, Valentine successfully asks the « Comte de Nevers » to cancel her engagement. Raoul recognizes Valentine, who he once saved from a group of importunate students, and with whom he fell in love. But he now suspects she was Nevers' lover and no longer wants to enter into the union. The « Comte de Saint-Bris » , Valentine's father, and Raul plan to duel in Paris. Saint-Bris is meanwhile also plotting a deadly raid on all « Huguenots » in the city, to which Raoul and Valentine ultimately fall victim.

The tragic, forbidden romance between Raoul and Valentine culminates with the massacre of Saint Bartholomew's Day on 24 August 1572, in which thousands of French « Huguenots » (Protestants) were slaughtered by Catholics in an effort to rid France of Protestant influence.

main characters

Comte de Nevers : Josef Ritter

Raoul de Nangis : Georg Müller

Princesse Marguerite de Valois : Marie Lehmann

Valentine de Saint-Bris : Antonie (« Toni ») Schläger

Comte de Saint-Bris : Ludwig Weiglein

Tuesday, 13 September 1892

Anton Bruckner arrives at the « guesthouse » (« Gästehaus ») of the monastery of St. Florian

the guest book records « Professor Doctor Anton Bruckner » - « P. 5 » (door number 5)

number of meals offered during his stay : 11

the date of the departure - which is presumably Monday, September 19 - is not specified

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

guest-performance by the « Société du Théâtre de l'Odéon » from Paris

under the directorship of Paul Porel

featured play

« Ma cousine »

a comedy in three acts by Henri Meilhac

a witty, satirical look at Parisian society, revolving around infidelity, jealousy, and theatrical vanity

starring actress « Mademoiselle Réjane » (Gabrielle Réjane)

She is widely acclaimed, particularly for the famous dance scene

Her performances are a highlight of the French theatrical contribution to the Exhibition

Henri Meilhac is a prolific French dramatist known for his work during the « Second Empire » ,

often collaborating with Ludovic Halévy to create popular « vaudevilles » , « comédies » , and « opéra bouffes »

...

« Exhibition Theatre » in « Prater » park, Leopoldstadt

8:00 pm

Italian opera series

« L'amico Fritz »

(« Freund Fritz »)

lyric comedy in three acts

(sung in German)

composer Pietro Mascagni conducts the « Exhibition Symphony Orchestra »

libretto by Nicola Daspuro (pseudonym : P. Suardon) with additions by Giovanni Targioni-Tozzetti

based on the French novel « L'ami Fritz » (1864) by Émile Erckmann and Alexandre Chatrian

German text by Max Kalbeck

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

characters

Susel, a farmer's daughter

Fritz Kobus, a rich bachelor landowner

(Josef) Beppe, a gypsy

David, a rabbi

(Hans) Hanezò, a tax collector, Fritz's friend

(Friedrich) Federico Feldmesser, Fritz's friend

(Katharine) Caterina, Fritz's housekeeper

synopsis

Fritz Kobus, a wealthy landowner who bets his friend David, a rabbi, that he will never marry. However, he falls in love with Suzel, the daughter of one of his tenants, who brings him a bouquet of violets for his birthday. David helps them overcome their shyness and social differences, and wins the bet by convincing Fritz to marry Suzel.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Das goldene Kreuz » , Opus 27

(The Golden Cross)

opera in two acts

music by Ignaz Brüll

(75th performance of this production)

libretto by Hermann Salomon von Mosenthal

after the play « Catherine, ou La croix d'or » by « Mélesville » (Anne Honoré Joseph Duveyrier)

costumes based on drawings by the history painter Franz-Xaver Gaul

« danse paysane » in act one choreographed by ballet master Karl Telle, performed by the « corps de ballet »

synopsis

A village near Melun, France, during the Napoleonic Wars (1812, 1815) . A young nun (sister) named Christine promises to marry the man, who enlists in the French army in place of her conscripted brother. A knight named « Gontran de l'Ancre » does so, receiving a « golden cross » from her, as a token of fidelity. Wounded on the battlefield, he entrusts the cross to a sergeant, who delivers it to Christine, sparking revelations amid themes of sacrifice and redemption.

cast

Gontran de l'Ancre, a young nobleman : Fritz Schrödter

Nicolas Pariset, inn-keeper : Benedikt Felix

Christine, his sister : Louise von Ehrenstein

Thérèse, his cousin and fiancée : Emma Karlona

Bombardon, sergeant : Franz von Reichenberg

Soldiers and farmers

« Wiener Walzer »

(Vienna Waltz)

ballet in three parts

conducted by Josef Bayer

based on music by Johann Strauß I, Johann Strauß II, Josef Bayer

compiled by Josef Bayer

choreography by Louis Ruault (pseudonym : Louis Frappart)

stage design and costumes based on drawings by the history painter Franz-Xaver Gaul

Wednesday, 14 September 1892

As part of the « International Exhibition for Music and Theatre »

a « grand concert » featuring all the military bands is organized

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Lohengrin » , WWV 75

« music drama » in three acts

by Richard Wagner

conducted by vice-court « Kapellmeister » Hanns Richter

libretto by Richard Wagner

stage design by Johann Kautský

new « décor » in act two by Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Heinrich der Vogler : Carl Grengg

Lohengrin : Hermann Winkelmann

Elsa von Brabant : Lola Beeth

Herzog Gottfried : Marie (« Mizzi ») Kohler

Friedrich von Telramund : Franz Neidl

Ortrud : Amalie Friedrich-Materna

Der Heerrufer des Königs : Benedikt Felix

Vier brabantische Edle : Anton Schittenhelm, Viktor Schmitt, Hans Frei, Georg Werthner

Wednesday, 14 and Thursday, 15 September 1892

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

« National Concerts » series

Zygmunt Noskowski conducts the Orchestra of the Lemberg Opera House

programmed works

Stanisław Moniuszko : Overture to the opera « Halka »

Zygmunt Noskowski : « Step » (the Steppe) , symphonic poem, Opus 66

Zygmunt Noskowski : « Morskie Oko » , concert ouverture, Opus 19

Zygmunt Noskowski : Symphony No. 2 in C minor, « Elegiac »

Thursday, 15 September 1892

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

Gutmann's « popular concerts » series

8:00 pm

The concerts of the « Exhibition Symphony Orchestra »
are generaly conducted by music director professor Hermann Grädener

and occasionally by Wilhelm Gericke and Robert Fuchs

(partial) programme

Ludwig van Beethoven : Symphony No. 6 in F major, « Pastorale » , Opus 68

Johannes Brahms : unknown work (possibly an Hungarian dance as an « encore » piece)

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Mignon

(113th performance of this production)

« opéra comique » in three acts

music by Ambroise Thomas

(sung in German)

French libretto by Jules Barbier, Michel Carré

German translation by « G. Ernst » (pseudonym of Ferdinand Gumbert)

stage design by Paul Gropius, Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

Mignon : Marie Renard

synopsis

The wandering minstrel Lothario, in search of his long-lost daughter, comes across a group of gypsies, who beat one of their troupe - a beautiful young girl named Mignon - for refusing to dance. Lothario and Wilhelm Meister, a student, take pity on the girl and Wilhelm decides to rescue her, engaging her as his servant and later falling in love with her. The relationship proves difficult and the lovers eventually split. However, they are reunited when Wilhelm rescues Mignon from a burning castle and nurses her back to health with Lothario. It is only now that Lothario, who had lost his memory years ago after his daughter was kidnapped, remembers that he is, in fact, Count Lothario and Mignon is his daughter Sperata.

Friday, 16 September 1892

summer festival

Italian opera series

« L'amico Fritz »

(« Freund Fritz »)

lyric comedy in three acts

(sung in German)

composer Pietro Mascagni conducts the « Exhibition Symphony Orchestra »

libretto by Nicola Daspuro (pseudonym : P. Suardon) with additions by Giovanni Targioni-Tozzetti

based on the French novel « L'ami Fritz » (1864) by Émile Erckmann and Alexandre Chatrian

German text by Max Kalbeck

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

characters

Susel, a farmer's daughter

Fritz Kobus, a rich bachelor landowner

(Josef) Beppe, a gypsy

David, a rabbi

(Hans) Hanezò, a tax collector, Fritz's friend

(Friedrich) Federico Feldmesser, Fritz's friend

(Katharine) Caterina, Fritz's housekeeper

synopsis

Fritz Kobus, a wealthy landowner who bets his friend David, a rabbi, that he will never marry. However, he falls in love with Suzel, the daughter of one of his tenants, who brings him a bouquet of violets for his birthday. David helps them overcome their shyness and social differences, and wins the bet by convincing Fritz to marry Suzel.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

« Excelsior »

spectacular « concept » ballet in six acts and twelve « tableaux »

celebrating scientific, industrial, and social progress

by the Italian mime dancer and choreographer Luigi Manzotti

conducted by Josef Hellmesberger junior

bombastic music score by composer Romualdo Marenco

music for « Les Telégraphistes » by Josef Hellmesberger junior

directed by J. Mendez

new stage set by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

stage mechanics by the machinery inspector Julius Rudolph

costumes based on drawings by the history painter Franz-Xaver Gaul

(in Vienna, the ballet was in the repertory from 1885 to 1914, receiving 329 performances)

The Struggle

« Light » struggles against « Darkness » , empowering brilliant inventors and thinkers. For instance, Alessandro Volta is depicted as radiant, when he creates the first electric spark, spelling the end of dim gas lamps.

Engineering Marvels

The story highlights the triumph of human engineering over nature, celebrating major infrastructure achievements like the construction of the Suez Canal and the Mont Cenis Rail Tunnel through the Alps.

Global Communication

The invention of the telegraph and steam powered ships are depicted as monumental steps toward connecting the continents.

Saturday, 17 September 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Die Puppenfee »

(The Fairy Doll)

a pantomimic « divertissement » in one act and two « tableaux »

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A prized mechanical fairy doll miraculously comes to life at midnight to magically animate the entire Viennese shop. She interacts with puppets and toys all around her - greeting some, dismissing others, blowing kisses to favourites.

human characters

toy maker (or shop-keeper) - his assistant (chief clerk) - sir James Plumpstershire (wealthy Englishman)
Lady Plumpstershire - their children - various customers (peasant family, maid, postman, etc.)

Saturday, 17 and Sunday, 18 September 1892

summer festival

Italian opera series

« Exhibition Theatre » in « Prater » park, Leopoldstadt

8:00 pm

Austrian premiere

« Pagliacci »

(Clowns)

melodramatic opera with a prologue and two acts

music and libretto by Ruggero Leoncavallo

the composer conducts the « Exhibition Symphony Orchestra »

He is triumphantly acclaim by the public !

world premiere conducted by Arturo Toscanini at the « Teatro Dal Verme » in Milan on 21 May 1892

synopsis

Before the curtain rises, a clown named Tonio steps forward to address the audience. He warns that actors are real people too, and that the story will reflect genuine human passions, not just a make believe play.

A traveling « troupe » from the « Commedia dell'arte » , managed by a jealous actor named Canio, arrives in a Calabrian village in southern Italy to perform. He discovers his actress wife named Nedda having an affair with Silvio, one of the villagers. During the evening performance, Canio stabs to death his wife and her lover, on stage.

Devastated, Canio drops the knife, and announces to the terrified crowd :

« La commedia è finita ! » (The comedy is finished !)

Sunday, 18 September 1892

Projected date for the world premiere of the « Psalm 150 » (**WAB 38**)

A performance of the « Te Deum » (**WAB 45**) under the « bâton » of Siegfried Ochs

was originally planned to open the « International Exhibition for Music and Theatre »

...

Anton Bruckner spends the period **from 19 to 25 September** in Kremsmünster Abbey, where he visits his indisposed friend, father Rafael « Oddo » Loidol. He also continues working on his Ninth symphony.

Pyotr Ilyich Tchaikovsky arrives in Vienna to conduct at the « Exhibition Concert Hall » the programme n° 10 from the concert series « Conductors and Composers from Different Countries » scheduled for **Thursday, September 22**.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Aïda

(183rd performance of this production)

tragic opera in four acts

(sung in German)

adapted for the German stage by Julius August Schanz

new stage set by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

choreography by ballet master Karl Telle

performed by the female « corps de ballet »

synopsis

Princess Aïda has been kidnapped : a valuable prize in a war between Egypt and Ethiopia. The ambitious soldier Radames wrestles with his feelings for her. As they draw closer together, each must make a painful choice between their loyalty to home, and their love for each other.

cast

Der König : Ludwig Weiglein

Amneris : Mira Heller

Aïda : Antonie (« Toni ») Schläger

Radames : Hermann Winkelmann

Ramfis : Carl Grengg

Amonasro : Franz Neidl

Ein Bote : Viktor Schmitt

Monday, 19 September 1892

Anton Bruckner leaves St. Florian, where he was staying since last Tuesday (September 13)

He arrives unannounced at Kremsmünster Abbey in the afternoon. There, he meets father Georg Huemer and prior Bruno Kyrle. He also visits his sick friend, father Raffael « Oddo » Loidol.

Letter from Ida Buhz to Anton Bruckner :

Ida hopes to see Bruckner in November at the premiere of the (revised) Eighth symphony (**WAB 108**) in Berlin

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm (?)

« Der Freischütz » , Opus 77

romantic opera in three acts, with spoken dialogue

conducted by vice-court « Kapellmeister » Hanns Richter

(40th performance of this production)

music by Carl Maria von Weber

libretto by Friedrich Kind

based on a story by Johann August Apel and Friedrich Laun

synopsis

A luckless hunter named Max strikes a pact with the devil, via his jealous rival Kaspar, to cast seven magical bullets. While six bullets always hit their target, the seventh is controlled by evil. During a crucial shooting contest to win his bride, the seventh bullet strikes his sweetheart, Agathe, but a blessed wreath deflects the shot, saving her and killing the wicked Kaspar.

main characters

Agathe, Max's beloved and the head forester's daughter (soprano)

Cuno, the head forester and Agathe's father (bass)

Ännchen, Agathe's cousin (mezzo-soprano)

Caspar, another forester (bass)

Max, a young huntsman and the main protagonist (tenor)

Samiel, the Devil, or « Black Huntsman » (speaking role)

Ottokar, prince of the region (baritone)

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

tenth concert from the « conductors and composers from different countries » series

two rehearsal sessions : 9:00 am to 12:00 / 4:30 pm to 6:00 pm

Pyotr Ilyich Tchaikovsky from Saint-Petersburg

conducts the « Exhibition Symphony Orchestra »

featuring soloist « Herr » Vasil Sapellnikov from St. Petersburg

which plays on the new « Bösendorfer » grand piano

programme

Tchaikovsky : Orchestral suite No. I in D minor (in four movements) , Opus 43

Tchaikovsky : Piano concerto No. 2 in G major, Opus 44

Tchaikovsky : Suite de ballet from « The Nutcracker »

Tchaikovsky hates the very idea of profaning music by playing inside a vulgar pub :

« Mixing Beethoven and beer is downright scandalous ! »

Put under pressure, the organizers accept to remove the arm chairs and tables, and install rows of seats instead.

Tchaikovsky is also annoyed by the outdoor noise, which is invading the auditorium.

He seems to resign himself to the inevitable but still conducts both sessions right to the end.

This takes its toll on him ... he can only descend the stage with great difficulty.

He briskly requests his fur coat, even though it is a hot summer day, sits down at a table, rests for a quarter of an hour, then drinks a glass of beer.

He secretely leaves Vienna along with pianists Sophie Menter and Vasily Sapellnikov.

They drive all night, and arrive at Itter Castle in the Austrian Tyrol the next morning (9:00 am) .

In a farewell letter written in french, Tchaikovsky gives reasons for his course of action :

« " (...) Quand vous recevrez cette lettre - je serai déjà parti ! Je pars pour les raisons suivantes : Je croyais en venant ici, que j'aurais à conduire l'orchestre dans un grand local spécialement consacré à des solennités musicales. Il se trouve que (...) c'est un local de restaurant, consacré à la bière et au vin et non à la musique. J'ai trop souffert aux répétitions à cette idée et ne puis m'y habituer. L'Orchestre est très bon, etc. " »

...

« When I came here, I thought I would have to conduct the orchestra in a large hall specially dedicated to musical sollenities. It turns out that (...) it's a restaurant, dedicated to beer and wine ... and not to music. »

Tchaikovsky writes to his brother Modest :

« Vienna
19/7 September 1892

So why the hell do I accept these foreign engagements ? It's only misery and pain. But I think, this time, I made a consummate blunder **[1]** *. One gentleman had forewarned me that the room in which I was due to conduct was essentially an enormous restaurant - but I decided not to worry, because in my letters of invitation, this arena was described by the grandiose name of the " Große Musikhalle ". I arrived here yesterday evening, and found for some reason that there was no one to meet me, but I didn't take offence : on the contrary, I was delighted. In disguise, I went straight to the Exhibition. It was Sunday, a lovely day, with many people. I found much of interest at the exhibition. Later, I enquired about the aforementioned " Musikhalle ", where there just happened to be a concert. It turned out to be absolutely correct that the " Musikhalle " was an enormous restaurant, full of stuffiness and reeking of unpleasant oils and other consumable items. I immediately made up my mind that either the tables had to be removed and the tavern converted into a hall, or I would withdraw. The gentleman responsible for organizing the " Exhibition concerts " came at once, and I presented him with my ultimatum. I'm considering whether I could make it to Kamenka and catch you there. »*

...

« Mit dem Wegräumen der Tische war Gutmann einverstanden, obwohl er zuerst versucht hatte, mich zu überzeugen, daß die Tische und Wurst mit Bier kein Hindernis wären. An demselben Tage kamen Sapel'nikov und Menter an, und ich bin mit ihnen seitdem unzertrennlich. Gestern waren 2 Proben : von 9 - 12 und 4 ½ - 6. Das Orchester ist nicht übel, aber lächerlich klein. Im Laufe des Tages, als ich über die ganzen Umstände nachzudenken und den miserablen und minderwertigen Charakter dieses Konzerts vorauszusehen begann, faßte ich plötzlich den Entschluß abzuhauen, worüber Menter ganz entzückt war. Die wenigen übrigen Freunde, Door und Andere, waren über die ganzen Vorgänge empört. Zwei Stunden nach der Probe schrieb ich an Gutmann eine Absage und reiste mit Menter und Sapel'nikov nach Itter. »

...

« 10 September
Itter

Gutmann agreed to the tables being removed, but not before attempting to assure me that the tables, sausages and beer would not cause any interference. That same day, Sapellnikov came with Menter, and, since then, I've not been parted from them. There were two rehearsals yesterday : one from 9:00 until 12:00, the other from 4:30 to 6:00. The orchestra turned out not to be too bad, but they ridiculously weak in composition. Over the course of the day, pondering all the circumstances and anticipating the shabbiness and insignificance of this concert, I suddenly decided to flee, and Menter was delighted by the idea. A few remaining friends, **[Anton]** *Door and others, were indignant about the whole thing. Two hours after the rehearsal, I wrote Gutmann my withdrawal* **[1]** *, and left with Menter and Sapellnikov for Itter* **[2]** *. We travelled all night, arriving at the castle at 9 o'clock in the morning. It's magnificent and divine here, and I'm so glad to have come.*

I hug you all.

P. T. »

(1) This letter has not survived.

(2) Pianist Sophie Menter had her home at Itter Castle in the Austrian Tyrol.

Tchaikovsky also writes to his brother Anatoly :

« Ich schreibe Dir einige Zeilen kurz nach meiner Ankunft hier, damit Du meinetwegen ganz beruhigt sein kannst, falls die Zeitungen anfangen, dummes Zeug über mein Verschwinden aus Wien zu reden. Ich fuhr nach Wien in der Überzeugung, daß ich, den Briefen nach zu urteilen, die man mir geschrieben hatte, bei einem großen Musikfest dirigieren würde. Es stellte sich aber heraus, daß ich mit einem zweitrangigen Orchester zu arbeiten hatte, und dies zudem nicht in einem großen Konzertsaal, sonden in einem riesigen Restaurant, wo man Bier trinkt und Wurst isst. Ich verlangte das Wegräumen der Tische, und das hat man auch gemacht, aber im Großen und Ganzen versprach das Konzert derart miserabel und elend zu werden, daß ich auf den Rat von Freunden hin beschloß, Wien vor dem Konzert zu verlassen. So habe ich es auch gemacht. Gestern abend, nach der 2. Probe, schrieb ich dem Veranstalter des Konzerts eine Absage, packte meine Sachen ein und reiste zusammen mit Menter (der berühmten Pianistin) nach Tirol zu ihrem Schloß ab. Hier ist es göttlich schön. »

19 to 25 September 1892

Anton Bruckner is staying at Kremsmünster Abbey. He visits on a daily base his sick friend, father Raffael « Oddo » Loidol, to whom he plays the « Vexilla regis » (**WAB 51**) on Loidol's « Heitzmann » piano. He works on the Ninth symphony **(WAB 109)** , writes letters (including another dedication of the " Psalm 150 " (**WAB 38**) to Max von Oberleithner) , and promises his students that he will send them the hymn « Iam lucis orto sidere » (**WAB 18**) .

Father « Oddo » Loidol notes down a report from the « Neue Musikzeitung » Volume 13, Number 16 (1892) , that Anton Bruckner is planning to write a Tenth symphony. That is why Bruckner is studying the architecture of St. Stephen's Cathedral in Vienna.

[The « Stephansdom » is a complex architectural hybrid, primarily defined by its Gothic and Romanesque elements. Its shape is characterized by an asymmetrical silhouette and a distinctive steeply pitched roof.

Unlike many Gothic cathedrals that follow a strict cruciform (cross) shape, St. Stephen's lacks a distinctive protruding transept. Instead, it uses a three aisled hall church layout, where the side aisles are nearly as tall as the central nave.

The eastern end consists of three separate choirs (one main and two side) , each ending in its own apse.]

Bruckner is said to have told father Loidol that the Fifth symphony (**WAB 105**) was dedicated to Princess Pauline von

Metternich.

During his stays at Kremsmünster Abbey, Bruckner plays on the « Heitzmann » piano of father Loidol.

Note from father Altman Kellner on a slip of paper placed inside the « Heitzmann » piano :

« Klavier des Brucknerfreundes " Oddo " Loidol, gestorben 1893. Bruckner spielte auf diesem Instrument dem Pater " Oddo " das " Vexilla regis " vor und komponierte an der 9. Symphonie. Pater Altman. »

« Piano of Bruckner's friend " Oddo " Loidol, who died in 1893. Bruckner played the " Vexilla regis " on this instrument for father " Oddo " and composed his Ninth symphony. Father Altman. »

In Kremsmünster, Anton Bruckner takes an interest in a young girl : a certain « Fräulein » Mayer.

Apparently, his plan to marry the chamber maid Ida Buhz also becomes public in Kremsmünster (refer to letter from friend organist Josef Leitenmair dated November 26, 1892) .

Tuesday, 20 September 1892

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

Gutmann's « popular concerts » series

8:00 pm

The concerts of the « Exhibition Symphony Orchestra »
are generaly conducted by music director professor Hermann Grädener

and occasionally by Wilhelm Gericke and Robert Fuchs

(partial) programme

Wolfgang Amadeus Mozart : Symphony No. 41 in C major, K. 551 (with final fugue)

Carl Goldmark : unknown work

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Bastien und Bastienne » K. 50/46b

pastoral comedy (song-play) in one act

conducted by court « Kapellmeister » Johann Nepomuk Fuchs

music by the twelve year old Wolfgang Amadeus Mozart

revised German text and new spoken dialogue by Max Kalbeck

original German libretto : Friedrich Wilhelm Weiskern, Johann Heinrich Friedrich Müller, Johann Andreas Schachtner

based on « Les Amours de Bastien et Bastienne » by Justine Favart and Harny de Guerville

cast

Bastien : Josef Ritter

Bastienne : Ellen Forster (Forster-Brandt)

Colas : Karl Mayerhofer

« Die lustigen Weiber von Windsor »

(The Merry Wives of Windsor)

opera in three acts

conducted by Wilhelm Jahn, music director of the « Hofoper »

(87th performance of this production)

music by Otto Nicolai

German libretto by Salomon Hermann Mosenthal based on Shakespeare's play

recitatives and ballad of « Frau Reich » in act three by Heinrich Proch

choreography by Conrad Telle

music for the « Elf dance » by Jacques Offenbach

synopsis

« Frauen Fluth » (Mrs Ford) and Reich outwit Sir John Falstaff, who sent them love letters in a plot to wheedle money out of them. They trick Falstaff into hiding in a laundry basket, then, throw him into the Thames. They trick him into disguising himself as an old woman, and « Herr Fluth » beats him. Their plots are complicated by Fluth's jealousy and the Reichs' daughter Anna and her three suitors. At the end, the town's folk of Windsor all trick Falstaff, disguised as Herne the Hunter, and pinch him until he repents. Then, all friends again, they go off and have dinner.

cast

Sir John Falstaff : Franz von Reichenberg

Herr Fluth : Willibald Horwitz

Herr Reich : Hans Frei

Fenton : Georg Müller

Junker Spärlich : Viktor Schmitt

Dr. Cajus : Benedikt Felix

Frau Fluth : Lola Beeth

Frau Reich : Luise Kaulich-Lazarich

Jungfer Anna Reich : Ellen Forster (Forster-Brandt)

Der Kellner im Gasthause zum Hosenbande : Franz Kopetzky

Erster Bürger : Josef Schubert

Zweiter Bürger : Bernhard Nerepka

Dritter Bürger : Franz Schubert (Sänger)

Vierter Bürger : Louis Evers

Letter from Gustav Mahler (Berlin) to his sister Justine (Vienna) :

« Dearest " Justi " !

The journey ended happily. [Leo] Feld met me at the train station and everywhere I met people from Hamburg who were just about to go back there. Feld is travelling with me tomorrow too. - The epidemic has now lost its virulent character, and with a little bit of care one can go there without any danger.

Hopefully, you have already had correspondingly reassuring news from the newspaper and, like me, are no longer worried.

I am very curious about your news regarding Waging [Waging-am-See, near Berchtesgaden] . You all must have had a wonderful day. It is too bad that all the beauty of the last few days was spoiled for me by the perpetual uncertainty.

Nevertheless, however, the time in Berchtesgaden was splendid, and the whole world maintains that I have put on weight over the last weeks. How is Natalie's " esteemed " [i.e. PT] stomach ?

Please, for God's sake, send your next letters to Hamburg, where I plan to go tomorrow as long as I get favourable news again today.

Best wishes to you both
from your

Gustav »

Leo Feld (1858-1896) : Second « Kapellmeister » at the Hamburg « Stadttheater » from 1886 to 1892.

« Pleno Titulo » (P.T.) : « with all due titles » - a courtly form of address in the Austro-Hungarian Empire.

...

Farewell concert by Karel Komzák II and his 84th Infantry Regiment music band

they will soon move to their new garrison at Mostar in Herzegovina

Komzák died at fifty-four years old on Easter Sunday, 23 April 1905 in Baden near Vienna, following a railway accident at the local railway station.

Wednesday, 21 September 1892

Gustav Mahler finally arrives in Hamburg. He will argument with Pollini, who fines him for his lateness. Mahler is outraged and determined to escape Hamburg forever. Meanwhile, he must continue on in this uncomfortable job, as he has no other recourse.

Pollini made no compromises in the pursuit of his goals as opera director, and pushed Mahler to the limits of his capabilities. In the 1894-1895 season, Mahler conducted 126 evenings at the « Stadttheater » and a further 23 at the « Altonaer Theater » . He also took over the direction of the « subscription concerts » replacing the late Hans von Bülow. This merciless war will only end a few months before Pollini's death of heart paralysis on 26 (or 27) November 1897.

...

small lecture hall (« Vortrag-Saal ») of the « historical music section »

South-east transept of the « Rotunda » building ; South portal entrance

« soloist concerts »

The ten year old Polish violin prodigy

Bronisław Huberman

gives a stunning recital

(he is then requested to perform for Emperor Franz-Josef, who has no ear for music)

[In 1893, out of sheer determination, his father Jacob Huberman is able to arrange concerts in Holland, Belgium, Paris, London, Brussels, Berlin, Austria, Romania, and the United States. The family's financial welfare now depends on the cash his son is earnig from his performances.]

summer festival

Italian opera series

« Exhibition Theatre » in « Prater » park, Leopoldstadt

8:00 pm

double bill

« Exhibition Symphony Orchestra »

« Il birichino »

(The rascal)

melodrammatic sketch in one act

music by Leopoldo Mugnone

libretto by Enrico Golisciani

the composer is conducting

world premiere on 11 August 1892 at the « Teatro Malibran » in Venice

the opera did not fare well in Vienna

After the performance at the « Teatro dell'Esposizione » in Rome in 1892, Eduard Hanslick pronounced it to be :

« a mediocre and objectionable thing »

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

music by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Antonie (« Toni ») Schläger

Turiddu : Georg Müller (or Fritz Schrödter)

Lucia : Luise Kaulich-Lazarich

Alfio : Franz Neidl

Lola : Ellen Forster (Forster-Brandt)

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Manon

tragic opera in five acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Jules Massenet

German translation by « G. Ernst » (pseudonym of Ferdinand Gumbert)

choreography by Josef Haßreiter

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

In eighteenth century Paris, Manon, a young woman who feels irresistibly attracted to wealth, is on her way to the convent. She meets « Chevalier des Grieux » , a student, and they fall in love, fleeing together to Paris. Her brother, Lescaut, has promised to arrange for Manon to become the mistress of « monsieur Brétigny » and, despite her love for des Grieux, Manon is eventually enticed by Brétigny's wealth. In a failed attempt to escape their troubled situation, des Grieux is caught cheating at cards, and both are forced to flee again. Manon is arrested and deported to New

Orleans, where des Grieux follows her. Their desperate escape ends tragically as Manon dies in his arms on the way to the harbour.

Manon Lescaut : Marie Renard, mezzo-soprano

Chevalier des Grieux : Ernest M. H. van Dyck, tenor

Thursday, 22 September 1892

Anton Bruckner is invited to a special banquet, which takes place in the Imperial Hall of Kremsmünster Abbey

...

The « Musikalische Wochenblatt » reports on page 476f about the June 15 performance of the Fourth symphony (**WAB 104**) and also the July 9 performance of the Third symphony (**WAB 103**) .

Letter from Gustav Mahler (Hamburg) to his sister Justine (Vienna) :

(written across the top of the letter) *« I eat at home ! »*

« So, dear children, arrived happily [" glücklich "] in Hamburg, happily disinfected, very happily [" überglücklich "] dined, and am just sitting and deliriously happily [" sauglücklich "] smoking a cigar in my beautiful three rooms - i.e. of course, only in one at a time.

Anyway, if somebody had been afraid, the fear would have disappeared at the moment he entered Hamburg's precincts. - It's already as if nothing had happened - everything goes on as usual, and one is downright ashamed of oneself to have hesitated so long. The pestilence appears to have come to an end, which naturally won't prevent me, by any means, from continuing to live with pedantic caution.

For tomorrow, a whole bunch of rehearsals are already announced for me. - I have not yet met Pollini face to face, but will call on him later (5:00) . [Otto] Feld met me at the train station. He will come tomorrow.

At any rate, I will write you a card daily and more often - but I assure you that it is quite unnecessary to have the least concern.

In Berlin, I called on " Frau " Marcus's family - found them all very well and spent a pleasant evening with them. - Is " Frau " Marcus still with you ?

I am quite happy to be back to routine. - My quarters have become something beautiful, [and] cosier than I've ever had.

As soon as you get to Vienna, dear " Justi ", send me my writing desk and book " armoire " right away.

“ Frau ” Schack has been here for a week, together with the whole family. I’ll write more soon.

Your letter did reach me in Berlin and it was friendly sustenance [“ Wegzehrung ”] for me on the journey.

Best wishes to you all from
your
Gustav

Say hello to “ Frau ” Marcus and Toni from me.

I am wallowing in contentment ! »

Note : « Frau » Schack was Mahler’s land lady.

Early in the **1893** season, Natalie Bauer-Lechner tells us that Gustav finally contracts the deadly cholera he had so feared during the last summer. « Justi » (Justine) who, as a child, used to play « coffin and flowers » , decides to die with her brother. She eats from the same spoon and lies down at his side.

Very ill, Mahler expects to die ... but soon recovers !

Cholera is prevalent in France.

Germany and France are re-infected in **1893** and **1894**, but outbreaks do not reach epidemic levels.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Götterdämmerung » , WWV 86d

« music drama » in one prologue and three acts

conducted by vice-court « Kapellmeister » Hanns Richter

music by Richard Wagner

libretto by Richard Wagner

new stage design by the imperial and royal Court theatre painters Carlo Brioschi and Hermann Burghart

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes and props based on drawings by the history painter Franz-Xaver Gaul

cast

Siegfried : Hermann Winkelmann

Brünnhilde : Amalie Friedrich-Materna

Gutrune : Louise von Ehrenstein

Hagen : Carl Grengg

Günther : Franz Neidl

Alberich : Willibald Horwitz

Waltraute : Anna Warnegg

Woglinde : Anna Bayer

Wellgunde : Emma Karlona

Floßhilde : Luise Kaulich-Lazarich

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

tenth concert from the « conductors and composers from different countries » series

7:00 pm

Pyotr Ilyich Tchaikovsky from Saint-Petersburg

conducts the « Exhibition Symphony Orchestra »

featuring soloist « Herr » Vasil Sapellnikov from St. Petersburg

which plays on the new « Bösendorfer » grand piano

seating will be specifically arranged for this concert

gallery box : 5 florins

gallery seat : 1 florin

parterre seat : 50 crowns

tickets are available from 9:00 am to 2:00 pm at Albert J. Gutmann « Court music store »

programme

Tchaikovsky : Orchestral suite No. 1 in D minor (in four movements) , Opus 43

Tchaikovsky : Piano concerto No. 2 in G major, Opus 44

Tchaikovsky : Suite de ballet from « The Nutcracker »

The concert is cancelled !

The Tchaikovsky concert is removed from the official count and chronicle of the « Exhibition concerts »

Its position as « n° 10 » is now taken by the evening concert featuring the German composer and pianist Moritz Moszkowski, which will take place two days later.

The first to be affected by this cancellation are Albert J. Gutmann and Albert Ritter von Hermann.

What Gutmann writes concerning the problem could perhaps be a direct angry reaction to Tchaikovsky's behaviour :

« A Rubinstein, a Bülow, a Brahms did not find it beneath their dignity to conduct in these concerts " over a beer ", and the genuine enthusiasm with which they and their works were received there may perhaps have touched them more sympathetically than the measured applause given to them by finely gloved hands in other places. »

the « Wiener Abendpost » reports rather harmlessly on the Tchaikovsky incident :

« The concert of composer Peter von Tchaikovsky, which is announced for this evening at the Concert Hall, will not take place due to the composer's indisposition. »

It is not suitable to conclude the « International Exhibition for Music and Theatre »

which is running into severe financial problems, with a work like Bruckner's « Psalm 150 »

Tchaikovsky's contributions to the « International Exhibition for Music and Theatre »

Im Frühjahr 1892 erhielt Pjotr Iljitsch Tschaikowsky vom Comité der Internationalen Musik- und Theaterausstellung eine Einladung, ein Konzert mit eigenen Kompositionen in der Wiener Großen Musikhalle zu dirigieren. Der Komponist stimmte zu, aber als er in Wien ankam, stellte er fest, daß anstelle der üblichen Zuschauersitze Tische im Saal standen und die Zuhörer in den Pausen Essen und Getränke bestellen konnten. Tschaikowsky war so empört darüber, daß er zuerst verlangte, die Tische zu entfernen. Nach einer vollständigen Probe lehnte er dann aber überhaupt ab zu dirigieren : Das Konzert fand nicht statt, und Wien blieb für Tschaikowsky unbesiegt.

Brief an Anton Door anläßlich der gescheiterten Pläne zu einer Aufführung der 3. Symphonie in Wien durchblicken ließ :

« Ma musique n'a pas eu de chance à Vienne ! J'en suis désolé. Dans tous les cas, permettez-moi de V[ouJs serrer bien cordialement et V[ou]s remercier pour la peine que V[ou]s V[ou]s êtes donné[e] pour me faire connaître aux Viennois. Je ne perd[s] pas courage. Si ma musique en vaut la peine, mon temps viendra ! »

(Pjotr Iljitsch Tschaikowsky)

Das im Augenmerk des vorliegenden Beitrags stehende Konzert Čajkovskijs in Wien während der Internationalen Musik- und Theaterausstellung hätte an dem dafür angesetzten Termin - dem 10. / 22. September 1892 - beinahe stattgefunden, und die ganze Episode zeigt überhaupt, daß ihm, dem bereits in so vielen Ländern außerhalb Russlands gefeierten Komponisten, tatsächlich noch immer viel daran lag, auch die Anerkennung des Wiener Publikums zu gewinnen.

Diese Anerkennung hat sich aber im Großen und Ganzen erst nach seinem Tode eingestellt. Eduard Hanslick, der in seiner Besprechung der Streicherserenade im April 1891 schon « etwas differenzierter » geurteilt hatte, hat in einigen seiner späten Čajkovskij-Rezensionen - vor allem über die Wiener 1. Aufführungen der 6. Symphonie (am 19. Februar / 3. März 1895 unter der Leitung von Hanns Richter ?) und der Oper « Evgenij Onegin » (an der Hofoper am 7. / 19. November 1897 mit Gustav Mahler am Dirigentenpult) - dem Komponisten reichlich Lob gespendet, wenn auch mit gewißen Vorbehalten !

Seine früheren Urteile hat Hanslick allerdings nicht revidiert, wie gleich aus den einleitenden Worten zu seiner Rezension der 1. deutschen Ausgabe von Čajkovskijs journalistischen Arbeiten ersichtlich wird :

« Im selben Verlage " Harmonie " (Berlin, 1899) sind söben Tschaikowsky's " Musikalische Erinnerungen " erschienen. Mit erwartungsvoller Ungeduld griff ich danach. Verdanke ich doch der " Pathetischen Symphonie ", noch mehr dem " Eugen Onegin " eine lebhafte Sympathie für den Componisten, in dessen früheren Orchesterwerken mich manches Rohe und Dilettantische abgestoßen hatte. »

Wenn auch der Name Hanslicks im Zusammenhang mit dem Thema « Čajkovskij und Wien » meistens an erster Stelle genannt wird, so wollen wir hier zeigen, daß eine Untersuchung der Internationalen Ausstellung für Musik- und

Theaterwesen 1892 - an der Hanslick übrigens nicht direkt beteiligt war - für die Čajkovskij-Forschung wichtige Anregungen zu geben hat.

Denn erstens wurde das Klavierstück « Aveu passionné » in E-Moll CWV 185 von Čajkovskij nach Wienals Beitrag für ein an die Ausstellung anknüpfendes Album geschickt - der Beweis für die, so weit uns bekannt, zuerst durch Brett Langston auf der « Tchaikovsky Research » Website aufgestellte diesbezügliche Hypothese wird weiter unten erbracht. Zweitens hat bisher große Unklarheit über das Programm von Čajkovskijs im Rahmen der Ausstellung geplantem Konzert geherrscht, mit der hier aufgeräumt werden soll, und drittens konnte ein in der Čajkovskij-Literatur bisher nicht beachteter Brief des Komponisten an Albert J. Gutmann zu diesem Konzert ermittelt werden.

Die Internationale Ausstellung für Musik- und Theaterwesen Wien 1892

Die Hintergründe zur Internationalen Ausstellung für Musik- und Theaterwesen Wien 1892 sowie die Vorbereitung des Projekts und dessen Verwirklichung sind in einer vor einigen Jahren erschienenen Studie des österreichischen Musikwissenschaftlers Theophil Antoníček ausführlich behandelt worden. Wir werden uns deshalb hier nur auf einige allgemeine Angaben dazu beschränken, bevor wir zu einer detaillierten Untersuchung von Čajkovskijs Mitwirkung an der Ausstellung übergehen.

Diese einzigartige Veranstaltung, die ursprünglich als « Beitrag zu den Gedenkfeierlichkeiten anläßlich des 100. Todestages Mozarts im Jahr 1891 » konzipiert wurde, hebt sich von den zahlreichen berühmten Weltausstellungen des 19. Jahrhunderts ab, auch wenn sie an deren Vorbild angeknüpft hat, denn während diese meistens technische oder architektonische Errungenschaften in den Vordergrund rückten (man denke etwa an den für die Pariser Weltausstellung 1889 erbauten Eiffelturm) und künstlerische Programme nur nebenbei boten, sollte die Wiener Ausstellung vor allem Wien als « erste Musikstadt der Welt » positionieren. Zwar schwebte der geistigen Urheberin der Ausstellung, Pauline Fürstin Metternich, der ältesten Enkelin des langjährigen österreichischen Außenministers und Staatskanzlers, durchaus etwas vor, das in der von einer wirtschaftlichen Flaute betroffenen Kaiserstadt « Gewerbe und Fremdenverkehr fördern » sollte - besonders es da seit dem Selbstmord des Kronprinzen Rudolf (1889) in Wien kaum irgendwelche öffentliche Festlichkeiten gegeben hatte - doch wollte die als Kunstmäzenin und insbesondere als Gönnerin Wagners bekannte Fürstin hauptsächlich auf dem Gebiet der Musik etwas Großes zuwege bringen.

Dafür waren sie und die anderen vermögenden Personen aus Adel und Bürgertum, die sie für das Projekt gewinnen konnte, bereit, Mittel aus eigener Tasche zur Verfügung zu stellen, und zwar ohne jeden lukrativen Hintergedanken, denn von Anfang an stand fest, daß der Gewinn der Ausstellung für wohltätige Zwecke zu verwenden sei.

Der ursprünglich vom Wiener Rathaus gefaßte Plan einer lokalen oder österreichischen Mozartausstellung wurde bei einer Sitzung ebendort im März 1890 zugunsten einer internationalen Ausstellung aufgegeben, die im Frühjar 1891 stattfinden sollte. Als aber keine Bewegung in die Sache kam, organisierte Fürstin Metternich im März 1891 eine Beratung in ihrem Palais, bei der die konkreten Schritte beschloßen wurden, um die Eröffnung der Ausstellung im Frühjahr 1892 zu gewährleisten. Es wurden sehr rasch deren Grundzüge - « ihre inhaltliche Erweiterung um das Theater, ihre Teilung in einen historischen und einen “ modernen ” Teil und ihre Ergänzung durch Musik- und

Theateraufführungen » festgelegt.

Im Mai 1891 stand auch ihr offizieller Titel fest :

« Internationale Ausstellung für Musik- und Theaterwesen Wien 1892 »

Nachdem der Bruder des Kaisers, Erzherzog Carl Ludwig, im folgenden Monat das Protektorat über die Ausstellung übernahm, konnten die Mitglieder der Ausstellungskommission, die das Projekt bislang als Privatinitiative vorangetrieben hatten, auf Unterstützung von offizieller Seite rechnen, die sich und andere darin äußerte, daß das Oberst-Hofmeisteramt der Kommission die Benutzung des Ausstellungsparks im Wiener « Prater » unentgeltlich überließ.

Geleitet wurden die Vorbereitungsarbeiten durch ein 25-köpfiges Exekutivkomitee, um das sich 8 Spezialkomitees gruppierten. Da während der Ausstellung « Autographe, Portraits, Sculpturen, Instrumente, Theatermodelle und Geschenke an Musiker und Schauspieler » vorgeführt werden sollten, wurde Mitte-Oktober 1891 mit der Beschaffung der Objekte angefangen, und zwar wurde die wissenschaftliche Leitung der musikhistorischen Abteilung Guido Adler übertragen, nachdem dessen Lehrer, der 67-jährige Eduard Hanslick, der sich ohnehin für ältere Musik wenig begeisterte, es abgelehnt hatte, ein solch mühevolles Amt zu übernehmen. « Der ursprüngliche Plan der Vereinigung aller Kulturnationen wurde » , so Adler in seiner Autobiographie, « ob des Selbständigkeitsdranges einzelner Staaten aufgegeben » , so daß neben der Fachausstellung Deutschland und Österreich-Ungarn - es waren dies die zwei einzigen Staaten, die sich bereit erklärt hatten, gemeinsam auszustellen - eigenständige Abteilungen für Italien, Frankreich, Groß-Britannien, Russland, Spanien, Belgien, die Niederlande und Schweden errichtet wurden. Durch öffentliche Aufrufe in der Presse sowohl in Wien als auch in Prag (wo im November 1891 ein Lokalkomitee gegründet worden war, dem und andere Antonín Dvořák angehörte) wurden Universitäten, Museen, Kunstschulen und andere Einrichtungen mit Sammlungen sowie überhaupt alle « Besitzer merkwürdiger Instrumente, Manuscripte, Abbildungen und Gedenkblätter » aufgefordert, sich an der Ausstellung zu beteiligen und « musik- und theatergeschichtlich interessante Gegenstände » zur Verfügung zu stellen.

Die logistische Herausforderung, die der Aufbau der musikhistorischen Abteilung in der Rotunde im Wiener « Prater » , hat Adler lebhaft geschildert :

« Die Arbeiten waren mühevoll und anstrengend, fast aufreibend wegen der Verantwortung für die Aufbewahrung bis zur Einreichung in die Ausstellungsräume. Von 8 Uhr früh bis 8 Uhr abends (manchmal bis 12) roboteten wir und die Verteilung war manchem Zweifel unterworfen. Manche Aussteller, so der Fürst Schwarzenberg, eröffneten mir, daß nur meine Mitwirkung als Leiter sie bestimmt hätte, ihre Unica herzuleihen - wie schwer lastete dies (bei aller Genugtuung über ihr Vertrauen) auf meinem Gewißen. Wenn ich in der Nacht in meiner Wohnung Feuersignale hörte, warf es mich angstvoll in die Höhe. Zum Glück hatten wir keine Verluste - die Bewachung war sorgsam. Ein einziges kleines Autogramm ging aus dem Depot verloren (...) . »

Die musikhistorische Abteilung Deutschlands und Österreich-Ungarns, die zusammen mit der theaterhistorischen Abteilung der beiden Länder mehr als die Hälfte des für Fachausstellungen vorgesehenen Raumes der Rotunde einnahm, bildete mit ihren mehr als 7.000 Gegenständen, die von 580 Ausstellern stammten, und die über etwa 50 Räume verteilt

waren, « das Herzstück der Ausstellung » . Dabei war sie keineswegs ausschließlich auf deutschösterreichische Musik beschränkt, sondern sie zielte darauf, eine universelle Musikgeschichte darzubieten, die auch Zeugniße von alt-orientalischer, griechischer und römischer Musik sowie vom Kirchengesang des Frühmittelalters und von der mehrstimmigen Musik der « Niederländer » im 15. und 16. Jahrhundert zur Schau stellte. Den Gipfelpunkt bildeten allerdings die den überwiegend deutschen und österreichischen Komponisten des 18. und 19. Jahrhunderts gewidmeten « Interieurs » mit zahlreichen Reliquien - etwa dem von Karl Fürst Lichnowsky ausgestellten Klavier, an welchem Beethoven die Klaviersonate in C-Moll Opus 13 (« Pathétique ») komponiert hatte. Die drei Räume, in denen « lebende Componisten und Virtuosen » des 19. Jahrhunderts präsentiert wurden, waren wiederum internationaler ausgerichtet : dort gab es Porträts, Büsten, Photographien, Briefe und Musikautographe zu besichtigen von Giuseppe Verdi, Charles Gounod, Anton Rubinstein, Camille Saint-Saëns, Jules Massenet, Antonín Dvořák, Pietro Mascagni, Anna Esipova, Pablo de Sarasate, Pauline Viardot, Désirée Artôt-Padilla und ihrem Gatten Mariano Padilla y Ramos, Christine Nilsson und Adelina Patti. Auch ein Brief Čajkovskijs aus einer Prager Autographensammlung war in diesem Teil der deutschösterreichischen Fachausstellung zu sehen.

Die Abteilungen der anderen Länder beanspruchten zwar weniger Raum, sollten aber - insbesondere im Falle der französischen und der russischen Abteilung - dank prunkvoller Ausstattung und einzelnen interessanten Ausstellungsobjekten ebenfalls großen Anklang finden. Die russische Abteilung beschränkte sich allerdings, so Antoníček, « auf eine ausführliche Darstellung der kaiserlichen Hoftheater in St. Petersburg und Moskau, deren Direktion auch für Zusammenstellung und Katalog verantwortlich war » .

Die Ausstellung wurde am 25. April / 7. Mai 1892 durch Kaiser Franz-Josef feierlich eröffnet, der bei diesem Anlaß auch folgende kurze Rede hielt :

« Es erfüllt Mich mit lebhafter Befriedigung, daß hier in Wien, auf dieser treuen Pflegestätte der musikalischen und dramatischen Kunst, ein so bedeutendes, gemeinnütziges Werk ins Leben gerufen und - Dank der entgegenkommenden Betheiligung an dem werkthätigen Zusammenwirken der berufendsten Factoren des In- und Auslandes - seiner Vollendung zugeführt worden ist.

Möge das mit mühevollem Eifer und anerkennenswerther Ausdauer angestrebte Ziel dieses schönen internationalen Unternehmens möglichst vollkommen erreicht werden und damit dessen Aufgabe nach allen Richtungen erfolgreiche Lösung finden. Mit diesem Wunsche erkläre ich die Ausstellung für eröffnet. »

In der Öffentlichkeit wurden tatsächlich große Erwartungen auf die völkerverbindende Kraft dieser Veranstaltung gesetzt, für die, wie die örtlichen Zeitungen immer wieder betonten, Wien als « erste Musikstadt der Welt » der ideale Austragungsort sei.

Bei dem Festkonzert zur Eröffnung der Ausstellung, das am nächsten Tag, dem 26. April / 8. Mai 1892, stattfand, führten die Wiener Philharmoniker unter der Leitung Hanns Richters die Ouvertüre zu Mozarts « Zauberflöte » sowie Beethovens 9. Symphonie auf. Es war dies das einzige Mal, daß sich Wiens namhaftester Klangkörper an der Ausstellung beteiligte, was eigentlich wenig überraschend ist, wenn man bedenkt, daß seine hauptberuflich an der Hofoper

wirkenden Mitglieder in der Regel nur 8 symphonische Konzerte pro Saison gaben. Der Hinweis auf diese von vielen Zeitgenoßen als bedauerlich empfundenen Zustände führt uns gleich zum Hauptthema unseres Beitrags.

Tchaikovsky's participation in the Exhibition

Daß es überhaupt zu einer - nach 1887 - zweiten Einladung Čajkovskijs nach Wien gekommen ist, verdankt sich der Initiative des Musikalienhändlers, Verlegers und Konzertunternehmers Albert J. Gutmann, der zu Recht als « ungeheuer wichtiger Promotor des Wiener Musiklebens » bezeichnet werden darf. Der ursprünglich aus Nürnberg stammende Gutmann war 1873 nach Wien gezogen und hatte im selben Jahr seine « k. k. Hof-Musikalienhandlung » in der Hofoper eröffnet, die er gleichzeitig als Kartenbüro für die seinen Namen tragende Konzertdirektion betrieb. Vom Anfang an setzte er sich für eine « Demokratisierung und Verbreiterung des Konzertwesens » in Wien ein. Schon 1884, als er die österreichische Tournee der Meininger Hof-Kapelle unter Hans von Bülow (mit drei Konzerten in Wien im November 1884) organisierte, hatte er sich die Animosität mehrerer Mitglieder der Wiener Philharmoniker und sogar ihres Dirigenten Hanns Richter zugezogen, da diese die Einladung eines fremden Symphonieorchesters nach Wien als Affront empfanden.

In seinen Erinnerungen (1914) bemerkte Gutmann dazu :

« Daß unser ruhmreiches philharmonisches Orchester damals das einzige Symphonieorchester in Wien war, daß es in erster Linie Hof-Opernorchester ist, und infolge des allabendlichen Dienstes in dem kaiserlichen Institute nur Mittagskonzerte - 8 in der ganzen Saison - veranstalten konnte, daß somit dem Wiener Publikum zwar auserlesene, aber - im Doppelsinne des Wortes - " seltene " Genüße zuteil wurden, das wurde von der damals monopolisierten Künstlerschar nicht bedacht. »

Die Philharmonischen Konzerte und die eigenen von der Gesellschaft der Musikfreunde veranstalteten Orchesterkonzerte waren nicht nur selten, - es gab ihrer insgesamt etwa zwölf pro Saison, wohingegen in London und Paris damals jährlich mindestens 100 symphonische Konzerte stattfanden - sondern sie waren auch wegen der hohen Kartenpreise wohlhabenden Besuchern und Abonnenten vorbehalten. Um dieser Exklusivität entgegenzuwirken hat Gutmann nicht nur Gastspiele ausländischer Orchester in Wien organisiert, sondern der Gesellschaft der Musikfreunde während ihrer Generalversammlung im Frühjahr 1890 auch die Gründung eines Berufsorchesters nahegelegt, das wie in Berlin Konzertzyklen zur « Popularisierung der classischen Orchestermkusik » und der « Förderung der modernen Produktion » veranstalten sollte. Seinen Aufruf untermauerte er durch die Veröffentlichung einer Broschüre « Volksconcerte in Wien : Vorschläge zur Bildung eines Concertorchesters » , die durchaus positiven Anklang fand, etwa seitens eines Journalisten, der ähnlich wie Gutmann den damaligen Zustand des Wiener Konzertlebens beklagte :

« Alt- und Neu-Wien gleicht einer permanenten Ausstellung von großen, hochinteressanten Werken der Architektur. In unseren Museen und Kunstausstellungen sind Meisterwerke des Meißels und Pinsels auch dem Minderbemittelten stets zugänglich. Die Schöpfungen der Symphoniker jedoch sind dermalen einem verschwindend kleinen Theile des Wiener Volkes mit der Ausschließlichkeit eines Monopols vorbehalten. »

Der Vorschlag wurde aber von der Gesellschaft der Musikfreunde im November 1891 schließlich abgelehnt.

Zu einer weiteren Gelegenheit, in Wien ein zweites Berufsorchester neben den Philharmonikern ins Leben zu rufen, kam es jedoch sehr bald, da für die Absolvierung des künstlerischen Programms während der Musik- und Theaterausstellung, die durch lebendige Musikaufführungen ergänzt werden sollte, die Gründung eines eigenen Konzertorchesters beschloßen wurde. Die treibende Kraft dahinter war Gutmann, der als Mitglied des Musikkomitées das für die Organisation der Ausstellung zuständige Exekutivkomitée für diese Idee gewinnen konnte, und auf dessen Vorschlag hin der in Wien wirkende deutsche Komponist und Musiklehrer Hermann Grädener an die Spitze des neu gegründeten Ausstellungsorchesters berufen wurde.

Zur Anwerbung der Orchestermitglieder wurde ein allgemeiner Konkurs ausgeschrieben, wobei der Grundsatz galt :

« Die Fähigkeit entschied allein ! »

So wurden die Streicher etwa hauptsächlich aus Wien rekrutiert, während die Bläser zum Teil auch deutschen Symphonieorchestern, vor allem der Meininger Hofkapelle, entnommen waren.

Mehr als 20 Jahre später erinnerte sich Gutmann mit Genugtuung an die Verwirklichung dieses in der Tat kühnen Unternehmens :

« Das Wunder gelang ihm [Grädener] , in wenigen Wochen ein schlagfertiges Orchester zu schaffen, das den größten Aufgaben gewachsen war ; nicht nur die klassischen Meisterwerke mustergültig spielte, sondern auch den Anforderungen der von mir aus aller Herren Länder herbeigerufenen Komponisten und Gastdirigenten vollständig genügte. »

Auch für die vorgesehenen Gastspiele von Theaterensembles aus Frankreich, Deutschland, Italien, Ungam, Tschechien und Polen wurde ein eigenes Ausstellungstheater in kurzer Zeit errichtet.

Wie aus dem oben schon zitierten Bericht der Referenten Gutmann und Hermann ersichtlich wird, beabsichtigten die Organisatoren, daß neben den « populären Concerten » , bei denen « die hervorragendsten Meisterwerke der Classiker und Romantiker » einem breiten Publikum nahegebracht werden sollten, sowie neben den hauptsächlich von Guido Adler betreuten historischen Konzerten, auch « die Werke lebender Meister aber womöglich unter der Autoren eigener Leitung » zur Aufführung gebracht werden würden.

Schon sehr früh müßen diesbezügliche Anfragen an verschiedene Komponisten gerichtet worden sein, denn die « Wiener Zeitung » berichtete am 17. / 29. Januar 1892 :

« Eine beträchtliche Anzahl in- und ausländischer Componisten überläßt eine Reihe von unveröffentlichten Werken dem Musik-Comité der internationalen Ausstellung für Musik- und Theaterwesen zur ersten Vorführung. Diese Compositionen werden in der Ausstellung selbst vor den Augen des Publicums gedruckt und zu einem Hefte vereinigt werden. »

Eine solche Anfrage erhielt auch Čajkovskij, der auf einen nicht überlieferten Brief Gutmanns am 28. Februar / 11.

März diesem auf Deutsch antwortete :

« Die für mich schmeichelhafte Einladung des Comités der Internationalen Ausstellung fur Musik etc. , die Sie so freundlich waren mir zu übermitteln, nehme ich mit Dank an. Die passendste Zeit für mich wäre Ende August oder Anfang September.

Um ein Programm feststellen zu können, wäre es mir angenehm, erst zu wissen :

1) welches Orchester ich die Ehre haben würde zu dirigieren

2) ob ein Pianist eingeladen werden könnte, um eines meiner Concerte vorzutragen

3) kann ich auf einen Sänger oder Sängerin rechnen für Vocal N.N. (nomen nominandum) meines Programms ?

Nach Empfang einer gefälligen Antwort auf diese meine Fragen, würde ich mein Programm einsenden.
Ein Stück für das Internationale Componistenalbum werde ich trachten bald Ihnen einzuschicken. »

Sein Versprechen, für das vom Musikkomitée geplante « Internationale Componistenalbum » etwas zu liefern, hat Čajkovskij tatsächlich eingehalten, und zwar indem er das Klavierstück « Aveu passionné » in E-Moll CWV 185 nach Wien schickte. Zu der Entstehung dieses Werkes, für das Čajkovskij bekanntlich das Material aus dem Mittelteil seiner symphonischen Ballade « Voevoda » in A-Moll Opus posthumous 78, CWV 51, deren Partitur er kurz nach der von ihm geleiteten Uraufführung in Moskau am 6. / 18. November 1891 vernichtet hatte, verwendet hat, heißt es in den einschlägigen Handbüchern, es sei darüber nichts bekannt. Aufgrund des Hinweises in ČS (2006) , daß das Autograph von « Aveu passionné » von der « Library of Congress » in Washington, wo es immer noch aufbewahrt wird, im Jahre 1927 bei einem Wiener Antiquariat erworben wurde, hat Brett Langston auf der « Tchaikovsky Research » Website seinerzeit die Vermutung aufgestellt, das Werk sei von Čajkovskij für das oben genannte Album eingereicht worden. Daß dem wirklich so gewesen ist, konnte neulich durch eine Anfrage an das noch immer bestehende Wiener Antiquariat, V. A. Heck am Kärntner Ring, bestätigt werden. Frau Doktor Uta Schweger erklärte nämlich, ihr Antiquariat habe das Autograph Ende 1926 « von einer Frau Guttmann, Wien (bei uns mit " tt " geschrieben) » gekauft. Da das vom Musik-Comité geplante internationale Komponistenalbum nicht verwirklicht wurde, blieb das unveröffentlichte Autograph Čajkovskijs in Gutmanns Besitz bis zu dessen Tode im März 1915, als es zusammen mit allem anderen Gut und Habe seiner Musikalienhandlung in das Eigentum seiner Witwe, Bertha Gutmann (geborene Sigmann) , überging, welche die Firma eine Zeitlang weitergeführt hat. Elf Jahre nach dem Tode ihres Mannes hat sie also das Manuskript von « Aveu passionné » an das Antiquariat V. A. Heck verkauft, von wo aus es schließlich in den Besitz der « Library of Congress » gelangte.

Zwar beweisen diese neuen Informationen keineswegs, daß « Aveu passionné » ausdrücklich für die Wiener Ausstellung komponiert wurde - es dürfte unseres Erachtens wohl eher die in TchH geäußerte Vermutung zutreffen, Čajkovskij habe das Stück im November 1891 kurz nach der Vernichtung der Partitur der symphonischen Ballade « Voevoda » in A-Moll Opus posthumous 78, CWV 51 niedergeschrieben, besonders wenn man bedenkt, daß Sergej Taneev während der Proben

vor der Uraufführung der Ballade den Komponisten darauf aufmerksam gemacht hatte, daß die Melodie des Mittelteils, das dem vom grausamen Wojewoden aufgelauerten Liebespaar gewidmet ist, eigentlich eine Romanze sei, die durch eine orchestrale Wiedergabe viel von ihrer Wirkung einbüße. Auch wenn Čajkovskij, um Gutmanns Bitte um einen Beitrag für das geplante Album zu erfüllen, auf einen schon vorhandenen Entwurf zurückgegriffen hat, so zeigt doch seine diesbezügliche Bereitschaft, daß ihm die Einladung aus Wien sehr viel bedeutete.

Das Klavierstück « Aveu passionné » in E-Moll CWV 185 wurde anhand einer Photokopie erstmals 1949 in Moskau und Leningrad vom Staatlichen Musik-Verlag (Muzgiz) veröffentlicht. Eine Faksimileabbildung der Titelseite des Autographs erschien 1955 in einem von Emanuel Winteritz, dem Kurator der Instrumentensammlung am « Metropolitan Museum of Art » in New York, herausgegebenen Sammelband musikalischer Handschriften. Aus der Titelseite erkennt man, daß Čajkovskij die Überschrift des Stücks so geschrieben hat : « Aveux passionné » . Es dürfte sich um einen bloßen Schreibfehler handeln, den man nicht so auszulegen braucht, als hätte der Komponist unbewußt an gegenseitige Zärtlichkeiten der Frau des Wojewoden und ihres einstigen Freiers gedacht, denn so wie in der symphonischen Ballade « Voevoda » - und in ihrer literarischen Vorlage - ist das Liebes-Thema in « Aveu passionné » die mitunter bittere Klage eines unglücklich Liebenden.

Eine ähnliche Anfrage hat Gutmann an Edvard Grieg gerichtet. In seiner Antwort aus Bergen am 9. / 21. März 1892 erklärte der norwegische Komponist, er habe sich seit langem gewünscht, eines Tages in Wien auftreten zu dürfen, doch sei er etwas darüber befremdet, daß dies nun im Rahmen einer Ausstellung statt vor einem musikalischen Publikum während der Wintersaison geschehen solle. Bevor er sich definitiv zur Einladung äußere, bitte er Gutmann, ihm freundlichst mitzuteilen, ob Johannes Brahms, Charles Gounod, Anton Rubinstein, Camille Saint-Saëns, Johan Severin Svendsen, Čajkovskij und Giuseppe Verdi zugesagt hätten. Auch über die finanziellen Bedingungen erkundigte sich Grieg. Was das Album betreffe, so wolle er sehr gerne einen unentgeltlichen Beitrag zu diesem wohltätigen Zweck leisten : er habe zur Zeit nichts parat, doch werde er sobald wie möglich versuchen, etwas dafür zu komponieren.

Etwa zur selben Zeit haben die Organisatoren der Ausstellung Unterredungen mit dem Direktor des Prager Nationaltheaters, František Adolf Šubert, wegen eines Gastspiels seiner Operntruppe im Ausstellungstheater Anfang Juni 1892 eingeleitet. Dieser beabsichtigte zunächst, neben tschechischen Werken auch Čajkovskijs Oper « Evgenij Onegin » , die sich fest im Repertoire der Prager Truppe eingebürgert hatte, auf das Programm dieses Gastspiels zu setzen.

Das geht aus Čajkovskijs Brief an Šubert vom 9. / 21. März 1892 hervor, wo es heißt :

*« **Je Vous remercie profondément pour l'intention que Vous avez de faire connaître au public Viennois mon opéra Onéguine. Vous ne sauriez croire combien cela me réjouit et combien je suis touché de Votre amiable intention.** »*

Ferner erklärte Čajkovskij, er wolle in dieser Angelegenheit an Bernhard Pollini, den Intendanten des Hamburger Stadttheaters, schreiben, der Ende 1890 die Aufführungsrechte für die Opern « Evgenij Onegin » und « Pikovaja dama » und das Ballett « Spjaščaja krasavica » (« Dornröschen ») für alle deutschen und österreichisch-ungarischen Bühnen erworben hatte. Čajkovskijs Schreiben an Pollini ist nicht erhalten, doch wissen wir aus einem Brief vom 17. / 29. März

1892 von Karel Kadlec, dem Sekretär des Nationaltheaters, an den Komponisten, daß Pollini seine Einwilligung zu einer Aufführung von « Onegin » durch die Prager Truppe während ihres Gastspiels in Wien gegeben hat. Auf die möglichen Gründe, weshalb es damals doch nicht zu der österreichischen 1. Aufführung von « Onegin » gekommen ist, werden wir etwas später eingehen.

Kehren wir zeitlich etwas zurück :

Am 13. / 25. März 1892 hat Čajkovskij an seinen ehemaligen Harmonieschüler, den Pianisten Aleksandr Ziloti geschrieben :

« Du schreibst, daß Du vielleicht auf einem Musikfest in Wien spielen wirst. Ist es vielleicht daßelbe, bei dem ich dirigieren werde ? Vor etwa zwei Wochen bekam ich eine Einladung, auf einem der Musikfeste zu dirigieren. Nach reiflicher Überlegung sagte ich zu, und auf die Frage, wann es mir am besten passen würde, antwortete ich, es wäre im September. Dabei drückte ich den Wunsch aus, mein 1. [Klavier-]Konzert möge auf das Programm gesetzt werden, und fragte, ob sie zu diesem Zweck Dich oder Sapel'nikov einladen könnten. Ich habe noch keine Antwort erhalten, doch vielleicht haben sie sich wegen meines Briefes an Dich gewandt. Ich schreibe dies, nicht um damit anzugeben, daß ich an Dich denke, sondern um meine Freude darüber auszudrücken, daß wir in Wien zusammen sein werden. »

Wie es sich schließlich begab, sollte allerdings nicht Ziloti, sondern sein « Rivale » Vasilij Sapel'nikov der an Čajkovskijs Konzert in Wien mitwirkende Solist sein. Auch sonst ist Ziloti im Rahmen der Ausstellung in Wien nicht aufgetreten.

Voller Zuversicht über die zu erwartende illustre Gästeschar verkündigte die « Wiener Montagszeitung » am 16. / 28. März 1892 :

« Das Musik-Comité der Internationalen Ausstellung für Musik- und Theaterwesen hat sich unter Anderem an nachfolgende Componisten und Meisterdirigenten gewandt, um sie für die Zwecke der Ausstellung zu gewinnen : Brahms, Bruch, Bruckner, Bülow, Cowen, Dvořák, Fuchs, Goldmark, Grieg, Levi, Mascagni, Massenet, Mottl, Rubinstein, Saint-Saëns, Schuch, Sgambati, Svendsen, Sullivan, Tschaikowsky und Verdi. Der größte Theil der hier genannten Meister hat bereits in liebenswürdiger Weise zugesagt, je ein Concert in der Musikhalle zu dirigiren. Bei den Componistenconcerten wird das Programm immer nur die Werke eines Meisters enthalten, während die Meisterdirigenten die hervorragensten Compositionen der Classiker und Zeitgenoßen an der Spitze des Symphonieorchesters interpretiren werden. Was das letztere betrifft, so wurde bei der Zusammenstellung desselben so sorgfältig und anspruchsvoll zu Werke gegangen, daß dieser Instrumentalkörper jeder künstlerischen Aufgabe sich gewachsen zeigen dürfte. »

Daß von den hier genannten Musikern tatsächlich nur Frederic Hymen Cowen, Johan Severin Svendsen, Robert Fuchs, Pietro Mascagni und Čajkovskij sich als Dirigenten eigener Werke an der Ausstellung beteiligten, bedeutet nicht etwa, daß die Anzahl von Zusagen von der Wiener Presse übertrieben worden wäre. Vielmehr hatte dies seinen Grund darin, wie Gutmann und sein Mitreferent in ihrem späteren Bericht bemerkten, « daß einige der geladenen Meister trotz bestimmter Zusage ihren Sommerurlaub nicht unterbrechen wollten, andere auf Aufführung großer Chorwerke bestanden, zu einer Zeit, da die Chorvereine sich sämmtlich auf Urlaub befanden » .

Einer der Meister, der die Einladung des Musikkomitées gleich vom Anfang an außchlug, war Verdi, dem sie offenbar von Bülow übermittelt worden war, und zwar als Beilage zu einem Brief, in dem dieser seine früheren journalistischen Angriffe auf Verdis Musik zutiefst bereute und erklärte, er sei nach dem Studium von « Aïda » , « Otello » und der « Messa da Requiem » zu einem seiner glühendsten Bewunderer geworden.

Der 78-jährige Verdi schrieb am Schluß seiner Antwort auf Bülows Brief, die vom 2. / 14. April 1892 datierte : ***« Spiacemi non poter assisterle all'Esposizione Musicale di Vienna, chè oltre la fortuna di trovarmi fra tanti illustri Musicisti, avrei avuto il piacere di stringere la mano particolarmente a voi. Spero che la mia grave età troverà grazia presso quei Signori che m'hanno gentilmente invitato, e vorranno scusarne la mancanza. »***

...

« Ich bedauere, daß ich nicht zur Musikausstellung nach Wien kommen kann, wo ich außer der Freude, so viele berühmte Musiker zu treffen, auch das Vergnügen gehabt hätte, ganz besonders Ihnen die Hand zu drücken. Ich hoffe, daß die Herren, die mich so liebenswürdig einluden, mein hohes Alter berücksichtigen und mein Fernbleiben entschuldigen werden. »

Trotz Verdis Absage war die Liste der ausländischen Meister, auf die das Musikkomitée zu jenem Zeitpunkt noch rechnete, noch immer sehr ansehnlich, wie aus Gutmanns Brief an Grieg vom 15. / 27. April 1892 hervorgeht :

« Entschuldigen Sie, daß ich Ihre werthe Zuschrift vom 21. März erst heute beantworte. Diese Verzögerung hat hauptsächlich ihren Grund darin, daß ich Ihre Frage, ob die anderen Meister angenommen, definitiv beantworten wollte. Heute bin ich nun in der Lage, Ihnen zu sagen, daß von den eingeladenen Componisten und Dirigenten bis jetzt : Brahms, Bruch, Bruckner, Cowen, Fuchs, Goldmark, Massenet, Mottl, Rubinstein, Saint-Saëns, Schuch, Tschaikowsky zugesagt haben.

Da Sie, verehrter Meister, meines Wissens in Wien noch nie persönlich gewirkt haben, so läßt sich eine glänzendere Einführung als durch die Musikausstellung gar nicht denken. Wir würden also ein Concert außchließlich mit Ihren Compositionen geben, die Sie selbst dirigieren würden ; das Programm könnten Sie selbst bestimmen.

Es steht Ihnen unser ausgezeichnetes Symphonieorchester zur Verfügung, mit dem Sie so viele Proben, als Sie wünschen, halten können. »

Eine Woche später antwortete aber Grieg, er sei eine Zeitlang ans Krankenlager gefesselt gewesen und fühle sich noch immer zu schwach, als daß er eine Reise nach Wien im Sommer erwägen könne. Er bedauere auch, daß er nicht imstande sei, etwas für das internationale Komponistenalbum zu komponieren, doch Gutmann möge vielleicht mit einem Stück fürliebnehmen, das er seinem Brief beilege. Bei dem Stück, das folgende Überschrift trägt : « Norwegischer Volkston. Aufgezeichnet und für das Pianoforte gesetzt von Edvard Grieg » handelt es sich, so der Grieg-Forscher Finn Benestad, um eine frühe Fassung von « Gjendines Bådnlåt » (Gjendines Wiegenlied) Opus 66 Nr. 19, die sich von der endgültigen Fassung im 1897 veröffentlichten Klavierzyklus « 19 norske folkeviser » (19 norwegische Volksweisen) erheblich unterscheidet.

Was Čajkovskij betrifft, so stand bei ihm damals schon fest, daß er im Laufe des Sommers nach Wien kommen würde, auch wenn ihm der genaue Termin seines Konzerts noch immer nicht bekannt war, wie er in einem Brief vom 5. / 17. Mai 1892 an Marie Reno, die Frau des Geschäftsmanns Morris Reno, der Čajkovskijs Amerika-Toumee im Frühjahr 1891 organisiert hatte, erklärte :

« J'apprends par Votre lettre que Vous passerez l'été en Europe. Serez Vous à Vienne ? On me fait des propositions pour y conduire un grand concert, - mais je ne sais pas encore quand cela aura lieu. Qui sait ? - peut-être je Vous y rencontrerai. »

Etwa zur selben Zeit hat Čajkovskij eine Anfrage vom Wiener Musik-Verleger Rudolf Bußjäger bekommen, die zwar nicht überliefert ist, doch deren Inhalt gleichlautend gewesen sein dürfte mit einem Brief desselben Verlegers an Grieg, der von Mai 1892 datiert und der sich im Grieg-Archiv in Bergen erhalten hat :

« Sehr geehrter Herr !

Anläßlich der Theater- und Musikausstellung in Wien, beabsichtige ich, ein " Internationales Album der Meister der Töne " herauszugeben.

Ich erlaube mir hiermit ganz ergebenst anzufragen, ob Sie geneigt wären, dieses gewiß schöne Unternehmen, in welchem nur Meister ersten Ranges vertreten sein werden, durch Überlassung einer Composition kleineren Umfangs (für Clavier 4 ms, Gesang mit Clavier und dergleichen) zu unterstützen und bitte bis längstens 1. Juni das Jahr um diesbezügliche Mittheilung, eventuell Zusendung des Manuscriptes unter Angabe der Honoraransprüche. »

Ob Grieg darauf geantwortet hat, ist nicht bekannt. Čajkovskij seinerseits hat die an ihn gerichtete Anfrage Bußjägers nach Moskau an den Hauptverleger seiner Werke, Petr Jurgenson, weitergeleitet :

« Ich schicke Dir einen Brief von einem Wiener Verleger. Rate mir, was ich antworten soll. Vielleicht ist dieser Herr irgendein habgieriger Kerl ?

Ich habe ja schon längst über Osip Ivanovič ein Stück für das Internationale Album nach Wien geschickt ! »

In einem verächtlichen Ton erklärte Jurgenson Čajkovskij daraufhin, daß es sich bei Bußjägers Firma um einen kleinen Verlag handele, der wenigstens einen berühmten Namen für das geplante Album gewinnen wollte, denn die anderen angekündigten « Meister ersten Ranges » würden sich bestimmt als lauter unbedeutende Komponisten erweisen. Nach der Bemerkung, daß solche Ausstellungen im Allgemeinen für die Musik wertlos seien, fragte Jurgenson, ob Čajkovskij ihn in seinem Auftrag auf Bußjägers Anfrage antworten lassen wolle. Der Komponist willigte darin ein und bat Jurgenson, Bußjäger auszurichten, daß er jetzt eine dringende Arbeit zu erledigen habe und daher seiner Bitte nicht nachkommen könne. Aus der von Gutmann in seinen Briefen an etliche eingeladene Komponisten ursprünglich vorgetragenen Idee eines internationalen Albums, das von der Ausstellungskommission herausgegeben werden sollte, war sowieso nichts geworden - vielleicht weil es zu wenige Einsendungen aus dem Ausland gab. Ab Mitte-März 1892 war offiziell nur noch

von einer auf österreichische sowie in Wien wirkende deutsche Komponisten beschränkten Sammlung die Rede, die schließlich als « Album der Wiener Meister » beim Verlag Josef Weinberger veröffentlicht wurde. Zur Mitarbeit an diesem Album, dessen Ertrag so wie überhaupt der Erlös aus der ganzen Ausstellung für wohltätige Zwecke gedacht war, konnten immerhin solche Größen wie Johannes Brahms, Anton Bruckner, Carl Goldmark und Johann Strauß gewonnen werden. Bei dem von Bußjäger angestrebten internationalen Album handelte es sich um eine private Initiative, die ebenfalls wegen mangelnder Teilnahme im Sande verlaufen ist.

Außer dem vom Musikkomitée ursprünglich beabsichtigten internationalen Komponistenalbum, für das Čajkovskij das Klavierstück « Aveu passionné » in E-Moll CWV 185 eingeschickt hatte, gab es ein weiteres mit der Ausstellung verbundenes Projekt, an dem er beteiligt war, das aber schließlich nicht verwirklicht wurde, nämlich die geplante Aufführung von « Evgenij Onegin » im Rahmen des Gastspiels des Prager Nationaltheaters. Noch in einer am Eröffnungstag der Ausstellung, dem 25. April / 7. Mai 1892, erschienenen Vorschau auf das Repertoire des Ausstellungstheaters hieß es zum Programm der von František Šubert geleiteten tschechischen Truppe :

« Repertoire : Opern von Tschaikowsky, Smetana und Dvořák. »

Beim Gastspiel des Nationaltheaters, das vom 20. Mai / 1. Juni bis 27. Mai / 8. Juni 1892 dauerte, wurden aber nur Opern von Smetana - « Prodanä nevesta » (« Die verkaufte Braut ») (viermal gegeben !) und « Dalibor » (zweimal) - und Dvořák (« Dimitrij ») sowie Zdeněk Fibichs Melodram « Námluvy Pelopovy » (« Pelops' Brautwerbung ») und Sprechstücke tschechischer Autoren aufgeführt. Die Entscheidung, « Onegin » fallen zu lassen, wurde nicht etwa in Wien bei laufendem Gastspiel getroffen, wie es bei anderen geplanten Aufführungen der Fall war, als der außer-ordentliche Erfolg der « Prodanä nevesta » am 1. Abend dazu führte, daß Smetanas Oper auf Wunsch des Publikums mehrmals wiederholt werden mußte, sondern war schon in Prag getroffen worden, denn in der vorläufigen Anzeige des Gastspiels, die in Prag am 6. / 18. Mai 1892 erschienen ist, fehlte « Onegin » schon. Vielleicht war diese Entscheidung das Ergebnis eines erstarkten tschechischen Nationalbewußtseins, das Šubert und seine Mitstreiter während der Vorbereitungen zum Gastspiel erfaßte.

Am Anfang machte jener sich Sorgen wegen des Programms, wie wir aus Guido Adlers Erinnerungen erfahren :

« Der letztere [Šubert] hatte doppelte Bedenken : was er den Wienern bieten könne, und dann beständen in Wien keine günstigen Auspizien für einen Erfolg. Ich war erstaunt über die Zaghaftigkeit und ein wenig empört über die Zweifel ob des Wertes der tschechischen Kunstproduktion.

" Das sagen Sie als Tscheche ? Die Opern von Smetana sind in Wien unbekannt - die beste Gelegenheit, um ihnen Gerechtigkeit widerfahren zu lassen, die zu einem Welterfolge werden könnte. Gehen wir Arm in Arm nach Wien und ich garantiere, daß die Wiener, dieses urmusikalische Volk, der ' Prodanä nevesta ' (' Verkauften Braut ') eine Aufnahme bereiten, die wenigstens auf kulturellem Gebiet eine Verbindung herstellt. "

Prinz Lobkowitz' Augen leuchteten und er stimmte mir zu. Da ersuchte mich Direktor Šubert um Aufstellung eines Programmes und ich sagte zu. Der Bund war geschloßen. Der Enthusiasmus der

Wiener war gemäß meiner Voraussage. Die Hetzer verstummten. »

Čajkovskij dürfte davon erfahren haben, daß es trotz der ursprünglichen Absicht Šuberts im Juni 1892 doch nicht zu einer 1. Aufführung von « Onegin » in Wien gekommen ist. Das hat aber seine laufenden Verhandlungen mit Šubert wegen der Prager 1. Aufführung von « Pikovaja dama » , die schließlich am 29. September / 11. Oktober 1892 stattfinden sollte, in keiner Weise beeinträchtigt.

Das vom Musikkomitée organisierte künstlerische Programm während der fünf Monate dauernden Ausstellung sollte schließlich 65 Konzerte umfassen, die in sechs Reihen eingeteilt waren. Die Reihe der Symphoniekonzerte der Komponisten und Gastdirigenten, bei der Čajkovskij seine Mitwirkung zugesagt hatte, hob am 14. / 26. Juni 1892 mit einem Konzert Frederic Hymen Cowens an : Der Chefdirigent der Londoner Philharmonischen Gesellschaft leitete das Ausstellungsorchester bei der Aufführung drei seiner eigenen Werke. Die Termine der weiteren Konzerte dieser Reihe standen aber keineswegs schon fest, sondern mußten im Laufe des Sommers verhandelt werden. Im Archiv des Čajkovskij-Hausmuseums in Klin ist ein Telegramm in deutscher Sprache erhalten, das vom 30. Juli / 11. August 1892 datiert und in dem Gutmann dem Komponisten für die Bestätigung des Konzerttermins 10. / 22. September dankt. Diesem Telegramm müßen mindestens ein Telegramm Čajkovskijs und vielleicht mehrere Gutmanns vorangegangen sein, die aber nicht überliefert sind. Nach der Verabredung des Termins, die verständlicherweise so schnell wie möglich und deshalb telegrafisch erfolgen mußte, hat Čajkovskij ein - ebenfalls nicht überliefertes - offizielles Einladungsschreiben vom Musikkomitée erhalten, auf das er in einem Brief vom 9. / 21. August 1892 geantwortet hat, der erst vor einigen Jahren der Forschung zugänglich gemacht wurde und in dem es vor allem um das konkrete Programm seines Konzerts geht :

« J'ai l'honneur de répondre à la proposition que Vous me faites l'honneur de faire, - que j'accepte avec plaisir l'invitation de venir à Vienne pour y conduire l'orchestre à un concert consacre à mes œuvres. Malheureusement, je ne puis plus disposer de la fin du mois courant ayant promis de le passer à Kieff, où je suis attendu et où je pars demain. Je ne pourrai donc venir que vers le 20 Septembre. Demain, en passant par Moscou, je Vous enverrai une dépêche dans laquelle je Vous prierai de fixer tout de suite le jour du concert et des répétitions, car il faut que je sache aussi vite que possible les dates justes pour disposer de mon temps. Quant au programme, voici ce que je propose :

1) Suite n° 3

2) Sérénade pour instruments à corde

3) Suite du ballet " Der Nußknacker " que je viens de composer.

Chacune de ces œuvres comporte quatre parties (4 Sätze) et je crois que c'est plus que suffisant.

Si, par hasard, Vous teniez à ce que Mr Grünfeld ou Rosenthal exécutent mon concerto (n° 1 en Si bémol mineur) , certainement je n'aurai qu'à m'en réjouir et en être on ne peut plus flatté. Alors ce concerto prendrait la place de la Sérénade pour Cordes. Si, par hasard aucun de ces grands artistes ne voulut m'honorer de leur concours, permettez moi de Vous recommander un grand, j'oserai dire,

génial pianiste russe Wassil Sapellnikoff qui se trouve justement pas loin de Vienne et qui certes serait heureux de profiter de Votre invitation. (Son adresse est Schloß Itter, Station Hopfgarten, Tyrol, bei Fr[au] Menter) .

Si Vous teniez à une ouverture ou Simphonische Dichtung au lieu de la Sérénade, veuillez me le dire, cependant je préférerais que Vous acceptiez mon programme tel que je Vous le propose.

Veuillez adresser Vos lettres ou Vos dépêches per adresse à Mr P. I. Jurgenson à Moscou (c'est le frère de celui de Pétersbourg) qui sera toujours au courant de mes changements d'adresse. Je suis prêt à venir pour le 20 Septembre. À Vienne, je descend toujours à 1'Hôtel Goldenes Lamm (Praterstraße) .
»

Trotz der Versicherung am Anfang seines Briefes, er würde am nächsten Tag nach Kiev abreisen, hat Čajkovskij die rund vier Wochen, die ihm vor dem Konzert in Wien noch blieben, tatsächlich weiterhin hauptsächlich zu Hause in Klin (abgesehen von einigen kurzen Besuchen in Moskau) verbracht, wo er mit der Korrektur der Partituren und der Klavierauszüge des Balletts « Ščelkunčik » (« Der Nußknacker ») und der Oper « Iolanta » beschäftigt war. Zwei Tage nach dem oben angeführten Brief an Gutmann erklärte Čajkovskij seinem ehemaligen Kompositionsschüler Sergej Taneev, daß er ihn im September nicht auf dem Gut der mit Taneev befreundeten Maslovfamilie in Selišče (nahe der Stadt Brjansk) besuchen könne, weil « das Komitée der Wiener Ausstellung mich nachdrücklich bittet, ein Konzert um den 8. / 20. September zu dirigieren. Ich habe die Einladung angenommen, so daß ich gleich nach Wien fahren werde, sobald meine Plage mit der Korrekturarbeit zu Ende ist. »

Aus einem Brief an seine Cousine Anna Merkling wenige Tage später erfahren wir mehr über die Vorstellungen, die Čajkovskij an das ihm bevorstehende Konzert in Wien knüpfte : Schon ım Frühling hat man mich eingeladen, auf der Wiener Ausstellung ein Konzert meiner eigenen Werke zu dirigieren, und neulich lud man mich [nochmals] auf eine solch liebenswürdige und schmeichelhafte Weise ein, daß ich es für meine Pflicht erachtete, die Einladung anzunehmen. Ich sage « Pflicht » , weil ich mich dazu verpflichtet fühle, auf jegliche Weise das Ansehen der russischen Musik im Ausland aufrechtzuerhalten.

Statt eines angenehmen Urlaubs an einem für mich interessanten Ort und im Kreise mir lieber Menschen, das heißt in Kuralovo, oder eines Aufenthalts bei meinem Bruder Nikolaj oder in Kamenka, muß ich also an die Ufer der Donau eilen und die Aufregungen der Öffentlichkeit in einer Stadt erleiden, wo man mich bis jetzt feindselig oder zumindest mit verächtlichem Ignorieren behandelt hat.

Daß die Kränkung darüber, in Wien bislang kaum auf Anerkennung für seine Werke gestoßen zu sein, bei Čajkovskij tief saß, geht aus anderen Briefen an ihm nahe Menschen hervor.

So schrieb er an seinen Neffen Vladimir (« Bob ») Davydov am 12. / 24. August 1892 :

« Ich habe von der Wiener Ausstellung eine solch schmeichelhafte und nachdrückliche Aufforderung erhalten, dort ein Konzert zu dirigieren, daß es mir notwendig erschien, ihr nachzukommen. Dieses wünschen meine Verleger und mein Impresario Pollini, weil Wien sich mir gegenüber bis jetzt

ungemein feindlich, oder besser gesagt, verächtlich verhalten hatte ; sie (und ich auch) finden es vorteilhaft, die Gelegenheit auszunutzen. »

Zwei Tage später berichtete er seinem Bruder Anatolij :

« Das Ausstellungskomité bittet mich so überzeugend, ein Konzert zu dirigieren, daß ich mich dazu entschloßen habe. Es ist in dem Sinne vorteilhaft für mich, daß Wien sich bisher auf Grund von Russophobie mir gegenüber wenn nicht feindselig, so doch verächtlich verhalten und mein Dasein ignoriert hatte. Es wäre schön, dieses Vorurteil zu besiegen. »

Obwohl die « schmeichelhafte » erneute Einladung der Ausstellungskommission, von der in den oben angeführten Briefen die Rede ist, sich im Archiv des Čajkovskij-Hausmuseums offenbar nicht erhalten hat, dürfte ihr Wortlaut sich vom folgenden Brief Gutmanns an Dvořák vom 15. / 27. August 1892 wenig unterschieden haben :

« Hochverehrter Meister !

Am 9. Oktober I[aufenden] J[ahres] wird die Inter[nationale] Ausstellung für Musik- und Theaterwesen geschloßen, und würde die unterzeichnete Kommission es sehr schmerzlich empfinden, wenn Sie, hochverehrter Meister, die seiner Zeit an Sie ergangene Einladung, eine Aufführung Ihrer Meisterwerke persönlich zu dirigieren, refüßieren würden.

Wir haben den Schwerpunkt dieser Komponistenkonzerte auf den Monat September verlegt, weil zu dieser Zeit der größte Fremdenzufluß zu erwarten ist, und unsere einheimischen Musikfreunde, welche den Sommer auf dem Lande zubringen, bis dahin wieder zurückgekehrt sind.

Wir schmeicheln uns mit der Hoffnung, daß Sie unser Werk, welches von allen Seiten die größte Anerkennung gefunden, durch Ihre nicht groß genug zu schätzende Mitwirkung krönen.

Was den materiellen Punkt betrifft, so gewährt die Kommission 60 % des Bruttoerträgnisses der von ihr veranstalteten Konzerte.

In der Hoffnung, recht bald durch Ihre Zusage erfreut zu werden und über die Wahl des Tages und des Programmes Ihre werten Nachrichten zu empfangen, zeichnet mit vorzüglicher Hochachtung

Der Referent : Albert Gutmann »

In seiner Antwort auf diesen Brief bedauerte Dvořák « ganz außer-ordentlich » , daß er der « freundlichen Einladung » nicht Folge leisten könne, weil er bereits in der nächsten Woche nach Amerika abreisen müße. Auch Grieg mußte um die selbe Zeit aus gesundheitlichen Gründen eine erneute Einladung der Ausstellungskommission abschlagen.

Daß die Organisatoren der Ausstellung letztendlich nicht auf die meisten der berühmten Komponisten, die im Frühjahr ihre Mitwirkung zugesagt hatten, rechnen konnten, hat sie offenbar dazu gezwungen, im Spätssommer die Konzerttermine für September neu festzulegen.

Auch mit Čajkovskij wurde diesbezüglich telegraphisch verhandelt, wie aus seinem Brief an Petr Jurgenson vom 20. August / 1. September 1892 hervorgeht :

« In einem Telegramm sagt Gutmann, daß man das Konzert für den 23. [September] ankündigen könnte. Schreib ihm, Liebster, daß das besser wäre. »

Schließlich wurde aber sein Konzert für den 10. / 22. September angesetzt.

Wie wir schon gesehen haben, betrachtete Čajkovskij das ihm bevorstehende Wiener Konzert eher als eine Verpflichtung, die er auf sich nehmen müße, um die russische Musik hochzuhalten, denn als eine Gelegenheit, neue Lorbeeren für sich selbst zu ernten.

So gestand er seinem Kollegen Michail Ippolitov-Ivanov acht Tage vor der Abreise nach Wien :

« Ich hatte davon geträumt, im September in das Gouvernement Kiev zu fahren und vielleicht sogar nach Tiflis zu reisen, doch stattdessen muß ich nach Wien fahren. Man fordert mich so liebenswürdig und taktvoll auf, dort auf der Ausstellung ein Konzert zu dirigieren, daß ıch beschloßen habe, das zu tun, und zwar in der Hoffnung, die Wiener Russophobie zu besiegen. »

Es bestand für Čajkovskij aber auch die erfreuliche Aussicht, nach dem Konzert in Wien die mit ihm befreundete deutsche Pianistin Sofie Menter auf ihrem Schloß im Tirol zu besuchen, wie er seinem Neffen in einem weiteren Brief erklärte.

Seine Reise trat Čajkovskij am 4. / 16 September 1892 in Sankt Petersburg an, und er traf am 6. / 18. September, einem Sonntag, in Wien ein. Er stieg im « Hôtel Continental » in der Leopoldstadt (Praterstraße Nummer 7) ab, das als eines der vornehmsten Wiener Hotels galt, und das der Komponist in seinen Briefen immer noch beim alten Namen « Goldenes Lamm » nannte. Vor dem Hôtel lag ein Fiakerstandplatz, der für Fahrten in den « Prater » zur Ausstellung einen idealen Ausgangspunkt bot. Wie der Zufall es wollte, logierte Pietro Mascagni im selben Hôtel, und zwar sogar im Zimmer nebenan. Der damals 29-jährige Komponist von « Cavalleria rusticana » (1890) , die bei ihrer Wiener 1. Aufführung an der Hofoper am 8. / 20. März 1891 einen sensationellen Erfolg hatte verbuchen können, war am 30. August / 11. September 1892 nach Wien gekommen, um als Dirigent dieser und der etwas später entstandenen Oper « L'Amico Fritz » an der italienischen Opernstagione im Ausstellungstheater mitzuwirken. Seiner Ankunft in Wien widmete die « Neue freie Presse » einen ausführlichen Bericht auf ihrer Titelseite, aus dem wir hier einiges zitieren wollen, um einen Eindruck von dem damaligen « Rummel um Mascagni » zu geben, der manchmal als einer der Gründe angeführt wird, weshalb der dadurch angeblich « irritierte » Čajkovskij sein Konzert in Wien abgesagt habe :

« Der gefeierte Componist Signor Pietro Mascagni befindet sich seit gestern Vormittags in Wien. Der junge Maëstro ist gestern Früh mit dem Courierzuge der Westbahn in Begleitung seines Verlegers Edoardo Sonzogno hier eingetroffen. Vom Westbahnhofe, wo einige Journalisten und viele Neugierige seine Ankunft erwarteten, fuhr Mascagni (...) nach dem " Hôtel Continental " in der Praterstraße. Der Eindruck, den man von dem Autor der " Cavalleria rusticana " empfängt, ist der denkbar günstigste. Elegant im Auftreten, vornehm und natürlich in Haltung und Geberde,

verbindet Mascagni mit einer bestrickenden Liebenswürdigkeit seltene Bescheidenheit. Er ist von hochgewachsener, schlanker Statur ; sein schöner Kopf mit dem dunkelbraunen, dichten Haar zeigt ein classisches Profil ; das blasse, bartlose Gesicht erinnert eher an einen Geistlichen als an einen Künstler ; die großen, hellen Augen sind lebhaft, der Gesichtsausdruck ungemein mild und freundlich. Mascagni spricht rasch und fließend in einem schönen und reinen Italienisch ; seine Stimme ist nicht kräftig, aber von einem einschmeichelnden Klange. Er äußert sich über seine Schöpfungen mit der Bescheidenheit des echten Künstlers. (...) Eine große Anzahl von Briefen und Begrüßungskarten ist in seinem Hôtel eingetroffen, besonders die Autographensammlerinnen haben eine wilde, verwegene Jagd auf den Maëstro eröffnet. Mascagni ist übrigens von der Aufnahme entzückt, welche ihm die musikalischen Kreise Wiens bereitet haben. Er hat Herrn Director Jahn versprochen, seine Werke " Cavalleria rusticana " und " L'Amico Fritz " nach Schluß der italienischen Vorstellungen im Ausstellungstheater in der Hofoper zu dirigiren. »

Ganz anonym dagegen gestaltete sich die Ankunft Čajkovskijs in Wien, von der er nebst anderen Eindrücken am nächsten Tag, also am 7. / 19. September 1892, seinem Bruder Modest berichtete :

« Wozu nehme ich nur, in drei Teufels Namen, diese ausländischen Engagements an ? Nur Kummer und Qual. Diesmal habe ich, wie es scheint, eine große Dummheit begangen. Ich bin von einem Herrm gewarnt worden, daß der Saal, in welchem ich zu dirigieren hätte, im Grunde ein kolossales Restaurant sei, - ich habe ihm aber nicht geglaubt, denn in den Engagementsbriefen wurde das " Établissement " mit dem klangvollen Namen " Große Musikhalle " genannt. Als ich hier gestern abend ankam, wurde ich merkwürdigerweise von niemandem empfangen, was mich übrigens nicht nur nicht kränkte, sondern sogar erfreute. Ich kleidete mich um und ging sofort ın die Ausstellung. Es war ein herrlicher Sonntag und es gab eine große Menge Menschen. In der Ausstellung fand ich viel Interessantes. Dann wollte ich mir die Musikhalle ansehen. Da war gerade ein Konzert im Gange. Es stellte sich heraus, daß sie in der Tat nichts anderes als ein riesiges Restaurant ist, voll Dunst und Gestank von ranzigem Öl und anderen dort verwendeten Gegenständen. Ich habe sofort beschloßen, entweder Wegräumung der Tische und die Verwandlung der Kneipe in einen Saal zu verlangen, oder meine Zusage zurückzuziehen. Augenblicklich erwarte ich den Herrn, der die Ausstellungskonzerte veranstaltet, und will mich mit ihm aussprechen. »

Obwohl die Berichterstattung der Wiener Presse über Čajkovskijs Aufenthalt in der Kaiserstadt unvergleichbar spärlicher als die über Mascagni ausfiel, bedeutet das auch wieder nicht, daß ihm keinerlei Beachtung geschenkt wurde.

Schon am 2. Tag seines Aufenthalts meldeten zwei Morgenzeitungen :

« Donnerstag, 22. dieses Monats, Abends 7 Uhr, findet das 10. Symphonieconcert der Componisten und Gastdirigenten unter der Leitung des Herrn Peter von Tschaikowski aus Sanct Petersburg statt. Der berühmte Componist, der hervorragendste Vertreter der russischen Schule, ist bereits in Wien angekommen. »

« Donnerstag den 22. dieses Monats, Abends 7 Uhr, findet das 10. Symphonieconcert der Componisten und Gastdirigenten unter der Leitung des Herrn Peter von Tschaikowsky aus Petersburg statt. Der berühmte Componist ist bereits in Wien angekommen. »

In der « Neuen freien Presse » vom selben Tag wurde allerdings - nach einem ausführlichen Bericht über die Ovationen, die Mascagni bei der 1. Aufführung von « Cavalleria rusticana » unter seiner Leitung im Ausstellungstheater zuteil wurden - in der kurzen Ankündigung von Čajkovskijs Konzert das Prädikat « berühmt » bei der Vorstellung des Komponisten ausgelassen !

Was die in der Musikhalle herrschenden Bedingungen betrifft, die Čajkovskij in seinem oben angeführten Brief an Modest anprangerte, so geht Antoníček in seiner Monographie über die Ausstellung auf die Ursachen dafür ein :

« Mehr Unmut erregte der Umstand, daß viele oder sogar die meisten Konzerte vor einem Publikum an Sesseln und Tischen und mit Gastbetrieb stattfanden. Dies entsprach dem erklärten Ziel der Popularisierung der Musik, die vor allem für Albert Gutmann ein Herzensanliegen war, das er auch in seinem Vorschlag zur Gründung von Volkskonzerten und eines dazugehörigen Orchesters verfocht. Wegweisend war das Berliner Muster, " wo selbst Meister wie Brahms und Bülow es nicht verschmähten, als Dirigenten aufzutreten ". Als Argument wurde auch angeführt, daß es als " ganz einfach unausführbar " galt, " im Hochsommer ein Publicum drei- bis viermal wöchentlich in einen ' trockenen ' Concertsaal zu locken ". Ein gewichtiger Grund war allerdings sicherlich auch der, daß der Bau der Musikhalle nur aufgrund von Abmachungen mit dem Wirt des Gebäudes (C. W. Pertl) möglich geworden war, und diese Abmachungen enthielten eben die Konzession zum Gastbetrieb während der Konzerte. »

Daß der in der Musikhalle laufende Gastbetrieb nicht zwangsläufig die Wirkung der bei den Konzerten aufgeführten Musik auf die Zuhörer beeinträchtigen mußte, ist durch mehrere Berichte in der Presse belegt, etwa die enthusiastische Rezension Robert Hirschfelds über die Aufführung der 3. Symphonie Beethovens bei einem der populären Konzerte am 25. Juni / 7. Juli 1892.

In dieser mit der Überschrift « Die " Eroica " beim Bier » versehenen Rezension lesen wir :

« Das Publicum, welches die große Tonhalle bis auf den letzten Platz gefüllt hatte, bewies durch das zahlreiche Erscheinen, daß es nur auf erhebende Programme wartet, um sich in Überzahl inzustellen. Man braucht wahrlich die " Eroica " nie besser zu hören als in dieser höchst correcten, von echt künstlerischem Geiste geleiteten Ausführung. Daß man in den Pausen zwischen den einzelnen Sätzen sich mit einem kühlen Trunke nach Gefallen erfrischen konnte, hat der Begeisterung, von welcher das ganze Auditorium durchglüht war, keinen Eintrag gethan. Die Ruhe in dem großen Raume, obzwar die Hörer ungezwungen an gedeckten Tischen saßen, war bewunderungswürdig. Der einhellige Jubel am Schluße der Aufführung, die stolze Freude, welche von den Gesichtern der trefflichen Ausführenden, von dem Antlitz des Dirigenten leuchtete, sollte eine Gewähr dafür sein, daß dieses Orchester und die populären Symphonieconcerte unserer Stadt erhalten bleiben. »

Ähnlich heißt es in einem von Antoníček zitierten, etwas früheren Bericht über die drei ersten populären Konzerte :

« Das gefürchtete Teller- und Messergeklapper hat sich bisher nicht bemerkbar gemacht ; geräuschlos - auf veritablen Filzsohlen - sorgen die Aufwärter für die materiellen Bedürfnisse der Besucher und Niemand rümpft die Nase über die neue Combination : Beethoven und Bier. »

Čajkovskij war aber im Gegensatz zu etwa Brahms und Bülow an eine gastbetriebartige Einrichtung, so wie sie bei den populären Symphoniekonzerten der Berliner Philharmoniker gepflegt wurde, nicht gewöhnt. Für ihn hatte die Kombination « Beethoven und Bier » durchaus etwas Entweihendes, und so ist es nicht verwunderlich, daß er Gutmann gegenüber auf der Aufstellung von Sitzreihen wie im Konzertsaal bestand. Die Organisatoren kamen ihm tatsächlich entgegen, wie aus der Ankündigung des Konzerts im « Vaterland » am Mittwoch den 9. / 21. September 1892 hervorgeht.

Diese Ankündigung gibt uns zugleich die 1. Auskunft über das Programm des Konzerts :

« In dem Donnerstag Abends 7 Uhr stattfindenden 10. Concerte der Componisten und Gastdirigenten unter Leitung Peter von Tschaikowsky's aus St. Petersburg werden folgende Werke des berühmten Componisten aufgeführt :

1) Suite in G-Dur in vier Sätzen

2) Clavierconcert in G-Dur (Clavier : Herr Wassil Sapellnikow aus St. Petersburg)

3) Suite de ballet :" Der Nußknacker "

Dieses Concert findet bei Sesselaufstellung statt. Ganze Logen zu 5 Florins, Logensitze zu 1 Florin und Parterresitze zu 50 kronen sind von 9 bis 2 Uhr in Gutmann's Hof-Musikalienhandlung zu haben. »

Die 1. Probe zu Čajkovskijs Konzert hatte schon am Dienstag stattgefunden, wie wir einem Bericht in der « Presse » , der vom folgenden Tag datiert, entnehmen können :

« Gestern hielt Tschaikowski in der Musikhalle die 1. Probe zu seinem morgen (Donnerstag) stattfindenden Concert ab. Der berühmte Componist wurde bei seinem Erscheinen vom Orchester stürmisch acelamirt. »

Weitere Proben mit dem Ausstellungsorchester fanden am Mittwoch den 9. / 21. September 1892 statt, und auf diese scheint sich folgender Bericht Anton Doors in seinen Erinnerungen zu beziehen. Nach der Beschreibung seiner Wiederbegegnung mit dem « geliebten Freund » , der in den 23 Jahren, die sie sich nicht gesehen hatten, so gealtert war, daß er ihn « nur an seinen himmelblauen Augen » hatte erkennen können, und nach der Wiedergabe ihres Gesprächs (hauptsächlich über Anton Rubinštejn) erzählt Door :

« Als ich am Nachmittag des folgenden Tages in die Ausstellung zur Probe kam, traf ich bereits Tschaikowsky, Sophie Menter, nebst ihrem Lieblingsschüler Sapellnikow (derzeit in Moskau) , einem ausgezeichneten Pianisten, an. Die 1. Orchestersuite, die probirt wurde, enthält statt der Harfe ein Clavier, an das sich Sapellnikow setzte. Das Instrument stand nicht, wie bei einem Clavierconcerte vorne, sondern war seitwärts hinter den Violinen aufgestellt. Es machte bei den Solostellen einen der Harfe ähnlichen, aber weit prägnanteren, ganz originellen Eindruck. Nachdem die Suite mehrmals genau durchprobirt war, kam die 2. Orchestersuite an die Reihe. Gleich im 1. Satze klopfte Tschaikowsky ab und fragte, wo denn das 1. Horn wäre ? Man gab ihm zur Antwort, daß der Hornist von den vielen Proben übermüdet wäre, aber ein ganz tüchtiger verläßlicher Musiker, der

bei der Aufführung bestimmt erscheinen werde. »

Daraufhin sagte Tschaikowsky ganz entsetzt :

“ Aber, mein Gott, das geht ja nicht, ich habe in jeder meiner Orchestersuiten eine Art Soloinstrument, und gerade in dieser ist dem 1. Horn diese Rolle zugetheilt, und der Part enthält so schwierige Passagen, daß auch der tüchtigste Hornist sie vom Blatt nicht bewältigen kann. ”

Er schien sich in das Unvermeidliche zu fügen, dirigirte das Stück zu Ende und brach dann rasch ab. Die drei Stunden währende Probe hatte ihn sehr stark angegriffen. Er konnte nur mit Mühe die Estrade herabsteigen, und dicke Schweißtropfen standen ihm auf der Stimme, und er verlangte hastig nach seinem Pelz, obwol ein heißer Sommertag war. Er setzte sıch an einen Tisch, ruhte eine Viertelstunde aus, trank dann ein Glas Bier und entfernte sich hierauf mit Sophie Menter und Sapellnikow. »

Die Worte « die erste Orchestersuite » aus dem oben zitierten Bericht haben in der Čajkovskij-Literatur für einige Verwirrung gesorgt, denn es wurde mehrmals angenommen, es handele sich um die 1. Orchestersuite in D-Moll Opus 43, was sich aber mit der Beschreibung des zum Einsatz kommenden Klaviers gar nicht reimt. Indessen, das Rätsel löst sich auf, wenn man sich an das in den Zeitungen angekündigte Programm erinnert, wo die « Nußknacker-Suite » als drittes und letztes Werk angeführt wird. Eben diese Suite wurde am 9. / 21. September 1892 zuerst geprobt, wobei im « Tanz der Zuckerfee » (« Danse de la Fée dragée ») die Celesta - ein damals seltenes Instrument, das Čajkovskij im Sommer 1891 eigens aus Paris hatte anschaffen lassen, um es sowohl in der symphonischen Ballade « Voevoda » in A-Moll Opus posthumous 78, CWV 51 als auch in seinem neuen Ballett zu verwenden - durch das Klavier ersetzt wurde. Nachdem also die « Nußknacker-Suite » als « erste » Suite geprobt worden war, ging man, so Door, zur « zweiten » über, wobei die Zahl sich ebenfalls nicht auf die Nummer der Suite beziehen kann, denn deren Tonart wurde in den Ankündigungen des Konzerts ja als « G-Dur » angegeben. Von Čajkovskijs vier Orchestersuiten stehen nur die Dritte und die Vierte (« Mozartiana ») in dieser Tonart. Daß es sich um die 3. Orchestersuite in G-Dur Opus 55 gehandelt hat, steht unseres Erachtens außer Zweifel, denn erstens hatte Čajkovskij selbst in seinem Brief an Gutmann vom 9. / 21. August 1892 (siehe oben, Seite 19f.) dieses Werk vorgeschlagen, was nicht verwunderlich ist, denn die 3. Suite war « dasjenige seiner Orchesterwerke, das [er] am meisten (und offenbar auch am liebsten) dirigiert hat » . Zweitens würden die Ankündigungen des Konzerts bei der 4. Orchestersuite es nicht versäumt haben, den Titel « Mozartiana » anzuführen, wenn man bedenkt, daß die Ausstellung in mancher Hinsicht im Zeichen Mozarts stand. Zwar ist die Partie des 1. Horns in der 3. Suite keineswegs so bedeutend und schwierig, wie uns Doors Bericht glauben lassen könnte, doch Tamara Skvirskaja, die Leiterin der Handschriftenabteilung am Sankt Petersburger Konservatorium, hat uns darauf hingewiesen, daß es in der Suite recht viele Stellen gibt, wo zwei oder alle vier Hörner zusammen spielen, und daß das Fehlen des 1. Hornisten sich schon am Anfang des 1. Satzes hätte bemerkbar machen können, und zwar in Trakten 27-28 und 30-31, wo dieses Instrument einige kurze Solostellen zu spielen hat.

Da Door in seinem Bericht kein Klavierkonzert erwähnt, muß dieses entweder bei der Vormittagsprobe am Mittwoch oder bei der 1. Probe am Dienstag den 8. / 20. September 1892 durchgespielt worden sein, als er noch nicht unter den Zuhörern war. Daß es sich um das 2. Klavierkonzert in G-Dur Opus 44 handelte, und nicht um das damals schon

berühmtere Erste in B-Moll, erfahren wir aus einer weiteren Ankündigung von Čajkovskij Konzert :

In dem morgen (Donnerstag) Abends um 7 Uhr in der Musikhalle stattfindenden 10. Concerte der Componisten und Gastdirigenten unter der Leitung Peter von Tschaikowsky's aus Petersburg gelangen folgende Werke des berühmten Componisten zur Aufführung :

1) Suite in G-Dur in vier Sätzen

2) Clavierconcert in G-Dur (Clavier : Herr Wassil Sapellnikow aus St. Petersburg)

3) Suite de ballet :" Der Nußknacker "

Dieses Concert findet bei Sesselaufstellung statt. (...) Bei dem Concerte wird zum 1. male in der Tonhalle der Bösendorfer'sche Riesenflügel von dem Petersburger Virtuosen Sapellnikow gespielt werden.

Sapel'nikov war als Solist im 2. Klavierkonzert mehrmals unter Čajkovskijs Leitung aufgetreten, und seine bemerkenswerte « Musikalität » dürften neben der « kräftigen, glänzenden Tongebung » und der « frappierenden Technik » , die Čajkovskij an seinem Spiel bewunderte, wesentlich dazu beigetragen haben, den Komponisten in seinem Glauben an den künstlerischen Wert dieses Nikolaj Rubinštejn gewidmeten Werkes zu stärken.

Nach dem oben zitierten Abschnitt aus Doors Erinnerungen lesen wir weiter :

« Ich begleitete sie [Čajkovskij, Sofie Menter und Sapel'nikov] bis zum Wagen ; er drückte mir lang und heftig die Hand, sah mich durchdringend an und sagte mir " Adieu ". Ich konnte mir dies sonderbare Benehmen nicht recht erklären, aber als ich um 9 Uhr Abends nach Hause kam, fand ich die Lösung des Räthsels auf meinem Schreibtisch. Kurz vorher hatte ein Dienstmann ein Billet gebracht, worin mir Tschaikowsky in hastigen Lettern anzeigte, daß er bereits auf dem Wege nach Schloß Itter in Tirol, der Besitzung von Sophie Menter, sich befinde, um von den Strapazen und Aufregungen auszuruhen. Ich würde bald das Nähere erfahren. »

Door führt dann in deutscher Übersetzung den Text eines immer noch verschollenen französisch-sprachigen Briefes Čajkovskijs an, den dieser ihm aus Schloß Itter am 10. / 22. September 1892 geschrieben hat, um ihm die Gründe zu erklären, weshalb er am Vorabend seines Konzerts Wien verlassen hatte.

Am selben Tag schrieb der Komponist auch an seine Brüder Modest und Anatolij :

« [An Modest :] Mit dem Wegräumen der Tische war Gutmann einverstanden, obwohl er zuerst versucht hatte, mich zu überzeugen, daß die Tische und Wurst mit Bier kein Hindernis wären. An demselben Tage kamen Sapel'nikov und Menter an, und ich bin mit ihnen seitdem unzertrennlich. Gestern waren zwei Proben : von 9 - 12 und 4 ½ - 6. Das Orchester ist nicht übel, aber lächerlich klein. Im Laufe des Tages, als ich über die ganzen Umstände nachzudenken und den miserablen und minderwertigen Charakter dieses Konzerts vorauszusehen begann, faßte ich plötzlich den Entschluß

abzuhauen, worüber Menter ganz entzückt war. Die wenigen übrigen Freunde, Door und andere, waren über die ganzen Vorgänge empört. Zwei Stunden nach der Probe schrieb ich an Gutmann eine Absage und reiste mit Menter und Sapel'nikov nach Itter. »

Wir fuhren die ganze Nacht und kamen um 9 Uhr früh im Schloß an. Hier ist es herrlich, göttlich schön und ich bin froh, daß ich so gehandelt habe.

« [An Anatolij :] Ich schreibe Dir einige Zeilen kurz nach meiner Ankunft hier, damit Du meinetwegen ganz beruhigt sein kannst, falls die Zeitungen anfangen, dummes Zeug über mein Verschwinden aus Wien zu reden. Ich fuhr nach Wien in der Überzeugung, daß ich, den Briefen nach zu urteilen, die man mir geschrieben hatte, bei einem großen Musikfest dirigieren würde. Es stellte sich aber heraus, daß ich mit einem zweitrangigen Orchester zu arbeiten hatte, und dies zudem nicht in einem großen Konzertsaal, sonden in einem riesigen Restaurant, wo man Bier trinkt und Wurst isst. Ich verlangte das Wegräumen der Tische, und das hat man auch gemacht, aber im Großen und Ganzen versprach das Konzert derart miserabel und elend zu werden, daß ich auf den Rat von Freunden hin beschloß, Wien vor dem Konzert zu verlassen. So habe ich es auch gemacht. Gestern abend, nach der 2. Probe, schrieb ich dem Veranstalter des Konzerts eine Absage, packte meine Sachen ein und reiste zusammen mit Menter (der berühmten Pianistin) nach Tirol zu ihrem Schloß ab. Hier ist es göttlich schön. »

Das Original des in den beiden Briefen an Modest und Anatolij erwähnten Absageschreibens Čajkovskijs an Gutmann ist nicht überliefert, doch ein Fragment daraus wurde in dem Bericht der Referenten des Musikkomitées, der kurz nach dem Abschluß der Ausstellung verfaßt wurde, angeführt. Die Existenz dieses Briefes an Gutmann vom 9. / 21. September 1892 ist von der Čajkovskij-Forschung bis jetzt noch nicht zur Kenntnis genommen worden. Lassen wir also Gutmann und seinem Mitreferenten Albert Ritter von Hermann zu Wort kommen :

« Nur einer unserer Künstlergäste konnte sein " Schoking " [über den Gastbetrieb während der Ausstellungskonzerte] nicht überwinden. Es war der berühmte Componist Peter von Tschaikowsky aus Petersburg. Trotzdem ihn die Concession der Änderung des Saalarrangements (Sesselaufstellung) gemacht wurde, reiste er plötzlich ab, nachdem er mehrere Proben abgehalten hatte. »

Da sich verschiedene Gerüchte über das Unterbleiben dieses Concertes verbreitet hatten, seien hier einige Stellen aus dem Abschiedebriefe Tschaikowsky's angeführt :

" (...) Quand vous recevrez cette lettre - je serai déjà parti ! Je pars pour les raisons suivantes : Je croyais en venant ici, que j'aurais à conduire l'orchestre dans un grand local spécialement consacré à des solennités musicales. Il se trouve que (...) c'est un local de restaurant, consacré à la bière et au vin et non à la musique. J'ai trop souffert aux répétitions à cette idée et ne puis m'y habituer. L'Orchestre est très bon, etc. " »

Es kann durchaus nicht in Abrede gestellt werden, daß die Musikhalle einen provisorischen Charakter aufwies ; allein nachdem der Geist Mozart's, Beethoven's und Wagner's dort seinen Flügelschlag vernehmen ließ, war für Tschaikowsky's Suiten die Gefahr einer « Profanierung » nicht zu befürchten.

Die Absage des Componisten am Tage des Concerts bereitete dem Comité begreiflicherweise keine geringe Verlegenheit.

Nicht umsonst haben Gutmann und Hermann die Stelle aus Čajkovskijs Brief zitiert, an der er dem Ausstellungsorchester Lob gespendet hat (und zwar noch nachdrücklicher als im Brief an Modest, wo es als « nicht übel » bezeichnet wird) . Denn etwas früher in ihrem Bericht hatten die beiden Referenten betont, daß viele der bei den Konzerten als Zuhörer oder als Mitwirkende anwesenden berühmten Musiker - darunter auch Brahms, der am 15. / 27. September 1892 der Aufführung der Symphonie in C-Dur von Robert Fuchs beigewohnt hatte - erkärt hätten, « daß sich das Ausstellungsorchester unter Grädener's Leitung nur noch durch die Quantität, nicht durch die Qualität der Ausführenden von den Wiener Philharmonikern unterscheide. »

Als Ursache für Čajkovskijs plötzliche Absage wurden der Öffentlichkeit gegenüber gesundheitliche Gründe angeführt, wie aus den Meldungen in den Wiener Abendblättern am Donnerstag den 10. / 22. September 1892 ersichtlich wird, etwa in der « Presse » :

« Das für heute Abends in der Musikhalle angekündigte Concert des Componisten Peter von Tschaikowski findet in Folge Unwohlseins des Meisters nicht statt. Für die gelösten Karten werden die Beiträge in Gutmann's Hof-Musikalienhandlung zurückerstattet. »

Die Stellung von Čajkovskijs abgesagtem Konzert als Nummer 10 in der Reihe der Prominentenkonzerte nahm das zwei Tage später stattgefundene Kompositionskonzert von Moritz Moszkowski ein, das, wie Antoníček bemerkt, wahrscheinlich sowieso für dieses Datum vorgesehen war.

Außer den beiden Briefen an Modest und Anatolij lohnt es sich, den verschollenen Brief Čajkovskijs an Door aus Schloß Itter anzuführen, den dieser in deutscher Übersetzung in seinen Erinnerungen an den Komponisten wiedergibt :

« Als ich Sie vorgestern bat, das Vergnügen unseres gemeinsamen " Soupers " auf den nächsten Abend zu verschieben, da wußte ich bereits, daß das Concert nicht stattfinden werde. Denn ich hatte während der Probe in meinem Innern schon beschloßen, daß ich Wien vor dem Concert verlassen werde. Ich hoffe, lieber Freund, daß Sie mich entschuldigen werden ! Ich empfinde nicht die geringste Reue, daß ich es gethan habe. Das Concert konnte mir unter allen Umständen nur Enttäuschungen bringen. Es trug den Charakter solcher Armseligkeit, solcher Ungenirtheit, daß ich nicht anders konnte, als mich verletzt fühlen. Ich glaubte nach den Briefen, die man mir geschrieben, daß ich zu einer musikalischen Festlichkeit berufen würde, wie sie in einer großen Hauptstadt bei Gelegenheit einer Specialausstellung wol veranstaltet werden sollte ! Aber Sie konnten ja selbst sehen, ob die Dinge, die ich vorgefunden, dem Bilde entsprechen konnten, das ich mir ausgemalt hatte.

Hoffen wir, guter Freund, daß ich Sie bei einer anderen Gelegenheit wiedersehen werde. Ich umarme Sie von ganzem Herzen (...) »

Einige Tage später schrieb Čajkovskij nochmals an Modest aus Itter, um seinen Bruder zu beruhigen, « denn in den Wiener Zeitungen ist eine Notiz erschienen, daß ich erkrankt sei, und ich fürchte, die russischen Zeitungen könnten

dieses Gerücht übertreiben. » Er sei aber bei bester Gesundheit und genieße das Leben in vollen Zügen.

Die Hoffnung, die Čajkovskij am Schluß seines oben angeführten Briefes an Door aussprach, erfüllte sich früher als die beiden erwartet hatten, denn zufälligerweise befand sich der Pianist in Prag, als dort am 29. September / 11. Oktober 1892 die 1. Aufführung der Oper « Pikovaja dama » außerhalb des russischen Reichs in Anwesenheit des Komponisten stattfand. Čajkovskij war zu diesem Zweck nach seinem zweiwöchigen Aufenthalt auf Schloß Itter, wo er sich nicht nur erholt, sondern auch Sofie Menters « Ungarische Zigeunerweisen » instrumentiert hatte, möglicherweise über Salzburg nach Prag gereist. In seinen Erinnerungen erzählt Door, wie er am Morgen nach der Aufführung von « Pikovaja dama » den Komponisten in seinem Hôtel aufgesucht und diesen « in freudig erregter, gehobener Stimmung » gefunden habe.

Čajkovskij habe ihm gestanden :

« Wie glücklich bin ich, so einen Erfolg gehabt zu haben in der Stadt, in der Mozarts " Don Juan " das Licht der Welt erblickte. »

Der große Erfolg, den Čajkovskij damals in Prag erlebte, hat ihn für die enttäuschenden Erfahrungen in Wien gewissermaßen entschädigt. An das nicht zustande gekommene Konzert dort scheint er sich jedenfalls später ohne allzu große Bitterkeit erinnert zu haben, etwa in einem Brief an Aleksandr Ziloti vom 23. Oktober / 4. November 1892, als er sich wieder zu Hause in Klin befand :

« Ende August reiste ich nicht ohne freudige Gefühle nach Wien ab, denn erstens brauchte ich etwas Erholung, zweitens stellte ich mir nach den Briefen des Veranstalters, Gutmann, vor, daß ich in einem prächtigen Saal ein prächtiges Orchester zu dirigieren hätte, und drittens hoffte ich, mit Dir zusammenzutreffen, denn ich dachte, daß Du am 16. [September] dort spielen würdest. Aber nichts davon ist geschehen. Du kamst nicht, der Saal erwies sich als eine Kneipe, und das Orchester war zwar sehr fleißig, doch von der Anzahl der Musiker her war es jämmerlich (8 erste Violinen) . Ich habe mich geärgert und nach der 2. Probe reiste ich zusammen mit Menter und Sapel'nikov zu ihr nach Itter ab. »

Ungeachtet der Enttäuschungen, die er im Zusammenhang mit seinem im Rahmen der Ausstellung vorgesehenen Konzert hatte durchmachen müßen, sollte Čajkovskij sehr bald wieder einen Auftritt in Wien in Betracht zu ziehen. Denn im Oktober 1893 nahm er die Einladung von Eduard Strauß an, im Frühjahr 1894 bei einem der Sonntag Nachmittagskonzerte der Straußkapelle im Großen Musikvereinsaal eines seiner Werke zu dirigieren. Čajkovskijs Gastdirigat in Wien wurde diesmal, wie Eduard Strauß in seinen Erinnerungen bemerkte, « nur durch seinen Tod vereitelt » .

Aftermath of the cancelled concert

In zwei nicht unterzeichneten Nachrufen, die nach Čajkovskijs Tod in der Wiener Presse erschienen, wurde als Hauptgrund für die plötzliche Absage seines Ausstellungskonzerts im September 1892 sein Mißmut über die dem jüngeren Kollegen Mascagni damals erwiesenen Huldigungen angeführt.

So hieß es im « Neuen Wiener Journal » am 26. Oktober / 7. November 1893, also am Tage nach Čajkovskijs Tod :

« Der Telegraph bringt uns die erschütternde Nachricht von dem Ableben des größten russischen Componisten Peter Tschaikowsky. In Tschaikowsky ist einer der hervorragendsten Tonsetzer unserer Zeit dahingeschieden, ein Künstler von umfassender Bildung, blühender Phantasie und bestechender Eigenart. In Wien kannte man ihn hauptsächlich als genialen Kammermusik Componisten, das Quartett Rosé hat erst in der vorigen Saison das prächtige C-Dur Quintett [sic] mit großem Erfolg aufgeführt. Auch in den Programmen der Philharmoniker war Tschaikowsky's Namen wiederholt zu lesen ; seine hinreißende Instrumentationstechnik verstand allerdings für unser Virtuosenorchester dankbare Aufgaben zu schaffen, doch sein Hauptgebiet war die Oper. " Eugen Onegin " ist eines der großartigsten Opernwerke der Neuzeit und hatte wohl schon längst verdient, im Spielplan der Wiener Hofoper zu erscheinen. Im vorigen Winter führte das czechische Nationaltheater auch die phantastische Oper " Pique-Dame " mit großem Erfolge auf. Als das Nationaltheater im Vorjahre im Ausstellungstheater sein so überaus glückliches Gastspiel absolvierte, stand auch " Eugen Onegin " auf dem Repertoire ; die Aufführung unterblieb damals, da der über Erwarten große Erfolg der " Verkauften Braut " die meisten Spielabende diesem Werke zuwendete. Dagegen erschien Tschaikowsky in der Musikhalle der Ausstellung als Gastdirigent, aber nur bei der - Probe, in welcher einige geladene Gäste mit Verwunderung seine herrliche Suite und das große Clavierconcert anhörten. Andern Tages, als das Concert stattfinden sollte, war Tschaikowsky - abgereist. In einem Briefe an das Comité setzte er die Gründe auseinander, welche ihn aus Wien vertrieben. Der Hauptgrund aber war der maßlose Cultus, den die Musikstadt damals mit Mascagni trieb, so daß man keine Zeit fand, auch dem russischen Meister Beachtung zuzuwenden. Vielleicht wird die Nachwelt zwischen beiden Künstlern richtiger zu wählen wissen. (...) »

Am selben Tag erschien im « Fremdenblatt » ein weiterer Nachruf, in dem die Geschichte um das abgesagte Wiener Konzert ausführlicher besprochen wird :

« Gestern Nachts ist in Petersburg Peter Iljitsch Tschaikowsky, der größte russische Tondichter und einer der hervorragendsten Komponisten der Gegenwart überhaupt, der asiatischen Cholera erlegen. Tschaikowsky starb erst im 53. Lebensjahre. (...) In den letzten Jahren wendete er sich mit Vorliebe der Opernbühne zu, welche durch seinen vorzeitigen Tod sicherlich werthvoller Gaben beraubt worden ist.

Die Oper " Eugen Onegin " hat auch in Deutschland, zunächst in Hamburg, außer-ordentlichen Erfolg gehabt und ist an mehreren Bühnen Repertoireoper geblieben. Am czechischen Nationaltheater in Prag erfreute sich die außer-ordentlich effektvolle Oper dauernder Beliebtheit ; sie stand auch auf dem czechischen Gastspielprogramm im vorjährigen Ausstellungstheater, mußte aber schließlich zurückgesetzt werden, weil Smetana's " Verkaufte Braut " so mächtig einschlug, daß sich weit mehr Vorstellungen, als ursprünglich in Aussicht genommen waren, als nöthig erwiesen. Die " Wiener Musikfreunde " hofften aber reichlich Entschädigung zu erhalten ; hatte Tschaikowsky doch dem Konzertcomité der Ausstellung zugesagt, im September nach Wien zu kommen und persönlich ein großes Kompositionskonzert in der Musikhalle zu dirigiren. Er kam auch wirklich im Geleite eines landsmännischen Pianisten, der das prächtige Klavierkonzert des russischen Meisters spielen sollte. Außerdem waren eine Symphonie, eine große Orchestersuite und mehrere kleinere Stücke angesetzt. Eine kleine Schaar von Verehrern des Meisters begrüßte

denselben bei der Hauptprobe am Vorabende des Konzertes. Das Programm wurde volständig abgespielt und am anderen Tage hätte das Publikum der Musikhalle einen großen Genuß zu gewärtigen gehabt, wenn - nun wenn Tschaikowsky anderen Tages nicht schon - abgereist wäre. Als Gründe seines eigenthümlichen Verhaltens verlautete mancherlei ; man sprach von Künstlerlaune, von seinem Widerwillen gegen das schmucklose Interieur der Musikhalle, vor Allem aber wurde angeführt, daß Tschaikowsky, ein überfeinfühliger Salonmensch, sıch dagegen gesträubt hätte, vor einem Publikum zu dirigiren, das Kunst und Bier gleichzeitig kneipt. Bekanntlich bestand in der Musikhalle im Interesse der Popularität der Symphoniekonzerte die Einrichtung, daß das Publikum an gedeckten Tischen saß und neben den Konzertprogrammen auch den Speisezettel studirte. Es unterliegt aber keinem Zweifel, daß die Ausstellungsdirektion einem so illustren Künstler gegenüber gern eine Ausnahme hätte gelten lassen und daß auch das Publikum in Erwartung eines ungewöhnlichen Genußes mit den in gewöhnlichen Konzerten üblichen Sesselreihen einverstanden gewesen wäre. Tschaikowsky's Flucht erklärt sich allerdings auch richtiger aus seinem beleidigten Künstlerstolz. Er war bedauerlicherweise gerade in den schönsten Mascagni-Trubel hineingerathen und wurde neben dem Alles bezaubernden Livorneser allseitig so ignorirt, daß ihm das musikalische Wien auch die einfache Höflichkeit, auf die ein geladener Gast Anspruch hat, schuldig blieb. Und er war doch auch ein großer Künstler, dessen Ruhm in den Wiener Konzertsälen seit Jahren fest begründet war, wenn er auch in der Hofoper derzeit noch keine Aufnahme gefunden hat. Die Philharmoniker und unsere vornehmsten Quartettvereinigungen hatten mit den in der Erfindung so geistvollen, in der Mache so brillanten Werken Tschaikowsky's große Erfolge zu verzeichnen gehabt. Aber das Alles war unter dem Eindrucke, den der Einzug des triumphirenden Glückskindes Mascagni hervorgebracht, allzu rasch vergeßen worden. Das musikalische Wien ist dem dahingeschiedenen Meister Revanche schuldig ; vielleicht wird sie ihm an jener Stätte, an welcher ihn seine Erfolge längst hätten landen sollen : in der Hofoper. " Eugen Onegin " und die voriges Jahr in Prag erstmalig gegebene ergreifende Oper " Pique-Dame " enthalten ja würdige Aufgaben für unsere Künstler und müßten, mit den glanzvollen Kunstmitteln unseres Instituts ausgestattet, zu erhöhter Wirkung gelangen. (...) »

Inwiefern sind derartige Anspielungen berechtigt, Čajkovskij habe sich zugunsten des « Glückskindes » Mascagni hintangesetzt und in seinem « Künstlerstolz » beleidigt gefühlt, so daß er sich deswegen entschloß, den Wienern, die ja am Abend des 10. / 22. September 1892 zwischen seinem Konzert in der Musikhalle und einer weiteren Vorstellung von « L'Amico Fritz » unter Mascagnis Leitung im Ausstellungstheater hätten wählen müßen, eine Lehre zu erteilen ?

Zwar besaß Čajkovskij als Künstler ein durchaus ausgeprägtes Selbstgefühl, doch glauben wir in der Annahme nicht zu irren, er habe dem um mehr als zwanzig Jahre jüngeren Kollegen dessen außer-gewöhnliche Popularität durchaus gegönnt, wie Modest später betonen sollte :

« [Mascagni] war damals wohl der gefeierteste und populärste Mann in ganz Wien. Wie wir gesehen haben, gefiel Peter Iljitsch die Opera " Cavaleria rusticana ", es gefiel ihm zwar hauptsächlich das Libretto, doch sah er auch in der Musik ein viel versprechendes Talent. Die Schnelligkeit, mut welcher sich der arme junge Musiker in den Abgott ganz West-Europa's verwandelt hatte, erregte nıcht im geringsten seinen Neid ; im Gegenteil - sie interessierte eher Peter Iljitsch und war ihm sympathisch. »

Weiters erzählt Modest, wie sein Bruder damals gerne die Bekanntschaft Mascagnis gemacht hätte, doch, als er im

Korridor vor der Tür seines Zimmernachbarn im « Hôtel Continental » eine ganze Reihe von Verehrern und Autogrammjägern sah, stand er von seinem Vorhaben ab, um Mascagni durch seinen Besuch nicht zusätzlich zu belasten. Während er in einem Interview für die Moskauer Zeitung « Novosti dnja » im April 1892 bezüglich « Cavalleria rusticana » noch eingeschränkt hatte, « daß ihr Erfolg und ihre Bedeutung sicherlich nicht von Dauer sein werden » , so hat Čajkovskij in zwei weiteren öffentlichen Aussagen über Mascagni nach ihrem « Zusammentreffen » in Wien während der Ausstellung keine derartigen Einschränkungen mehr gemacht. Der Zeitschrift « Peterburgskaja žizn' » gegenüber verteidigte er im November 1892 Mascagni gegen diejenigen, die dessen « gewaltigen, geradezu märchenhaften Erfolg » auf eine « geschickte Reklame » zurückführten :

« Mascagni illustriert mit typisch italienischem Sinn für das Plastische und Schöne die von ihm gewählten Lebensdramen, so daß um Ergebnis etwas so Sympathisches und Attraktives herauskommt, daß sich das Publikum dem nicht mehr entziehen kann. »

Noch enthusiastischer fiel sein Lob für Mascagni und insbesondere für « Cavalleria rusticana » in einem Interview für die Zeitung « Odesskij listok » im Januar 1893 aus, das erst vor einigen Jahren dank Grigorij Moiseev für die Forschung erschloßen worden ist :

« Es ist eine sehr gute Oper, eine mit Aufrichtigkeit geschriebene ; das Sujet ist ungemein interessant. Ihr Autor, Mascagni, ist ein begabter Mann. Er versucht nicht, dem Beispiele anderer junger Komponisten folgend, nachzuäffen. Er schreibt mit großer Inspiration, seine Stoffwahl war eine überaus glückliche, die Orchestrierung ist ganz modern und schillernd, er vermeidet das Routinenhafte - all dies zusammengenommen trägt zum Erfolg seiner Oper beim Publikum bei. »

Es spricht also sehr vieles dafür, daß Čajkovskij nicht deshalb Wien am Vorabend seines Konzerts verlassen hat, weil er sich wegen des « Huldigungstaumels » um Mascagni, der damals sogar zu einer Audienz bei Erzherzog Carl Ludwig befohlen wurde, von der Wiener Öffentlichkeit vernachläßigt fühlte.

Vielmehr waren es die in den oben zitierten Briefen an die Brüder Modest und Anatolij sowie an Door und Ziloti genannten Gründe, die Čajkovskij zur Absage seines Konzerts bewogen haben, also neben der ihn empörenden ursprünglichen Zumutung, er solle seine Werke vor einem sich an Wein, Bier und Bratwurst labenden Publikum dirigieren, und neben der verhältnismäßig schwachen Besetzung des ihm zur Verfügung stehenden Orchesters vor allem die Tatsache, daß die Musikhalle seinen Vorstellungen von einem « prächtigen Konzertsaal » nicht entsprach.

Hatte Albert J. Gutmann in dem Bericht, den er (zusammen mit Albert Ritter von Hermann) über die musikalischen Aufführungen der Internationalen Ausstellung für Musik- und Theaterwesen gleich nach deren Abschluß verfaßte, seine Verärgerung über Čajkovskijs Absage deutlich durchblicken lassen, so ist in Anbetracht seines von vielen Zeitgenoßen hervorgehobenen gutmütigen Wesens anzunehmen, daß er im projektierten 2. Band seines Memoirenwerks, der ein « Peter Tschaikowsky » gewidmetes Kapitel enthalten sollte, versöhnlicher über den russischen Komponisten geurteilt hätte.

Im 1. Band, der Ende April 1914 in seinem eigenen Verlag erschien, hat Gutmann wertvolle Anekdoten über und andere

Hans von Bülow, Johannes Brahms und Anton Bruckner, mit denen er in langjährigem freundlichem Verkehr stand, sowie über viele der Künstler, die er in Wien eingeführt hatte, zum Besten gegeben. Wenn auch seine Bekanntschaft mit Čajkovskij viel flüchtiger gewesen ist, so dürfte er im 2. Band seiner Memoiren, aus dem er im Wiener Konzerthaus Ende März 1915 die interessantesten Kapitel vor Erscheinen des Werkes zum Vortrag bringen wollte, der aber infolge seines plötzlichen Todes einige Tage davor schließlich nicht herausgekommen ist, gewiß auf die Umstände von Čajkovskijs während der Ausstellung vorgesehenem Konzert näher eingegangen sein. Da er im 1. Band mehrere an ihn gerichtete Briefe von berühmten Musikern in Faksimile veröffentlichte, hätte er im zweiten möglicherweise Čajkovskijs Absagebrief vollständig vorgestellt. Auch über das Klavierstück « Aveu passionné » in E-Moll CWV 185, mit dem Čajkovskij sich an dem nicht verwirklichten internationalen Komponistenalbum beteiligen wollte, und dessen Autograph dann in Gutmanns Besitz blieb, hätten wir vielleicht einiges erfahren.

Thursday, 15 to Friday, 30 September 1892

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

presents the

« Italian Theatre »

under the directorship of Edoardo Sonzogno and Pietro Mascagni

Tuesday, 20 September 1892

The efforts by Princess Pauline von Metternich receives considerable recognition.

A graceful gesture is made by the business community in Vienna (going from large corporations to small craftsmen) by presenting the Princess with an artistically designed « letter of thanks » for her constant promotion of trade and commerce.

This is followed with an elaborately designed casket featuring her colours and coat of arms.

The content : four silk-bound volumes with 18,000 signatures from Viennese businessmen and merchants.

(« Das Vaterland » Number 262, page 4 - 21 September 1892)

Friday, 23 September 1892

Letter from Gustav Mahler (Hamburg) to the siblings (Vienna) :

« Dear Children !

So, day two also reaches its happy end. - The epidemic seems to have come to an end from the day I returned here ! I have such power to disinfect !

Joking aside, I am splendid ; I eat marvellously at my landlady's - a splendid Bechstein piano is in my room.

On Wednesday, I conduct for the first time - " Meistersinger ", in fact.

Imagine, [Leo] Feld was dismissed by the strict Pollini because he didn't return punctually. With me, he was very merciful right from the start ! You all can gather from this just how unevenly things are judged here. Feld will try to appeal.

- Admittedly, it feels a little bit lonely here - well, I must get used to it.

I present you all with the card that Nina [Hoffmann] forwarded to me already after my first departure for Hamburg. So, even then, her sensible nature was already knocked out of harmony by me. What do you all say to that !? Shouldn't this sensible nature have been helped previously by a senseless thrashing ? I am beginning to consider corporal punishment an absolutely necessary means of human education. The card was posted in Berchtesgaden on 25 Aug. - thus, one day after my first departure ! -

Please, just give the silly goose a little piece of my mind, when you pass through on the way to Vienna.

Everyone here marvels at my good appearance and plumpness !

Of course, never before have I remained so well. -

Did you all receive all my letters ?

Best wishes from your
Gustav

Say hello to " Frau " Marcus and Toni. »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

triple bill

« Sonne und Erde »

(Sun and Earth)

comic-allegorical ballet in four acts and eleven « tableaux »

conducted by Julius Lehnert

music by Josef Bayer

libretto by Franz-Xaver Gaul and Josef Haßreiter

choreography by Josef Haßreiter

synopsis

a scenic journey celebrating the changing seasons, elemental forces, and the cyclical rhythm of nature

the ballet is divided into a prelude and four distinct seasonal scenes :

Spring : Celebrates the re-awakening of nature with lively festivities, light hearted dancing, and the traditional « Parapluie-Marsch » .

Summer : The scene shifts to a vibrant sea side bath house. Vacationers, swimmers, and playful children seek refuge from the heat, complete with an energetic « Bade-Galopp » and the bright « Sonnen-Walzer » .

Autumn : Focuses on the grape harvest, wine making, and fox hunting, featuring lively local festivities before a sudden rain storm signals the end of the harvest.

Winter : A poetic and festive conclusion. Village bells ring for midnight mass as snow falls over a moonlit pine forest. A glowing, illuminated Christmas tree is surrounded by forest fairies and a celebratory « Christkindl-Polka » .

« Wiener Walzer »

(Vienna Waltz)

ballet in three parts

conducted by Josef Bayer

based on music by Johann Strauß I, Johann Strauß II, Josef Bayer

compiled by Josef Bayer

choreography by Louis Ruault (pseudonym : Louis Frappart)

stage design and costumes based on drawings by the history painter Franz-Xaver Gaul

« Die Puppenfee »

(The Fairy Doll)

a pantomimic « divertissement » in one act and two « tableaux »

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A prized mechanical fairy doll miraculously comes to life at midnight to magically animate the entire Viennese shop. She interacts with puppets and toys all around her - greeting some, dismissing others, blowing kisses to favourites.

human characters

toy maker (or shop-keeper) - his assistant (chief clerk) - sir James Plumpstershire (wealthy Englishman)
Lady Plumpstershire - their children - various customers (peasant family, maid, postman, etc.)

Saturday, 24 September 1892

Students at Kremsmünster Abbey ask Anton Bruckner to play the organ for them on Sunday.

He must resign himself to refusing the offer for health reasons (foot swelling) .

...

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

« international celebrity concerts »

8:00 pm

The German composer and pianist Moritz Moszkowski

conducts the « Exhibition Symphony Orchestra »

in a selection of his own works

possible programme

(no information available)

Piano concerto in E major, Opus 59 (dedicated to Josef Hofmann)

« Suite d'orchestre » No. 2 in G major, Opus 47

« Aus aller Herren Ländern » (from Foreign Lands) , Opus 23

orchestral excerpts from « Boabdil, der letzte Maurenkönig »

(Boabdil, the Last King of the Moors) , Opus 49

premiered on April 21 at the Berlin « Königliche Hofoper »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Werther

« drame lyrique » in four acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Jules Massenet

French libretto co-written by Edouard Blau, Paul Milliet, Georges Hartmann (pseudonym : Henri Grémont)

translated in German by Max Kalbeck

stage design by Anton Brioschi, Hermann Burghart

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Werther : Ernest M. H. van Dyck, tenor

Charlotte : Marie Renard, mezzo-soprano

Albert : Franz Neidl

Le bailli : Karl Mayerhofer

Sophie : Ellen Forster (Forster-Brandt)

Schmidt : Anton Schittenhelm

Johann : Benedikt Felix

Kätchen : Emma Karlona

Brühlmann : August Stoll

Sunday, 25 September 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

0:00 pm

« Tannhäuser und der Sängerkrieg auf Wartburg » , WWV 70

« music drama » in three acts

by Richard Wagner

conducted by vice-court « Kapellmeister » Hanns Richter

occasionally also by substitute Johann Nepomuk Fuchs

(148th performance of this production)

libretto by Richard Wagner

stage design by Anton Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

cast

Landgraf Hermann : Franz von Reichenberg

Tannhäuser : Hermann Winkelmann

Wolfram von Eschenbach : Karl Sommer

Walther von der Vogelweide : Fritz Schrödter

Biterolf : Hans Frei

Heinrich der Schreiber : Viktor Schmitt

Reinmar von Zweter : Georg Werthner

Elisabeth : Louise von Ehrenstein

Venus : Antonie (« Toni ») Schläger

Ein junger Hirt : Anna Hauser

Anton Bruckner travels back from Kremsmünster Abbey to the town of Steyr

...

« Votivkirche » , Vienna :

Wedding ceremony starting at **4:00 pm** of « Fräulein Minna Hautz » and Max von Oberleithner.

Bruckner is unable to attend for obvious health reasons (foot swelling) .

Performance of an « Ave Maria » (without solo parts) for large orchestra with harp accompaniment, composed by the father of the groom ... Karl von Oberleithner - a prominent Austrian industrialist, composer and politician.
Born on 2 October 1828 in the Moravian town of Schönberg (modern day Šumperk) , Carl Oberleithner is a major figure in the local textile industry.

The Olomouc region is famous for its linen and silk production.

He receives an education, learns languages and undertakes several study trips.

Eduard's second son, Karl joins in 1850 the large family owned company « Eduard Oberleithner & Söhne » , in which his older brother, Eduard junior, is working since 1832.

Karl is the founder and chairman of the board of trustees of the Schönberg school of textile and agriculture.

In the early 1860's, he becomes involved in politics.

At the provincial elections of 1861, he is elected to the Moravian « Diet » (« Landtag ») and the « Curia » of the Olomouc Chamber of Commerce and Trade.

From 1862, Karl is the choir-director of the Schönberg men's choir.

Listed as a candidate of the so-called Constitutional Party (centralist and liberal oriented) , he again enters the « Diet » after winning at the provincial elections of January 1867.

After the 1873 World Exhibition in Vienna, which focused on culture and education, Karl and his brother are elevated to hereditary nobility (Karl von Oberleithner) .

He becomes a member of the Austrian Imperial Council (« Reichsrat ») .

Beyond business and politics, he is an accomplished composer. He publishes his songs, piano pieces and choral works under the Italian pseudonym « Carlo Nero » .

Like his son Max, he is also a strong supporter of Anton Bruckner !

The wealthy Oberleithner family will use their resources to support the arts.

Karl von Oberleithner dies on 9 October 1898 in his villa in Arco, Tyrol, after a short illness.

...

It was only at the end of the eighteenth century that linen production in the Šumperk and Jeseník regions began to see a more substantial injection of capital from local merchants and factors. The first major linen producing company in the region was established in Šumperk by Franz and Karl Wagner. Numerous other « entrepreneurs » (Eduard Oberleithner, Friedrich Ulrich, Felix and Anton Müller, Johann Siegl, Josef Raymann, Ignaz Seidl) followed the Wagners' lead from the 1820's onwards, as the linen industry managed to overcome the negative impacts of the boom and bust cycle that had characterized the early years of the century (caused by the Napoleonic Wars, the « continental blockade » and the Austrian state bankruptcy of 1811) . During the 1820's and 1830's, many such businessmen invested in modernizing their bleaching and treatment operations. They introduced new methods involving chemicals, which enabled them to improve the quality of their goods and, thus, gain a stronger position on (mainly foreign) markets.

Šumperk soon became one of the leading centres of linen production in Moravia - which, by the turn of the 1840's, had become the second largest linen producer of all the provinces in the Habsburg monarchy. Similarly, Jeseník and the surrounding area made the largest volume of linen cloth in Austrian Silesia. The regions produced mainly coarser cloth, with other production falling into the categories of finer cloth (Šumperk, Jeseník) or damask and table linen (especially Jeseník and Zlaté Hory) . The cloth was sold either in its raw (unbleached and undyed) form or white (bleached) , coloured (dyed) , patterned, or dressed (i.e. , finished) . Besides local markets (mainly based in the Moravian cities of Olomouc and Brno) , it was also sold in Vienna, Trieste, Venice, Milan, Ancona, Pest, Preßburg, Debrecen, Lemberg, Galicia and the Balkans. Higher quality fine linen cloth was exported via Bremen and Hamburg to American ports.

In 1839, a group of leading North Moravian textile « entrepreneurs » (including Eduard Oberleithner, Ignaz Seidl, Johann Siegl, J. A. Müller, the Steinbrecher brothers) and Olomouc based merchants (headed by Paul Primavesi) applied to the Moravian-Silesian Governorate for permission to establish a joint stock company, which would build the first mechanical spinning mill for flax and hemp in Moravia, to be located in Šumperk. The permit was finally approved by the Court Chamber (« Hofkammer ») in Vienna in 1846. The firm's capital comprised 500,000 convention « Gulden » , divided into 1,000 shares, each with a value of 500 « Gulden » . The company was registered at the Brno Mercantile and Brokerage Court at the end of 1847. Eight years later, the Moravian provincial Governor's Office (« Statthalterei ») granted a formal factory licence to the company.

By the beginning of the 1850's, the company had grown to become one of the largest linen producers in the territory covered by the Olomouc Chamber of Trade and Industry. In the summer months, it employed around 120 people working at its bleaching shop and finishing shop. There were around 650 home based weavers producing cloth year round, plus a further twenty artist weavers working at the Oberleithners' own house in Šumperk, where they made damask. The company's annual production was between 24,000 and 28,000 pieces of smooth linen cloth, damask and herringbone twill, each with a length of 30, 38 and 54 ells.

Between 1855 and 1857, the Oberleithners built their own mechanized flax spinning mill in Hanušovice, with an initial capacity of 6,000 spindles. In 1866 at the earliest, they built another mechanical spinning mill in the settlement of Holba. These mills were operated by the Šumperk based general partnership « společnost » « Oberleithner & Co. » founded in 1864.

The linen industry had to wait until the first half of the 1860's until it experienced a substantial boom. This was a consequence of the American Civil War, which precipitated a major crisis in the cotton industry (the main competitor for linen producers) . The increased demand for linen goods motivated local entrepreneurs to implement further investments, especially in mechanizing the spinning process. New spinning mills were built in Hanušovice and Holba (belonging to the Oberleithner family) and in Sudkov (Ignaz Seidl) , and the Šumperk businessman Karl Bock also opened a small linen spinning mill.

The overall unfavourable economic situation was also reflected in the industry's slowness to introduce mechanical looms. In the 1870's, just 500 mechanized linen looms were in operation in the entire Habsburg monarchy, whereas the cotton industry already had 17,500 mechanized looms. For example, in 1881, just twenty-four mechanical looms (belonging to the « Ed. Oberleithner's Söhne » company) were active in the Šumperk region.

« Eduard Oberleithner's Söhne » participated in the 1873 Vienna World's Fair, where their products won exceptional acclaim. The firm was a significant exhibitor within the « Industrial Palace » , which served as the centre piece for showcasing Austro-Hungarian industry. The exhibit was part of the « Group V » category (textile industry) and featured elaborate displays of table linens, damasks, and fine yarns, reflecting the « Gründerzeit » era's focus on luxury and craftsmanship. Their display of yarn and cloth attracted considerable attention from visitors, who particularly admired its design concept - dominated by a structure resembling a fountain, with strands of yarn creating the impression of flowing water. The jury of experts also awarded the company a « Gold medal for progress » (« Fortschritts-Medaille ») , a prestigious recognition of the high quality of the products exhibited that demonstrated significant industrial advancement or improved production techniques.

The company successfully managed to overcome the economic crisis of the 1870's with the help of loans provided by the Austrian National Bank. It, then, underwent further expansion and modernization. In 1880, the Oberleithners bought the building of the former mechanical linen spinning mill in Šumperk and converted it to a mechanical weaving mill. In 1881, the mill had twenty-four looms ; these were among the very first mechanical looms operating within the territory of the Olomouc Chamber of Trade and Industry. By 1886, the total number of mechanical looms at the factory had increased to 113, of which 45 were simple looms and 68 were Jacquard looms. Besides these machines, « Ed. Oberleithner's Söhne » also had 464 operational hand looms (330 simple, 134 Jacquard) , with a total of 650 employees. The spinning mills in Hanušovice and Holba had a capacity of just under 14,000 spindles.

In the mid-1880's, the company's annual production was around 23,900 pieces of linen and semi linen goods. It made a wide range of products, including raw, smooth, bleached and finished linen cloth, duck, damask and herringbone twill. The Oberleithners were particularly known for their production of damask table linen and towels, which they exported not only to Europe, but also to the United States - a market which remained very important to the company during

the inter-war years. Products exported to America included fine damask goods, especially table linen for hotels, railway and shipping companies, as well as the army and navy.

The Oberleithners, originally from Lower-Austria, were one of the most prominent families in the North Moravian textile industry during the nineteenth century and the first half of the 20th century. The origins of the family's business activities are usually traced back to 1817, when Eduard Oberleithner (1791-1849) began producing linen.
Eduard, like his father Johann Georg Oberleithner (1752-1804) , trained as a dyer, and after completing his travelling apprenticeship he qualified as a Šumperk master dyer. Besides dyeing, he soon became involved in trading with yarn and linen cloth, and eventually moved to organizing cloth production. In response to the growing demand for higher quality goods in 1825, he began building his own bleaching shop, which began operating in 1826 and 1827.

In 1837, Eduard was granted a formal provincial factory licence to produce linen and cotton goods. By this time, his eldest son Eduard (1813-1892) was already involved in the business ; Eduard junior had likewise trained as a dyer and, in 1833, he had qualified as a master dyer. Six years later, father and son signed a memorandum of association in Vienna, creating the general partnership « Ed. Oberleithner & Sohn » . Later the same year, the company was registered both by the Brno Mercantile and Brokerage Court and, in Vienna, where it opened a warehouse with a sales outlet. Shortly afterwards, the company opened another sales warehouse in Lemberg. In the 1840's, the company employed 242 weavers using 495 looms to produce around 12,000 pieces of linen cloth (each sixty ells in length) per year. Its markets included Vienna and Italy, and the finest cloth was exported overseas via the port in Hamburg. The Oberleithners themselves never actually owned any looms ; they out sourced work to waged weavers based in Šumperk and a range of villages and towns in the wider region, including Libina, Horní Město, Králíky, Temenice, Sudkov, Horní Bohdíkov and Zábřeh.

In 1842, Eduard senior's younger son, Carl Oberleithner (1828-1898) , became a partner in the business, as well as his brother-in-law Konstantin Zephyrescu (1814-1872) . The company was renamed « Ed. Oberleithner et Söhne » . After Eduard senior's death in 1849, the company's name changed again : the new name (« Ed. Oberleithners Söhne ») remained in use until 1945.

From the 1870's onwards, both companies grew as new partners joined them ; these included Eduard senior's sons, Eduard junior and Karl, as well as other members of the family. Among the most prominent figures in the firm were Konstantin Zephyrescu's son-in-law, Dr. Karl Chiari (1849-1912) , a Viennese doctor and Imperial parliamentary deputy, as well as Carl Oberleithner's son, Max (1868-1935) , a private student of professor Anton Bruckner.

Together with the other partners, Max von Oberleithner was responsible for the further expansion and modernization of the company's production sites around the turn of the 20th century. From 1903 to 1906, the weaving mill was enlarged, 288 mechanical looms were installed and other machinery was upgraded. Shortly before the First World War, the mill had around 470 mechanical looms' and 650 workers. However, the Oberleithners also continued to use hand operated looms. In 1913, they had a total 555 hand weavers working for them, and this situation continued during the inter-war period. According to a survey conducted at Šumperk's textile factories in 1924, « Ed. Oberleithner's Söhne » employed 116 hand weavers and 75 seamstresses.

The bleaching shop was modernized in 1886 and again, from 1906 to 1910. It employed 140 people in 1903 and, after its expansion, the work force rose to 225. The mechanical spinning mills in Hanušovice and Holba were also enlarged at the turn of the 20th century.

The company was hampered in its continued expansion by the slump that hit the linen industry as a whole, as well as by the increasing tensions in international relations, which led to the outbreak of armed conflict in the Balkans in 1912 and ultimately culminated in the First World War. Already in 1913, the Oberleithners were forced to scale back production ; shifts were reduced to just five days a week and some employees were laid off. The work force at the mechanical weaving mill shrank to 600 ; forty-two hand weavers were made redundant ; and the number of employees at the bleaching shop fell to 214.

Between the two World Wars, the Oberleithners' main problem was a lack of funds, which was a consequence of several factors : the continually dwindling demand for linen goods on the domestic market, strong competition from German products on foreign markets, high tax rates, and the high cost of transportation.

The shortage of funds prevented the family from modernizing the machinery at their production sites. During the 1920's, they purchased only the most essential equipment, and the next major investments were not undertaken until the end of the 1930's, probably as part of efforts to increase the efficiency of production processes. The necessary funds were secured mainly via bank loans.

The dire situation of the company was particularly evident during the « Great depression » of the 1930's, when both the family's companies were operating at just one fifth of their total capacity There was an up-turn in production in the second half of the decade, when the company was granted a direct export loan and managed to win several major contracts with American shipping lines.

Not much information is available about the fate of the family and the development of their businesses during the Second World War and after 1945. It is likely that the Šumperk weaving mill (and, to some extent, the bleaching shop) were used from 1944 by the German company « Telefunken » to produce machine components, and a sub-camp of the « Groß-Rosen » concentration-camp was set up in the Hanušovice spinning mill. After the war, « Ed. Oberleithner's Söhne » and « Oberleithner & Co. » were nationalized, becoming part of the Šumperk-based national corporation Moravsko-slezské lnářské závody (Moravian-Silesian Linen Mills) .

In 1829, Eduard and Pauline Oberleithner agreed an exchange of property with the town council ; in return for the old municipal hospital, they built a new poor house on Hřbitovní street. In place of the hospital, they built a grand four floor house with exterior upper floor walk ways and a Classicist « façade » , where the company's administrative and commercial offices were situated. The building evidently also contained a hand weaving shop. At the beginning of the 20th century, a small hall type structure was built in the court yard area ; with a sawtooth roof and four bays (internal spanned sections) and designed by the building contractor Hubert Prosinger, it was used as a warehouse, packing shop and offices. The hall was later extended with the addition of a further three bays to plans drawn up by the building contractor Friedrich Jahn in 1928.

The building on the corner of General Svobody street and Hlavní Třída street is (along with the bleaching shop on the Desná river) one of the oldest buildings associated with the textile business run by Eduard Oberleithner - the founder of one of the largest linen producers in Šumperk.

summer festival

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

« Russian masters concert series »

music director Hermann Grädener

conducts the « Exhibition Symphony Orchestra »

programme

Nikolai Rimsky-Korsakov : Overture in D major on three Russian themes, Opus 28

Anton Rubinstein : Violin concerto in G major, Opus 46 (Jan Hřímalý, soloist)

Jan Hřímalý : Serenade for string orchestra

Modest Mussorgsky : Intermezzo in B minor in « modo classico »

Alexander Borodin : « In the Steppes of Central Asia » , musical « tableau » for orchestra

Mily Balakirev : « Islamey » , oriental fantasy, Opus 18 (version for orchestra)

Pyotr Ilyich Tchaikovsky : Symphony No. 4 in F minor, Opus 36

Monday, 26 September 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm (?)

« Die Zauberflöte » , K. 620

(The Magic Flute)

opera in two acts

conducted by court « Kapellmeister » Johann Nepomuk Fuchs

music by Wolfgang Amadeus Mozart

(110th performance of this production)

libretto by Emanuel Schikaneder

stage design by Josef Hoffmann

Tuesday, 27 September 1892

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

Gutmann's « popular concerts » series

8:00 pm

Robert Fuchs probably

conducts of the « Exhibition Symphony Orchestra »

(partial) programme

Robert Fuchs : Symphony No. 1 in C major, Opus 37 (1884)

and possibly ...

Albert Kauders : orchestral excerpt from the opera « Der Schatz des Rhampsinit » (The Treasure of Rhampsin)

The composer, librettist and music-critic Albert Kauders was born on 20 January 1854 in Prague [according to Franz Zamazal : January 21] . He was an early and passionate advocate of Richard Wagner, Anton Bruckner, and Gustav Mahler.

He first studied law in Prague, and after in Vienna. He then founded with Karl Schräm the literary journal « Wiener novellistische Blätter » , which started to be published at the end of 1879. Kauders was the editor and used the

pseudonym « K. Anders » .

he also worked for various newspapers :

- editor of the « Wiener Extrapost » from 1882

- editor of the « Wiener Fremdenblatt » from 1885 - under the pseudonym « K. Anders »

- wrote for the « Wiener Allgemeine Zeitung » from 1891 to 1896

- wrote for the « Neue Wiener Journal » from 1894 to 1896 - under the pseudonym « Alb. K. »

- using his full name for the « Neue Wiener Journal »

- contributor to the « Bukowinaer Rundschau »

- co-editor of the « Grüne Blätter »

- editor of the « Wiener Schachzeitung »

Kauders wrote prose texts as well as the libretti for his two Romantic operas composed in the Wagnerian style : « Der Schatz des Rhampsinit » (The Treasure of Rhampsin) , which premiered in 1887 at the « New German Theatre » in Prague. The story is set in ancient Egypt and is based on the legend of King Rhampsinitus, as told by Herodotus.

« Walther von der Vogelweide » (Walther, the singer of the Vogelweide) , which premiered in 1895 at the « New German Theatre » in Prague.

he also composed two operettas :

« Die Schwiegerväter » (The Fathers in Law) , which premiered on 17 December 1898 at the « Theater an der Wien » .

« Die Strohwitwe » (The Straw Widow) , which premiered on 4 November 1899 at the « Theater an der Wien » .

he wrote in 1904 :

« [I put my hopes] with even greater happiness in Franz Lehár, who through all the popular hash can't hide a superior musical education. »

(article entitled « Die Wiener Operette » published in the magazine « Bühne und Welt » volume 6, page 970)

Albert Kauders stayed professionally active until 1908 ; he died in a state of mental derangement on 27 April 1912 in

Tulln, Lower-Austria.

summer festival

Italian opera series

« Exhibition Theatre » in « Prater » park, Leopoldstadt

7:00 pm

« Mala vita »

(Wretched life)

melodramma in three acts

music by Umberto Giordano

conducted by maestro Rodolfo Ferrari

libretto by Nicola Daspuro adapted from the « verismo » play by Salvatore di Giacomo and Goffredo Cognetti

« Neapolitan dance » performed by « Fräulein » Braun and « Herr » Rathner from the « Hofoper » ballet

The world premiere was given to great success on 21 February 1892 at the « Teatro Argentina » in Rome

synopsis

In a slum of Naples during the early nineteenth century, Vito, a young dyer, is afflicted with tuberculosis, coughing and spitting blood. He vows to marry Cristina, a prostitute, if God cures him. Vito's mistress, Amalia, is married to Annetiello : a hard-drinking « habitué » of the brothel, where Cristina is working. The action unfolds amidst the neighborhood's preparations for the Piedigrotta festival.

The Naples performance at the « Teatro San Carlo » on 26 April 1892 was a fiasco - booed and jeered by the audience, and attacked by the critics the following day.

journalist Eugenio Sacerdoti lamented that he could barely hear the music :

« From the beginning, the " San Carlo " was like a kennel of barking dogs. »

The reaction stemmed partly from outrage that such a sordid story set entirely in a slum was appearing on the

hallowed stage of the city's most important opera house.

« Mala vita » received a much warmer reception from the Viennese audience

Dr. Eduard Hanslick wrote :

« In its merciless truthfulness to life, " Mala vita " is both gripping and revolting at the same time, like most of these " verismo " pieces. The music of Maestro Giordano makes its effects through the rough-hewn ability to achieve a tone appropriate to the situation, and, now and again, by means of a gentler passage, as for example in Cristina's first entry. His sense of drama is stronger than his musical talent, his temperament stronger than his artistry. »

(Maestro Ferrari appeared in the most important Italian and foreign theatres, conducting both operas and symphonic works. He was particularly attracted by the operas of Richard Wagner.)

The Neapolitan debut of « Mala vita » in April 1892 was a turning point in the reception of « verismo » opera, with an increasing number of reviewers criticizing this repertory. Several critics also found it puzzling that in order to fight the now dominant position of foreign composers in Italian opera houses, one should exploit stories that conveyed a negative image of the country. The popular success of « verismo » was particularly disturbing to many of these critics because the audience seemed to respond positively to a repertory that brought bad publicity to Italy. Many reviewers also pointed out the anti-melodic - that is, not « Italian » - and even vulgar musical effects that characterized « verismo » works. These effects included the use of dissonant clashes (« cozzi armonici ») and extra musical devices (for example, screams) that exaggerated the dramatic impact of paroxysmal passages. Finally, reviewers criticized the lack of syntactic regularity in the vocal prosody, and the orchestration as too massive and gloomy.

« Mala vita » was revived in Vienna the following year at the « Theater an der Wien » . It was staged in Berlin at the « Krolloper » in December 1892 (sung in German under the title « Das Gelübde ») , and in Prague. It was also performed in several Italian cities between 1892 and 1893, including Milan (« Teatro Dal Verme ») , Bologna (« Teatro Brunetti ») , and Trieste (« Politeama Rossetti ») .

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Der Troubadour »

(« Il trovatore »)

opera in four acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Giuseppe Verdi

Italian libretto by Salvatore Cammarano

after the play « El Trovador » by Antonio García Gutiérrez

German libretto by Heinrich Proch

choreography by ballet master Karl Telle

new set design by painter Theodor Jachimovicz

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Graf von Luna, Il conte di Luna : Karl Sommer

Leonora : Antonie (« Toni ») Schläger

Azucena : Luise Kaulich-Lazarich

Manrico : Fritz Schrödter

Ferrando : Georg Werthner

Ines : Anna Hauser

Ruiz : Viktor Schmitt

Ein alter Gitano : Karl Hellmann

Ein Bote, un Messo : Karl Gaisser

Wednesday, 28 September 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Fidelio » , Opus 72

opera in two acts

music by Ludwig van Beethoven

German libretto by Joseph Sonnleithner

based on the French libretto « Léonore, ou L'amour conjugal »

by the French writer Jean-Nicolas Bouilly

(the « Leonore » Overture No. 3, Opus 72b, is performed at the beginning of the opera)

synopsis

Leonore, a courageous noblewoman, disguises herself as a male prison guard, named Fidelio, to rescue her unjustly imprisoned husband, Florestan.

cast

Florestan : Hermann Winkelmann

Leonore : Amalie Friedrich-Materna

Don Fernando : Ludwig Weiglein

Don Pizarro : Carl Grengg

Rocco : Franz von Reichenberg

Marzelline : Josefine von Artner

Jaquino : Viktor Schmitt

Thursday, 29 September 1892

Ludwig Koch is appointed as the new secretary-general of the « Society of Friends of Music » in Vienna.

He succeeds Leopold Alexander Zellner, who held the position since 1869.

Zellner is forced to retire due to health reasons. His long and influential period of service includes significant contributions to music theory and the establishment (at the 1885 Vienna Conference) of the « Diapason normal » : a standard international concert pitch (« Kammerton ») , which set the frequency of A4 (the A above middle C) at 435 Hz.

...

« Exhibition Concert Hall » in « Prater » park, Leopoldstadt

Gutmann's « popular concerts » series

8:00 pm

The concerts of the « Exhibition Symphony Orchestra »
are generaly conducted by music director professor Hermann Grädener

and occasionally by Wilhelm Gericke and Robert Fuchs

(partial) programme

Wolfgang Amadeus Mozart : Symphony No. 40 in G minor, K. 550

Ludwig van Beethoven : Symphony No. 3 in E-flat major, « Eroica » , Opus 55

...

a « grand concert » featuring all the military bands is organized

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Werther

« drame lyrique » in four acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Jules Massenet

French libretto co-written by Edouard Blau, Paul Milliet, Georges Hartmann (pseudonym : Henri Grémont)

translated in German by Max Kalbeck

stage design by Anton Brioschi, Hermann Burghart

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Werther : Ernest M. H. van Dyck, tenor

Charlotte : Marie Renard, mezzo-soprano

Albert : Franz Neidl

Le bailli : Karl Mayerhofer

Sophie : Ellen Forster (Forster-Brandt)

Schmidt : Anton Schittenhelm

Johann : Benedikt Felix

Kätchen : Emma Karlona

Brühlmann : August Stoll

Anton Bruckner stays in Upper-Austria until the **beginning of October**

It is felt that it will not be suitable to conclude the « International Exhibition for Music and Theatre » , which runs into severe financial problems, with a work like the « Psalm 150 » .

Friday, 30 September 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm (?)

double bill

« Der Postillon von Lonjumeau »

(Le postillon de Lonjumeau)

« opéra comique » in three acts

(sung in German)

music by Adolphe Adam

(29th performance of this production)

French libretto by Adolphe de Leuven and « Léon Lhérie » (pseudonym for Léon-Lévy Brunswick)

German translation by « M. G. Friedrich » (pseudonym for Friedrich Melchior Gredy)

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

On his wedding day to inn-keeper Madeleine, Chapelou, the jolly « postillon » (coachman) , is heard singing by the « Marquis de Corcy » , head of the « Opéra de Paris » . Charged with urgently finding a star tenor for the court of Louis XV, the « Marquis » whisks Chapelou away before he can even tell his bride what's happening. Ten years later, Chapelou has become the famous singer Saint-Phar, while Madeleine has come into her inheritance and is known as « Madame de Latour » , who is courted by the « Marquis » but who wants to trap her Chapelou. Inevitably, Saint-Phar and Latour meet, fall in love ... and get married. Realizing he's married the same woman twice (after she has inherited a vast fortune) , Chapelou vows he and Madeleine enjoy matrimony as simple village folk. Cue much rejoicing.

cast

Chapelou : Georg Müller

Biju : Carl Grengg

Marquis von Corcy : August Stoll

Madelaine : Josefine von Artner

Bourdon : Hans Frei

Rose : Luise Kaulich-Lazarich

« Die Puppenfee »

(The Fairy Doll)

a pantomimic « divertissement » in one act and two « tableaux »

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A prized mechanical fairy doll miraculously comes to life at midnight to magically animate the entire Viennese shop. She interacts with puppets and toys all around her - greeting some, dismissing others, blowing kisses to favourites.

human characters

toy maker (or shop-keeper) - his assistant (chief clerk) - sir James Plumpstershire (wealthy Englishman)
Lady Plumpstershire - their children - various customers (peasant family, maid, postman, etc.)

around September - October 1892 (?)

Anton Bruckner pays his last visit to sister Rosalia (« Sali ») Hueber and relatives in Vöcklabruck, which he can now support better financially.

Health issues limits Bruckner's travels out of Vienna to Steyr and St. Florian.

After 1892, there is only an exchange of letters.

...

Negotiations with the Vienna « Hofoper » over a future performance of Smetana's « Prodaná nevěsta » began at the end of 1892 after its convincing success in the context of the guest-appearance by the Czech National Theatre from Prague at the « International Exhibition for Music and Theatre » .

The publisher « Bote & Bock » (represented in Vienna by attorney Oskar F. Eirich) participated in the negotiations, and Smetana's heirs took part, represented by the composer's son-in-law Josef Schwarz. The preserved documents reveal, among other things, that the problem with a German language performance involved an unresolved dispute over the performance rights of the opera. The rights for German stages belonged to the publisher « Bote & Bock » in Berlin, which had published a vocal score of « Prodaná nevěsta » with a German text on the basis of an agreement with the Prague publisher « Hudební matice » , and, for that purpose, it had hired the Viennese musical author and critic Max Kalbeck to translate the opera. **(14)** A telegram from the executive director of the Vienna Court opera house, Wilhelm Jahn, to its intendant baron Josef von Bezecný documents that « Herr » Jahn was interested in « Prodaná nevěsta » in **October 1892** ; he requested permission to travel to Prague « because of " Dalibor " and " Prodaná nevěsta " » ; even his travel document has been preserved.

(14) Emanuel Züngel's German translation, included in the 1872 « Hudební matice » edition of the vocal score, contained only the vocal numbers.

Smetana was dissatisfied with it, as can be seen from his letter to Rudolf Hill (foot note n° 10) :

« [...] I would note that the German text is rather shoddy, even laughable in places. »

This is where Franz Jauner enters the scene. Jauner was a sort of « power behind the throne » in the life of Vienna's theatres at the time, and he played an important part in the story of « Prodaná nevěsta » in Vienna. The administrative official of the court theatres and amateur comedian Franz Jauner was discovered by Heinrich Laube, who engaged him as an actor at the « Burgtheater » in 1854. Jauner performed in Hamburg and Dresden, and he was seemingly able to establish useful contacts everywhere. After returning to Vienna, he took advantage of these contacts. From 1872 until 1878, he was at the helm of the « Carltheater » , and, at the same time, beginning in 1875, he was first temporarily and, from 1878, permanently appointed as executive director of the « Hofoper » . He was responsible for the Viennese premiere of Georges Bizet's « Carmen » and the first complete performance of Richard Wagner's « Der Ring des Nibelungen » outside of Bayreuth.

Jauner was a living proof that being artistically progressive only rarely brings success at the ticket office. He had to leave his position at the « Hofoper » in 1880 because of a financial deficit (his elevation into the nobility was supposed to have softened the blow) . His successor was Wilhelm Jahn. In the autumn of 1881, baron von Jauner became director of the « Ringtheater » , where the Viennese premiere of Jacques Offenbach's « Les contes d'Hoffmann » took place on December 7, 1881. The next day, before the second representation began, a fire broke out inside the theatre. Anton Bruckner, who held two tickets, decided to stay home : he didn't feel well enough (migraine ?) and also dislike the work. He witnessed the whole thing from his window. He lived right next to the « Ringtheater » (and the « Votivkirche ») in an small apartment on the fourth floor of a large residential building located at n° 7 on « Heßgasse » .

The blaze began when a failed ignition of gas lamps - due to an open valve in the fourth row - caused a gas build-up and back-fire, igniting flammable scenery in the fly loft.

compounding factors

raised wire curtain allowing fire to spread into the auditorium

defective water supply preventing effective extinguishing

staff fleeing, leaving doors open, creating a draft

shutdown of all gas lamps, plunging the theatre into darkness

emergency oil lighting - though present - remained unfilled to save costs

inward opening doors hindered evacuation amid panic among the crowd

fire alarm not sounding promptly

fire brigade arriving fifteen minutes late

By 7:00 in the evening, police director Anton Landsteiner prematurely declared the situation under control, but the building was fully engulfed by 10:00. The disaster claimed 384 lives, with estimates of up to 450 fatalities, mostly from the upper-tiers, where escapes were labyrinthine and unlit.

Investigations attributed the tragedy to numerous safety violations under Franz Jauner's management, including inadequate staff training on alarms and procedures, misuse of fire watchers for other duties, improper gas lamp handling near combustibles, unfilled emergency lighting, and failure to implement post-1881 municipal mandates for fire proofing and exits despite prior inspections. These lapses stemmed from cost cutting during construction and operations.

The ensuing « Ringtheater » trial, held from April 24 to May 16, 1882, at the Vienna « Landesgericht » (State court house) , indicted eight individuals, including Jauner and mayor Julius von Newald for oversight failures. Jauner faced ten specific counts of negligence, such as lacking staff instructions and being absent from the scene before departing hastily. The proceedings highlighted systemic flaws in theatre regulations and equipment. Jauner was convicted of negligence and sentenced to four months of imprisonment ; lighting inspector Josef Nitsche received eight months ; building inspector Franz Geringer received four months. Others, including mayor Newald, were acquitted. Jauner maintained his innocence, decrying the verdict as a « miscarriage of justice » in letters from custody. His sentence was soon commuted to just weeks via an imperial pardon from Emperor Franz-Josef.

Jauner was forbidden to work in theatrical management for several years. He stayed away from his craft until the beginning of 1884, when he served as artistic director and advisor to Alexandrine von Schönerer, the director of the « Theater an der Wien » . He also sat on the Committee of the « International Exhibition for Music and Theatre » . According to František Adolf Šubert, it was Jauner who urged the commission to invite the Czech National Theatre from Prague. In 1894-1895, Jauner was active in an advisory capacity under director Bernhard Pollini at the Hamburg « Stadttheater » , where the premiere of « Prodaná nevěsta » was conducted by the first « Kapellmeister » Gustav Mahler on January 17, 1894. Jauner took part in the production, as he had previously done as stage director at the « Theater an der Wien » . In March, he received a concession allowing him to take over the « Carltheater » for the second time. He faced mounting financial pressures from decades of ambitious but often unprofitable theatrical management, leaving him and his enterprises deeply indebted. On 23 February 1900, a routine cash audit (« Kassenprüfung ») from the « Carltheater » exposed irregularities that confirmed the venue's immediate bankruptcy, sealing the collapse of his latest directorial venture.

Franz von Jauner took his own life by gunshot on the evening of 23 February 1900 in the couple's Viennese residence at « Obere Augartenstraße » Number 19. His wife, the Austrian opera singer and actress Emilie Krall (Emilie Jauner-Krall) survived him.

Following his death, she lived in seclusion without further public appearances until her own passing on 16 December 1914 in Vienna. The estate was swiftly subjected to probate amid towering liabilities exceeding 200,000 Gulden, primarily from « Carltheater » loans and unpaid suppliers, resulting in asset liquidation that left little for heirs.

October 1892

Saturday, 1 October 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Rigoletto

dramatic opera in three acts

(sung in German)

music by Giuseppe Verdi

libretto by Francesco Maria Piave

based on the play « Le roi s'amuse » (1832) by Victor Hugo

German translation by Johann Christoph Grünbaum

synopsis

Desperate to protect his innocent and deeply sheltered daughter Gilda from the licentious and womanizing Duke of Mantua, the plans of the bitter hunch-backed court jester Rigoletto backfire. A curse is placed on both the Duke and Rigoletto by the Count Monterone, whose daughter the Duke has seduced with Rigoletto's encouragement. The curse comes to devastating fruition, when Gilda falls in love with the Duke and sacrifices her life to save him from the assassin hired by her father.

...

Today's date is appearing on score sheet n° 17 (in the recapitulation at bar 398) of the first movement of the Ninth symphony.

Letter from Anton Bruckner (written in the presbytery of Steyr parish church) to Anna Rogl (Steyr) :

« Court Church Rectory
In the City of Steyr

Highly-Honoured Lady !

In accordance with my promise, please accept my portrait. I beg for one of you. On Wednesday, October 5, I will be coming to Amstetten on the noon train, arriving around 2:00 to 3:00 pm. Shall I call on you " then " first of all, or later ? Please, write to me concerning this.

With a hand kiss

Yours,

Bruckner »

Incipit : « Meinen Versprechen gemäß empfangen mein Bild. » [iconography : IKO 36c]

Source : « Anton Bruckner, Gesammelte Briefe. Neue Folge. » collected and edited by Max Auer, « Deutsche Musik-Bücherei » Volume 55, Gustav Bosse Verlag, Regensburg (1924) , letter number 273 ; page 264.

When Bruckner was in Steyr, he met a young girl aged sixteen, Anna Rogl, the daughter of the Court House jailor, whom he would visit at her home. Her parents did not object because they knew both his personal and professional reputations (usually, his brother Ignaz or his copist Karl Borromäus Aigner was accompanying him) . Bruckner liked to sit in the garden with her and discuss his music. Then, she went to Amstetten as a maid to baron Lederer. He traced her through another acquaintance and wrote to her for permission to visit. Her mistress was very approving and sanctioned his coming. Since he was between trains, he could not stay long but was very happy to see her again.

...

Letter from the Austrian bank « Allgemeine Boden-Credit-Anstalt » to Anton Bruckner :

On behalf of patron Carl Almeroth, the institution informs that a sum of 1,100 florins « in cash » was deposited into Anton Bruckner's account « by various individuals » .

(signed by Dery (?) and [illegible])

The institution was major player in the Austro-Hungarian financial landscape, specializing in mortgage loans and industrial financing. The head office building was located at « Teinfalt-Straße » Number 8 - « Löwel-Straße » Number 20 in the first district (« Innere Stadt ») .

...

The follow-up article concerning the « International Exhibition for Music and Theatre » published in the « Deutsche Kunst- und Musikzeitung » Volume XIX, Number 28 mentions on page 254f the list of busts sculpted by professor Viktor Tilgner, which are on display in the exhibition rooms of the « Rotunda » : Johannes Brahms, Anton Bruckner, Carl Goldmark and Dr. Eduard Hanslick :

« Die bunteste Gruppe ist selbstverständlich die, die uns die lebenden Tonkünstler vorführt. Hier ist fast alles vertreten, was in unserer musikalischen Welt nur irgendwie einen Namen hat ; da sehen wir wohl Autographe und Bilder von den herrlichsten Künstlern unserer Zeit, deren Namen wirklich durch die ganze gebildete Welt gehen, aber daneben auch von vielen, namentlich Wiener Localgrößen und von solchen, die wenigstens das gerne wären. Brahms wird uns in der Büste von Tilgner, im Pastellbild von Michalek (beide Kunstwerke sind aus der vorjährigen Ausstellung im Künstlerhause bekannt) und in einem aus dem historischen Museum der Stadt Wien stammenden

Ölgemälde vorgeführt, welches ihn in jüngeren Jahren darstellt. Seine Schriftzüge sehen wir in den Handschriften des Deutschen Requiem, der sapphischen Ode, des Mädchenliedes. Andere Pastellbilder von Michalek zeigen uns Rubinstein, Goldmark, Bülow, Joachim und Dworak ; andere Büsten von Tilgner : Goldmark und Bruckner. Ein sehr hübsches Aquarell zeigt Rubinstein als Knaben. Director Jahn ist in einem Ölgemälde von Cihlarz, Gustav Walter in einem solchen von Antoine, Stockhausen in einer Büste von Toberenz, Joachim in einer solchen von Donndorf, Hanns Richter in einem Gemälde von einem unbekannten Meister dargestellt. Gounod, Verdi, Saint-Saëns, Tschaikovsky und viele andere sind mit Autographen vertreten. [...] »

The bust is also mentioned in a final report by Anton Seydler on the « International Exhibition for Music and Theatre » published in the « Grazer Volksblatt » Number 224 on page 1f :

« Internationale Ausstellung für Musik- und Theaterwesen Wien 1892

VI.

[Fußnote mit Hinweis auf die vorher erschienenen Nummern]

Kehren wir wieder in die Rotunde zurück ; hier im Westtransept betreten wir den kostbarsten Theil, gewissermaßen das musikalische Allerheiligste des Ausstellungs-Tempels. [... Haydn, Mozart, Beethoven, Schubert, Bach, Händel, Gluck ... Romantiker ...]

Auch den lebenden großen Tonmeisteren wurde eine eigene, mehrere gesonderte Räume umfassende Ausstellung eingeräumt. Wir finden hier Brahms und Goldmark in wohlgetroffenen Bildern und unseren herrlichen Altmeister Bruckner in einer schönen, überlebensgroßen Büste. Einer Scheußlichkeit sei hier Erwähnung gethan, die uns mit gerechtem Abscheu und Ekel erfüllte : ein gewißer Hermann Lewy, Kapellmeister irgendwo in Deutschland, hängt hier portraitirt als - Christuskopf auf dem Schweißtuche der Magdalena, ganz im Stile des bekannten Christus von Gabriel Marx. Und eine derartige Gotteslästerung ließ ein Comité zu, an dessen Spitze eine christliche Fürstin als Ehrenpräsidentin steht.

[... Russland, Polen, Frankreich, Italien ... in der gewerblichen Abteilung Klaviere und Orgeln (von Brauner - mit Janko-Klaviatur - und Matthäus Mauracher - Mitteilung der technischen Ausrüstung und der Disposition) ... kein Bericht über Konzerte und Theater (war nur 5 Tage in Wien, " Donaunixe " nicht besucht) ... zwiespältiges Gesamturteil ... Innenräume (mit erhabenem Inhalt) oft leer, Publikum konzentriert sich im Park (lärmend, gedankenlosigkeit ordinär) ...]

Man hat vor allem den Cardinalfehler begangen und das Ganze falsch benannt ; man hätte ihm nicht den vielversprechenden Namen " Ausstellung für Musik- und Theaterwesen " geben, sondern einen das ganze Unternehmen scharf und schlagend bezeichnenden und noch dazu classischen, musikalischen, an Richard Wagner erinnernden Titel beilegen sollen, den Titel : " Das Judenthum in der Musik " »

The « Internationale Musik- und Instrumenten-Zeitung » reports in its « new releases » section on page 7 that Karl Georg Friedrich Rudolph Leuckart has published at Josef Rheinberger's firm four choral works under the opus 173 - the first of which is based on « Germanenzug » by August Silberstein :

« [...] Nr. 1 dieser Serie : " Germanenzug ", Text von August Silberstein, ist eine wohlgelungene Composition, nicht schwer zu bewältigen und bei entsprechender Aufführung sehr dankbar. Freilich darf man beim Anhören dieses Chores nicht an den titanenhaften Bruckner'schen Chor gleichen Namens denken ! Es ist überhaupt ein kühnes Unterfangen sich nach Bruckner nochmals an die Vertonung dieses Textes zu wagen.

[... über vier weitere Novitäten ...]

Eduard Kremser »

The magazine « Lyra » Volume 1, Number 1 (420) mentions Anton Bruckner on page 9 (9) :

[the second part of this report, published on October 15, is also unsigned]

« Deutscher Sängerbund in österreichisches Schlesien

Der von Seite der Bundesleitung der " Lyra " kürzlich zugekomme Bericht über das Bundesjahr 1891-1892, in trefflicher Weise verfaßt und zusammengestellt vom Vorstande Dr. V. Pretzlik in Troppau, gibt abermals ein Übersichtsbild erfreulichen Weiterstrebens und Gedeihens des Bundes, unter bewährter, umsichtiger und einsichtsvoller Leitung. [... Statistik, Organisation ... im Repertoire wenig Wiederholungen ; Engelsberg, Koschat, Kremser, Abt und Weinzierl am häufigsten aufgeführt ...]

Der Bundesbericht mahnt nun :

" Diese Zusammenstellung ist wohl geeignet, den im allgemeinen guten Geschmack der Bundesvereine dazuthun. Immerhin aber muß betont werden, daß hervorragende und ausgezeichnete Tondichter, vor allem Schubert, ferner aber auch Bruckner, Storch, Spohr, Marschner, Lachner, Jüngst, Herbeck, Abt, Otto, Zöllner und so weiter verhältnismäßig selten die Vortragsordnungen unserer Vereine schmücken, während mancher nichtssagende und seichte Chor eines in der Männergesangs-Literatur gar nicht bewährten Tonsetzers in denselben Aufnahme findet. [... kleinere Vereine sollten leichtere Stücke, auch Volkslieder pflegen ... zunehmend auch mehr Kirchengesang und Erweiterung um Damenchöre ...] "

(Fortsetzung folgt) »

The Hague : announcement on page 2 in the Dutch daily newspaper « Het vaderland » Number 232 of a performance of Anton Bruckner's Seventh symphony (4 October 1892) :

« KUNST- en LETTERNIEUWS

[...]

Het bestuur der Maatschappij " Cæcilia " heeft aan de leden dier Maatschappij een lijst gezonden van oude en nieuwe instrumentale werken, die voor de uitvoering van het seizoen 1892-1893 in

aanmerking zouden kunnen komen. De lijst bevat niet minder dan 18 Symphonieën en 26 Ouvertures, Symphonische Dichtungen enz. van Haydn, Mozart, Beethoven, Mendelssohn, Weber, Spohr, Schumann, Brahms, Berlioz, Saint-Saëns, Raff, Volkmann, Bruckner, Niels Gade, Cherubini, Spontini, Schubert en Wagner. De leden hebben i vrijheid drie Symphonieën en zes Ouvertures eaz. op te geven. De programma's der twee eerstvolgende concerten zullen worden samengesteld uit die werken, waarvoor zich de meeste stemmen verklaard hebben. »

Sunday, 2 October 1892

Anton Bruckner drafts a letter to Leopold Alexander Zellner, secretary of the « Gesellschaft der Musikfreunde » , informing him that he wishes to continue giving harmony lessons but not organ lessons at the Conservatory - in the event of a complete recovery.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Margarethe »

(Faust)

« grand opéra » in five acts

(sung in German)

probably conducted by court « Kapellmeister » Johann Nepomuk Fuchs

music by Charles Gounod

French libretto by Jules Barbier, Michel Carré (from Carré's play « Faust et Marguerite »)

German translation by Julia Behr

stage design by landscape painter Johann Kautský (Jan Kautský)

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

choreography by ballet master Karl Telle

waltz performed during act two by the « corps de ballet »

« pas égyptien » performed during act five

synopsis

Faust, an aging, disillusioned scholar sells his soul to the devil (Méphistophélès) in exchange for his youth. After seducing and abandoning a young woman named Marguerite - leading to the death of her brother - Faust is damned to Hell, while Marguerite is granted divine salvation.

cast

Faust : Ernest M. H. van Dyck, tenor

Méphistophélès : Carl Grengg

Valentin : Franz Neidl

Brander : Hans Frei

Margarethe : Lola Beeth

Siébel : Anna Bayer

Marthe : Luise Kaulich-Lazarich

Monday, 3 October 1892

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

7:00 pm

guest-performance by the « Hungarian National Theatre » from Budapest

featured play

« A nágy mama »

(The grand-mother)

comedy in two acts

by dramaturgist Csiky Gergely

First performed in 1891, it is considered one of his most successful and enduring comedies

With his first plays, Csiky Gergely follows the « new romanic style » .

His first realistic society drama of great effect « Proletárok » (Proletarians) is performed on January 23, 1880 - and under the title « Ingyenélők » (Parasites) post 1945.

After this great success, Gergely becomes the most played author by the « Hungarian National Theatre » .

Tragedy : « Spartacus » (1886)

Social plays : « Cifra nyomorúság » (Fancy misery, 1881) ; « Stomfay család » (Stomfay family, 1882)

Comedies : « Mukányi » (1881) ; « A nagyratermett » (The high raised, 1890)

Burlesques : « A kaviár » (The caviar, 1882) ; « Buborékok » (Bubbles, 1884)

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

« Excelsior »

spectacular « concept » ballet in six acts and twelve « tableaux »

celebrating scientific, industrial, and social progress

by the Italian mime dancer and choreographer Luigi Manzotti

conducted by Josef Hellmesberger junior

bombastic music score by composer Romualdo Marenco

music for « Les Telégraphistes » by Josef Hellmesberger junior

directed by J. Mendez

new stage set by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

stage mechanics by the machinery inspector Julius Rudolph

costumes based on drawings by the history painter Franz-Xaver Gaul

(in Vienna, the ballet was in the repertory from 1885 to 1914, receiving 329 performances)

The Struggle

« Light » struggles against « Darkness » , empowering brilliant inventors and thinkers. For instance, Alessandro Volta is depicted as radiant, when he creates the first electric spark, spelling the end of dim gas lamps.

Engineering Marvels

The story highlights the triumph of human engineering over nature, celebrating major infrastructure achievements like the construction of the Suez Canal and the Mont Cenis Rail Tunnel through the Alps.

Global Communication

The invention of the telegraph and steam powered ships are depicted as monumental steps toward connecting the continents.

Tuesday, 4 October 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

world premiere

« Die Sireneninsel »

(The Siren Island)

comic ballet in one act

music by Raoul Mader

libretto by Hermann Heinrich Regel

set on a mythical, storm-battered island populated by Sirens

choreography by Josef Haßreiter

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

Viennese premiere

« Gringoire » , Opus 66

opera in one act

music by Ignaz Brüll

world premiere on 9 March 1892 at the « Hofoper » in Munich

French libretto by Victor Léon, after the historical comedy « Gringoire » (1866) by Théodore de Banville

German translation by Robert Hirschfeld

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

The tale of a starving vagabond street poet, who narrowly escapes the hangman's noose through an unexpected marriage. Set in fifteenth century France under the reign of the cruel and crafty « roi Louis XI » . Other characters : Simon Fourniez, a well-to-do merchant ; Loyse, Simon's daughter ; Nicole, Simon's sister ; Olivier le Daim, the King's manipulative barber (and favourite) , who wants to marry Loyse.

cast

Ludwig XI. : Franz Neidl

Olivier le Daim, Leibbarbier Ludwig XI. : Georg Müller

Simon Fourniez, Kaufmann : Karl Mayerhofer

Loyse, Tochter Fourniez's : Louise von Ehrenstein

Nicole, Fourniez's Schwester : Anna Warnegg

Pierre Gringoire, Straßensänger : Josef Ritter

Carl Bechstein enjoys the title of « Court Economic Advisor » .

He is so famous that he is nicknamed « the Prussian Érard » .

His career reaches its zenith on **4 October 1892** upon the opening of Bechstein Hall on « Linkstraße » .

The building was ordered by concert manager Hermann Wolff and built to plans by Franz Schwechten, the architect who had recently remodelled Berlin's (Alte) « Philharmonie » Hall.

An article published in « Allgemeine Musikzeitung » announces :

« A three day music festival will be held to inaugurate Bechstein Hall. On 4 October, " Herr " Dr. Hans von Bülow is to play Mozart's Fantasy in C minor, Beethoven's " Les Adieux ", several new piano pieces by Brahms, Schumann's " Carnaval " and Kiel's Fantasy in C major, Opus 12. On 5 October, the Joseph Joachim String Quartet is to perform various works by Brahms with the participation of the Vienna maestro himself (String Quartet, Clarinet and String Quintet, Violin and Piano Sonata) . On 6 October, finally, Anton Rubinstein is to play one of his best works : Sextet for Winds. »

For six years, Hans von Bülow has been conducting an ensemble that now enjoys phenomenal success, and will soon be renamed « Berlin Philharmonic Orchestra » .

Although he is nicknamed « the concert orator » for his long rhetorical introductions, Bülow is a major figure in the German capital's cultural life.

However, nobody knows in 1892 that the concert given for the inauguration of Bechstein Hall is also the conductor's last performance.

Hermann Wolf invited Berlin's high society for the inauguration of the new hall on **4 October 1892**, but nobody knew that it was to be Bülow's « swan song » : his farewell to the scene.

Never again did Hans von Bülow play for a rapt audience. The great piano master, who was able to reveal to those who listened to him their interior treasures of spirituality, fell silent forever after this evening.

An article in « Neue Zeitschrift für Musik » describes Berlin's Bechstein Hall as follows :

« It is not gigantic, as it seats only five hundred. It is particularly suitable for intimate concerts such as piano recitals, chamber music or lieder, but can also host lectures. It surely satisfies a need of Berlin's musical life. (...) The structure, built to plans by Court architect Schwechten, has not only exquisite decoration but also excellent acoustics, as evidenced during the three inauguration concerts that we describe in detail below. Schwechten probably took his inspiration from our Sing Academy : as you enter Bechstein Hall, you could believe that you are entering a smaller version of that academy. »

Bechstein Hall is designed in the style of the Italian Renaissance. Corinthian columns structure the white and golden walls. Rich « stucco » works adorn the ceiling. In a niche behind the stage is a statue of « Polyhymnia » , a work by professor Calandrelli after an ancient model, to underscore Carl Bechstein's outstanding position in « Athens on the Spree » . Electricity is available from the very beginning but the stately staircase is not completed until 1893.

In 1944, Bechstein Hall was entirely destroyed during an air raid. In 1945, Allied bombings destroyed the Bechstein piano factory along with the firm's stores of valuable wood, including the precious Alpine spruce used to make sound boards. The war also cost the company many of its experienced craftsmen. For several years after the war, Bechstein could not resume full scale production of pianos and made only a few pianos per year.

...

Hans von Bülow conducts the Berlin Philharmonic Orchestra one last time in benefit of their pension fund.

He has been serving as « principal conductor » since 1887.

Too weak to give a speech (« exalting » the ideas of Max Stirner) , he plays instead a snatch of music from Wolfgang Amadeus Mozart's « Die Zauberflöte » :

« Auf wiedersehen »

(until we meet again)

Ten months after the farewell concert, Bülow experiences a second (fatal) cerebrovascular accident of the brainstem.

Marie von Bülow writes upon the publication of her husband's letters :

« As the headaches increased, he decided to consult Professor Schweninger, whom he had known personally since the time he had contact with Bismarck. The day before the concert, he stopped the treatment (hot water head baths) as the pain still increased so that he could not properly prepare himself. He was so anxious that he might lose his memory due to the pain that he had no other solution but to play for hours. That day was an agony.

As he left home for the concert hall, he said :

" Anyone who would shoot me in my head tonight would be my friend." »

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

7:00 pm

guest-performance by the « Hungarian National Theatre » from Budapest

featured play

« L'abbé Constantin »

a sentimental comedy in three acts

adapted from the novel by Ludovic Halévy (1882)

stage adaptation by Hector Crémieux and Pierre Decourcelle

translated by Pauly

The story follows the gentle and selfless village priest, « Abbé Constantin » , who initially fears the intrusion of two wealthy American women who purchase the local grand estate. Blending parish kindness and romance means moral decline for the cleric.

Wednesday, 5 October 1892

Anton Bruckner is received in baron Lederer's drawing room (in Amstetten) , where he met Anna Rogl and stayed until time to leave for the next train to Vienna ; and the young girl was permitted to accompany him to the train.

He visited Anna several times. Her parents did not stop Bruckner from seeing her because he was highly respected in St. Florian, and his peculiar behaviours were no surprise to the towns' dwellers.

...

Hamburg « Stadttheater » season opener

Gustav Mahler conducts for the first time in his career a performance of « Die Meistersinger von Nürnberg »

...

To mark the inauguration of the Bechstein Hall, an « all Brahms » concert is programmed in Berlin

The composer plays his Sonata No. 3 in D minor for violin and piano, Opus 108 with Joseph Joachim

summer festival

« Exhibition Theatre » in « Prater » park, Leopoldstadt

7:00 pm

guest-performance by the « Hungarian National Theatre » from Budapest

featured play

Medea

tragedy in four acts and six « tableaux »

by the Austrian dramatist Franz Grillparzer

translated in Hungarian by Zoltan Ainbrus

The drama focuses on the tumultuous and vengeful character of Medea, exploring themes of betrayal, love and revenge as she navigates her strained relationship with her husband, Jason, who has abandoned her for another woman. The play offers a deep dive into Medea's psychological turmoil as she grapples with her identity, loyalty and the consequences of her actions. At the start of the play, we find Medea preparing for a significant action against those she perceives as her betrayers. Set against the back drop of Corinth, the atmosphere is tense with Medea contemplating the consequences of her past and current grievances. As she speaks with her nurse Gora, she reveals her deep sense of betrayal by Jason, who has chosen another wife despite their shared history and children. The opening scenes depict Medea's emotional struggles and her resolve to reclaim her power and dignity, laying the ground work for the conflicts and tragic events that will unfold throughout the play. The dynamics between Medea, her servant, and Jason introduce us to the complexity of her character and foreshadow the dramatic repercussions of love turned sour.

...

Franz Grillparzer wrote tragedies that were belatedly recognized as the greatest works of the Austrian stage.
His father was a lawyer, who died in debt in 1809. His markedly neurotic mother committed suicide ten years later. Grillparzer studied law at the University of Vienna and spent much of his life in government service. Beginning in 1814 as a clerk in the department of revenue, he became a clerk in the treasury (1818) and, later, director of the treasury archives. His hopes for a higher position were never fulfilled. He retired from government service in 1856.

The first performance in 1817 of Grillparzer's tragedy, « Die Ahnfrau » , evoked public interest. Previously, he had written a play in blank verse, « Blanka von Castilien » , that already embodied the principal idea of several later works : the contrast between a quiet, idyllic existence and a life of action. « Die Ahnfrau » , written in the trochaic Spanish verse form, has many of the outward features of the then popular « Schicksalsdrama » (fate tragedy) but the characters are, themselves, ultimately responsible for their own destruction. A striking advance was the swiftly written tragedy, « Sappho » (1818) . The tragic fate of Sappho, who is depicted as heterosexual, is attributed to her unhappy love for an ordinary man and to her inability to reconcile life and art, clearly an enduring problem for Grillparzer. Work on the trilogy « Das Goldene Vlies » (1821) was interrupted by the suicide of Grillparzer's mother, and by illness. This drama, with Medea's assertion that life is not worth living, is the most pessimistic of his works and offers humanity little hope. Once more, the conflict between a life of meditation and one of action seems to lead inevitably to renunciation or despair.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Antonie (« Toni ») Schläger

Turiddu : Fritz Schrödter

Lucia : Luise Kaulich-Lazarich

Alfio : Franz Neidl

Lola : Ellen Forster (Forster-Brandt)

Esmeralda

Romantic ballet in three acts and five « tableaux »

music by Cesare Pugni

choreography by Jules Perrot

staged by Domenico Ronzani

inspired by the novel « Notre-Dame de Paris » (1831) by Victor Hugo

new stage design for the « Hall » in act two by Paul Gropius

Esmeralda : Carlotta Brianza

Peter Gringoire, a poor poet : Otto Thieme

Quasimodo, the hunchback of Notre-Dame : Julius Price

Wednesday, 5 October to Thursday, 29 December 1892

Gustav Mahler conducts at the Hamburg « Stadttheater » :

« Die Meistersinger von Nürnberg » , « Fidelio » , « Tannhäuser » , « Tristan und Isolde » , « Lohengrin » , « Die Zauberflöte » , the local premiere of Georges Bizet's « Djamileh » (21 October) , François-Adrien Boieldieu's « La Dame blanche » , « Siegfried » , « Die Walküre » , Étienne Nicolas Méhul's « Joseph » , « Carmen » , « Le nozze di Figaro » , « Die lustigen Weiber von Windsor » and the Hamburg premiere of Giacomo Puccini's « Le Villi » (29 November) .

after Wednesday, 5 October 1892

Another (missing) letter from Anton Bruckner to Anna Rogl :

Bruckner gives his address and also the assurance that his house-keeper « Frau Kathi » Kachelmayr would meet Anna (and her mother) on the train station dock. The old master wanted to show her the most beautiful sites in Vienna. Despite repeated letters, the girl never wrote back.

Thursday, 6 October 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Manon

tragic opera in five acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Jules Massenet

German translation by « G. Ernst » (pseudonym of Ferdinand Gumbert)

choreography by Josef Haßreiter

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

In eighteenth century Paris, Manon, a young woman who feels irresistibly attracted to wealth, is on her way to the convent. She meets « Chevalier des Grieux » , a student, and they fall in love, fleeing together to Paris. Her brother, Lescaut, has promised to arrange for Manon to become the mistress of « monsieur Brétigny » and, despite her love for des Grieux, Manon is eventually enticed by Brétigny's wealth. In a failed attempt to escape their troubled situation, des Grieux is caught cheating at cards, and both are forced to flee again. Manon is arrested and deported to New Orleans, where des Grieux follows her. Their desperate escape ends tragically as Manon dies in his arms on the way to the harbour.

Manon Lescaut : Marie Renard, mezzo-soprano

Chevalier des Grieux : Ernest M. H. van Dyck, tenor

Friday, 7 October 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

triple bill

« Sonne und Erde »

(Sun and Earth)

comic-allegorical ballet in four acts and eleven « tableaux »

conducted by Julius Lehnert

music by Josef Bayer

libretto by Franz-Xaver Gaul and Josef Haßreiter

choreography by Josef Haßreiter

synopsis

a scenic journey celebrating the changing seasons, elemental forces, and the cyclical rhythm of nature

the ballet is divided into a prelude and four distinct seasonal scenes :

Spring : Celebrates the re-awakening of nature with lively festivities, light hearted dancing, and the traditional « Parapluie-Marsch » .

Summer : The scene shifts to a vibrant sea side bath house. Vacationers, swimmers, and playful children seek refuge from the heat, complete with an energetic « Bade-Galopp » and the bright « Sonnen-Walzer » .

Autumn : Focuses on the grape harvest, wine making, and fox hunting, featuring lively local festivities before a sudden rain storm signals the end of the harvest.

Winter : A poetic and festive conclusion. Village bells ring for midnight mass as snow falls over a moonlit pine forest. A glowing, illuminated Christmas tree is surrounded by forest fairies and a celebratory « Christkindl-Polka » .

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Antonie (« Toni ») Schläger

Turiddu : Fritz Schrödter

Lucia : Luise Kaulich-Lazarich

Alfio : Franz Neidl

Lola : Ellen Forster (Forster-Brandt)

« Die Puppenfee »

(The Fairy Doll)

a pantomimic « divertissement » in one act and two « tableaux »

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A prized mechanical fairy doll miraculously comes to life at midnight to magically animate the entire Viennese shop. She interacts with puppets and toys all around her - greeting some, dismissing others, blowing kisses to favourites.

human characters

toy maker (or shop-keeper) - his assistant (chief clerk) - sir James Plumpstershire (wealthy Englishman)
Lady Plumpstershire - their children - various customers (peasant family, maid, postman, etc.)

Announcement on page 7 in the Viennese daily newspaper « Neue freie Presse » Number 10101 of the fourth « subscription concert » of the 1892-1893 season of the « Society of Friends of Music » on November 13, which includes the premiere performance of « Psalm 150 » (**WAB 38**) :

« Für die in der nächsten Saison unter Leitung des Herrn Wilhelm Gericke stattfindenden Konzerte der Gesellschaft der Musikfreunde wurde folgendes Programm bestimmt :

1. Konzert am 13. November :

Franz Schubert : Ouvertüre in E-Moll

Anton Bruckner : Psalm (neu) für Solo, Chor und Orchester (1. Aufführung)

(... Franz Liszt, Richard Strauß, Felix Mendelssohn ... die weiteren Konzerte ...) »

Pyotr Ilyich Tchaikovsky leaves the town of Itter in the Austrian Tyrol, and reaches the city of Salzburg

Saturday, 8 October 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Der Prophet »

(Le prophète)

« grand opéra » in five acts

(sung in German)

music by Giacomo Meyerbeer

libretto by Ludwig Doczi

edited in German by Heinrich Friedrich Ludwig Rellstab

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

Anabaptists incite a revolt among the peasants in order to free themselves from tyranny. The bondswoman Berthe wants to marry Jean, for which she requires Count Oberthal's permission. But she and her companion, Jean's mother Fidès, are instead arrested. Berthe manages to flee to Jean. The count gives Jean a choice between having Fidès killed and giving up Berthe. He decides to save his mother's life, and Berthe is taken away. Jean joins the anabaptists as a new prophet out of vengeance. They manage to conquer the town of Munster, where Berthe is supposed to have fled. Berthe and Fidès believe that the prophet has killed Jean, who has meanwhile crowned himself king. When Berthe finds out that the bloodthirsty megalomaniac Jean is in fact the prophet, she commits suicide. Fidès forgives him, despite his having disowned her as a mother. Jean still wants to take revenge on Oberthal and sets fire to the imperial castle during an assault. In doing so he kills himself, his entourage, and Fidès.

characters

Jean de Leyde

Fidès, Jean's mother

Berthe, Jean's bride

Jonas, an Anabaptist

Mathisen, an Anabaptist

Zacharie, an Anabaptist

Oberthal, a feudal count

Nobles, citizens, Anabaptists, peasants, soldiers, prisoners, children

Sunday, 9 October 1892

Closing ceremony of the « International Exhibition for Music and Theatre »

small lecture hall (« Vortrag-Saal ») of the « historical music section »

South-east transept of the « Rotunda » building ; South portal entrance

12th « historical concert »

6:00 pm

« International Exhibition for Music and Theatre »

closing concert performance

detailed programme notes and introductory lecture by musicologist Guido Adler

to educate the public on « early music » and its historical significance to the Austro-Hungarian Empire

Wilhelm Gericke, conductor

Jacob Maurice Grün, concert master

members of the « Society of the Friends of Music »

programme

Sacred and secular works from the Imperial court composed by

Ferdinand the third, King of Hungary and Croatia, Archduke of Austria

Leopold the first, Holy Roman Emperor, King of Hungary and Bohemia, Archduke of Austria

Josef the first, Holy Roman Emperor, King of Hungary, Archduke of Austria

These instrumental and vocal works are selected from the new « Monumenta » series,

which aim to codify the « Imperial works » of the Habsburg-Lorraine dynasty

public presentation of the first of two volumes

« Musikalische Werke der Kaiser Ferdinand III. , Leopold I. und Josef I. »

published by Guido Adler

music consultants Albert J. Gutmann and Albert Ritter von Hermann are standing at the podium

They present to music director Hermann Grädener a golden « bâton »

« Herr » Grädener thanks the audience for their warm response

in his address, Gutmann states among other things :

« You successfully managed to put together an orchestra, to train it and to make it ready to perform in the short period of time allotted to us. Something your own colleagues declared impossible to achieve. Thanks to the sacrificial artistic sense of the Presidium and the General Direction, we were able to create a first rate orchestral ensemble, a wise plan that was not intended to make a profit - and you have led this courageous group from victory to victory. In the short period of five months, we performed more masterpieces than had otherwise been heard in Vienna in as many years, and the applause of a receptive, genuinely enthusiastic public was your best reward. »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Die Sireneninsel »

(The Siren Island)

comic ballet in one act

music by Raoul Mader

libretto by Hermann Heinrich Regel

set on a mythical, storm-battered island populated by Sirens

choreography by Josef Haßreiter

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

« Gringoire » , Opus 66

opera in one act

music by Ignaz Brüll

(second performance of this production)

French libretto by Victor Léon, after the historical comedy « Gringoire » (1866) by Théodore de Banville

German translation by Robert Hirschfeld

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

The tale of a starving vagabond street poet, who narrowly escapes the hangman's noose through an unexpected marriage. Set in fifteenth century France under the reign of the cruel and crafty « roi Louis XI » . Other characters : Simon Fourniez, a well-to-do merchant ; Loyse, Simon's daughter ; Nicole, Simon's sister ; Olivier le Daim, the King's manipulative barber (and favourite) , who wants to marry Loyse.

cast

Ludwig XI. : Franz Neidl

Olivier le Daim, Leibbarbier Ludwig XI. : Georg Müller

Simon Fourniez, Kaufmann : Karl Mayerhofer

Loyse, Tochter Fourniez's : Louise von Ehrenstein

Nicole, Fourniez's Schwester : Anna Warnegg

Pierre Gringoire, Straßensänger : Josef Ritter

Several newspapers are drawing attention to the fourth « subscription concert » of the 1892-1893 season of the « Society of Friends of Music » on November 13, which includes the premiere performance of « Psalm 150 » (**WAB 38**) :

Advertisement in the « Deutsche Zeitung » Number 7464 on page 17 :

« **I) 13. November** :

(...)

Anton Bruckner : Psalm für Solo, Chor und Orchester (I. Aufführung)

(... die anderen Konzerte, Angaben zu Eintrittspreisen und Abonnements) »

Advertisement on page 12 in the « Wiener Allgemeine Zeitung » Number 4352 :

Advertisement on page 16 in the Austrian daily newspaper « Die Presse » Number 280 :

Advertisement on page 29 in the « Illustriertes Wiener Extrablatt » Number 280 :

« **Konzerte** | Musikvereinssäle | Die | 4. ordentlichen Konzerte der Gesellschaft der Musikfreunde | in der Saison 1892-1893 | geleitet von dem Konzertdirector Herrn **Wilhelm Gericke**, finden an folgenden Sonntagen um halb 1 Uhr Mittag mit nachbenanntem Programme statt :

I) 13. November :

Franz Schubert : Ouvertüre in E-Moll

Anton Bruckner : Psalm für Solo, Chor und Orchester (1. Aufführung)

(... die andern Programm-Nummern und weitere 3 Konzerte, Karten-Verkauf ...) »

Monday, 10 October 1892

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« das Glockenspiel »

(Le Carillon)

twelfth representation

« une légende mimée et dansée en un acte »

conducted by Josef Hellmesberger junior

music by Jules Massenet

duration : 37 minutes

libretto by Ernest M. H. van Dyck and Camille de Roddaz

published by « Heugel & Cie » in Paris (around 1892)

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Rombalt, the inn-keeper : Vincenzio Nunzianti

Bertha, the daughter of the inn-keeper Rombalt : Irene Sironi

Master Karl, a young clockmaker : Louis Frappart (Ruault)

Pit, the « syndic » of the guild of chimney sweeps : Eduard Voitus van Hamme

Jef, the « syndic » of the bakers : Julius Price

The alderman of Courtray : Johann (« Hans ») Rumpel

The Duke's Herald : Karl Hassa

Philip the Good, Duke of Burgundy : Josef Anton Klaß

Dance numbers by Irene Sironi, Adolfine Hauffe, Emma Allesch, Wilhelmine (« Minna ») Rathner, Franziska (« Fanny ») Well, Lucia Anna Balbo, Emma Braun, and the « corps de ballet »

« Sylvia oder Die Nymphe der Diana »

(Sylvia, ou la Nymphe de Diane)

mythological ballet in three acts

exploring themes of love, jealousy, and the power of the gods

conducted by Josef Hellmesberger junior

music by Léo Delibes

libretto by Jules Paul Barbier, Baron de Reinach

choreography by ballet master Karl Telle

stage design by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

Sylvia : Carlotta Brianza

synopsis

The huntress-nymph Sylvia falls in love with the shepherd Aminta, despite her dedication to the goddess Diana and her vow of chastity. Their love is complicated by the god of love, Eros, and evil Orion, who also desires Sylvia.

Tuesday, 11 October 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Manon

tragic opera in five acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Jules Massenet

German translation by « G. Ernst » (pseudonym of Ferdinand Gumbert)

choreography by Josef Haßreiter

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

In eighteenth century Paris, Manon, a young woman who feels irresistibly attracted to wealth, is on her way to the convent. She meets « Chevalier des Grieux » , a student, and they fall in love, fleeing together to Paris. Her brother, Lescaut, has promised to arrange for Manon to become the mistress of « monsieur Brétigny » and, despite her love for des Grieux, Manon is eventually enticed by Brétigny's wealth. In a failed attempt to escape their troubled situation, des Grieux is caught cheating at cards, and both are forced to flee again. Manon is arrested and deported to New Orleans, where des Grieux follows her. Their desperate escape ends tragically as Manon dies in his arms on the way to the harbour.

Manon Lescaut : Marie Renard, mezzo-soprano

Chevalier des Grieux : Ernest M. H. van Dyck, tenor

Wednesday, 12 October 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Bastien und Bastienne » K. 50/46b

pastoral comedy (song-play) in one act

conducted by court « Kapellmeister » Johann Nepomuk Fuchs

music by the twelve year old Wolfgang Amadeus Mozart

revised German text and new spoken dialogue by Max Kalbeck

original German libretto : Friedrich Wilhelm Weiskern, Johann Heinrich Friedrich Müller, Johann Andreas Schachtner

based on « Les Amours de Bastien et Bastienne » by Justine Favart and Harny de Guerville

cast

Bastien : Josef Ritter

Bastienne : Ellen Forster (Forster-Brandt)

Colas : Karl Mayerhofer

« L'amico Fritz »

(« Freund Fritz »)

a lyric comedy in three acts

(sung in German)

music by Pietro Mascagni

libretto by Nicola Daspuro (pseudonym : P. Suardon) with additions by Giovanni Targioni-Tozzetti

based on the French novel « L'ami Fritz » (1864) by Émile Erckmann and Alexandre Chatrian

German text by Max Kalbeck

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

Fritz Kobus, a wealthy landowner who bets his friend David, a rabbi, that he will never marry. However, he falls in love with Suzel, the daughter of one of his tenants, who brings him a bouquet of violets for his birthday. David helps them overcome their shyness and social differences, and wins the bet by convincing Fritz to marry Suzel.

cast

Susel, a farmer's daughter : Lola Beeth

Fritz Kobus, a rich bachelor landowner : Georg Müller

(Josef) Beppe, a gypsy : Luise Kaulich-Lazarich

David, a rabbi : Josef Ritter

(Hans) Hanezò, a tax collector, Fritz's friend : Hans Frei

(Friedrich) Federico Feldmesser, Fritz's friend : Anton Schittenhelm

(Katharine) Caterina, Fritz's housekeeper : Ida Bayer (Bayer-Liebhart)

Death of the Austrian composer Joseph Leopold von Zenetti. He was the organist and choir-master of the parish church in Enns for sixty-three years.

Bruckner was his pupil between 1843 and 1845. He visited him up to three times a week at « Kirchenplatz » Number 5 to study figured bass, using « The Well-Tempered Clavier » by Johann Sebastian Bach. Bruckner continued to work with Zenetti until 1855. Even after he became professor of harmony and counterpoint in Vienna, Bruckner continued to seek advice from him.

Anton Bruckner receives a notice confirming the death of master Zenetti.

The family grave in the Enns Cemetery still exists (and has been restored)

...

Pyotr Ilyich Tchaikovsky attends in Prague the Czech premiere of his opera « The Queen of Spades » (« Pique-Dame ») , Opus 68.

Thursday, 13 October 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

due to the sudden indisposition of « Fräulein » Amalie Friedrich-Materna
« Tristan und Isolde » is cancelled, and replaced by

« Excelsior »

spectacular « concept » ballet in six acts and twelve « tableaux »

celebrating scientific, industrial, and social progress

by the Italian mime dancer and choreographer Luigi Manzotti

conducted by Josef Hellmesberger junior

bombastic music score by composer Romualdo Marenco

music for « Les Telégraphistes » by Josef Hellmesberger junior

directed by J. Mendez

new stage set by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

stage mechanics by the machinery inspector Julius Rudolph

costumes based on drawings by the history painter Franz-Xaver Gaul

(in Vienna, the ballet was in the repertory from 1885 to 1914, receiving 329 performances)

The Struggle

« Light » struggles against « Darkness » , empowering brilliant inventors and thinkers. For instance, Alessandro Volta is depicted as radiant, when he creates the first electric spark, spelling the end of dim gas lamps.

Engineering Marvels

The story highlights the triumph of human engineering over nature, celebrating major infrastructure achievements like the construction of the Suez Canal and the Mont Cenis Rail Tunnel through the Alps.

Global Communication

The invention of the telegraph and steam powered ships are depicted as monumental steps toward connecting the continents.

...

Several newspapers are drawing attention to the premiere of the (revised) Eighth symphony (**WAB 108**) at one of the « Philharmoniker » concerts (December 18) .

The anti-Semitic newspaper « Deutsches Volksblatt » Number 1357 on page 9 - the « Neues Wiener Tagblatt » third supplement of the « Wiener Fremdenblatt » Number 284 :

« In den von den Mitgliedern des Kaiserlich-Königliche Hof-Opernorchesters veranstalteten Philharmonischen Konzerten gelangen folgende Werke zur Aufführung :

(... Johann Sebastian Bach, Ludwig van Beethoven, Johannes Brahms ...)

Bruckner : Symphonie Nummer 8, in C-Moll (Seiner Kaiserlich und Königliche Apostolischen Majestät Kaiser Franz-Josef gewidmet) , 1. Aufführung

(... Emmanuel Chabrier bis Richard Strauß ...) »

Friday, 14 October 1892

Anton Bruckner becomes, for the second time, an « honorary member » of the Liedertafel « Frohsinn »

The « Illustrierten Wiener Extrablatt » Number 285 announces on page 5 the December 18 premiere of the (revised) Eighth symphony (**WAB 108**) :

« In den von den Mitgliedern des Kaiserlich-Königliche Hof-Opernorchesters veranstalteten Philharmonischen Konzerten gelangen folgende Werke zur Aufführung : (...)

Bruckner : Symphonie Nummer 8, in C-Moll (Seiner Kaiserlich und Königliche Apostolischen Majestät Kaiser Franz-Josef gewidmet) , 1. Aufführung

(...) »

The Viennese daily newspaper « Neue freie Presse » 10108 on page 7 :

« In den von den Mitgliedern des Kaiserlich-Königliche Hof-Opernorchesters veranstalteten Philharmonischen Konzerten gelangen folgende Werke zur Aufführung :

(...)

Bruckner : Symphonie Nummer 8, in C-Moll (Kaiser Franz-Josef gewidmet) , 1. Aufführung

(...) »

the « Theater in der Josefstadt »

presents

« Wiener Ausstellungs-G'schichten oder Das " rendez-vous " der Strohwittwer »

(« Viennese Exhibition stories or the " rendez-vous " of the Grass Widowers »)

a farce with songs in three acts (four scenes)

libretto by « F. Zell » (pseudonym for Camillo Walzel)

music by Fritz Lehner

sets and costumes by Gilbert Lehner (his father)

this comedy is performed sixty-seven times in a row (« de suite »)

Gilbert Lehner's sets are very famous during this period

He is particularly praised by the press for his meticulous attention to details

[He will die during a rehearsal at the « Burgtheater »]

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Des Teufels Antheil »

(La part du diable)

« opéra-comique en trois actes »

(sung in German)

music by Daniel-François-Esprit Auber

(twelfth performance of this production)

libretto by Eugène Scribe, loosely based on the life of the eighteenth century castrato Farinelli (Carlo Broschi)

synopsis

To escape the intrigues of the Spanish court, which wishes to present her as a gift to King Ferdinand VI, the young Casilda takes refuge in a convent. This is all the more so because she is secretly in love with the knight Rafael d'Estuñiga. Using the power of his voice, Carlo Broschi, Casilda's brother, manages to gain entry to the court to cure the king's melancholy. When the king enlists the singer's services, Farinelli approaches Rafael, who is distraught over Casilda's departure. Disguised as Satan, Farinelli offers Rafael his help in exchange for half of his wealth. Gaining the king's trust, he secures the presidency of his council and ultimately his consent to the union of Casilda and Rafael.

cast

Der König : Franz von Reichenberg

Die Königin : Luise Kaulich-Lazarich

Rafael d'Estuniga : Fritz Schrödter

Gil Vargas : Benedikt Felix

Carlo Broschi : Josefine von Artner

Casilda : Ellen Forster (Forster-Brandt)

Fray Antonio : Georg Werthner

Der Graf von Medrano : Hans Frei

Ein Türsteher : Franz Schubert (Sänger)

Saturday, 15 October 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Die Sireneninsel »

(The Siren Island)

comic ballet in one act

music by Raoul Mader

libretto by Hermann Heinrich Regel

set on a mythical, storm-battered island populated by Sirens

choreography by Josef Haßreiter

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

« Gringoire » , Opus 66

opera in one act

music by Ignaz Brüll

(third performance of this production)

French libretto by Victor Léon, after the historical comedy « Gringoire » (1866) by Théodore de Banville

German translation by Robert Hirschfeld

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

The tale of a starving vagabond street poet, who narrowly escapes the hangman's noose through an unexpected marriage. Set in fifteenth century France under the reign of the cruel and crafty « roi Louis XI » . Other characters : Simon Fourniez, a well-to-do merchant ; Loyse, Simon's daughter ; Nicole, Simon's sister ; Olivier le Daim, the King's manipulative barber (and favourite) , who wants to marry Loyse.

cast

Ludwig XI. : Franz Neidl

Olivier le Daim, Leibbarbier Ludwig XI. : Anton Schittenhelm

Simon Fourniez, Kaufmann : Karl Mayerhofer

Loyse, Tochter Fourniez's : Louise von Ehrenstein

Nicole, Fourniez's Schwester : Anna Warnegg

Pierre Gringoire, Straßeansänger : Josef Ritter

The efforts by Princess Pauline von Metternich receives considerable recognition

the French Ministry of Fine Arts awards her an Order for « Art and Science » :

« la Palme académique » ornate with diamonds

Emperor Franz-Josef thanks the princess and all the members of the « honorary presidium »

in a handwritten letter to Archduke Carl Ludwig

(the Viennese Austrian Catholic conservative newspaper « Das Vaterland » Number 287, page 4 - 16 October 1892)

...

The November 13 performance of « Psalm 150 » (**WAB 38**) is announced on page 4 (page 18) in the magazine « Lyra » Volume XVI, Number 2 (421) - also in an advertisement on page 12 of the Austrian daily newspaper « Die Presse » Number 280 :

« **Die Winterkonzerte der Gesellschaft der Musikfreunde** geleitet von Professor Wilhelm Gericke, finden an folgenden Sonntagen, um halb 1 Uhr Mittags, statt :

I) 13. November :

Franz Schubert : Ouvertüre in E-Moll

Anton Bruckner : Psalm für Solo, Chor und Orchester (1. Aufführung)

(... Franz Liszt, Richard Strauß, Felix Mendelssohn ...) »

The « Musikalische Rundschau, neue Musikzeitung und Blätter für Kirchenmusik » on page 213 draws attention to the premiere performance of « Psalm 150 » (**WAB 38**) November 13, and the premiere performance of the (revised) Eighth symphony (**WAB 108**) on December 18.

Sunday, 16 October 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Die Walküre » , WWV 86b

« music drama » in three acts

by Richard Wagner

conducted by vice-court « Kapellmeister » Hanns Richter

(85th performance of this production)

libretto by Richard Wagner

completely new stage design by Josef Hoffmann, Gilbert Lehner, Alfred Moser

costumes, armor and props based on drawings by Karl Emil Doepler

cast

Siegmund : Hermann Winkelmann

Hunding : Ludwig Weiglein

Wotan : Carl Grengg

Sieglinde : Louise von Ehrenstein

Brünnhilde : Amalie Friedrich-Materna

Fricka : Luise Kaulich-Lazarich

Gerhilde : Josefine von Artner

Ortlinde : Johanna Aumüller

Waltraute : Anna Hauser

Schwertleite : Charlotte Kollmer

Helmwige : Henriette Standhartner

Siegrune : Rudolfine Hallwich

Grimgerde : Charlotte Richter

Roßweiße : Johanna Vogelhuber

Monday, 17 October 1892

Main building of the University of Vienna on the « Ringstraße »

The Portal in front of the « Lawyers' steps » gives access to the « Senate Hall » , the « large Ceremonial Hall » and the « small Ceremonial Hall » .

Lecture Hall XXXVI (36) also called small Ceremonial Hall

Academic celebrations, conferences and lectures are taking place here

5:00 pm to 7:00 pm

capacity : 70 students

dimensions : 12.7 m x 9.1 m x 7 m

floor space : 115 to 116 square meters

ceiling height : 7 meters

student Ernst Schwanzara records the weekly lecture on harmony and counterpoint

given by professor Anton Bruckner

students who registered, and then, cancelled their registration :

Emil Czerluncrakiewicz, Eugen Herzog, Rudolf Prisching, Georg Stingl

...

17, 18 October : Felix Mottl conducts « Les Troyens » by Hector Berlioz at the Karlsruhe « Hofoper »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Werther

« drame lyrique » in four acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Jules Massenet

French libretto co-written by Edouard Blau, Paul Milliet, Georges Hartmann (pseudonym : Henri Grémont)

translated in German by Max Kalbeck

stage design by Anton Brioschi, Hermann Burghart

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Werther : Ernest M. H. van Dyck, tenor

Charlotte : Marie Renard, mezzo-soprano

Albert : Franz Neidl

Le bailli : Karl Mayerhofer

Sophie : Ellen Forster (Forster-Brandt)

Schmidt : Anton Schittenhelm

Johann : Benedikt Felix

Kätchen : Emma Karlona

Brühlmann : August Stoll

Tuesday, 18 October 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Die Sireneninsel »

(The Siren Island)

comic ballet in one act

music by Raoul Mader

libretto by Hermann Heinrich Regel

set on a mythical, storm-battered island populated by Sirens

choreography by Josef Haßreiter

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

« Gringoire » , Opus 66

opera in one act

music by Ignaz Brüll

(fourth performance of this production)

French libretto by Victor Léon, after the historical comedy « Gringoire » (1866) by Théodore de Banville

German translation by Robert Hirschfeld

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

The tale of a starving vagabond street poet, who narrowly escapes the hangman's noose through an unexpected marriage. Set in fifteenth century France under the reign of the cruel and crafty « roi Louis XI » . Other characters : Simon Fourniez, a well-to-do merchant ; Loyse, Simon's daughter ; Nicole, Simon's sister ; Olivier le Daim, the King's manipulative barber (and favourite) , who wants to marry Loyse.

cast

Ludwig XI. : Franz Neidl

Olivier le Daim, Leibbarbier Ludwig XI. : Anton Schittenhelm

Simon Fourniez, Kaufmann : Karl Mayerhofer

Loyse, Tochter Fourniez's : Louise von Ehrenstein

Nicole, Fourniez's Schwester : Anna Warnegg

Pierre Gringoire, Straßensänger : Josef Ritter

Writing to his friend father Raffael « Oddo » Loidol in Kremsmünster Abbey, Bruckner encloses copies of « Iam locis orto sidere » (**WAB 18**) and the 1868 « Pange lingua » , referring to the latter as « my favourite " Tantum ergo " » , which was already in print and which he already heard three times in Steyr. Bruckner directed that it was to be performed « very slowly and solemnly » .

Letter from Anton Bruckner (Vienna) to father Raffael « Oddo » Loidol (Kremsmünster) :

« On the 17th Day, University
Filled, Great Spectacle.

Most Venerable, Most Noble Friend !

On this occasion, I am sending you the Hymn (" In Sankt W. Angelum custodem ") for the Holy Mass of my dear, young friends, whom I salute very sincerely. If the text would not be appropriate, another could easily be written. I permit myself to send along my favourite " Tantum ergo " composed in 1868. [Franz-Xaver] Witt took care of the printing. Perform it slowly and ceremoniously. In Steyr, I have heard it three times. I thank Right Reverend Father Georg for everything, and I will advise the Director of these small matters. To professor Romuald, everything beautiful. To His Grace, Father Prior, and all of the venerable gentlemen of the monastery, my respect ! and thanks !!

May these lines find you in further progression toward your recovery !

With most heart felt greetings,

Anton Bruckner

N.B. : If I am not mistaken, Professor Sebastian wanted a picture of me. »

Incipit : « Hier sende ich Ihnen den Choral ... »

Source : « Anton Bruckner, Gesammelte Briefe. Neue Folge. » collected and edited by Max Auer, « Deutsche Musik-Bücherei » Volume 55, Gustav Bosse Verlag, Regensburg (1924) , letter number 274 ; pages 264, 265.

Franz Gräflinger. « Anton Bruckner Gesammelte Briefe » , Gustav Bosse Verlag, Regensburg (1924) , letter number 63 ; pages 71, 72.

« In Sankt W. Angelum custodem » (In the custody of the holy angels) (**WAB 18**) : Hymn to the « Guardian Angel » , written in the Phrygian mode (1868) on a text by Robert Kiepl.

Bruckner composed this motet in the summer of 1868 for the « Schutz-Engel-Bruderschaft » (Guardian Angel Confraternity) of Wilhering Abbey. Bruckner dedicated it to Adolf Dorfer, the abbot of the abbey. Bruckner set the music on the text written by Robert Riepl, one of the priests working at the abbey. Riepl's text is an adaptation of the text used by Orlando de Lassus. Bruckner's original manuscript, which was stored in the abbey, is lost. A copy of it is stored in the archive of Kremsmünster Abbey and two other copies are found in the Austrian National Library. The motet was published in 1868 by the Wilhering Abbey.

In 1886, Bruckner made a new version of the motet for men's choir, which was published in the journal « An den scönen blauen Donau » Volume 1, Number 8 (page 240) edited by Dr. Fedor Mamroth in Vienna.

The « Gesamtausgabe » includes two settings of the 1868 version in Volume XXI/24 and the 1886 setting in Volume XXI/35. The first version in Phrygian mode, which Bruckner composed in 1868, is twenty-four bar long. Two settings are extant : a first with all eight verses of Riepl's text for mixed-choir (SATB) « a cappella » ; and a second with only the first verse for mixed-choir (SATB) and organ. The motet is a simple, modally inspired piece and homophonic throughout. A new version of the motet in G minor, which Bruckner composed in 1886, is one bar shorter (23 bar long) . It uses verses 1, 2, 7 and 8 of Riepl's text and is set for male-choir (TTBB) « a cappella » .

Franz-Xaver Witt (1834-1888) : Founder of the « Allgemeine Deutsche Cäcilien-Verein » aiming to restore Catholic church music « to the purity and comparative simplicity of the Palestrinian style » .

...

Letter from Anton Bruckner (Vienna) to the Liederfafel « Frohsinn » (Linz) :

« Highly-Estimable " Frohsinn " !

I have just found the only score of the desired chorus, which is in my possession ; and I hurry to send it to the Association. The tempo is slow and ceremonial throughout. Please, let me have one of the better scores from the printing as soon as possible.

With most sincere greetings from your honorary member.

Anton Bruckner »

Incipit : « So eben habe ich die einzige Partitur ... »

Source : « Anton Bruckner, Gesammelte Briefe. Neue Folge. » collected and edited by Max Auer, « Deutsche Musik-Bücherei » Volume 55, Gustav Bosse Verlag, Regensburg (1924) , letter number 275 ; page 265.

The Liedertafel « Frohsinn » was a male singing society in Linz. Choral societies for men were very prevalent in Germany and Austria at this time. During his « Linz period » (the 1860's) , Bruckner was associated with the principal choral society there, the « Frohsinn » - first as a singer (second tenor) and, then, as its choral director.

Max Auer calls this piece « Der deutsche Gesang » but Leopold Nowak lists it as « Das deutsche Lied » (The German Song) , **WAB 63** (The New Grove Dictionary of Music and Musicians, 1980) . It is scored for male-choir, four French horns, three trumpets, three trombones and double bass tuba in D minor (87 bars) . Bruckner completed this composition on 29 April 1892, while working on his Ninth symphony. The premiere took place at the first « German academic singing festival » in Salzburg on 5 June 1892. Raoul Mader conducted the « Wiener akademischer Gesangverein » in the « Aula academica » .

...

Letter from the Office of the Court Chamberlain to the Vienna Imperial Court Chapel :

The Office is requesting a statement regarding the application of Anton Bruckner, who is asking to be relieved from his duties at the Vienna Imperial Court Chapel.

(signed by Poliakovits - including file notes by Horsetzky, and the Chancery director Theodor baron von Westermayer)

Wednesday, 19 October 1892

Following a conducting tour, Pyotr Ilyich Tchaikovsky returns to his country house at the Russian town of Klin

Josephine Richter-Inffeld, the mother of Hanns Richter, dies at the age of seventy ; she is buried on October 21

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Die Königin von Saba »

(The Queen of Sheba)

opera in four acts

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Karl Goldmark

libretto by Salomon Hermann Mosenthal

set in Jerusalem and the surrounding desert, tenth century BC

« décor » based on drawings by the imperial and royal Court theatre painter Carlo Brioschi

costumes based on drawings by the history painter Franz-Xaver Gaul

choreography by ballet master Karl Telle

music accompaniment to the « waggle dance of the honeybee » by Karl Telle

cast

König Salomon : Karl Sommer

Baal-Hanan, Hüter des königlichen Palastes : Hans Frei

Assad : Georg Müller

Der Hohepriester : Baron Hans von Rokitansky

Sulamith, die Tochter des Hohenpriesters : Lola Beeth

Die Königin von Saba : Amalie Friedrich-Materna

Astaroth, Sklavin der Königin : Luise Kaulich-Lazarich

Bienentanz : Leopoldine Löscher, das weibliche « corps de ballet »

Thursday, 20 October 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

« Roméo et Juliette »

opera in five acts

(sung in German)

music by Charles Gounod

(107th performance of this production)

French libretto by Jules Barbier and Michel Carré based on William Shakespeare's play

German translation by Theodor Gaßmann

stage design by Hermann Burghart, Josef Hoffmann

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Juliette : Henriette Standhartner

Stéphano : Anna Bayer

Gertrude : Luise Kaulich-Lazarich

Roméo : Ernest M. H. van Dyck, tenor

Tybalt : Anton Schittenhelm

Benvolio : Louis Evers

Mercutio : Franz Neidl

Paris : Benedikt Felix

Grégorio : Viktor Schmitt

Capulet : Hans Frei

Frère Laurent : Carl Grengg

Le Duc : Ludwig Weiglein

Friday, 21 October 1892

Letter from the Vienna Imperial Court Chapel to the Office of the Court Chamberlain :

The release of Anton Bruckner from his duties at the Vienna Imperial Court Chapel is « all the more recommendable as his artistic interpretations on the organ have not been considered satisfactory for years »

(signed by Josef Hellmesberger senior)

The Viennese daily newspaper « Neue freie Presse » Number 10115 reports on page 7 that the piano reduction of « Psalm 150 » (**WAB 38**) was published by Ludwig Doblinger :

« Anton Bruckner : " Der 150. Psalm " für Solo, Chor und Orchester, dessen 1. Aufführung am 13. November im Konzert der Gesellschaft der Musikfreunde stattfindet, erschien soeben im Klavierauszug mit Text und in Chorstimmen im Verlage der Musikalienhandlung Ludwig Doblinger (Bernhard Herzmansky) . Orchesterpartitur und Stimmen befinden sich unter der Presse. »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Satanella, oder Metamorphosen »

fantastic ballet in three acts and four « tableaux »

by Marie-Paul Taglioni

music by Cesare Pugni, Peter Ludwig Hertel

based on the novel « Le Diable amoureux » (1772)

an occult romance by Jacques Cazotte

Mazurka « La fantastique » composed by Franz Adalbert Doppler

new choreography and rehearsals by ballet master Marie-Paul Taglioni

new « décor » based on drawings by the imperial and royal Court theatre painter Carlo Brioschi

new costumes based on figurines by French designer and graphic artist Alfred Albert

Soon after its premiere in Berlin in 1852, it was also performed in Vienna, making its debut at the « Kärtnertortheater » on 11 January 1853. « Satanella » enjoyed great popularity in Berlin : 207 performances were given until 1885. Peter Ludwig Hertel's melodic music was the basis for its success but this was rather an exception, as in Germany and Italy, the music of the ballet had become a minor factor.

synopsis

The dissolute student Karl abandons his fiancée Bertha. In doing so, he falls under the temptations of Satanella, a cunning female devil, who continuously shifts her shape and appearance to seduce him and drive him to madness. In the end, her good nature is sparked ; she destroys the supernatural contract before ascending to Heaven, while Karl reunites with his true love.

cast

Satanella : Carlotta Brianza

Graf Montenero : Pietro Mazzantini

Bertha, Tochter Monteneros : Clementine (« Clemi ») Krauß

Carlo, Neffe Monteneros, Student : Otto Thieme

Stephano, Offizier : Louis Frappart (Ruault)

Ein Diener : Vincenzio Nunzianti

Putzmacherinnen : Helene Krauß, Hermine Swoboda

« L'invitation au bal » : Carlotta Brianza, Otto Thieme

La Diablotine : Carlotta Brianza

« Gringoire » , Opus 66

opera in one act

music by Ignaz Brüll

(fifth performance of this production)

French libretto by Victor Léon, after the historical comedy « Gringoire » (1866) by Théodore de Banville

German translation by Robert Hirschfeld

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

The tale of a starving vagabond street poet, who narrowly escapes the hangman's noose through an unexpected marriage. Set in fifteenth century France under the reign of the cruel and crafty « roi Louis XI » . Other characters : Simon Fourniez, a well-to-do merchant ; Loyse, Simon's daughter ; Nicole, Simon's sister ; Olivier le Daim, the King's manipulative barber (and favourite) , who wants to marry Loyse.

cast

Ludwig XI. : Franz Neidl

Olivier le Daim, Leibbarbier Ludwig XI. : Anton Schittenhelm

Simon Fourniez, Kaufmann : Karl Mayerhofer

Loyse, Tochter Fourniez's : Louise von Ehrenstein

Nicole, Fourniez's Schwester : Anna Warnegg

Pierre Gringoire, Straßensänger : Josef Ritter

Saturday, 22 October 1892

Letter from Anton Bruckner to vice-court « Kapellmeister » Hanns Richter :

« Most Honorable Court " Kapellmeister " !

To my great sorrow, I only learned on Friday evening of the terrible tragedy that has befallen the Doctor ! Deeply shaken, I beg your permission to express my deepest condolences to my great benefactor !

Requiescat in pace !

22 October 1892

Dr. Abruckner, m.p. »

...

« Hochwolgeborner Herr Hof-Kapellmeister !

Zu meinem großen Leidwesen habe ich erst Freitag Abends von dem herbsten Trauerfalle erfahren, der Herrn Doktor getroffen hat ! Tief erschüttert bitte ich mir zu gestatten, mein tiefstes Beileid meinem so großen Wohlthäter melden zu dürfen !

Requiescat in pace !

22. Oktober 1892

Dr. Abruckner, m.p. »

Since no prayer records for this period have been preserved, it is not possible to verify whether the bereavement was reflected in Bruckner's prayer lists.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Mignon

(114th performance of this production)

« opéra comique » in three acts

music by Ambroise Thomas

(sung in German)

French libretto by Jules Barbier, Michel Carré

German translation by « G. Ernst » (pseudonym of Ferdinand Gumbert)

stage design by Paul Gropius, Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

Mignon : Marie Renard

synopsis

The wandering minstrel Lothario, in search of his long-lost daughter, comes across a group of gypsies, who beat one of their troupe - a beautiful young girl named Mignon - for refusing to dance. Lothario and Wilhelm Meister, a student, take pity on the girl and Wilhelm decides to rescue her, engaging her as his servant and later falling in love with her. The relationship proves difficult and the lovers eventually split. However, they are reunited when Wilhelm rescues Mignon from a burning castle and nurses her back to health with Lothario. It is only now that Lothario, who had lost his memory years ago after his daughter was kidnapped, remembers that he is, in fact, Count Lothario and Mignon is his daughter Sperata.

Sunday, 23 October 1892

The « Deutsche Zeitung » Number 7478 reports through an advertising on page 11 that the piano score of « Psalm 150 » (**WAB 38**) was published by Ludwig Doblinger :

« 1. Aufführungen am 13. November im Konzert der Gesellschaft der Musikfreunde / Soeben erschienen : / Anton Bruckner / Der " 150. Psalm " für Solo, Chor und Orchester / Klavierauszug mit Text, arrangieren von Cyrill Hynais 2.40 Florins netto / Chor- und Solostimmen " à " 30 Kreuzer (...) 1.20 Florins / Orchesterpartitur, Orchesterstimmen im Druck / Verlag von Ludwig Doblinger (Bernhard Herzmansky) , / Musikalienhandlung, Antiquariat und Leihanstalt, / Wien, I. Bezirk, Dorotheergasse Nummer 10. Telephon : 3708

(... Empfehlung seiner Musikalienleihanstalt ...) »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

« Das Rheingold » , WWV 86a

« music drama » in one act (prologue)

by Richard Wagner

(23rd performance of this production)

libretto by Richard Wagner

stage design by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Wotan : Carl Grengg

Donner : Franz Neidl

Froh : Hermann Winkelmann

Loge : Ernest M. H. van Dyck, tenor

Alberich : Josef Ritter

Mime : Viktor Schmitt

Fasolt : Ludwig Weiglein

Fafner : Franz von Reichenberg

Fricka : Louise von Ehrenstein

Freia : Henriette Standhartner

Erda : Anna Warnegg

Woglinde : Josefine von Artner

Wellgunde : Emma Karlona

Floßhilde : Luise Kaulich-Lazarich

Monday, 24 October 1892

Act of the Office of the Court Chamberlain :

Anton Bruckner, a member of the Vienna Imperial Court Chapel since January 1878, receives 1,000 florins annually.

The octennial allowance (100 florins) is now no longer granted.

Memoranda from :

Horsetzky / Chancery director, Theodor baron von Westermayer / Franz Wilk

...

Letter from the Office of the Court Chamberlain to the Vienna Imperial Court Chapel :

The request for the dismissal from his duties of Anton Bruckner, requested on October 21, 1892, is hereby approved.

(signed by Chancery director Theodor baron von Westermayer)

...

Main building of the University of Vienna on the « Ringstraße »

The Portal in front of the « Lawyers' steps » gives access to the « Senate Hall » , the « large Ceremonial Hall » and the « small Ceremonial Hall » .

Lecture Hall XXXVI (36) also called small Ceremonial Hall

Academic celebrations, conferences and lectures are taking place here

5:00 pm to 7:00 pm

capacity : 70 students

dimensions : 12.7 m x 9.1 m x 7 m

floor space : 115 to 116 square meters

ceiling height : 7 meters

student Ernst Schwanzara records the weekly lecture on harmony and counterpoint

given by professor Anton Bruckner

Today, Bruckner talks about conductor Felix Weingartner

then, he leaves to attend a rehearsal (« Psalm 150 » ?)

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm (?)

« Don Giovanni » , K. 527

« opera buffa » in two acts

music by Wolfgang Amadeus Mozart

(18th performance of this production)

libretto by Lorenzo Da Ponte

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Don Giovanni : Karl Sommer

Der Komtur : Ludwig Weiglein

Donna Anna : Antonie (« Toni ») Schläger

Don Ottavio : Georg Müller

Donna Elvira : Marie Lehmann

Leporello : Baron Hans von Rokitansky

Masetto : Benedikt Felix

Zerlina : Ellen Forster (Forster-Brandt)

Tuesday, 25 October 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Manon

tragic opera in five acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Jules Massenet

German translation by « G. Ernst » (pseudonym of Ferdinand Gumbert)

choreography by Josef Haßreiter

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

In eighteenth century Paris, Manon, a young woman who feels irresistibly attracted to wealth, is on her way to the convent. She meets « Chevalier des Grieux » , a student, and they fall in love, fleeing together to Paris. Her brother, Lescaut, has promised to arrange for Manon to become the mistress of « monsieur Brétigny » and, despite her love for des Grieux, Manon is eventually enticed by Brétigny's wealth. In a failed attempt to escape their troubled situation, des Grieux is caught cheating at cards, and both are forced to flee again. Manon is arrested and deported to New

Orleans, where des Grieux follows her. Their desperate escape ends tragically as Manon dies in his arms on the way to the harbour.

Manon Lescaut : Marie Renard, mezzo-soprano

Chevalier des Grieux : Ernest M. H. van Dyck, tenor

Letter from Josef Schalk to Franz Schalk :

Anton Bruckner is doing well.

He soon hopes to hear from Franz regarding the performance of the Fifth symphony (**WAB 105**)

Due to his lack of experience, Josef Schalk is unable to complete the reorchestration of the « Credo » from the Mass in F minor (**WAB 28**) without the help of Joachim Fleck.

...

Back in Hamburg, Hans von Bülow tells Gustav Mahler that he cannot make sense out of Mahler's strange songs, and that Mahler must conduct the performance in November. Mahler finally gives up hope of having Bülow, as an advocate of his compositions.

...

Letter from Hans von Bülow to Gustav Mahler :

Since he is unable to come to grips with « those strange " Gesänge " » , the old Bülow changes his mind.

He asks Mahler to rehearse and conduct his own songs, which are part of the upcoming concert on November 7.

Gustav tries to make light of it but cannot disguise his bitterness.

He remarks sarcastically :

« There's another really friendly boost to creativity. »

He finally gives up hope of having Bülow as an advocate of his compositions.

Bülow, falls seriously ill (suffering from chronic neuralgiform headaches, which are caused by a tumour of the cervical radicular nerves) and unhesitatingly names Mahler as his substitute at the symphonic concerts, which he has made part of German musical history.

No sooner has the « substitute » conducts the first few bars at rehearsal, when the novel character of his phrasing and dynamic effects meet with the vociferous disapproval of leading members of the Hamburg « Stadtorchester » . Mahler realizes, at once, what a power for evil an exaggerated conservatism can be in the education of musicians.

Malher also sets to work on his next large composition : the Second symphony - later called the « Resurrection symphony » . It is uniquely connected with Hamburg's old landmark : St. Michael's Church (« Hauptkirche Sankt Michaelis ») which is friendly nicknamed ... the « Michel » ! Bülow told Mahler that « Totenfeier » made « Tristan und Isolde » sound to him like a Haydn symphony.

In 1884, Mahler witnessed the conducting of Hans von Bülow, wrote a conspiratory letter begging the great man to take him, a lonely wayfarer, out of the « hell hole » of Cassel. He is snubbed but continued to admire von Bülow's work.

Gustav was fined for adding a violin part to Léo Délibe's « Der König hat's gesagt » , initiating a life long habit of tinkering ever so delicately and subtly with musical scores, for which music critics (the « bosses » , as he called them) will forever chasten him.

...

The « popular concert » series at « Prater » park always ends with the performance of a symphony. Admission charge is minimal and food and drink are provided. One of the aims is to make the symphonic form more popular in Vienna and to persuade members of the public, who would not normally attend concerts, to do so.

Wednesday, 26 October 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Siegfried » , WWV 86c

« music drama » in three acts

by Richard Wagner

(43rd performance of this production)

conducted by vice-court « Kapellmeister » Hanns Richter

libretto by Richard Wagner

stage design by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Siegfried : Hermann Winkelmann

Brünnhilde : Amalie Friedrich-Materna

Der Wanderer : Carl Grengg

Alberich : Willibald Horwitz

Mime : Viktor Schmitt

Fafner : Franz von Reichenberg

Erda : Luise Kaulich-Lazarich

Stimme des Waldvogels : Henriette Standhartner

Thursday, 27 October 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Des Teufels Antheil »

(La part du diable)

« opéra-comique en trois actes »

(sung in German)

music by Daniel-François-Esprit Auber

(thirteenth performance of this production)

libretto by Eugène Scribe, loosely based on the life of the eighteenth century castrato Farinelli (Carlo Broschi)

synopsis

To escape the intrigues of the Spanish court, which wishes to present her as a gift to King Ferdinand VI, the young Casilda takes refuge in a convent. This is all the more so because she is secretly in love with the knight Rafael d'Estuñiga. Using the power of his voice, Carlo Broschi, Casilda's brother, manages to gain entry to the court to cure the king's melancholy. When the king enlists the singer's services, Farinelli approaches Rafael, who is distraught over Casilda's departure. Disguised as Satan, Farinelli offers Rafael his help in exchange for half of his wealth. Gaining the king's trust, he secures the presidency of his council and ultimately his consent to the union of Casilda and Rafael.

cast

Der König : Franz von Reichenberg

Die Königin : Luise Kaulich-Lazarich

Rafael d'Estuniga : Fritz Schrödter

Gil Vargas : Benedikt Felix

Carlo Broschi : Josefine von Artner

Casilda : Ellen Forster (Forster-Brandt)

Fray Antonio : Georg Werthner

Der Graf von Medrano : Hans Frei

Ein Türsteher : Franz Schubert (Sänger)

After four days' stay in Cologne, Hugo Wolf reached Frankfurt-am-Main, where he was Engelbert Humperdinck's guest for two days. He made his usual propaganda on behalf of Anton Bruckner, succeeding in interesting Humperdinck in the Vienna composer by playing the Third symphony (WAB 103) with him as a piano duet. Humperdinck, in his turn, recommended Wolf's songs to Julius Stockhausen ; it is comical to note Hugo's « naïve » wonder that the great singer should really take to his songs. Was not Stockhausen one of the most notorious of Brahmsians ?

...

The premiere performance of « Psalm 150 » (**WAB 38**) on November 13 is announced by several newspapers.

The Austrian daily newspaper « Die Presse » Number 298 on page 11 - the Viennese daily newspaper « Neue freie Presse » Number 10121 on page 6 :

« Die 4. ordentlichen Konzerte der Gesellschaft der Musikfreunde in der Saison 1892-1893, geleitet von dem Konzertdirector Herrn Wilhelm Gericke, finden an folgenden Sonntagen, Mittags halb 1 Uhr, mit nachbenanntem Programm statt :

I) 13. November :

Franz Schubert : Ouvertüre in E-Moll

Anton Bruckner : Psalm (neu) , für Solo, Chor und Orchester (1. Aufführung)

(...) »

Der « Wiener Fremdenblatt » Number 298 on page 12 :

« Die 4. ordentlichen Konzerte der Gesellschaft der Musikfreunde in der Saison 1892-1893, geleitet von dem Konzertdirektor Herrn Wilhelm Gericke, finden an folgenden Sonntagen Mittags halb 1 Uhr mit nachbenanntem Programm statt :

I) 13. November :

Franz Schubert : Ouvertüre in E-Moll

Anton Bruckner : Psalm (neu) für Solo, Chor und Orchester (1. Aufführung)

(...) »

The « Wiener Zeitung » Number 248 on page 4 :

« Die vier ordentlichen Konzerte der Gesellschaft der Musikfreunde in der Saison 1892-1893, geleitet von dem Konzertdirektor Herrn Wilhelm Gericke, finden an folgenden Sonntagen Mittags 12 ½ Uhr mit nachbenanntem Programme statt :

1) Am 13. November :

Franz Schubert : Ouvertüre in E-Moll

Anton Bruckner : Psalm (neu) für Solo, Chor und Orchester (I. Aufführung)

(...) »

Friday, 28 October 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Die Sireneninsel »

(The Siren Island)

comic ballet in one act

music by Raoul Mader

libretto by Hermann Heinrich Regel

set on a mythical, storm-battered island populated by Sirens

choreography by Josef Haßreiter

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

« Gringoire » , Opus 66

opera in one act

music by Ignaz Brüll

(sixth performance of this production)

French libretto by Victor Léon, after the historical comedy « Gringoire » (1866) by Théodore de Banville

German translation by Robert Hirschfeld

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

The tale of a starving vagabond street poet, who narrowly escapes the hangman's noose through an unexpected marriage. Set in fifteenth century France under the reign of the cruel and crafty « roi Louis XI » . Other characters : Simon Fourniez, a well-to-do merchant ; Loyse, Simon's daughter ; Nicole, Simon's sister ; Olivier le Daim, the King's manipulative barber (and favourite) , who wants to marry Loyse.

cast

Ludwig XI. : Franz Neidl

Olivier le Daim, Leibbarbier Ludwig XI. : Anton Schittenhelm

Simon Fourniez, Kaufmann : Karl Mayerhofer

Loyse, Tochter Fourniez's : Louise von Ehrenstein

Nicole, Fourniez's Schwester : Anna Warnegg

Pierre Gringoire, Straßensänger : Josef Ritter

A seriously ill Bruckner complicit in his last organ service at the Vienna Imperial Court Chapel.

Mathias Plohberger (1855-1914) succeeds Joseph Leopold von Zenetti as organist and choir-director (« Regens chori ») at the parish church in Enns.

Early death at fifty-seven years old of the German conductor and composer (Felix) Otto Dessoff in Frankfurt-am-Main. The « Wiener Philharmoniker » elected him in 1860 to be its « subscription conductor » , a position he held until 1875.

Beginning in 1861, Dessoff also taught composition at the « Gesellschaft der Musikfreunde » (the forerunner of the Vienna Conservatory) . His students included Arthur Nikisch and Felix Mottl.

Under his leadership, the repertoire of the « Philarmoniker » was consistently enlarged, important organizational principles (music archives, rules of procedure) were introduced and the orchestra moved to its third new home. At the beginning of the 1870-1871 concert season, the musicians began playing in the newly built « Goldenersaal » in the « Musikverein » building, which has proved to be the ideal venue with its acoustical characteristics influencing the orchestra's style and sound.

Eager to have his Symphony « No. 0 » performed, Anton Bruckner presented the score to Dessoff, who began to read the first movement.

Surprised, the conductor asked :

« But where is the main theme ?? »

Discouraged, Bruckner withdrew the work.

...

Letter from the Vienna Imperial Court Chapel to Anton Bruckner :

According to an informant from the Office of the Court Chamberlain (dated October 24, 1892) , the request for dismissal from service at the Vienna Court Music Chapel is approved.

Anton Bruckner is not entitled to additional octennial allowances.

(signed by Josef Hellmesberger senior)

...

The « Deutsche Zeitung » Number 7483 announces on page 6 the fourth « subscription concert » of the 1892-1893 season of the « Society of Friends of Music » on November 13, which includes the premiere performance of « Psalm 150 » (**WAB 38**) :

« Die 4. ordentlichen Konzerte der Gesellschaft der Musikfreunde in der Saison 1892-1893, geleitet von dem Konzertdirektor Herrn Wilhelm Gericke, finden an folgenden Sonntagen, Nachmittags um halb 1 Uhr, mit nachbenanntem Programm statt :

I) 13. November :

(...)

Anton Bruckner : Psalm (neu) für Solo, Chor und Orchester (1. Aufführung)

(...) »

Saturday, 29 October 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

triple bill

« Sonne und Erde »

(Sun and Earth)

comic-allegorical ballet in four acts and eleven « tableaux »

conducted by Julius Lehnert

music by Josef Bayer

libretto by Franz-Xaver Gaul and Josef Haßreiter

choreography by Josef Haßreiter

synopsis

a scenic journey celebrating the changing seasons, elemental forces, and the cyclical rhythm of nature

the ballet is divided into a prelude and four distinct seasonal scenes :

Spring : Celebrates the re-awakening of nature with lively festivities, light hearted dancing, and the traditional « Parapluie-Marsch » .

Summer : The scene shifts to a vibrant sea side bath house. Vacationers, swimmers, and playful children seek refuge from the heat, complete with an energetic « Bade-Galopp » and the bright « Sonnen-Walzer » .

Autumn : Focuses on the grape harvest, wine making, and fox hunting, featuring lively local festivities before a sudden rain storm signals the end of the harvest.

Winter : A poetic and festive conclusion. Village bells ring for midnight mass as snow falls over a moonlit pine forest. A glowing, illuminated Christmas tree is surrounded by forest fairies and a celebratory « Christkindl-Polka » .

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Antonie (« Toni ») Schläger

Turiddu : Fritz Schrödter

Lucia : Luise Kaulich-Lazarich

Alfio : Franz Neidl

Lola : Ellen Forster (Forster-Brandt)

« Die Puppenfee »

(The Fairy Doll)

a pantomimic « divertissement » in one act and two « tableaux »

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A prized mechanical fairy doll miraculously comes to life at midnight to magically animate the entire Viennese shop. She interacts with puppets and toys all around her - greeting some, dismissing others, blowing kisses to favourites.

human characters

toy maker (or shop-keeper) - his assistant (chief clerk) - sir James Plumpstershire (wealthy Englishman)
Lady Plumpstershire - their children - various customers (peasant family, maid, postman, etc.)

Sunday, 30 October 1892

Pyotr Ilyich Tchaikovsky continues working on his « Symphony in E-flat major » (TH 238 ; ČW 443) in his country house at the Russian town of Klin.

...

The Viennese daily newspaper « Neue freie Presse » Number 10124 reports on page 7 that the score of the Fourth symphony (**WAB 104**) was published :

« **Neue Musikalien**

(Bericht der Kaiserlich und Königliche Hof-Musikalienhandlung Albert J. Gutmann, Wien, Hof-Opernhaus)

Anton Bruckner : 4. Symphonie, in Es-Dur (“ Romantische ”) , Orchesterstimmen (...) »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Die Afrikanerin »

(L'Africaine)

« grand opéra » in five acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Giacomo Meyerbeer

(182nd performance of this production)

libretto by Eugène Scribe

German translation by « G. Ernst » (pseudonym of Ferdinand Gumbert)

stage design by landscape painter Johann Kautský (Jan Kautský)

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

« festive entrance » in act four choreographed by ballet master Karl Telle

synopsis

The opera is a tragic tale of exploration, forbidden love, and cultural conflict. Vasco da Gama, who left Lisbon, survives a shipwreck by landing on a mystical island in the Indian Ocean. He is taken over by a swarm of natives. He returns from sea with two captives : Nélusko (who is secretly a King) and Sélika (who is a Queen) . Sélika falls in love with Vasco but she finally let go the Portuguese explorer so he can marry Inès, his true love.

main characters

Vasco da Gama : Hermann Winkelmann

Sélika : Amalie Friedrich-Materna

Nélusko : Karl Sommer

Inès : Anna Bayer

Monday, 31 October 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Gringoire » , Opus 66

opera in one act

music by Ignaz Brüll

(seventh performance of this production)

French libretto by Victor Léon, after the historical comedy « Gringoire » (1866) by Théodore de Banville

German translation by Robert Hirschfeld

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

The tale of a starving vagabond street poet, who narrowly escapes the hangman's noose through an unexpected marriage. Set in fifteenth century France under the reign of the cruel and crafty « roi Louis XI » . Other characters : Simon Fourniez, a well-to-do merchant ; Loyse, Simon's daughter ; Nicole, Simon's sister ; Olivier le Daim, the King's

manipulative barber (and favourite) , who wants to marry Loyse.

cast

Ludwig XI. : Franz Neidl

Olivier le Daim, Leibbarbier Ludwig XI. : Anton Schittenhelm

Simon Fourniez, Kaufmann : Karl Mayerhofer

Loyse, Tochter Fourniez's : Louise von Ehrenstein

Nicole, Fourniez's Schwester : Anna Warnegg

Pierre Gringoire, Straßensänger : Josef Ritter

« Le Rouge et le Noir »

(The Red and the Black)

ballet in three acts by Hermann Heinrich Regel

adaptation from Stendhal's eponymous psychological novel in two volumes published in 1830

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

The tragic and passionate story of Julien Sorel during the « Restoration » period : an irresistible eighteen year old ambitious but modest provincial man torn between love, religion, and his social aspirations. Protected by Abbé Chélan, he enters the world of the aristocracy amidst the power struggles.

Attempting to succeed through a combination of talent, hard work, deception, and hypocrisy, he ultimately allows his passions to betray him.

...

Main building of the University of Vienna on the « Ringstraße »

The Portal in front of the « Lawyers' steps » gives access to the « Senate Hall » , the « large Ceremonial Hall » and the « small Ceremonial Hall » .

Lecture Hall XXXVI (36) also called small Ceremonial Hall

Academic celebrations, conferences and lectures are taking place here

5:00 pm to 7:00 pm

capacity : 70 students

dimensions : 12.7 m x 9.1 m x 7 m

floor space : 115 to 116 square meters

ceiling height : 7 meters

student Ernst Schwanzara records the weekly lecture on harmony and counterpoint

given by professor Anton Bruckner

Today, Bruckner recounts to his students some of his own memories :

Czech composer Robert Führer ...

[Saturday, 6 September 1856 : As part of the Centenary celebrations of Wolfang Amadeux Mozart's birthday, Führer participated in the music competition in Salzburg.]

professor Leopold von Zenetti from Enns ...

[Bruckner was his pupil between 1843 and 1845.]

Simon Sechter and Johann Herbeck ...

[**Thursday, 21 November 1861** : Anton Bruckner improvises a fugue on a given eight bar theme (an introduction and fugue on a theme by Simon Sechter) at the organ of the « Piaristenkirche » in Vienna for the qualification of « teacher of harmony and counterpoint at the Conservatorium » .

After the test, the adjudicator Herbeck remarks :

« He should have examined us ! »]

...

The tragic fire at the « Ring » theatre beside his apartment

The American banker working at « Brown Brothers Harriman & Co. » in New York, who was among the victims

[Thursday, 8 December 1881 : Anton Bruckner witnesses the greatest incendiary catastrophe in the history of the city of Vienna. And he probably thanked the « Providence » despite the post traumatic effect !

Thursday is a day of celebration : the feast of the Immaculate Conception of the Virgin. In the evening, the « Ringtheater » (« Komische Oper ») is presenting the second performance of « The Tales of Hoffmann » by Jacques Offenbach. The night before, Johann Strauß had attended the premiere.

Sigmund Freud has tickets for tonight's performance.

Bruckner also holds two tickets but rather decides to stay home. He doesn't feel well enough (migraine ?) and also he dislike the work. So, he changes is mind at the last minute.

(As Bruckner will later tell his sister Rosalia Hueber, he did not go to the « Ringtheater » as planned because of the programme change.)

Shortly before the beginning of the opera, fire breaks out on stage !

From his window at the « Wonhaus » next by, Bruckner sees the stage collapsing in the blaze.

A striking entry in his dairy describes the scene with choking horror :

« On both sides, numerous corpses. Most between the second and third floors. »

At **7:00 pm**, the collapse of a wall forces to suspend the operations of debris removal.

Among the dead are Heinrich Nachod and his wife, an uncle of Mary Vetsera, aunt and uncle of Arnold Schœnberg

(aged seven at the time) . Their two children will be adopted by the Schœnbergs.

A « Red Cross » wagon carries corpses and body parts. At this point, Bruckner comes down to take a closer look at the relief operations and the clearance of the dead.

At **7:05 pm**, the first fire fighters arrive with their ladders and manage to save a large number of persons. Drapes are stretched under the windows. More than sixty people jump from the third floor.

More horse drawn fire wagons arrive at full speed and crush several citizens, who are part of the large crowd surrounding the theatre.

Some fire fighters try to get inside. Since the doors open inward, they must first remove bodies that are blocking the exits. These victims have suffocated during the commotion without being able to escape.

Many of those who were injured could have been saved but ultimately died of their burns and of smoke intoxication because no medical aid was available at the scene of the fire.

The fire brigade also realize very quickly the need to protect the neighbouring buildings - like the Vienna Stock Exchange building on the « Ringstraße » (« Schottenring » Number 16) . On his part, Bruckner is very worried about all his musical manuscripts (his only treasure !) laying inside the apartment.

Between 386 and 436 deaths of which 180 by defenestration.

The bodies are laid out in the court yard of the « main police station » on the « Schottenring » near by.

Later, municipal workers transport them to the Vienna General Hospital in horse drawn carriages and on stretchers. The number of family members is so great that the soldiers and the police must ensure public order.

At the time of the tragedy, Emperor Franz-Josef is at his summer residence in Gödöllö, Hungary. Learning the news, he rushes back to Vienna. The city now enters a great period of mourning.

Living alone, Bruckner is fortunate that two of his pupils, who came from his own part of Austria, went to see him and stayed until morning. One of them is Josef Vockner's brother-in-law, Richard Schönberger.

He would say whenever speaking of the horror of that night :

« I shall never, ever forget it ! »

The next day, with a child like mixture of fear and curiosity, Bruckner goes to the mortuary at the police station and views the dreadfully maimed victims. He becomes « abnormally over excited » ...]

The ensuing « Ringtheater » trial, held from April 24 to May 16, 1882, in Vienna's « Landesgericht » , indicted eight individuals, including director baron Franz Jauner and mayor Julius von Newald for oversight failures. Jauner faced ten specific counts of negligence. He maintained his innocence, decrying the verdict as a « miscarriage of justice » in letters from custody. His sentence was soon commuted to just weeks via an imperial pardon from Emperor Franz-Josef. Jauner was forbidden to work in theatrical management for several years.

...

One important instance of Jauner's influence involved his ties to director Bernhard Pollini in Hamburg, because this apparently led to the engagement of the Czech bass Vilém Heš at the « Hofoper » in Vienna. Heš had learned the role of « Kecal, the marriage broker » in German in Hamburg, **(20)** and that part became decisive for his engagement in Vienna.

(20) At the Hamburg performance on 17 January 1894, Josef Arden, a guest singer from Bremen, played the part of « Kecal » , and Heš took over the role, when he arrived for his engagement during the 1894-1895 season.

The executive director of the Czech National Theatre, František Adolf Šubert, wanted to capitalize on the success in Vienna of « Prodaná nevěsta » immediately after the closing at the « Prater » of the « International Exhibition for Music and Theatre » and he offered the Court Opera intendant, baron Josef von Bezecný, a guest appearance by his company at the « Hofoper » . The offer was not accepted for various reasons, and ideas for a possible appearance on one of Vienna's other stages also remained just a dream. Šubert, nonetheless, already made another attempt to arrange a performance in Vienna on 8 November 1892, when he addressed a letter to the theatre's administration offering guest performances in June of 1893. Executive director Wilhelm Jahn had to state his opinion on requests to rent the « Hofoper » , and, in a letter to the Intendant's Office dated 8 December, for example, he refused to approve the holding of an industrial ball, because such an undertaking « seems absolutely incompatible with the dignity of the institution » ; in the same message, he expressed himself guardedly concerning a guest performance by a Czech Opera company, pointing out that « such a request would not remain the only one of its kind, and a Hungarian or Polish National Opera would surely follow » . **(23)** As can be seen from the further chronology of events, Šubert attempted to arrange a guest performance at the « Theater an der Wien » , but this also came to nothing.

Attempts to mount Vienna's own production of « Prodaná nevěsta » , however, date back to that time. Publisher « Bote & Bock » in Berlin informed Wilhelm Jahn by telegram on 19 December 1892 and, a day later, by letter about the interest of baron Franz Jauner in « Prodaná nevěsta » , and it requested an immediate statement as to whether the « Hofoper » intended to produce the work in the immediate future, or whether its performing at the « Theater an der Wien » would rule out a production at the Court opera.

Wilhelm Jahn answered on 21 December :

« I would be inclined to procure " Prodaná nevesta " for next season, but under the condition that the work be performed here neither in German nor in any other language before then, or else, there

would be less interest. » **(24)**

On 22 December 1892, Hugo Bock responded as follows :

« The condition that the opera may not be performed before then, even in a different language, can hardly be fulfilled, because I have been told the Czech National Theatre entered into an agreement for a guest appearance this June [25] at the " Theater an der Wien ", and blocking the Czechs' guest appearance on June first would appear to be inopportune for political reasons. I, on the other hand, think that for the success of a German performance, support from the Czech element will be necessary, so it would be inappropriate to irritate them by any kind of refusal, and since a few performances of the opera at the " Music Exhibition " have suddenly generated widespread interest in this masterpiece, I would like to emphasize that a few performances in the Czech language would not harm the next German performances, but would rather tend to attract more interest. »

(23) On 11 December 1892, the inspector of the Vienna « Hofoper » , Johann Kautz, also reported that, during the requested period in June, there were plans for construction work inside the building.

(24) The text of the telegram is quoted in the draft of a letter dated 21 December 1892, prepared by the adjunct to « Hofoper » Office executive director, Ferdinand Graf, and intended for the publisher « Bote & Bock » in Berlin.

(25) June of the season in question (i.e. 1893)

In the second part of the letter, Hugo Bock proceeds to discuss the legal aspects of the matter. He established the deadline for the premiere as « no later than by 1 January 1894 » , and he set the penalty for failure to meet the deadline at 3,000 Gulden for the performance material and the amount of the royalties. This was apparently his tactic, because according to copyright legislation at the time, the ten year period of protection of Smetana's work would expire in 1894, but the Austrian « House of Lords » was deliberating changes to the law, and the period of copyright protection was expected to be extended.

Wilhelm Jahn's answer, passing on the stance of the Intendant's Office, was laconic :

« Under the stated conditions, I regret that I cannot get " Prodaná nevesta ". »

There are also a few documents concerning the financial conditions (in a letter from the publisher dated 25 January 1893, the price for the performance material was reduced by half to 1,500 Gulden) and the latest deadline for the premiere, but the negotiations did not bring results. The question of the validity of copyright turned out to be a sensitive matter with respect to the negotiating tactics of the publisher, the Court Opera, and Smetana's heirs.

Josef Schwarz finally visited the Court Opera in person.

His letter dated 7 February 1893 shows his disappointment :

« I came away with the sad conviction that the exalted " House of Lords " will seemingly not get around to discussion and voting on the proposed law to extend the performance rights of operas, and that Smetana's heirs have little hope of collecting royalties for a longer period from the operas that their father left to them. »

Concerning the discount for the performance material offered to the Court opera by publisher « Bote & Bock » , Schwarz continues :

« The Imperial and Royal Court Opera would obtain a strong " repertoire opera " from Smetana's heirs once and for all for 1,500 Gulden. I don't want to go on and on about it, but I cannot rid myself of the bitter feeling that local artists are not shown the least bit of favour and kindness that is generously showered on composers from other countries. »

The comment at the end of the letter hints that during the negotiations in Vienna, Schwarz had encountered some concerns with nationalistic overtones :

« There can be no though of any kind of nationalistic spitefulness or demonstrations by the Viennese public. After all, the public at large and all of the critics have received Smetana's works in the friendliest manner. »

selected events of interest after the exhibition

November 1892

Ludwig Doblinger publishes the first edition of the printed scores of « Psalm 150 » (**WAB 38**)

(score) plate number : D. 1804

(choral parts) plate number : D. 1781

(piano reduction score by Cyrill Hynais) plate number : D. 1780

(orchestral parts) plate number : D. 1860 (1893)

...

Main building of the University of Vienna on the « Ringstraße »

The Portal in front of the « Lawyers' steps » gives access to the « Senate Hall » , the « large Ceremonial Hall » and the « small Ceremonial Hall » .

Lecture Hall XXXVI (36) also called small Ceremonial Hall

Academic celebrations, conferences and lectures are taking place here

5:00 pm to 7:00 pm

capacity : 70 students

dimensions : 12.7 m x 9.1 m x 7 m

floor space : 115 to 116 square meters

ceiling height : 7 meters

student Ernst Schwanzara records the weekly lecture on harmony and counterpoint

given by professor Anton Bruckner

Students from the Faculty of Law who registered, and then, cancelled their registration :

Julius Glaser, Max Graf (registration cancelled again) , Wilhelm Rudolf Greiner (registration cancelled) , Rudolf baron von Hærdtl (ditto) , Moriz Heilpern (ditto) , August Hoffer (ditto) , Ferdinand Kadecka (ditto) , Alfred Kaiser, Adolf Koczirz, Wilhelm Lœbell (entry deleted again) , Anton Maschl (ditto) , Anton Neubauer (ditto) , Emil Polesovsky (ditto) , Eduard Reiner (ditto) , Karl Samuely (ditto) , Anton Schulz (ditto) , Franz Übelhör, Richard Urbantschitsch (registration cancelled again) und Ludwig Weiß (ditto) .

...

Johannes Brahms declines an invitation from the University of Cambridge to visit the campus to receive an « honorary degree » during the next year's « Golden Jubilee » celebrations of the University Musical Society.

Tuesday, 1 November 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Robert der Teufel »

(Robert le Diable)

« grand opéra » in five acts

(sung in German)

music by Giacomo Meyerbeer

libretto by Eugène Scribe, Germain Delavigne

German translation by Theodor Hell (pseudonym of Karl Gottfried Theodor Winkler)

« décor » based on drawings by the imperial and royal Court theatre painter Carlo Brioschi

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

Robert, Duke of Normandy, has inherited terrible qualities from his father, the Devil, who is unbeknown to him. While in exile in (thirteenth century) Sicily, he falls in love with the King's daughter, Isabelle. His father appear there as Bertram, his travelling companion, in order to win him over. In the process, Robert is met by a streak of bad luck that culminates in him losing Isabelle to the Prince of Granada. Bertram leads Robert to the graveyard of an abandoned monastery, where his is to break off a twig onto the grave of St. Rosalie in order to regain his fortune. Instead, all of the graves open up, from which nuns emerge and perform a scary dance. Bertram then leads Robert into a church, reveals himself to be Robert's father, and want him to swear an oath to him. The clock strikes midnight and Bertram's time for winning over Robert expires. He returns to Hell alone, and Isabelle and Robert become a couple.

cast

Robert, Herzog der Normandie : Hermann Winkelmann

Bertram, Erzieher des Herzogs Robert : Franz von Reichenberg

Isabella, Prinzessin von Sicilien : Marie Lehmann

Alice, ein Landmädchen aus der Normandie : Antonie (« Toni ») Schläger

Raimbeaut, Bräutigam Alices : Georg Müller

Uberto, Majordomus des Königs von Sicilien : Hans Frei

Erster Ritter : Louis Evers

Ein Waffenherold : Benedikt Felix

Helene (stumme Rolle) : Carlotta Brianza

Der König von Sicilien (stumme Rolle) : Pietro Mazzantini

Der Prinz von Granada (stumme Rolle) : Vincenzio Nunzianti

The magazine « Die Lyra » Volume 16, Number 3 (422) provides on page 3 (page 25) a preview of the « Wiener Philharmoniker » 1892-1893 concert season including the December 18 premiere of the (revised) Eighth symphony (**WAB 108**) :

« **Philharmonische Konzerte**

In den von den Mitgliedern des Kaiserlich-Königliche Hof-Opernorchesters veranstalteten Konzerten gelangen folgende Werke zur Aufführung :

(...)

Bruckner : Symphonie Nummer 8 in C-Moll (Seiner Kaiserlich und Königliche Apostolischen Majestät Kaiser Franz-Josef gewidmet) 1. Aufführung

(...) »

An advertisement on page 10 in the « Deutsche Zeitung » Number 7487 is announcing the programme of the fourth « subscription concert » of the 1892-1893 season of the « Society of Friends of Music » (on November 13) , which includes the premiere performance of « Psalm 150 » (**WAB 38**) :

« **Großer Musikverinssaal** / Sonntag, den 13. November 1892, ½ 1 Uhr Mittags / 1. Gesellschaftskonzert / Dirigent : Herr **Wilhelm Gericke** / Mitwirkende : Fräulein **Adele aus der Ohe** (Klaviervirtuosin) , **Jacob Maurice Grün** / Konzertmeister (Violindirigent) , Singverein, Gesellschaftsorchester / Programm /

Franz Schubert : Ouvertüre (in E-Moll)

Anton Bruckner : Psalm, für Solo, Chor und Orchester (1. Aufführung)

(... Franz Liszt, Richard Strauß, Felix Mendelssohn ...)

Casse- und Saaleröffnung am Konzerttage um ½ 12 Uhr Mittags »

Wednesday, 2 November 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Werther

« drame lyrique » in four acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Jules Massenet

French libretto co-written by Edouard Blau, Paul Milliet, Georges Hartmann (pseudonym : Henri Grémont)

translated in German by Max Kalbeck

stage design by Anton Brioschi, Hermann Burghart

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Werther : Ernest M. H. van Dyck, tenor

Charlotte : Marie Renard, mezzo-soprano

Albert : Franz Neidl

Le bailli : Karl Mayerhofer

Sophie : Ellen Forster (Forster-Brandt)

Schmidt : Anton Schittenhelm

Johann : Benedikt Felix

Kätchen : Emma Karlona

Brühlmann : August Stoll

Thursday, 3 November 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Die Puppenfee »

(The Fairy Doll)

a pantomimic « divertissement » in one act and two « tableaux »

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A prized mechanical fairy doll miraculously comes to life at midnight to magically animate the entire Viennese shop. She interacts with puppets and toys all around her - greeting some, dismissing others, blowing kisses to favourites.

human characters

toy maker (or shop-keeper) - his assistant (chief clerk) - sir James Plumpstershire (wealthy Englishman)
Lady Plumpstershire - their children - various customers (peasant family, maid, postman, etc.)

« Un ballo in maschera »

(A Masked Ball)

« lyric drama » in three acts

(sung in German)

conducted by vice-court « Kapellmeister » Hanns Richter

music by Giuseppe Verdi

(61st performance of this production)

libretto by Antonio Somma loosely based on « Gustave III » by Eugène Scribe

German translation by Johann Christoph Grünbaum

« décor » by Court theatre painter Theodor Jachimovicz and Court theatre stage designer Anton Brioschi

cast

Gustaf III. : Georg Müller

René Ankarström : Karl Sommer

Amelia : Amalie Friedrich-Materna

Ulrica : Luise Kaulich-Lazarich

Oscar : Anna Bayer

Christian : Benedikt Felix

Samuel, Graf Horn, Hastings : Ludwig Weiglein

Tom, Graf Warting, Berkley : Hans Frei

Ein Richter, ein Oberrichter : Viktor Schmitt

Ein Diener Amelias : Eduard Hinkelmann

Friday, 4 November 1892

In a letter dated « Döbling, November 4, 1892 » to arts administrator Richard Sternfeld (who is not named but may be identified by circumstantial evidence) , Hugo Wolf wonders how the « popular concerts » series in Berlin (which Sternfeld had suggested as a venue for showcasing Wolf's music) are different from the « popular concert » series at the « International Exhibition for Music and Theatre » - whether people eat, drink, and smoke ?

Three pages of a bi-folium 8vo, 175 millimetres x 110 millimetres - creased at horizontal fold - short split to lower portion of central fold.

« Döbling, November 4, 1892,

Would you please, most esteemed " Herr ", be so kind as to reveal to me the character of the so-called " popular concerts " in Berlin ? ... Are your " popular concerts " such at which [the audience] is eating, drinking, and smoking ? Of course, such concerts would prohibit the performance of vocal music and, when you proposed a " popular concert " to me, you intended to perform my instrumental works only. In such a case, a " popular concert " would not serve me well because, as you know, my specialty is vocal music. However, should it be otherwise and should the said concerts also include vocal music, then, I would, of course, prefer such a " popular concert " to one at the " Singakademie " if only to save money. It also would appear that these " popular concerts " are held in the hall of the " Philharmoniker ", which should not be underestimated. »

« [Wolf] intensified the expressive vocabulary of the " lied " by means of extended tonality and post-Wagnerian declamation, while retaining the defining elements of the song tradition he had inherited from Schubert and Schumann. Profoundly responsive to poetry, he incorporated detailed readings of his chosen poems in the compositional decisions he made about every aspect of song : harmonic nuances, tonal form, melodic design, vocal declamation, pianistic texture, the relationship of voice to piano, etc. Seeking an art " written with blood ", he went below the surface of poetry - even where his musical purposes were inevitably distinct from the poet's - in order to recreate it in music of remarkable intensity written, as he once proclaimed, for epicures not amateurs. »

(Eric Sams, Susan Youens in Grove Music Online)

Richard Sternfeld (1858-1924) was a prominent arts administrator in Berlin at the time. A board member of the « Wagner-Verein » , he organized several performances of Hugo Wolf's works. The Berlin concert Wolf was planning at the time finally took place on January 8, 1894 - but not as a « popular concert » . Siegfried Ochs, director of the « Philharmonischer Chor » , conducted some of Wolf's choral and orchestral works.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Carmen

opera in four acts

music by Georges Bizet

(sung in German)

libretto by Henri Meilhac and Ludovic Halévy

after « Carmen » , a novella by Prosper Mérimée

German translation by Julius Hopp

« décor » based on drawings by the imperial and royal Court theatre painter Carlo Brioschi

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Carmen : Marie Renard

Don José : Georg Müller

Escamillo : Franz von Reichenberg

Micaëla : Anna Bayer

Frasquita : Emma Karlona

Mercédès : Anna Hauser

Zuniga : Hans Frei

Moralès : Benedikt Felix

Remendado : Viktor Schmitt

Dancaïre : Willibald Horwitz

Lillas Pastia : Franz Schubert (Sänger)

Ein Führer : Josef Schubert

Saturday, 5 November 1892

Several newspapers announce the premiere performance of « Psalm 150 » (**WAB 38**) on November 13.

The « Deutsche Zeitung » Number 7491 on page 6 :

« Im 1. ordentlichen Gesellschaftskonzerte, welches am 13. dieses Monats, um halb 1 Uhr Nachmittags, im großen Musikvereinssaal unter der Leitung des Konzertdirektors Wilhelm Gericke und unter gefälliger Mitwirkung der Damen Frau Leonore Baronin Bach (Sopran) , Fräulein Adele aus der Ohe (Klavier) , dem Singvereins und des Gesellschaftsorchesters stattfindet, gelangen zur Aufführung :

Anton Bruckner's Psalm für Solo, Chor und Orchester (1. Aufführung)

Richard Strauß's " Wanderers Sturmlied " für Chor und Orchester (1. Aufführung)

Franz Liszt's Klavierkonzert, vorgetragen von Fräulein Adele aus der Ohe

Den Schluß bildet Felix Mendelssohn's Finale des 1. Actes aus " Loreley " für Solo

(... Eintrittskarten ...) »

The Austrian daily newspaper « Die Presse » Number 307 on page 11 :

The Viennese daily newspaper « Neue freie Presse » Number 10130 on page 6 :

« Im 1. ordentlichen Gesellschaftskonzerte, welches am 13. dieses Monats um halb 1 Uhr Mittags im großen Musikvereinssaale unter Leitung des Konzertdirektors Wilhelm Gericke und unter Mitwirkung der Damen Frau Leonore Baronin Bach (Sopran) , Fräulein Adele aus der Ohe (Klavier) , des Singvereins und des Gesellschaftsorchesters stattfindet, gelangen zur Aufführung :

Anton Bruckner's Psalm für Solo, Chor und Orchester (1. Aufführung)

Richard Strauß's " Wanderers Sturmlied " für Chor und Orchester (1. Aufführung)

Franz Liszt's Klavierkonzert, vorgetragen von Fräulein Adele aus der Ohe

Den Schluß bildet Felix Mendelssohn's Finale des 1. Actes aus " Loreley " für Solo. »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

« Roméo et Juliette »

opera in five acts

(sung in German)

music by Charles Gounod

(108th performance of this production)

French libretto by Jules Barbier and Michel Carré based on William Shakespeare's play

German translation by Theodor Gaßmann

stage design by Hermann Burghart, Josef Hoffmann

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Juliette : Henriette Standhartner

Stéphano : Anna Bayer

Gertrude : Luise Kaulich-Lazarich

Roméo : Ernest M. H. van Dyck, tenor

Tybalt : Anton Schittenhelm

Benvolio : Louis Evers

Mercutio : Franz Neidl

Paris : Benedikt Felix

Grégorio : Viktor Schmitt

Capulet : Hans Frei

Frère Laurent : Baron Hans von Rokitansky

Le Duc : Ludwig Weiglein

Sunday, 6 November 1892

Advertisement on page 29 in the « Illustrierten Wiener Extrablatt » Number 308 announcing the « Society of Friends of Music » concert on November 13, which features the premiere performance of « Psalm 150 » (**WAB 38**) :

« Großer-Musikvereinssaal

Sonntag, den 13. November 1892, halb 1 Uhr Mittag :

1. Gesellschaftskonzert

Dirigent : Herr Wilhelm Gericke

Mitwirkende : Frau Baronin Leonore Bach (Sopran) , Fräulein Adele aus der Ohe (Klavier) , Jacob Maurice Grün, Konzertmeister (Violindirigent) . Der Singverein. Gesellschaftsorchester

Programm :

Franz Schubert : Ouvertüre (in E-Moll)

Anton Bruckner : Psalm für Solo, Chor und Orchester (1. Aufführung)

(... Franz Liszt, Richard Strauß, Felix Mendelssohn ... Kartenpreise ...) »

first « subscription concert » of the 1892-1893 season

« Musikvereins Großersaal » , Vienna

vice-court « Kapellmeister » Hanns Richter

conducts the « Wiener Philharmoniker »

programme

Ludwig van Beethoven - Overture « Die Weihe des Hauses » , Opus 124

Robert Fuchs : Serenade No. 4 in G minor for string orchestra and two horns, Opus 51

Robert Schumann - Symphony No. 1 in B-flat major, « Spring » , Opus 38

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Wiener Walzer »

(Vienna Waltz)

ballet in three parts

conducted by Josef Bayer

based on music by Johann Strauß I, Johann Strauß II, Josef Bayer

compiled by Josef Bayer

choreography by Louis Ruault (pseudonym : Louis Frappart)

stage design and costumes based on drawings by the history painter Franz-Xaver Gaul

Monday, 7 November 1892

Pyotr Ilyich Tchaikovsky leaves his country house at the Russian town of Klin to go to Saint-Petersburg

...

Further announcement on page 6 in the « Illustrierte Wiener Extrablatt » Number 309 of the « Society of Friends of Music » concert on November 13, which features the premiere performance of « Psalm 150 » (**WAB 38**) :

« Im 1. ordentlichen Gesellschaftskonzerte, welches am 13. dieses Monats, um ½ 1 Uhr Mittags, im großen-Musikvereinssaale unter Leitung des Konzertdirektors Wilhelm Gericke und unter gefälliger Mitwirkung der Damen : Frau Leonore Baronin Bach (Sopran) , Fräulein Adele aus der Ohe (Klavier) , das Singvereins und des Gesellschaftsorchesters stattfindet, gelangen zur Aufführung :

Anton Bruckner's Psalm für Solo, Chor und Orchester (1. Aufführung)

(...)

Main building of the University of Vienna on the « Ringstraße »

The Portal in front of the « Lawyers' steps » gives access to the « Senate Hall » , the « large Ceremonial Hall » and the « small Ceremonial Hall » .

Lecture Hall XXXVI (36) also called small Ceremonial Hall

Academic celebrations, conferences and lectures are taking place here

5:00 pm to 7:00 pm

capacity : 70 students

dimensions : 12.7 m x 9.1 m x 7 m

floor space : 115 to 116 square meters

ceiling height : 7 meters

student Ernst Schwanzara records the weekly lecture on harmony and counterpoint

given by professor Anton Bruckner

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Bastien und Bastienne » K. 50/46b

pastoral comedy (song-play) in one act

conducted by court « Kapellmeister » Johann Nepomuk Fuchs

music by the twelve year old Wolfgang Amadeus Mozart

revised German text and new spoken dialogue by Max Kalbeck

original German libretto : Friedrich Wilhelm Weiskern, Johann Heinrich Friedrich Müller, Johann Andreas Schachtner

based on « Les Amours de Bastien et Bastienne » by Justine Favart and Harny de Guerville

cast

Bastien : Josef Ritter

Bastienne : Ellen Forster (Forster-Brandt)

Colas : Karl Mayerhofer

« L'amico Fritz »

(« Freund Fritz »)

a lyric comedy in three acts

(sung in German)

music by Pietro Mascagni

libretto by Nicola Daspuro (pseudonym : P. Suardon) with additions by Giovanni Targioni-Tozzetti

based on the French novel « L'ami Fritz » (1864) by Émile Erckmann and Alexandre Chatrian

German text by Max Kalbeck

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

Fritz Kobus, a wealthy landowner who bets his friend David, a rabbi, that he will never marry. However, he falls in love with Suzel, the daughter of one of his tenants, who brings him a bouquet of violets for his birthday. David helps them overcome their shyness and social differences, and wins the bet by convincing Fritz to marry Suzel.

cast

Susel, a farmer's daughter : Louise von Ehrenstein

Fritz Kobus, a rich bachelor landowner : Fritz Schrödter

(Josef) Beppe, a gypsy : Luise Kaulich-Lazarich

David, a rabbi : Josef Ritter

(Hans) Hanezò, a tax collector, Fritz's friend : Benedikt Felix

(Friedrich) Federico Feldmesser, Fritz's friend : Viktor Schmitt

(Katharine) Caterina, Fritz's housekeeper : Ida Bayer (Bayer-Liebhart)

Tuesday, 8 November 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

due to Ernest van Dyck's sudden hoarseness, « Ernani » is cancelled, and replaced by

« Der fliegende Holländer » , WWV 63

« music drama » in three acts

by Richard Wagner

(119th performance of this production)

libretto by Richard Wagner

stage « décor » by the imperial and royal Court theatre painter Theodor Jachimovicz

stage mechanics by the imperial and royal machinery inspector Gottlieb Dreilich

cast

Daland : Carl Grengg

Senta : Annie Thomas-Schwarz

Erik : Fritz Schrödter

Mary : Luise Kaulich-Lazarich

Steuermann : Anton Schittenhelm

Der Holländer : Karl Sommer

Letter from Anton Bruckner to vice-court « Kapellmeister » Hanns Richter :

« Hochwolgeborner Herr Hof-Kapellmeister !

Zu meinem Entsetzen und sicher auch zu Ihrer großen und unangenehmen Überraschung muß ich Herr Doktor mittheilen, daß die Sinfonie nahezu 1 ½ Stunde dauert ; mit den Kürzungen sicher 1 ¼ Stunde. Schnelle Tempi verträgt dieses (neue Seite) Werk keinesfalls. Ein Konzertstück nebstbei aufführen, wäre ganz unmöglich, und würden sicher die letzten Sätze der Sinfonie vor leeren Bänken aufgeführt werden ;

und die arme Sinfonie wäre hingerichtet !!!

Seiner Majestät wäre eine solche Procedur auch unmöglich zuzumuthen !

Als Vater meines geistigen Kindes bleibt mir also die (neue Seite) heißeste Pflicht, recht zudringlich zu bitten, entweder die Sinfonie anfangs aufführen zu wollen, oder das verhaßte Virtuosenstück entfallen lassen zu wollen.

Sollte meine so nothwendige Bitte nicht Erhörung finden können, so bleibt mir leider die letzte aber entschiedene Bitte, die Sinfonie für dermalen unaufgeführt lassen zu wollen !!!

Glückliche Reise nach Berlin.

Mit tiefstem Respekte,

Anton Bruckner

Wien, 8. November 1892 »

Anton Bruckner attends the festive evening organized by the « Wiener akademischer Wagner-Verein » at the famous « Golden Pear » inn (« Zur goldenen Birne ») located at « Landstraßer Hauptstraße » Number 31 in the third district to bid farewell to the doctor of philosophy, Theodor Wähner :

« The Academic Society offered a modest token of gratitude to its departing chairman from Vienna

by organizing a farewell dinner (November 8, 1892) at the “ Golden Pear ” inn. Numerous friends of Wähner had rushed to offer him heartfelt words of farewell.

Among the outstanding personalities, the following should be mentioned :

The “ honorary members ” : Professor Doctor Bruckner, court actors Georg Reimers and Franz Schaumann ; senior members of the society Doctor Bareuther, Doctor Wilhelm Dlauhý, Doctor von Ernst, Doctor Gassauer, Doctor Ernst König, Josef König, Doctor Schlenkrich, Doctor Staniek, and Doctor Franz Wähner.

Also attending : “ Frau ” Rosa Papier and « Herren » Doctor Rosmanith and Doctor Stärz.

Vice-chairman Karl Lorenz opened the banquet with the anthem “ Gaudeamus igitur ” [So, let us rejoice] .

The keynote speaker, member Anton Schalk praised Wähner’s contributions to the society in an inspiring speech.

Then, chairman Dr. Wiesenthal presented Dr. Wähner with a lapel pin.

“ Honorary member ” Professor Dr. Anton Bruckner then took the floor and began his speech by expressing his gratitude for the organization of the “ Bruckner Commers ”. He then bid farewell to the “ highly esteemed president ” and wished him a happy future.

The official part of the banquet concluded with a rousing toast to the departing board of directors.

The festive part lasted until the early hours of the morning (...) »

...

« Ein schwaches Zeichen des Dankes gab der “ Akademische ” seinem aus Wien scheidenden Vorstande durch die Veranstaltung eines Abschieds-Commerses (8. November 1892) bei der “ goldenen Birne ”. Zahlreich waren die Freunde Wähner’s herbeigeeilt, um ihm herzliche Abschiedsworte zu sagen.

Von hervorragenden Persönlichkeiten seien genannt :

Die Ehrenmitglieder Professor Doktor Bruckner, Hofschauspieler (Georg) Reimers, (Franz) Schaumann ; die Alten Herren der Vereines Doktor Bareuther, Doktor Wilhelm Dlauhý, Doktor von Ernst, Doktor Gassauer, Doktor Ernst König, Josef König, Doktor Schlenkrich, Doktor Staniek, Doktor Franz Wähner ; ferner Frau Rosa Papier und die Herren Doktor Rosmanith und Doktor Stärz.

Vorstandstellvertreter Karl Lorenz eröffnete den Commers mit dem “ Gaudeamus ”. Der Festredner, Vereinsmitglied Schalk (Anton Schalk) , pries die Verdienste Wähner’s um den Verein in zündender Rede. Dann überreichte der Vorstand Doktor Wiesenthal dem Doktor Wähner (...) eine Busennadel (...) .

Nun ergriff Doktor Wähner das Wort, welcher seine Verdienste als nicht gar so bedeutende hinzustellen versuchte (...) .

Das Wort ergriff nun Ehrenmitglied Professor Doktor Anton Bruckner, welcher zu Eingang seiner Rede den Dank für die Veranstaltung des Bruckner-Commerses aussprach. Dann verabschiedete er sich von dem « hochverehrten Präses » und wünschte ihm eine glückliche Zukunft.

Den officiellen Theil des Commerses schloß ein kräftiger Salamander auf den scheidenden Vorstand. Der heitere Theil währte bis zum frühen Morgen (...) »

« The Golden Pear » already existed in 1701 but experienced its hey-day during the Biedermeier period.

Renovations took place in 1797 and 1825.

After his palace burned down on December 31, 1814, Prince Andrey Kirillovich Razumovsky stayed there for a few days.

During the Vormärz (pre-March) period, situated between the « Congress of Vienna » in 1815 and the revolution of March 1848, the « Établissement » experienced a particular « golden age » . This era was characterized by efforts to re-establish the old political order in Europe and in the European empires.

Under « Kapellmeister » Michael Pamer, a twelve year old Joseph Lanner played the violin there.

In 1823, Adalbert Stifter resided in the rear building of the inn.

The site was completely rebuilt in 1833 :

A garden « salon » was reopened and a ball room (dance hall) was created into the neighbouring building.

Because the feast day of « St. Anne of Vienna » was particularly celebrated, it very quickly became known by its inhabitants as « Anna's Viennese Temple » (« Wiener Annen-Tempel ») . Other numerous events were also organized at « The Golden Pear » .

In the mid-nineteenth century, the « Établissement » was very popular due to the music performances held in the garden « salon » and dance hall.

The business was closely associated with the Setteli and Stipperger families. But, in the second half of the nineteenth century, fierce competition from the nearby « Dreher-Park » amusement « Établissement » built in 1865, contributed to the gradual decline of the « The Golden Pear » as a popular entertainment venue.

From 1870 onwards, the dance hall was no longer used and it was demolished in 1879.

Since then, « The Golden Pear » redefined itself into a more standard hôtel.

Wednesday, 9 November 1892

The anti-Semitic newspaper « Deutsches Volksblatt » Number 1384 reports on page 7 that the piano reduction of « Psalm 150 » (**WAB 38**) was published by the firm Ludwig Doblinger. It also refers to the premiere performance on November 13.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Mephistopheles »

(Mefistofele)

« grand opéra » in a prologue and five acts

(sung in German)

music and libretto by Arrigo Boïto

adaptation of the German legend of « Faust »

German translation by Carl Friedrich Niese

staged by Karl Tetzlaff

stage design by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A heavenly chorus strikes a deal with Mefistofele to do battle for the soul of Faust. Dr. Faust and his pupil Wagner observe the Easter Celebrations but he senses that they are being followed by a malevolent friar. He later sees that same friar at his study ; it is Mefistofele. He agrees to give his soul in return for worldly bliss for the rest of his life. Now youthful, he seduces the young Margareta, who agrees to give her mother a sleeping potion so they can have a

night of passion. At the Witches' Sabbath, he sees a vision of Margareta dead, but Mefistofele tells him that it was a false vision. Faust finds Margareta out of her mind in a prison sell. She had poisoned her mother with the sleeping draught and had drowned the baby that she bore Faust. Faust attempts to save her but she refuses, when she sees Mefistofele. She begs for salvation and dies earning it. Now, Faust has been transported back to Ancient Greece, where he wins over the heart of Helen of Troy. Faust old, once more, reflecting on how he failed to find the perfect experience he wanted in neither the past or present. He begs for God's forgiveness and earns it from the celestial choir.

cast

Mefistofele : Franz von Reichenberg

Faust : Georg Müller

Helena : Henriette Standhartner

Panthalis : Emma Karlona

Nereus : Louis Evers

Margarethe : Marie Lehmann

Marthe : Luise Kaulich-Lazarich

Wagner : Viktor Schmitt

Thursday, 10 November 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

« Excelsior »

spectacular « concept » ballet in six acts and twelve « tableaux »

celebrating scientific, industrial, and social progress

by the Italian mime dancer and choreographer Luigi Manzotti

conducted by Josef Hellmesberger junior

bombastic music score by composer Romualdo Marenco

music for « Les Telégraphistes » by Josef Hellmesberger junior

directed by J. Mendez

new stage set by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

stage mechanics by the machinery inspector Julius Rudolph

costumes based on drawings by the history painter Franz-Xaver Gaul

(in Vienna, the ballet was in the repertory from 1885 to 1914, receiving 329 performances)

The Struggle

« Light » struggles against « Darkness » , empowering brilliant inventors and thinkers. For instance, Alessandro Volta is depicted as radiant, when he creates the first electric spark, spelling the end of dim gas lamps.

Engineering Marvels

The story highlights the triumph of human engineering over nature, celebrating major infrastructure achievements like the construction of the Suez Canal and the Mont Cenis Rail Tunnel through the Alps.

Global Communication

The invention of the telegraph and steam powered ships are depicted as monumental steps toward connecting the continents.

...

The « Stilbildungs-Schule » (school of style formation) opens in Bayreuth. Cosima is fifty-four years old.
The institution was conceived by Richard Wagner to train singers and musicians in the spirit of his new « German music and drama » .

Closely associated with Julius Kniese and Cosima, it established a specific, declamatory singing style from the 1880's onwards, which emphasized on « Sprechgesang » .

Wagner's proposal for this kind of music school in Munich was seen, at the time, as opportunistic.

...

The « Deutsche Kunst- und Musikzeitung » Volume 19, Number 32 reports on page 289 an funny anecdote concerning the composer Vincenz Lachner.

Asked whether he was a « Lannerian » or a « Wagnerian » , Lachner calmly replied :

« " I am an ' Aner ' myself ! "

This apt answer reminds us of the original reply of our composer, Anton Bruckner, famous for his symphonies.

An art lover asked the master, known for his modesty regarding the material success of his works :

" Why you didn't write anything more ' grateful ' than symphonies ? "

Bruckner simply replied to this naïve question :
" You see, my dear fellow, some people likes canaries, others like ballet girls - me, I just like symphonies. "

and he turned his back on the astonished " art patron ". (...) »

« " Ich bin selber Aner ! "

An diese treffende Antwort erinnert uns die originelle Antwort unseres, durch seine Symphonien berühmten Tondichters Anton Bruckner.

Ein Kunstfreund fragte den durch seine Bescheidenheit in Bezug auf materiellen Erfolg seiner Werke bekannten Meister, warum er denn nichts " dankbareres " als Symphonien schreibe ?

Bruckner antwortete auf diese naive Frage einfach :

" Sehen Sie, Lieber, der Eine hat Kanarienvögel, der Andere Balletmädeln gern - ich - ich hab' halt Symphonien gern "

und drehte dem verblüfften " Kunstmäcen " den Rücken. (...) »

Born in the Bavarian town of Rain-am-Lech, Vinzenz was the youngest brother of Franz Lachner, also a composer and conductor.

The elder Lachner was known as a close friend of Franz Schubert.

As a composer, Vinzenz was essentially self taught. He was first educated by his father : the municipal organist Anton Lachner, who introduced him to the instrument and basic musical principles.

Admired by Johannes Brahms and Clara Schumann, Lachner was opposed to the « New German School » .

He stood out publicly against the cult of Richard Wagner but the creation of a « Wagner-Verein » in Mannheim at the beginning of the 1870's was the beginning of the end for his career.

Wagner himself came to conduct in Mannheim.

Responsable for the removal of Franz from Munich, Wagner campaigned for the removal of Vinzenz.

Lachner retired as court conductor in 1873. He settled afterwards in Karlsruhe, where he continued to teach.

He died from natural causes on 22 January 1893.

Friday, 11 November 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

due to Hermann Winkelmann's ongoing indisposition, « Die Walküre » is cancelled and replaced by the following double bill

« Satanella, oder Metamorphosen »

fantastic ballet in three acts and four « tableaux »

by Marie-Paul Taglioni

music by Cesare Pugni, Peter Ludwig Hertel

based on the novel « Le Diable amoureux » (1772)

an occult romance by Jacques Cazotte

Mazurka « La fantastique » composed by Franz Adalbert Doppler

new choreography and rehearsals by ballet master Marie-Paul Taglioni

new « décor » based on drawings by the imperial and royal Court theatre painter Carlo Brioschi

new costumes based on figurines by French designer and graphic artist Alfred Albert

the ballet enjoyed great popularity in Berlin (207 performances were given until 1885)

and also in Vienna (premiere in 1853)

synopsis

The dissolute student Karl abandons his fiancée Bertha. In doing so, he falls under the temptations of Satanella, a cunning female devil, who continuously shifts her shape and appearance to seduce him and drive him to madness. In the end, her good nature is sparked ; she destroys the supernatural contract before ascending to Heaven, while Karl reunites with his true love.

cast

Satanella : Carlotta Brianza

Graf Montenero : Pietro Mazzantini

Bertha, Tochter Monteneros : Hedwig von Haentjens

Carlo, Neffe Monteneros, Student : Otto Thieme

Stephano, Offizier : Louis Frappart (Ruault)

Ein Diener : Vincenzio Nunzianti

Putzmacherinnen : Helene Krauß, Hermine Swoboda

« L'invitation au bal » : Carlotta Brianza, Otto Thieme

La Diablotine : Carlotta Brianza

« Die Afrikanerin »

(L'Africaine)

« grand opéra » in five acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Giacomo Meyerbeer

(183rd performance of this production)

libretto by Eugène Scribe

German translation by « G. Ernst » (pseudonym of Ferdinand Gumbert)

stage design by landscape painter Johann Kautský (Jan Kautský)

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

« festive entrance » in act four choreographed by ballet master Karl Telle

synopsis

The opera is a tragic tale of exploration, forbidden love, and cultural conflict. Vasco da Gama, who left Lisbon, survives a shipwreck by landing on a mystical island in the Indian Ocean. He is taken over by a swarm of natives. He returns from sea with two captives : Nélusko (who is secretly a King) and Sélika (who is a Queen) . Sélika falls in love with Vasco but she finally let go the Portuguese explorer so he can marry Inès, his true love.

main characters

Vasco da Gama : Georg Müller

Sélika : Amalie Friedrich-Materna

Nélusko : Karl Sommer

Inès : Anna Bayer

Saturday, 12 November 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Die Sireneninsel »

(The Siren Island)

comic ballet in one act

music by Raoul Mader

libretto by Hermann Heinrich Regel

set on a mythical, storm-battered island populated by Sirens

choreography by Josef Haßreiter

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

« Gringoire » , Opus 66

opera in one act

music by Ignaz Brüll

(eighth performance of this production)

French libretto by Victor Léon, after the historical comedy « Gringoire » (1866) by Théodore de Banville

German translation by Robert Hirschfeld

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

The tale of a starving vagabond street poet, who narrowly escapes the hangman's noose through an unexpected marriage. Set in fifteenth century France under the reign of the cruel and crafty « roi Louis XI » . Other characters : Simon Fourniez, a well-to-do merchant ; Loyse, Simon's daughter ; Nicole, Simon's sister ; Olivier le Daim, the King's manipulative barber (and favourite) , who wants to marry Loyse.

cast

Ludwig XI. : Franz Neidl

Olivier le Daim, Leibbarbier Ludwig XI. : Anton Schittenhelm

Simon Fourniez, Kaufmann : Karl Mayerhofer

Loyse, Tochter Fourniez's : Louise von Ehrenstein

Nicole, Fourniez's Schwester : Anna Warnegg

Pierre Gringoire, Straßensänger : Josef Ritter

Sunday, 13 November 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

triple bill

« Wiener Walzer »

(Vienna Waltz)

ballet in three parts

conducted by Josef Bayer

based on music by Johann Strauß I, Johann Strauß II, Josef Bayer

compiled by Josef Bayer

choreography by Louis Ruault (pseudonym : Louis Frappart)

stage design and costumes based on drawings by the history painter Franz-Xaver Gaul

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Antonie (« Toni ») Schläger

Turiddu : Fritz Schrödter

Lucia : Luise Kaulich-Lazarich

Alfio : Franz Neidl

Lola : Henriette Standhartner

« Die Puppenfee »

(The Fairy Doll)

a pantomimic « divertissement » in one act and two « tableaux »

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A prized mechanical fairy doll miraculously comes to life at midnight to magically animate the entire Viennese shop. She interacts with puppets and toys all around her - greeting some, dismissing others, blowing kisses to favourites.

human characters

toy maker (or shop-keeper) - his assistant (chief clerk) - sir James Plumpstershire (wealthy Englishman)
Lady Plumpstershire - their children - various customers (peasant family, maid, postman, etc.)

« Musikvereins Großersaal » , Vienna

first symphonic concert of the season sponsored by the « Society of Friends of Music »

1:30 pm

Wilhelm Gericke conducts the « Wiener Singverein »

the Orchestra of the « Society of Friends of Music »

Jacob Maurice Grün, concert master

« Fräulein » Henriette Standhartner, soprano

(standing in a short notice for the ailing Leonore Baroness Bach)

programme

Franz Schubert : Overture in E minor, D. 648 world premiere

Franz Liszt : First piano concerto in E-flat major

soloist : « Fräulein » Adele aus der Ohe

Anton Bruckner : « Psalm 150 » for soprano, mixed-choir and orchestra world premiere

Richard Strauß : « Wanderers Sturmlied » for mixed-choir and orchestra, Opus 14 world premiere

Felix Mendelssohn : « Loreley » , opera on a libretto by Emanuel Geibel (unfinished)

act one, scene 8 - finale for soprano, choir and orchestra [465 bars]

Unfortunately, the « Psalm 150 » is not well received. It appears that there were too few rehearsals of what is, by no means, an easy work particularly for singers and its placing in the programme militated against a favourable reception.

Dates in the autograph score of the « Psalm 150 » indicate that Bruckner completed it on 29 June but made subsequent corrections on 7 and 11 July. It was published by Ludwig Doblinger in November 1892.

Unlike the other Psalm settings composed some forty years earlier for which he used a German language Bible approved by the Catholic Church, Bruckner used, this time, the German language Martin Luther Bible for the text.

A gap of nearly thirty years separates « Psalm 150 » from Bruckner's previous psalm setting. It is his last sacred composition for choir and orchestra and embodies the fruits of a lifelong struggle for perfection - all « ad maiorem Dei gloriam » . Together with the « Te Deum » , with which it has many features in common, it bears eloquent testimony to the composer's religious inspiration and displays a monumental almost primitive strength of expression.

Writing in the Austrian daily newspaper « Die Presse » , Dr. Robert Hirschfeld accepted that the work had the richness of sound one would expect from a Bruckner composition. Unfortunately, however, the composer had not taken the limitations of the human voice into account with the result that there were some impossible choral passages.

Dr. Hans Paumgartner was, if anything, more critical. It was one thing for Beethoven to stretch his voices to the limit in the finale of the Ninth : this was the natural « outflow and outward expression of the artist's vast inner life » . But it was quite another for Bruckner to attempt the same thing. In his case, it was simply « unsingable and ugly » .

Eduard Hanslick had very little to say in his review, which appeared in the Viennese daily newspaper « Neue freie Presse » but he criticized the Psalm's « nasty chromatic progressions » :

« Bruckner's new composition does not lack for outward effect but it cannot be compared in its artistic substance to his " Te Deum ". »

Max Kalbeck thought that Bruckner had interpreted the Psalm to mean :

« Praise the Lord in all keys and make Him a sacrifice of a dozen choristers, a solo soprano and a first violinist. A change of fundamental meaning, albeit an enharmonic one ! (...) »

The reviews in the anti-Semitic newspaper « Ostdeutsche Rundschau » , the « Wiener Extrablatt » and the Viennese Austrian Catholic conservative newspaper « Das Vaterland » , on the other hand, were much more positive and complimentary.

Dr. Theodor Helm and Hans Puchstein showed the greatest understanding of the work.

Helm felt that the choir and orchestra had not done justice to it. In some places, Wilhelm Gericke had adopted far too fast a tempo with the result that the vocal ensemble became blurred ; in other places, he had allowed the orchestra to drown the voices.

Puchstein also noted that the performance of what was admittedly an extremely difficult work had not been totally convincing and, yet, there was no doubt that Gericke had devoted a considerable amount of time to rehearsing it.
Heinrich Schenker published in 1893 a critique of Bruckner's setting in the « Musikalisches Wochenblatt » quoting the flute at measures 43-44 and the soprano at measures 125-126 as examples of « badly constructed lines » .
The last time Bruckner improvised at the organ, he used melodies from this Psalm setting. The work « shares both the key and the triumphant mood of rapturous exaltation of the " Te Deum " » .

« Psalm 150 » (WAB 38)

Anton Bruckner's « Psalm 150 » was composed in 1892 in the last years of the composer's life. At this time, Bruckner saw himself primarily as a symphonist. The composition of new sacred music no longer played an important role in his « œuvre » although he did revise several earlier sacred works in detail during this phase and oversaw the printing of some of them including the large masses : Mass in D minor (1892) ; Mass in F minor (1894) ; Mass in E minor (1896) .

The occasion for the creation of this psalm setting was a commission ; the psalm was to be performed at the opening of the « International Music and Theatre Exhibition » in Vienna on 7 May 1892. Already at the beginning of 1892, Bruckner had agreed to contribute a « cantata » to this opening celebration. **(2)** Bruckner had received the commission from the conductor and music-critic Richard Heuberger on behalf of the « Music Committee » of the Exhibition. **(2)** In March 1892, Heuberger had suggested Psalms 98 and 150 to Bruckner as the basis for the text. **(3)** Bruckner decided in favour of the 150th Psalm but, at the same time, let Heuberger know that he would hardly be able to complete the composition by the opening of the exhibition and asked that the premiere be postponed until the closing ceremony. **(4)** Instead, however, the music festival of the « Allgemeine deutsche Musikverein » planned for September 1892 in Vienna was then taken into consideration for the premiere ; **(5)** the music festival had actually been planned for Munich but was then also to take place in Vienna because the « Music and Theatre Exhibition » was being put on at the same time. **(6)** At the same time, the idea of also performing the Psalm at a concert of the « Gesellschaft der Musikfreunde » in the coming season was already being considered **(7)** - not yet suspecting that this was to become the actual premiere since, in the end, the music festival had to be canceled due to a threatening cholera epidemic.

The premiere, thus, took place at a concert of the « Gesellschaft der Musikfreunde » on Sunday 13 November 1892 in the large hall of the « Musikverein » . The Orchestra of the « Gesellschaft der Musikfreunde » , the « Singverein » and the soprano Henriette Standtharter, standing in a short notice for the ailing Leonore Baroness Bach, performed under the direction of Wilhelm Gericke. The programme included the Overture in E minor by Franz Schubert D. 648, Bruckner's « Psalm 150 » , the First piano concerto in E-flat major by Franz Liszt, « Wanderers Sturmlied » for choir and orchestra Opus 14 by Richard Strauß, and the finale of the first Act from Felix Mendelssohn's « Loreley » Opus 98. In keeping with the rigid battle lines in Viennese music criticism, the judgments of Bruckner's composition in the numerous reviews of this concert vary widely.

The unsigned review in the « Wiener Extrapost » of 14 November 1892 points out the relationship to the « Te Deum » , which was also often remarked upon later :

« The overwhelming composition, written in the style of the " Te Deum ", shows a completeness that characterized no earlier work by Bruckner. From the first to the last " Hallelujah ", which is crowned by a powerful final fugue admirable in its chromaticism, everything is entirely one wide-ranging heightening which strives for the highest effect without fragmenting into mosaic work. » **(8)**

Even among Bruckner's supporters, however, criticism of the lack of singability was expressed :

« Grandiose conception and approach, powerful storming upon the jubilant ladder of tonal emotions ; widely ranging thoughts, such as the " Hallelujah " derived from sublime Gregorian intonations or the elemental power of the octave motif in the final fugue ; sonority and richness of combinations - who would have expected anything else from Bruckner ? (...) Bruckner's psalm singing begins gloriously but no sooner does the text invoke the psalteries, harps, timpani, strings, pipes and cymbals in praise of the Most High than Bruckner forgets the demands of vocal art ; he storms over all laws of musical thought and into boundlessness. In view of the almost

insurmountable difficulties in the excessive voice leading, the capable " Singverein " under Gericke's direction has really achieved something admirable. » **(9)**

Max Kalbeck, a Brahms devotee known for his biting mockery, does not even have one positive word to say about the entire concert but especially not about Bruckner's psalm :

« The " Sainted Anton " probably only decided on the last psalm because the psalmist calls upon his God to praise him with trombones, timpani and cymbals. But is it then written : " Praise the Lord in all keys and offer Him a dozen choral singers, a solo soprano and a first violinist ? " » **(10)**

Although Bruckner himself called the « Psalm 150 » « my very best festive cantata » **(11)** , it is nowadays regarded as clearly inferior to his other late choral-orchestral work : the « Te Deum » . Indeed, Fabian Freisberg calls the « Psalm 150 » « perhaps Bruckner's most misunderstood work » **(12)** He sees it as a « synthesis of symphonic style and vocal music (...) that reaches far beyond the achievements of the great masses and the " Te Deum " » **(13)** The « Psalm 150 » , Freisberg concludes, « undoubtedly forms the " summa musices " of his more than fifty years of work in the field of sacred music. » **(14)**

The textual basis for the composition is the 150th Psalm in Martin Luther's translation. (15) Bruckner's composition takes up the structure of the psalm text without, however, allowing the composition to break up into individual sections. The final verse of the psalm is especially highlighted as a lyrical climax by the addition of solo violin and solo soprano ; it fades away in the pianissimo of the solo violin. The psalm text ends as it began with a « Hallelujah » for which Bruckner then also returns to the music of the opening « Hallelujah » - not, however, to end the composition but to follow it with an extended final fugue that, once again, sounds the last psalm verse culminating in a concluding « Hallelujah » with an « ending of decidedly symphonic design » . (16) Formally, the recourse to the beginning with a subsequent final fugue is reminiscent of numerous liturgical psalm settings in which, in the doxology following the psalm text, the first part of the doxology often recurs to the beginning of the composition, while the second is worked in fugal form.

Not only the autograph score of Bruckner's « Psalm » has survived but also the original performance parts as well as the first printing with score, piano reduction and choral and orchestral parts. The piano reduction was already published in the fall of 1892 before the first performance ; the corresponding advertisement states that the score and parts are « in the printing press » . **(17)** In reality, however, only the autograph score represents the final state of the composition since some subsequently added performance markings are missing both in the handwritten parts of the premiere and in the first printing (e.g. , « Langsamer » at measure 125) . The first printing also proves to be less precise in details (especially dynamics) more schematic than the autograph, which, therefore, provides the principal source for the « Carus Verlag » edition - for details, see the Critical Report.

Bruckner uses the terms « gestrichen » (bowed) and « gezogen » (drawn) in the string parts, which are not common today. « Bowed » refers to a « non legato » . « Drawn » , on the other hand, to a « dense legato » . « Carus » has adopted these terms but thinned out their repetitions (thus, in Bruckner's autograph, in addition to measure 1 «

bowed » is also found at measures 5, 9 and 21 ; in the repetition of the opening measure 143ff, Bruckner also notes « always bowed » only at the beginning) .

Notes

(1) Letter dated 2 February 1892 to an unknown recipient (Richard Heuberger ?) . See : Franz Scheder. « Anton Bruckner Chronologie Datenbank » (www.abil.at) , sort code : 189201025.

(2) Theophil Antoníček. « Die Internationale Ausstellung für Musik- und Theaterwesen Wien 1892 » , Vienna (2013) , page 138.

Internet publication by the « Denkmäler der Tonkunst in Österreich » http://www.dtoe.at/Publikationen/Onlinepub.php

(3) Letter from Richard Heuberger to Anton Bruckner dated 6 March 1892. See : Franz Scheder. « Anton Bruckner Chronologie Datenbank » (www.abil.at) , sort code : 189203065.

(4) Letter from Anton Bruckner to Richard Heuberger dated 31 March 1892. See : Franz Scheder. « Anton Bruckner Chronologie Datenbank » (www.abil.at) , sort code : 189203315. Instead, the opening ceremony featured the « Hallelujah » chorus from Georg Friedrich Händel's « Messiah » and the « Imperial Anthem » by Franz-Josef Haydn.

(5) Letter from Anton Bruckner to father Rafael « Oddo » Loidol in Kremsmünster dated 26 April 1892. See : Franz Scheder. « Anton Bruckner Chronologie Datenbank » (www.abil.at) , sort code : 189204265.

(6) Anton Bruckner was not convinced at first and wanted to have the Seventh symphony performed as well, since the psalm was very short and, after all, symphonies were his true « métier » (letter from Bruckner to Hans Bronsart von Schellendorff, the chairman of the « Allgemeine deutsche Musikverein » written after 18 June 1892 ; see : Franz Scheder. « Anton Bruckner Chronologie Datenbank » (www.abil.at) , sort code : 189206186) but Bruckner later agreed (letter from Bruckner to Bronsart on 5 August 1892 ; see Scheder, sort code : 189208055) after he was assured that each composer would only be allowed a quarter of an hour and that Johannes Brahms and Carl Goldmark would also only be represented with short overtures (letter from Bronsart to Bruckner, dated 1 August 1892 ; see Scheder, sort code : 189208012) .

(7) Letter from Wilhelm Gericke to Anton Bruckner dated 19 May 1892. See : Franz Scheder. « Anton Bruckner Chronologie Datenbank » (www.abil.at) , sort code : 189205195.

(8) See : Franz Scheder. « Anton Bruckner Chronologie Datenbank » (www.abil.at) , sort code : 189211145.

(9) Letter from Dr. Robert Hirschfeld published in the Austrian daily newspaper « Die Presse » Number 312 dated 19 November 1892. See : Franz Scheder. « Anton Bruckner Chronologie Datenbank » (www.abil.at) , sort code : 189211195.

(10) Review published in the « Wiener Montagsrevue » Number 47 dated 21 November 1892. See : Franz Scheder. « Anton Bruckner Chronologie Datenbank » (www.abil.at) , sort code 189211215.

(11) Letter from Anton Bruckner to Emil Finck dated 1 July 1893. See : Franz Scheder. « Anton Bruckner Chronologie Datenbank » (www.abil.at) , sort code : 89307015.

(12) Fabian Freisberg. « Die Kirchenmusik Anton Bruckners : ein Beitrag zum Verständnis der Entwicklung seiner künstlerischen Identität » , Ph.D thesis Saarbrücken (2016) , page 297.

(13) Fabian Freisberg. « Die Kirchenmusik Anton Bruckners : ein Beitrag zum Verständnis der Entwicklung seiner künstlerischen Identität » , Ph.D thesis Saarbrücken (2016) , page 297.

(14) Fabian Freisberg. « Die Kirchenmusik Anton Bruckners : ein Beitrag zum Verständnis der Entwicklung seiner künstlerischen Identität » , Ph.D thesis Saarbrücken (2016) , page 303.

(15) For the four early psalms **WAB 34-37**, Bruckner had resorted to the translation by Joseph Franz von Allioli (1793-1873) from the « Vulgate » (« Die heilige Schrift des alten und neuen Testamentes » , 6 volumes, 1830ff) The translation was widely used in the Catholic Church until the publication of the « Einheitsübersetzung » (1980) .

(16) Melanie Wald-Fuhrmann. « Geistliche Vokalmusik » , in : Hans-Joachim Hinrichsen (editor) , « Bruckner Handbuch » , J. B. Metzler Verlag, Stuttgart and Kassel (October 2010) , pages 224-289 - here page 283.

(17) Advertisement published in the Viennese daily newspaper « Neue freie Presse » Number 10115 dated 21 October 1892 (see : Franz Scheder. « Anton Bruckner Chronologie Datenbank » (www.abil.at) , sort code : 189210215) , as well as further advertisements.

Zur Eröffnung der Ausstellung war ursprünglich an die Aufführung eines Chorwerkes von Bruckner gedacht. Am 23. Dezember 1891 richtete Richard Heuberger « im Auftrage des Musik-Comité's » an Bruckner die Anfrage, ob er bereit wäre, « für das Eröffnungskonzert besagter Ausstellung eine Hymne oder Cantate für gemischen Chor und Orchester zu komponiren » . Gegebenenfalls würde man ihm einen oder mehrere Texte vorschlagen (der Text von Psalm 98 « Singet dem Herrn ein neues Lied » wurde dem Schreiben gleich beigelegt) . Heuberger gehörte zwar der Ausstellungskommission, nicht aber dem Musikkomitée an. Möglicherweise hielt man ihn für am besten geeignet, bei dem damals schon recht mißtrauischen Meister vorzusprechen. Wie sich die Sache bei Bruckner weiter entwickelte, läßt sich nicht sagen. Erst am 31. März, also eigentlich sehr spät, schrieb er an Heuberger, es sei « trotz des anhaltendsten Fleißes für mich alten Mann eine Unmöglichkeit » die Komposition bis zur Eröffnung fertigzustellen. Schlagwortartig setzte er hinzu « (Besser zur Schlußfeier) Abschreiben ! Einstudiren !!! » . Aus dem Brief geht auch hervor, daß Bruckner sich entschloßen hatte, den « 150. Psalm » zu vertonen. Fertiggestellt wurde das Werk im Juni-Juli 1892. Der Vorschlag Bruckners, den Psalm bei der Schlußfeier aufzuführen, wurde zunächst angenommen. Wilhelm Gericke, der Dirigent der Konzerte der Gesellschaft der Musikfreunde, richtete am 19. Mai an Bruckner die Bitte, das Werk (zusätzlich ?) in einem dieser Konzerte aufführen zu dürfen, worauf Bruckner am 21. Mai antwortete, er habe den

Psalm infolge Behinderung durch sein Fußleiden noch nicht fertigstellen können. Für die Aufführung wünsche er wegen der Schwierigkeit der Schlußfuge nur den Singverein, was wohl implizit eine Zusage war. Im August lag die Komposition vor, Bruckner gab sie an Cyrill Hynais zum Abschreiben. Gericke verwies er an Josef Schalk und Ferdinand Löwe, die ihm das Werk am besten vorführen könnten. Schließlich war aber die Zeit für das Einstudieren durch den Singverein doch zu kurz, daher fand die Uraufführung erst am 13. November 1892 im 1. Gesellschaftskonzert unter Gericke statt. Die Aufführung soll allerdings, trotzdem Gericke ungewöhnlich viel Zeit für die Probenarbeit aufwendete, wegen Unsicherheit des Chores, « vergriffenen » Tempi und Farblosigkeit des Orchesters nicht zum Besten ausgefallen sein.

Nach Elsa Bienenfeld scheiterte die Aufführung bei der Schlußfeier nicht an den Einstudierungs-Schwierigkeiten, sondern am Einspruch des Präsidenten des Deutschen Musikvereins Hans August Alexander Bronsart von Schellendorff, was bei Bruckner angeblich einen Wutanfall hervorrief. Dies muß sich vor dem 27. Juli ereignet haben, da Bruckner an diesem Tag seinem Ärger Luft macht. Das paßt aber schlecht zu einem Brief Bruckners an Bronsart vom 5. August, in dem er ganz offensichtlich mit der Aufführung rechnet, es sei nur zweifelhaft, ob Richter oder Gericke dirigieren würden. Im August setzte eine ziemlich dichte Korrespondenz Bruckners mit Hynais und Gericke wegen des Notenmaterials und der Aufführung ein. Am 3. September 1892 teilte Bruckner Hynais jedoch mit, Gericke habe ihm gesagt, daß das Musikfest aufgegeben sei. Damit war eigentlich die Aufführung bei der Schlußfeier hinfällig. Trotzdem teilte Bruckner schon am 6. September Hynais mit, daß er auf Gerickes Bitte, ihm das Werk zur Aufführung im 1. Gesellschaftskonzert am 13. November zu überlassen, nicht geantwortet habe, weil er geglaubt habe, das könne nur mit Zustimmung der Ausstellungsdirektion geschehen.

after 13 November 1892

Review of the « Psalm 150 » (**WAB 38**) , signed « J. T. » (Julius Twardowsky ?) , which appears on page 8 of the « Österreichischen Musik- und Theaterzeitung » Number 3/4 :

« Großer-Musikvereinssaal

(... über das 1. Wiener Philharmonische Konzert ...)

1. Gesellschaftskonzert

Das hochinteressante Programm enthielt gleich drei 1. Aufführungen. Schubert's Ouvertüre in E-Moll ist sehr nett und verleugnet nicht den Einfluß Rossini's. Bruckner's " 150. Psalm " für Solo, Chor und Orchester ist eine neue geniale Schöpfung unseres großen Meisters, gewaltig von Anfang bis Ende.

(... über " Wanderers Sturmlied " von Richard Strauß, das Lisztkonzert mit Fräulein Adele aus der Ohe, Fräulein Henriette Standhartner als Solistin bei Felix Mendelssohn ...)

Sämmtliche Nummern wurden prächtig aufgeführt.

J. T.

(... über das 2. Wiener Philharmonische Konzert (am 20. November 1892) ...) »

The November 2 issue of the « Allgemeine Kunstchronik » (Number 24) reports on page 603 that the « Psalm 150 » (**WAB 38**) was performed at the last concert of the « Society of Friends of Music » . The score and piano reduction are published by Ludwig Doblinger.

« (...) Einen merklichen Kontrast wies das Gesellschaftskonzert auf. (...) Doch gehen wir über diese Lückenbüßer hinweg und halten wir uns an den vokalen Theil, vorerst an Bruckner's gewaltigen " 150. Psalm " (Partitur und Klavierauszug im Verlage von Ludwig Doblinger in Wien) (...) »

Monday, 14 November 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Otello

opera in four acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Giuseppe Verdi

libretto by Arrigo Boïto

based on Shakespeare's play

German translation by Max Kalbeck

stage « décor » by Carlo Brioschi, Anton Brioschi, Hermann Burghart

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Otello : Hermann Winkelmann

Jago : Karl Sommer

Cassio : Anton Schittenhelm

Roderigo : Viktor Schmitt

Lodovico : Ludwig Weiglein

Montano : Hans Frei

Desdemona : Lola Beeth

Emilia : Luise Kaulich-Lazarich

Ein Herold : Klemens Fochler

Review of the « Psalm 150 » (**WAB 38**) on page 4 of the « Wiener Extrapost » Number 565 :

« Theater, Kunst und Literatur

(...)

(1. Gesellschaftskonzert)

In seiner Lebensbiographie gedenkt Altmeister Gœthe seiner aufgeregten Jugendtage (... über " Wanderers Sturmlied " von Richard Strauß ...) . Das neueste Werk unseres greisen Meisters Anton Bruckner - mit welchem die Theaterausstellung hätte eröffnet werden sollen - " der 150. Psalm " ging dem Strauß'schen " Sturmlied " voran. Die im Style des " Te Deums " geschrieben überwältigende Komposition zeigt eine Abgeschloßenheit, wie sie kein früheres Werk Bruckner's charakterisirte. Vom 1. bis zum letzten, eine gewaltige, in ihrer Chromatik bewundernswerthe Schlußfuge krönenden Halleluja, ist alles nur eine weitgespannte Steigerung, die, ohne in Mosaikarbeit zu zersplittern, zu höchster Wirkung aufstrebt. (... Franz Schuberts Ouvertüre, Felix Mendelssohns " Loreley " mit Fräulein Henriette Standthartner, Franz Liszts Klavierkonzert ...) Fräulein Adele aus der Ohe spielte dieses Titanenwerk ; sie erschien als ein schmächtiges Burgfräulein des Mittel-Alters und entpuppte sich als eine temperamentsprühende Klavieramazone " fin-de-siècle ". Es war eine große Überraschung und - ein kleines Ereigniß.

(keine Signatur) »

Review of the « Psalm 150 » (**WAB 38**) by Dr. Josef Königstein, signed « K. St. » , which appears on page 6 of « Illustrierten Wiener Extrablatt » Number 316 :

« Konzerte

(... über Josef Hellmesbergers Konzert ...) Es war ein glücklicher, von Beifall und Kränzen reich

begleiteter Eröffnungsabend.

Das gestrige Eröffnungskonzert der Gesellschaft der Musikfreunde wurde mit einer veralteten, unter Rossini'schen Einflüßen entstandenen Ouvertüre von Franz Schubert eröffnet. Es wäre pietätvoller gewesen, dieses so wenig Schubert'schen Geist athmende Werk nicht auszugraben, sondern es den Musikhistorikern zur beliebigen historischkritischen Benagung zu überlaßen. Anton Bruckner's " 150. Psalm " für Solo, Chor und Orchester, der ursprünglich zur Eröffnung der Musikausstellung dienen sollte, aber nicht rechtzeitig fertig wurde, besteht aus zwei grandiosen Hauptstücken, die leider dünn und dürftig verbunden sind. Die gewaltige, aber abstruse Tonsprache, die Bruckner redet, übte auf das Publikum einen erkältenden Eindruck. Der Komponist wurde trotzdem von der stehenden Schaar seiner Anhänger so lange applaudirt, bis er auf dem Podium erschien, um zu danken. Eine andere Novität (... Richard Strauß, Fräulein Adele aus der Ohe mit Franz Liszt, Felix Mendelssohns " Loreley "...) Fräulein (Henriette) Standthartner sang die " Loreley " und fand vielen und verdienten Beifall für ihre technisch wohlgelungene Leistung. (... " Loreley " und Franz Schubert besser nicht mehr " exhumieren "...) Das einzige nachhaltige künstlerische Ergebniß des gestrigen Gesellschaftskonzertes ist die Bekanntschaft mit Fräulein aus der Ohe.

k. st. »

Tuesday, 15 November 1892

Postcard from Gustav Mahler (Hamburg) to his sister Justine (Vienna) :

(Postmark : Hamburg, 15 November 1892 - Arrival postmark : Vienna, 17 November 1892)

[Addressed to « " Fräulein " Justine Mahler / Austria / Wien / VII. Breitegasse 4 II. »]

« Dear Justine

Just today, I got [Emil] Freund's letter. Now then, one must sit back and watch how Otto behaves there. I still can't quite predict whether I can come to Vienna in the course of the winter. It is scarcely probable for December, since, as you know already, my relationship with Pollini is one of loveliest discord. My health is on the best footing. I still always dine at home at noon. Let me hear something again soon. (Also, answer the question about the " day " course.)

Yours affectionately,

Gustav

Your letter just came - write tomorrow then. Today, I am sending you the money that you spent for the trip (70 marks) . Let me know if it is " enough " ! »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

1:30 pm

triple bill

« Sonne und Erde »

(Sun and Earth)

comic-allegorical ballet in four acts and eleven « tableaux »

conducted by Julius Lehnert

music by Josef Bayer

libretto by Franz-Xaver Gaul and Josef Haßreiter

choreography by Josef Haßreiter

synopsis

a scenic journey celebrating the changing seasons, elemental forces, and the cyclical rhythm of nature

the ballet is divided into a prelude and four distinct seasonal scenes :

Spring : Celebrates the re-awakening of nature with lively festivities, light hearted dancing, and the traditional « Parapluie-Marsch » .

Summer : The scene shifts to a vibrant sea side bath house. Vacationers, swimmers, and playful children seek refuge from the heat, complete with an energetic « Bade-Galopp » and the bright « Sonnen-Walzer » .

Autumn : Focuses on the grape harvest, wine making, and fox hunting, featuring lively local festivities before a sudden rain storm signals the end of the harvest.

Winter : A poetic and festive conclusion. Village bells ring for midnight mass as snow falls over a moonlit pine forest. A glowing, illuminated Christmas tree is surrounded by forest fairies and a celebratory « Christkindl-Polka » .

« Wiener Walzer »

(Vienna Waltz)

ballet in three parts

conducted by Josef Bayer

based on music by Johann Strauß I, Johann Strauß II, Josef Bayer

compiled by Josef Bayer

choreography by Louis Ruault (pseudonym : Louis Frappart)

stage design and costumes based on drawings by the history painter Franz-Xaver Gaul

« Die Puppenfee »

(The Fairy Doll)

a pantomimic « divertissement » in one act and two « tableaux »

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A prized mechanical fairy doll miraculously comes to life at midnight to magically animate the entire Viennese shop. She interacts with puppets and toys all around her - greeting some, dismissing others, blowing kisses to favourites.

human characters

toy maker (or shop-keeper) - his assistant (chief clerk) - sir James Plumpstershire (wealthy Englishman)
Lady Plumpstershire - their children - various customers (peasant family, maid, postman, etc.)

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Manon

tragic opera in five acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Jules Massenet

German translation by « G. Ernst » (pseudonym of Ferdinand Gumbert)

choreography by Josef Haßreiter

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

In eighteenth century Paris, Manon, a young woman who feels irresistibly attracted to wealth, is on her way to the convent. She meets « Chevalier des Grieux » , a student, and they fall in love, fleeing together to Paris. Her brother, Lescaut, has promised to arrange for Manon to become the mistress of « monsieur Brétigny » and, despite her love for des Grieux, Manon is eventually enticed by Brétigny's wealth. In a failed attempt to escape their troubled situation, des Grieux is caught cheating at cards, and both are forced to flee again. Manon is arrested and deported to New Orleans, where des Grieux follows her. Their desperate escape ends tragically as Manon dies in his arms on the way to the harbour.

Manon Lescaut : Marie Renard, mezzo-soprano

Chevalier des Grieux : Ernest M. H. van Dyck, tenor

Wednesday, 16 November 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Sylvia oder Die Nymphe der Diana »

(Sylvia, ou la Nymphe de Diane)

mythological ballet in three acts

exploring themes of love, jealousy, and the power of the gods

conducted by Josef Hellmesberger junior

music by Léo Delibes

libretto by Jules Paul Barbier, Baron de Reinach

choreography by ballet master Karl Telle

stage design by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

Sylvia : Carlotta Brianza

synopsis

The huntress-nymph Sylvia falls in love with the shepherd Aminta, despite her dedication to the goddess Diana and her vow of chastity. Their love is complicated by the god of love, Eros, and evil Orion, who also desires Sylvia.

« Gringoire » , Opus 66

opera in one act

music by Ignaz Brüll

(ninth performance of this production)

French libretto by Victor Léon, after the historical comedy « Gringoire » (1866) by Théodore de Banville

German translation by Robert Hirschfeld

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

The tale of a starving vagabond street poet, who narrowly escapes the hangman's noose through an unexpected marriage. Set in fifteenth century France under the reign of the cruel and crafty « roi Louis XI » . Other characters : Simon Fourniez, a well-to-do merchant ; Loyse, Simon's daughter ; Nicole, Simon's sister ; Olivier le Daim, the King's manipulative barber (and favourite) , who wants to marry Loyse.

cast

Ludwig XI. : Franz Neidl

Olivier le Daim, Leibbarbier Ludwig XI. : Anton Schittenhelm

Simon Fourniez, Kaufmann : Karl Mayerhofer

Loyse, Tochter Fourniez's : Louise von Ehrenstein

Nicole, Fourniez's Schwester : Anna Warnegg

Pierre Gringoire, Straßensänger : Josef Ritter

Thursday, 17 November 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Die Sireneninsel »

(The Siren Island)

comic ballet in one act

music by Raoul Mader

libretto by Hermann Heinrich Regel

set on a mythical, storm-battered island populated by Sirens

choreography by Josef Haßreiter

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

« L'amico Fritz »

(« Freund Fritz »)

a lyric comedy in three acts

(sung in German)

music by Pietro Mascagni

libretto by Nicola Daspuro (pseudonym : P. Suardon) with additions by Giovanni Targioni-Tozzetti

based on the French novel « L'ami Fritz » (1864) by Émile Erckmann and Alexandre Chatrian

German text by Max Kalbeck

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

Fritz Kobus, a wealthy landowner who bets his friend David, a rabbi, that he will never marry. However, he falls in love

with Suzel, the daughter of one of his tenants, who brings him a bouquet of violets for his birthday. David helps them overcome their shyness and social differences, and wins the bet by convincing Fritz to marry Suzel.

cast

Susel, a farmer's daughter : Lola Beeth

Fritz Kobus, a rich bachelor landowner : Georg Müller

(Josef) Beppe, a gypsy : Luise Kaulich-Lazarich

David, a rabbi : Karl Sommer

(Hans) Hanezò, a tax collector, Fritz's friend : Hans Frei

(Friedrich) Federico Feldmesser, Fritz's friend : Anton Schittenhelm

(Katharine) Caterina, Fritz's housekeeper : Ida Bayer (Bayer-Liebhart)

Letter from Ida Buhz (Berlin) to Anton Bruckner (Vienna) :

Ida talks about the performances of the « Psalm 150 » and the Eighth symphony

Bruckner is supposed to come to Berlin to relax

...

Review of « Psalm 150 » (**WAB 38**) by Dr. Eduard Hanslick on page 1f of the Viennese daily newspaper « Neue freie Presse » Number 10142 :

« Konzerte

Ed. H.

Das war ein recht schlimmes Omen für den Beginn unserer Musiksaison !

Das 1. Konzert, welches den Bösendorfersaal zu allem Guten und Schrecklichen dieses Winters einweihen sollte, ward im allerletzten Augenblicke - abgesagt. (... über Reisenauer, das Wiener Philharmonische Konzert vom 6. November 1892 ...) Auf die Gefahr hin, als ein Zurückgebliebener getadelt zu werden, gestehe ich, daß die Fuchs'sche Serenade in ihrer Anspruchslosigkeit mich mehr befriedigte, als zwei kraftgenialische Novitäten von Richard Strauß und (Anton) Bruckner, mit welchen das " 1. Gesellschaftskonzert " uns bekannt gemacht hat.

(... über Gœthe und " Wanderers Sturmlied " von Richard Strauß ...)

Das Wohlthätige des Zwanges, daß der Vocalkomponist sich dem Inhalt und der Form einer bestimmten Dichtung anbequemen muß, bewährt sich in Strauß' " Sturmlied " sowie auch in dem " 150. Psalm " von Bruckner. Die absolute Freiheit der Instrumentalkomposition erscheint bei Strauß und Bruckner als ein meisterloses Schweifen der Phantasie, welche, des organischen Zusammenhanges spottend, sich gern ins Ungemessene verliert. Dem wenigstens ist in der Vocalkomposition ein Zügel angelegt. (... über das " Sturmlied "...) Es hat im Publikum sehr kühle Aufnahme gefunden. Mehr Beifall erzielte der " 150. Psalm " von Anton Bruckner ; ihm kam ein doppelter Vortheil zu statten : die Kürze des Werkes und die Anwesenheit des hier persönlich beliebten Komponisten. Bruckner's Muse ist die Ekstase. (... über das Werk ...) Die neue Komposition Bruckner's entbehrt nicht der äußerlichen Wirkung, ist aber nach ihrem künstlerischen Gehalt mit seinem " Te Deum " nicht zu vergleichen. Der von Wilhelm Gericke trefflich geleitete " Singverein " hat in der Ausführung dieses überaus schwierigen Psalms ein Meisterstück geliefert. Allen voran gab Fräulein (Henriette) Standhartner einen Beweis ihrer musikalischen Bildung und Zuverläßigkeit. Zugleich ein schönes Beispiel bereitwilligen Sinnes, indem sie für eine plötzlich erkrankte Sängerin in letzter Stunde das anstrengende " Loreley " Finale von (Felix) Mendelssohn übernahm. (... über das Franz Liszts Klavierkonzert ...) Wir erinnern uns nicht, dieses vielgespielte Konzert effectvoller gehört zu haben, auch nicht von Sophie Menter. Adele aus der Ohe ist heute wol die Königin in dem Liszt'schen Amazonenheer. »

Friday, 18 November 1892

Review of « Psalm 150 » (**WAB 38**) by Dr. Theodor Helm on page 1f of the « Deutschen Zeitung » Number 7504 :

« Konzerte

Die interessanteste Nummer des letzten Gesellschaftskonzertes war jedenfalls " Der 150. Psalm " in Bruckner's kraftvoll meisterlicher Vertonung. Ein wahrhaft apostolisch freudigerregter Lob- und Preisgesang zum Ruhme des Herrn, am meisten dem berühmten " Te Deum " Bruckner's verwandt, wenn auch in knapperen Formen gehalten als dieses. Jedenfalls (... zur Textfortsetzung siehe die Anmerkung ! ...) der ihm bei tadelloser Wiedergabe sicher wäre. Schließlich empfehlen wir Denjenigen, welche Bruckner's Psalm bei sich zu Hause näher studiren wollen, den von einem würdigen Jünger des Meisters, Cyrill Hynais, sehr sorgfältig gearbeiteten Klavierauszug (wie die Partitur von Ludwig Doblinger in Wien verlegt) . (... über die weiteren Werke des Programms ... über weitere Konzerte : Alfred Reisenauer, Gisela Pàszthory-Voigt ...) Es läßt sich nicht leugnen, daß gerade in Franz Liszt's Sonate manche zarte Stelle, über welche Frau Pàszthory glatt hinwegschritt, mit innigem Verweilen ungleich mehr wirken mußte.

Theodor Helm »

Review of « Psalm 150 » (**WAB 38**) by Dr. Hans Paumgartner, signed « Dr. H. P » , which appears on page 5f of the supplement of the « Wiener Zeitung » Number 264 (« Wiener Abendpost ») :

« (...) Allein sein " 150. Psalm " hat uns gar keine Freude gemacht. Dieser ist vor allem zu

unnatürlich geschraubt ohne innere Ursache. Dieses ewige äußerlich effektvolle Hinaufschrauben der Singstimmen, besonders der Soprane in die höchsten Lagen wirkt befremdend, man fragt erstaunt warum das alles so sein muß (...) Der Bruckner'sche Psalm fand bei den zahlreichen persönlichen Freunden des Komponisten begeisterte Aufnahme. Wir können uns bei aller Verehrung für Bruckner diesem Parteitreiben nicht anschließen (...) »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Der Troubadour »

(« Il trovatore »)

opera in four acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Giuseppe Verdi

Italian libretto by Salvatore Cammarano

after the play « El Trovador » by Antonio García Gutiérrez

German libretto by Heinrich Proch

choreography by ballet master Karl Telle

new set design by painter Theodor Jachimovicz

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Graf von Luna, Il conte di Luna : Karl Sommer

Leonora : Antonie (« Toni ») Schläger

Azucena : Marie Renard

Manrico : Hermann Winkelmann

Ferrando : Georg Werthner

Ines : Anna Hauser

Ruiz : Viktor Schmitt

Ein alter Gitano : Karl Hellmann

Ein Bote, un Messo : Karl Gaisser

Saturday, 19 November 1892

Review of « Psalm 150 » (**WAB 38**) by Dr. Robert Hirschfeld on page 1f of the Austrian daily newspaper « Die Presse » Number 321 :

« (...) Herrlich hebt der Psalmgesang Bruckners an, kaum holt jedoch der Text die Psalter, Harfen, Pauken, Saiten, Pfeifen und Zymbeln zum Lobe des Höchsten herbei, da vergißt Bruckner die Forderungen der Vokalkunst ; er stürmt über alle musikalische Denkgesetzte ins Grenzenlose (...) »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

world premiere

Signor Formica

comic opera in three acts

(sung in German)

music by Eduard Schütt

libretto by Franz Keppel

adapted from the 1819 satirical novella « Signor Formica »

(also known as « Salvator Rosa ») by E.T.A. Hoffmann

edited by Bote & Bock, Berlin (1892)

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

pantomime and melodrama in act two featuring ...

Pierrot : Emma Braun

Coraline : Wilhelmine (« Minna ») Rathner

Salvator Rosa, as Capuzzi : Josef Ritter

Tartaglia : Benedikt Felix

Giangurgolo : August Stoll

cast

Salvator Rosa (Signor Formica) : Josef Ritter

Antonio Scacciatti, a young painter : Fritz Schrödter

Matteo Agli, former student of Salvator (now an actor under director Musso) : Benedikt Felix

Musso, acting director : August Stoll

Pasquale Capuzzi : Karl Mayerhofer

Marianna, niece of Pasquale Capuzzi : Ellen Forster (Forster-Brandt)

Splendiano, friend of Pasquale Capuzzi : Carl Grengg

Teresina, Musso's daughter : Josefine von Artner

Michele, servant to Pasquale Capuzzi : Viktor Schmitt

A police officer : Willibald Horwitz

A police soldier : Franz Schubert (singer)

synopsis

The real life of the Italian Baroque painter, poet, and musician Salvator Rosa, who uses a theatrical alter ego named « Signor Formica » - a popular character from the « Commedia dell'arte » . He acts as the ultimate champion for young lovers and fellow artists. He uses his sharp intellect, theatrical flair, and social connections to orchestrate elaborate, comical schemes. For example, Rosa uses the disguise to rescue a young woman from her elderly, miserly guardian, who wants to marry her against her will.

Overshadowed by Schütt's wildly popular « salon » pieces, the opera was not a major success, and quickly faded from the repertoire.

Eduard Schütt was the choir-master of the « Wiener akademischer Wagner-Verein » from 26 January 1881 to 20 October 1887. A close friend of Johannes Brahms and Franz Liszt, he declined an invitation in 1887 from Cosima Wagner to become the music director for the Bayreuth Festival. His primary residence remained in Vienna, where he also did a limited amount of teaching.

Sunday, 20 November 1892

second « subscription concert » of the 1892-1893 season

« Musikvereins Großersaal » , Vienna

vice-court « Kapellmeister » Hanns Richter

conducts the « Wiener Philharmoniker »

Louis Diémer, piano

programme

Zdeněk Fibich - Ouverture « Noc na Karlštejně » (A night at Karlštejn Castle) , Opus 26

Édouard Lalo - Piano concerto in F minor

Ludwig van Beethoven : Symphony No. 4 in B-flat major, Opus 60

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Die Puppenfee »

(The Fairy Doll)

a pantomimic « divertissement » in one act and two « tableaux »

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A prized mechanical fairy doll miraculously comes to life at midnight to magically animate the entire Viennese shop. She interacts with puppets and toys all around her - greeting some, dismissing others, blowing kisses to favourites.

human characters

toy maker (or shop-keeper) - his assistant (chief clerk) - sir James Plumpstershire (wealthy Englishman)
Lady Plumpstershire - their children - various customers (peasant family, maid, postman, etc.)

Lucrezia Borgia

melodramatic opera in a prologue and two acts

(sung in German)

music by Gaetano Donizetti

(48th performance of this production)

libretto by Felice Romani after the play « Lucrezia Borgia » by Victor Hugo

German translation by Johann Christoph Grünbaum

new stage set for the Prelude by the imperial and royal Court theatre painter Hermann Burghart

synopsis

The infamous Duchess Lucrezia Borgia secretly dotes on her illegitimate son, Gennaro. Unaware of his mother's identity, Gennaro publicly insults her family. Lucrezia's husband, the jealous Duke of Ferrara, forces her to unknowingly poison Gennaro. Lucrezia saves him with an antidote, only for Gennaro to later attend a rival's banquet where he and his friends drink poisoned wine.

cast

Don Alfonso I. , Herzog von Ferrara : Karl Sommer

Lucrezia Borgia, Gemahlin von Don Alfonso : Antonie (« Toni ») Schläger

Gennaro : Georg Müller

Maffio Orsini : Irma Spanyi

Jeppo Liverotto : Anton Schittenhelm

Don Apostolo Gazella : Benedikt Felix

Ascanio Petrucci : Georg Werthner

Oloferno Vitellozzo : Eduard Hinkelmann

Gubetta : Hans Frei

Rustighello : Viktor Schmitt

Fürstin Negroni : Rosa Schimanek

Article by Josef Stolzing on « Psalm 150 » (**WAB 38**) in the anti-Semitic newspaper « Ostdeutsche Rundschau » Number 47 on page 7 :

« Concerte

Erstes Gesellschafts-Concert am 13. dieses Monats

Die neue Richtung der Musik scheint sich doch in Wien Bahn brechen zu wollen, denn die durch und durch conservative Gesellschaft der Musikfreunde bringt von Zeit zu Zeit bereits Tonschöpfungen von Meistern wie Wagner, Liszt, Bruckner, Berlioz, Richard Strauß und Andere [... Schubert : flüchtige Arbeit ...]

Dagegen boten uns reichlichste Entschädigung : Bruckner's " Psalm " für Solo, Chor und Orchester, Franz Liszt's " Clavier-Concert " in Es-dur und Richard Strauß' " Wanderers Sturmlied " für Chor und Orchester.

Meister Bruckner hat uns in diesem Psalm wieder eine herrliche Schöpfung seiner Muse geschenkt. Ursprünglich war festgesetzt, daß die internationale Theater- und Musikausstellung, seligen Angedenkens, mit diesem Psalm eröffnet werden sollte. Leider - oder besser : Gott sei Dank ! - wurde Bruckner nicht rechtzeitig fertig, daher konnte der Psalm erst jetzt aufgeführt werden. In gewaltigster Klangfülle in C-dur beginnt der Psalm, um später in die geheimnißvoll mystische Tonart des " Parsifal " ", in As-dur, überzugehen. Die Steigerung ist eine gewaltige bis zum Schluße hin, leider zeigte sich der Singverein der an ihn gestellten Aufgabe nicht gewachsen. Das Fortissimo des Orchesters verdeckte beinahe ganz die Stimmen. Wie angezeigt wäre die Tieflegung des Orchesters für solche Werke selbst im Concertsaale, oder wenigstens würde sich eine bessere Vertheilung der verschiedenen Orchestergruppen empfehlen. Wagner hat bei der von ihm veranstalteten Aufführung der neunten Symphonie die Sänger um das Orchester gruppirt, wodurch eine Erdrückung des Gesanges durch die Musik unmöglich gemacht wurde. Diese Anordnung wäre zur Nachahmung zu empfehlen. Bruckner's neueste Composition fand begeisterte Aufnahme und die kritischen Gloßen des Herrn Hofrathes können höchstens die Lachmuskeln erregen. Bruckner's Muse sei die Extase, heißt es zum Beispiel ; dann findet Hanslick widerhaarige, chromatische Gänge und so weiter. Wir empfinden für diesen Kritiker nur lebhaftes Bedauern, aber ernstkönnen wir seine satyrischen Hiebe nicht nehmen. In seinem Kampfe gegen Wagner, Liszt und Bruckner gleicht er ganz dem alten, häßlichen Beckmesser, der gegen Walther von Stolzing geifert. Hanslick ist der Alberich der Wiener jüdischen Recensenten, die Anderen sind harmlose Mime's.

[... Richard Strauß ... Adele aus der Ohe ...]

Josef Stolzing »

A review of this concert from November 13, signed « E » , also appears on page 1 in the « Deutsche Kunst- und Musikzeitung » Volume 19, Number 33 :

« Das 1. Gesellschaftskonzert

hat am 13. dieses Monats eine Woche nach dem 1. philharmonischen Konzerte, stattgefunden.

(... Franz Schuberts Ouvertüre, in der Rossini nachgeahmt wird …)

Aber diese Nachahmung betrifft blos äußere Dinge ; im Inneren ist die Ouvertüre ein Schubert'sches werk, sowohl was die musikalischen Gedanken, als was die Instrumentirung betrifft. Schubert hatte eben seine eigene Sprache. Nach der Ouvertüre wurde ein Psalm von Anton Bruckner aufgeführt. Wie man dem Konzertprogramme entnehmen konnte, hat dieser Psalm schon seine Geschichte. Er war für die Eröffnung der Internationalen Ausstellung für Musik- und Theaterwesen bestimmt und, wenn wir nicht irren, geradezu bestellt. Das war jedenfalls eine gute und schöne Idee und für diesen Zweck war auch die Wahl des Textes - es ist der " 150. Psalm " - eine glückliche. Vielleicht war aber die Bestellung zu spät erfolgt, oder es trat sonst ein Hindernis ein ; der Psalm wurde nicht zur Zeit fertig und die Ausstellung wurde ohne ihn eröffnet. Dann wurde der Psalm in das Programm der Tonkünstlerversammlung aufgenommen, die der Allgemeine deutsche Musikverein heuer bei Gelegenheit der Ausstellung zum 1. Male in Wien abzuhalten beschloßen hatte. Da kamen die bösen Choleranachrichten aus Hamburg und aus anderen deutschen Städten und die Tonkünstlerversammlung wurde abgesagt. So kam der Psalm endlich aufs Programm des 1. Gesellschaftskonzertes, welches alles wieder gut gemacht hat, so weit es noch möglich war. Denn die Aufführung des Psalmes war eine vortreffliche. Über den Psalm selbst ist nicht viel zu sagen ; er ist ein Werk von Bruckner, und so beschaffen, wie alle Bruckner'schen Werke. Nach einem glänzenden Anlaufe, der aber weder neu, noch musikalisch hervorragend ist, tritt Unsicherheit, Zerfahrenheit ein und diese bleiben auch der Schlußfuge treu. Natürlich hat der Psalm großen Beifall gefunden ; gleichwohl schien es, daß die Schaar der begeistertsten Anhänger Bruckner's den Gesellschaftskonzerten nicht hold ist. (... über Franz Liszts Klavierkonzert, Richard Strauß's " Wanderers Sturmlied " und das Finale von Felix Mendelssohns) " Loreley ", in dem Fräulein (Henriette) Standhartner die Solopartie sang. Alles Lob verdienen die Leistungen des Singvereines in den Chorwerken dieses Konzertes. Der Chor klang immer frisch, schön und kräftig, alles kam deutlich und verständnisvoll heraus und behauptete sich energisch und selbständig neben dem Orchesterklange. Das will bei schweren Stücken, wie Bruckner's Psalm und Straußens " Sturmlied ", viel sagen.

E. »

The report on page 1494 in the « Linzer Zeitung » quotes from the November 18 review by Dr. Hans Paumgartner :

« (Der " 150. Psalm " von Anton Bruckner)

Doktor Hans Paumgartner schreibt in der " Wiener Abendpost " :

Das 1. Gesellschaftskonzert hatte zwei Novitäten in sein Programm aufgeommen : den " 150. Psalm " von Anton Bruckner und " Wanderers Sturmlied " von Richard Strauß. Alle Achtung vor Bruckner, vor allem vor seinen Symphonie in Es- und E-Dur, diesen großartigkühnen Tongedichten. Allein sein " 150. Psalm " hat uns gar keine Freude gemacht. Dieser ist vor allem zu unnatürlich, geschraubt ohne innere Ursache. Dieses ewige äußerlich effectvolle Hinaufschrauben der Singstimmen, besonders der Soprane, in die höchsten Lagen wirkt befremdend, man fragt erstaunt, warum das alles so sein muß. Vielleicht will sich Bruckner dramatisch aussprechen, uns erschien das Ganze mehr opernhaft. Das kurze Sopransolo, von einer Solovioline äußerst befremdend vorbereitet, ist wohl das Unsanglichste, was man hören kann. Wenn Beethoven im dithyrambischen

Fluge seiner Neunten die Stimmen über alle Grenzen hinaus jubeln läßt, so ist dies der Ausfluß und äußere Ausdruck eines ungeheuren inneren Lebens im Künstler. Bruckner jedoch ist nur unsanglich und unschön. Der Bruckner'sche Psalm fand bei den zahlreichen persönlichen Freunden des Komponisten begeisterte Aufnahme. Wir können uns bei aller Verehrung für Bruckner diesem Parteitreiben nicht anschließen. »

Monday, 21 November 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

due to Ernest van Dyck's indisposition, « Werther » is cancelled, and replaced by

Carmen

opera in four acts

music by Georges Bizet

(sung in German)

libretto by Henri Meilhac and Ludovic Halévy

after « Carmen » , a novella by Prosper Mérimée

German translation by Julius Hopp

« décor » based on drawings by the imperial and royal Court theatre painter Carlo Brioschi

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Carmen : Marie Renard

Don José : Georg Müller

Escamillo : Franz von Reichenberg

Micaëla : Anna Bayer

Frasquita : Emma Karlona

Mercédès : Anna Hauser

Zuniga : Hans Frei

Moralès : Benedikt Felix

Remendado : Viktor Schmitt

Dancaïre : Willibald Horwitz

Lillas Pastia : Franz Schubert (Sänger)

Ein Führer : Josef Schubert

Main building of the University of Vienna on the « Ringstraße »

The Portal in front of the « Lawyers' steps » gives access to the « Senate Hall » , the « large Ceremonial Hall » and the « small Ceremonial Hall » .

Lecture Hall XXXVI (36) also called small Ceremonial Hall

Academic celebrations, conferences and lectures are taking place here

5:00 pm to 7:00 pm

capacity : 70 students

dimensions : 12.7 m x 9.1 m x 7 m

floor space : 115 to 116 square meters

ceiling height : 7 meters

student Ernst Schwanzara records the weekly lecture on harmony and counterpoint

given by professor Anton Bruckner

first subject

Bruckner tells to his students that he served for a time

as « fourth corporal » in the « National Guard » in 1848

He even participated in military exercises !

also registered on the « Election list of officers » :

Anton (or Ludwig ?) Schlager, (Ludwig ?) Ehrenecker

head school master Michael Bogner, church organist Anton Kattinger

During his stay in Linz, Bruckner composed on August 12, 1865 the Military march in E-flat major (**WAB 116**) for the local « Militärkapelle der Jägertruppe » (military band of the hunting troop) , as a gesture of appreciation for its participation in performances of two of his works. This march reflects the composer's deepening engagement with Wagnerian influences introduced by his teacher Otto Kitzler, including dramatic orchestration and bold harmonic progressions.

The tensions that had built up during the « Vormärz period » erupted in 1848 in the revolutionary events of Vienna, Prague, and Budapest.

In Upper-Austria, where people had been taken by surprise by these events, the upheaval unfolded from March to October in a moderate manner without bloodshed. However, there were repeated street riots, for example in the capital city of Linz, which were primarily driven by economic factors. The discontent of the liberal minded « bourgeoisie » , who was euphoric after the Emperor's promise of a constitution, was directed primarily against the « Society of Jesus » (the Jesuits) , who were expelled from their monastery on the Freinberg hill in Linz on April 14, 1848.

Citizens in the capital of Linz formed their own National Guards (« Nationalgarden ») to maintain order, which prevented more serious disturbances, while protecting the new liberal gains from potential military intervention. Students and the professional middle class (« Bürgertum ») organized to demand freedom of the press, a written constitution, and more competent local administration.

One of Bruckner's closest friends during the early St. Florian years was Franz Sailer (1803-1848) , a judicial actuary and the godfather of Bruckner's younger brother, Ignaz. He was a keen music lover, an admirer of Bruckner's improvisational skills and the possessor of a new « Bösendorfer » grand piano, upon which Bruckner was able to practise. When Sailer died suddenly of a heart attack in the middle of September 1848, Bruckner inherited the piano which remained with him until the end of his life, and became the « sounding board » for all his compositions. He certainly practised long and hard on it, in these early days, as well as spending many hours on the so-called « work

day organ » in the Abbey. In memory of Sailer, Bruckner wrote his first important major work (the « Requiem » in D minor **WAB 39**, completed in 1849 and first performed on 15 September at the first anniversary of Sailer's death) in St. Florian Abbey.

According to a diary entry by father Beda Piringer, another performance of the work three months later, on 11 December, in Kremsmünster Abbey was well received :

« A " Requiem " by the St. Florian school assistant Bruckner was performed. It made a very good impression. The young man is an organ virtuoso. He performed after " Vespers ". He and his companion were invited to dine with us. »

Bruckner refused a position as piano teacher at the « Gymnasium » (grammar school / secondary level) in Kremsmünster Abbey.

Of greater consequence for his musical development and his future career was his appointment as provisional organist at St. Florian on 28 February 1850. Anton Kattinger (1798-1852) had been promoted to a position as tax inspector at Kremsmünster and Bruckner, who had often acted as Kattinger's deputy since 1845, now had the responsibility of taking a more prominent part in the performance of church music in the abbey.

On March 2, 1848, Bruckner had received a fine testimonial from Kattinger, who complimented him on his figured bass playing (« the fruit of conscientious theoretical study ») and his improvisational abilities, and was confident that he would acquit himself with distinction in an « open examination » .

« Certificate

For whatever purpose may be required, I hereby attest that " Herr " Anton Bruckner, currently a teaching assistant at the local parish school and, also, a singing teacher of the boys' choir, in good faith and to the best of my knowledge, is not only perfectly versed in playing figured bass, and, therefore, meets the requirements of any general bass theory, which he has mastered both theoretically and practically through diligent study, but is also capable of satisfying everyone, and especially the expert, in preludes and the execution of contrapuntal pieces, and, therefore, he can be most highly recommended as an organist without reservation in places where there is an endeavour to glorify the Lord God through good church music in general, and to awaken the congregation to devotion and maintain it in the same. Incidentally, " Herr " Bruckner will prove what is attested by me in this testimonial, when he finds an opportunity to perform on a suitable organ in front of experts, in short, to undergo a test, which he need not shy away from under any circumstances, and, in any case, will certainly justify my testimonial in doing so.

St. Florian, March 2, 1848.

Anton Kattinger, m.p. , Abbey Organist »

...

« Zeugniß

Zur beliebigen Gebrauchnahme bezeuge ich dem Herrn Anton Bruckner, derzeit Lehrgehülfen an der hiesigen Pfarrschule dann Gesangslehrer der Stiftssängerknaben, gewissenhaft und zu folge meiner Sachkenntniß, daß Herr Anton Bruckner nicht nur allein mit dem Spiele bezifferten Baßes vollkommen vertraut, und hierwegen den Forderungen jeder Generalbaßlehre, mit welchen er sich durch fleißiges Studium theoretisch und practisch durchgebildet hat, entspricht, sondern er auch im Präludiren, Ausführung kontrapunktischer Sätze, immerhin Jeden, und besonders den Sachkenner zu befriedigen im Stande ist, daher er an Orten, wo man das Bestreben hat, durch gute Kirchenmusik überhaupt, Gott den Herrn zu verherrlichen, und die Gemeinde zur Andacht zu wecken, und sie in selber zu erhalten, als Organist unbedenklich bestens empfohlen werden kann.

Herr Bruckner wird übrigens, Dasjenige, was in diesem Zeugniße von mir bezeugt wird, dadurch erproben, wenn er Gelegenheit findet, sich auf einem angemessenen Orgelwerke vor Kennern zu produciren, kurz sich einer Probe zu unterziehen, die er in keinem Falle zu scheuen braucht, und hierbey gewiß mein Zeugniß rechtfertigen wird.

St. Florian 2ten März 1848

Anton Kattinger, m.p. , Stiftsorganist »

Bruckner was able to test himself against Kattinger and Anton Weiß, from Wilhering Abbey, in an organ improvisation contest at St. Florian. According to Josef Seiberl, Bruckner's playing in the late- 1840's did not have the contrapuntal mastery, not to say the rich inventiveness, evident in later performances. Nevertheless, he was a good enough player to impress Josef Anton Pfeiffer, a well known provincial composer and the organist of Seitenstetten Abbey, who furnished Bruckner with a glowing testimonial and predicted a very bright future for the young musician both as an organist and, on the strength of some compositions he had seen, as a composer.

Bruckner was named « provisional organist » in St. Florian. He received an annual salary of 80 Florins. This, together with the income he received as a school teacher and private teacher, made him feel « like a prince » , as he recalled later in life. He was certainly not attracted to a piano teaching position at a school in Kremsmünster, which was offered to him in 1848. After the death of his wife in 1849, Anton Kattinger left the abbey in January 1850.

After the 1848 Revolution, the market town of St. Florian was transformed into an independent political entity. Andreas Schlager, a former employee of the monastery, was elected mayor on 2 August 1850. Despite the fact that the monastery suffered major economic and legal losses, it proved extremely generous to the people by providing premises and land « free of charge » . As a token of gratitude, the mayor named abbot Ferdinand Moser an « honorary citizen » . Schlager served his first term until December 3, 1861. On July 21, 1867, he was re-elected for a second term, which lasted until September 3, 1870.

The critical writing of Eduard Hanslick at the time of the « Vienna Revolution » was at its most politically acute, carrying the banner of social reformation based on Hegelian idealist philosophy. At this time, Hanslick sought to interpret musical works as an expression of « Weltanschauung » (new ideology) .

The political landscape of 1848 was a pivotal moment for Hanslick. He moved away from idealism and the metaphysical realm, providing a fascinating exploration of the change of outlook that he experienced as a result of this political upheaval.

Revolution in Vienna went too far for Hanslick's political view : in his autobiography, he recalls with horror the violence of the revolution, and of witnessing the brutal hanging of the Secretary of War, Theodor Franz, count Baillet von Latour, by a mob in the street for his collusion with anti-revolutionary elements. He was also traumatized by witnessing the execution of a fellow music-critic, Alfred Julius Becher, in 1848. Hanslick cites this as the moment he turned his back on the radical elements of proletarian revolution. The failure of the revolution put an end to hopes for social reform based on Hegelian idealist philosophy.

Following the failed revolutions, there were a number of attempts across Germany to « re-conceptualise music at the most basic level of perception in order to disavow Romantic affiliation » .

After the abolition of censorship, the political disputes among the various factions were waged very fiercely through printed materials. A renewed sense of « German nationalism » was strongly represented in all political groups.

...

The 1848 revolutions in the Austrian Empire began on March 13 with major uprisings and demonstrations in Vienna. Triggered by news in February of the « Révolution française » in Paris, students, workers and liberals demanded reform, which resulted in the fall of Chancellor Klemens von Metternich.

Upper-Austria was a critical region for the movement due to its agricultural and (emerging) industrial profile. Friction broke out between the traditional Catholic establishment and liberal reformers, who sought religious equality and secularization of education. Farmers were heavily burdened by feudal obligations known as « Robot » (forced labour) . The uprisings led directly to the « Abolition of Serfdom » and feudal structures, which the conservative regime later maintained even after crushing the political rebellion.

...

The draft of an Upper-Austrian state constitution included, among other things, the abolition of hereditary estate rights, a state parliament consisting of 75 representatives elected by universal and direct suffrage, and a state committee composed of nine member elected by the parliament.

Although the « Revolution of 1848 » had failed, liberal ideas continued to influence the legislation of the nascent reactionary movement, which emerged under the Minister of the Interior, count Franz Stadion, after the abdication of Emperor Ferdinand I and the accession of Franz-Josef I on December 2, 1848. The « imposed constitution » , which, among other things, ended the effectiveness of the provincial constitutions of the so-called « Crown Lands » , was welcomed in Upper-Austria by liberals and liberal conservatives.

In the realm of Upper-Austria's provincial administration, which had retained only a limited degree of autonomy, a decree issued by the Ministry of the Interior on April 17, 1849, created a provisional arrangement by merging the old committee of the estates with the representatives of the assembly, which had been expanded through the election of additional members in 1848, to form a so-called « united provincial committee » .

Despite this constitutional situation, a fundamental re-organization of Upper-Austria's internal structure took place at the beginning of Emperor Franz-Josef's reign.

By late- 1848 and early- 1849, the revolution was largely suppressed by the central military forces. The subsequent neo-absolutist era under Emperor Franz-Josef I revoked most political concessions but left the social reforms - specifically the end of feudalism - intact, fundamentally changing the rural landscape of Upper-Austria.

...

The year 1848 was a time of European wide revolution. A general disgust with conservative domestic policies, an urge for more freedoms and greater popular participation in government, rising nationalism, social problems brought on by the « industrial revolution » , and increasing hunger caused by harvest failures in the mid-1840's all contributed to growing unrest, which the Habsburg monarchy did not escape. In February 1848, Paris, the archetype of revolution at that time, rose against its government and, within weeks, many major cities in Europe did the same - including Vienna.

As in much of Europe, the Revolution of 1848 in the Habsburg monarchy may be divided into the three categories of social, democratic-liberal and national but, outside Vienna, the national aspect of the revolution fairly soon over-shadowed the other two. On March 13, upon receiving news of the Paris rising, crowds of people, mostly students and members of liberal clubs, demonstrated in Vienna for basic freedoms and a liberalization of the regime. As happened in many cities in this fateful year, troops were called out to quell the crowds, shots were fired and serious clashes occurred between the authorities and the people. The government had no wish to antagonize the crowds further and so dismissed Metternich, who was the symbol of repression and promised to issue a constitution.

From that beginning to the end of October 1848, Vienna ebbed and flowed between revolution and counter-revolution, with one element or another gaining influence over the others. In mid-May, the Habsburgs and their government became so concerned about the way matters were going that they fled Vienna although they did return in August, when it appeared that more conservative elements were asserting control. The Emperor issued a constitution in April providing for an elected legislature but, when the legislature met in June, it rejected this constitution in favour of one that promised to be more democratic. As the legislature debated various issues over the summer and autumn, the Habsburgs and their advisers regrouped both their confidence and their might and, on October 31, the army retook Vienna and executed a number of the city's radical leaders. By this time, the legislature had removed itself to Kremsier (now Kromeríz) in the province of Moravia, where it continued to work on a constitution. It finished its work there, issued its document and was promptly over ruled and, then, dismissed by the Emperor.

Although the assembly in the end did not create a working constitution for Austria, it did issue one piece of

legislation that had long lasting influence : it fully emancipated the peasantry. The conservative regime that followed kept and implemented this law.

In other parts of the monarchy, the Revolution of 1848 passed quickly through a liberal-democratic to a national phase and in no place was this more evident or more serious than in Hungary. Emperor Franz-Josef II's effort to incorporate Hungary more fully into the monarchy, along with the early nineteenth century's rising national awareness throughout Europe, had a profound impact upon the aristocratic Hungarians, who held sway in the country. Modern nationalism made them even more intent on preserving their cultural traditions and on continuing their political domination of the land. Consequently, after 1815, the Hungarian nobility engaged in a number of activities to strengthen the Hungarian national spirit demanding the use of Hungarian rather than Latin or German as the language of government and undertaking serious efforts to develop the country economically. The revolution in Paris and, then, the one in Vienna in March 1848 galvanized the Hungarian Diet. Under the leadership of a young lawyer and journalist named Lajos Kossuth, the Hungarian Diet demanded of the sovereign sweeping reforms including civil liberties and far greater autonomy for the Hungarian government, which would, from then on, meet in Pest (Buda and Pest were separate cities until 1873, when they officially merged under the name Budapest) . Under great pressure from liberal elements in Vienna, the Emperor acceded to these wishes and the Hungarian legislators immediately undertook creating a new constitution for their land.

This new constitution became known as the March Laws (or April Laws) and was really the work of Kossuth. The March Laws provided for a popularly elected « lower house » of deputies, freedom for the « received religions » (i.e. , excluding Jews) , freedom of the press, peasant emancipation and equality before the law. As the Hungarians set up their new national government based on these principles, they encountered from some of the minority nationalities living in their land the kind of resistance they had offered the Austrians. A characteristic of the new regime was an intense pride in being Hungarian but the population in the Hungarian portion of the Habsburg monarchy was 60 % non Hungarian. And, in 1848, all the talk about freedom and constitutions and protection of one's language and culture had inspired many of these people as well. But Kossuth and his colleagues had no intention of weakening the Hungarian nature of their new regime ; indeed, they made knowledge of Hungarian a qualification for membership in parliament and for participation in government. In other words, the new government seemed as unsympathetic to the demands and hopes of its Serbian, Croatian, Slovak and Romanian populations as Vienna had been to the demands of the Hungarians.

In March 1848, the Habsburgs made an appointment that would lead to war with the Hungarians ; they selected as governor of Croatia Josip, Graf (count) Jelačić, well known for his devotion to the monarchy, for his dislike of the « lawyers' clique » in Pest and for his ability to hold the South Slavs in the southern portion of the monarchy loyal to the crown. Jelačić did not disappoint Vienna. One of his first acts was to reject all authority over Croatia by the new Hungarian government, to refuse all efforts by that government to introduce Hungarian as a language of administration and to order his bureaucrats to return unopened all official mail from Pest. He also began negotiations with the leadership of the Serbs to resist Hungarian rule together.

From April to September 1848, the Hungarian government dealt with its minority nations and with the government in

Austria on even terms but, then, relations began to deteriorate. The return of the Habsburgs to Vienna in August, the more conservative turn in the government there that the return reflected and Austrian military victories in Italy in July prompted the Habsburg government to demand greater concessions from the Hungarians. In September, military action against Hungary by Jelačić and his Croats prompted the Hungarian government to turn power over to Kossuth and the Committee of National Defense, which immediately took measures to defend the country. What then emerged was open warfare between regular Habsburg forces and Jelačić on the one hand and the Hungarians on the other.

The war was a bloody affair, with each side dominating at one time or another. In April 1849, the Hungarian government proclaimed its total independence from the Habsburgs and, in that same month, the Austrian government requested military aid from Russia, an act that was to haunt it for years to come. Finally, in August 1849, the Hungarian army surrendered and the land was put firmly under Austrian rule. Kossuth fled to the Ottoman Empire and, from there for years, he traveled the world denouncing Habsburg oppression. In Hungary itself, many rebel officers were imprisoned and a number were executed.

A second serious national rising occurred in Italy. Since 1815, many Italians had looked upon the Habsburgs as foreign occupiers or oppressors, so when news of revolution reached their lands, the banner of revolt went up in many places, especially Milan and Venice. Outside the Habsburg lands, liberal uprisings also swept Rome and Naples. In Habsburg Italy, however, war came swiftly. In late March, answering a plea from the Milanese, the kingdom of Sardinia, the only Italian state with a native monarch, declared war on the Emperor and marched into his lands.

The Habsburg government in Austria was initially willing to make concessions to Sardinia but it was strongly discouraged from doing so by its military commander in Italy, the old but highly respected and talented Field Marshal Radetzky, who had been the Austrian chief of staff in the war against Napoléon Bonaparte in 1813-1814. In July 1848, Radetzky proved the value of his advice by defeating the Sardinians at Custoza, a victory that helped restore confidence to the Habsburg government as it faced so many enemies. Radetzky reimposed Habsburg rule in Milan and Venice and, in March 1849, he defeated the Sardinians once again, when they invaded Austria's Italian possessions.

Besides the Hungarians and the Italians, the Slavic peoples of the monarchy also responded to the revolutionary surge, although with less violence than the other two. In June 1848, a Pan-Slav congress met in Prague to hammer out a set of principles that all Slavic peoples could endorse. The organizer of the conference was the great Czech historian František Palacký (most of the delegates were Czech) , who not only had called for the cooperation of the Habsburg Slavs but also had endorsed the Habsburg monarchy as the most reasonable political formation to protect the peoples of central Europe. Upon being asked by the Germans to declare himself favourably disposed to their desire for national unity, he responded that he could not do so because it would weaken the Habsburg state.

In that reply, he wrote his famous words :

« Truly, if it were not that Austria had long existed, it would be necessary, in the interest of Europe, in the interest of humanity itself, to create it. »

Unfortunately, the Pan-Slav congress met in a highly charged atmosphere, as young inhabitants of Prague likewise had been influenced by revolutions elsewhere and had taken to the streets. In the commotion, a stray bullet killed the wife of Field Marshal Alfred, Fürst (prince) zu Windischgrätz, the commander of the forces in Prague. Enraged, Windischgrätz seized the city, dispersed the congress and established martial law throughout the province of Bohemia.

The Germans themselves also experienced a certain degree of national fervour but, in their case, it was part of a general German yearning for national unification. Responding to calls for a meeting of national unity, in May 1848, delegates from all the German states met at Frankfurt-am-Main to discuss a constitution for a united Germany. Made up primarily of the commercial and professional classes, this body was indeed distinguished and was looked upon by the German princes as an important gathering. To prove its respect for tradition, the Frankfurt parliament selected the Emperor's uncle, Archduke Johann, as head of a provisional executive power and, in September, selected another Austrian, Anton Ritter von Schmerling, as prime minister.

Despite this deference to Austria's prominent men, a major question the parliament addressed was whether to include Austria in the new Germany. Those who favoured doing so argued that a new Germany could accept the German speaking provinces of the monarchy but not the non German lands (the « Großdeutsch ») . Those against contended that the Austrian monarchy could never divide itself along ethnic lines and so favoured the exclusion of Austria altogether (the « Kleindeutsch ») . Implicit in the latter position was that the new Germany would be greatly influenced if not dominated by Prussia, by far the most important German state next to Austria. In October 1848, the delegates agreed to invite the Austrian German lands to become part of the new Germany but only if they were disconnected from non German territory. This so called compromise was really a victory for the « Kleindeutsch » supporters, who knew that the Austrian government would reject the invitation because it would never willfully break the monarchy apart.

In the end, neither position prevailed because the Frankfurt parliament was unable to unify Germany. All the German states finally rejected its proposals and, in April 1849, it dissolved. Nonetheless, it had created the impression that, when the new Germany did emerge, it would do so under the ægis of Prussia and with the exclusion of Austria.

second subject

Bruckner explains to his audience in the auditorium some details about his (revised) Eighth symphony (**WAB 108**) , which will be performed at the « Musikverein » on the first Sunday of Advent (18 December) .

It is highly probable that, after the lecture, a limping Bruckner and August Stradal went to « Gause's » restaurant and beer hall (located in a basement at « Johannesgasse » n° 12 in the first district) to tell his supporters that he could hardly walk because his feet were so swollen.

The next day, Bruckner decides to consult the Austrian internist and laryngologist professor Leopold (Anton Dismas) Schrötter von Kristelli. He is diagnozed with cardiac insufficiency, heart enlargement and cirrhosis of the liver. The underlying cause is diabetes. Dietary restrictions are the only treatment available at that time.

Dr. Schrötter orders the strictest prevalence and reduction of alcohol consumption insisting that Bruckner should simply replace his beloved « Pilsner » by milk ... and also not eat bread !!

The once plumpish composer became emaciated and he suddenly seemed older.

His hands shook and he appeared to have lost many of his teeth.

He was also afflicted with a chronically sore throat.

Bruckner complained bitterly about his critics but hardly complained at all about his declining health :

« Professor Schrötter ordered me to bed and, for weeks, I was'nt allowed anything but milk without bread or beer, etc. Also, there is little water left in my stomach. Better in the stomach than on the brain. »

The Austrian internist and laryngologist Leopold (Anton Dismas) Schrötter von Kristelli was born on 5 February 1837 in Graz. He was the son of the eminent chemist Anton Schrötter von Kristelli, who discovered amorphous phosphorus in 1845. He was the father of physician Hermann Schrötter-Kristelli (1870-1928) .

He studied at the « Academic Gymnasium » (grammar school / secondary level) in Graz. He studied medicine in Vienna and received his medical doctorate in 1861. Following graduation, he remained in Vienna for two years as an apprentice surgeon to Franz Schuh (1804-1865) - then, as assistant under Josef Škoda (1805-1881) . From 1863 to 1869, Schrötter was an assistant to Josef Škoda, receiving his habilitation in 1867. He was habilitated as « associate professor » (« Privatdozent ») for laryngology in 1869. Following the death of Ludwig Türck (1810-1868) , he was appointed to the first chair in laryngology at the newly established clinic for laryngology. From 1871 to 1873, he published the annual reports of his clinic. In 1875, he became an « associate professor » (« Professor extraordinarius ») of laryngology. From 1877 to 1881, he headed the department of internal medicine at the « Rudolfsspital » . In 1881, he was appointed primary physician (« Primararzt ») at the world's first laryngological clinic at the Vienna General Hospital (« Wien allgemeines Krankenhaus ») . Soon afterward, he received the « venia legendi » for the entire field of internal medicine. In 1888, he was called « zum Consilium » to San Remo, to the sick bed of the German crown prince. In 1890, Schrötter was appointed « full-professor » (« Professor ordinarius ») and director of the Third medical clinic in Vienna. In 1896, he became « Hofrat » . Leopold Schrötter died on 22 April 1908 in Vienna. He was buried at the Central Cemetery (grave number 19 - section 14a) .

...

Review of « Psalm 150 » (**WAB 38**) by Dr. Max Kalbeck, signed « M. K. » , which appears on page 5 in the « Wiener Montagsrevue » Number 47 :

« Im 1. Gesellschaftskonzerte gab es nicht weniger als drei große Novitäten. Alle drei gehören der Geschichte an :

Schubert's E-Moll Ouvertüre von Jahre 1819 der Musikgeschichte, Anton Bruckner's " 150. Psalm " der Zeit- , und Richard Strauß's " Wanderers Sturmlied " der Literaturgeschichte. Schubert unter dem Einfluße Rossini's (...) wie sonderbar ! Bruckner als zu spät eintreffender Prologus der Theater- und Musikausstellung - noch sonderbarer ! Richard Strauß, den jungen Gœthe interpretirend - am sonderbarsten ! Ohne Mißverständniße geht es dabei nicht ab. Der göttliche Franz vergaß, daß eine italienische Ouvertüre ohne die dazu gehörige Oper nichts bedeutete. Der heilige Anton verfiel auf den letzten Psalm wohl nur, weil der Psalmist seinen Gott mit Posaunen, Pauken und Cymbeln zu loben auffordert. Aber heißt es denn : Lobet den Herrn aus allen Tonarten und opfert ihm ein Dutzend Chorstimmen, einen Solosopran und einen 1. Geiger ? Eine Verwechslung der Grundbegriffe, wenn auch eine enharmonische ! Der titanenhafte Richard (... über Richard Strauß ... unter diesen Umständen war Franz Liszts Klavierkonzert ein Balsam fürs Herz, Lob für Adele aus der Ohe ...) Der Chor des Singvereines erfocht unter (Wilhelm) Gericke's Leitung lauter Pyrrhus-Siege, desgleichen Fräulein (Henriette) Standthartner, welche die Sopransoli invita Polyhymnia übernommen hatte ; (Felix) Mendelssohn's " Loreley " Finale, vertrug sich schlecht mit dem übrigen Programme und versank in dem ihm eigenthümlichen Elemente, das heißt es fiel in's Wasser.

M. K. »

The German music-critic, lyricist, librettist and translator Max Kalbeck was born on 4 January 1850 in Breslau.

In his youth, he took violin and singing lessons, and he also wrote his first poems.

After abandoning law studies, Kalbeck attended the Royal conservatory of Munich in the academic year 1873-1874. He studied violin with Josef Walter, orchestral playing and choral singing with Franz Wüllner, and composition with Josef Rheinberger.

He was hired as a substitute at the Munich Court theatre.

Paul Heyse, a lifelong friend, introduced Kalbeck to « Die Krokodile » poets' society.

From 1874 to 1880, he was a music, art, theatre, and literary critic for the Breslau newspapers.

Kalbeck met for the first time Johannes Brahms in Breslau at the end of 1874.

He became music-critic for the « Schlesische Zeitung » and assistant director of the Breslau Museum in 1875.

On the invitation of Eduard Hanslick, Kalbeck came to Vienna in 1880.

As one of the most important « feuilleton » writers of his time, he held a similar position to Dr. Hanslick, who was twenty-five years his senior.

Brahms and Kalbeck became close friends - and Kalbeck, a member of his inner circle.

In addition to being his biographer, he also edited several volumes of his correspondence.

Kalbeck was then considered one of the most influential critics in Austria.

Music-critic at the « Wiener Allgemeine Zeitung » from 1880 to 1883.

Music-critic at the « (alten) Presse » from 1883 to 1890.

Theatre reviewer at the « Neue Wiener Tagblatt » since 1886.

Music-critic at the « Wiener Montagsrevue » from 1890 to 1895.

Music-critic of the « Neue Wiener Tagblatt » since the end of 1895.

In 1885, Kalbeck began working as a translator - starting with Mozart's « Don Giovanni » at the Vienna « Hofoper » , followed by numerous other translations, adaptations, and new compositions. He received commissions from several publishers and theatres.

Many of Kalbeck's poems were set to music.

Some of them by his contemporaries : Johannes Brahms, Ignaz Brüll, Johann Baptist Gänsbacher and Richard Heuberger.

Although Kalbeck, as a « Brahmsian » , was largely opposed to the « New German School » and, in particular, to the works of Richard Wagner, Anton Bruckner and Hugo Wolf, he usually endeavoured to base his opinions on clearly substantiated judgments. But, sometimes, he did not shy away from verbal abuse.

Max Kalbeck became an Austrian citizen in 1903.

He died at seventy years old on 4 May 1921 in Vienna. He was buried at the Heiligenstadt Cemetery (grave number 113 - section A - row 3) .

Tuesday, 22 November 1892 (Saint Cecilia Day)

« Musikverein Kleiner-Saal » , Vienna

third (first) « private evening » of the

« Wiener akademischer Wagner-Verein »

performers

Austrian operatic soprano « Frau » Louise von Ehrenstein - Austrian baritone Franz Neidl

violinist Max Herold von Stoda - pianists Cyrill Hynais, Josef Schalk

programme

Richard Wagner : « Album leaf » for violin and piano, from the operas « Die Feen » and « Der fliegende Holländer »

Max Herold von Stoda, violin - Cyrill Hynais, piano

The duet from « Der fliegende Holländer » sang by soprano Louise von Ehrenstein and baritone Franz Neidl is met with great applause.

Carl Löwe : Ballade « Die verfallene Mühle » , Opus 109

Johann Sebastian Bach : Concerto in A minor

Hector Berlioz : Excerpt from the opera « Benvenuto Cellini » H. 76

Ludwig van Beethoven : Final chorus from the oratorio « Christus am Ölberg » , Opus 85

Josef Schalk concludes the « soirée » with a « pièce de résistance » :

first movement of Anton Bruckner's (revised) Eighth symphony in the version for solo piano

One reviewer described his performance as a « commendable preparation » for the forthcoming orchestral performance of « this most remarkable work » .

However, others were more critical.

One remarked that difficult works of this nature demanded « a four hand performance at the very least » and, even then, were of interest only to those who already knew them.

For those who were not acquainted with the work, a piano performance was of « very little practical use » .

Another made the point that, even in the hands of accomplished pianists who were able to produce an orchestral sound on the piano, there was something « extremely incomplete » about the piano arrangements of the « most recent orchestral works written by German composers » .

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Signor Formica

comic opera in three acts

(sung in German)

music by Eduard Schütt

(second performance of this production)

libretto by Franz Keppel

adapted from the 1819 satirical novella « Signor Formica »

(also known as « Salvator Rosa ») by E.T.A. Hoffmann

edited by Bote & Bock, Berlin (1892)

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

pantomime and melodrama in act two featuring ...

Pierrot : Emma Braun

Coraline : Wilhelmine (« Minna ») Rathner

Salvator Rosa, as Capuzzi : Josef Ritter

Tartaglia : Benedikt Felix

Giangurgolo : August Stoll

cast

Salvator Rosa (Signor Formica) : Josef Ritter

Antonio Scacciatti, a young painter : Fritz Schrödter

Matteo Agli, former student of Salvator (now an actor under director Musso) : Benedikt Felix

Musso, acting director : August Stoll

Pasquale Capuzzi : Karl Mayerhofer

Marianna, niece of Pasquale Capuzzi : Ellen Forster (Forster-Brandt)

Splendiano, friend of Pasquale Capuzzi : Carl Grengg

Teresina, Musso's daughter : Josefine von Artner

Michele, servant to Pasquale Capuzzi : Viktor Schmitt

A police officer : Willibald Horwitz

A police soldier : Franz Schubert (singer)

synopsis

The real life of the Italian Baroque painter, poet, and musician Salvator Rosa, who uses a theatrical alter ego named « Signor Formica » - a popular character from the « Commedia dell'arte » . He acts as the ultimate champion for young lovers and fellow artists. He uses his sharp intellect, theatrical flair, and social connections to orchestrate elaborate, comical schemes. For example, Rosa uses the disguise to rescue a young woman from her elderly, miserly guardian, who wants to marry her against her will.

Overshadowed by Schütt's wildly popular « salon » pieces, the opera was not a major success, and quickly faded from the repertoire.

Eduard Schütt was the choir-master of the « Wiener akademischer Wagner-Verein » from 26 January 1881 to 20 October 1887. A close friend of Johannes Brahms and Franz Liszt, he declined an invitation in 1887 from Cosima Wagner to become the music director for the Bayreuth Festival. His primary residence remained in Vienna, where he also did a limited amount of teaching.

Dr. Eduard Hanslick reviews the premiere in the Viennese daily newspaper « Neue freie Presse » (« Morgenblatt ») Number 10147 :

« Ed. H.

Wer kennt heute noch Hofmann's Novellensammlung " Die Serapionsbrüder " ? Wahrscheinlich nur, wer sie in einer ziemlich weit zurückliegenden Jugend gelesen hat. Die heutige Jugend steht in rathloser Verwunderung vor der halb schaurigen, halb humoristischen Romantik Hofmann's, an welcher frühere Generationen sich erquickt haben. Welches Wagniß für einen modernen Componisten, sich von dorther einen Opernstoff zu holen ! Hofmann's " Serapionsbrüder " - so genannt nach einem verrückten Heiligen, der durch seine Einfälle die Weisesten in Verwirrung bringt - unterhalten sich, wie die Freunde in Tieck's " Phantasus ", mit Gesprächen über Kunst und mit romantischen Erzählungen. Eine davon heißt " Signor Formica ". Das ist ein angenommener Name, unter welchem der berühmte Maler Salvator Rosa in einem kleinen Volkstheater Comödie spielt und die Lächerlichkeiten seiner Zeitgenoßen verspottet. Die paar Worte, mit denen der Erzähler diese Geschichte einleitet, hätten den Librettisten und Opern-Compositeur stützig machen müßen. " Ich hatte im Sinne ", sagt der Serapionsbruder Ottmar, " jene gemächliche, aber anmuthige Breite nachzuahmen, die in den Novellen der alten Italiener, vorzüglich des Boccaccio, herrscht, und über dieses Bemühen bin ich, wie ich lieber gleich selbst gestehen will, weitschweifig geworden ". Gerade in dieser bequemen, anmuthigen Breite liegt aber der eigenartige Reiz der Hofmann'schen Erzählung ; ein Reiz, der sofort schwindet, sobald nur die nackte Handlung in plumpem scenischen Vorwärtsdrängen auf die Bühne gebracht wird. Bei Hofmann hebt die Geschichte damit an, wie Salvator Rosa krank und hilflos in Rom anlangt, von einem braven Hausmütterchen gepflegt, von einem lächerlichen Charlatan, Dr. Splendiano, falsch behandelt und endlich von dem jungen Wundarzt Antonio Scacciati geheilt wird. Er entdeckt das große Malertalent Antonio's, der seine Kunst aussichtslos im Geheimen ausübt, und verhilft ihm durch eine erlaubte List zur Anerkennung und Aufnahme in die berühmte Akademie von San Luca. Antonio klagt dem Freunde auch seine Herzensnoth ; er liebt Marianna, die Nichte des geckenhaften Geizhalses Capuzzi, welcher, selbst in das Mädchen verliebt, den jungen Maler von der Schwelle jagt. Nach allerlei listigen und lustigen Streichen, welche der nie verlegene Salvator dem alten Capuzzi spielt, schmiedet er mit Antonio einen kühnen Plan : sie wollen Marianna beim Herausgehen aus dem Theater entführen. An diesem Punkt der Erzählung setzt die Oper ein. Die Personen der Erzählung kommen auf die Bühne wie aus der Pistole geschoßen ; wir wissen nichts von ihrer Vorgeschichte, ihren Beziehungen, ihrem Charakter. Für das Publicum der Oper sind Antonio und Marianna ganz gewöhnliche Theaterpuppen ; Capuzzi, Dr. Splendiano, Musso und der Officier lauter unverständliche Caricaturen ohne Witz und Humor. Die versuchte Entführung mißlingt, und nach einer allgemeinen Prügelei leert sich die Bühne, merkwürdigerweise ohne den Nachtwächter aus den " Meistersingern ". Der erste Act schließt, ohne daß Jemand, der nicht zuvor aufmerksam die Novelle gelesen, aus der Handlung klug wird. Ebenso unklar ist uns die Ursache und der Ausgang des Streit- und Schimpf-Duos zwischen Capuzzi und dem Doctor, welches den zweiten Act einleitet. Es wird durch die Meldung des Bedienten abgekürzt, daß ein Officier vorsprechen will. Anstatt ihn eintreten zu lassen, eilen die beiden Wauwaus die Treppe hinab, damit Marianna Muße habe, eine lange Arie zu singen. Genau nachdem sie ausgesungen, kommen die Alten mit dem Officier wieder die Treppe herauf. Dieser bringt die Nachricht, daß für heute Abends ein neuer Entführungsversuch geplant sei ; er empfiehlt aber trotzdem den Besuch der Comödie, indem er mit seinen Polizeisoldaten die Entführer auf frischer That ertappen und festnehmen will. Zuvor wird

noch der alte Witz aufgewärmt, daß das Fräulein und die Zofe ihre Kleider tauschen müßen. Die nächste Scene versetzt uns in das Innere des bescheidenen Teatro Musso : hölzerne Bänke vor einer kleinen Bühne. Auf dieser wird zuerst eine kurze Pantomime gespielt, dann eine komische Scene, in welcher der beliebte Formica in der porträtähnlichen Maske des Capuzzi auftritt und diesen durch boshafte Sticheleien so lange reizt, bis Schimpfworte hin und wider fliegen und die Vorstellung abermals mit einer großen meistersingerlichen Prügelei endet. Diese Verwirrung hat Formica (das heißt Salvator Rosa) beabsichtigt, damit Antonio seine Marianna unbemerkt entführen könne, was denn auch glücklich gelingt. Der dritte Act versetzt uns nach Florenz in einen Festsaal, wo das Liebespaar, im Begriff, zur Vermälung zu schreiten, sich in einem zärtlichen Duo ergeht. Aber Capuzzi, wie immer in Begleitung seines gräßlichen Dr. Splendiano, ist ihnen aus Rom nachgefolgt. Er weist ein päpstliches Decret vor, welches die Ehe Marianna's für ungiltig erklärt und ihm selbst die nöthige Dispens ertheilt zur Heirat mit seiner Nichte. Wie löst nun unser Textdichter diesen harten Knoten ? Er setzt einen eigenen Einfall an die Stelle der Hofmann'schen Katastrophe ; eine Erfindung, so albern, daß man sich kaum traut, sie nachzuerzählen. Der allgegenwärtige Salvator Rosa erscheint nämlich in der Maske eines fürcherlichen uralten Zauberers. In den Festsaal eintretend, zieht er mit seinem Stabe Beschwörungskreise um sich, was richtige Zauberer doch nur thun, wenn sie im Dienste sind. Zu zaubern hat er gar nichts, sondern blos vorzugeben, er sei Battista, der vor 30 Jahren ausgewanderte ältere Bruder Capuzzi's. Jetzt also wissen wir, weßhalb in den beiden ersten Acten so oft und immer zur Unzeit von dem verschollenen Bruder gesprochen wird, der uns gar nicht interessirt ! Der angebliche Battista erklärt, er komme, um seine vormundschaftlichen Rechte auf Marianna geltend zu machen und - sie zu heiraten. Das ist Herrn Capuzzi doch zu viel ; er zerreißt das päpstliche Decret und gibt Marianna frei. Nun wird gewiß Salvator - so glaubt Jedermann im ganzen Parquet - seine Maske abnehmen und mit einem heiteren Schlußgesang die allgemeine Versöhnung feiern. Aber nein - das Unglaubliche geschieht ! Salvator bleibt Zauberer, er nickt bedeutsam mit seinem krummen Eulenschnabel und winkt nach dem Hintergrund. Die Wand öffnet sich. Das verdutzte Publicum schaut in ein riesiges astrologisches Observatorium mit Planeten, Sternen und kleinen Genien, welche goldene Vogelhäuser oder so etwas dergleichen in Händen halten. Der ehrwürdige Uhu aber singt unter Harfenbegleitung ein langes, immens langweiliges und feierliches Andante, eine Art Beschwörung : " Wandelsterne, ihr Planeten des verborgenen Propheten, Kunde gebt vom Wandelbaren, das Verborg'ne laßt erfahren ! " und so weiter. Man traut seinen Augen, seinen Ohren kaum. Nachdem er sich dergestalt sattsam ausgeschwelgt in Harfen-Arpeggien und hoher Baritonlage, wirft er endlich die Verkleidung ab. " Große Bewegung " heißt es in der Partitur. Große Bewegung auch im Publicum, das, niedergeschmettert von dem Humor, bestürzt dem Ausgange zueilt.

Um so hölzerne Figuren, so altmodische Spässe zu beleben, dazu bedürfte es einer genialen Musik, die den Hörer vor Lachen und vor Entzücken gar nicht zur Besinnung kommen läßt - einer Musik à la " Barbier von Sevilla ". An diesen muß man ja unwillkürlich denken : Formica ist der Figaro des Stückes, Capuzzi sein Bartolo, Splendiano sein Basilio ; das verfolgte Liebespaar hat nur die früheren Namen gewechselt. Eine schärfere Charakteristik bleibt uns der Textdichter schuldig ; der Componist aber hat nicht viel gethan, dem Mangel abzuhelfen. Man kann an keiner dieser Personen warmen Antheil oder lebhafteres Interesse nehmen. Am besten hat sich Herr Schütt noch mit dem Liebespaare abgefunden, dem er einige gefällig sentimentale Melodien oder Melodien-Fragmente in den Mund legt. Formica, dramatisch wie musikalisch unbedeutend, tritt keineswegs in den Vordergrund, wie man doch von dem Haupt- und Titelhelden erwartet. Durch die ganze Hofmann'sche Novelle zieht sich der geheimnißvolle Reiz, daß bis zum Schluß Niemand, selbst Antonio nicht, die Identität des Comödianten Formica mit Salvator Rosa vermuthet. In Schütt's

Oper eröffnet Salvator, aus dem Theater tretend, gleich anfangs dem Antonio, er habe " heute schon zwanzig Masken wol getragen ", und weiterhin verrathen zahlreiche Flüsterworte und a parte, daß das Liebespaar und sein dienstfertiger Anhang um das Geheimniß wissen. Caricaturen wie Capuzzi und Splendiano sind nicht komisch, sondern nur abgeschmackt ; Letzterer insbesondere, ein Wotan in rothen Hosen, bringt uns zur Verzweiflung. F. Sarcey braucht in seinen Jugend-Erinnerungen für einen Menschen von gespenstisch unwiderstehlichem Wesen die Bezeichnung : " un personnage hofmannesque ". Dieser dämonische " hofmanneske " Zug leuchtet aus keinem einzigen Gesicht, keinem einzigen Tact in Schütt's Oper. Offenbach in seinen " Contes d'Hofmann " kommt thatsächlich dem Urbild seiner Oper viel näher.

Musikalisch erscheint Schütt's Oper als ein liberales Compromiß zwischen dem Wagner'schen Meistersinger-Styl und der französischen " Opéra comique " ; beide Elemente mehr neben einander gestellt, als mit einander verschmolzen. Wagner's Methode beherrscht die größere Hälfte der Partitur ; über einer selbstständig fortspinnenden Orchester-Begleitung bewegen sich die Singstimmen in jenem Parlandostyl, der vorherrschend aus Satzgliedern besteht und diese nur selten zu längeren Perioden zusammenschließt. Natürlich finden wir auch die wunderliche Declamation der " Meistersinger " im " Formica " genau wieder : das accentuirte Aufsteigen der tonlosen Endsylben in die Quart, Quint, sogar in die Sext. (Gleich im ersten Act : vertreiben, auf alle Fälle, krank sich stellen und so weiter) Durch diesen Parlandostyl macht Wagner das alte Recitativ und vollends die gesprochene Prosa entbehrlich. Es ist somit schwer begreiflich, warum Schütt nebenher auch ganze lange Dialoge sprechen läßt. Wird in einer Oper der gesprochenen Prosa ein so breites Feld eingeräumt, dann erwartet man daneben nicht wieder declamirte, sondern musikalisch geformte Gesangstücke wie bei Auber oder Lortzing. Ganz gegen Wagner'sches Gesetz - zuweilen auch gegen den Sinn - verstoßen bei Schütt die häufigen Wortwiederholungen. " Kein Wörtchen mehr ! " flüstern im zweiten Act die beiden Mädchen einander zu, wiederholen das aber unzähligemal. Der Wagner-Styl in " Signor Formica " wechselt zeitweilig mit Musikstücken, die in Form und Ton völlig auf die alte komische Oper zurückgreifen. Dahin gehören die Chöre, Salvator's Lied " Es ist kein Ding so hoch ", das Buffo-Quartett und das Frauen-Duett im zweiten Act, die (bei der Aufführung wegbleibende) Ballade von Battista und andere. An dem symmetrischen Bau und der melodiösen Heiterkeit dieser Nummern schien das Publicum sich zu erholen, trotz ihres Beigeschmacks von Trivialität. Übersichtlich geformte Stücke von Flotow'scher Leutseligkeit, entsprechen sie jedenfalls besser dem Geist der komischen Oper als die andere größere Hälfte der Schütt'schen Partitur, welche es vor lauter Anstückeln und Abreißen des melodischen Fadens, vor lauter Tifteln und Künsteln in der Begleitung zu keiner Wirkung bringt. Sogar die gesangvollste Melodie in der ganzen Oper, die des Liebesduetts, wird von den Singstimmen in lauter Fragmente zerbröckelt ; sie macht darum in der Ouvertüre - also nicht gesungen, sondern gespielt - eine größere Wirkung als in dem Duett selbst ! In ähnlicher Weise wird manche kaum aufgebrochene hübsche Melodienblüthe geknickt, von dem Aschenregen des " geistreichen " Orchesters bedeckt und - wir können dem Wortspiel nicht entgehen - verschüttet. Entschiedenes Lob verdient die discrete, oft sehr zarte Orchesterbegleitung der Gesangstücke und die stimmgemäße, sangbare Führung der Singstimmen. Schütt bewahrt fast durchwegs eine maßvolle Haltung und greift weder zu den äußersten Schrei-Effecten noch zu dem Orchestergetöse der Großen Oper.

Recapituliren wir den Verlauf der Première. Im ersten Act wurde der lyrische Monolog Antonio's applaudirt, doch schien Unlust über die Unverständlichkeit der Handlung zu überwiegen. Eine wirklich heitere Stimmung im Publicum machte sich zum erstenmal bei dem komischen Männerquartett im zweiten Act bemerkbar - dann nicht wieder. Von der Comödie im Teatro Musso,

als dem Höhenpunkt der ganzen Oper, hätten wir uns größere Wirkung versprochen. Das Theater im Theater ist ein oft dagewesener Spaß, der aber noch immer seine Schuldigkeit thut. Der Composition fehlt es jedoch an packenden Motiven und fortreißendem Humor. Auch ist es Herrn Schütt leider nicht eingefallen, die Musik zu der Pantomime in volksthümlich italienischer Weise zu componiren, wie dies mit besserer Einsicht Leoncavallo in der ganz analogen Scene seiner " Pagliacci " gethan hat. Das Libretto zum dritten Act haben wir bereits als eine grausame Heimsuchung des Componisten bezeichnet. Einen Zustand, gegen den Götter selbst vergebens kämpfen, vermag auch Herr Schütt nicht zu besiegen. Aber erleichtern, versüßen hätte er ihn können. Er mußte nicht seine allerschwerfälligste und langweiligste, sondern seine heiterste und witzigste Musik über diesen Act ausgießen. Da kommen gleich die beiden Schreckensbassisten Capuzzi und Splendiano mit einem Trauermarsch in As-moll unter dumpfen Posaunenklängen herangeschritten ; es fehlt nur noch das schwarze Tuch über den Pauken. An diesen Grabgesang schließt sich die gravitätische Beschwörung des Zauberers in D-moll, abermals mit Posaunen, und ein Zankduett Nr. 2 der beiden Alten. Das Alles ohne eine Spur von Humor, in bitterem Ernst componirt ! Folgt noch ein recht verdrießlicher Hochzeitschor und ein pathetisches großes Ensemble mit den in italienischen Opern vorgezeichneten Crescendos und Unisonos aller Stimmen ; endlich zu allerschlechtester " guter Letzt " die feierliche Sterngucker-Hymne mit Harfenbegleitung ! Der ganze dritte Act, vom Ende des Liebesduetts bis zum Schluß der Oper, ist, dramatisch und musikalisch, Ein großer Mißgriff. Nach unserer Empfindung lag es nahe, auf die Liebescene ein kleines Hochzeitsballet folgen zu lassen und nach rasch durchgeführter allgemeiner Versöhnung das Ganze mit einem heiteren Schlußgesang kräftig abzuschließen.

Das anmuthige, wenngleich nicht starke Talent des Componisten, das an mehr als Einer Stelle das musikalische Stylgemenge durchbricht, läßt uns hoffen, daß er mit Hilfe besserer Textbücher eines Tages noch gute Opern schreiben werde. Trotz der ausgezeichneten Leistungen von Frau Forster, den Herren Ritter und Schrödter in den Hauptrollen und der trefflichen Mitwirkung Fräulein Artner's, der Herren Mayerhofer, Grengg, Horwitz, Felix, Stoll und Schmidt wird " Signor Formica " schwerlich eine Oase in unserem Repertoire bedeuten. Eher einen todten Punkt, den man möglichst schnell mit Mascagni's " Rantzau " überkleben wird. »

Hugo Wolf only knew Eduard Mörike's poetic works (minus the « Nachlaß ») and little else, when he composed his songs since his enthusiasm for the poet as a man, not as an artist, dimmed with greater knowledge.

When he first encountered Mörike's letters and heard Emil Kauffmann's tales, he was deeply moved, writing Kauffmann a letter on **22 November 1892** in which he reminisces about his visit to Tübingen in autumn 1890.

On that occasion, Kauffmann had brought out Mörike's letters to his (Kauffmann's) father and read them aloud.

Wolf was deeply moved at the sight of the various autographs :

« How willingly would I, again, cast a glance into this wonderfully rich and intimate spiritual world ? I look back with delight upon those hours, when you spread out these neat manuscripts before my hungry eyes and read them one after the other with emotion in your voice, while I listened in breathless ecstasy. What fresh, youthful life breathed forth from these yellowed pages ! These were no dead letters : the living word resounded throughout and all was so full of meaning and feeling,

shaped in the fullest image of life. What a lovely, incomparably lovely evening it was ! »

But it is an irony of history that, with the exception of the « Hermann Kurz - Eduard Mörike » correspondence published in 1885, Mörike's letters only began to emerge in print after the composition of Wolf's « Mörike-Lieder » .

Wednesday, 23 November 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

Signor Formica

comic opera in three acts

(sung in German)

music by Eduard Schütt

(third performance of this production)

libretto by Franz Keppel

adapted from the 1819 satirical novella « Signor Formica »

(also known as « Salvator Rosa ») by E.T.A. Hoffmann

edited by Bote & Bock, Berlin (1892)

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

« Die Puppenfee »

(The Fairy Doll)

a pantomimic « divertissement » in one act and two « tableaux »

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A prized mechanical fairy doll miraculously comes to life at midnight to magically animate the entire Viennese shop. She interacts with puppets and toys all around her - greeting some, dismissing others, blowing kisses to favourites.

human characters

toy maker (or shop-keeper) - his assistant (chief clerk) - sir James Plumpstershire (wealthy Englishman)
Lady Plumpstershire - their children - various customers (peasant family, maid, postman, etc.)

above double bill / or the following ...

« Die Walküre » , WWV 86b

« music drama » in three acts

by Richard Wagner

conducted by vice-court « Kapellmeister » Hanns Richter

(88th performance of this production)

libretto by Richard Wagner

completely new stage design by Josef Hoffmann, Gilbert Lehner, Alfred Moser

costumes, armor and props based on drawings by Karl Emil Doepler

cast

Siegmund : Hermann Winkelmann

Hunding : Ludwig Weiglein

Wotan : Carl Grengg

Sieglinde : Louise von Ehrenstein

Brünnhilde : Amalie Friedrich-Materna

Fricka : Luise Kaulich-Lazarich

Gerhilde : Josefine von Artner

Ortlinde : Johanna Aumüller

Waltraute : Anna Hauser

Schwertleite : Charlotte Kollmer

Helmwige : Henriette Standhartner

Siegrune : Rudolfine Hallwich

Grimgerde : Charlotte Richter

Roßweiße : Johanna Vogelhuber

Review by Richard Heuberger, signed « R. Hr. » , which appears on page 7 in the « Wiener Tagblatt » Number 324, concerning the November 20 concert by the « Wiener Philharmoniker » and the « Psalm 150 » (**WAB 38**) :

« (2. philharmonisches Konzert)

Die Musikausstellung gehört zu jenen großen Ereignißen, welche ihre Schatten nicht voraus, sondern hintendrein werfen. Wir meinen nicht das Defizit - sondern etliche musikalische Ereigniße. Vor acht Tagen führte Herr (Wilhelm) Gericke Bruckner's " 150. Psalm " auf, mit welchem die Ausstellung hätte eröffnet werden sollen ; gestern hat Herr Hanns Richter eine Ouvertüre von Zdenek Fibich gebracht, einem Komponisten, der erst seit dem Gastspiele des czechischen Theaters

in Wien allgemeiner bekannt geworden ist. (... über Zdenek Fibich, über Louis Diémer mit einem langweiligen Klavierkonzert von Édouard Lalo ...) Eine vorzügliche Aufführung der Beethoven'schen B-Dur Symphonie beschloß das Konzert.

R. Hr. »

Letter from Hugo Wolf to his friend Emil Kauffmann, music director in Tübingen :

« A warm heart, I can assure you, beats in the small bodies of my youngest children of the South, who cannot, despite appearances, deny their German origins. Yes, their hearts beat in German though the sun shines on them in Italian (as with France in " Der Tambour ") »

Some months later, Kauffmann sent him a portrait of Eduard Mörike that the musician had not hitherto known.

Wolf writes in high praise.

It seems to him to be truly like the poet, as he had imagined him :

« Verily a delightful face, which recalls to me all the marvellous hours which, hallowed by his genius, once gave me such deep happiness. A thousand and, again, a thousand thanks ! »

His friends could give him no greater pleasure, indeed, than to send him some new biography or volume of reminiscences of his beloved poet. We can catch the very tremor in Wolf's voice and the gleam in his eye, as we read the letters in which he speaks of all these little things that brought him into closer touch with the idol.

Thursday, 24 November 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Antonie (« Toni ») Schläger

Turiddu : Fritz Schrödter

Lucia : Luise Kaulich-Lazarich

Alfio : Franz Neidl

Lola : Ellen Forster (Forster-Brandt)

« Le Rouge et le Noir »

(The Red and the Black)

ballet in three acts by Hermann Heinrich Regel

adaptation from Stendhal's eponymous psychological novel in two volumes published in 1830

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

The tragic and passionate story of Julien Sorel during the « Restoration » period : an irresistible eighteen year old ambitious but modest provincial man torn between love, religion, and his social aspirations. Protected by Abbé Chélan, he enters the world of the aristocracy amidst the power struggles.

Attempting to succeed through a combination of talent, hard work, deception, and hypocrisy, he ultimately allows his passions to betray him.

...

Postcard from Gustav Mahler (Hamburg) to his sister Justine (Vienna) :

(Postmark : Hamburg, 24 November 1892 - Arrival postmark : Vienna, 26 November 1892)

[Addressed to « " Fräulein " Justine Mahler / Austria / Wien / VII. Breitegasse 4 II. »]

« Dear Justine

Tomorrow, you will receive a selection of my newest photos. A very large one, which the photographer made especially for me, you'll get next week ; I'm dedicating it to you very specially. - Please, get Fritz and have him choose one of the photos for himself, the one he likes best. - Give it to him and, if you want, I'll send you another of the same. The news about Feld pleases me greatly. I am really very devoted to her and it troubled me not to know anything about how she was doing. - Write again soon.

Best wishes,

Gustav »

Review by Dr. Theodor Helm, signed « h-m » , which appears on page 5 from the supplement section of the « Deutsche Zeitung » Number 7510, reporting on the November 22 « evening concert » and the first movement of the (revised) Eighth symphony (**WAB 108**) :

« (Musikabend des Wagner-Vereins)

Der für die Saison erste, für's Kalenderjahr 3. interne Musikabend der Akademischen Wagner-Vereins hatte seine besondere Glanznummer für das Publikum in dem von Frau Louise von Ehrenstein und Herrn Franz Neidl vortrefflich und mit größtem Beifall vorgetragenen Duett aus dem « Fliegenden Holländer » . (... weitere Mitwirkende : Max Herold von Stoda (Violine) und Cyrill Hynais (Klavier) ...) Nachträglich wurde in das angekündigte Programm noch der 1. Satz aus Bruckner's 8. Symphonie (in C-Moll) , von Herrn Josef Schalk am Klavier vorgetragen, eingeschoben. Eine sehr dankenswerthe Vorbereitung auf die demnächst stattfindende Orchester-Aufführung des höchst merkwürdigen Werkes durch die Philharmoniker. Sonst gehört freilich gerade dieser tief in nächtiges Dunkel gehüllte, nur von wenigen Lichtblicken erhellte Symphoniesatz zu denjenigen, welche auch bei der sinngetreuesten Wiedergabe am Klavier am meisten verlieren.

h-m. *»*

Friday, 25 November 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

Signor Formica

comic opera in three acts

(sung in German)

music by Eduard Schütt

(fourth performance of this production)

libretto by Franz Keppel

adapted from the 1819 satirical novella « Signor Formica »

(also known as « Salvator Rosa ») by E.T.A. Hoffmann

edited by Bote & Bock, Berlin (1892)

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

« Die Puppenfee »

(The Fairy Doll)

a pantomimic « divertissement » in one act and two « tableaux »

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A prized mechanical fairy doll miraculously comes to life at midnight to magically animate the entire Viennese shop. She interacts with puppets and toys all around her - greeting some, dismissing others, blowing kisses to favourites.

human characters

toy maker (or shop-keeper) - his assistant (chief clerk) - sir James Plumpstershire (wealthy Englishman)
Lady Plumpstershire - their children - various customers (peasant family, maid, postman, etc.)

Article by Hans Puchstein, entitled « Neues aus dem Musikleben » (News from the Music Life) , written on page 1f of the anti-Semitic newspaper « Deutsches Volksblatt » Number 1400, which includes a review of the premiere of Anton Bruckner's « Psalm 150 » (**WAB 38**) on November 13 :

« Neues aus dem Musikleben

I.

*Der Strom musikalischer Novitäten, der sich durch die Wiener Konzertsäle ergießt, gleicht dem Flüßchen, das von unserer Stadt seinen Namen erhielt, der Wien. (... wenige wichtige Werke ...) unter diesen nimmt ein neues Werk Meister Bruckner's den 1. Rang ein : das genialen Komponisten " 150. Psalm " *) (Fuß-Note * : " Ein ausgezeichneter Klavierauszug erschien bei Ludwig Doblinger in Wien. ") , der die 1. Novität des Eröffnungskonzertes der Gesellschaft der Musikfreunde bildete. (... über die ungewohnt maßvollen Äußerungen der gegnerischen Kritik ...) . Leider kam das begeisternde Werk, das in seiner stürmischen und kraftvollen Leidenschaft das Alter des nun 68-jährigen Meisters wahrlich nicht in einer Note verräth, in der unter (Wilhelm) Gericke's Leitung erfolgenden Aufführung nicht voll zur Geltung.*

(... Sänger waren überfordert, Tempo war überhetzt, Orchester zu laut, Jacob Maurice Grün spielte sein Violinsolo " schauderhaft unrein ", Wilhelm Gericke habe seine Unfähigkeit bewiesen, Warnung vor der Weiterverpflichtung dieses Dirigenten ... ausführlich über ein Kirchenmusik-Konzert in Hernals ...)
Hans Puchstein »

Another review of the same concert is published on page 5 of the « Wiener Fremdenblatt » :
« Konzerte

(...)

Im 1. Gesellschaftskonzert hat die Pianistin Adele aus der Ohe das Es-Dur Konzert von Franz Liszt mit großem Beifall gespielt (... Vorbehalte gegen die Interpretation " dieser kühlen Blondine "...) Wie gesagt, wir können diesen Beifall nicht begreifen. Neu sind noch in diesem Konzert gewesen : von Anton Bruckner der " 150. Psalm " für Chor und Orchester, eine rauschende Komposition voll genialer Blitze, und " Wanderers Sturmlied " (Gœthe) von Richard Strauß (... zuletzt über Franz Schubert und Felix Mendelssohns " Loreley "...) Für die Oper ist Mendelssohn nicht organisirt gewesen ; er fällt bei seinem Bühnenversuch in die Kantate und in das Oratorium zurück.

(Über weitere Konzerte, Seite 6 mit der möglichen Signatur in Kopie nicht vorhanden) »

Saturday, 26 November 1892

Letter from friend organist Josef Leitenmair (Kremsmünster) to Anton Bruckner (Vienna) :

Leitenmair writes about another girl, who attracts Bruckner's attention.

He confirms to Bruckner the identity of the mill owner's daughter from Kremsmünster (« Fräulein » Mayer) .

He also asks about his « Berlin girl » (no doubt, tongue in cheek) :

« What about " Meister " Bruckner's Berlin girl ? When are you going to marry her ? I have been told here in Kremsmünster that Doctor Bruckner will be getting married ! Is it true ? »

On her part, Mathilde Feßl announced she will marry next spring.

The health condition of father Raffael « Oddo » Loidol stays unchanged.

Johannes and « Katl » express their gratitude for the fee.

Concert honouring the female pianist and music teacher, Dory Burmeister-Petersen

« Musikvereins Großersaal » , Vienna

Johann Nepomuk Fuchs conducts the « Wiener Philharmoniker »

Dory Burmeister-Petersen, piano

programme

Richard Burmeister : Piano concerto in D minor

Frédéric Chopin : « Ballade » No. 1 in G minor, Opus 23

(unknown composer) : « Ave Maria » for piano (E. H. z. S.)

Franz Liszt : « Hungarian Rhapsody » No. 6 for piano, S. 244/6

Franz Liszt : Piano concerto No. 1 in E-flat major, S. 124

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Manon

tragic opera in five acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Jules Massenet

German translation by « G. Ernst » (pseudonym of Ferdinand Gumbert)

choreography by Josef Haßreiter

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

In eighteenth century Paris, Manon, a young woman who feels irresistibly attracted to wealth, is on her way to the convent. She meets « Chevalier des Grieux » , a student, and they fall in love, fleeing together to Paris. Her brother, Lescaut, has promised to arrange for Manon to become the mistress of « monsieur Brétigny » and, despite her love for des Grieux, Manon is eventually enticed by Brétigny's wealth. In a failed attempt to escape their troubled situation, des Grieux is caught cheating at cards, and both are forced to flee again. Manon is arrested and deported to New Orleans, where des Grieux follows her. Their desperate escape ends tragically as Manon dies in his arms on the way to the harbour.

Manon Lescaut : Marie Renard, mezzo-soprano

Chevalier des Grieux : Ernest M. H. van Dyck, tenor

Sunday, 27 November 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Lohengrin » , WWV 75

« music drama » in three acts

by Richard Wagner

conducted by vice-court « Kapellmeister » Hanns Richter

libretto by Richard Wagner

stage design by Johann Kautský

new « décor » in act two by Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Heinrich der Vogler : Ludwig Weiglein

Lohengrin : Hermann Winkelmann

Elsa von Brabant : Lola Beeth

Herzog Gottfried : Marie (« Mizzi ») Kohler

Friedrich von Telramund : Josef Ritter

Ortrud : Amalie Friedrich-Materna

Der Heerrufer des Königs : Benedikt Felix

Vier brabantische Edle : Anton Schittenhelm, Viktor Schmitt, Hans Frei, Georg Werthner

Monday, 28 November 1892

Main building of the University of Vienna on the « Ringstraße »

The Portal in front of the « Lawyers' steps » gives access to the « Senate Hall » , the « large Ceremonial Hall » and the « small Ceremonial Hall » .

Lecture Hall XXXVI (36) also called small Ceremonial Hall

Academic celebrations, conferences and lectures are taking place here

5:00 pm to 7:00 pm

capacity : 70 students

dimensions : 12.7 m x 9.1 m x 7 m

floor space : 115 to 116 square meters

ceiling height : 7 meters

student Ernst Schwanzara records the weekly lecture on harmony and counterpoint

given by professor Anton Bruckner

based on the strict medical order by Dr. Leopold Schrötter, Bruckner hangs a note in the lecture hall

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

double bill

« Sonne und Erde »

(Sun and Earth)

comic-allegorical ballet in four acts and eleven « tableaux »

conducted by Julius Lehnert

music by Josef Bayer

libretto by Franz-Xaver Gaul and Josef Haßreiter

choreography by Josef Haßreiter

synopsis

a scenic journey celebrating the changing seasons, elemental forces, and the cyclical rhythm of nature

the ballet is divided into a prelude and four distinct seasonal scenes :

Spring : Celebrates the re-awakening of nature with lively festivities, light hearted dancing, and the traditional « Parapluie-Marsch » .

Summer : The scene shifts to a vibrant sea side bath house. Vacationers, swimmers, and playful children seek refuge from the heat, complete with an energetic « Bade-Galopp » and the bright « Sonnen-Walzer » .

Autumn : Focuses on the grape harvest, wine making, and fox hunting, featuring lively local festivities before a sudden rain storm signals the end of the harvest.

Winter : A poetic and festive conclusion. Village bells ring for midnight mass as snow falls over a moonlit pine forest. A glowing, illuminated Christmas tree is surrounded by forest fairies and a celebratory « Christkindl-Polka » .

Signor Formica

(fifth performance of this production)

(in German)

In conversation with is friend Richard Heuberger, Johannes Brahms quotes a sarcastic remark by Hans von Bülow concerning Bruckner's Ninth symphony : which « Herr » Bülow considers an « Ode an die Schadenfreude » (Ode to a malicious Joy) .

Review of the « Psalm 150 » (**WAB 38**) by Hans Wörz, signed « H. W. » , which appears on page 2 in the « Wiener Sonn- und Montagszeitung » Number 48.

Tuesday, 29 November 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

due to Ernest van Dyck's sudden hoarseness, « Werther » is cancelled, and replaced by

« Excelsior »

spectacular « concept » ballet in six acts and twelve « tableaux »

celebrating scientific, industrial, and social progress

by the Italian mime dancer and choreographer Luigi Manzotti

conducted by Josef Hellmesberger junior

bombastic music score by composer Romualdo Marenco

music for « Les Telégraphistes » by Josef Hellmesberger junior

directed by J. Mendez

new stage set by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

stage mechanics by the machinery inspector Julius Rudolph

costumes based on drawings by the history painter Franz-Xaver Gaul

(in Vienna, the ballet was in the repertory from 1885 to 1914, receiving 329 performances)

The Struggle

« Light » struggles against « Darkness » , empowering brilliant inventors and thinkers. For instance, Alessandro Volta is depicted as radiant, when he creates the first electric spark, spelling the end of dim gas lamps.

Engineering Marvels

The story highlights the triumph of human engineering over nature, celebrating major infrastructure achievements like the construction of the Suez Canal and the Mont Cenis Rail Tunnel through the Alps.

Global Communication

The invention of the telegraph and steam powered ships are depicted as monumental steps toward connecting the continents.

...

Dr. Theodor Helm reports about the November 13 performance of the « Psalm 150 » (**WAB 38**) in the « Wiener Musikbrief » (Vienna music letter) section on page 4 (page 14) in the evening edition (Number 273) of the German daily newspaper « Pester Lloyd » from Hungary :

« Feuilleton

Wiener Musikbrief

Wie alljährlich, war es auch heuer unseren Philharmonikern bestimmt, die Konzertsaison zu eröffnen (...)

Die bedeutendste Nummer des zwischen den beiden philharmonischen veranstalteten ersten Gesellschaftskonzertes war der " 150. Psalm " (" Hallelujah " und " Alles was Odem hat, lobe den Herrn ") in der kraftvoll genialen Vertonung unseres greisen Anton Bruckner. Wieder eine Reminiszenz an die zuletzt so sang- und klanglos dahingeschwundene Wiener Musikausstellung, indem der Psalm ursprünglich zu deren Eröffnung bestimmt, aber für diesen Zeitpunkt nicht rechtzeitig fertig geworden, nun die im September geplante Tonkünstlerversammlung des Allgemeinen Deutschen Musikvereins in der Tonhalle hätte festlich begrüßen sollen, welches künstlerische Fest indeß wegen der Choleragefahr im letzten Augenblick abgesagt wurde. Am meisten dem berühmten " Te Deum " Bruckner's verwandt, nur in kleineren Formen gehalten, als dieses, elektrisirt der neue Psalm durch einen wahrhaft apostolischen Schwung echt religiöser Tonsprache und verräth überdies in einer grandios kühnen Schlußfuge deutlich genug den großen Kontrapunktiker, nur vergißt der Komponist leider, wie so oft in seiner Begeisterung, der natürlichen Grenzen des Ausführungsmöglichen und muthet namentlich den Choristinnen Dinge zu, die vielleicht bei 20-30 Proben nicht ganz rein herauszubringen wären. Da der Dirigent der Gesellschaftskonzerte, Herr (Wilhelm) Gericke, für die Novität nicht so viel Zeit erübrigt hatte und außerdem die Interpretin des Sopransolos, Fräulein (Henriette) Standhartner, welche ihren Part gleichsam improvisirt von einer anderen Sängerin übernehmen mußte, mit der schwierigen Aufgabe nicht völlig fertig geworden war, schwankte denn die Wiedergabe an allen Ecken und Enden. Man gewann daher von Bruckner's glänzendem Gelegenheitswerk nur einen lückenhaften Eindruck und rief den liebenswürdigen alten Herrn wohl mehr um ihm eine Freude zu machen, als wegen der Wirkung seines Psalms, mehrmals hervor.

(... über die anderen Programm-Nummern und andere Konzerte ...)

Doktor Theodor Helm »

Wednesday, 30 November 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Der Spielmann »

(The Fiddler)

fantastic ballet in two acts

music by Josef Forster

music accompanying the « pas de deux » composed by Alceo Pantaleoni

choreography by ballet master Karl Telle

new stage set by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

main characters

Hunold, the mysterious, titular traveling fiddler

Pyrkmayer, the strict, authoritative local town mayor

Regina, Pyrkmayer's beautiful daughter

Hermann, a young townsman in love with Regina

The « Truth » , a personified allegorical spirit

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Louise von Ehrenstein

Turiddu : Georg Müller

Lucia : Luise Kaulich-Lazarich

Alfio : Willibald Horwitz

Lola : Ellen Forster (Forster-Brandt)

December 1892

Thursday, 1 December 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm (?)

« Tannhäuser und der Sängerkrieg auf Wartburg » , WWV 70

« music drama » in three acts

by Richard Wagner

conducted by vice-court « Kapellmeister » Hanns Richter

occasionally also by substitute Johann Nepomuk Fuchs

(149th performance of this production)

libretto by Richard Wagner

stage design by Anton Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

cast

Landgraf Hermann : Franz von Reichenberg

Tannhäuser : Hermann Winkelmann

Wolfram von Eschenbach : Karl Sommer

Walther von der Vogelweide : Fritz Schrödter

Biterolf : Hans Frei

Heinrich der Schreiber : Viktor Schmitt

Reinmar von Zweter : Georg Werthner

Elisabeth : Henriette Standhartner

Venus : Antonie (« Toni ») Schläger

Ein junger Hirt : Anna Hauser

Brief review on page 3 (page 41) in the magazine « Die Lyra » Volume 16, Number 5 (424) about the November 13 performance of the « Psalm 150 » (**WAB 38**) :

« Wiener Konzerte

Die Gesellschaft der Musikfreunde hatte ihr 1. diesjähriges Konzert buntgemischt ausgestattet ; (... neben Franz Schuberts Ouvertüre und Felix Mendelssohns " Loreley " mit Fräulein Henriette Standhartner als Solistin ...) traten zwei Neuigkeiten hervor : ein Psalm unseres greisen Meisters Bruckner und " Wanderers Sturmlied " von Richard Strauß, zwei Werke, die beide sich sämmtliche Errungenschaften der neudeutschen Schule zu Nutze machen, also zum richtigen und treffenden Ausdruck sich aller harmonischen und orchestralen Kunst bedienen. Daß dabei an Chor und Orchester die größten Anforderungen gestellt werden, ist beinahe selbstverständlich. (... über Richard Strauß ...) Der Bruckner'sche Psalm ist ein moderner Händel, so kraft- und lebensvoll in der Erfindung ; dabei klingt er majestätisch und ist so knapp und abgerundet in der Form, wie kaum ein anderes Werk des Meisters. Zur Eröffnung der Musik- und Theaterausstellung war der Psalm, wie so manches andere ... zu spät fertig geworden ; dafür hat er das heurige Konzertjahr glänzend eröffnet. (... über Franz Liszts Klavierkonzert mit Adele aus der Ohe, über Wiener Philharmonische Konzerte ...)
(keine Signatur auf Seite 3) »

The « Internationale Musik- und Instrumenten-Zeitung » features a « feuilleton » by Otto Keller on page 3f, in which Anton Bruckner is also mentioned :

« **SÄNGER-ZEITUNG** | Organ für die Interessen des Männer-Gesanges | Unter Mitwirkung der hervorragendsten Fachmänner redigirt von EDUARD KREMSER | Beiblatt der " Internationalen Musikzeitung "

(...)

Die Komponisten des österreichischen Männergesanges

Der vier-stimmige Männergesang ist seit dem 1. Tage seines Bestehens ein getreues Spiegelbild seiner Zeit. Was das Herz des deutschen Mannes je bewegt, was ihn mit Freude oder Trauer erfüllt. das läßt er im Lied ertönen. (... Johann Herbeck, Franz Mair (geboren 11. März 1821) , der) mit jedem neuen Werke neue Freunde und begeisterte Verehrer erwarb. In der Geschichte des österreichischen Männergesanges ebenfalls unvergänglich eingeschrieben sind Anton Bruckner (geboren am 4. September 1824 zu Ansfelden in Oberösterreich) , der mächtig emporstrebende, aber die Schranken der Gesetze weit überschreitende Epigone Beethovens, der leider zu früh dahingeschiedene Lyriker E. S. Engerlsberg (Eduard Schön) (... mit Lebensdaten, auch bei Rudolf Weinwurm, Heinrich Fiby, Thomas Koschat, Eduard Kremser, außerdem Ignaz Machanek, J. C. Metzger, Ernst Stoiber, Franz Mögele, Ernst Schmid, dessen Bruder Carl Schmid, Ferdinand Debois, Max von Weinzierl, C. R. Kristinus, Franz Köstinger, Adolf Schmidt, Joseph Pombauer, Johann Förster, Max Josef Beer, Doktor Josef Pommer, Wilhelm Gericke, Robert Fuchs und Richard Heuberger ... einige Vertreter der jüngsten Generation ...)

Otto Keller »

The « Musikalische Rundschau, neue Musikzeitung und Blätter für Kirchenmusik » reports that the « Psalm 150 » (**WAB 38**) and the Second symphony (**WAB 102**) have been published by Ludwig Doblinger.

There is a also report on page 234 about the November 13 concert, and the premiere of the « Psalm » .

...

Postcard from Gustav Mahler (Hamburg) to his sister Justine (Vienna) :

(Postmark : Hamburg, 3 December 1892 - Arrival postmark : Vienna, 4 December 1892)

[Addressed to « " Fräulein " Justine Mahler / Austria / Wien / VII. Breitegasse 4 II. »]

« Dear Justine !

The message just came again - Bülow can not conduct and I must be prepared ! Tomorrow, he might be healthy again ! It doesn't matter. - I have to sit myself down again and work ! The devil with it ! I am glad about the good news ! If only I could also send you some too - (that is, that I am conducting the concert !) . Tomorrow, of course, it has got to be decided.

Best, G.

Friday, 2 December 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Coppélia, ou la fille aux yeux d'émail »

(« Coppélia, or the girl with the enamel eyes »)

comic ballet in two acts and three « tableaux »

conducted by Josef Hellmesberger junior

music by Léo Delibes

libretto by Charles-Louis-Étienne Nuitter, Arthur Saint-Léon

choreography by ballet master Karl Telle

new stage design by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

Coppélius : Louis Frappart (Ruault)

Coppélia : Emma Braun

synopsis

Dr. Coppélius is a doctor, who has made a life-size dancing doll. It is so lifelike that Franz, a village youth, becomes infatuated with it and sets aside his heart's true desire, Swanhilda. She shows him his folly by dressing as the doll, pretending to make it come to life and ultimately saving him from an untimely end at the hands of the inventor.

« L'amico Fritz »

(« Freund Fritz »)

a lyric comedy in three acts

(sung in German)

music by Pietro Mascagni

libretto by Nicola Daspuro (pseudonym : P. Suardon) with additions by Giovanni Targioni-Tozzetti

based on the French novel « L'ami Fritz » (1864) by Émile Erckmann and Alexandre Chatrian

German text by Max Kalbeck

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

Fritz Kobus, a wealthy landowner who bets his friend David, a rabbi, that he will never marry. However, he falls in love with Suzel, the daughter of one of his tenants, who brings him a bouquet of violets for his birthday. David helps them overcome their shyness and social differences, and wins the bet by convincing Fritz to marry Suzel.

cast

Susel, a farmer's daughter : Lola Beeth

Fritz Kobus, a rich bachelor landowner : Georg Müller

(Josef) Beppe, a gypsy : Anna Warnegg

David, a rabbi : Josef Ritter

(Hans) Hanezò, a tax collector, Fritz's friend : Benedikt Felix

(Friedrich) Federico Feldmesser, Fritz's friend : Anton Schittenhelm

(Katharine) Caterina, Fritz's housekeeper : Ida Bayer (Bayer-Liebhart)

Saturday, 3 December 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Manon

tragic opera in five acts

(sung in German)

music by Jules Massenet

conducted by Wilhelm Jahn, music director of the « Hofoper »

German translation by « G. Ernst » (pseudonym of Ferdinand Gumbert)

choreography by Josef Haßreiter

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

In eighteenth century Paris, Manon, a young woman who feels irresistibly attracted to wealth, is on her way to the convent. She meets « Chevalier des Grieux » , a student, and they fall in love, fleeing together to Paris. Her brother, Lescaut, has promised to arrange for Manon to become the mistress of « monsieur Brétigny » and, despite her love for des Grieux, Manon is eventually enticed by Brétigny's wealth. In a failed attempt to escape their troubled situation, des Grieux is caught cheating at cards, and both are forced to flee again. Manon is arrested and deported to New Orleans, where des Grieux follows her. Their desperate escape ends tragically as Manon dies in his arms on the way to the harbour.

Manon Lescaut : Marie Renard, mezzo-soprano

Chevalier des Grieux : Ernest M. H. van Dyck, tenor

Sunday, 4 December 1892

third « subscription concert » of the 1892-1893 season

« Musikvereins Großersaal » , Vienna

vice-court « Kapellmeister » Hanns Richter conducts

the « Wiener Philharmoniker »

Max Lewinger, violin

programme

Felix Mendelssohn - « Ruy Blas » overture (after Victor Hugo) , Opus 95

Max Bruch - Violin concerto in D minor, Opus 44

Franz Schubert - Symphony No. 8 in C major, « The Great » , D. 944

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Die Königin von Saba »

(The Queen of Sheba)

opera in four acts

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Karl Goldmark

libretto by Salomon Hermann Mosenthal

set in Jerusalem and the surrounding desert, tenth century BC

« décor » based on drawings by the imperial and royal Court theatre painter Carlo Brioschi

costumes based on drawings by the history painter Franz-Xaver Gaul

choreography by ballet master Karl Telle

music accompaniment to the « waggle dance of the honeybee » by Karl Telle

cast

König Salomon : Karl Sommer

Baal-Hanan, Hüter des königlichen Palastes : Hans Frei

Assad : Georg Müller

Der Hohepriester : Baron Hans von Rokitansky

Sulamith, die Tochter des Hohenpriesters : Lola Beeth

Die Königin von Saba : Amalie Friedrich-Materna

Astaroth, Sklavin der Königin : Anna Bayer

Bienentanz : Leopoldine Löscher, das weibliche « corps de ballet »

Monday, 5 December 1892

Main building of the University of Vienna on the « Ringstraße »

The Portal in front of the « Lawyers' steps » gives access to the « Senate Hall » , the « large Ceremonial Hall » and the « small Ceremonial Hall » .

Lecture Hall XXXVI (36) also called small Ceremonial Hall

Academic celebrations, conferences and lectures are taking place here

5:00 pm to 7:00 pm

capacity : 70 students

dimensions : 12.7 m x 9.1 m x 7 m

floor space : 115 to 116 square meters

ceiling height : 7 meters

student Ernst Schwanzara records the weekly lecture on harmony and counterpoint

given by professor Anton Bruckner

Today, he talks to the audience about his illness and the indications he received from Dr. Leopold Schrötter

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm (?)

« Don Giovanni » , K. 527

« opera buffa » in two acts

conducted by Wilhelm Jahn, or Hanns Richter

(19th performance of this production)

music by Wolfgang Amadeus Mozart

libretto by Lorenzo Da Ponte

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Don Giovanni : Karl Sommer

Der Komtur : Carl Grengg

Donna Anna : Antonie (« Toni ») Schläger

Don Ottavio : Fritz Schrödter

Donna Elvira : Marie Lehmann

Leporello : Theodor Reichenberg

Masetto : Benedikt Felix

Zerlina : Ellen Forster (Forster-Brandt)

Tuesday, 6 December 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm (?)

« Der Freischütz » , Opus 77

romantic opera in three acts, with spoken dialogue

conducted by vice-court « Kapellmeister » Hanns Richter

(41st performance of this production)

music by Carl Maria von Weber

libretto by Friedrich Kind

based on a story by Johann August Apel and Friedrich Laun

synopsis

A luckless hunter named Max strikes a pact with the devil, via his jealous rival Kaspar, to cast seven magical bullets. While six bullets always hit their target, the seventh is controlled by evil. During a crucial shooting contest to win his bride, the seventh bullet strikes his sweetheart, Agathe, but a blessed wreath deflects the shot, saving her and killing the wicked Kaspar.

main characters

Agathe, Max's beloved and the head forester's daughter (soprano)

Cuno, the head forester and Agathe's father (bass)

Ännchen, Agathe's cousin (mezzo-soprano)

Caspar, another forester (bass)

Max, a young huntsman and the main protagonist (tenor)

Samiel, the Devil, or « Black Huntsman » (speaking role)

Ottokar, prince of the region (baritone)

Letter from Anton Bruckner to singer Wilhelmine (« Minna ») Reischl :

Congratulations on her (hopefully) complete recovery

Bruckner is ill and still has difficulty walking

He must leave his flat on « Heßgasse »

because he has much to do with the premiere on the eighteenth

of the Eighth symphony dedicated to Emperor Franz-Josef

(Her friendship with Bruckner will end in 1893)

...

Premiere in Saint-Petersburg of the revised version of Pyotr Ilyich Tchaikovsky's string sextet , « Souvenir de Florence » (Opus 70) .

Tuesday, 6 or Wednesday, 7 December 1892

Letter from Gustav Mahler (Hamburg) to his sister Justine (Vienna) :

« Dear Justine !

Bülow's firm cancellation for the next concert (Monday 12th) just came. It seems then, that for " certain ", I'll conduct on Monday. Therefore, I am extremely busy (have to learn the programme from memory) . - You must be patient for letters until then. - Also, I won't have a chance to write Otto before next week and ask him, in the meantime, to do everything that [Emil] Freund says.

Very hurriedly !

Best wishes to all
from
Gustav »

Wednesday, 7 December 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Louise von Ehrenstein

Turiddu : Fritz Schrödter

Lucia : Luise Kaulich-Lazarich

Alfio : Josef Ritter

Lola : Ellen Forster (Forster-Brandt)

« Le Rouge et le Noir »

(The Red and the Black)

ballet in three acts by Hermann Heinrich Regel

adaptation from Stendhal's eponymous psychological novel in two volumes published in 1830

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

The tragic and passionate story of Julien Sorel during the « Restoration » period : an irresistible eighteen year old ambitious but modest provincial man torn between love, religion, and his social aspirations. Protected by Abbé Chélan, he enters the world of the aristocracy amidst the power struggles.

Attempting to succeed through a combination of talent, hard work, deception, and hypocrisy, he ultimately allows his passions to betray him.

...

Music review by Hans Puchstein under the section « Neues aus den Konzert-Sälen » (News from the concert halls) appearing on page 1f in the anti-Semitic newspaper « Deutsches Volksblatt » Number 1412, concerning the « private evening » organized by the « Wiener akademischer Wagner-Verein » , which was held on November 22 in the « small hall » of the « Musikverein » . Josef Schalk concluded the « soirée » with a performance of the first movement of Bruckner's (revised) Eighth symphony (**WAB 108**) in the version for solo piano.

...

Music review by Dr. Hermann, signed « n » , which appears on page 1f in the Viennese Austrian Catholic conservative newspaper « Das Vaterland » , concerning the November 13 concert and the performance of « Psalm 150 » (**WAB 38**)

« Ein stark gemischtes Programm bot das 1. Gesellschaftskonzert :

(... Franz Schubert ... Anton Bruckners Psalm ...)

Ohne das berühmte " Te Deum " Bruckner's dem Umfange und künstlerischen Werthe nach zu

erreichen, steht der Psalm doch als ein mächtiger Tonbau von ergreifender Großartigkeit vor uns.

(... Kritik an der Stelle mit Sopransolo) , deren genialer Grundgedanke durch die Unmöglichkeit einer völlig befriedigenden Ausführung vernichtet wird (...) Wie vermöchte ein schwacher Sopran, wie der des Fräuleins Henriette Standthartner einer solchen Idee gerecht werden ? (...) zumal wenn ihm nur wenige Takte in den höchsten Tonlagen zugewiesen sind und eine Geige - falsch secundirt. (...) Der Eindruck des Werkes war ein nachhaltiger und tiefer ; eine baldige Wiederholung der Aufführung wäre dringend zu wünschen.

(... über " Wanderers Sturmlied "... Lob für die Amerikanerin Adele aus der Ohe ... Verriß des häßlichen Klavierkonzertes von Peter Iljitsch Tschaikowsky ... weitere Konzerte ...)

n. »

Thursday, 8 December 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

1:30 pm

triple bill

« Sonne und Erde »

(Sun and Earth)

comic-allegorical ballet in four acts and eleven « tableaux »

conducted by Julius Lehnert

music by Josef Bayer

libretto by Franz-Xaver Gaul and Josef Haßreiter

choreography by Josef Haßreiter

synopsis

a scenic journey celebrating the changing seasons, elemental forces, and the cyclical rhythm of nature

the ballet is divided into a prelude and four distinct seasonal scenes :

Spring : Celebrates the re-awakening of nature with lively festivities, light hearted dancing, and the traditional « Parapluie-Marsch » .

Summer : The scene shifts to a vibrant sea side bath house. Vacationers, swimmers, and playful children seek refuge from the heat, complete with an energetic « Bade-Galopp » and the bright « Sonnen-Walzer » .

Autumn : Focuses on the grape harvest, wine making, and fox hunting, featuring lively local festivities before a sudden rain storm signals the end of the harvest.

Winter : A poetic and festive conclusion. Village bells ring for midnight mass as snow falls over a moonlit pine forest. A glowing, illuminated Christmas tree is surrounded by forest fairies and a celebratory « Christkindl-Polka » .

« Wiener Walzer »

(Vienna Waltz)

ballet in three parts

conducted by Josef Bayer

based on music by Johann Strauß I, Johann Strauß II, Josef Bayer

compiled by Josef Bayer

choreography by Louis Ruault (pseudonym : Louis Frappart)

stage design and costumes based on drawings by the history painter Franz-Xaver Gaul

« Die Puppenfee »

(The Fairy Doll)

a pantomimic « divertissement » in one act and two « tableaux »

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A prized mechanical fairy doll miraculously comes to life at midnight to magically animate the entire Viennese shop. She interacts with puppets and toys all around her - greeting some, dismissing others, blowing kisses to favourites.

human characters

toy maker (or shop-keeper) - his assistant (chief clerk) - sir James Plumpstershire (wealthy Englishman)
Lady Plumpstershire - their children - various customers (peasant family, maid, postman, etc.)

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Lohengrin » , WWV 75

« music drama » in three acts

by Richard Wagner

conducted by vice-court « Kapellmeister » Hanns Richter

libretto by Richard Wagner

stage design by Johann Kautský

new « décor » in act two by Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Heinrich der Vogler : Carl Grengg

Lohengrin : Hermann Winkelmann

Elsa von Brabant : Henriette Standhartner

Herzog Gottfried : Marie (« Mizzi ») Kohler

Friedrich von Telramund : Franz Neidl

Ortrud : Amalie Friedrich-Materna

Der Heerrufer des Königs : Benedikt Felix

Vier brabantische Edle : Anton Schittenhelm, Viktor Schmitt, Hans Frei, Georg Werthner

Friday, 9 December 1892

Letter from Franz Schalk to Josef Schalk :

« Would you like to have back the three movements of the Fifth symphony ? »

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Bastien und Bastienne » K. 50/46b

pastoral comedy (song-play) in one act

conducted by court « Kapellmeister » Johann Nepomuk Fuchs

music by the twelve year old Wolfgang Amadeus Mozart

revised German text and new spoken dialogue by Max Kalbeck

original German libretto : Friedrich Wilhelm Weiskern, Johann Heinrich Friedrich Müller, Johann Andreas Schachtner

based on « Les Amours de Bastien et Bastienne » by Justine Favart and Harny de Guerville

cast

Bastien : Josef Ritter

Bastienne : Ellen Forster (Forster-Brandt)

Colas : Karl Mayerhofer

« Die lustigen Weiber von Windsor »

(The Merry Wives of Windsor)

opera in three acts

conducted by Wilhelm Jahn, music director of the « Hofoper »

(88th performance of this production)

music by Otto Nicolai

German libretto by Salomon Hermann Mosenthal based on Shakespeare's play

recitatives and ballad of « Frau Reich » in act three by Heinrich Proch

choreography by Conrad Telle

music for the « Elf dance » by Jacques Offenbach

synopsis

« Frauen Fluth » (Mrs Ford) and Reich outwit Sir John Falstaff, who sent them love letters in a plot to wheedle money out of them. They trick Falstaff into hiding in a laundry basket, then, throw him into the Thames. They trick him into disguising himself as an old woman, and « Herr Fluth » beats him. Their plots are complicated by Fluth's jealousy and the Reichs' daughter Anna and her three suitors. At the end, the town's folk of Windsor all trick Falstaff, disguised as Herne the Hunter, and pinch him until he repents. Then, all friends again, they go off and have dinner.

cast

Sir John Falstaff : Franz von Reichenberg

Herr Fluth : Willibald Horwitz

Herr Reich : Hans Frei

Fenton : Georg Müller

Junker Spärlich : Viktor Schmitt

Dr. Cajus : Benedikt Felix

Frau Fluth : Lola Beeth

Frau Reich : Luise Kaulich-Lazarich

Jungfer Anna Reich : Ellen Forster (Forster-Brandt)

Der Kellner im Gasthause zum Hosenbande : Franz Kopetzky

Erster Bürger : Josef Schubert

Zweiter Bürger : Bernhard Nerepka

Dritter Bürger : Franz Schubert (Sänger)

Vierter Bürger : Louis Evers

Saturday, 10 December 1892

Letter from Josef Schalk to vice-court « Kapellmeister » Hanns Richter :

Enclosed is the programme text for the (revised) Eighth symphony

written by me [Schalk] on behalf of Anton Bruckner.

...

Robert Lienau provides Bruckner with a printed score of the (revised) Eighth symphony (**WAB 108**)

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Manon

tragic opera in five acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Jules Massenet

German translation by « G. Ernst » (pseudonym of Ferdinand Gumbert)

choreography by Josef Haßreiter

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

In eighteenth century Paris, Manon, a young woman who feels irresistibly attracted to wealth, is on her way to the convent. She meets « Chevalier des Grieux » , a student, and they fall in love, fleeing together to Paris. Her brother, Lescaut, has promised to arrange for Manon to become the mistress of « monsieur Brétigny » and, despite her love for des Grieux, Manon is eventually enticed by Brétigny's wealth. In a failed attempt to escape their troubled situation, des Grieux is caught cheating at cards, and both are forced to flee again. Manon is arrested and deported to New Orleans, where des Grieux follows her. Their desperate escape ends tragically as Manon dies in his arms on the way to the harbour.

Manon Lescaut : Marie Renard, mezzo-soprano

Chevalier des Grieux : Ernest M. H. van Dyck, tenor

Third Sunday of Advent, 11 December 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Götterdämmerung » , WWV 86d

« music drama » in one prologue and three acts

conducted by vice-court « Kapellmeister » Hanns Richter

music by Richard Wagner

libretto by Richard Wagner

new stage design by the imperial and royal Court theatre painters Carlo Brioschi and Hermann Burghart

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes and props based on drawings by the history painter Franz-Xaver Gaul

cast

Siegfried : Hermann Winkelmann

Brünnhilde : Amalie Friedrich-Materna

Gutrune : Louise von Ehrenstein

Hagen : Carl Grengg

Günther : Franz Neidl

Alberich : Willibald Horwitz

Waltraute : Anna Warnegg

Woglinde : Josefine von Artner

Wellgunde : Emma Karlona

Floßhilde : Luise Kaulich-Lazarich

or

« Der fliegende Holländer » , WWV 63

« music drama » in three acts

by Richard Wagner

(120th performance of this production)

libretto by Richard Wagner

stage « décor » by the imperial and royal Court theatre painter Theodor Jachimovicz

stage mechanics by the imperial and royal machinery inspector Gottlieb Dreilich

cast

Daland : Carl Grengg

Senta : Louise von Ehrenstein

Erik : Anton Schittenhelm

Mary : Luise Kaulich-Lazarich

Steuermann : Viktor Schmitt

Der Holländer : Franz Neidl

Letter from Josef Schalk to Franz Schalk :

As soon as his brother requests them, Josef will send the three movements of the Fifth symphony (**WAB 105**)

Compared to Bruckner, vice-court « Kapellmeister » Hanns Richter and Felix Mottl lack moral strength.

The performance of the (revised) Eighth symphony (**WAB 108**) is scheduled for December 18.

Josef aks Franz why he never writes to Bruckner.

...

The « Neuigkeits-Welt-Blatt » Number 283 publishes on page 9 a review signed « Alpha » (Albert Gustav Roncourt) about the November 13 premiere of « Psalm 150 » (**WAB 38**) :

« Konzerte

Die Litfaß-Säulen auf der Ringstraße und die Anschlage-Tafeln vor den Konzert-Sälen sind mir Konzert-Anzeigen aller Art übersät. [... darauf beschränken] , von Zeit zu Zeit eine Blumenlese der

bemerkenswertesten Erscheinungen zusammen zu stellen. Von den philharmonischen Konzerten abgesehen, die in diesem Blatte ihre jedesmalige spezielle Würdigung finden, haben wir nun zunächst des ersten diesjährigen Konzertes der Gesellschaft der Musikfreunde zu gedenken, das den großen Musikvereinssaal mit einer ebenso zahlreichen, wie auserlesenen Zuhörerschaft füllte. Die Brennpunkte des Interesses bildeten diesmal das Liszt'sche Es-dur-Konzert, gespielt von Fräulein Adele aus der Ohe, der 150. Psalm von Anton Bruckner und " Wanderer's Sturmlied " von Richard Strauß. Die beiden letztgenannten Werke kamen zur ersten Aufführung und erzielten vielen Beifall. Bei aller Verehrung für den hochverdienten Meister Bruckner müssen wir aber doch gestehen, daß sein 150. Psalm nicht zu seinen besten Schöpfungen gezählt werden kann. So viele schöne Details diese Komposition auch enthält, und so bedeutend die Behandlung des Orchesters erscheint, so leidet das Werk doch sehr durch die gewaltsame Behandlung der Singstimmen.

Richard Strauß [... über dessen Werk und das Liszt-Konzert ... Schubert ...] und die " Loreley " von Mendelssohn, in welcher die Hofopernsängerin Fräulein Standthartner die Solopartie mit glockenreiner Intonation, sehr schönem Ausdrucke und musikalischer Sicherheit zu Gehör brachte. Die Aufführungen der Chorwerke waren unter der Leitung des Herr Wilhelm Gericke sehr lobenswerth. Das künstlerische Feuer eines Hanns Richter allerdings fährt diesem Dirigenten nicht aus dem Taktstocke.

Im Bösendorfer-Saale begrüßten wir [... über weitere Konzerte ...]

Alpha »

Several newspapers reports the upcoming performance on December 18 of the (revised) Eighth symphony (**WAB 108**)

The « Deutsche Zeitung » Number 7527 publishes an advertisement on page 14 :

« Großer-Musikvereinssaal / Sonntag den 18. Dezember 1892 / Mittags halb 1 Uhr : / **4. Philharmonisches Konzert**

PROGRAMM :

Anton Bruckner : Symphonie in C-Moll Nummer 8 (Seiner Kaiserlich und Königliche Apostolischen Majestät Kaiser Franz-Josef I. gewidmet) 1. Aufführung

Kartenverkauf in der Musikalienhandlung **Emil Berté & Cie.** , Stadt, Kärntnerring Nummer 6 »

The second supplement of the « Wiener Fremdenblatt » Number 343 :

« Die Philharmoniker bringen in ihrem vierten Abonnement-Concerte Sonntag den 18. dieses Monats, Mittags halb 1 Uhr, im großen-Musikvereinssaale zur Aufführung :

Anton Bruckner : Symphonie in C-Moll Nummer 8 (Seiner Majestät Kaiserlich und Königliche Apostolischen Majestät Kaiser Franz-Josef I. gewidmet) Erste Aufführung. »

The « Illustriertes Wiener Extrablatt » Number 343 on page 5 :

« Die Philharmoniker bringen in ihrem vierten Abonnement-Concerte Sonntag den 18. dieses Monats, Mittags halb 1 Uhr, im großen-Musikvereinssaale zur Aufführung :

Anton Bruckner : Symphonie in C-Moll Nummer 8 (Seiner Majestät Kaiserlich und Königliche Apostolischen Majestät Kaiser Franz-Josef I. gewidmet) Erste Aufführung. »

The « Neues Wiener Tagblatt » Number 343 on page 8 :

« Die Philharmoniker bringen in ihrem vierten Abonnement-Concerte Sonntag den 18. dieses Monats, Mittags halb 1 Uhr, im großen-Musikvereinssaale zur Aufführung :

Anton Bruckner : Symphonie in C-Moll Nummer 8 (Seiner Majestät Kaiserlich und Königliche Apostolischen Majestät Kaiser Franz-Josef I. gewidmet) Erste Aufführung. »

The « Wiener Zeitung » Number 284 on page 6 :

« Philharmonisches Concert

Die Philharmoniker bringen in ihrem vierten Abonnement-Concerte Sonntag den 18. dieses Monats, Mittags halb 1 Uhr, im großen-Musikvereinssaale zur Aufführung :

Anton Bruckner : Symphonie in C-Moll Nummer 8 (Seiner Majestät Kaiserlich und Königliche Apostolischen Majestät Kaiser Franz-Josef I. gewidmet) Erste Aufführung. »

The Viennese daily newspaper « Neue freie Presse » Number 10166 on page 8 :

« Die Philharmoniker bringen in ihrem vierten Abonnement-Concerte Sonntag den 18. dieses Monats, Mittags halb 1 Uhr, im großen-Musikvereinssaale zur Aufführung :

Anton Bruckner : Symphonie in C-Moll Nummer 8 (Seiner Majestät Kaiserlich und Königliche Apostolischen Majestät Kaiser Franz-Josef I. gewidmet) Erste Aufführung. »

The Viennese Austrian Catholic conservative newspaper « Das Vaterland » Number 343 on page 6 :

« Die Philharmoniker bringen in ihrem vierten Abonnement-Concerte Sonntag den 18. dieses Monats, Mittags halb 1 Uhr, im großen-Musikvereinssaale zur Aufführung :

Anton Bruckner : Symphonie in C-Moll Nummer 8 (Seiner Majestät Kaiserlich und Königliche Apostolischen Majestät

Kaiser Franz-Josef I. gewidmet) Erste Aufführung. »

The Austrian daily newspaper « Die Presse » Number 334 on page 19 (which also includes an article by Dr. Robert Hirschfeld) :

« Die Philharmoniker bringen in ihrem vierten Abonnement-Concerte Sonntag den 18. dieses Monats, Mittags halb 1 Uhr, im großen-Musikvereinssaale zur Aufführung :

Anton Bruckner : Symphonie in C-Moll Nummer 8 (Seiner Majestät Kaiserlich und Königliche Apostolischen Majestät Kaiser Franz-Josef I. gewidmet) Erste Aufführung. »

...

An advertisement payed by the music store of Emil Berté, published in the « Wiener Salonblatt » , draws attention to the « Album of the Viennese Masters » , which includes the « Vexilla regis » (The royal banner) (**WAB 51**) :

« Emil Berté & Cie

[...]

Verlagsstelle des zur Feier der internationalen Ausstellung für Musik- und Theaterwesen, Wien, im Mai 1892 erschienenen Wiener Componisten-Album, enthaltend 27 Compositionen von : Bayer, Brahms Johannes, Brandl J.E., Bruckner Dr. A., Brüll Ignaz, [... 19 Komponisten ...] Weinwurm, Zamara, Ziehrer. [... weitere Geschenkideen ...] »

The Viennese daily newspaper « Neue freie Presse » features the familiar advertisement of the first printed edition of « Vexilla regis » (The royal banner) (**WAB 51**) on page 15 :

« Musikalisches Prachtgeschenk !

Preis 90 Kreuzer netto

Wiener Meister-Album, enthaltend durchgehends hervorragende Compositionen der berühmtesten Meister, als : Brahms, Bruckner, Brüll, Robert Fuchs, Goldmark, Grädener, Heuberger, Reinhold, Julius Zellner, Millöcker, Johann Strauß, Suppé, Zeller, Carl Ziehrer.

Theils für Clavier, theils für Gesang, zumeist Novitäten.

71 Seiten stark. Künstlerische Ausstattung, mit den Porträts sämmtlicher Meister ! Prachtdruck auf besonderem Papier ! Provinz-Aufträge werden gegen Zusendung von florin 1 per Exemplar franco effectuirt.

Verlag von Josef Weinberger, Wien, Kohlmarkt 8, Mezzanin, sowie durch alle Handlungen. »

...

2:00 pm : The round Lutheran church (« Koepelkerk ») on the Singel canal in Amsterdam

Fourth sacred concert of the season

Anton Averkamp conducts the « Klein Koor à capella » (small « a cappella » choir)

Anton Bruckner's « Ave Maria » (presumably **WAB 6**) is performed

...

First special symphonic concert of the season sponsored by the « Society of Friends of Music » in Vienna :

Wilhelm Gericke conducts the « Messa da Requiem » by Giuseppe Verdi

Monday, 12 December 1892

« Conventgarten » on « Kaiser-Wilhelm-Straße » in the « Neustadt » district of Hamburg

fifth « subscription concert » of the 1892-1893 season

Hamburg « Stadttheater » Orchestra

« Kapellmeister » Gustav Mahler is asked to replace the indisposed « permanent conductor » Hans von Bülow

programme

Felix Mendelssohn : Concert overture to « A Midsummer Night's Dream » , Opus 21

Édouard Lalo : « Symphonie espagnole » in D minor, Opus 21

Niccolò Paganini : Violin concerto in D major (first movement) played by soloist Carl Halir

Richard Wagner : « Siegfried-Idyll » , symphonic poem for chamber orchestra, WWV 103

Ludwig van Beethoven : Symphony No. 5 in C minor, Opus 67

Mahler reluctantly accepts because, in Berlin on the same evening, the « Philharmoniker » is giving the first performance of « Der Schildwache Nachtlied » and « Verlor'ne Müh' » featuring the Austrian-German contralto Amalie

Joachim as soloist.

Bruno Walter hoped to begin testing himself by acquiring a coaching position with one of the Berlin theatres. He was often called on by Jenny Meyer to accompany her students for theatrical auditions. At a charity concert in **December 1892**, he played the piano for a number of conservatory singers. But, at this time, there appeared to be few openings for coaches in Berlin and, even more disheartening, no one to recommend Walter for the positions that might exist.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Fidelio » , Opus 72

opera in two acts

music by Ludwig van Beethoven

German libretto by Joseph Sonnleithner

based on the French libretto « Léonore, ou L'amour conjugal »

by the French writer Jean-Nicolas Bouilly

(the « Leonore » Overture No. 3, Opus 72b, is performed at the beginning of the opera)

synopsis

Leonore, a courageous noblewoman, disguises herself as a male prison guard, named Fidelio, to rescue her unjustly imprisoned husband, Florestan.

cast

Florestan : Georg Müller

Leonore : Katharina Klafsky

Don Fernando : Josef Ritter

Don Pizarro : Carl Grengg

Rocco : Franz von Reichenberg

Marzelline : Josefine von Artner

Jaquino : Viktor Schmitt

Main building of the University of Vienna on the « Ringstraße »

The Portal in front of the « Lawyers' steps » gives access to the « Senate Hall » , the « large Ceremonial Hall » and the « small Ceremonial Hall » .

Lecture Hall XXXVI (36) also called small Ceremonial Hall

Academic celebrations, conferences and lectures are taking place here

5:00 pm to 7:00 pm

capacity : 70 students

dimensions : 12.7 m x 9.1 m x 7 m

floor space : 115 to 116 square meters

ceiling height : 7 meters

student Ernst Schwanzara records the weekly lecture on harmony and counterpoint

given by professor Anton Bruckner

Today, he recounts to his students that Ludwig Speidel,

music-critic of the « Wiener Fremdenblatt » , once told him

what Ludwig van Beethoven would probably have thought of

Bruckner's works ... and their critics !

starting at 5:00 in the morning

Emperor Franz-Josef conducts extensive but brief private meetings

in his audience chamber room at the « Hofburg »

The « Maria Theresian style » - using the trio of colours red, white and gold - remains the definitive style in the furnishing not only of the state rooms, but also in the private domain.

Visitors, which include petitioners and high ranking officials, must appear in formal attire, and remain standing.

Today, he is expected to receive approximately 51 people.

After sitting in tail coats during the morning inside the spacious audience waiting room, Emperor Franz-Josef grants professor Dr. Anton Bruckner and vice-court « Kapellmeister » Dr. Hanns Richter a private audience.

The audience room is characterized by opulent, yet, functional decor with a desk and a lectern, which is placed beside the window, where the Emperor is standing.

Everyone remains standing for the duration of the audience

Bruckner presents to him a printed score of the new version of the Eighth symphony

« His Majesty » graciously accepts the invitation to attend next Sunday

the premiere at the « Musikvereins Großersaal » if time allows him ...

prioritizing his beloved hobby of hunting !

The Emperor is indeed a passionate and assiduous hunter, a hobby he pursues with discipline.

For him, hunting is one of the few escapes from the rigid protocol of the Habsburg court.

Even while hunting, he maintains his legendary work ethic, often waking up as early as 3:30 in the morning.

Then, Franz-Josef asks Bruckner if he has any more requests.

The composer wants to be relieved of his duties as organist at the Imperial Court Chapel, and to receive financial support for his remaining years.

The Emperor cannot officially grant such a demand but he is offering to dip into his private coffers, which Bruckner graciously refuses.

In later years, when the offer is presented to him again, Bruckner still refuses.

[Hanns Richter was very moved by this incident, for he had not expected the old man to use such well chosen and touching words, when speaking to his « dear » Emperor.]

However, the composer is asking and granted money to travel abroad to hear his own works being performed.

The Emperor ends the conversation with a slight inclination of the head.

...

Holding sessions multiple times a week, Franz-Josef sometimes welcomes over one hundred people in a single morning !

He once wrote to his « lady friend » Katharina Schratt :

« Yesterday, I had 127. Today, I will be giving 108 audiences. »

Over the course of his long reign, he gave audiences to around 260,000 individuals.

[Hunting is the only time the Emperor is regularly seen in civilian clothing. He swaps his Imperial uniform for the traditional « Ausseer » hunting suit, which consisted of a « loden » jacket, leather breeches (« lederhosen ») , and a hat decorated with a tuft of chamois hair (« Gamsbart ») .

He particularly loves the mountains around Bad Ischl, where he spends eighty-two summer stalking games.

He also owns and commissions several other hunting lodges, including those at Eisenerz, Radmer, and Mürzsteg.

Hunting is a tradition for the Austrian nobility.

While Franz-Josef is an enthusiastic sportsman, his nephew and heir, Archduke Franz Ferdinand of Austria-Este, is even more obsessive, famously recording a lifetime total of nearly 275,000 kills !]

The copyist Victor Christ began writing the score of the Eighth symphony on **10 March 1890** (the date of the composer's final revision) and, with the exception of very minor discrepancies, copied the final reading of the autograph verbatim.

Then, Bruckner wrote to the Emperor for permission to dedicate the work to « His Majesty » .

Franz-Josef accepted the dedication and generously offered to help paying for the printing costs.

Bruckner had some trouble finding a publisher but, in the late-1890's, the Haslinger-Schlesinger-Lienau company agreed to undertake publication. Bruckner's associates Josef Schalk and Max von Oberleithner assisted with the publication

process. Franz Schalk prepared the (fiery) « music programme » to be sent to the printer, while Dr. Max von Oberleithner corrected the proofs and also provided financial support. The work was eventually published in **March 1892**.

Franz Liszt's symphonic poem « Prometheus » might well have been in Josef Schalk's mind as he wrote his very subjective « program notes » for the first performance of Bruckner's (revised) Eighth symphony **(WAB 108)** .

In the foreword to his work, Liszt outlines in a series of fragments the significance of the figure of « Prometheus » for every age of humanity, no less the present.

Schalk, as he reflected on Wagner, Bruckner and his new work, would have agreed :

« The myth of " Prometheus " is full of mysterious ideas, of vague traditions, of hopes which are as void of fulfilment as they are lively in thought (...) Audacity, Suffering, Endurance and Salvation - bold striving towards the highest destiny to which the human spirit can aspire - creative activity, the need to expand (...) an inalienable consciousness of in born greatness and future deliverance - silent faith in a liberator who will raise the long tortured prisoner to the supra mundane regions, which he robbed of the spark of light - and, finally, the accomplishment of the work of grace ; the great day has come ! »

programme from concert billing of 13 December 1892 (English translation, original German overleaf)

Anton Bruckner : Symphony VIII.

first movement

The figure of Æschylus's Prometheus. - Dull, glowering defiance raising itself up above gods and fate in the audacity of a titanic feeling of strength. - Suffering and struggle. - Like the comforting words of the Oceanides, gently reaching into the distance, the song of the second theme arises. - Immense loneliness and peace. Inner monologues escalate from subtle cries of pain to outbursts of insane agony, at times tempered by the rewards of redemption to come. Bold and inexorable, the grim power of fate grows. Gradually, Prometheus succumbs to the will of the hostile Cronides, and sinking downwards he cries :

« It is right for foe to suffer foe !
So throw lightning's fiery serpent
Down upon me, the thundering tremor
Of wild wind's wrath convulses the air,
The hurricane shakes the roots
At Earth's depths and the raging sea
Submerges, squalling, the stars' course !

And flings, in the dread whirlpool of fate
My body down to black Tartarus :
“ Yet, he cannot kill me ! ” »

second movement (Scherzo)

The ideal elements of the first movement are here reflected as if in the real world, as raw feeling of strength and naïve fantasy. The deeds and sufferings of a Prometheus appear parodistically reduced into the smallest of measures. A figure that embodies such qualities in a folksy way presents itself as a mixture of stubbornness and innocence, of worthy, and yet, curiously unpredictable essence ; and so, it was perhaps best explained when the composer himself, in a moment of only partially conscious sensation, gave the movement the remarkable name « German Michel » . Also the contemplative dreamer, we might say, at times relaxes into idle, vague leisure : laziness and sunshine are not absent in the picture, and add to the characterization of the figure.

third movement (Adagio)

leads into the solemn restfulness of the sublime, a sphere directly opposed to that of the first movement. Like the peaceful workings of the God-Head, enthroned far above all the woes and joys of Earth ascending to him as if clouds of sacrificial smoke, so the wealth of its sounds diffuse. Not Zeus-Cronos, the inexorable, no - we sense the all-loving Father of mankind in the complete, immeasurable fullness of his grace.

« The sun-orb sings, in emulation,
“ Mid brother-spheres, his ancient round :
His path predestined through creation
He ends with step of thunder-sound.
The angels from his visage splendid
Draw power, whose measure none can say ;
The lofty works, uncomprehended,
Are bright as on the earliest day.” »

fourth movement (Finale)

Heroism in the service of the divine. - No longer the bearer only of his own fullness of strength, fighting, suffering, and succumbing, but rather the harbinger of eternal holy truth, herald of the idea of God ! This latter has narrowed itself to become the religious feeling of humanity, and comes more and more to expression in the many chorale sections of the movement. Incessant exertion in their service and mutual exploration form the ever intensifying content of the many individual episodes and developments. In a uniting of all the main themes, that of the « deutscher

Michel » is not absent, and so, now with shining armour and swinging sword, he takes his place at the head of the tribes next to his brother-in-name, the Archangel. Thus, the work finds its victorious close.

Anton Bruckner : VIII. Symphonie

I. Satz

Die Gestalt des aischyleischen Prometheus. - Dumpf grollender Trotz, in der Vermessenheit titanischen Kraftgefühles über Götter und Schicksal sich emporhebend. - Leiden und Ringen. - Dem Trostspruche der Okeaniden gleich, sanft und in der Ferne hinaus deutend, erhebt sich der Gesang des Zweiten Themas. - Ungeheuerste Einsamkeit und Stille. Selbstgespräche, von zarten Klagelauten bis zu Ausbrüchen wahnsinnigen Schmerzes gesteigert, zuweilen von der Ahnung künftiger Erlösungswonnen durchzittert. Ehern und unerbittlich wächst des Schicksals grauenvolle Macht empor. Knirschend unterliegt Prometheus dem Willen des ihm feindlichen Kroniden, und untersinkend ruft er aus :

« Nur schicklich ist's dem Feind vom Feind zu leiden !
So werfe doch des Blitzstrahls feur'ge Schlange,
Sich auf mich nieder, donnernd zitt're rings,
Von wilder Winder Wuth durchkrampft die Luft,
In ihren Wurzeln rüttle der Orkan,
Der Erde Tiefen und die Fluth des Meers
Verschütte heulend der Gestirne Bahn !
Und stürzt im grausen Wirbel des Geschicks,
Mein Leib zum schwarzen Tartaros hinunter :
" Er kann mich doch nicht tödten ! " »

2. Satz (Scherzo)

Die idealen Elemente des ersten Satzes treten uns hier gleichsam in realistischer Spiegelung als derbes Kraftgefühl und naïve Phantastik entgegen. Thaten und Leiden eines Prometheus erscheinen parodistisch auf ein geringstes Maass reducirt. Eine Gestalt, welche solche Qualitäten in volksthümlicher Weise verkörpert, stellt sich wohl als ein Gemisch von Eigensinn und Einfalt, von biederm und doch zugleich seltsam unberechenbarem Wesen dar, und so läßt es sich vielleicht annähernd erklären, wenn in halb unbewußter Empfindung hievon, der Componist selbst diesem Satz den merkwürdigen Namen des « deutschen Michel » gegeben hat. Auch das träumerisch Sinnende, das sich zuweilen bis zu müßig dumpfen Behagen herabsenkt, sozusagen : Faulheit und Sonnenschein fehlen in dem Bilde nicht, und tragen zur Charakteristik der Figur das Ihre bei.

Der 3. Satz (Adagio)

führt in die, dem ersten direct entgegensetzte Sphäre feierlich ruhiger Erhabenheit. Wie das stille Walten der Gottheit, weit oben thronend über allen Erdenweh und aller Erdenlust, die zu ihm gleich Wolken qualmenden Opferrauches ununterscheidbar emporsteigen, so breitet sich die Fülle seiner Klänge dahin. Nicht Zeuskronion, den unerbittlichen, nein - den all-liebenden Vater der Menschen werden wir in seiner ganzen, unermesslichen Gnadenfülle gewahr.

« Die Sonne tönt nach alter Weise,
In Brudersphären Wettgesang,
Und ihre vorgeschrieb'ne Reise,
Vollendet sie mit Donnergang.
Ihr Anblick gibt den Engeln Stärke,
Wenn keiner sie ergründen mag ;
Die unbegreiflich hohen Werke,
Sind herrlich wie am ersten Tag. »

4. Satz (Finale)

Der Heroismus im Dienste des Göttlichen. - Nicht mehr als Träger nur der eigenen Kraftfülle kämpfend, leidend und erliegend, sondern als Verkünder ewiger Heilswahrheit, Herold der Gottesidee ! Diese letztere hat sich als religiöses Empfinden verengt, vermenschlicht und kommt in den vielen choralhaften Theilen des Satzes immer wieder zum Ausdruck. Unabläßige Bethätigung in ihrem Dienste und wechselseitige Durchdringung bilden den stets gesteigerten Inhalt der vielen Einzelepisoden und Durchführungen. In einer Vereinigung aller Hauptthemen, unter welchen auch der « deutsche Michel » nicht fehlt, der sogar jetzt in strahlender Rüstung und mit geschwungenem Schwerte, gleich seinem Namensbrüder, dem Erzengel, sich an die Spitze der Schaaren stellt, findet das Werk seinen siegreichen Abschluß.

The premiere of the (revised) Eighth symphony (**WAB 108**) at the « Musikverein » is announced on page 5 of the anti-Semitic newspaper « Deutsches Volksblatt » Number 1417.

Tuesday, 13 December 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Margarethe »

(Faust)

« grand opéra » in five acts

(sung in German)

probably conducted by court « Kapellmeister » Johann Nepomuk Fuchs

music by Charles Gounod

French libretto by Jules Barbier, Michel Carré (from Carré's play « Faust et Marguerite »)

German translation by Julia Behr

stage design by landscape painter Johann Kautský (Jan Kautský)

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

choreography by ballet master Karl Telle

waltz performed during act two by the « corps de ballet »

« pas égyptien » performed during act five

synopsis

Faust, an aging, disillusioned scholar sells his soul to the devil (Méphistophélès) in exchange for his youth. After seducing and abandoning a young woman named Marguerite - leading to the death of her brother - Faust is damned to Hell, while Marguerite is granted divine salvation.

cast

Faust : Ernest M. H. van Dyck, tenor

Méphistophélès : Carl Grengg

Valentin : Franz Neidl

Brander : Hans Frei

Margarethe : Ellen Forster (Forster-Brandt)

Siébel : Anna Bayer

Marthe : Luise Kaulich-Lazarich

Several newspapers report about yesterday's private audience of Anton Bruckner and vice-court « Kapellmeister » Hanns Richter at the « Hofburg » and that Emperor Franz-Josef cordially accepted the invitation to attend the premiere of the (revised) Eighth symphony (**WAB 108**) on next Sunday :

The anti-Semitic newspaper « Deutsches Volksblatt » Number 1418 on page 8, and the « Wiener Fremdenblatt » Number 345 on page 13 report :

« The composer professor Anton Bruckner and court " Kapellmeister " doctor Hanns Richter were received yesterday in audience by " His Majesty " the Emperor. The premiere performance of Bruckner's Symphony No. 8 (dedicated to " His Imperial and Royal Apostolic Majesty Emperor Franz-Josef the first ") is part of the fourth Philharmonic concert on the eighteenth of this month. In the event that he is unable to attend, he requested that the composer be informed of his gracious acceptance. »

...

« Der Komponist Professor Anton Bruckner und Hof-Kapellmeister Doktor Hanns Richter wurden gestern von Seiner Majestät dem Kaiser in Audienz empfangen. Seiner Majestät nahm die Einladung zu der am 18. dieses Monats im 4. philharmonischen Konzerte zur 1. Aufführung gelangenden Symphonie Nummer 8 von Bruckner (Seiner Kaiserlich und Königliche Apostolischen Majestät dem Kaiser Franz-Josef I. gewidmet) in huldvollster Weise entgegen und stellte für den Fall, als es die Zeit zuläßt, sein Erscheinen in Aussicht. »

The Viennese daily newspaper « Neue freie Presse » Number 10168 on page 6 :

« Theater- und Kunstnachrichten

Wien, 12. Dezember

(...)

Der Komponist Professor Anton Bruckner und Hof-Kapellmeister Hanns Richter hatten die Ehre, heute vom Kaiser in Audienz empfangen zu werden. Der Monarch nahm die Einladung zu der am 18. dieses Monats im 4. Philharmonischen Konzert zur 1. Aufführung gelangenden Symphonie Nummer 8 von Bruckner (dem Kaiser Franz-Josef I. gewidmet) in huldvollster Weise entgegen und stellte für den Fall, als es die Zeit zuläßt, sein Erscheinen in Aussicht. »

Reports by the « Neues Wiener Tagblatt » - the Viennese Austrian Catholic conservative newspaper « Das Vaterland » Number 345 on page 6 - and the « Wiener Tagblatt » Nummer 345 on page 3 :

« **(Audienzen)**

Der Kaiser hat gestern Vormittags Audienzen ertheilt ; es wurden unter Anderen folgende Persönlichkeiten empfangen :

(... es folgen 51 Namen ... zum Schluß :) Vize-Hofkapellmeister Johann Richter, Professor Doktor Bruckner »

page 8 :

« Der Komponist Professor Anton Bruckner und Hof-Kapellmeister Hanns Richter wurden gestern vom Kaiser in Audienz empfangen. Der Monarch nahm die Einladung zu der am 18. dieses Monats im 4. philharmonischen Konzert zur 1. Aufführung gelangenden Symphonie Nummer 8 von Bruckner, welches Tonstück - wie gemeldet - dem Kaiser gewidmet ist, in huldvollster Weise entgegen und stellte für den Fall, als es die Zeit zuläßt, sein Erscheinen in Aussicht. »

The « Neuigkeits-Welt-Blatt » and the « Deutschen Zeitung » Number 7529 publishes on page 8 a notice announcing the upcoming premiere of the (revised) Eighth symphony (**WAB 108**) on December 18 :

« Die Philharmoniker bringen in ihrem 4. Abonnementskonzerte am Sonntag den 18. dieses Monats, Mittags um halb 1 Uhr, im Großen-Musikvereinssaale zur 1. Aufführung :

Anton Bruckner : Symphonie in C-Moll Nummer 8 »

...

Album page : « Dr. Abruckner, m.p. (/) 13. Dezember 1892 » the reverse side is blank

Wednesday, 14 December 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Das goldene Kreuz » , Opus 27

(The Golden Cross)

opera in two acts

music by Ignaz Brüll

(76th performance of this production)

libretto by Hermann Salomon von Mosenthal

after the play « Catherine, ou La croix d'or » by « Mélesville » (Anne Honoré Joseph Duveyrier)

costumes based on drawings by the history painter Franz-Xaver Gaul

« danse paysane » in act one choreographed by ballet master Karl Telle, performed by the « corps de ballet »

synopsis

A village near Melun, France, during the Napoleonic Wars (1812, 1815) . A young nun (sister) named Christine promises to marry the man, who enlists in the French army in place of her conscripted brother. A knight named « Gontran de l'Ancre » does so, receiving a « golden cross » from her, as a token of fidelity. Wounded on the battlefield, he entrusts the cross to a sergeant, who delivers it to Christine, sparking revelations amid themes of sacrifice and redemption.

cast

Gontran de l'Ancre, a young nobleman : Fritz Schrödter

Nicolas Pariset, inn-keeper : Benedikt Felix

Christine, his sister : Lola Beeth

Thérèse, his cousin and fiancée : Emma Karlona

Bombardon, sergeant : Franz von Reichenberg

Soldiers and farmers

« Die Puppenfee »

(The Fairy Doll)

a pantomimic « divertissement » in one act and two « tableaux »

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A prized mechanical fairy doll miraculously comes to life at midnight to magically animate the entire Viennese shop. She interacts with puppets and toys all around her - greeting some, dismissing others, blowing kisses to favourites.

human characters

toy maker (or shop-keeper) - his assistant (chief clerk) - sir James Plumpstershire (wealthy Englishman)
Lady Plumpstershire - their children - various customers (peasant family, maid, postman, etc.)

An advertisement on page 13 (?) in the « Deutschen Zeitung » Number 7530 announces the upcoming premiere of the (revised) Eighth symphony (**WAB 108**) on December 18 :

« Großer-Musikvereinssaal / Sonntag den 18. Dezember 1892 / Mittags halb 1 Uhr : / 4. Philharmonisches Konzert

PROGRAMM :

Anton Bruckner : Symphonie in C-Moll Nummer 8 (Seiner Kaiserlich und Königliche Apostolischen Majestät Kaiser Franz-Josef I. gewidmet) 1. Aufführung

Kartenverkauf in der Musikalienhandlung Emil Berté & Cie. , Stadt, Kärntnerring Nummer 6 »

The « Linzer Tagespost » reports about the December 18 premiere of the (revised) Eighth symphony (**WAB 108**) and the private audience of Anton Bruckner and vice-court « Kapellmeister » Hanns Richter held on December 12 at the « Hofburg » .

The « Linzer Volksblatt » and the « Neuigkeits-Welt-Blatt » carry a similar report - same thing with the « Linzer Zeitung » on page 1602 (the section is dated December 13) .

« (Empfang)

Der Komponist Professor Doktor Anton Bruckner und Vice- Hof-Kapellmeister Doktor Hanns Richter hatten die Ehre, gestern von Seiner Majestät dem Kaiser in Audienz empfangen zu werden. Seiner Majestät geruhten die ehrerbietige Einladung zu der am 18. dieses Monats im 4. philharmonischen Konzerte zur 1. Aufführung gelangenden Symphonie Nummer 8 von Bruckner (Seiner Kaiserlich und Königliche Apostolischen Majestät dem Kaiser Franz-Josef I. gewidmet) in

huldvollster Weise entgegenzunehmen und für den Fall, als es die Zeit zuläßt, Allerhöchstsein Erscheinen in Aussicht zu stellen. »

Thursday, 15 December 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Tristan und Isolde » , WWV 90

« music drama » in three acts

by Richard Wagner

conducted by vice-court « Kapellmeister » Hanns Richter

libretto by Richard Wagner

directed by « Ober-Régisseur » Karl Tetzlaff

stage design by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Tristan : Hermann Winkelmann

König Marke : Carl Grengg

Isolde : Katharina Klafsky

Kurwenal : Franz Neidl

Melot : Viktor Schmitt

Brangäne : Louise von Ehrenstein

Ein Hirt : Anton Schittenhelm

Ein Steuermann : Benedikt Felix

The « Steyrer Zeitung » reports concerning the December 12 private audience granted by Emperor Franz-Josef to Anton Bruckner and vice-court « Kapellmeister » Hanns Richter, and also about the upcoming performance of the (revised) Eighth symphony (**WAB 108**) on December 18.

The « Musikalische Rundschau, neue Musikzeitung und Blätter für Kirchenmusik » reports in the section « Vom Weihnachtstisch » (from the Christmas table) on page 244 that « Psalm 150 » (**WAB 38**) and the Second symphony (**WAB 102**) were published by the firm Ludwig Doblinger and that the « Album of the Viennese Masters » , which includes the « Vexilla regis » (The royal banner) (**WAB 51**) , has been published by the firm Josef Weinberger (the same announcement appears on page 248) .

There is also mention on page 245f of the December 18 performance of the (revised) Eighth symphony (**WAB 108**) .

Friday, 16 December 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Sonne und Erde »

(Sun and Earth)

comic-allegorical ballet in four acts and eleven « tableaux »

conducted by Julius Lehnert

music by Josef Bayer

libretto by Franz-Xaver Gaul and Josef Haßreiter

choreography by Josef Haßreiter

synopsis

a scenic journey celebrating the changing seasons, elemental forces, and the cyclical rhythm of nature

the ballet is divided into a prelude and four distinct seasonal scenes :

Spring : Celebrates the re-awakening of nature with lively festivities, light hearted dancing, and the traditional « Parapluie-Marsch » .

Summer : The scene shifts to a vibrant sea side bath house. Vacationers, swimmers, and playful children seek refuge from the heat, complete with an energetic « Bade-Galopp » and the bright « Sonnen-Walzer » .

Autumn : Focuses on the grape harvest, wine making, and fox hunting, featuring lively local festivities before a sudden rain storm signals the end of the harvest.

Winter : A poetic and festive conclusion. Village bells ring for midnight mass as snow falls over a moonlit pine forest. A glowing, illuminated Christmas tree is surrounded by forest fairies and a celebratory « Christkindl-Polka » .

« Un ballo in maschera »

(A Masked Ball)

« lyric drama » in three acts

(sung in German)

conducted by vice-court « Kapellmeister » Hanns Richter

music by Giuseppe Verdi

(62nd performance of this production)

libretto by Antonio Somma loosely based on « Gustave III » by Eugène Scribe

German translation by Johann Christoph Grünbaum

« décor » by Court theatre painter Theodor Jachimovicz and Court theatre stage designer Anton Brioschi

cast

Gustaf III. : Georg Müller

René Ankarström : Karl Sommer

Amelia : Amalie Friedrich-Materna

Ulrica : Luise Kaulich-Lazarich

Oscar : Anna Bayer

Christian : Benedikt Felix

Samuel, Graf Horn, Hastings : Karl Mayerhofer

Tom, Graf Warting, Berkley : Hans Frei

Ein Richter, ein Oberrichter : Viktor Schmitt

Ein Diener Amelias : Eduard Hinkelmann

Saturday, 17 December 1892

Conductor Felix Mottl marries in Vienna the operatic soprano Henriette Standthartner, following her engagement at the Karlsruhe « Hoftheater » .

The couple has a son : Wolfgang Amadeus Richard. To celebrate his birth and baptism, Mottl composes an orchestral piece called « Wolfgang-Idyll » .

...

Felix (Josef) Mottl was born on 24 August 1856 in « Unter-St. Veit » near Vienna (today, an idyllic, prestigious residential neighborhood in Vienna's thirteen district) . He was one of the most important conductors of the Wagnerian school. He started his musical career as a choir boy soprano in the Imperial court orchestra at « Löwenburg Konvikt » (training school) in Vienna, where he was taught general subjects and music. He was admitted to the Conservatory of the « Society of Friends of Music » in 1870. He studied music theory with Anton Bruckner ; composition with Otto Dessoff ; conducting with Josef Hellmesberger senior (who denotes very early on his full potential) ; piano with Anton Door and Walter Schenner. He received all the prizes that the institution could award.

One day, professor Bruckner gave back to the student Mottl an exercise which he considered « too freely executed » , and said :

« Here, at the Conservatory, everyone must follow the rules. It is forbidden to write a single note that is not in its place. But once outside these walls, if you compose according to the method, I will expel you from the class ! »

Some students gave weird nicknames to Bruckner, just for fun. For example : « You Stocking ! » or « You Garter ! » . But if one of them mischievously ridiculed him, Bruckner would take the young man by the hand, accompany him right to the door step of the classroom, then make him stand outside for a little while. After fifteen minutes, Bruckner would open the door and allowed the pupil back inside.

Once, the young Mottl was asked to get out of the class but was reluctant to do so. So, Bruckner spoke to him in a comfortingly way :

« Do you think that " Herr " Felix can also stand outside ? »

his passage at the conservatory was marked with success ; he left in 1875

as a composer, he adhered to the « New German School »

Mottl became « répétiteur » and conductor at the « Wiener akademischer Wagner-Verein » . In 1875, he was a « répétiteur » at the Vienna « Hofoper » . In 1876, the feverish preparations for the first Bayreuth Wagner Festival were underway. This would also be the first complete production of the « Ring » cycle. Mottl came to the attention of « Kapellmeister » Hanns Richter, who hired him as an assistant (« répétiteur ») in the mammoth job of musical preparation for this event. Mottl also became a member of the so-called « Nibelungen » Chancellery. He was active as a conductor in Bayreuth, from 1886 to August 1906.

By the beginning of June 1876, work on the theatre was sufficiently advanced for stage rehearsals to begin there in earnest. The architect, Otto Brückwald, had created something that, at the time, was altogether unique : with its original total of 1,460 seats, the auditorium is in the shape of a Greek or Roman amphitheatre, thus, offering a democratic alternative to the traditional horse shoe-shaped auditorium of a court theatre, with its boxes and balconies. The orchestral players are seated in a sunken pit between the stage and the first row of the stalls, where they cannot be seen by the audience. Wagner wrote in this context of a « mystic abyss » dividing the reality of the auditorium from the ideality of the stage. Here, the action of the music drama provides the only focus of attention. Equally remarkable is the double proscenium arch, framing the stage twice over and adding to the sense of depth. There were also a number of technological innovations that were regarded as sensational by the audiences of the time. For the three « Rhine daughters » , the Darmstadt theatre technician Carl Brandt had designed three swimming machines of such terrifying instability that the singers, Lilli and Marie Lehmann and Minna Lammert, refused point-blank to be strapped into the cradles at the end of six metre poles and trundled around the stage on four-wheeled carts. « No » , said Lilli, « you can't expect me to agree to that, I'll not do it at any price, I've only just got over a serious illness, quite apart from my constant dizziness. » But Fricke finally persuaded the women to agree to the ordeal. « Among many " Oohs " and " Ahs " and squeaks and squeals, we buckle them in and the ride begins, very slowly. » The swimming machines were operated by members of the « Nibelung » Chancellery, including the young Austrian musician Felix Mottl. « I'll spit on your head if you don't hold me still ! » Lilli Lehmann threatened. Brandt's contraption worked perfectly, Wagner was enthusiastic about it and, at the end of the rehearsal, he thanked the singers « with tears in his eyes, petting them and smothering them with his kisses » .

Wagner was busy running his « Nibelung » Chancellery, a motley assortment of young and enthusiastic musicians, who helped in all manner of different ways. Early members of the group were the Russian pianist Josef Rubinstein, the Macedonian musician Demetrius Lalas, the Hungarian conductor Anton Seidl, and the Saxon composer Herman Zumpe. They were later joined by the two conductors Felix Mottl and Franz Fischer, and by Franz Liszt's pupil Berthold Kellermann. Wagner's journeymen worked and lived at the « White Lamb » Inn, copying out the score of the « Ring » , preparing piano reductions and working as « répétiteurs » and production assistants during the actual Festival. The existence of this community was soon a matter of public knowledge, so that even letters addressed simply to the « Nibelung » Chancellery in Bayreuth reached their destination. Wagner would look in on the group at least once a day to check up on what they were doing, after which he would invite his young friends to join him in a glass of beer. In the evening, they often performed music at « Wahnfried » , « claiming that it was only here that they learnt anything, certainly more than in the expensively run academies and conservatories » . Wagner was nothing if not immodest.

1878 : « Kapellmeister » at the « Wiener Komische Oper » (« Ringtheater ») .

1880-1903 : « Kapellmeister » at the Karlsruhe Court Theatre (« Großherzogliches Hoftheater ») .

1886 : Head of the « Wiener akademischer Wagner-Verein » to organize concerts, and give lectures.

Until 1892 : Conductor of the Karlsruhe Philharmonic Society.

1893 : General music director of the Karlsruhe Philharmonic Society.

3 September 1893 : Soprano Henriette Standhartner is hired at the Karlsruhe « Hofoper » .

12 February 1899 : Felix Mottl receives « la Croix de la Légion d'honneur » (from « président » Félix Faure ?) for the promotion of French music.

October 1903 : Felix Mottl steps down from his position as « Hof-Kapellmeister » at the Grand Ducal Court Opera House in Karlsruhe at the outset of a stenuous six months' tour of the United States (from October 1903 to April 1904) .

29 October 1903 : Felix Mottl arrives in New York.

For his debut at the « Metropolitan Opera House » , he chooses to conduct « Die Walküre » . He is subsequently asked to conduct « Parsifal » but is forced to withdraw following protests from the Wagner family, who wants to keep Richard's final masterpiece within the confines of the « Festspielhaus » .

December 1903 : The association between Felix Mottl and the Grand Ducal Court Opera House in Karlsruhe is formally terminated.

1903-1904 season : Felix Mottl studies « Der Ring des Nibelungen » and « Tristan und Isolde » .

He did not make a strong impression in America.

According to Alma Mahler, it was his own fault for « not taking the American public seriously » .

4 September 1903 : Sudden death of Herman Zumpe, general music director in Munich since 1901.

October 1903 : Contract negotiations begins in Munich for the nomination of Felix Mottl.

8 October 1903 : Munich court music intendant sends a confidential inquiry to secure Mottl's services, starting in May 1904.

January 1904 : Felix Mottl officially arrives in Munich, and takes up his initial duties as conductor.

May 1904 : Following his return from a guest-conducting contract at the « Metropolitan Opera » in New York, his long term tenure as the « Royal Bavarian general music director » becomes official.

October 1904 : Felix Mottl is appointed director of the « Akademie der Tonkunst München » , where he devots himself primarily to the promotion of contemporary music.

His health is causing increasing concern due to overwork, excessive smoking, and domestic worries.

Henriette follows her husband to Munich.

Initially, they continue to perform together, as they had in Brussels in 1904.

The discord between them is growing.

Henriette falls heavily into debt due to her extravagant lifestyle.

August 1906 : Felix Mottl conducts for the last time at the Bayreuth Festival.

March 1907 : Another disappointment ...

When music director Gustav Mahler resigned from the « Wiener Hofoper » , Mottl was the leading candidate to succeed him. He was in negotiations with the authorities in Vienna. But the Prince Regent of Bavaria (Mottl's employer) refused to let him leave his post in Munich. Although Mottl was awarded a medal and received a promotion from Prince Luitpold by way of compensation, the long cherished hope of ending his career in his native capital was dashed.

Felix Mottl decides to file for divorce from Henriette. She returns to her hometown Vienna.

4 July 1910 : Legal ratification of the divorce.

March 1911 : Felix Mottl falls ill upon his return from a trip to Saint-Petersburg in Russia. He recovers quickly and is able to resume his activities, as early as the month of May.

June 1911 : Felix Mottl is forced to cancel an engagement at the « Opéra de Paris » . His health continues to deteriorate.

21 June 1911 : Felix Mottl suffers a heart attack and collapses on the podium during the second act of his 100th performance of « Tristan und Isolde » in Munich.

He is hospitalized at the « Krankenhaus rechts der Isar » (Hospital Right of the Isar) ; this is the last entry in his personal diary.

2 July 1911 : Death in Munich of Felix Mottl at the age of fifty-four ; he is laid to rest at « Waldfriedhof » .

See the obituaries in « Le Ménestrel » (July 8) , « The Musical Times » (August 1) , and also the letter from his pupil - the tenor Ernest van Dyck.

FELIX MOTTL DEAD, FAMOUS CONDUCTOR

Director of Munich Royal Opera

Victim at 55 of Arterio Sclerosis

CONDUCTED « PARSIFAL » HERE

Death Followed Upon His Divorce and Recent Marriage to Opera Singer

Special Cable to THE NEW YORK TIMES

BERLIN, July 2. - Felix Mottl, the distinguished German orchestra, Conductor and director of the Royal Opera at Munich, died in that city to-day of arterio sclerosis. He was 50 years old. « Herr » Mottl had been seriously ill for about two weeks. It was June 20, when he learned that he was in a critical condition, that he married Senta Fassbender, a singer at the Munich Royal Opera.

His illness was complicated by mental trouble due to the personal attacks made against him on account of his betrothal to « Fräulein » Fassbender. Last August, the Munich court dissolved his marriage with Henrietta Standhardtner. Some months prior to this, « Herr » Mottl announced that he had applied for a divorce from his wife on the ground of her extravagance. She threatened a cross-suit, alleging misconduct on his part, and in order to prevent a public scandal, Mottl abandoned the divorce proceedings.

His actual breakdown came while he was conducting « Tristan und Isolde » .

Felix Mottl was born at Unter-St. Veit, near Vienna, August 29, 1856. As a boy, he possessed a fine soprano voice and obtained admission to the preparatory school of the Imperial Court Chapel. Later on, he entered the Vienna Conservatory and, in due time, he received all the prizes that the college could award. The « Academical Richard Wagner-Verein » of Vienna elected him to the post of conductor of the society's concerts, and it was there that he first attracted general notice as a conductor.

In 1876, Mottl took part in the Bayreuth Festival performances of Wagner's « Ring » as stage conductor. In 1881, he became conductor of the Ducal Opera House at Carslruhe, which post he held until 1903. Mottl raised the standard of the performances at this house until they ranked with the finest in Germany. He reproduced many important stage works there, including a complete cycle of Berlioz's work. He came to New York to conduct « Parsifal » here, and he conducted other German works in this city. For some time, he has been conductor at the « Hof Theater » and the Prinz-Regenten Festival Theatre in Munich.

He has composed three operas : « Agnes Bernauer » , « Ramin » , and « Fürst und Sänger » , a string quartet, and innumerable songs. He has edited various editions of Berlioz.

4 July 1911

MOTTL, THE CONDUCTOR

His Brilliant Record at the Karlsrune Opera House

A Man of Many-Sided Powers and a Friend of Young Composers

Foreign Correspondence NEW YORK TIMES

BERLIN, July 4. - Much surprise has been caused in Germany by the announcement that Felix Mottl, the famous musical director, at one time the right-hand man and faithful friend of Wagner, has accepted an offer of Mr. Conried to conduct the Metropolitan Opera of New York next season. Especially in Karlsruhe, where the great director has worked so long, the news of his American engagement has produced consternation. Under his direction, master performances in recent years have been given at the Royal Opera of the Baden capital, which have attracted the attention of the musical directors and music lovers of Germany. Felix Mottl, it should be said, is not only an artistic but also a progressive musician. He has always made it a point to discover and present the works of unknown but talented young artists. How he encourages young talent the following, which has been the happy experience of a friend of the writer, illustrates : The young man in question is the chief artist of the leading paper of Berlin. He is musical, and some years ago, composed an opera, which he sent to Mottl. Mottl looked it over and expressed himself as pleased with it, although unable to present it. Undaunted, the young artist in his leisure hours worked on a second opera, which Mottl accepted for presentation at the Karlsruhe opera. Before rendering a final decision, however, he

requested the composer to come to Karlsruhe to play the music of his opera for him. On the morning after his arrival at Karlsruhe, before his bed in the hotel had been made, a gentleman was announced. It was Felix Mottl himself, who came to escort the composer to the Royal Opera House. As can be seen from this incident, Mottl is democratic, and it is this, besides his great musical ability, that has endeared him to the Karlsruhe people. Many have been the offers from Berlin and from other places, but the great director preferred his independence as manager of the Karlsruhe Royal Opera, although receiving a much smaller salary than offered by other cities.

Mottl is an Austrian, and was born on July 29, 1856, in St. Veit. He studied at the Löwenburg Convect, the preparatory school for the Imperial Court Chapel, where his boyish soprano voice was trained. Later, he entered the Vienna Conservatory. His first engagement was as conductor of the « Academical Richard Wagner-Verein » of Vienna. In 1875, he was asked by Wagner to aid in preparing the first performances of the « Nibelungen » cycle at Baireuth. In 1881, he was made the director of the Grand Ducal Opera House at Karlsruhe, where he has remained ever since. He has frequently conducted at Baireuth, for many years having always had charge of the « Parsifal » performances.
Under his direction, the Karlsruhe Royal Opera has become a model one. Much of this is due to the support which he received from the music-loving Grand Duke of Baden, who, unlike a certain monarch, does not instruct artists, but has allowed Mottl to follow his own artistic inclinations.

Mottl has also made a reputation as a composer. He has written an opera entitled « Agnes Bernauer » , and a recent work, « Eberstein » , was presented at Weimar.

Mottl is fond of church music, and especially of Bach's. He is also a great lover of French music, and has made Berlioz popular in Germany. He does not care, however, for Italian music, or for Verdi. My friend, the Berlin composer, relates that, when going with Mottl to the Karlsruhe Opera House, they observed a great number of people at the box office, ready to buy tickets for a performance of « Aïda » , to be given that evening. Mottl said to him : « I do not understand how people can go to see that opera. » He did not direct the opera, but left it to one of his assistants.

Mortl is well known in London, where he has conducted the opera in Covent Garden, and in Paris, where he has directed the Lamoureux concerts. He goes to America not merely to make money, but with the hope to become financially independent, and then, carry out certain ambitious musical plans. Director Conried offered Mottl a contract for five years at 120,000 Marks ($ 340,000) a year. But it is reported from Karlsruhe that Mottl has accepted an engagement for only one season.

The Grand Duke of Baden has granted Mottl a leave of absence without salary. Mottl however, before going to America, will direct the rehearsals for Saint-Saëns's « Samson and Delila » , to be given at the Karlsruhe Opera House next season.

Mrs. Mottl, who is a well-known singer, still engaged at the Karlsruhe opera, will not go with her husband to America. Her chief roles in the past have been Micaela in « Carmen » , Freya and Gudrum in the « Nibelungen » cycle, and Ännechen in « Der Freischütz » . Her voice, in recent years, is said to have failed.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Gute Nacht, Herr Pantalon ! »

(Bonsoir, monsieur Pantalon !)

« opéra comique » in one act

(sung in German)

conducted by court « Kapellmeister » Johann Nepomuk Fuchs

music by Albert Grisar

(37th performance of this production)

libretto by Joseph-Philippe Simon (named Lockroy) and Abel Achille Edmond Poret de Morvan

German translation by Johann Christoph Grünbaum

an adaptation of the « Commedia dell'arte » character of « Pantalon »

cast

Doktor Pankratio Tiritosolo : Karl Mayerhofer

Lucrezia : Ida Bayer (Bayer-Liebhart)

Isabella : Ellen Forster (Forster-Brandt)

Colombine : Josefine von Artner

Pantalon : August Stoll

Lelio : Anton Schittenhelm

Zwei Lastträger : Thomas Koschat, Josef Schubert

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Antonie (« Toni ») Schläger

Turiddu : Fritz Schrödter

Lucia : Luise Kaulich-Lazarich

Alfio : Josef Ritter

Lola : Ellen Forster (Forster-Brandt)

A notice on page 7 of the anti-Semitic newspaper « Deutsches Volksblatt » Number 1422 plus an advertisement on page 12 of the Austrian daily newspaper « Die Presse » Number 349 are promoting tomorrow's fourth « subscription concert » of the 1892-1893 season.

The « Welser Anzeiger » Number 51 reports on page 5 concerning the private audience at the « Hofburg » , and also the upcoming performance of the (revised) Eighth symphony (**WAB 108**) .

before 18 December 1892

A total of six rehearsals of the (revised) Eighth symphony (**WAB 108**) will take place.

In the absence of Hanns Richter, Anton Bruckner invites the St. Florian organist Josef Gruber to conduct them.

The newspapers report that Emperor Franz-Josef has left for a hunting trip at his most important hunting « château » constructed in the « Swiss style » in 1867. The lodge has an upper floor, which is disguised as a wooden shingled roof. It has three third floor doors with steep tops. The interior furnishing is simple and humble, with the exception of some works from Rudolf von Alt and Franz von Pausinger. The little town of Mürzsteg is located near the Semmering in Styria, about 85 kilometres south-west of Vienna. It affords a superb view of the « Hohe Veitsch » , the highest peak in the Mürzsteg Alps. From 1903, the lodge was known as « Schloß Mürzsteg » .

Since hunting was a vehicle for both social and political gatherings - at Mürzsteg, there were not only six guest rooms, a dining room and a billiard room but, on the first floor, next to the Emperor's parlour, there were also apartments for the monarchs among the guests. These included, for instance, Tsar Nicholas who, upon his visit to Styria in 1903, not only shot seventeen chamois but also negotiated with the Austro-Hungarian monarch the « Mürzsteg program » on Balkan politics. This was an agreement on a joint political approach in the Balkans, which gave rise to fears particularly in Italy and England that the Tsar would give Franz-Josef free rein in the Balkans.

...

Franz-Josef, who distinguished himself as an especially assiduous and enthusiastic sportsman, purchased countless hunting lodges and commissioned the building of hunting « châteaux » , including those at Eisenerz (Styria) , Radmer (Styria) , Langbathsee and Offensee (Upper-Austria) .

Whenever there were no actual global political negotiations going on, compared with everyday life at the « Hofburg »

, life in the hunting lodges tended to be fairly casual. This was particularly the case with hunting dinners. Simple dishes were prepared, such as the well known « Kaiser-Schmarrn » (shredded sweet pancake with raisins) or « Geselchtes mit Sauerkraut und Knödeln » (cured smoked pork with sauerkraut and dumplings) . These were served on plates decorated with hunting motifs. After the meal, the diners enjoyed lingering at table and conversing. On shoots, hunters would take cold meat, bread and cognac with them. If the weather was very cold, they also took vacuum flasks containing tea or soup.

For Franz-Josef's birthday or « name day » , Elisabeth (« Sisi ») liked to give him items for his hunting lodges ; she gave him a Minton service for « Schloß Langbathsee » . Alternatively, she arranged for renovation work to be undertaken, such as the decoration of rooms or installation of a telephone.

...

The newspapers report that professor Anton Bruckner visited Dr. Eduard Hanslick to request a favourable review for the premiere of the Eighth symphony. Unfortunately, the only thing the composer was able to do is to slip a gift in florins to « Frau » Sophie Hanslick, « née » Wohlmuth, a trained singer of Jewish descent, who studied at the Conservatory of the « Society of Friends of Music » . She was the daughter of Ignatz Wohlmuth and Therese Wohlmuth.

In 1876, Sophie was offered her first professional engagement at the Leipzig « Stadttheater » but chose not to accept the position. She gave up her stage career to marry Eduard on April 29, 1876. At the time, she was twenty-four years old, and he was fifty.

Hanslick retired after writing his memoirs called « Aus meinem Leben » published in 1894 by the « Allgemeiner Verein für Deutsche Litteratur » in Berlin. He still wrote articles as chief music-critic for the Viennese daily newspaper « Neue freie Presse » . He died at the age of 78 years old on 7 August 1904 in the town of Baden near Vienna.

Sophie survived her husband by nearly forty years. She paid and dedicated a bust in bronze of her late husband sculpted by Viktor Tilgner, which was unveiled on 15 February 1913 in the arcade court of the University of Vienna (Maisel number 46) . She was forced to go « incognito » during the final years of the Nazi regime. She died in Vienna in 1940 and was buried on April 6 at the Central Cemetery. Her grave is located at number 9 - section 18 - row 1.

vice-court « Hof-Kapellmeister » Hanns Richter, the subscription-conductor of the « Wiener Philharmoniker »

finally agrees to conduct the (revised) Eighth symphony

Six weeks before the premiere performance, Bruckner wrote to Richter expressing his apprehension about the possibility of another piece being performed before the Eighth which, he reckoned, would take nearly ninety minutes to perform, or seventy-five minutes with cuts, and recommended that the symphony either be performed first before the usual « detestable virtuoso piece » or the latter be omitted altogether. It is much to Richter's credit that Bruckner's wish was

granted and the customary « Philharmonic concert programme » altered accordingly.

First Sunday of Advent, 18 December 1892

World-premieres in Saint-Petersburg of Pyotr Ilyich Tchaikovsky's one act opera « Iolanta » (Opus 69)

and two act classical ballet, « The Nutcracker » (Opus 71)

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm (?)

« Die Zauberflöte » , K. 620

(The Magic Flute)

opera in two acts

conducted by court « Kapellmeister » Johann Nepomuk Fuchs

music by Wolfgang Amadeus Mozart

(111th performance of this production)

libretto by Emanuel Schikaneder

stage design by Josef Hoffmann

...

« Musikvereins Großersaal » , Vienna

fourth « subscription concert » of the 1892-1893 season

12:30

vice-court « Kapellmeister » Hanns Richter

conducts the « Wiener Philharmoniker »

the large hall is completely full

programme

Anton Bruckner : Symphony No. 8 in C minor

1892 version (1887-1890) edited by Josef Schalk and Max von Oberleithner (plate number : 8288)

The concert lasts until two o'clock

Richter gives the work a committed performance, which does it full justice

The composer is called on to the stage at the end of each of the four movements to receive an ovation

It is among his most successful moment in the Austrian capital

Despite being the dedicatee, Franz-Josef went away on a hunting trip near the town of Mürz-Zuschlag in north-eastern Styria.

« Herr » Richter consols the disappointed composer with the words :

« That doesn't matter, the symphony will still be performed. »

[The Emperor will eventually show his appreciation for Bruckner's work by later granting him an artist's stipend and a free apartment at the « Kustodenstöckl » - a sort of porter's lodge on the grounds of the Upper-Belvedere.]

one of the three laurel wreaths is donated in the name of « His Majesty the Emperor »

other members of the imperial family are attending :

Archduchess Marie Valérie, Archduchess Maria Theresia

Crown Princess Stéphanie of Belgium is sitting in the imperial box

many prominent Bruckner supporters include :

Hugo Wolf, Johann Strauß II, Siegfried Wagner, Bayreuth ideologue Houston Stewart Chamberlain

also in the audience :

Dr. Josef Kluger, Josef Gruber, Mathilde Helm (who witnesses Wolf's strong reaction) , Amand Loidol (the brother of Raffael « Oddo ») , music-critic Albert Kauders, Hans Puchstein, Richard Heuberger, Dr. Max Kalbeck, Dr. Josef Königstein, Camillo Horn, Wilhelm Frey, Balduin Bricht, Dr. Theodor Helm, Dr. Robert Hirschfeld, Ludwig Speidel, Eusebius Mandyczewski, Max Graf, Josef Stolzing, Felix baron of Wartenegg and Stiglbauer.

the press is almost unanimous in its praise

While the « Musikverein » is full of Bruckner's partisan supporters out in force, the nay-sayers are there as well.

Johannes Brahms stays quietly in his director's box.

Dr. Eduard Hanslick leaves before the fourth movement.

His departure is greeted by sarcastic applause from Bruckner's supporters.

Bruckner later says that if Hanslick had not left, he would have only been « even angrier by the end »

« Old Beckmesser » now must acknowledge his own defeat and Bruckner's triumph.

The regular audience also boos and chases Hanslick out of the hall.

According to Theodor Hämmerle, the Austrian textile industrialist and patron of the arts :

« After the premiere of the Eighth symphony, Brahms was supposed to have said to Dr. Steger that Bruckner was a great genius. »

There are many Bruckner's supporters who are Richter's detractors : particularly those who resent the composer's new description of the conductor as his « patron » .

August Göllerich junior cynically suggests that Richter agreed to conduct the Eighth symphony simply because Emperor Franz-Josef, to whom the work is dedicated, only recently announced his hope of attending the performance.

Bruckner's music rarely appeared on the programme of a Philharmonic « subscription concert » .

The « Philharmoniker » is a great bastion of bourgeois traditionalism and its regular patrons are generally ill disposed (culturally and politically as well as musically) toward Bruckner's music.

The Eighth, which is accompanied by lengthy and highly subjective explanatory « anonymous » programme notes written by the master's young advocate, the fiery Josef Schalk (without Bruckner's consent !) , does not go down easily with the Philharmonic conservative subscribers, many of whom left after each movement.

The concert generates great interest in other circles - it produces the season's biggest sale of « standing room » tickets - and the hall holds many enthusiasts in addition to the dubious « old guard » .

When Richter left by the stage door, Bruckner awaited him behind the scenes with an enormous tray of forty-eight steaming hot crunchy « krapfen » , a strange but typically eccentric reward for the exhausted conductor.

A « Berliner Pfannkuchen » (shortly called, « Berliner ») is a traditional North German pastry similar to a doughnut with no central hole made from sweet yeast dough fried in fat or oil, with a marmalade or jam filling and usually icing, powdered sugar or conventional sugar on top. They are sometimes made with chocolate, champagne, custard, mocha, or « advocaat » filling, or with no filling at all.

The terminology used to refer to this delicacy differs in various areas of Germany. While called « Berliner » (« Ballen ») in Northern and Western Germany as well as in Switzerland, the Berliners themselves and residents of Brandenburg, Western Pomerania, Saxony-Anhalt and Saxony know them as « Pfannkuchen » , which in the rest of Germany generally means pancakes - pancakes are known there as « Eierkuchen » (egg cakes) .

All of these are essentially identical preparations :

In parts of southern and central Germany (Bavaria) , as well as in much of Austria, they are a variety of « Krapfen » (derived from Old High-German « kraffo » and, furthermore, related to Gothic language « krappa ») sometimes called « Fastnachtskrapfen » to distinguish them from « Bauernkrapfen » .

In Hesse, they are referred to as « Kräppel » or « Kreppel » .

Residents of the Palatinate call them also « Kreppel » or « Fastnachtsküchelchen » (little carnival cakes) hence, the English term for a pastry called « Fasnacht » .

Further south, the Swabians use the equivalent term in their distinctive dialect : « Fasnetskiachla »

In the Netherlands, it is called « Berlinerbol »

In Belgium, it is called « boule de Berlin »

In Slovakia, it is called « šiška »

In Slovenia, it is called « Trojanski krof »

In the Czech Republic, it is called « kobliha »

In Croatia, it is called « krafni »

In Bosnia and Serbia, it is called « krofne »

In Hungary, it is called « bécsi fánk »

In Poland, they are known as « pączki »

In the southern parts of Italy, it can be referred as « bomba » or « bombolone »

In Finland, it is called « hillomunkki » or (glazed) « berliininmunkki »

In Norway, it is called « berlinerbolle »

...

Richter and the brilliant « Wiener Philharmoniker » observed all of the daring and self confident instructions called for by the composer :

« ... as a single piece of music ! No so called virtuoso pieces whatsoever ! Neither before nor after ! The Symphony itself requires, at least, eighty minutes ! »

(from Bruckner's letters to vice-court « Kapellmeister » Hanns Richter)

There were many of Bruckner's friends who were Richter's detractors, particularly those who resented the composer's new description of the conductor as his patron. They were quick to remember the years when Bruckner's music was not heard, quick to forget how the audience left in droves during the first hearing of the Seventh symphony and quick to condemn Richter for being Hanslick's lap dog. Richter was none of these. He knew his Vienna audiences, how much and what they could take and when they were ready to take it. August Göllerich junior cynically suggests that Richter gave the Eighth symphony simply because the Emperor, to whom the work was dedicated, announced his hope of attending the performance.

After the concert, a festive reception is organized at the at the « Hôtel Kaiserin Elisabeth » located at « Weihburggasse » Number 3 close to the shopping streets « Kärtnerstraße » and « Graben » , next to St. Stephen's Cathedral.

Among the guests, lets mention Josef Gruber, Josef and Franz Schalk, and Ferdinand Löwe.

In 1860, « hôteliers » were granted an Imperial decree to name the place « Empress of Austria » in her honour.

The building was heavily modified in the early-1800's by the famous architect Josef Kornhäusel. It survived the Napoleonic attack of 1809.

...

(Despite the success of its premiere, the Eighth symphony was slow to gain widespread acceptance. It was performed only twice more before Bruckner's death : in Olmütz (Olomouc) under the direction of Vladimir Labler on 22 October 1893 and by his strong supporter Jean-Louis Nicodé on 18 December 1895 in Dresden.)

There are many positive reviews from Bruckner's admirers.

One anonymous writer describes the symphony as « the Crown of music in our time »

After the performance, Dr. Theodor Helm writes enthusiastically to Bruckner :

« The artistic triumph that you celebrated on 18 December belongs to the most splendid of your glorious life, for the storm of applause derived not merely from your admirers and friends but from the whole audience. Near where I was sitting, everyone applauded with delighted expressions particularly after the incomparable Adagio and, yet, there was hardly a face among them that was known to me. »

Hanslick spoke about a « fundamentally " German " and " New German " symphony » but, nevertheless, was frank concerning his problems with Bruckner's works :

« This most recent, like everything I know of the Brucknerian symphony, has interested me in details but alienated indeed repelled me as a whole (...) Of the extraordinary " depth " of Bruckner's C minor Symphony, there have already spread so many irritating advance rumours that I didn't fail to prepare myself properly by studying the score and attending the " General Rehearsal ". But I must nevertheless confess that the mystery of this world embracing composition was first revealed to me when understanding was pressed into my hand in the shape of an explanatory programme. »

Hanslick wrote grudgingly :

« I found this newest one, as I have found the other Bruckner symphonies, interesting in detail but strange as a whole, indeed repellent. The peculiarity of this work consists, to put it briefly, of importing Wagner's dramatic style into the symphony. (...) In each of the four movements, especially the first and third, some interesting passages, flashes of genius, shine through - if only the rest of it was not there ! It is not impossible that the future belongs to this nightmarish hang over style - a future we, therefore, do not envy ! »

Hugo Wolf wrote simply :

« This symphony is the work of a giant and surpasses the other symphonies of the master in intellectual scope, awesomeness and greatness. Its success was a complete victory of light over darkness. »

« (...) a triumph such as a Roman Emperor could not wish more beautiful. »

Johann Strauß II telegraphed Bruckner :

« I am completely shaken. It was one of the greatest impressions in my life ! »

In a review of the Eighth symphony in the « Deutsches Volksblatt » , Camillo Horn noted that, beyond its other more narrowly æsthetic qualities, Bruckner's composition manifested :

« an additional virtue ... his German feeling and thinking, which endowed the second movement that he, himself, had christened " the German Michel " with an eloquent expression. »

Was Bruckner simply trying to please his Pan-German friends in choosing the title for his Scherzo and allowing the « Neuer Richard Wagner-Verein » to use his name ? Bruckner's reputation for being a perpetual outsider suggests that he might not have rejected « any » offer of support. An obvious contradiction exists between his Catholic piety and Georg von Schönerer's rabid anti Church stance (« los von Rom » would later be his « motto ») . Nevertheless, the incompatibility of the religious views of the Christian-Socials and those of the Pan-Germans did not prevent the two groups from forming a temporary coalition after Schönerer's banishment from politics.

Bruckner did not completely accept the views of the « Neuer Richard Wagner-Verein » because he continued to associate with the Jewish people.

In January 1891, the music-critic Josef Stolzing excused this behaviour on the grounds that :

« [Bruckner was] so little affected by the influence of the Jewish element. »

adding :

« Bruckner has no " Judenthum in der Musik ", no " Modern ", no " Erkenne dich selbst " on his conscience ! »

The notice of today's concert can be found on page 7 of the anti-Semitic newspaper « Deutsches Volksblatt » Nummer 1423.

Article by Dr. Robert Hirschfeld, signed « r. h. » , in the Austrian daily newspaper « Die Presse » Number 350 and the « Local-Anzeiger » page 17f (the continuation from December 11 ?) .

from the annual report of the « Wiener akademischer Wagner-Verein » :

« Für Meister Bruckner war aber damit (9. Juli 1892) die Reihe der Triumphe nicht abgeschloßen. Sie wurde es für dieses Jahr erst durch die That vom 18. Dezember 1892, durch die 1. Aufführung der 8. Symphonie (in C-Moll) im 4. philharmonischen Konzerte. Mit diesem, Seiner Majestät Kaiser Franz-Josef I. gewidmeten Werke hat der Meister den größten Sieg seine Lebens nach aussen hin errungen : er hat das Publikum der philharmonicshen Konzerte gewonnen und damit den Widerstand der Wiener Kritik überwunden. Wir huldigten dem großen Künstler durch Überreichung eines Lorbeerkranzes. »

Letter from Houston Stewart Chamberlain (Vienna) to Cosima Wagner (Bayreuth) :

He mentions attending the premiere of the Eighth symphony with her son, Siegfried, and Gustav Schönaich.

...

Article on the (revised) Eighth symphony (**WAB 108**) by Dr. Theodor Helm on page 2 of the « Deutschen Zeitung » .

(advertisement)

« Musikalische Weihnachtsgabe 1. Ranges ! Anton Bruckner, Messe in D. Klavierauszug mit Text (...) 3 Florins - Verlag von Johann Groß in Innsbruck

Vorräthig bei Theodor Rättig, Musikalienhandlung, Wien, I. Bezirk, Wallnerstraße Nummer 1. »

Article concerning the (revised) Eighth symphony (**WAB 108**) on page 8 of the supplement section in the Viennese Austrian Catholic conservative newspaper « Das Vaterland » Number 350.

...

The « Allgemeine Zeitung München » Number 351 features on page 1f a « Wiener Musikbrief » (Vienna music letter) section by Richard Heuberger in which the November 13 performance of the « Psalm 150 » (**WAB 38**) is also mentioned :

« Wiener Musikbrief

Das ist im Theater häßlich eingerichtet, daß neben den Premièren gleich die Dernièren steh'n !

(... über Schütt und seine abgesetzte Oper, Sänger, Virtuosen, Smetanas Quartett, etc. ...)

Mit vielfachem Kopfschütteln wurde im 1. Konzert der Gesellschaft der Musikfreunde ein neuer Psalm (der 150.) von Bruckner aufgenommen, eine pompös anhebende und dann ziemlich kläglich verlaufende Komposition, welche - zur Eröffnung der Musikausstellung beim Komponisten bestellt, aber nicht rechtzeitig vollendet - gar manche Ähnlichkeit mit dem großen Wiener Unternehmen des verwichenen Sommers hat. Man wollte in dem lärmenden Anfange, der äußerst fadenscheinig ausgefallenen Mittelgruppe und dem mit allen Kunstmitteln hinausgezogenen Schluß des Stückes allerleit Beziehungen entdecken. (...) Auch das, von Freunden des Autors nur nothdürftig gedeckte Deficit an Erfolg wurde als Analogon aufgefaßt. (...)

Richard Heuberger »

The « Steyrer Alpenbote » Number 101 reports on page 5 concerning the December 12 private audience granted by

Emperor Franz-Josef to composer Anton Bruckner and vice-court « Kapellmeister » Hanns Richter :

« Verschiedenes. Steyr, 17. Dezember

(Professor Bruckner beim Kaiser) Der Komponist Professor Doktor Anton Bruckner und Vice-Hofkapellmeister Doktor Hanns Richter wurden am 12. seine Monats (recte : 1. Monats oder dieses Monats ?) vom Kaiser in Audienz empfangen. Der Monarch nahm die Einladung zu der morgen im 4. philharmonischen Konzerte zur 1. Aufführung gelangenden Symphonie Nummer 8 von Bruckner (dem Kaiser Franz-Josef I. gewidmet) in huldvollster Weise entgegen und versprach für den Fall, als es die Zeit zuläßt, sein Erscheinen. - Bruckner hat bekanntlich diese Symphonie in Steyr vollendet. »

Review on page 8 in the anti-Semitic newspaper « Ostdeutsche Rundschau » Number 51 of the November 22 « evening concert » , which includes the performance by Josef Schalk of the first movement of Bruckner's (revised) Eighth symphony (**WAB 108**) in the version for solo piano.

In an advertisement payed by the Albert J. Gutmann music store, published on page 7 in the Viennese daily newspaper « Neue freie Presse » Number 10173, a reference is made to other printed editions of Anton Bruckner's works :

« **Weihnachtsnova**

(Bericht der Kaiserlich und Königliche Hof-Musikalienhandlung Albert J. Gutmann, Wien, Hof-Opernhaus) Bach, Beethoven, Brahms, Bruckner, Chopin, (...) Weber, Werke in allen existirenden Editionen. »

Music-critic Albert Kauders publishes an article on the December 18 performance of the (revised) Eighth symphony (**WAB 108**) .

Monday, 19 December 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Werther

« drame lyrique » in four acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Jules Massenet

French libretto co-written by Edouard Blau, Paul Milliet, Georges Hartmann (pseudonym : Henri Grémont)

translated in German by Max Kalbeck

stage design by Anton Brioschi, Hermann Burghart

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

cast

Werther : Ernest M. H. van Dyck, tenor

Charlotte : Marie Renard, mezzo-soprano

Albert : Franz Neidl

Le bailli : Karl Mayerhofer

Sophie : Ellen Forster (Forster-Brandt)

Schmidt : Anton Schittenhelm

Johann : Benedikt Felix

Kätchen : Emma Karlona

Brühlmann : August Stoll

Johann Strauß II calls on the street a friend of Anton Bruckner :

« Hey, yesterday, I heard a Symphony by Bruckner ! It was simply great ! Bring him to me one of these days ! »

The famous composer of waltzes expressed the desire to meet Bruckner and invited him for a drink at his Viennese home in the presence of sculptor Viktor Tilgner and composer Adalbert von Goldschmidt.

Feeling honoured, Bruckner accepted the invitation of the most performed composer in music history and addressed Johann Strauß junior in his well known submissive manner with « Groß-Meister » (grand Master) .

Yet, Strauß staved off the subservience with his usual poise and adroitness and replied in a respectful, collegial tone :

« Now, now, you are the grand Master. I'm just a simple suburban composer. The Symphony was truly wonderful ! »

The two men immediately sympathized.

In the presence of sculptor Viktor Tilgner, who created Bruckner's life-size honorific bronze bust, the evening reached « convivially symphonic dimensions »

It ended very late ...

Letter from Amand Loidol (Vienna) to his brother Raffael « Oddo » (Kremsmünster Abbey) :

The Eighth symphony (**WAB 108**) lasted from 12:30 until 2:00 pm.

The large hall of the « Musikverein » was completely full.

Crown Princess Stéphanie of Belgium was sitting in the Imperial box.

Richard Wagner's son, Siegfried, was in the audience.

Bruckner received a laurel wreath after each movement.

[The first evidently paid for by « His Majesty » the Emperor.]

and about the performance :

« (...) in the grandest style : ten double basses etc. , also two harps which participated in a particularly lively fashion in the second and third movements. The highlight is the Adagio. It begins in D-flat major, then G-flat, A-flat, and ends in C major ! (...) »

Review by Dr. Max Kalbeck, signed « M. K. » , which appears on page 6 in the « Wiener Montagsrevue » Number 51 about the performance of the (revised) Eighth symphony (**WAB 108**) :

« Philharmonisches Konzert

Das gestrige (4.) Philharmonische Konzert war ein in jeder Beziehung ungewöhnliches. Als kürzestes aller derartigen Konzerte brachte es die längste alle Symphonien und weiter nichts. Auf dem Programme prangte nur eine Nummer : Anton Bruckner's 8. Symphonie in C-Moll. Dabei stand,

was sonst auch nicht Gebrauch ist, die Widmung zu lesen : " Seiner Kaiserlich und Königliche Apostolischen Majestät Kaiser Franz-Josef I. " Da das Werk eine Novität war, so fand die 1. Aufführung desselben also " sub auspiciis imperatoris " statt und dem Publikum wurde es demgemäß hnahegelegt, von dem Rechte seiner freien Meinungsäiußerung den für den Komponisten allein wünschenswerthen Gebrauch zu machen. Diese kluge Vorsichtsmaßregel stand nicht im Einklange mit der herausfordernden Kühnheit der Direktion, welche den Abonnenten zumuthete, sich eines noch unerprobten Werkes wegen, in ihren Freiheiten und Privilegien verkürzen zu lassen. Selbst ein so hoch über jeden Zweifel erhabenes Kunstwerk, wie Beethoven's 9. Symphonie, deren Aufführung für alle Welt ein musikalisches Fest bedeutet, pflegt nicht als Solitär an (kopie unvollständig) und keine Devotionszeile verräth dem in Ehrfurcht vor dem Genius Beethoven's erschauernden Zuhörer, daß das unsterbliche Musikwerk dem König Friedrich Wilhelm III. von Preußen zugeeignet ist. Zum Glück erwies sich die Cautel als überflüßig und selbst die auf das Schlimmste gefaßten Besucher des Konzertes waren damit einverstanden, daß sie eine halbe Stunde früher als gewöhnlich nach Hause geschickt wurden. Denn die neue Bruckner'sche Symphonie hat, wenn auch nicht in allen ihren einzelnen Theilen, so doch im Ganzen einen überraschend günstigen Eindruck hervorgebracht und sich der eigenthümlichen Auszeichnung, die ihr widerfuhr, keineswegs unwürdig gezeigt.

Unter den bisher an die Öffentlichkeit gelangten Werken des Komponisten nimmt sie ohne Zweifel die 1. Stelle ein ; sie übertrifft die früheren Arbeiten Bruckner's durch Klarheit der Disposition, Übersichtlichkeit der Gruppirung, Prägnanz des Ausdruckes, Feinheit des Details und Logik der Gedanken, womit indessen keineswegs gesagt sein soll, daß wir sie als ein nachahmenswerthes Musterexemplar ihrer Gattung ansehen und empfehlen möchten. Im Gegentheil wünschen wir an mehr als einer Stelle des Werkes uns einen erfahrenen und kaltblütigen Praktikus herbei, damit er, mit der Scheere des Redacteurs und dem Rothstift des Censors bewaffnet, den ausschweifenden Launen des Komponisten Halt gebiete und sein übermächtiges Wollen auf das vernünftige Maaß eines bescheidenen Könnens zurückführe. Mancher abenteuerliche Seitensprung, mancher barocke Einfall, manche nichtssagende Phrase, manche zur fixen Idee ausartende Schrulle müßte dem Ganzen zu Liebe geopfert werden. Wozu diese ewigen Wiederholungen subalterner Tonfiguren, dieses manierirte plötzliche Abreißen des thematischen Fadens, diese jäh wechselnden Orkanausbrüche und Windstillen, diese vielen rein äußerlichen harmonischen und dynamischen Steigerungen, diese auf allen Culminationspunkten der Durchführung losschmetternden Fanfaren und Orchestertusche ? Ein Drittel der umfangreichen Partitur wäre über Bord zu werfen, um den stattlichen Segler für seine Reise um die musikalische Welt flott zu machen. Und mit einer solchen, schon aus praktischen Rücksichten gebotenen Reduction hätten die berathenden Freunde des Komponisten sich wahrhaftig größere Verdienste um ihn und sein Werk erworben als mit dem mystischen Halbunsinn einer der Symphonie nachträglich angehängten verdunkelnden Erläuterung, aus welcher sehr zur Unzeit der Schalk hervorblickt.

" Eine Gestalt ", heißt es in dem symbolisirenden Commentar zum 2. Satze, " welche solche Qualitäten (derbes Kraftgefühl und naive Phantastik) in volksthümlicher Weise verkörpert, stellt sich wohl als ein Gemisch von Eigensinn und Einfalt, von biederem und doch zugleich seltsam unberechenbarem Wesen dar, und so läßt es sich vielleicht annähernd erklären, wenn in halb unbewußter Empfindung hievon, der Komponist selbst diesem Satze den merkwürdigen Namen des ' Deutschen Michel ' gegeben hat ". Derselbe " Deutsche Michel " soll eine parodistische Verkleinerung des griechischen Prometheus sein, der angeblich im 1. Satze charakterisirt wird, und soll endlich im Finale " in strahlender Rüstung und mit geschwungenem Schwerte, gleich seinem

Namensbruder, dem Erzengel " hervortreten. Wie kommt der Narr in die Gesellschaft der Heroen und Götter ? Ob sich Bruckner bei dem Scherzo des deutschen Michel oder überhaupt etwas gedacht hat, ist uns sehr gleichgiltig. Sein Scherzo braucht keinen besonderen Helden, seine Symphonie kein Programm, um genau so zu wirken, wie es in den musikalischen Intentionen des Komponisten lag. Wir nehmen Bruckner gegen seine Freunde und gegen sich selbst in Schutz. Der Zuhörer, dessen Theilnahme von Anfang an gewonnen ist, folgt ihm von dem bedeutenden Allegro durch das originelle Scherzo und gesangreiche Adagio über alle Lücken und Unebenheiten des Werkes hinweg mit reger Aufmerksamkeit und stets wachsendem Interesse, und wenn ihm während der endlosen, Episode an Episode anstückelnden Flickarbeit des von tausend deutschen Micheln besessenen Finalsatzes die Geduld ausgeht, so kann weder der programmatische " im Dienste des Göttlichen wirkende Heroismus ", noch die kontrapunktische Vereinigung sämmtlicher Hauptthemen daran etwas zu seinen Gunsten ändern.

Das Finale ist den Unterirdischen verfallen ; die anderen Sätze würden wir gern wieder hören, und wäre es auch nur, um uns an dem prachtvollen Orchesterklange der Symphonie zu weiden, die den Komponisten als bewunderungswürdigen Meister der Instrumentation zeigt. Mit der glänzenden Aufführung des schwierigen, doppelt und dreifach besetzten Werkes haben Hanns Richter und das Hof-Opernorchester gerechte Ansprüche auf einen der vielen Lorbeerkränze erworben, die der mit Beifall überschüttete Komponist nach jedem Satze der Symphonie empfing.

M. K. »

Review by Richard Heuberger in the « Wiener Tagblatt » .

Review by Dr. Theodor Helm, signed « h-m » , in der « Deutsche Zeitung » .

Brief review by Camillo Horn, signed « C. H. » , which appears on page 6 of the anti-Semitic newspaper « Deutsches Volksblatt » Number 1424.

The « Illustrierte Wiener Extrablatt » Number 351 features a review by Dr. Josef Königstein, signed « k. st. » , on page 5 :

« Konzerte

Von allen Symphonien aller Komponisten genoß bisher nur Beethoven's 9. die Auszeichnung, in einem Philharmonischen Konzerte allein auf dem Programme zu stehen ; ein höchster Gipfel der Kunst, an welchen sich kein anderer herantraut. Doch nein ! Selbst diesen Solitär wagten die Philharmoniker nicht ohne die Fassung einer kleinen Ouvertüre dem vielsinnigen Geschmacke eines vielköpfigen Publikums vorzusetzen. Mit Bruckner's 8. Symphonie in C-Moll haben sie es gewagt. Sie figurirte auf dem Programm des gestrigen Philharmonischen Konzertes großgedruckt, wie die Ankündigung eines epochalen Ereignißes. Ist sie dies wirklich ? Im Hinblicke auf ihre Länge gewiß ; denn ihre Dauer beträgt geschlagene anderthalb Stunden. Im Hinblicke auf ihren Schöpfer vielleicht ; denn sie legt Zeugniß ab für die verschwenderische Fülle der Natur, welche im Kopfe eines Greises eine schier unübersehbare Fülle großer, nicht selten blendender Ideen entstehen ließ. Im Hinblick auf ihre Form, auf das Entscheidende bei jedem Kunstwerke ist sie es leider nicht. Wol

zeigt die 8. Symphonie Bruckner's gegenüber seinen früheren Symphonien ein nicht erfolgloses Streben, die einzelnen Sätze einheitlicher zusammenzufassen und die Verbindung der Themen organischer zu gestalten. Allein zur künstlerischen Klarheit hat er sich noch nicht durchgerungen, und während seine Phantasie in der Erfindung noch jugendlich überschäumt, verräth die Diction schon die behäbige Geschwätzigkeit des Alters. Jeder der vier weitausgesponnenen Sätze bringt ein grandioses Hauptthema, das auf seine Entwicklung und weitere Durchführung gespannt macht. Am Schluße eines jeden Satzes aber ist die Enttäuschung eine vollkommene. Jedesmal bildet das Auftreten des Seitenthemas das Signal zum Beginne eines nebelhaften Auf- und Niederwogens von Motiven und Themen, die rein äußerlich - denn wo Motive fehlen, stellt eine Modulation zu rechter Zeit sich ein - aneinander modulirt sind, bis Alles, Themen und Baßgeigen, Harfen und Motive, Pauken und Programmtext in einen symphonischen Fogg, wie die dicken Londoner Nebel heißen, zusammenschmelzen, in welchem das formal gebildete Ohr nicht einen Tact weit sich zu orientiren vermag. Der Jugend, die sich gestern überzahlreich eingefunden hatte, mag solches Wogen und Gähren (sic) ehrlich gefallen : sie ist doch selbst im Sturm und Drang befangen und wittert in den Schöpfungen des greisen Jünglings einen verwandten Geist. Sie hat denn auch gestern der C-Moll Symphonie, zu welcher ein Anonymus einen phantastischen Text geschrieben hat, der mit Prometheus beginnt und mit dem Erzengel Michael aufhört, einen lautrauschenden Erfolg bereitet, dem Komponisten zahlreiche Hervorrufe und mehrere Lorbeerkränze zugemittelt. Wir gestehen, daß, wenn wir uns ein symphonisches Schicksalslied in C-Moll vorsingen lassen wollen, mit Beethoven's Schicksals-Symphonie (Nummer 5) den Vorzug vor der Bruckner'schen geben würden.

An sonstigen musikalischen Ereignißen brachten die letzten Tage (... über weitere Konzerte ... Quartett " Soirée " mit einer Fülle musikalischer Herrlichkeit ...) Bei (Josef) Hellmesberger versteht sich das übrigens von selbst.

k. st. »

Report by Max Graf on page 4f of the « Wiener Extrapost » Number 570 :

« Theatre, Art and Literature

Bruckner's 8th Symphony

(First performance at the fourth Philharmonic Concert on December 18, 1892)

After the rehearsal of his latest symphony (No. 8 in C minor) , which entirely filled yesterday's philharmonic concert, Maestro Bruckner remarked :

" They have played it six times, but they still don't know what it is." »

...

« Theater, Kunst und Literatur

Bruckner's 8. Symphonie

(1. Aufführung im 4. philharmonischen Konzerte den 18. Dezember 1892)

Nach der Probe seiner neuesten Symphonie (Nummer 8 in C-Moll) , welche ganz allein das gestrige philharmonische Konzert ausfüllte, meinte Meister Bruckner :

“ Sechsmal haben sie sie gespielt, wissen aber noch immer nicht, was sie. ” »

Tuesday, 20 December 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Die Hugenotten »

(Les Huguenots)

« grand opéra » in five acts

(sung in German)

conducted by vice-court « Kapellmeister » Hanns Richter

or his substitute Johann Nepomuk Fuchs

music by Giacomo Meyerbeer

libretto by Eugène Scribe, Émile Deschamps

German translation by Ignaz Franz Castelli

« décor » based on drawings by the imperial and royal Court theatre painter Carlo Brioschi

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

The « Huguenot » Raoul is guest at a feast of the Catholic « Comte de Nevers » , when he receives an invitation from « Princesse Marguerite de Valois » . His is to arrive blindfolded at the « Château de Chenonceau » . She wants to couple him with « Valentine de Saint-Bris » in order to bridge the divide between the religions. In preparation, Valentine successfully asks the « Comte de Nevers » to cancel her engagement. Raoul recognizes Valentine, who he once

saved from a group of importunate students, and with whom he fell in love. But he now suspects she was Nevers' lover and no longer wants to enter into the union. The « Comte de Saint-Bris » , Valentine's father, and Raul plan to duel in Paris. Saint-Bris is meanwhile also plotting a deadly raid on all « Huguenots » in the city, to which Raoul and Valentine ultimately fall victim.

The tragic, forbidden romance between Raoul and Valentine culminates with the massacre of Saint Bartholomew's Day on 24 August 1572, in which thousands of French « Huguenots » (Protestants) were slaughtered by Catholics in an effort to rid France of Protestant influence.

main characters

Comte de Nevers : Karl Sommer

Raoul de Nangis : Georg Müller

Princesse Marguerite de Valois : Marie Lehmann

Valentine de Saint-Bris : Antonie (« Toni ») Schläger

Comte de Saint-Bris : Carl Grengg

Review by Camillo Horn on page 1f of the recent performance of the (revised) Eighth symphony (**WAB 108**) at the « Musikverein » .

Review by Wilhelm Frey of the fourth « subscription concert » of the 1892-1893 season in the « Neues Wiener Tagblatt » .

A report, signed « H » (Richard Heuberger ?) , also appears on page one in the evening edition of the « Allgemeine Zeitung München » Number 353 :

« Kleine Zeitung

(...)

H.

Wien, 19. dezember Gestern wurde hier Bruckners 8. Symphonie (in C-Moll) im 4. Abonnementskonzerte der Philharmoniker aufgeführt und erzielte großartigen Erfolg, in 1. Linie wohl duch die bewunderungswürdige Aufführung unter Hanns Richters genialer Leitung und durch die Pracht der Orchestration. Das Programm enthielt nur diese eine Nummer, welcher Vorgang durch die abnorme Länge der Komposition wohl begründet war. Das Adagio allein dauerte fast 1/2 Stunde. Ein poetisches " Programm ", das beim äschyleischen Prometheus anknüpfte, um über den " deutschen Michel " (dieser soll im Scherzosatze gemeint sein) bis zum Erzengel Michael

zu gelangen, hat einige Heiterkeit erregt. Es soll von einem der Bruckner'schen Adepten verfaßt sein und dürfte kaum mit ausdrücklicher Zustimmung des Meisters die Dunkelheit der Druckerschwärze erblickt haben. Bruckner wurde oft und oft hervorgerufen und erhielt einige schöne Kranzspenden. »

In its report on the December 18 premiere of the (revised) Eighth symphony (**WAB 108**) , the « Linzer Tagespost » newspaper points out that the work was completed in Steyr.

Wednesday, 21 December 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

« Excelsior »

spectacular « concept » ballet in six acts and twelve « tableaux »

celebrating scientific, industrial, and social progress

by the Italian mime dancer and choreographer Luigi Manzotti

conducted by Josef Hellmesberger junior

bombastic music score by composer Romualdo Marenco

music for « Les Telégraphistes » by Josef Hellmesberger junior

directed by J. Mendez

new stage set by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

stage mechanics by the machinery inspector Julius Rudolph

costumes based on drawings by the history painter Franz-Xaver Gaul

(in Vienna, the ballet was in the repertory from 1885 to 1914, receiving 329 performances)

The Struggle

« Light » struggles against « Darkness » , empowering brilliant inventors and thinkers. For instance, Alessandro Volta is depicted as radiant, when he creates the first electric spark, spelling the end of dim gas lamps.

Engineering Marvels

The story highlights the triumph of human engineering over nature, celebrating major infrastructure achievements like the construction of the Suez Canal and the Mont Cenis Rail Tunnel through the Alps.

Global Communication

The invention of the telegraph and steam powered ships are depicted as monumental steps toward connecting the continents.

...

Letter from Anton Bruckner (Vienna) to the Philharmonic Society :

« Highly-Honoured Philharmonic Society !

Deeply pleased, the composer wishes to be permitted to thank from the bottom of his heart both the Very Right Honourable Court " Kapellmeister " , Doctor Hanns Richter, your admirably worthy unsurpassed conductor and, also, all of the members of this most highly artistic Music Society for the magnificent performance of my " Eighth " (in C minor) .

" 3 Cheers " !!!

Doctor Anton Bruckner »

Incipit : « Tiefgerührt bittet der Gefertigte, es wolle ... »

Source : « Anton Bruckner, Gesammelte Briefe. Neue Folge. » collected and edited by Max Auer, « Deutsche Musik-Bücherei » Volume 55, Gustav Bosse Verlag, Regensburg (1924) , letter number 277 ; page 266.

This letter is a variation of Max Auer's letter number 252 ; page 251. Perhaps, a final version of the other letter.

Dr. Theodor Helm reports in the « Wiener Musikbrief » (Vienna music letter) section, which appears on page 5 of the first supplement section in the German daily newspaper « Pester Lloyd » (Hungary) Number 304 :

« Feuilleton

Wiener Musikbrief

(Bruckner's 8. Symphonie im 4. philharmonischen Konzert. ... Giuseppe Verdis " Requiem " - Konzerte - Oper)

Es dürfte in den Annalen der Konzertgeschichte noch niemals vorgekommen sein, daß eine neue Symphonie ganz allein ohne irgendwelche übrige Nummern vor dem Publikum erscheint. Nun, gestern im 4. Wiener philharmonischen Konzert ist das Unerhörte, für unmöglich Gehaltene Ereigniß geworden.

(Signatur auf Seite 6 :)

Doktor Theodor Helm »

Review by Balduin Bricht on page 4 in the « Österreichische Volkszeitung » Number 353 :

Music review by Dr. Hermann, signed « n » , which appears on page 1f in the Viennese Austrian Catholic conservative newspaper « Das Vaterland » Number 353.

The « Linzer Zeitung » also reports on page 1636 about the concert :

« (Anton Bruckners 8. Symphonie)

Der Referent der " Wiener Allgemeine Zeitung " schreibt a. a. : Auf dem Programm des 4. Konzerts der Philharmoniker stand als einzige Nummer Anton Bruckners Symphonie in C-Moll Nummer 8 (Seiner Kaiserlich und Königliche Apostolischen Majestät Kaiser Franz-Josef I. gewidmet) . Die symphonische Literatur kennt nur noch ein einziges Werk, das in solch hehrer Einsamkeit auf den philharmonischen Konzertzetteln thront ; das ist Beethovens 9. ! Wir können uns für diesmal in eine kritische Analyse des bedeutenden Werkes nicht einlassen, ohne Anführung von Notenbeispielen würde dieselbe auch kaum das Verständnis fördern. Soviel ist sicher, daß auch Bruckners neues Werk auf der Höhe seines Kunstschaffens steht. Der Schlußsatz zeigt uns sogar seine technische Meisterschaft in der kontrapunktischen Gegenüberstellung ver schiedener Themen im hellsten Glanze. Der 1. Satz zeichnet sich durch vollständige Abgeklärtheit aus und durch eine bei Bruckner erstaulniche Knappheit des Ausdruckes. Die Form, über deren Verletzung seine Gegner immer zetern, ist hier fast ängstlich gewahrt ; schon beim 1. Hören kann der Aufmerksame die Glieder des kunstvollen Baues klar unterscheiden und in ihrer weiteren Verkettung genau verfolgen. Dennoch scheinen uns die Außensätze, was den Gedankeninhalt betrifft, ihren Geschwistern in den D-Moll, Es-Dur und E-Dur Symphonien nicht gleichwertig zu sein, sosehr uns auch hier noch der Gluthauch des Genies auf Schritt und Tritt entgegenweht. Das Adagio in Des-Dur ist dagegen ein ebenbürtiges Seitenstück zu dem berühmten Adagio der 7. Derselbe weit ausholende Athem der Melodie, dieselbe Kraft der Steigerung fesseln unsere Sinne. Eine halbe Stunde lang währt der Satz ; doch in dem Zauberbann, in welchem uns diese herrliche Musik festhält, wird man das Schwinden der Zeit nicht gewahr. Das Scherzo verfällt nach einer schwirrenden Einleitung der Geigen in eine gewiße spießbürgerliche Derbheit, zu welcher die sinnige As-Dur Melodie des Trios einen anmuthigen Gegensatz bildet. Die Aufnahme war glänzend ; namentlich das Adagio erweckte ungetheilten Beifall. Zum Schluße mußte der Meister, der nach jedem einzelnen Satze schon gedankt hatte, immer wieder auf dem Podium erscheinen, um die Ovationen seiner begeisterten Verehrer, deren Kreis sich allerdings alljährlich erweitert, entgegenzunehmen.

(keine Signatur) »

few days after 18 December 1892

Only a few days after the triumphal concert, Anton Bruckner, in tails and wearing white gloves, pays a visit to his friend, the pianist, composer and musicologist Dr. Hans Paumgartner at his home at « Frankenberg-Gasse » Number 7 in the fourth district. Bruckner offers the renowned music-critic of the « Wiener Zeitung » and « Wiener Abendpost » a superb bouquet of flowers ... and, as a bonus, smoked meat !

Johann Nepomuk (« Hans ») Paumgartner was born on 10 January 1844 in the town of Micheldorf in Upper-Austria.

At his parents' request (his father is a judge) , Hans studies law at the University of Vienna from 1861 to 1865, then practices law until 1880.

After a highly successful piano concert performance in November 1879 under the « bâton » of Felix Mottl, he devotes himself entirely to music.

He becomes a solo vocal trainer at the « Wiener Hofoper » , while also teaching to numerous private students.

He is an outstanding chamber musician and piano accompanist, and publishes his own compositions.

Paumgartner develops a friendly relationship with Anton Bruckner.

From 1884 onward, he is a respected music-critic for the « Wiener Zeitung » , where he and other critics publish knowledgeable and unbiased reviews - not only of Bruckner's compositons but also of those of Johannes Brahms.

He is associated with the « Wiener akademische Wagner-Verein » and champions performances of Richard Wagner operas in the Austrian capital.

Monday, 1 May 1882 : Hans Paumgartner marries at the « Votivkirche » one of his conservatory students, « Fräulein » Rosa Papier, who particularly excels in dramatic Wagnerian roles.

The nineteen year old Rosa from Baden (« aus Baden, 19 Jahre ») is registered in the class of professor Anton Bruckner during the academic year 1877-1878 at the Conservatory of the « Society of Friends of Music » .

From 1878, she takes singing lessons with Mathilde Marchesi and studies score reading and music theory with her future husband.

After leaving the conservatory, Papier continues to study privately with Marchesi honing her skills as a mezzo-soprano.

A guest appearance at the « Hofoper » on 21 April 1881 leads to her permanent engagement from 1881 to 1891.

Papier builds a reputation as a celebrated « lieder » singer becoming the first artist to publicly perform songs by Hugo Wolf.

« Frau » Papier is appointed « Hofopern Kammersängerin » in 1889.

In 1891, at the age of thirty-three years old, she suffers a severe attack of influenza that affects her larynx causing irreparable damage to her voice, which forces her to retire prematurely from the operatic stage.

In 1893, she is appointed « associate professor » (« außer-ordentlicher Professor ») at the Vienna Conservatory, where she will teach singing almost until her death. Anna von Mildenburg is one of her best pupils.

She maintains a close friendship and extensive correspondence with Gustav Mahler, supporting his appointment as « Hofoper » director in 1897.

She writes articles on musical personalities and their day to day life in the Viennese daily newspaper « Neue freie Presse » .

Her husband dies in Vienna on 23 May 1896, at only fifty-three years old. According to the official « Wiener Totenbeschreibamt » , the cause of death is registered as heart failure (« Herzlähmung ») .

Rosa now focuses on raising their only child, Bernhard (born on November 14, 1887) , while sustaining her professional career.

Wednesday, 14 October 1896 : « Karlskirche » , Vienna (3:00 pm)

The funeral of Anton Bruckner was completely in the hands of the City Council and, to a lesser extent, the academic and musical institutions of Vienna, so that the composer's relatives, who drop out of journalistic narrative as soon as they have entered it, could do nothing but simply let it all happen around them.

Johannes Brahms, suffering of a fatal pancreas condition, still manage to be late for the ceremony !

He is forced to remain standing in the back near the closed doors. Not far from him, behind a big pillar, sits (in the twilight) little Bernhard Paumgartner, aged nine, with his mother, the operatic soprano Rosa Papier-Paumgartner, a close friend of Bruckner. The child will see tears dropping on the cheeks of the sixty-three years old bearded composer, who voluntarily distances himself from the crowd. An attendant approaches Brahms and assures being able to find him a place somewhere in the church.

Rosa Papier-Paumgartner dies on February 9, 1932, at the age of seventy-three years old, in the couple's residence located at « Frankenberg-Gasse » Number 7 in the fourth district (Wieden) .

She is initially interred on February 11 in an « honorary grave » at the Central Cemetery, before her remains are transferred, per her testamentary wishes, to the family plot in the cemetery located on « Neue Friedhofstraße » in Mautern-an-der-Donau.

Thursday, 22 December 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Die Walküre » , WWV 86b

« music drama » in three acts

by Richard Wagner

conducted by vice-court « Kapellmeister » Hanns Richter

(86th performance of this production [for the pension institution of the « Hofoper »])

libretto by Richard Wagner

completely new stage design by Josef Hoffmann, Gilbert Lehner, Alfred Moser

costumes, armor and props based on drawings by Karl Emil Doepler

cast

Siegmund : Hermann Winkelmann

Hunding : Franz von Reichenberg

Wotan : Carl Grengg

Sieglinde : Louise von Ehrenstein

Brünnhilde : Katharina Klafsky

Fricka : Luise Kaulich-Lazarich

Gerhilde : Josefine von Artner

Ortlinde : Johanna Aumüller

Waltraute : Anna Hauser

Schwertleite : Charlotte Kollmer

Helmwige : Anna Bayer

Siegrune : Rudolfine Hallwich

Grimgerde : Charlotte Richter

Roßweiße : Johanna Vogelhuber

Letter from Hugo Wolf to the Mannheim judge, Dr. Oskar Grohe :

Anton Bruckner's Eighth symphony proves that, even today, it is still possible to bring something unprecedented to light in « absolute music » .

« Recently, I have been fortunate enough to escape from several so called professional librettists. This is a type who proceeds, so to speak, by means of robbery. The fundamental concept underlying their thought and poetry is always success at the box office. »

The « Steyrer Alpenbote » Number 102 quotes on page 4 from the review on the (revised) Eighth symphony (**WAB 108**) in the « Deutschen Zeitung » :

« Verschiedenes

Steyr, 22. Dezember

(...)

(Bruckners 8. Symphonie)

Dieselbe erzielte am Sonntag in Wien bei ihrer 1. Aufführung im 4. philharmonischen Konzerte, dessen Programm sie allein bildete, einen riesigen Erfolg, den selbst die verbissensten Gegner des genialen Meisters werden unmöglich ableugnen können. Das so zahlreich, wie immer in diesen Konzerten, erschienene, nämlich den großen-Musikvereinssaal vollkommen füllende Publikum zeigte sich, wie die " Deutsche Zeitung " schreibt, von dem gewaltigen Werke wahrhaft begeistert, namentlich aber Scherzo und Adagio schienen eine hinreißende Wirkung zu üben. Immer von neuem

wurde Bruckner stürmisch gerufen, auch erhielt er drei kolossale Lorbeerkränze. Die überaus schwierige und anstrengende Aufgabe der Wiedergabe dieser vielleicht größten Schöpfung Bruckners lösten die Philharmoniker unter Hanns Richters liebevoller und befeuernder Leitung auf das glänzendste. Es war dieses denkwürdige Konzert ein wahres Brucknerfest zu nennen, welchem zwar nicht der Kaiser (der wahrscheinlich verhindert gewesen) , wohl aber Kronprinzessin-Witwe Stéphanie, Erzherzogin Maria Theresia und noch mehrere hohe Persönlichkeiten vom Hofe beiwohnten. Bruckner hat auf der Sonnenhöhe seines Ruhmes noch keinen glänzenderen Triumph gefeiert.
(keine Signatur) »

Letter from conductor Leo Feld (Hamburg) to Anton Bruckner (Vienna) :

As his most devoted supporter, Feld congratulates Bruckner on the success of the (revised) Eighth symphony.

Since he is now second « Kapellmeister » in Hamburg, he is unable to come to Vienna.

Friday, 23 December 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Manon

tragic opera in five acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Jules Massenet

German translation by « G. Ernst » (pseudonym of Ferdinand Gumbert)

choreography by Josef Haßreiter

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

In eighteenth century Paris, Manon, a young woman who feels irresistibly attracted to wealth, is on her way to the convent. She meets « Chevalier des Grieux » , a student, and they fall in love, fleeing together to Paris. Her brother, Lescaut, has promised to arrange for Manon to become the mistress of « monsieur Brétigny » and, despite her love for des Grieux, Manon is eventually enticed by Brétigny's wealth. In a failed attempt to escape their troubled situation, des Grieux is caught cheating at cards, and both are forced to flee again. Manon is arrested and deported to New Orleans, where des Grieux follows her. Their desperate escape ends tragically as Manon dies in his arms on the way to the harbour.

Manon Lescaut : Marie Renard, mezzo-soprano

Chevalier des Grieux : Ernest M. H. van Dyck, tenor

Eduard Hanslick, the music-critic of the Viennese daily newspaper « Neue freie Presse » and the leading partisan of Johannes Brahms, writes :

« Interminable, disorganized and violent, Bruckner's Eighth symphony stretches out into a hideous length. It is not impossible that the future belongs to this nightmarish hang over style, a future which we, therefore, do not envy. »

Review by Dr. Hanslick on page 1 of the Viennese daily newspaper « Neue freie Presse » Number 10178 :

« Konzerte

Ed. H.

Mit gespannter Aufmerksamkeit und warmer Theilnahme hat man jüngst das Verdi'sche " Requiem " wieder gehört. Trotz mancher schwächeren, trockenen Stellen ist es doch eine von Wohllaut getränkte, in klare musikalische Form gefaßte Tondichtung, die selbst in ihrem dramatisch bewegtesten Theile, dem " Dies iræ ", nicht verletzend aus Styl und Zusammenhang fällt. Ein seltsames Gegenstück zu dieser Frucht Italiens brachten uns bald darauf die Philharmoniker in einer ur- und neudeutschen Symphonie von Bruckner. Sie ist die 8. in der Reihe und seinen früheren in Form und Stimmung sehr ähnlich.

(... Text bei 38/290-294 mit minimalen orthographischen Modernisierungen und folgenden Abweichungen :

"... Schwarz auf Weiß in dem Programm zu lesen ..." ... " in seiner ganzen unermeßlichen Gnadenfülle ! "..." so lang wie eine ganze Beethoven'sche Symphonie "..." Der kindische Hymnenton "..." Hanns Richter "...)

Dieses Programm scheint doch nur einer geräuschvollen Minorität zuliebe gemacht worden zu sein. Irren wir, so ist die Gegenprobe leicht zu machen : man gebe die Bruckner'sche Symphonie in einem

Extrakonzert, außer dem Abonnement. Damit wird allen Parteien geholfen sein, nur schwerlich den Philharmonikern.

(... über andere Konzerte ...) »

Review by Dr. Robert Hirschfeld in the Austrian daily newspaper « Die Presse » Number 355 on page 1f :

« (...) Hanns Richter hat es aber vorgezogen, ein " poetisches " Programm eines unbekannten Schalksnarren abzudrucken, das in seiner Albernheit eine gebildete Gesellschaft geradezu verletzen muß (...) »

Letter from Hugo Wolf to his friend Emil Kauffmann, music director in Tübingen :

« (...) This symphony is the creation of a giant and surpasses all the composer's other symphonies in spiritual dimension, fecundity and greatness. The success was almost unparalleled despite the mischievous Cassandra-like predictions even among Bruckner's own supporters. It was a total victory of light over darkness and a storm of applause broke forth with elemental power at the end of each movement. In short, it was a triumph, which would not have disgraced a Roman Emperor. What feelings Brahms must have had as he witnessed the work and its electrifying effect from his seat in the Director's box ! I would not like to have been in his shoes for all the tea in China. »

The premiere of the (revised) Eighth symphony (**WAB 108**) is said to have been a unique event.

Kauffmann should definitely get his hands on this work, which is published by Robert Lienau in Berlin.

Saturday, 24 December 1892

An article in the « Steyrer Zeitung » reports on the success of the (revised) Eighth symphony on December 18.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

closed - no representation

Sunday, 25 December 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

triple bill

« Wiener Walzer »

(Vienna Waltz)

ballet in three parts

conducted by Josef Bayer

based on music by Johann Strauß I, Johann Strauß II, Josef Bayer

compiled by Josef Bayer

choreography by Louis Ruault (pseudonym : Louis Frappart)

stage design and costumes based on drawings by the history painter Franz-Xaver Gaul

« Cavalleria rusticana »

(Rustic cavalry)

opera in one act

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music composed by Pietro Mascagni

libretto by Giovanni Targioni-Tozzetti and Guido Menasci

based on a popular short story (and play) by Giovanni Verga

edited in German by Oskar Berggruen

costumes based on drawings by the history painter Franz-Xaver Gaul

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

synopsis

A gripping thriller about love, jealousy, and betrayal !

Turiddu has returned from military service to find Lola, his « fiancée » , married to another man, Alfio. In revenge, Turiddu has seduced Santuzza, a girl from the village. The jealous Lola has since stolen him back. Turiddu and her are conducting an affair. Passions ignites on « Easter » Sunday, as Santuzza, driven by despair and revenge, finally betrays Turiddu's and Lola's affair to Alfio - a terrible mistake, as it seals the fate of the man she worships.

cast

Santuzza : Antonie (« Toni ») Schläger

Turiddu : Fritz Schrödter

Lucia : Luise Kaulich-Lazarich

Alfio : Josef Ritter

Lola : Ellen Forster (Forster-Brandt)

« Die Puppenfee »

(The Fairy Doll)

a pantomimic « divertissement » in one act and two « tableaux »

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A prized mechanical fairy doll miraculously comes to life at midnight to magically animate the entire Viennese shop.

She interacts with puppets and toys all around her - greeting some, dismissing others, blowing kisses to favourites.

human characters

toy maker (or shop-keeper) - his assistant (chief clerk) - sir James Plumpstershire (wealthy Englishman)
Lady Plumpstershire - their children - various customers (peasant family, maid, postman, etc.)

Letter from Gustav Mahler (Hamburg) to his sister Justine (Vienna) :

« Dearest " Justi " !

As you will see from the enclosed (which I ask you carefully to return to Papa Löwi for safe keeping) , Alois sent 4,000 florins to my bank. - Since his inheritance amounted to 4,300 florins, he has thus kept 300 florins of it. - It is now your task to figure out what Alois did with " this 300 florins " (above all, [Emil] Freund should intercede) . - The lad really is and remains a cross to bear ; I never escape from anger and worry ! Such a thoughtless fellow ! Write him right away on my behalf that he should instantly make a complete and " truthful " accounting of the whereabouts of the rest, and ask him " why " he didn't tell me anything about it at our last meeting.

On Christmas Eve last night, I sat around at the inn all by myself : or rather, as usual, had two glasses of " pilsner " and a steak at the " Vienna Café ", and went to bed around 10:30 and, finally, had a proper sleep. Hopefully yours was more fun.

I am really looking forward to the summer. From Near Year's on, I will be terribly busy again.

Today, I am invited to a very fine dinner. [At Henriette Lazarus's home.]

I am enclosing a clipping from a Berlin paper about Tolstoy's life !

Best wishes to everybody
from your
Gustav »

Since Justine and Alois were together in Merano at the time, Mahler likely made an error here.

...

Review of the (revised) Eighth symphony (**WAB 108**) by Ludwig Speidel on page 5 of the « Wiener Fremdenblatt » Nummer 357 :

« (... über Giuseppe Verdis " Requiem " und die auch in Deutschland verloren gegangene Kunst, eine gute Fuge zu schreiben ... Ludwig van Beethoven übe sich darin wie einer, der sich zu einem Pistolenduell einschießt ...)

Und da soll Verdi, der in seinem Italien viele tausend Meilen weit von aller kontrapunktischen Kultur ab liegt, eine gute Fuge schreiben ?

Ein anderer Mann, der in Simon Sechter's Schule, also in der Kontrapunktik aufgewachsen, Anton Bruckner, hat eine neue Symphonie in den Konzertsaal gebracht. Es ist die Symphonie in C-Moll, seine 8. In dem Finale des Werkes steckt eine unendliche Arbeit ; der Komponist thürmt die Hauptmotive sämmtlicher Sätze übereinander, um den Himmel zu stürmen. Es ist ein titanisches Unternehmen, das an der eigenen Maßlosigkeit scheitert. Wir wenden uns lieber zu den früheren Sätzen zurück, zumal zum Anfangssatze und zu dem Scherzo. Das Scherzo ist der in sich geschloßenste Satz : im 1. Theile prägnante, entwicklungsfähige und energisch entwickelte Motive, im Trio eine Seele voll Gesang. Bruckner selbst nannte diesen Satz in einem Gespräch meist nur den " deutschen Michel ". Das Hauptmotiv sei das Liedchen Michel's und die Umkehrung des Motivs bedeute, daß dem Michel sein eigenes Lied nicht mehr einfalle ; dann liege Michel auf einem hohen Berge und schaue weit ins Land hinaus. Ein Freund Bruckner's hat in einem Programme zu der Symphonie den gefesselten Prometheus mit dem deutschen Michel zusammengekoppelt. Das klingt lächerlich, ist es aber nicht ganz. " Michel " ist nach deutscher Wortbedeutung der Große, und die Herabwürdigung seines Charakterbildes hat ihm auf die Dauer nicht geschadet. Ist in Bruckner's Physiognomie nicht ein ähnlicher Widerspruch, wie in jenen zwei Gestalten ? In ihr mischen sich Züge eines deutschen Meßners mit Zügen eines römischen Imperators. Wenn nun das Programm dem Finale gegenüber von Verkündern ewiger Heilswahrheit und Herolden der Gottesidee redet, so widerspricht das entschieden der Auffassung Bruckner's, der in diesem Finale eine Kaiser-Zusammenkunft in Warschau erblickt und das Klopfen der Geigen als das Stampfen der Kosakenpferde auslegt. Doch wer wollte die Meinung der Musik festhalten ! Sie schielt nach allen Seiten, und je größer der Tonsetzer ist, desto weniger weiß er, was er gewollt hat. Wir glauben auch, daß Bruckner in dem groß angelegten und energisch durchgeführten 1. Satze seiner Symphonie nichts als Musik gewollt hat. Im Adagio, das sich maßlos dehnt, vermissen wir den großen, breiten Gesang, der die parallelen Sätze in Bruckner's 6. Symphonie und seinem Streichquintett auszeichnet. Bruckners C-Moll Symphonie füllte das ganze 4. Konzert der Philharmoniker. Die Ausführung unter Hanns Richter's Leitung ist ein Meisterstück 1. Ranges gewesen. Bruckner ist mit Beifall und Lorbeeren überschüttet worden.

(... über Konzerte des Hellmesberger-Quartetts und des Wiener Männer-Gesangvereins und andere mit einer Schumann-Motette ...) 1. vollständige Aufführung in Wien - steht auf dem Programm. Der Verein wird letzthin wohl die Erfahrung gemacht haben, daß der Theil manchmal besser ist als das Ganze.

L. Sp. »

« Le Guide musical de Bruxelles » reports that the premiere of the (revised) Eighth symphony (**WAB 108**) made a great impression.

Article by the music-critic Josef Stolzing in the anti-Semitic newspaper « Ostdeutsche Rundschau » Number 52, page 8.

Monday, 26 December 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

1:30 pm

double bill

act two only of « Sonne und Erde »

(Sun and Earth)

comic-allegorical ballet in four acts and eleven « tableaux »

conducted by Julius Lehnert

music by Josef Bayer

libretto by Franz-Xaver Gaul and Josef Haßreiter

choreography by Josef Haßreiter

synopsis

a scenic journey celebrating the changing seasons, elemental forces, and the cyclical rhythm of nature

the ballet is divided into a prelude and four distinct seasonal scenes :

Spring : Celebrates the re-awakening of nature with lively festivities, light hearted dancing, and the traditional « Parapluie-Marsch » .

Summer : The scene shifts to a vibrant sea side bath house. Vacationers, swimmers, and playful children seek refuge from the heat, complete with an energetic « Bade-Galopp » and the bright « Sonnen-Walzer » .

Autumn : Focuses on the grape harvest, wine making, and fox hunting, featuring lively local festivities before a sudden rain storm signals the end of the harvest.

Winter : A poetic and festive conclusion. Village bells ring for midnight mass as snow falls over a moonlit pine forest. A glowing, illuminated Christmas tree is surrounded by forest fairies and a celebratory « Christkindl-Polka » .

« Die Abenteuer von Flick und Flock »

(The Adventure of Flick and Flock)

(successful) comic magic ballet in three acts and six « tableaux » by Paul Taglioni

music by Peter Ludwig Hertel

music for England (London) composed by Matthias Strebinger

music for Constantinople composed by Franz Adalbert Doppler

music for Hungary (« Schloß Gödöllö ») composed by Ferenc Erkel

stage design by the imperial and royal Court theatre painter Hermann Burghart

new stage set for Constantinople, Gödöllö Castle and Vienna by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

The Search for Happiness : Two friends, Flick (the son of an alchemist) and Flock (a wandering musician) set out into the world together to seek their own personal happiness.

Fantastic Worlds : On their journey, they experience adventurous encounters. They traverse the underground kingdom of the gnomes and survive a dramatic shipwreck. Afterwards, they are transported to a magical kingdom beneath the sea, where they encounter Nereids and sea creatures.

Moral and happy ending : After overcoming all the dangers, the two friends finally return to their home village. Flick realizes that he will find true happiness not in distant lands or riches, but at home with his faithful fiancée, Nella. The ballet concludes in a magnificent temple dedicated to the goddess Fortuna.

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm (?)

« Tannhäuser und der Sängerkrieg auf Wartburg » , WWV 70

« music drama » in three acts

by Richard Wagner

conducted by vice-court « Kapellmeister » Hanns Richter

occasionally also by substitute Johann Nepomuk Fuchs

(150th performance of this production)

libretto by Richard Wagner

stage design by Anton Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

cast

Landgraf Hermann : Franz von Reichenberg

Tannhäuser : Hermann Winkelmann

Wolfram von Eschenbach : Karl Sommer

Walther von der Vogelweide : Fritz Schrödter

Biterolf : Hans Frei

Heinrich der Schreiber : Viktor Schmitt

Reinmar von Zweter : Georg Werthner

Elisabeth : Louise von Ehrenstein

Venus : Lola Beeth

Ein junger Hirt : Anna Hauser

The « Wiener Sonn- und Montagszeitung » Number 52 features on page 1f a review by Hans Wörz, signed by « H. W. » , concerning the (revised) Eighth symphony (**WAB 108**) .

...

Bruckner's preoccupation with physical health is obvious. In his own case, it was truly justified at this point for he would never fully recover from his maladies. In the case of his old mentor Otto Kitzler, who was in good health, it was Bruckner's hope that his friend not miss any good part of life - either on the personal or professional level.

For more than one reason, Bruckner was very much aware that he might not be able to attend a proposed performance of his Fourth symphony.

Tuesday, 27 December 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Die Afrikanerin »

(L'Africaine)

« grand opéra » in five acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Giacomo Meyerbeer

(184th performance of this production)

libretto by Eugène Scribe

German translation by « G. Ernst » (pseudonym of Ferdinand Gumbert)

stage design by landscape painter Johann Kautský (Jan Kautský)

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

« festive entrance » in act four choreographed by ballet master Karl Telle

synopsis

The opera is a tragic tale of exploration, forbidden love, and cultural conflict. Vasco da Gama, who left Lisbon, survives a shipwreck by landing on a mystical island in the Indian Ocean. He is taken over by a swarm of natives. He returns from sea with two captives : Nélusko (who is secretly a King) and Sélika (who is a Queen) . Sélika falls in love with Vasco but she finally let go the Portuguese explorer so he can marry Inès, his true love.

main characters

Vasco da Gama : Georg Müller

Sélika : Amalie Friedrich-Materna

Nélusko : Karl Sommer

Inès : Marie Lehmann

Letter from Anton Bruckner (St. Florian) to conductor Otto Kitzler (Linz) :

« Highly-Respected " Herr " Professor and Friend !

Thank you very much for your kind participation and I wish you and your gracious lady a very Happy New Year. Also, thank you very much for your proposal with regard to conducting the Fourth symphony. Whether I am actually able to come depends on my constantly precarious state of health ; and the performance of one of my own works always agitates me. Stay very healthy.

My compliments to you

Your former student,

Doctor Anton Bruckner »

Incipit : « Danke recht sehr für Deine liebe Teilnahme, ... »

Source : « Anton Bruckner, Gesammelte Briefe. Neue Folge. » collected and edited by Max Auer, « Deutsche Musik-Bücherei » Volume 55, Gustav Bosse Verlag, Regensburg (1924) , letter number 276 ; page 266.

Franz Gräflinger. « Anton Bruckner Gesammelte Briefe » , Gustav Bosse Verlag, Regensburg (1924) , letter number 46 ; page 55.

Otto Kitzler (1834-1915) : « Kapellmeister » in Linz. From 1861 to 1863, Bruckner studied orchestration and form

with him. Kitzler always felt very humble, when referred to as Bruckner's teacher.

The « Romantic » symphony in E-flat major is one of Bruckner's favourite works.

Bruckner himself realizes that the revised version of the Eighth symphony (1890) surpasses the technical capacities of most orchestras. For this reason, he actually advises Kitzler not to attempt a performance with his provincial orchestra in Brno, which Bruckner thinks inadequate to the task.

...

On his way from Saint-Petersburg, Pyotr Ilyich Tchaikovsky stops in Berlin to visit Fanny Dürbach at the town of Montbéliard in eastern France.

Wednesday, 28 December 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

« Ernani »

« dramma lirico » in four acts

(sung in German)

conducted by Wilhelm Jahn, music director of the « Hofoper »

music by Giuseppe Verdi

Italian libretto by Francesco Maria Piave

based on the 1830 play « Hernani » by Victor Hugo

(26th performance of this production)

cast

Hernani : Ernest M. H. van Dyck, tenor

Don Carlo : Karl Sommer

Don Ruy Gomez de Silva : Carl Grengg

Elvira : Antonie (« Toni ») Schläger

Giovanna : Anna Hauser

Don Ricardo : Viktor Schmitt

Jago : Hans Frei

Letter from Amand Loidol (Vienna) to his brother Raffael « Oddo » (Kremsmünster Abbey) :

Amand is enclosing a review by Camillo Horn of the (revised) Eighth symphony (**WAB 108**) published on page 1f of the anti-Semitic newspaper « Deutsches Volksblatt » Nummer 1425.

He read almost all the reviews including the one by Dr. Eduard Hanslick.

Amand mentions the generally favourable reception of the work, as well as the fine conducting and orchestral playing.

For him, vice-court « Kapellmeister » Hanns Richter deserves felicitations for his excellent rehearsal work.

Article by Dr. Theodor Helm on page 1f in the « Deutsche Zeitung » Number 7543 :

« Bruckner's 8. Symphonie und die Wiener Kritik

Es traf sich recht gut, daß Bruckner's 8. Symphonie am 18. Dezember, also gerade vierzehn Tage von Anbruch des Neujahrs 1893 hier 1. malig aufgeführt wurde. Wir finden uns dadurch in die angenehme Lage versetzt, auf die verschiedenen musikalischen Genüße von 1892 zurückblickend, in der so großartig erfolgreichen 1. Aufführung von Bruckner's 8. Symphonie das bedeutendste Ereigniß in diesem ganzen Jahr zu erkennen und gleichzeitig den Irrthum jenes Kritikers zu berichtigen, welcher schon im Januar (!) eine andere 1. Aufführung - die des Brahms'schen Clarinetten-Quintetts - als " das wichtigste (nicht nur Konzert-, sondern) musikalische Ereigniß schlechtweg " fürs laufende Kalenderjahr zu erklären die Kühnheit hatte. (... über den Beckmesser und " Kritikpascha " (Eduard Hanslick) , seinen aufgewärmten " ältesten Kohl " und seine Unflexibilität. Das lasse die von (Richard) Heuberger für alle Brucknerkritiker geforderte Loyalität vermißen. Die guten Kritiken Albert von Hermanns, Robert Hirschfelds und Camillo Horns seien zu erwarten gewesen, doch auch andere Kritiker wie Albert Kauders, Balduin Bricht (in der " Österreichischen Volkszeitung ") und (Hans) Wörz (in der " Sonn- und Montagszeitung ") hätten die Bedeutung des Werkes anerkannt. Bei aller einhellig geäußerten und berechtigten Kritik an den Programmerläuterungen Josef Schalks dürfe man die Verdienste dieses Mannes nicht vergeßen ...) der daher, selbst wo er irrt, jene hochachtungsvolle Behandlung in Anspruch nehmen darf, welche der thatkräftig begeisterte Bahnbrecher eines großen Genies unter allen Umständen verdient.

Theodor Helm »

Article by Hans Puchstein on page 7 in the « Deutsches Volksblatt » Number 1432 concerning Dr. Eduard Hanslick and the (revised) Eighth symphony (**WAB 108**) .

before Thursday, 29 December 1892

Proposed dates by Johann Strauß II for a meeting with Anton Bruckner and Adalbert von Goldschmidt

« For his sake and for Anton Bruckner's sake, I would gladly forego my box at the Ronacher Theatre on Thursday [December 29 ?] but I can no longer change this appointment. Would Friday [December 30 ?] or Monday [January 2 ?] be possible for Bruckner and Adalbert von Goldschmidt ? »

...

« Würde ihm und Anton Bruckner zuliebe gerne am Donnerstag [29. Dezember ?] auf die Loge bei « Ronacher » Theater verzichten, könne aber diese Verabredung nicht mehr ändern. Ob nicht Freitag [30. Dezember ?] oder Montag [2. Januar ?] Bruckner und Adalbert von Goldschmidt möglich seien ? »

Thursday, 29 December 1892

Dr. Theodor Helm reviews the (revised) Eighth symphony (WAB 108) in the « Wiener Musikbrief » (Vienna music letter) section on page 5 in the Leipzig « Musikalisches Wochenblatt » . (The second part will appear on March 30, 1893.)

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Die Sireneninsel »

(The Siren Island)

comic ballet in one act

music by Raoul Mader

libretto by Hermann Heinrich Regel

set on a mythical, storm-battered island populated by Sirens

choreography by Josef Haßreiter

new « décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

« L'amico Fritz »

(« Freund Fritz »)

a lyric comedy in three acts

(sung in German)

music by Pietro Mascagni

libretto by Nicola Daspuro (pseudonym : P. Suardon) with additions by Giovanni Targioni-Tozzetti

based on the French novel « L'ami Fritz » (1864) by Émile Erckmann and Alexandre Chatrian

German text by Max Kalbeck

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

Fritz Kobus, a wealthy landowner who bets his friend David, a rabbi, that he will never marry. However, he falls in love with Suzel, the daughter of one of his tenants, who brings him a bouquet of violets for his birthday. David helps them overcome their shyness and social differences, and wins the bet by convincing Fritz to marry Suzel.

cast

Susel, a farmer's daughter : Louise von Ehrenstein

Fritz Kobus, a rich bachelor landowner : Georg Müller

(Josef) Beppe, a gypsy : Luise Kaulich-Lazarich

David, a rabbi : Josef Ritter

(Hans) Hanezò, a tax collector, Fritz's friend : Benedikt Felix

(Friedrich) Federico Feldmesser, Fritz's friend : Anton Schittenhelm

(Katharine) Caterina, Fritz's housekeeper : Ida Bayer (Bayer-Liebhart)

Friday, 30 December 1892

On the way to see his former governess Fanny Dürbach in the town of Montbéliard in eastern France, Pyotr Ilyich Tchaikovsky stays overnight in Basel, Switzerland.

Review of the (revised) Eighth symphony (**WAB 108**) by an anonymous friend of Dr. Hans Paumgartner (but still signed « Dr. H. P ») , which appears on page 5f of the « Wiener Zeitung » Number 298 (« Wiener Abendpost ») .

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

Aïda

(184th performance of this production)

tragic opera in four acts

(sung in German)

adapted for the German stage by Julius August Schanz

new stage set by Carlo Brioschi, Hermann Burghart, Johann Kautský

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

choreography by ballet master Karl Telle

performed by the female « corps de ballet »

synopsis

Princess Aïda has been kidnapped : a valuable prize in a war between Egypt and Ethiopia. The ambitious soldier Radames wrestles with his feelings for her. As they draw closer together, each must make a painful choice between their loyalty to home, and their love for each other.

cast

Der König : Franz von Reichenberg

Amneris : Anna Warnegg

Aïda : Antonie (« Toni ») Schläger

Radames : Hermann Winkelmann

Ramfis : Carl Grengg

Amonasro : Karl Sommer

Ein Bote : Viktor Schmitt

Saturday, 31 December 1892

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:00 pm

double bill

« Gute Nacht, Herr Pantalon ! »

(Bonsoir, monsieur Pantalon !)

« opéra comique » in one act

(sung in German)

conducted by court « Kapellmeister » Johann Nepomuk Fuchs

music by Albert Grisar

(38th performance of this production)

libretto by Joseph-Philippe Simon (named Lockroy) and Abel Achille Edmond Poret de Morvan

German translation by Johann Christoph Grünbaum

an adaptation of the « Commedia dell'arte » character of « Pantalon »

cast

Doktor Pankratio Tiritosolo : Karl Mayerhofer

Lucrezia : Ida Bayer (Bayer-Liebhart)

Isabella : Ellen Forster (Forster-Brandt)

Colombine : Josefine von Artner

Pantalon : August Stoll

Lelio : Anton Schittenhelm

Zwei Lastträger : Thomas Koschat, Josef Schubert

« Die Puppenfee »

(The Fairy Doll)

a pantomimic « divertissement » in one act and two « tableaux »

conducted by Josef Bayer

music by Josef Bayer

choreography by Josef Haßreiter

« décor » by the imperial and royal Court theatre stage designer Anton Brioschi

from « Brioschi, Burghart und Kautský, k.u.k. Hoftheatermaler in Wien »

costumes based on drawings by the history painter Franz-Xaver Gaul

synopsis

A prized mechanical fairy doll miraculously comes to life at midnight to magically animate the entire Viennese shop. She interacts with puppets and toys all around her - greeting some, dismissing others, blowing kisses to favourites.

human characters

toy maker (or shop-keeper) - his assistant (chief clerk) - sir James Plumpstershire (wealthy Englishman)
Lady Plumpstershire - their children - various customers (peasant family, maid, postman, etc.)

end of December 1892

The « Österreichische Musik- und Theaterzeitung » Number 5/6 announces on page 4 the programme of the third « concert evening » of the « Wiener akademischer Wagner-Verein » planned for February 1893, which also includes the first movement of the (revised) Eighth symphony (**WAB 108**) :

« (Der Wiener akademische Wagner-Verein) , Zweigverein des Allgemeinen Richard Wagner-Vereines, veranstaltet wie in früheren Jahren unter Mitwirkung I. Kunstkräfte und des Vereinschores für seine Mitglieder und für geladene Gäste während des Winterhalbjahres 1892-1893 vier interne Musikabende im kleinen-Musikvereinssaale (Abends halb 8 Uhr) . Als Programme für Februar und April sind vorläufig in Aussicht genommen :

(3. Abend, Februar 1893)

Richard Wagner : Chor " An Weber's Grabe "

Anton Bruckner : I. Satz der 8. Symphonie (in C-Moll)

(... über die weiteren Werke, den 4. Abend im April 1893 ...) »

Brief review on page 5, signed « J. T. » (Julius Twardowsky ?) , about the December 18 performance of the (revised) Eighth symphony (**WAB 108**) :

« Großer-Musikvereinssaal

(... über das 3. Wiener Philharmonische Konzert und das Konzert der Gesellschaft der Musikfreunde in Wien vom 11. Dezember 1892 ...)

Das 4. Philharmonische Konzert war ganz ausgefüllt durch Bruckner's 8. Symphonie in C-Moll. Wieder ein grandioses Werk, das seine 1. Aufführung erfuhr. Das einzige mögliche Vorurtheil gegen diese Symphonie konnte durch ihr Programm wachgerufen werden, welches die ganze Rückseite des Konzertzettels einnahm. Markante Themen, die sich in einemfort ablösen und einander jagen, kühne Harmonien, farbenprächtige Instrumentation, das ist der 1. Eindruck dieser Schöpfung, der sich zur staunenden Bewunderung vertieft, wenn man in den Geist dieser Symphonie, die trotz ihrer 1 ½ stündigen Dauer stets fesselt, einzudringen sucht. Wir werden auf dieses geniale Werk noch zurückkommen, dessen Erfolg ein riesiger genannt werden muß : nicht einmal eine einzige Stimme der Oppostition erhob sich diesmal. Vielleicht wird das Publikum doch noch den greisen Bruckner schätzen lernen, trotz (Eduard) Hanslick, (Johannes) Brahms und (Josef) Hellmesberger.

J. T. »

1893

Sunday, 1 January 1893

Painter Anton Miksel completes his famous portrait of Anton Bruckner

Monday, 2 January 1893

Anton Bruckner returns from St. Florian to Vienna.

Tuesday, 3 January 1893

Letter from Anton Bruckner (Vienna) to Dr. Theodor Helm :

He informs the music-critic that he just returned from St. Florian.

He also offers his best wishes for the new year.

Wednesday, 4 January 1893

« Being thankful from the bottom of my heart, I beg God above all for your health ! Alas ! If I knew how to help !

Doctor Anton Bruckner »

This « communiqué » may have been a telegram. It demonstrates Bruckner's grief at the illness, eventually proving fatal, that father Loidol was experiencing.

Nevertheless, it clarifies Bruckner's feelings thus demonstrating that, in the face of his own deteriorating health, he was even yet very much concerned about the welfare of others - especially, one who was a beloved friend.

Thursday, 5 January 1893

The Viennese music-critic Dr. Theodor Helm recalls the recent premiere of the Eighth symphony (**WAB 108**) in December 1892 :

« Sometimes, I am really doubtful as to who is the greater : Bruckner, the " Master of the Symphony " or Bruckner, the " Master of Church Music ". Let us be happy to have both. »

around the beginning of January 1893

Anton Bruckner meets Johannes Brahms at the « Red Hedgehog Inn » on the « Wildpretmarkt » in the first district.

He asks Brahms's opinion about the Eighth symphony.

Hugo Wolf was the brilliant spokesman of the Brahms opponents in Vienna.

He always wrote snappy articles, which Brahms gladly read to his friends at the inn.

« Doctor Brahms is champion in composing works without thoughts. »

The site dates back from **1385**

The « Red Hedgehog » is mentioned for the first time in **1571**

1703 : The editorial office of the « Wienerischen Diariums » (« Viennese Diaries ») , founded by book printer Johann Baptist Schönwetter, occupies part of the building (« Tuchlauben » Number 550)

1811 : The building is divided in two entities : one on « Tuchlauben » and one on « Wildpretmarkt »

At the time, the city register mentions the existence of a transit door.

1822 : The « Society of Friends of Music » rents premises within the « Red Hedgehog » House (« Haus zum Roten Igel ») - « Tuchlauben » Number 558 (later, Number 12)

1829 : The « Society of Friends of Music » buys the « Red Hedgehog » House, which he formerly rented.

1831 : The « Society of Friends of Music » opens the doors to its new premises on « Tuchlauben »

Designed by Franz Lößl, the building also contains a concert hall for around 700 people.

This is Vienna's first purpose built concert hall.

Previously, the concerts took place in « salons » or theatres that served multiple purposes.

1837 : A new building (located at « Wildpretmarkt » Number 1) is replacing the old one.

1838 : The famous « Red Hedgehog » Inn (« Gasthof Zum Roten Igel ») , which occupies the ground floor and the first floor, is opening its doors.

Sunday, 8 January 1893

After an introductory speech by High Chamberlain Ferdinand von Trauttmansdorff-Weinsberg (1825-1896) , Franz-Josef accepts a magnificent presentation copy of the Eighth symphony (**WAB 108**) .

A member of the influential Bohemian-Austrian Trauttmansdorff noble family, the high-ranking court official was present at major official events including the inauguration of the « Kunsthistorisches Museum » in October 1891 alongside the Emperor.

Friday, 13 January 1893

Letter from the Office of the Court Chamberlain to Anton Bruckner :

On January 8, 1893, Emperor Franz-Josef accepted the dedication copy of the Eighth symphony (**WAB 108**) .

The score has been incorporated into the family and fideicommissum library.

(signed by Ferdinand von Trauttmansdorff-Weinsberg)

Saturday, 14 January 1893

Letter from Anton Bruckner (Vienna) to Hermann Levi :

Bruckner mentions a report of the « Philharmonikers » :

« They had never experienced such jubilation in any of their previous concerts as they had with the Eighth symphony »

Evidently, vice-court « Kapellmeister » Hanns Richter had called him « the symphonist » and was continually whistling motives from the work !

Bruckner asks :

« Whence this change ? »

adding :

« Woe is me if Hanslick hears of it. »

Tuesday, 17 January or Tuesday, 24 January 1893

Due to increasing wateriness, heart weakness and dyspnoea, Dr. Leopold Schrötter prescribes bed rest and diet to Anton Bruckner.

From then on, the patient is visited three times a week by Schrötter's assistant, Dr. Alexander Ritter von Weismayr.

A certain « Herr H.S. » also reports to have visited the sick composer.

House-keeper « Frau Kathi » Kachelmayr recalls that, at the beginning of his illness, Bruckner had also consulted the physician and surgeon Dr. Wilhelm Dlauhý and the German surgeon Dr. Gustav Riehl senior plus other physicians and specialists, who were part of the Hôtel « Riedhof » circle.

The internist, laryngologist, balneologist, tuberculosis researcher, specialist in chest diseases, Alexander (Franz Josef Michael) Ritter von Weismayr, was born on 24 September 1867 in Vienna Josefstadt.

He was the son of Michael Weismayr, the president of the district court in Steyr, Upper-Austria, and Ludowika « née » Kreil, who was born in Vienna Josefstadt.

Alexander already met Anton Bruckner in Steyr. His father was an old friend of the composer.

Chief physician of the « St. Pankratius » Sanatorium for treating lung diseases in Arco, South Tyrol.

« Associate professor » (« Privatdozent ») in internal medicine at the University of Vienna.

Director of the Alland sanatorium in Vienna.

Dr. Weismayr died at the young age of thirty-nine on 10 March 1907 in Vienna.

Tuesday, 31 January 1893

Death of a lung disease of father Raffael « Oddo » Loidol in Kremsmünster Abbey

father Sebastian Mayr notifies Anton Bruckner by sending him a telegram

in his diary, father Franz Schwab writes down an appraisal of the deceased :

« He is a pupil of the famous composer Doctor Anton Bruckner, with whom he was attached with fatherly devotion. He played the organ like the piano with true master, and was a " connoisseur " of musical literature. He was a brilliant musician both as a theoretician and as a practitioner. »

Bruckner who made several visits to his sick friend enjoyed his company right until the end.

Loidol's « Festchor » written for to the inauguration of the new « Gymnasium » (grammar school / secondary level) in Kremsmünster must be considered one of his best compositions.

January, February 1893

Anton Bruckner suffers from dropsy, while working on the Scherzo movement of the Ninth symphony (**WAB 109**) but, after an instant surgery, his condition quickly improved.

Nevertheless, his general physical condition remains to be much to worrisome.

Wednesday, 1 February 1893

Letter from Anton Bruckner (Vienna) to father Sebastian Mayr (Kremsmünster) :

Condolences on the death of father Raffael « Oddo » Loidol

Greetings to the abbot and provincial governor Leonhard Achleuthner and the entire chapter

Wednesday, 22 February 1893

(Rosalia Hueber is so concerned about her brother's health that she writes to Hanns Richter)

Letter from vice-court « Kapellmeister » Hanns Richter (Vienna) to Rosalia (« Sali ») Hueber (Vöcklabruck) :

« Thanks to his strong constitution and the skill of the doctors »

Bruckner is now out of danger and on the road to recovery.

Richter also mentions the performance by pianists Victor Bause and Gustav Schnabel of the first movement of the Third

symphony (**WAB 103**) at the « Neuer Richard Wagner-Verein » .

Monday, 27 February 1893

Anton Bruckner completes the second movement (Scherzo) of his Ninth symphony (**WAB 109**)

Friday, 10 March 1893

Letter from Hugo Wolf to his friend Emil Kauffmann, music director in Tübingen :

« (…) Your enthusiasm for Bruckner's Eighth fills me with great joy. I share your view entirely concerning the profoundly moving Adagio. In fact, nothing similar can be placed alongside it ; certainly not, as far as content is concerned. On the other hand, it is not entirely successful structurally, probably on account of its excessive breadth and scope. In this respect, Bruckner is inferior to Beethoven. However, the first movement in its highly energetic, concise version is entirely unique and, perhaps, the most accomplished of its kind. The effect of this movement is simply overwhelming, negating all attempts at criticism.

Sadly, the composer has been ill with an incurable complaint for a long time now and, even under the most favourable circumstances, has only a few years to live. It is to be hoped that he will complete his Ninth and, thus, like another Titan, complete the victory procession of his imperishable creations. »

Sunday, 12 March 1893

Letter from August Göllerich junior to music-critic Hans Puchstein :

Anton Bruckner begs his personal biographer to ask Puchstein to forbid Camillo Horn to talk about him [Bruckner] and his works.

If Bruckner's upper arm dislocation is not to serious, he will come to Vienna to attend the performance of his Mass in F minor (**WAB 28**)

For now, he is staying in Steyr at the house of the district physician, Dr. Franz Nowotny, which is located at « Stadtplatz » Number 34.

[Franz's daughter, Maria, is the wife of Göllerich.]

Greetings to choir-master professor Raoul Mader.

Monday, 13 March 1893

Main building of the University of Vienna on the « Ringstraße »

The Portal in front of the « Lawyers' steps » gives access to the « Senate Hall » , the « large Ceremonial Hall » and the « small Ceremonial Hall » .

Lecture Hall XXXVI (36) also called small Ceremonial Hall

Academic celebrations, conferences and lectures are taking place here

5:00 pm to 7:00 pm

capacity : 70 students

dimensions : 12.7 m x 9.1 m x 7 m

floor space : 115 to 116 square meters

ceiling height : 7 meters

student Ernst Schwanzara records the weekly lecture on harmony and counterpoint

given by professor Anton Bruckner

Today, due to his upper arm dislocation, Bruckner assigns an alternate teacher

who behaves more like a « school master »

The audience does not really listen to him

...

Bruckner made modifications and adjustments to the Mass in F minor (**WAB 28**) several times in the 1870's and 1880's - always in association with performances. He continued to tinker with the score into the 1890's. It was finally published in 1894 in an infamous edition, which is now almost never seen nor heard. Many of these revisions were made not by Bruckner but by his pupil Josef Schalk, apparently without the composer's prior consent nor even his awareness.

Schalk's immediate intention is to conduct a performance of the revised version. As on a previous occasion, he leaves it rather late to inform Bruckner of his intentions with the result that there are some unpleasant scenes at the final rehearsals, which the composer attends. In spite of self doubts, Josef completes his revision of the orchestration during February 1893 but sends his work to his brother Franz for correction.

During the general rehearsal, Bruckner tells Dr. Theodor Helm that he wants to assure before God that he exploits the talent bestowed on him. On the same occasion, Bruckner is overly harassing the poor Josef and there is unanimous indignation. Vice-court « Kapellmeister » Hanns Richter criticizes the master for his reprehensible behaviour.

Thursday, 23 March 1893

« Musikvereins Großersaal » , Vienna

« Kapellmeister » Josef Schalk conducts

the « Wiener akademischer Wagner-Verein »

the Eduard Strauß Orchestra

(the wind section is unfortunately weak)

programme

Anton Bruckner : Mass in F minor for soloists, mixed-choir, orchestra and organ « ad libitum »

soloists :

« Fräulein » Sofie Chotek, soprano - « Fräulein » Bertha Widermann, alto

Gustav Walter, tenor - Michael Hugel, bass

(the choir is diligently rehearsed by « Herr » Schalk)

Johannes Brahms, who is attending in his director's box, « applauds enthusiastically »

Anton Bruckner « thanks him personally »

The performance is successful although Dr. Eduard Hanslick and Richard Heuberger (as usual) are more critical

Eduard nicknamed « Edi » , Johann and Josef are the sons of Johann Strauß senior and Maria Anna Streim

« Palm Sunday » 26 March 1893

Letter from Wilhelm Zinne (Hamburg) to Anton Bruckner (Vienna) :

Zinne tells Bruckner that Gustav Mahler will perform the Mass in D minor (**WAB 26**) and « Te Deum » (**WAB 45**) on « Good Friday » . Wilhelm Sichel is the choir-master.

The projected performance of the Seventh symphony (**WAB 107**) is cancelled.

Zinne gived his friend Mahler the score of the (revised) Eighth symphony (**WAB 108**)

Zinne occasionally sees the female ballet dancers of the Hamburg Opera company, who Bruckner enjoyed to meet at the « Schweizerhaus » in « Prater » park.

Zinne recalls « Fräulein » Aurelia Stolzar (the Hungarian waitress working in Vienna)

He hopes that Bruckner received the postcard he sent from Naples last August.

Dr. P. Marschof, the music-critic of the « Hamburger Nachrichten » , who signed « P. M. » , died of cholera.

Marschof reported on the performance of the « Te Deum » conducted by « Kapellmeister » Mahler at the Hamburg « Stadttheater » on « Good Friday » April 15, 1892.

Easter Monday, 27 March 1893

« Musikverein » , Vienna

benefit concert for the « Society of Friends of Music »

featuring the Eduard Strauß Orchestra

(Johann Strauß II will conduct is own works)

possible programme

(little information is available)

Johann Strauß II : « Seid umschlungen, Millionen ! » (Be Embraced, You Millions !) , Opus 443 world premiere

dedicated to Johannes Brahms, who is attending

Johann Strauß II : Overture to « Fürstin Ninetta » (Princess Ninetta) , an operetta in three acts

Johann Strauß II - « Ninetta-Walzer » , Opus 445

Johann Strauß II - « Diplomaten-Polka » , « polka française » , Opus 448

« Good Friday » 31 March 1893

Hamburg « Stadttheater » on « Dammtor-Straße »

annual sacred concert

while the law does not allow opera performances during Holy Week,

the Hamburg Senate licenses performances of sacred works

« Kapellmeister » Gustav Mahler conducts the « Stadtorchester »

Wilhelm Sichel, choir-director

(former pupil of Anton Bruckner)

programme

Anton Bruckner : Mass in D minor for soloists, mixed-choir, orchestra and organ « ad libitum »

(first performance outside Austria)

soloists :

Anna Maria Lißmann, soprano - Ernestine Schumann-Heink, contralto

Wilhelm Cronberger, tenor - Friedrich Heinrich Lißmann, bass-baritone

Intermission

Anton Bruckner : « Te Deum » for soloists, mixed-choir, orchestra and organ « ad libitum »

soloists :

Katharina Bettaque, soprano - Ernestine Schumann-Heink, contralto

Leopold Landau, tenor - Heinrich Wiegand, bass

March, April 1893

For decades, Hans von Bülow suffered from chronic neuralgiforme headaches, which were caused by a tumour of the cervical radicular nerves.

He enters the Pankow Hospital for nervous diseases (in a district of Berlin) as an occasional patient, where his doctors are conducting some exploratory tests (experimental treatments) .

Pankow is considered as an advanced centre for the treatment of neurological disorders, with a medical faculty which is among the best in the field.

Bülow becomes a patient of Sigmund Freud's colleague : the satanic and cocaine headed otolaryngologist, Dr. Wilhelm Fließ.

Fließ developed the theory of « nasal reflex neurosis » suggesting that various ailments, including anxiety and insomnia, could be treated via the nose.

The hospitalization leads to speculation on the part of the general public that « Herr » Bülow lost his reason and that he is incarcerated in an asylum for the mentally insane.

Fließ is incapable of curing Bülow as of giving lasting help to any of his other wretched patients.

Criticizing the medical staff, Bülow finally discharges himself from Pankow.

He then travels to the Bavarian water spa resorts in search of a cure.

Sunday, 2 April 1893

Franz-Xaver Bayer conducts the Mass in D minor (**WAB 26**) at the old parish church (« Alte Stadtpfarrkirche ») in Steyr. Anton Bruckner plays the organ part.

The delighted composer pays tribute to the conductor and the performers for their exemplary preparation at a reception in his honour held afterwards.

Bayer is one of Bruckner's most enthusiastic devotees and gives tangible expression to his support by directing performances of the composer's works in Steyr.

In a letter to Bayer, Bruckner remarks that the Mass had been « performed astonishingly well » .

...

« Theater an der Wien » , Mariahilf (sixth district)

« Prodaná nevěsta »

(« Die verkaufte Braut » / « The Bartered Bride »)

comedy in three acts set in a country village with realistic characters

(sung in German)

music by Bedřich Smetana

original libretto by Karel Sabina

German translation by Max Kalbeck

« Kapellmeister » Adolf Müller junior conducts the « Orchester des Theaters an der Wien »

Friday, 7 April 1893

Letter from Anton Bruckner (Vienna) to Gustav Mahler (Hamburg) :

The old master expresses deep gratitude to his young friend for his performance of the Mass in D minor (**WAB 26**) and, again, the « Te Deum » (**WAB 45**)

« O ! may you remain only mine. »

« O ! mögen Sie nur der Meinige bleiben. »

He also mentions the « Hamburger Fremdenblatt » and the evil Dr. Eduard Hanslick

« Faced with an unresponsive public and hostile critics, who will perhaps not be able to appreciate my works until many years have elapsed, it must have been extremely difficult for you to present these people with such unusual fare. »

Nevertheless, Bruckner asks Mahler to consider performing his Fourth symphony (**WAB 104**) in Hamburg.

Time was not yet ripe for his (revised) Eighth symphony (**WAB 108**)

Enclosed is a personal card for « Herr » Wilhelm Zinne and a picture of Bruckner for Mahler (iconography : IKO 65) with the following text on the back :

« To my noble friend and interpreter, the brilliant " Kapellmeister " Gustav Mahler / from / Dr. Abruckner, m.p. / 1893 »

« Meinem hochedlen Freunde und Interpreten dem genialen Herr Kapellmeister Gustav Mahler / von / Dr. Abruckner, m.p. / 1893 »

As a postscript to the letter, Bruckner also informs Mahler that vice-court « Kapellmeister » Hanns Richter « was lyrical » about his works.

He stated four times that he considers Bruckner :

« The greatest composer, especially symphonist, by far since Beethoven. »

Wagner allegedly once said during a meal :

« Only one composer still lives, whose creations in " absolute music " deserved to be put on an equal level to those of Beethoven. » (namely Bruckner)

Those judgements are the Austrian composer's consolation as he faces the world and Johannes Brahms's teacher, Eduard Marxsen, similarly supports him.

Gustav Mahler who, at that time, had achieved very few performances of his own music and precious little acclaim as a composer, confided to his sister Justine (« Justi ») that he identified personally with Anton Bruckner.

Saturday, 15 April 1893

Letter from Josef Schalk to Franz Schalk :

« Bruckner gave me hell and tortured me in the final rehearsals in such a manner that there was unanimous indignation with him. It really is impossible to accomplish anything for him, when he is present. The demon drives him to make the most malicious and cutting remarks. No insinuation, no insult is too low for him, when he is irritated. It borders on the miraculous that I came through all these exertions unscathed. [Hanns] Richter, who was also aware of the situation, reprimanded Bruckner for his behaviour and finally said, half jokingly :

" You should do nothing but write ; you are unbearable when you're not composing ! " »

Letter from Gustav Mahler (Hamburg) to his sister Justine (Vienna) :

Dearest " Justi " !

I am quite astonished that I am without any news of you all. - Hopefully, Otto received my letter.

[...]

Please, just don't " over exert " yourself now (since I am convinced that you have immediately plunged in over your head and shoulders, and already look like a frog again) ; " take care " of your health.

Enclosed, a letter from Bruckner about the performance of his mass. Also, one from Alois ; I am in complete agreement with him. What is this about 93 florins ? Is this not another swindle ? I thought that I paid the doctor's fee already ?

Write soon ! Say hello to the Löwis.

Warmly, your
Gustav

12/IV 93. »

Bruckner's letter of April 7 survives in the Mahler-Rosé Collection (E5-CM-261) . It was published in fac-simile and discussed in Andrea Harrandt. « " Gustav Mahler. O ! mögen Sie nur der Meinige bleiben ... " : Unbekannte Briefe zu zwei Aufführungen von Bruckners " Te Deum " in Hamburg » , in : « Gustav Mahler : Werk und Wirken. Neue Mahler-Forschung aus Anlaß der Internationalen Gustav Mahler Gesellschaft » , edited by Erich Wolfgang Partsch, « Vom Pasqualatihaus » , Vienna (1996) , pages 50-53.

Tuesday, 18 April 1893

Letter from Gustav Mahler (Hamburg) to his sister Justine (Vienna) :

« Dearest " Justi " !

Thank God, the benefit performance is over. - Sold out house (which finally allows me to pay the 1,000 Mark debt that has accumulated in recent months) . Massive applause. Reviews are enclosed. Sittard, my infernal judge, was not there out of cowardice.

Twenty-seven wreaths, including a superb one from Bülow with the inscription :

" to the Pygmalion of the Hamburg Opera in sincere admiration, Hans von Bülow "

Terrible hang over - three whole days chucking out flowers and wreaths.

Nausea faded at last. Room again without droppings, desk in order - me too.

Today, the " Rantzau " dress rehearsal ; tread mill in full operation.

- From Alois, the following letter ...

What do you say to the " 450 gulden" he asks for ?

If you also think that it is too much too, then please write him about it in my name !
Still always the thoughtless rogue ! -

I am pleased about your continual good health ! Just keep it up, and do not work yourself to death.

Your Gustav greets you warmly

Say hello to Natalie ! When the confusion is past, I will write more !

Did you get Tilda's wedding announcement from Wlaschim [in Bohemia] ? Should we not send a wedding gift ? I would have done so already if I knew what to send, and were not so broke as well ! »

At his benefit performance on April 15, Mahler conducted Beethoven's Symphony No. 5 and « Fidelio » .

Joseph Sittard (1846-1903) was the critic for the « Hamburger Correspondent » . His initial support for Mahler soon turned to enmity.

The premiere of « I Rantzau » was performed the next day (April 19) .

« The Rantzau Family » is an opera in four acts by Pietro Mascagni composed in 1892. It is based on a libretto by Guido Menasci and Giovanni Targioni-Tozzetti.

Thursday, 25 May 1893

Letter from Anton Bruckner (Vienna) to his brother Ignaz (St. Florian) :

He sends him seven florins and thanks him for the meat. Also, he will soon buy him stationery.

Saturday, 27 May 1893

Dr. Wilhelm Schmid, professor of Philology at Tübingen University, pays a visit to Anton Bruckner at his Viennese flat on « Heßgasse » .

He is the son-in-law of Emil Kauffmann, the music director in Tübingen.

Schmid became a great admirer of Bruckner's music after being introduced to his works by Hugo Wolf.

Bruckner talks about important topics :

- Chicago, Birmingham (?) (concerning the « Te Deum » project - confusion with the city of Cincinnati ?) and Berlin
- His opponents : Dr. Eduard Hanslick, Dr. Theodor Billroth and Josef Hellmesberger senior

- « Kapellmeister » Hanns Richter, Ludwig Speidel of the « Wiener Fremdenblatt » , Johannes Brahms, Hugo Wolf, the Schalk brothers and Viktor Tilgner's life-size honorific bronze bust of him

After studies at the universities of Tübingen and Straßburg, Schmid has been teaching at Tübingen since 1887. He just recently received the status of « professor » .

He mentions to Bruckner the May 15 article of Josef Schalk on the (revised) Eighth symphony (**WAB 108**) , which appeared in the « Österreichischen Literaturblatt » .

The old master immediately reports this information to his house-keeper « Frau Kathi » Kachelmayr so that she could get her hands on a copy.

June 1893

The Bülows had received news that cholera had, once more, broken out in Hamburg.

Thousands of wealthier people were, again, fleeing the city.

The newspapers reported that entire hotels in the Harz Mountains and Thuringia had been reserved for the summer by people fearful that this year's outbreak might exceed last year's in scale.

In the event it did not, caution was still the better part of valour.

No one trusted the Hamburg politicians, who had deliberately down played the severity of the previous outbreak, and might now be down playing this one.

A decisive factor in keeping the Bülows away from Hamburg may have been news that « Kapellmeister » Mahler had gone down with cholera. He had returned to the port city after taking a short summer break and had moved into new lodgings, which turned out to be infected.

Marie Bülow wisely decided that they were better off staying in the relative safety of Aschaffenburg in the Black Forest until winter arrived and the crisis had passed.

summer 1893

Natalie Bauer-Lechner notes a conversation between Gustav Mahler and his brother Otto

Gustav considers Johannes Brahms to be more important than Anton Bruckner

Friday, 11 August 1893

By order of the Emperor, court portraitist Josef Büche (1848-1918) pays homage to Anton Bruckner on canvas.
The model is standing in a noble way wearing the insignia of the « Order of Franz-Josef » .

During the posing sessions, he keeps making counting gestures (arithmomania) .

At the last session, Bruckner considers this to be the best portrait painted by the artist.

During his career, Büche addressed military and « genre » scenes, portraits for the Imperial family and the Austrian aristocracy.

Friday, 15 September 1893

Letter from Hans von Bülow to Gustav Mahler :

Bülow will be glad to attend to Mahler's request, when he returns from a two week trip to Scheveningen

Friday, 22 September 1893

Anton Bruckner is named an « honorary member » of the « Wiener Männer-Gesangverein »

Saturday, 28 October 1893

Pyotr Ilyich Tchaikovsky conducts the premiere of his Sixth symphony, the « Pathétique » , in Saint-Petersburg

Monday, 30 October 1893

Dr. Leopold Schrötter makes a medical visit to Anton Bruckner at noon time

...

Main building of the University of Vienna on the « Ringstraße »

The Portal in front of the « Lawyers' steps » gives access to the « Senate Hall » , the « large Ceremonial Hall » and the « small Ceremonial Hall » .

Lecture Hall XXXVI (36) also called small Ceremonial Hall

Academic celebrations, conferences and lectures are taking place here

5:00 pm to 7:00 pm

capacity : 70 students

dimensions : 12.7 m x 9.1 m x 7 m

floor space : 115 to 116 square meters

ceiling height : 7 meters

student Ernst Schwanzara records the weekly lecture on harmony and counterpoint

given by professor Anton Bruckner

today's lecture is cancelled due to professor Bruckner's health issues

Monday, 6 November 1893

Nine days after the premiere of his Sixth symphony, Pyotr Ilyich Tchaikovsky dies in Saint-Petersburg at the age of fifty-three.

The « official » cause of death is reported to be cholera - most probably contracted through drinking contaminated water several days earlier.

His friend Hermann Laroche reports that the composer was scrupulous in his personal hygiene :

« He relied above all on hygiene, of which he seemed to be a true master. »

According to contemporary Russian medical records, the specific epidemic, which claimed Tchaikovsky's life, began on 14 May 1892 and ended on 11 February 1896.

During this time, 504,924 contracted cholera. 226,940 (44.9 %) died from it.

Cholera arrived in Europe less than a century before Tchaikovsky's death.

The disease was imported by pilgrims from Bombay to Arabia and, from there, crossed the Russian border.

An initial pandemic hit the continent in 1818. Three others followed.

A fifth, which started in 1881, was raging.

The first reported cases occured in Vladivostok in 1888.

In 1892, Russia was by far the worst hit of the twenty-one countries affected.

No fewer than seventy regions and provinces were fighting epidemics in 1893.

The actual outbreak, which began in the summer in Saint-Petersburg, was confined primarily to the city's slums, where the poor « lived in crowded, insanitary conditions without observing elementary medical conditions » .

The disease did not affect more affluent and educated families because they observed the medical protocols forbidding the use or drinking of unboiled water.

Moreover, this epidemic began to subside with the arrival of the cold autumn weather.

On October 13, two hundred cases of cholera were reported.

By November 6, the day of Tchaikovsky's death, this number was reduced to sixty-eight cases, accompanied by « a sharp decline in mortality » .

Thursday, 9 November 1893

The funeral of Pyotr Ilyich Tchaikovsky takes place in Saint-Petersburg.

Alexander III volunteers to pay for the costs.

The Kazan Cathedral holds 6,000 people but 60,000 people apply for tickets to attend the service.

Finally, 8,000 people are crammed in.

Tchaikovsky is buried in the Tikhvin Cemetery at the Alexander Nevsky monastery near the graves of fellow composers Alexander Borodin, Mikhail Glinka and Modest Mussorgsky.

Rimsky-Korsakov and Mily Balakirev will eventually be buried near by, as well.

Monday, 20 November 1893

Main building of the University of Vienna on the « Ringstraße »

The Portal in front of the « Lawyers' steps » gives access to the « Senate Hall » , the « large Ceremonial Hall » and the « small Ceremonial Hall » .

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Monday, 27 November 1893

Main building of the University of Vienna on the « Ringstraße »

Lecture Hall XXXVI (36) also called small Ceremonial Hall

Academic celebrations, conferences and lectures are taking place here

5:00 pm to 7:00 pm

capacity : 70 students

dimensions : 12.7 m x 9.1 m x 7 m

floor space : 115 to 116 square meters

ceiling height : 7 meters

student Ernst Schwanzara records the weekly lecture on harmony and counterpoint

given by professor Anton Bruckner

Friday, 1 December 1893

Hans von Bülow and his wife Marie are back in Hamburg with the spectre of death hanging over them.

She celebrates her husband's sixty-fourth birthday in their apartment enveloped in a pall of gloom.

Four days later, on **January 12**, Marie hears about of a miracle cure in Egypt.

Hope is revived !

December 1893 (?)

Letter from Rosalia Hueber (Vöcklabruck) to Anton Bruckner (Vienna) :

« Sali » aks her brother why he did not stored properly the food that was sent to him.

This way, he puts his health at risk !!

She also asks why he did not visit her in Vöcklabruck during the last year.

Saturday, 23 December 1893

Anton Bruckner completes the composition of the first movement of his Ninth symphony (**WAB 109**) .

Wednesday, 27 December 1893

« 9:30 pm » is written on a preliminary sketch of the chorale theme of the Finale of the Ninth symphony (**WAB 143**)

1894

Tuesday, 4 September 1894

A Viennese girl writes as « an enthusiastic worshipper of the beloved master Anton Bruckner » for his 70th birthday !

Letter from « Fräulein » Christine Březina (Vienna) to Anton Bruckner (Steyr) :

She sends him her warmest wishes !!

Young Christine continues to decorate with beautiful flower arrangements his life-size honorific bronze bust (a half-figure made from a gypsum mold) sculpted by professor Viktor Tilgner, which is still on display inside the West transept of the « Rotunda » complex.

Březina was introduced to Bruckner's music by Dr. Theodor Helm.

The 1892 « Exhibition Concert Hall » is no longer in use.

It is purchased by beer brewer Anton Dreher junior

and reassembled in Meidling's « Dreher-Park » near Schönbrunn Palace

It is renamed « Catherine Hall » in honour of tenant Johann Weigl' wife

It is one of the largest halls in the Austro-Hungarian Empire

with a capacity of approximately 4,000 people :

an ideal venue for performing monumental works requiring large forces

which draw substantial public audiences

It also offers daily popular concerts, variety shows, circus performances,

wrestling matches, ring fights and dancing balls

Dreher junior became the owner of the whole property in 1884

then leased it to Weigl (with all the infrastructures) in 1886

Renovations and additions to « Catherine Hall » are made in 1912

It is demolished in 1925 due to dilapidation

A new initiative is under way at Weigl's « Catherine Hall » , as reported by Hans Wörz in the « Wiener Sonn- und Montagszeitung » :

« A Viennese musician, Heinrich Geisler, has just begun to organize " people's orchestral concerts " in the " Katharinenhalle " of Weigl's " Établissement " in Meidling. His undertaking is backed up by the " Radfahr-Kapelle ", one of the better orchestra societies of our city and by the collaboration of highly regarded soloists. In the programme of the first concert, great orchestral music was represented by Beethoven's " Egmont " Overture and C major Symphony. The idea of organizing such " people's concerts " in the outer districts of the capital and the association of names of respectable artists with this undertaking speaks from the outset in Geisler's favour and will earn for him encouraging promotion through people's love of art and from the journalistic press on material grounds. Admittedly, we must leave aside the wider approval of the concerts themselves, from which a strict critic, mind you, should not immediately expect faultless artistic enjoyment. One should not undervalue the good because it is, not yet, the better and best. It is to be hoped, however, that there will be no worry that Geisler's orchestral concerts will be burdened from the beginning with the kind of financial ills which, in his time, brought Theobald Kretschmann's " orchestral concerts " to a sudden end. Geisler and his " Radfahr-Kapelle " have nothing at all to fear from unreasonable art criticism ; we believe furthermore that the resident music critics of the Viennese press were not to be found in the " Katharinenhalle ". For the time being, we leave the criticism of the people's concerts

up to the people themselves. »

In 1793, the park was owned by Countess Josefa Chancloir, whose villa occupied the site of the later restaurant building. In the nineteenth century, the park was owned by Nikolaus II Esterházy (1812) , Georg von Erdödy (1841) , and Stephan von Liechtenstein, followed (after Stephan's death) by his wife, Countess Franziska von Liechtenstein. The « Maria Theresa Hall » (« Green Hall ») dates from this period.

Anton Dreher senior purchased two small, adjacent taverns in Meidling, and combined them into a « multi purpose » complex with a large outdoor garden. So, the first « Dreher's " Établissement " » was inaugurated on 25 December 1859. It became an immediate success as a « hot » beer hall, which offered not only the garden and the tavern but also a restaurant and a dance hall.

Johann Weigl moved in 1886 from Hernals - where he ran a wine tavern - to Meidling. Dreher junior leased him the whole « Dreher-Park » property. The « renovated » amusement « Établissement » was inaugurated on July 5, with a performance by the « Wiener Männer-Gesangverein » of a medley of table songs. « Weigl's » became the scene of numerous social events including popular folk singers, as well as choral societies.

Johann Strasky organized big « popular concerts » and music festivals for the working and lower middle classes

Sunday, 26 March 1899

second « big popular concert »

« Katharinenhalle » , Johann Weigl's « Dreherpark » , « Schönbrunnerstraße » n° 307 in Meidling

Johann Strasky conducts the « Wiener Konzertverein »

the « Eisenbahner-Gesangverein » (Railway Workers' Choral Society)

the « Musikverein » of Meidling

and the « Singverein der Gesellschaft der Musikfreunde » in Vienna

soloists :

Elise Elizza-Frei, soprano - Franz Pacal, tenor - « Herr » Mayer, bass

programme

Franz-Josef Haydn : Oratorio « The Seasons » (« Die Jahreszeiten ») , Hob. XXI:3

« Epiphany » Monday, 6 January 1902

2:00 pm

« Katharinenhalle » , Johann Weigl's « Dreherpark » , « Schönbrunnerstraße » n° 307 in Meidling

Johann Strasky conducts the « Wiener Konzertverein »

and the « Singverein der Gesellschaft der Musikfreunde »

programme

Richard Wagner : « Tannhäuser » , WWV 70 - Overture ; juxtaposing the solemn pilgrims' chorus (« Singers' contest at Wartburg Castle ») with the sensuous Venusberg music

Austrian premiere performance

Gustav Mahler : Symphony No. 2 in C minor, « Resurrection » - IV. « Urlicht » , Sehr feierlich, aber schlicht

(« Primeval Light » , Very solemn, but simple : a « Wunderhorn » setting that longs for spiritual solace and eternal life)

Intermission

Ludwig van Beethoven : Symphony No. 9 in D minor, « Choral » , Opus 125

(The ground breaking finale introduces a vocal quartet and chorus intoning Schiller's « Ode to Joy » , projecting a universal vision of human fraternity)

soloists :

Alice Guszalewicz, soprano - Gisela Körner, alto

Alfred M. Kramer, tenor - Karl Musch, bass

...

The « Dr. Karl Lueger » election association chose « Dreher-Park » to hold their highly-politized « May Day » celebrations.

The « Antonius Hall » was built on « Dreher-Park » in 1912. On the first floor, the so-called « Old German Hall » was occupied by amateur theatre groups.

The military Reserve Hospital Number 4 was established on « Dreher-Park » in 1918.

Following the war, the « Dreher Brewery and Tavern » played an important role in promoting the social-democratic movement - known as « Red Vienna » . « Dreher-Park » thus became between 1918 and 1933 the (unofficial) meeting place of the « Landstraßer » Social-Democrats.

...

The « Palais Dreher » (designed and owned by Anton Dreher senior) , which was located at « Opernring » Number 4, right across from the « Hofoper » , offered a lot to the Viennese. [The other civic address was « Landstraßer Hauptstraße » Number 97.]

Originally, Dreher senior purchased two small inns (one was called « Zur grünen Weintraube ») and replaced them with an elegantly furnished dining room, which included a large outdoor dining area. The new facility officially opened on 25 December 1859, and rapidly became one of the largest restaurants in the capital.

The massive « Dreher'sche Bierhalle » featured a large restaurant, a dance hall, and an open air garden. It could host thousands of patrons. The Lembacher family (Johann and his son Rudolf) ran the restaurant and the recruitment office. Various festivities took place in the dance hall, where masked balls were held from 1865.

The « Établissement » was renowned not just for its beer, but as a major cultural stage for local music ensembles.

« Das neue Wiener Damen-Orchester » (the New Vienna Women's Orchestra) , which was established in Vienna in 1873 (the year of the « Weltausstellung ») by violinist and pianist Josephine Weinlich (later named Josephine Amann-Weinlich) performed there. She conducted her female musicians with much success in Vienna, and on extensive tours throughout Europe and the United States. The band-master and guitarist Carl Drahanek (brother of Johann Alois Drahanek) , who composed numerous polkas and waltzes (the most famous being « Carnival Greetings » [Carnevalsgrüße]) , also featured. Military bands and the « Eduard Strauß Orchestra » did the same. Philipp Fahrbach senior composed dance music and marches ; he played in the first « Strauß Orchestra » . He later created his own military band, which followed the great tradition of the « Strauß orchestras » . He performed regularly at the « Palais » but also at Johann Weigel's « Dreher Park » in Meidling. The popular singer Edmund Guschelbauer (born on 16 October 1839 in Alservorstadt - died on 6 February 1912 in Vienna) , who personified the typical Viennese man (« Urwiener ») , performed a total of 74 times at « Dreher Hall » between 1869 and 1899 !

The famous meeting of artisans in 1880 to protest against the unwelcome Jewish competition gives one a first pointer. The dance hall and outdoor garden served as the venue for nearly all major political and cultutal events organized by the « " Landstraße " Social-Democrats » : from the « Spring Song Festival » featuring the « " Landstraße " Workers' Singers' Association » (« Arbeiter-Sängerbundes Landstraße ») under Josef Scheu to the « Workers' Ball » . The Soldiers' Council of the Vienna Garrison was founded at this venue on October 31, 1918. Heated debates took place regarding the future political course. Advocates of a revolutionary course were opposed by pragmatists, whose most prominent figures were Friedrich Adler and Otto Bauer - the latter being a representative of the third district and frequent

speaker at « Dreher Hall » . After 1945, the restaurant underwent a complete renovation and continued operating under the name « Schwechaterhof » . Part of the building was subdivided in 1959. At the end of the 1980's, it was completely redesigned. The multi-functional shopping centre « Galleria » (at Number 99) , comprising fifty shops, opened on September 25, 1990.

Anton Dreher senior successfully promoted his beer at most of the World's Fairs throughout the nineteenth century, including in Vienna (1873, 1892) .

...

The « Schwechat Brewery » was founded in 1632 by Peter Descrolier, the chamberlain and treasurer to Archduke Matthias, in Frauenfeld near Schwechat. The « Klein-Schwechat Brewery » was destroyed several times, and changed hands even more frequently until Franz Anton Dreher, master brewer of the « imperial and royal » capital of Vienna, purchased it on 22 October 1796. He had come to Vienna in 1760 with the so-called « Great Swabian Trek » . He initially worked from 1773 as a beer waiter in a small brewery in Oberlanzendorf and, from 1782, in the brewery called « Im unteren Wird » in Leopoldstadt, Vienna. Franz Anton first married Maria Anna Huber (born in 1803) ; the couple had no children. In 1804, at the age of sixty-nine, he married Katharina Widter (1786-1864) , the eighteen year old daughter of a master brewer's from Simmering, who gave birth to three daughters and one son, Anton Dreher senior (1810-1863) . Franz Anton died in 1820. The brewery initially went to his wife and, from 1839, to his son Anton senior. The latter acquired extensive landholdings totalizing 57,000 hectares in Lower-Austria ; Bohemia ; Saaz and Brumow in Moravia ; and also in Kőbánya, around the city of Budapest in Hungary. He took over the « Michelob Brewery » near Saaz in 1859 ; the « Steinbruch Brewery » (founded in 1854) in Budapest in 1862 ; the « Trieste Brewery » in 1869. In Kőbánya, he revolutionized beer production by inventing in 1841 the bottom-fermented « lager bier » - the production of which he built enormous cellars and stored ice.

Kőbánya became the largest Hungarian brewery, producing 1.2 million hectoliters of beer by 1890.

Anton Dreher senior first married Anna Wißgrill (born in 1841) ; the couple had no children. He then married Anna Herrfeldt ; the couple had one son, Anton Dreher junior (1849-1921) .

The brewery distinguished itself as a pioneer in the railway industry by creating (and operating) the « Dreher Railway Co. » since 1848. Dreher was the first to use a steam engine for brewing beer, which can still be admired at the « Technical Museum » in Vienna. It was also a leader in electrification.

In addition, Dreher senior established beer depots in all the Austrian crown lands and in numerous European cities, where he also owned beer restaurants, which he leased out.

From 1863, after the sudden death of Anton Dreher senior, the company was run (at his express request) by the three directors : Franz Aich (commercial director) ; August Deiglmayr (brewing business) ; Cajetan Felder (who, shortly before Dreher's death, he had been appointed administrator and guardian of the fourteen years old Anton junior) . Although there was not always unanimity between the three directors, the brewery, once again, experienced enormous economic

growth. From 1865, after the take-over of two more « Schwechat » breweries, the company operated under the name « Brauerei Groß- und Klein-Schwechat » , and opened another « Dreher brewery » in Trieste in 1869. The first refrigeration machine, which was also the second machine from « Linde A.G. » , was installed in Trieste in 1877.

The 2.55 kilometres long branch line (built at the company's expense) going from the « Schwechat-Kledering Brewery » to the « Dreher's Brewery » was opened for freight traffic on 29 July 1867. Operated by the Austrian State Railway Company, passenger service was introduced in 1868 from Raab station. Daily service started on July 19. Following Dreher's « Schützenfest » (shooting festival) , a recreational train ran on Sundays and on holidays through October 25.

In 1870, Carl Anton Maria Dreher came of age on March 21, and took over the management himself from that day on. He married Katharina Meichl, the daughter of a master brewer of Simmering. In 1872, he acquired « Schloß Altkettenhof » . When the « Anton Dreher export brewery » was founded in Saaz in 1898, the « Dreher breweries » formed the world's largest brewery group of a sole proprietorship.

Anton Dreher junior married Katharina Meichl (1850-1937) ; the couple had three sons. One of them was Anton Eugen Dreher (1871-1925) , who married. He had one son, Anton Dreher III (who died in 1917) and one daughter, Katharina Wünschek-Dreher (1896-1978) .

[The « Pilsner Urquell » , the « Schwechater Lager » and the « St. Marxer Abzugbier » were considered high quality products.]

Der Park war 1793 Eigentum von Josefa Gräfin Chancloir, deren Villa den Platz des späteren Restaurationsgebäudes einnahm. Im 19. Jahrhundert folgten als Besitzer Nikolaus II. Esterházy (1812) , Georg von Erdödy (1841) , Stephan beziehungsweise (nach dessen Tod) Franziska Gräfin Liechtenstein. Aus dieser Zeit stammt der « Maria-Theresien-Saal » (« Grüner Saal ») .

1884 kaufte der Bierbrauer Anton Dreher der Jüngere die Liegenschaft und verpachtete sie mit allen späteren Zu- und Nebenbauten an Johann Weigl, der hier das Schwechater Bier Drehers ausschenkte. Johann Weigl war 1886 aus Hernals hierher gekommen, wo er eine Heurigenschenke betrieben hatte. Das am 5. Juli 1886 mit einer Liedertafel des Männer-Gesangvereins eröffnete Vergnügungsétablissement trat die Nachfolge der « Neuen Welt » in Hietzing an. 1894 wurde im Park die rund 4.000 Personen fassende Katharinenhalle aufgebaut. Das Gebäude war anläßlich der « Musik- und Theaterausstellung » (1892) errichtet worden und diente während der Ausstellungszeit als Tonhalle. 1894 wurde die funktionslos gewordene Halle von Dreher gekauft, abgetragen und in Meidling wiederaufgebaut. In der Katharinenhalle gab es Variétévorstellungen, Zirkusdarbietungen (5. September 1901 Zirkus Henry) , Ringkämpfe (Weltmeister Türk) und anderes. 1912 wurde der Antoniussaal errichtet, im ersten Stock lag der Altdeutsche Saal, der von Liebhabertheatervereinen (« Lehrerbühne » , « Schutzvereinsbühne » , Theaterklub « Heidelberg ») benützt wurde. 1906-1907 trat im « Weigltheater » Ferdinand Exl mit seiner Tiroler Bauernbühne erstmals in Wien auf.

1918 wurde im Dreher-Park das Reservespital Nummer vier eingerichtet. Dem im hinteren Teil des Parks situierten Sportplatz « Wacker » (Eröffnung 8. Oktober 1921) fiel alter Baumbestand zum Opfer. 1925 wurde die Katharinenhalle

abgetragen. « Weigls Dreherpark » war auch in der Ersten Republik das Ziel vieler Wiener.

Im Laufe der Jahre war er Schauplatz zahlreicher Veranstaltungen geselliger Art. Hier produzierten sich unter anderem die Meidlinger Liedertafel (Notenarchiv in der Wienbibliothek im Rathaus) , verschiedene Meidlinger Gesangsvereine und der Gaudenzdorfer Männerchor « Einigkeit » (1922) . Der Volkswahlverein « Dr. Karl Lueger » wählte den Dreher-Park für seine Maifeiern. Für Volkssänger war der Dreher-Park ein beliebter Auftrittsort (Edmund Guschelbauer, Edi und Biedermann, Seidl und Wiesberg, Hansi Führer, Emil und Karl Haupt, Richard Waldemar, Franz Glawatsch, Anton Amon (Volkssänger) und andere) . Am Fiakerjubiläumsfest am 23. Mai 1925 nahmen auch Edmund Eysler und Hansi Niese teil, Carl Wilhelm Drescher dirigierte.

Monday, 5 February 1894

Gustav Mahler's contract with the Hamburg « Stadttheater » is renewed for another five years

...

In the last phase of his life, Hans von Bülow experienced the consequences of generalized atherosclerosis and cerebral microangiopathy.

The Bülows set out for Cairo, Egypt, in search of a « miracle cure » .

Seeking a warmer, drier climate to recover from failing health caused by chronic neuralgiform headaches and a tumour, Hans von Bülow and his wife Marie stay at the « Hôtel du Nil » .

On **Friday, March 9** in the afternoon, a conveyance arrived to take the couple to the Protestant nursing hospital called « The Victoria » .

Marie climbed in with Hans, while the German physician Dr. Wild went ahead in another vehicle.

There were Arabs on donkeys along the street, observed Marie :

« This was our first outing in Cairo ! »

By the time they got to the hospital, Bülow was half asleep, and as cold as a bag of ice.

The Protestant sisters put him to bed and established a twenty-four hour vigil.

Saturday, 10:00 am

Bülow was examined again

The doctor asked :

« Where are you, " Herr " Baron ? »

« At Dr. Wild's » (Bülow)

« Who is that ? » (Dr. Wild)

« Dr. Wild - the sisters - my wife. » (Bülow)

It was now Sunday morning ...

Wednesday, 17 January 1894

Premiere performance of « The Bartered Bride » (« Die verkaufte Braut ») by Bedřich Smetana

at the Hamburg « Stadttheater »

under the direction of the first « Kapellmeister » Gustav Mahler

[Mahler will later include a quote from the overture in his First Symphony]

Sunday, 11 March 1894

As the singing of the sisters' choir from the adjoining chapel drifted down the corridor, Hans von Bülow caught the strains and inclined his head slightly, as if listening.

It was the last music he ever heard.

Early on Monday morning, the pallor of the face became dark.

To the doctor's question, « How are you ? » came the incomprehensible response, almost like a gentle breath, « Schl ... »

Afterwards, not another word.

Injections, doctors, consultations, all to no purpose.

For three hours, there was a great heaving of the chest.

7:00 pm : The breathing became gentle, like that of a sleeping child.

7:35 pm : It ceased.

...

Immediately after the autopsy by professor Ludwig Edinger, the body was embalmed and sent back to Germany on the passenger ship « Reichstag » , which arrived at Hamburg on **Thursday, March 22**.

From there, Bülow's remains were taken to Hamburg's imposing « St. Michaeliskirche » .

For the next seven days, thousands of mourners came to view the coffin, and pay their last respects. They were not confined to Hamburg but came from Berlin, and other cities as well.

There were representatives from the « Berliner Philharmoniker » , the « Hamburger Stadtorchester » , the Bremen and Meiningen orchestras, musical colleagues, who had known Bülow across the years, and simple music lovers, who travelled to Hamburg in great numbers in order to say farewell to a man they admired.

Monday, 12 March 1894

(The remains of Hans von Bülow are on the high seas, bound for Hamburg ...)

Gustav Mahler conducts a memorial concert in the city's famous cultural centre, the « Conventgarten » .

He deliberaty choses the triumvirate in German music to which Bülow had constantly drawn attention : « Bach - Beethoven - Brahms »

programme

Bach : Prelude for organ and chorus, « Wenn ich einmal soll scheiden »

Commemorative address

Brahms : Two choruses from « Ein Deutsches Requiem »

« Selig sind, die da Leid tragen » - « Denn alles Fleisch ist wie Gras »

Ludwig van Beethoven : Symphony No. 3 in E-flat major, « Eroica » , Opus 55

(the performance of the « Eroica » , especially, is acclaimed for its nobility)

Ferdinand Pfohl writes in the « Hamburger Nachrichten » :

« Bülow's spirit lived in it. »

Other memorial concerts :

February 20 : Meiningen

March 3 : Munich

March 9 : Wiesbaden

March 12 : Cöthen

March 14 : Augsburg

March 16 : Frankfurt-am-Main

March 20 : (Joachim) Raff Conservatory (« Raff-Konservatorium ») , Frankfurt-am-Main

March 22 : « Wagner-Verein » , Berlin

Thursday, 29 March 1894

9:00 am - The great doors of « St. Michaeliskirche » were opened for the funeral service of Hans von Bülow.

The coffin had been placed on a huge, elevated catafalque in front of the main altar, and was buried beneath layers of flowers and surrounded by hundreds of candles. About 500 wreaths from distinguished musicians were displayed, including Moritz Moszkowski, Eugène d'Albert, Teresa Carreño, Siegfried Ochs, Johannes Brahms, Gustav Mahler, Max Reger, Richard Strauß, and a host of others.

Laurel wreaths and rose bouquets from leading musical organizations also adorned the catafalque, including ones from the Berlin Philharmonic, the Hamburg and Bremen orchestras, the « Allgemeiner deutscher Musikverein » , the « Königliche Akademie der Tonkunst » in Munich, the « Richard Wagner-Verein » and the St. Petersburg Conservatory, which bore the inscription :

« To the Great Master, our " honorary member ", Dr. Hans von Bülow »

The vast church contained about 2,500 seats. They were all filled before the ceremony began.

Shortly before 10:00 am, Marie von Bülow, dressed in deep mourning, emerged from the vestry together with other family members, and they took their places on the left side of the church near the coffin. Among the relatives were Daniela and Henry Thode ; Bülow's sister Isidora and her children Viktor and Wjera ; and Siegfried Wagner, who

represented the Wagner family. Marie von Bülow was accompanied by Toni Petersen, who had barely left her side through out the long ordeal.

Bülow's daughter, Blandine, and her husband Count Gravina, did not attend. Neither did Johannes Brahms, Richard Strauß and Eugène d'Albert. Their absence occasioned some negative comments in light of Bülow's early recognition of their talents and his unceasing efforts in their behalf.

The grandeur of the service, punctuated as it was by the tolling of the great cathedral bells, impressed all who witnessed it.

The service was led by the pastor of St. Michaelis, Dr. Georg Behrmann, who commenced with a reading of Psalm 90, a text which concerns the frailty and mortality of man.

He then quoted some words from the First Book of Corinthians :

« Death is swallowed up in victory. O death, where is thy sting ? O grave, where is thy victory ? »

The musical forces were large, and the emotion charged performances would have pleased Bülow.

The ceremony began with Bach's chorale prelude, « O Haupt voll Blut und Wunden » (O sacred head, now wounded) played on the organ by Alfred Burjam, the resident organist.

The choir then sang the closing chorus from Bach's « St. John Passion » , « Ruht wohl, ihr heiligen Gebeine » , followed by a movement from Brahms's « Ein Deutsches Requiem » .

Perhaps, the most moving part of the service came when the women and children of the choir sang a setting of Friedrich Klopstock's poem, « Auferstehen » (Rise again !)

Rise again, yea, thou shalt rise again,
My dust, after short rest !
Immortal life ! Immortal life
He who called thee will grant thee.
To bloom again art thou sown !
The Lord of the Harvest goes
And gathers in, like sheaves,
Us who died !

Aufersteh'n, ja aufersteh'n wirst du,
Mein Staub, nach kurzer Ruh !
Unsterblich Leben ! Unsterblich Leben
Wird der dich rief dir geben.
Wieder aufzublühn wirst du gesäht !

Der Herr der Ernte geht
Und sammelt Garben
Uns ein, die starben !

Mahler was struck by lightning by this mediocre chorale.

The coffin was borne out of the church by a company of Hamburg beadles in full dress uniform, complete with breeches, three cornered hats, and dress swords (« like a Holbein painting » , as one observer put it) and was placed on a waiting hearse drawn by four black horses. This touch of pageantry was brought about because of Bülow's position as a « Freeman of the City of Hamburg » .

As the « Dead march » from Georg Friedrich Händel's dramatic oratorio « Saul » (HWV 53) rolled through the church, the mourners emptied onto the street outside. About forty carriages formed the long funeral procession, which now set out for the Ohlsdorf crematorium, where Bülow's remains were to be consigned to the flames in accordance with his wishes.

Along the way, the coffin slowly passed in front of the Hamburg « Stadttheater » , where Gustav Mahler had assembled the orchestra on the terrace for a performance of « Siegfried's " funeral march " » taken from Richard Wagner's « Götterdämmerung » .

At the gates of the crematorium, the procession was met by members of the « Feuerbestattungs-Verein » (Cremation Society) , who offered a last farewell to their comrade.

Again, it was a time for eulogies and mourning.

A distinguished group had assembled for this final farewell, including Hermann Wolff and his wife Louise ; the choral conductor Siegfried Ochs ; the « Burgermeister » Carl Petersen and his daughter Toni ; the chairman of the Hamburg « Stadtorchester » , Dr. Hermann Behn ; and the Berlin poet Otto Ludwig.

A choir from the Hamburg « Stadttheater » , accompanied by Gustav Mahler on the harmonium, sang a chorus by Franz Schubert and a choral transcription for male-voice choir of the « Heiliger Dankgesang » (Song of Thanksgiving) from Ludwig van Beethoven's String quartet in A minor, Opus 132.

At the conclusion of the service, Marie von Bülow and her inner circle watched as the coffin bearing Bülow's remains disappeared within the crematorium. According to contemporary reports, the burning of the body took ninety minutes. The ashes were buried the following day in consecrated ground. An impressive memorial stone by the sculptor Adolf Hildebrand marks his final resting place. Unveiled in 1897, it is still the only memorial to Germany's most influential conductor. It shows Bülow's bust in left profile and supports an urn containing his ashes.

Bülow's departure left a grievous void in Berlin's musical life.

Concert agent Hermann Wolff tried, in vain, to engage great conductors like vice-court « Kapellmeister » Hanns Richter and Felix Mottl.

Finally, he handed over the musical direction of his « subscription concerts » to the young Richard Strauß, one of Bülow's pupils. Strauß, still at the beginning of his career and hoping to succeed Bülow, was not able to attract the Berlin audience at the (old) « Philharmonie » hall with his « progressive » programmes.

Hermann Wolff soon had his eye on another conductor : Arthur Nikisch.

The last moments in Hans von Bülow's life became the final piece in the puzzle of the Symphony No. 2 in C minor, known as the « Resurrection Symphony » .

Mahler rushed home to his friend Josef Bohuslav Förster, crying ecstatically :

« I have it, I have it ! »

Förster was supposed to have cried back with incantatory intonations, as though intuiting Gustav's discovery :

« Auferstehen ! »

in Mahler's words :

« Then, Bülow died and I attended the funeral. The mood that came over me fit exactly with my composition, so when the choir started singing (Friedrich Klopstock's) " Auferstehn ", it flashed on me like lightning. Everything immediately became clear in my mind. »

Psychoanalyst Theodor Reik, a colleague of Freud, put forward the interesting notion that Bülow - who had harshly rejected « Totenfeier » a few months earlier, a rejection which had brought the composition of this work to a temporary stand still - was unconsciously perceived by Mahler to be an authoritarian « father figure » and rival, whose death now resulted in an emotional breakthrough for the younger musician.

Reik reconstructed Mahler's unconscious death wish against Bülow, as follows :

« As certain as you are now dead because I wished for it, will my work, which you rejected, be victorious and become immortal. »

...

« Mama ill. Could you come to Bayreuth on your way home, and put up at " Wahnfried " - Eva Wagner. »

The recipient of this telegram was Cosima's personal physician, Ernst Schweninger, a distinguished doctor and teacher,

who had numbered Cosima among his patients since the early 1890's but who remained controversial as a general practitioner. Some observers thought him hopelessly overrated as a physician, even dismissing him as a charlatan, while others saw him as making an important contribution to developments in the art of medicine.

Schweninger was born in 1850, and was only thirty-two when he became Otto von Bismarck's personal physician.

The « Iron Chancellor » had boundless trust in his abilities.

The old man is reported to have said :

« Without him, I would have died sooner. »

There is no doubt that Schweninger's career benefited from the aura that surrounded him as a result of Bismarck's patronage, yet his professional colleagues had a lower opinion of the abilities of so ambitious and fashionable a physician. It was against the wishes of the medical faculty of the University of Berlin that Schweninger was installed as professor of dermatology and head of the Charité Dermatological Clinic in October 1884. In 1900, he additionally took over as head of the new district hospital in Groß-Lichterfelde near Berlin, building it up into a centre of homeopathy until he retired to Munich in July 1906. In Lichterfelde, he based his treatment on the simple things in life : a balanced diet, fresh air, steam baths, gymnastics and exercises and the curative powers of water. Particularly important were ingenious diets, the so-called « Schweninger cure » becoming proverbial. Experienced academic doctors, conversely, mocked Schweninger for his approach, although it seems likely that envy played a part in their reaction because under his direction his clinic on the outskirts of the Imperial capital soon became a magnet for polite and well-to-do society. If we may believe contemporary eyewitnesses, the controversial doctor was an exceptionally charismatic figure, a charcoal black beard and very dark eyes giving his appearance a vaguely demonic aspect.

Schweninger knew how to handle fastidiously demanding female patients like Cosima Wagner. He had her room furnished with valuable rugs, cushions and covers so that she and her entourage - she was usually accompanied by the unmarried Eva - could feel at home.

Schweninger declared in a controversial book :

« The physician is an artist. The practice of medicine is the practice of an art, not of a science. »

He dismissed « scientific medicine » and stressed the role of the doctor.

Central to the success of any treatment was the doctor-patient relationship :

« To be a doctor means being the stronger of two people. »

Shweninger could be as strict as he was forbearing, as jovial as he was unyielding. He left his eminent patient in no

doubt that the profession of a general practitioner was a princely calling - Schweninger himself used the term « Herrenberuf » , implying that he saw himself both as a gentleman and as a masterly superior.

Cosima seems to have enjoyed this apportionment of roles and, in the course of the thirty years during which she saw Schweninger professionally, she clearly allowed him to get very close to her.

She wrote to him in 1894 :

« We are still under the impression of your visit. I can't remember the last time that I was in such an impetuous mood. There is no doubt in my mind that you have at least one advantage over your rivals : you show your patients how to live ! »

Cosima consulted Schweninger in Berlin, Lichterfelde, Bayreuth and Munich, trusting him blindly in all things.

She reported on a course of treatment in Lichterfelde in 1902 :

« My daughter and I have been following your instructions to the letter. The only liberty that I have allowed myself is a glass of white wine at midday, and also the occasional glass of beer. »

In emergencies, he even visited his patient on the French or Italian Riviera, providing full time care for which he ensured that he was handsomely paid ; Adolf von Groß being left with the task of picking up the bills and silently meeting the doctor's demands.

On 19 February 1906, the thirty-nine year old Eva and her sixty-eight year old mother moved into rooms in the Groß-Lichterfelde District Hospital. As in previous years, they had planned to remain there for four weeks.

Cosima wrote to inform Groß, shortly after arriving at the hospital :

« Schweninger turned up on Tuesday morning. Eva and I were thoroughly examined, and are now being most carefully looked after. There is no praise high enough for the concern and kindness that we've been shown. »

Schweninger prescribed a strict diet for his patients.

« No meat at all, no alcohol, not even any vegetables ; only if this regime is consistently applied does he expect to lift the state of lethargy. »

« I am also to have plenty of rest, to receive few visitors and write as few letters as possible. Needless to add, we are following his instructions to the letter, and now, all we can do is to wait. »

Cosima seemed to be the last surviving representative of an age that had long disappeared. Her mother, Marie d'Agoult, her father, Franz Liszt, and her two husbands, Hans von Bülow and Richard Wagner, had been dead for decades. She had also outlived close friends and acquaintances such as Marie von Wolkenstein, Malwida von Meysenbug,

Carl Friedrich Glasenapp, Felix Mottl and Hanns Richter. Cosima was like a relic from a by-gone age, and even members of her own family behaved « as if they were standing before a shrine » .

When the Wagnerian soprano Emmy Krüger was accorded the rare honour of setting foot in Cosima's room, she thought she was attending an auto sacramental :

« During the intense and witty conversation between mother, son and daughter, the old woman allowed her fan to drop, and now, completely overwhelmed by the impression, I found myself sitting in the presence of this towering figure, who had almost become a legend in her own lifetime. »

Cosima lived in a world of her own imagination

« Her fantasies pursue an almost alarming course as a result of her vivid and restless imagination and are often of a magnificently enthralling kind, always involving artistic work, she generally rehearses the role of Kundry and puts a conductor in his place ! » (Eva)

When Cosima celebrated her ninetieth birthday on 24 December 1927, more than two hundred letters of congratulation flooded in from Germany and the wider world.

The « Allgemeiner Deutscher Musikverein » hailed her as the representative of a « great and glorious period in German art » , a point stressed by the organization's chairman, Siegmund von Hausegger. Berlin's mayor, Gustav Böß, offered the city's thanks « for all that her blessed life has given to the nation and to the world » .

Hans Schemm, the head of the Bayreuth branch of the N.S.D.A.P., killed two birds with one stone, combining his good wishes with a political message :

« The works of the great Master that form the artistic basis of our own view of the world will fire us to ensure that our labours are increasingly earnest, profound and true. »

Some of the good wishes that arrived in « Wahnfried » were nothing if not unusual. The Rostock writer and old guard Wagnerian, Wolfgang Golther, sent in « an heirloom from the possession of my late mother-in-law » : a bottle of wine from 1783 !

For his part, Hugo Patermann, who owned a pharmaceutical firm in Teltow near Berlin, used the opportunity for more « down to earth » , self-promotional ends :

« Permit me to send you on your ninetieth birthday a small token of my esteem in the form of a few jars of " Biomalt with lecithin " which, for the last twenty years, has been a well known, tried and tested tonic. »

Bayreuth's city fathers, knowing Cosima's love of liquor, sent her ninety miniature bottles of champagne, adding that, in

her honour, they had renamed the « Hofgartenstraße » , which would henceforth be known as « Cosima Wagnerstraße » .

But Cosima saw none of these letters, tributes and gifts : the family having decided to avoid all forms of agitation by concealing from her the fact that it was her birthday.

A year later, we find Eva Chamberlain referring to her mother's ...

« all too familiar attacks - another one very recently, this time followed by fairly wild ramblings. »

By now, Cosima could rarely leave her bed.

During her final years, Eva Chamberlain and Daniela Thode took turns to look after their mother, and kept a note of all that she said :

« Mama's final words' is a mixture of banal memories and other remarks that border on the delirious. Now and again, however, we find profound aphorisms that recall recurrent themes in her life. Among notable examples are :

" The humble woman is something wonderful " ; " Throughout my life, I have turned music into a religion " ; " Taking things seriously is what matters " ; and " If the style is there, the battle is won ". »

In early March 1930, Siegfried Wagner travelled to Milan to stage and conduct « Der Ring des Nibelungen » at the « Teatro della Scala » . Winifred followed a few weeks later.

Blandine, who was also in Milan, wrote :

« Unfortunately, the news that she brought about Mama's health was not so good. »

Winifred avoided telling her husband Siegfried just how seriously ill her mother-in-law was, as she thought that he should concentrate entirely on the performances. Her death was not unexpected. During her final days, she often spoke about her parents, Franz Liszt and Marie d'Agoult.

On March 27, 1930, she asked Daniela :

« Do you know where grand-papa is ? Is he in Pest ? »

Daniela replied :

« Mama, he is no longer alive, he passed away long ago, he is resting here in our graveyard. »

Cosima answered :

« Oh, how happy I am that he's with us. »

She rambled on, evidently in pain :

« Where's my grand-mother ? »

Groans and scraps of sentences spoken in her delirium merged with one another :

« If God wills it so - wonderful. »

Significantly enough, her final words were directed at her first husband, Hans von Bülow :

« Forgive ! »

She died at ten o'clock in the morning on 1 April 1930, at the age of ninety-two.

fall of 1894

Unexpectedly, what seemed a swift recovery, found professor Bruckner once more ascending the staircase of the Faculty of Philosophy in the main building of the University of Vienna to resume his weekly evening lectures on musical theory.

Only a few such days of grace were granted.

Monday, 29 October 1894

Main building of the University of Vienna on the « Ringstraße »

The Portal in front of the « Lawyers' steps » gives access to the « Senate Hall » , the « large Ceremonial Hall » and the « small Ceremonial Hall » .

Lecture Hall XXXVI (36) also called small Ceremonial Hall

Academic celebrations, conferences and lectures are taking place here

5:00 pm to 7:00 pm

capacity : 70 students

dimensions : 12.7 m x 9.1 m x 7 m

floor space : 115 to 116 square meters

ceiling height : 7 meters

student Ernst Schwanzara records the weekly lecture on harmony and counterpoint

given by professor Anton Bruckner

He tells his students that the last time he heard one of his works was on January 8 : the « Te Deum » was performed at the old « Philharmonie » in Berlin by the Philharmonic Choir under the direction of Siegfried Ochs.

He also mentions that he wrote to Dr. Leopold Schrötter on October 31 to congratulate him on his silver wedding.

[October 31 is the first date, which appears at end of the Adagio score of the Ninth symphony.]

Sunday, 4 November 1894

The performance of the Mass in F minor (**WAB 28**) at a « Gesellschaft » concert in Vienna is intended as a 70th birthday celebration. In fact, it is one of Anton Bruckner's last public appearances.

Monday, 5 November 1894

Main building of the University of Vienna on the « Ringstraße »

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student Ernst Schwanzara records the weekly lecture on harmony and counterpoint

given by professor Anton Bruckner

middle of November 1894

Anton Bruckner's health is deteriorating rapidly. Although there is a partial recovery, the remaining months of his life are a continual swing between relapse and slight improvement.

His last words on the Mass in F minor are contained in a letter addressed to Siegfried Ochs :

[he talks humorously of himself at the third person]

« Bruckner is getting old and would really like to hear the F minor Mass again ! Please, please ! That would be the high point of my life. But there are many changes which don't appear in the score. At the D-flat major passage in the " Credo " (" Deum verum de Deo vero ") full organ, please ! Spare no stops ! And the cellist should be prominent with a very rich, warm tone at the beginning of the " Benedictus ". When shall I hear it ? Please, reply.

In humble admiration and with greetings to the excellent orchestra, the wonderful choir, and you, their great " Direktor ". »

Monday, 12 November 1894

Main building of the University of Vienna on the « Ringstraße »

The Portal in front of the « Lawyers' steps » gives access to the « Senate Hall » , the « large Ceremonial Hall » and the « small Ceremonial Hall » .

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Max Auer reports that house-keeper « Frau Kathi » Kachelmayr and his students

helped professor Bruckner :

« Slowly, and with a heavy heart, he climbed the great stairs for the last time. »

(which resulted in an asthma attack)

Bruckner looked ill, and the loss of his teeth (due to advanced diabetes) made his profile more pronounced.

His said farewell to the art of teaching, which had been a support, a burden and a vocation.

He complained to the audience in a packed hall of « water on the chest »

but joked that it was preferable to « water on the brain »

his eyes were still « friendly, good natured and spirited »

even today, he diligently worked in his room at the Faculty

Schwanzara recounts with great emotion the words of his revered teacher :

« During the last quarter of his course, Bruckner came and sat gently among us on the bench, and said :

" Three movements of my Ninth Symphony are already finished, the first two completely ; only in the third movement must I still add some nuances. I imposed a heavy burden of work upon myself with the symphony. Considering my advanced age and poor health, I should not have done it. Performing the symphony will not be easy. The Adagio, which comes from within, is the most beautiful that I have written. If I play it, it always moves me. Should I die before the completion of the symphony, my ' Te Deum ' should be played in place of the fourth movement. This, I have already decided." »

(Ernst Schwanzara. « Anton Bruckner : Vorlesungen über Harmonielehre und Kontrapunkt » , pages 97, 98)

« Drei Sätze meiner IX. Symphonie sind schon fertig, die zwei ersten schon vollständig, nur im dritten Satz muß ich noch etwas nuancieren. Mit der Symphonie hab' ich mir noch eine starke Arbeit auferlegt. Ich hätt' es nicht tun sollen bei meinem hohen Alter und meiner Kränklichkeit. Zu spielen wird die Symphonie nicht leicht werden. Das Adagio, das drinnen verkomt, soll das schönste

sein, das ich geschrieben habe. Mich ergreift es immer, wenn ich es spiele. Sollte ich vor der Vollendung der Symphonie sterben, so soll statt dem vierten Satz mein " Te deum " gespielt werden. Ich habe es schon so bestimmt. »

The Ninth symphony represents, in many ways, a summation of Bruckner's compositional career. Work on the Ninth occupied him throughout the final nine years of his life, albeit with many interruptions. Ill health in the final years of his life further hampered his efforts at completion of the symphony in what he considered to be its proper form. Having failed to complete a finale for this work before his death in October 1896, Bruckner, thereby, left for his interpreters three completed movements. These were made to stand on their own as a « performable, closed unit » for several decades, despite the oft-stated need for a finale by Bruckner. For, contrary to well established mythology on this subject, it seems clear that Bruckner intended the Ninth symphony to be a « four movement » work from the outset.

Certainly, this work is indicative of Bruckner's lifelong religious fervour. There can be no question as to the metaphysical sub-text of the piece ; one need only to look to Bruckner's dedication to « dem lieben Gott » for proof of this. Still, such overt gestures do not in and of themselves serve to produce the desired metaphysical affect that Bruckner is so clearly trying to achieve in all his symphonies. Numerous quotes from Bruckner's masses in his symphonies in general - and the use of the « Te Deum » themes in the Ninth, in particular, cannot be seen as the end product of this convergence of sacred and secular.

on this matter, Egon Voß states the following :

« It seems dubious to interpret these symphonies as Masses in symphonic garb or to speak of a " type of Mass-Symphony ", as suggested by H. F. Redlich, in which the sections of the Mass are outlined. »

[Voß refers here to the British musicologist, Hans Ferdinand Redlich (1903-1968)]

« Es erscheint daher fragwürdig, die Sinfonien etwa als Messen in symphonischem Gewande zu interpretieren oder von einem " Typ der Messensymphonie " H. F. Redlich zu sprechen, in der die Stationen der Messe durchlaufen werden. »

(Egon von Voß. « Bruckners Sinfonien in ihrer Beziehung zur Messe » , Schallplatte und Kirche 5 (1969) , Seiten 103-109.)

Indeed, the true nature of this synthesis lies at a much deeper level.

In order to understand this point, it is necessary to examine Bruckner's monumental struggle to come to grips with a finale for the Ninth. As stated above, it was always Bruckner's intent that a purely instrumental fourth movement would complete the symphonic cycle of this work. Bruckner began work on the finale in May of 1895, following his recovery from a serious illness that befell him in November 1894. It seems clear that he worked assiduously on this movement for the remaining eighteen months of his life ; it is equally clear that, during this time, despite several bouts of ill health, his intellectual and creative energies - at least until the very last months - remained at a very

high level. He continued to refine his vision of the work to very end of his life. It should be noted, however, that Bruckner was acutely aware of his failing health during this period and, it seems, often despaired of ever completing the finale. He made many pronouncements to this effect to a variety of acquaintances. In several of these statements, he specifically designated the « Te Deum » as a substitute should he be unable to complete the finale.

The idea of using the « Te Deum » as an « ersatz » finale, therefore, seems to have been in Bruckner's thoughts for some time, apparently well before the commencement of work on this final symphonic movement in 1895. The date for the remarks taken down by Schwanzara, for example, comes from the second academic quarter in November 1894.

Having progressed to a certain point in the compostion of the finale, however, and weighing the very real possibility that he might not live to complete the movement, Bruckner apparently considered using the material already completed on the finale as an instrumental « torso » with which he could make a transition to the « Te Deum » as the main body of a final movement.

detailed descriptions of how this would be accomplished go back to Max Auer, who states the following :

« Recognizing that the completion of a purely instrumental finale was impossible, [Bruckner] attempted to establish an organic connection to the " Te Deum ", an emergency ending to the work, as it were, tonal reservations notwithstanding. »

[Auer even provides a schematic outline detailing how the « Te Deum » should be used as an « emergency ending »]

« Als er erkennen mußte, daß die Vollendung eines rein instrumentalen Finale unmöglich war, versuchte er eben zu dem ihm als Schluß vorgeschlagenen " Te Deum " eine organische Verbindung herzustellen, und so einen Notschluß des Werkes, den tonalen Bedenken entgegen, herzustellen. »

(August Göllerich junior / Max Auer. « Anton Bruckner : Ein Lebens- und Schaffensbild » , Band IV, Teil 3, Gustav Bosse Verlag, Regensburg - Seiten 614, 615.)

From then on, Anton Bruckner increasingly lost contact with the world : he sat alone in his flat on the fourth floor of the residential section (« Wohnhaus ») on « Heßgasse » ... composing.

He did most of his work during the day but, occasionally, got up at night, lighted two candles (no longer using an incandescent lamp since the « Ringtheater » tragedy) and wrote down whatever crossed his mind.

His health had been failing since 1893. He had not held his lectures since November 1894, but continued to list them in the course catalogue until the winter semester of 1896-1897.

Perhaps, Bruckner saw it as an audacious presumption on the part of his former « best student » [Franz Ludwig Marschner] from the Vienna Conservatory to seek to take his place at the university - a position he had attained after a long, intensive period of training and with great effort - without facing any significant obstacles. His reaction was

almost indignant, certainly unprofessional and dismissive. He reacted immediately, without much deliberation, without a thorough examination of the facts and the submitted documents.

Bruckner's lectures continued to be advertised in the university printed course catalog

in the 1895-1896 winter semester, eight law students registered :

Kissich Gränzer, born around 1875 in the town of Brody, Austrian Empire - Otto Gresser, born around 1876 in the town of Hallein, south of Salzburg - Julius Hirsch, born around 1874 in the Moravian-Silesian town of Troppau - Ernst Krása, born on 8 April 1877 in the Bohemian town of Kuttenberg - Emil Medak, born around 1877 in Vienna - Hugo Medak, born on 25 December 1875 in Vienna - Moriz Willfort, born around 1875 in Vienna - Eugen Zaar, born on 15 November 1877 in the town of Kremsier on the banks of the Morava river.

in the 1896 summer semester, seven law students registered :

Franz Lang, born around 1877 in the town of Wallern in the north-eastern part of Burgenland - Modest Lewicki, born in 1874 in the Galician town of Niżniów - Wilhelm Mayer, born around 1877 in « Wiener Neustadt » - Emil Medak, born around 1877 in Vienna - Hugo Medak, born on 25 December 1875 in Vienna ; Camillo L. A. Prock, born around 1876 in the Moravian town of « Ungarisch-Brod » along the Wottawa river ; Wilhelm Stenner, born around 1876 in the Bavarian town of Reichenberg.

1896-1897 winter semester :

The law student Leopold Gadringer, born around 1877 in the Romanian port town of « Alt Orsova » on the Danube river, indicated on the registration form that he wanted to attend professor Bruckner's harmony theory lecture.

1895

The thirteen year old prodigy Bronisław Huberman performs at a Parisian concert hall in front of Emperor Franz-Josef and his wife Elisabeth, the Duchess of Bavaria.

Following the performance, the Imperial couple is so impressed that « Sisi » offers him a splendid violin from the Italian luthier Antonio Stradivari.

[At another occasion, the Polish magnate, entrepreneur and philanthropist Count Władysław Zamoyski (1853-1924) provided the young musician with the funds to buy a Stradivarius violin, which was stolen twice : first in 1919 in an hotel, then in 1936 in a cloakroom.

Zamoyski was a French-born Polish nobleman (szlachcic) , diplomat and heir of Kórnik, Głuchów, Janusz, Babin and Bargów (estates in the Grand Duchy of Poznań) .]

Monday, 22 April 1895

Letter from Joseph Ritter von Karabáček to Anton Bruckner :

Karabáček sends Franz (Ludwig) Marschner's qualification as university lecturer to professor Bruckner and asks for his opinion.

(Marschner studied counterpoint in Vienna with professor Bruckner from 1883 to 1885)

Tuesday, 30 April 1895

Anton Bruckner's handwritten report on Franz Marschner's qualification as university lecturer.

Letter from Anton Bruckner (probably written by his secretary Anton Meißner) to the Office of the Dean of the Faculty of Philosophy at the University of Vienna :

« In response to the question of April 22nd, " Herr " Bruckner submits to you the attached report on Franz Marschner's qualification. »

Professor Bruckner concluded that teaching harmony and counterpoint required a much more thorough preparation than demonstrated by Marschner with his two proposed musical pieces.

May 1895

Students of the Faculty of Philosophy, who registered to professor Bruckner's weekly evening harmony lectures :

Giacomo Braun, Victor Heinrich Junk, Georg Mihutowicz, Ewald Otto Schallinger, Michael Ursuleac.

[There names will then be deleted.]

Wednesday, 15 May 1895

At a Commission meeting of the Faculty of Philosophy at the University of Vienna, Dean Josef von Karabáček reads Anton Bruckner's statement (dated April 30th, 1895) .

Councilor Heinrich von Zeißberg regrets that professor Bruckner did not comment the two musical pieces submitted by Franz Marschner.

Councilor Robert von Zimmermann thinks that Bruckner's letter « does not represent the opinion of an expert ... »

...

The teacher, composer, musician, music theorist and philosophical writer Franz (Ludwig) Marschner was born on 26

March 1855 in Leitmeritz, Bohemia ; and died on 22 August 1932 in Weißpyhra near Pöggstall, Lower-Austria.

He was the son of school teacher Franz Vinzenz Marschner and the brother of jurist Robert A. Marschner.

Marschner studied history, geography and German philology at the Universities of Prague (Doctorate of Philosophy in 1879) and Vienna (1882) . From 1867 to 1869, he received his musical training at the Prague Academy of Music (« Sophienakademie ») . His teachers there were Karl Leibold, Julius Zeitler (1867-1868) and Josef Lugert (1871-1872) . From 1873 to 1875, he studied at the Prague Organ School under František Zdeněk Skuherský. From 1883 to 1885, he studied counterpoint with Anton Bruckner in Vienna.

From 1878 to 1882, Marschner taught geography and history in a secondary school of Prague. From 1884, he taught German, history and music at the « Kaiserlich-Königliche Civil-Mädchen-Pensionat Wien » (in the eighth district) until his retirement in 1910. (The school was founded in 1786 by « madame Luzac » on permission by Emperor Josef II with the purpose of educating girls from the middle classes to professional teachers. It was a pioneer institution in Austria for its time. It closed in 1919.)

Marschner spent the last years of his life in Weißpyhra near Pöggstall, and also Vienna.

The « Dr. Franz Marschner Association » (« Dr. Franz Marschner-Bund ») was created in Vienna in 1935. The society was devoted to the conservation of his philosophical and musical works. It was dismantled in 1938, the year of the « Anschluß » .

Franz Marschner and Hugo Riemann worked simultaneously (but independently) on a new system of harmony consisting of abbreviated symbols : the tonic - the dominant - the subdominant - and the parallel.

...

The Austrian Orientalist Joseph Maria Karabáček was born on 20 September 1845 in Graz and died on 9 October 1918 in Vienna. He was a papyrologist and director of the Imperial Library of Vienna.

Karabáček is the son of a soldier, Johann Baptist Karabáček (born around 1800 ; died in 1875) , originally from Iglau, Moravia, and his wife, Johanna Ilwof (born in 1812) from Graz.

Joseph Karabáček is married according to the Catholic rite on 24 May 1876 at the « Schottenkirche » (Scottish Church) in Vienna with Karoline Johanna Lang (born on 2 December 1852 in Vienna ; died on 23 February 1914 in Vienna) . Leopold Lang (1822-1880) and his wife Ernestine von Hofmannsthal (1828-1870) , who came from Jewish families, converted to Catholicism.

Karabáček attended the « Gymnasium » (grammar school / secondary level) of Lemberg, then, the one of Temesvar, and finally finished high school in Vienna, where he passed his maturity (equivalent to the baccalaureate) in 1863. He

first studied Law at the « Rudolphina » and then, in 1866, turned himself towards the studies of Oriental languages. He graduated in 1868, received his empowerment in 1869, at the end of which he became « associate professor » (« Privatdozent ») in paleography and numismatics of the Islamic populations at the University of Vienna. In 1874, Karabáček was appointed « associate professor » (« professor extraordinarius ») at the University of Vienna. From 1885 to 1915, he was appointed « full professor » (« professor ordinarius ») at the chair of History of the Orient and his auxiliary sciences.

***

It took a very long time for horn players to accept the « mechanical horn » . For them, the valves « cut » through the tones, and destroyed the soul of the « french horn » . That is why Johannes Brahms preferred the « natural horn » . The « natural horn in F » was more popular but players still prefered to change tubes : but it was noisy - it took too long - it distracted other musicians - sometimes, they used a wrong tube - they were late in playing their part. Valves were used as a mechanical way to change tubes : on a « french horn » , they are operated with the left hand, while the right hand (for most people, their favourite hand) is placed in the bell to play the stop notes.

From around 1840, horn players began to use the valves the same way it was done on a cornet.

The « stop horn » method went really far - like in the Concertino in E minor for horn and orchestra, Opus 45 (1815) by Carl Maria von Weber.

The horn got two valves, later three, but then, its status as a solo instrument disappeared.

Romanticism is not rich in concertos for solo horn.

The « Vienna horn » is used by the Vienna Philharmonic and the « Hofoper »

The instrument uses a unique form of valve, patented by Josef Riedl and Josef Kail in 1823 as the « double-piston valve » (« Doppelrohr-Schubventile ») . It is similar to the « standard piston valve » , but it is not pushed directly inward. The Viennese maker Leopold Uhlmann patented in 1830 a mechanism of long push-rods that reach across to connect to each lever key via a clock spring, as with rotary valves (patented shortly afterwards by Riedl in 1835) . The mechanism allows either a fast or slow change in the valve, by controlling lever speed. The valve allows the air to flow straight, when the valves are not actuated. When a valve is engaged, each cylinder redirects the air stream 90 ° in one bend, lessening the resistance felt by the player. This type of valve is one of the many contributing factors to the smooth « legato » that is one of the trademarks of the « Viennese school » . However, the indirect linkage between the fingers and the valves can make the action slower and, therefore, make quick technical passages more difficult for the player.

The internal diameter of the « Vienna horn » is also smaller than more modern horns. This bore size and shape is actually very close to the design of the valve-less « natural horns » . The removable crooks (usually, an F and A

and/or B-flat) are also smoothly tapered for the length of the horn. Thus, there is no « compromise » (of dual tubing) as found in the modern « double horn » and « triple horn » .

Although subsequent developments, including the rotary valve and « double horn » , supplanted these horns in most places, the « pumpenvalve » horn was retained in Vienna because it sounds more like the « natural horn » : with a more mellow sound and arguably smoother « legato » . This is due, in part, to the piston valves and, in part, to the larger throated (but smaller diameter) bell-flare still used with these instruments. The « Vienna horn » has remained virtually unchanged since the mid-nineteenth century.

Horn players who use the « Vienna horn » also use a « natural horn » mouthpiece, which is less concave than a typical « double horn » mouthpiece. A « standard horn » mouthpiece is more concave, partly to facilitate the playing of lower notes because of lower impedance of the « double horn » .

Tuesday, 18 June 1895

Johann Weigl's « Dreherpark » , « Schönbrunnerstraße » n° 307 in Meidling

summer song festival

sponsored by the Dreher brewery

the honorary choir-master, professor Rudolf Weinwurm

conducts

the « Wiener Männer-Gesangverein »

the « Wiener Radfahrer-Kapelle »

(Viennese cyclists' band)

the band of the Imperial and Royal Archduke Carl Infantry Regiment Number 3

Adolf Stiegler plays the « post horn » solo in Eduard Kremser's work

vocal quartet for the final three pieces :

Eduard Thomas, Carl Udel, Ferdinand Hörbeder, Eugen Weiß

first part of the concert

the patriotic cantata « Germanenzug » with brass ensemble (**WAB 70**)

also works by :

Max Filke, Friedrich Wilhelm Berner, Anton Michael Storch, Eduard Kremser, Carl Ludwig Fischer, Adalbert Tilkowsky

second part of the concert

works by :

Max von Weinzierl, Frank von der Stucken, Hugo Jüngst, Johann Herbeck, Thomas Koschat

Franz Blümel, Josef Koch von Langentreu

***

Adolf (Josef) Stiegler was born on 18 August 1868 in Vienna. He was the son of Josef Stiegler - born on 3 February 1844 in the town of St. Ulrich (Vienna's seventh district) , died around 1912 - a railway worker, who later served as orchestra attendant and archivist at the Vienna « Hofoper » . He became a friend of the famous Wagner conductor, vice-court « Kapellmeister » Hanns Richter.

Adolf received his musical training at the Conservatory of the « Society of Friends of Music » . He took violin lessons during the academic year 1879-1880. He, then, took trumpet lessons under professor Franz Blaha, from 1882 to 1888. He won the first prize at the conservatory competition held in 1888 at the end of the academic year, which earned him a diploma. From February 1, 1888, until his retirement on September 1, 1926, he was a cornet player with the Vienna Philharmonic, the « Staatsoper » , and the Imperial Chapel. He was also a member of the « Wiener Schubertbund » , with which he undertook numerous concert tours. He served as director of the « Vienna Trumpeters' Association » (« Wiener Trompetervereinigung ») .

Adolf and his brothers Hans and Carl, all members of the Philharmonic, played the « hunting horn » at the famous meeting of the « Three Emperors' League » (« Dreikaiserbund ») , which took place in the Styrian town of Mürzzuschlag from October 1 to October 3, 1903.

Adolf Stiegler performed regularly as a soloist and in various ensembles, including broadcasts on « Radio Wien » . In addition, he was active as a music teacher ; one of his students was Adolf Wunderer, the son of Anton Wunderer. He taught at the « New Conservatory of Music » in Vienna, beginning in 1909. He was awarded the « Silver Jubilee Court Medal » , the « Jubilee Court Cross » , and the « Silver Medal of Honour with War Decoration » for services to the Red Cross.

Adolf Stiegler died on 20 December 1928 in Vienna.

...

The horn player Carl (Johann) Stiegler was born on 26 January 1876 in Vienna. He was the son of Josef Stiegler, archivist at the Vienna « Hofoper » . He received music lessons in trumpet, piano, and violin. He began to play the horn at an early age.

He was the brother of Adolf (born on 18 August 1868 in Vienna ; died on 20 December 1928 in Vienna) and Hans (born on 8 April 1879 in Vienna ; died on 14 May 1945 in Vienna) - both members of the Vienna Philharmonic.

He went to the Conservatory of the « Society of Friends of Music » in Vienna, from 1889 to 1894. He studied under the « great father of modern horn playing » , professor Josef Schantl - a permanent member of the Imperial Chapel since 1878, who had just developed and used his comprehensive horn method, published in four volumes. Carl also studied music theory under professor Robert Fuchs, and piano under Ernst Ludwig. He passed his diploma examination in 1894.

In 1892, at only fifteen years old, Carl founded his horn quartet ensemble. That same year, he accepted the offer to join the « Eduard Strauß Orchestra » but, after braking several agreements, he left the ensemble to become, from 1895 to 1899, principal horn player at the Wiesbaden « Hofkapelle » in south-west Germany, where he studied composition with professor Max Reger. [Bruno Jaenicke will be his successor.]

Wednesday, 15 May 1895 : Letter from professor Josef Schantl (Vienna) to principal horn Carl Stiegler (Wiesbaden) :

« Vienna, May 15, 1895

Dear Stiegler !

Your letter of the fourteenth [the mail took only one day, from Wiesbaden to Vienna] gave me great pleasure, so I am also sending you a memento. Please write to me every now and then.

I shall always be glad to hear news from you. Ask your colleagues - all of whom have more practical experience than you - to support with good advice. Live a regular life, eat hearty meat, and drink beer so that you develop properly, and become stronger.

Always play with an " open tone ", and always take into account the size of the room in which you are playing, since this is the main factor that determines the power and richness of tone.

Please give my warmest regards to your colleagues in " Waldhorn ", even though I do not know them personally.

Finally, I would like to congratulate on your commitment. After all, you are well paid and living in a German city, which is very valuable and pleasant.

With best regards, your well wishing,

Prf-J. Schantl »

...

« Wien, 15. Mai 1895

Lieber Stiegler !

Ihr Schreiben vom 14. des Monats [höchst interessant, daß die Post damals von Wiesbaden nach Wien nur einen Tag benötigte !!] hat mich recht erfreut, darum sende ich Ihnen auch ein Andenken. Schreiben Sie mir nur ab und zu. Es wird mich stets freuen von Ihnen Neues zu hören. Bitten Sie Ihre Collengen, daß diselben, welche alle mehr Praxis als Sie haben, Ihnen unterstützen mit guthem Rath. Leben Sie regelmäßig, essen Sie kräftiges Fleisch und trinken Sie Bier, damit Sie sich recht entwickeln und stark werden. -

Blasen Sie stets mit offenem Tone und berücksichtigen Sie stets auch die Größe des Raumes in welchem Sie zu blasen haben, denn darnach richtet sich ja hauptsächlich die Kraft und Fülle des Tones, über welche der Bläser verfügt.

Grüßen Sie mir Ihre Collegen beim Waldhorn recht herzlich, wenn auch unbekannter Weise. Schließlich gratuliere ich Ihnen zu Ihrem Angagement denn, Sie sind gut bezahlt und in einer deutschen Stadt, das ist sehr viel wert und angenehm.

Mit bestem Gruß Ihr wohlmeinender,

Prf-J. Schantl »

Josef Schantl was born on 8 February 1842 in the Styrian town of Graz. He was the son of the horn player Florian Schantl, also from Graz. Even his grand-father Franz-Xaver was a horn player. Two of his brothers and his uncle were ... horn players.

He is considered responsible for the revival of « hunting music » in Austria.

He received, from 1852 to 1857, horn lessons from his father, who taught at the music school of the Styria « Musikverein » in Graz. After completing his training and receiving his diploma, Josef began his professional career in Vienna in 1857 with the « Johann-Strauß-Kapelle » , where he learned to play the prelude from Richard Wagner's « Tristan und Isolde » . The piece was first performed by the « Kapelle » before the Munich premiere on June 10, 1865. Why ? Because the musicians at the « Hofoper » refused to continue to perform due to the excessive number of rehearsals.

Schantl wrote the first orchestral studies on Wagner's music (collections of difficult horn passages from his operas) , and the first studies for the « Wagner tuba » .

On October 1, 1870, he joined the « Hofoper » and the « Philharmoniker » . He shared the position with Emil (Karl)

Wipperich and Christian Novak senior, before he was named « principal horn » . He was not allowed to teach at the « Music Academy » because he lacked the required credentials. Wipperich taught at the « Music Academy » , while Schantl taught at the Conservatory of the « Society of Friends of Music » .

Soon after he joined the Philharmonic, Schantl formed a horn quartet. The ensemble toured in the Habsburg monarchy, in Switzerland, and in Germany.

In 1875, when Richard Wagner conducted preview performances of excerpts from the « Ring » cycle (« Siegfried » and « Götterdämmerung ») in Vienna and Budapest, Schantl played behind the stage, with his silver « hunting horn » , the famous « Siegfried call » to a bird from the « Forest murmurs » , which takes place in act two, scene two. It is one of the most exposed part written for the horn in the late- nineteenth century. He did so nineteen times at the Vienna « Hofoper » until his early retirement in 1899.

He played the horn parts in the premiere of Johannes Brahms's Second symphony (December 30, 1877) and Third symphony (December 2, 1883) , under the direction of Hanns Richter.

He played the horn parts in the premiere of Anton Bruckner's Third symphony (December 16, 1877) under the (erratic) direction of the composer, and Eighth symphony (December 18, 1892) , under the direction of Hanns Richter.

Schantl became a member of the Imperial Chapel in 1878.

The first printed edition of the « repertoire of the horn quartet of the imperial and royal Court Opera orchestra » (« Repertoire des Waldhornquartetts des k. u. k. Hof-Opern-Orchesters ») appeared in early 1879.

On 22 April 1879, the Imperial family marked the silver wedding anniversary of Emperor Franz-Josef and Elisabeth of Bavaria at the town palace of Archduke Karl Ludwig. Entitled « a historical family celebration of the Imperial house » , this lavish choregraphy consisted in six « tableaux vivants » and it was open only to a select private circle. Participants, including members of the imperial family, were reproducing famous paintings and historical events from the dynasty.

Then, on April 27, the « Hans Markart parade » drew large crowds from the main avenue of the « Prater » over the Aspern bridge to the famous, yet unfinished, « Ringstraße » .

Intended as a tribute to the Imperial couple from the City of Vienna, this « extravaganza » was divided into five « tableaux vivants » , which totalized around 14,000 participants (students, civic groups, trade and industrial associations, artists, huntsmen and firemen) .

Designed to display the cultural riches of the Habsburg Empire, it was not intended to represent the nobility and upper-middle classes alone but to include the ordinary Viennese people, who took the opportunity to dress up in historical costumes and be transported back into the past for a few hours.

The Austrian academic painter Hans Makart designed, single handedly, the Renaissance costumes, the scenic setting and the triumphal floats.

« I therefore desire to give public proof of my good will, my recognition of your value in the life of the state and my patronage of your interests, to this creative work in all fields of industry, trade and transport as well as the fine arts. »

The Emperor expressed his good will towards the project.

Makart took part dressed as Peter Paul Rubens, and mounted on a Lipizzan stallion.

Professor Josef Schantl was commissioned to arrange « hunting music » for horn quartet for the two « hunting floats » .

He wrote the required thirteen « fanfares » for « Dampier horns in E-flat » in a remarkably short time.

The « Schantl Horn Quartet » was composed of Josef Schantl, Anton Wunderer, Emil Wipperich, and Franz Pichler - all members of the « Hofoper » orchestra. Its success led to a new hey-day for the « imperial and royal court hunting music band » .

Inspired by the « Makart parade » , the idea arose in 1883 to create the « First Vienna Hornists' Club » [the predecessor of the « Wiener Waldhorn-Verein »] to showcase the « Viennese horn » in concert.

One of the founding members was Johannes Brahms, a horn player and staunch advocate of the « natural horn » , who was actively involved in the association.

The « First Vienna Hornists' Club » consisted of professional horn players, students, and amateurs. In order to bring all its members to a high level, Schantl wrote a comprehensive horn method in four volumes. Countless concerts featuring the Vienna Philharmonic, the « Johann Strauß Orchestra » , the « Hofoper » , and the Conservatory of the « Society of Friends of Music » were held, which were met with great acclaim by both audiences and critics.

« two rehearsal evenings » per week ... and the number of members steadily increased

WWI interrupted the activities, which resumed after 1918. The association was mainly limited to perform the « St. Hubertus » Mass at the Lainz « Tiergarten » . At one time, it bore the name « Society for the cultivation of French horn music » in Vienna (« Verein zur Pflege der Waldhornmusik » in Wien) .

Thanks to the relentless and strong determination of « aulic councillor » engineer Karl Hugo Pusch and Rudolf Huber, it was able to survive despite Adolf Hitler's strict decree. Because Richard Wagner referred to the horn as « the most German of all instruments » , the association received funding from the « Reichsgau » of Vienna but was only limited

to perform funerals for colleagues « who had fallen on the battlefield » , and small commemorative ceremonies among members.

The society's club house (« Vereinslokal ») was completely destroyed by an Allied air raid in the spring of 1945. The entire sheet music archive and historical instruments were buried under the rubble.

The « Wiener Waldhornverlag » was created after the war to preserve compositions and arrangements for the « french horn » . The archives grew considerably and were made accessible to the public. They are now available through international sheet music retailers.

Josef Schantl received countless invitations from the nobility to write « hunting horn » music, and to train « hunting horn » players. He accepted with great enthusiasm, as they offered him the opportunity to go hunting - which was also his great passion. Count Johann Nepomuk (« Hans ») Wilczek, the sponsor of Polar expeditions and a patron of the arts, was a perfect example.

His « Austrian Hunting Music » compilation was published in 1886. It featured seven additional fanfares, including a « hunting starting call » and a « hunting closing call » . The total of fanfares finally reached 50 !

His compositions have been preserved in manuscript form as part of the « Hans Pizka collection » , which, in turn, is included in the extensive collection of brass instruments at Kremsegg Castle, in Upper-Austria.

Succeeding Wilhelm Kleinecke, Josef Schantl served as horn professor at the Conservatory of the « Society of Friends of Music » in Vienna, from the academic year 1884-1885 until his early retirement in 1899.

Josef Schantl died on 22 March 1902 in the town of Viehdorf near Amstetten, Lower-Austria.

« General music director » Gustav Mahler wanted Carl Stiegler, the « wunder boy of horn playing » , to come back in the Austrian capital. Stiegler was also highly regarded by conductors Franz Schalk, and Arthur Nikisch. He became a member of the « Wiener Philharmoniker » in 1899 - a regular member in 1901 - its principal horn player, from 1906 to 1932 - and first solo horn at the « Hofoper » , from 1899 to 1906.

Stiegler created the « First Vienna Concert-Horn-Quartet » (« Erste Wiener Konzert-Hornquartett ») . According to Hans Pizka, it later expanded into a Quintet, with the addition of a « bass horn » player. It soon became known as the Stiegler « Hornchor » ensemble.

Stiegler founded in 1903 the « Vienna Wind Chamber Music Association » (« Wiener Bläserkammermusik-Vereinigung ») with members from the « Hofoper » .

Members of the Vienna Philharmonic, who made up the « Wind Quintet » ensemble :

Ary van Leuwwen, flute (joined on October 1, 1913 ; left on May 1, 1920) ; Anton Jandourek, oboe (joined on July 15, 1901 ; died on October 8, 1930) ; Bruno Wesser, bassoon (joined on March 15, 1891 ; retired on January 1, 1921) ; Franz Behrends, clarinet (joined on October 1, 1903 ; died on August 22, 1923 during the south-american tour) ; Carl Stiegler, horn (joined on August 1, 1899 ; died on June 5, 1932)

Stiegler kept close friendship with « Herr Direktor Mahler » , maestro Bruno Walter, Arnold Schœnberg, Richard Strauß, Franz Schmidt, and his former teacher Max Reger.

On several occasions, Mahler asked Stiegler to accompany him on tours abroad to play the « corno obligato » of his Fifth symphony. [Max Heß was the horn solo at the Cologne premiere.]

Stiegler exerted significant influence, as a horn teacher. After the death in 1902 of professor Schantl, he took over most of its duties as the last « chief instructor » of the Imperial « hunting music » ensemble in Vienna. He served as instructor of the « hunting music » ensemble at the neighbouring « Tiergarten » in the town of Lainz (part of Vienna's thirteenth district) , and the Ratibor « hunting music » ensemble at Grafenegg Castle.

He served as professor at the « New Vienna Conservatory » , from 1910 to 1914 ; was member of the Imperial Chapel orchestra, from 1915 to 1921. He joined the « Academy of Music and Performing Arts » as « substitute teacher » in 1917, and became « associate professor » in 1924.

Stiegler made the traditional sound of the « Viennese horn in F » popular around the world !

He was one of the highest paid soloists of his time. At the 1922 « Mozart Festival » held in the town of Basel (northwest Switzerland) , he received the sum of 2,000 Marks (in gold) for performing Mozart's Second horn concerto in E-flat major, K. 417.

He was an early performer of Richard Strauß's concerto in E-flat major for horn and orchestra, Opus 11 (1882-1883) .

He was principal horn player for the operatic premieres of « Ariadne auf Naxos » , Opus 60 and « Die Frau ohne Schatten » , Opus 65. [Hans Pizka inherited his mouthpiece !]

Stiegler's nephew, Gottfried von Freiberg, played in the war premiere of « Die Liebe der Danæ » , Opus 83, which took place at the Salzburg « Festspielhaus » on August 16, 1944.

As a teacher, Stiegler further developed professor Schantl's method, thereby, passing on the tradition of the « Viennese horn » to his students : Hans Berger, Otto Nitsch, Leopold Kainz, Josef Veleba, Emil Kreuziger, the Koller brothers (Franz and Hans) . Fritz Mischlinger, from Graz, and Holger Fransman were among the lasts.

(photo) Professor Carl Stiegler's class for horn composed of members from the Vienna Philharmonic :

Christian Nowak junior ; Karl Romagnoli ; Leopold Kainz ; Gottfried von Freiberg ; Hans Koller ; Anton Stark ; Josef Samwald ; Franz Koch.

Wednesday, 3 August 1904 : Picture taken in the afternoon in the garden of professor Emil (Karl) Wipperich after a rehearsal by the horn section of the Bayreuth Orchestra.

That year, the festival was conducted by Hanns Richter, Siegfried Wagner, and Michael Balling.

from left to right :

- Hermann Moißl (born in 1874) , played in the Vienna Philharmonic from 1899 to 1940

- « Herr » Thurzó, a choir singer and hornist from Vienna

- Franz Moißl (born on 21 May 1865 - died on 24 March 1945) , played in the Vienna Philharmonic from 1888 to 1928

- Vilhelm Poulsen (born on 13 October 1875 - died on 25 March 1930) , from the Christiansborg Palace Chapel in Copenhagen

- Hugo Rüdel (born on 7 February 1868 - died on 27 November 1934) , a member of the Berlin Court Opera, who began his career at the « Kroll Oper »

- Emil Wipperich (born on 5 October 1854 - died on 19 April 1917) , played in the Vienna Philharmonic from 1882 to 1914

Wipperich, who possibly made the oldest recording of a « horn call » [from a Wagner opera] , was a faculty member at the « Vienna Academy of Music » from 1895 to 1917. He authored a collection of orchestral studies based on the symphonic works of Richard Strauß.

We have a few « acoustic » recordings, prior to 1910, featuring Carl Stiegler in works for horn quartets.

He performed in the first Beethoven « electrical » recordings with the Vienna Philharmonic Orchestra (at the « Mittlerer Konzerthaussaal ») under the direction of Franz Schalk.

- Symphony No. 6 in F major, « Pastoral » , Opus 68 - recorded on 4, 11, 12 April 1928

matrix n° Ck 2854-2, 2855-2, 2856-2, 2857-2, 2858-1, 2859-2, 2860-2, 2861-2, 2862-2, and 2863-2 ; first issued on « HMV » D 1473/7

- Symphony No. 8 in F major, Opus 93 - recorded on 12, 13 April 1928

matrix n° Ck 2867-2, 2868-2, 2869-2, 2870-2, 2871-1, and 2872-1 ; first issued on « HMV » D 1481/3

- « Leonore » Overture No. 3, Opus 72b - recorded on 13 April 1928

matrix n° Ck 2873-3, 2874-1, 2875-1, and 2876-1 ; first issued on « Electrola » EJ 332/3

- Symphony No. 5 in C minor, Opus 67 - recorded on 26, 28 October 1929, and 27 January 1930

matrix n° CW 2881-2, 2882-1, 2883-4, 2884-2, 2887-4, 2888-2, 2889-2 and 2890-2 ; first issued on « Electrola » EH 620/3

The first recording (at the « Mittlerer Konzerthaussaal ») of the hunting scene : « Scherzo (bewegt) und Trio (nicht zu schnell) » from Bruckner's Fourth symphony [third version (1888) first printed edition " Löwe & Schalk " published by Albert J. Gutmann in Vienna (1889)] featuring the Vienna Philharmonic and Carl Stiegler's « bright horn tone » under the direction of Clemens Krauß, aged 36.

« His Master's Voice » (HMV) - C 1789 Shellac, 12 inches, 78 RPM released on July, 3, 1929

British recording engineer Frank Rennie used early electrical recording gear

specific track matrix : CA 123

side A label measures 3 3/8 inches ; matrix runout : 32-629 (CA122△ III G 32-629 1<)

side B label measures 2 7/8 inches ; matrix runout : 32-630 (CA123△ I G 32-630 12)

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« EMI » Shinseido SGR-8224

Preiser records, CD mono 90258 (« Clemens Krauß dirigiert die Wiener Philharmoniker »)

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Hans Pizka Edition CD HPE CD04

« Carl Stiegler, Hans Berger, Gottfried von Freiberg » - Great Hornists, volume I

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track 1 **Hermann Eilenberg** : « Die Post im Walde » (duration : 1:15) - recorded before 1910

performers : Adolf Stiegler (« flugel horn ») , Stiegler Horn Quartet

track 2 **Felix Mendelssohn** : « Sechs Lieder » , Opus 50 - II. « Der Jäger Abschied » (duration : 2:14) - recorded before 1910

performer : the Stiegler Horn Quartet

(Carl Stiegler - Rudolf Vargits - Karl Romagnoli - Karl Wesecky)

track 3 **Anton Bruckner** : Symphony No. 4 in E-flat major, « Romantic » - III. Scherzo. Bewegt (duration : 8:46) - recorded around 1928

performers : Carl Stiegler (horn solo) , Clemens Krauß, Vienna Philharmonic Orchestra

track 4 **Ludwig van Beethoven** : Symphony No. 6 in F major, « Pastoral » , Opus 68 - III. Scherzo. Allegro (duration : 0:43) - recorded on April 1928

performers : Carl Stiegler (horn solo) , Franz Schalk, Vienna Philharmonic Orchestra

track 5 **Ludwig van Beethoven** - Symphony No. 6 in F major, « Pastorale » , Opus 68 - V. Finale (duration : 0:54) - recorded on April 1928

performers : Carl Stiegler (horn solo) , Franz Schalk, Vienna Philharmonic Orchestra

track 6 **Ludwig van Beethoven** - Symphony No. 8 in F major, Opus 93 - III. Tempo di menuetto - Trio (duration : 1:08) - recorded on April 1928

performers : Carl Stiegler (horn solo) , Franz Schalk, Vienna Philharmonic Orchestra

track 7 **Franz Schubert** : « Auf dem Strom » for tenor, horn and piano, D. 943, Opus posthumous 119 (duration : 5:43) - recorded around 1938

performers : Peter Anders (tenor) , Hans Berger (horn) , Michael Raucheisen (piano)

track 8 **Richard Strauß** - Concerto No. 2 in E-flat major for horn and orchestra, TrV 283 (duration : 18:53) -

recorded on September 1943

performers : Gottfried von Freiberg (horn) , Karl Böhm, Vienna Philharmonic Orchestra

track 9 Lecture by Gottfried von Freiberg, excerpt (duration : 5:40) - recorded in 1953

track 10 Obituary given by professor Otto Straßer honouring Gottfried von Freiberg, excerpt (duration : 5:31) - recorded in 1962

Felix Mendelssohn : « A Midsummer Night's Dream » , Opus 61 - VII. Notturno

performers : Gottfried von Freiberg (horn solo) , Pierre Monteux, Vienna Philharmonic Orchestra

« The Gramophone » magazine Volume VIII, Number 91 of December 1930

EDITORIAL

Circumstances have made it necessary for me to consider moving some of my records from an island in the middle of the sea to an island in the middle of a river, and a problem which I have often discussed theoretically must now be considered practically. In other words, I have to make up my mind what I really do consider the best records, or, perhaps, to put it more accurately, what records I myself enjoy most ; and it has struck me that our readers may care to know the names at any rate of some of the records of which I am prepared to pay the cost of transport from the Channel Islands to the North of Scotland. I have sometimes grumbled about unnecessary duplication, but now I confess that the prospect of being able to keep one Symphony of Beethoven at Jethou and another elsewhere is a considerable relief. In the first place, let me say that I have decided not to move any orchestral recordings of pre-electrical days, although there are still several performances which have never, from the point of view of interpretation, been equalled since, and several favourites which have not been re-recorded at all. There is, for instance, Mahler's Resurrection Symphony, which was published by Polydor on eleven discs and of which I have waited in vain for a re-recording. The recording companies might consider the policy of giving us more Mahler. The present state of affairs is that the public is buying good music less and less every month. I had that news in a letter from a member of one of the big recording companies. His explanation is that the really well known works have, by now, practically all been recorded, in some cases two and three times, and that the public remain shy of any novelty. By novelty, I do not necessarily mean a new musical work, but a musical work which is not regularly performed at concerts. Now, it seems to me that Mahler might be " plugged " on the gramophone public in much the same way as Brahms has been " plugged " by the recording companies. There is reason to believe that Bruckner could be " plugged " in the same way. I represent an unspecialized type of music lover, who is capable of enjoying and appreciating the best music if he has a chance to hear enough of it. I may be wrong in thinking that this Resurrection Symphony of Mahler's is a really great piece of music, but I wager I am not wrong in thinking that a very large number of gramophone devotees would enjoy it as much as I do.

Here are some extracts from a letter of a New York correspondent on this topic :

" Why does the Gramophone Company confine its attempts at recording Bruckner to three Scherzos, two of which are very well recorded - the Scherzo of the Third and Fourth - and one Scherzo recorded by a Salon Orchestra ? Bruckner has written Adagios, some of which are among the most beautiful in all symphonic literature. Certainly, the Adagios of the Fifth, Seventh, and Eighth Symphonies would be welcomed by any lover of great music. "

" You have only two records of Bruckner that are worth while - i.e. , as far as I know. There is a recording of Bruckner's Seventh (Polydor) . The Gramophone Shop at 18, East 48th Street, informs me that the Polydor recording, the only one of the Seventh obtainable here, sells well. I mention this fact merely to show that recordings are in demand and that recordings on as high a plane as your recording of the Scherzo of Bruckner's Fourth under [Clemens] Krauß would certainly be appreciated. "

I look at the Columbia catalogue of 1930, to find that the only work by either Mahler or Bruckner in their list is an Adagietto from Mahler's Fifth Symphony, played by Mengelberg and the Concertgebouw Orchestra. In the HMV catalogue of 1930, neither Bruckner's name nor Mahler's appears at all ; but, recently, we have had the Scherzo from Bruckner's Fourth Symphony played by the Vienna Philharmonic Orchestra (HMV C 1789) . The BBC has given us Symphonies both by Mahler and Bruckner, but a single performance over the Radio is of little avail as propaganda. However, I must not be led away into discussing what we lack when the topic of this Editorial is what we have, and also what we had.

The single child of an « strong mother » , Carl Stiegler never married. He became a passionate collector, editor and publisher of works for « hunting horns » and « valved horns » .

works

« Das Mädchen im Mond » , opera in three acts (libretto : Rudolf Österreicher, Wilhelm Sterk) ; horn quartet ; horn quintet ; horn fantasies ; hunting fanfares ; pieces for solo horn ; pieces for horn and piano.

« St. Eustachius Messe » (1911)

« St. Eustace » feast day is celebrated on September 20 at the Lainz « Tiergarten » (in Vienna's thirteenth district) . It dates back more than three hundred years ago. The initial celebration took place in 1692 at the Augustinian monastery in Mariabrunn, where a hunters' brotherhood had been created shortly before. Although imperial bans were issued due to « various instances of abuse » , the court hunters refused to be prevented from participating. Following the dissolution of the Mariabrunn monastery, the « St. Eustachius Messe » was celebrated in the Romanesque chapel of St. Nicholas at the Lainz « Tiergarten » . The chapel is one of the oldest churches in Vienna and the last remaining vestige of the Oberhacking settlement, which was destroyed in 1529. In the nineteenth century, it became known as the « imperial and royal Court Hunting Chapel » . The first celebration of « St. Eustachius » after World War I took

place in 1923. Forty members of the Vienna « Staatsoper » performed in 1931. More than 3,000 people attended in 1932.

Numerous composers, associated with the Viennese circle, wrote solo pieces with piano accompaniment, and chamber works for Carl Stiegler.

A heavy cigar smoker, Stiegler developed a few days before his death a leg ailment : a painful growth in the hollow of his left knee. He agreed to have an amputation (which subsequently caused a fatal embolism) under surgeon Wolfgang Denk [born on 21 March 1882 in Linz ; died on 4 February 1970 in Vienna] at the « First surgical university clinic » [directed by the Austrian surgeon and neuro-surgeon doctor Anton von Eiselsberg (1901-1931)] , which is linked to the Vienna « General Hospital » (« Allgemeines Krankenhaus ») .

Carl Stiegler died on 5 June 1932 in Vienna.

His death arroused great attention in the musical world, resulting in headlines in the most prominent newspapers in Austria, Germany, and other European capitals.

honours

- Governing councillor (1927)

- « Medal of Honour with War Decoration » , second class, for services to the Red Cross

- « Honorary Ring » of the Vienna Philharmonic (1924)

- Title of « Professor » (1927)

- « Gold Medal of Merit » of the Republic of Austria (1935)

Carl Stiegler occasionally wore the « Gold Medal of Merit » and the Prussian « Palme d'Or » on his Imperial uniform.

September 1895

Professor Anton Bruckner announces to the University of Vienna that he will resume his weekly evening harmony lectures for the 1895-1896 winter semester.

However, on the recommendation of his physicians, he had to abandon this plan.

1896

Wednesday 29 January 1896

Bronisław Huberman will give four concerts during the Viennese season

In January, he plays at the « Großer Musikvereinssaal »

Brahms's concerto in D major with his beloved « Stradivarius »

(possibly accompanied by the « Philharmoniker » under the « bâton » of Richard von Perger)

The old composer is alerted to the news that a thirteen year old boy will perform his violin concerto

He decides to attend, possibly to reprimand this Polish prodigy for daring to take on such a demanding work

Brahms is sitting at the balcony, and is incredibly impressed

After the concert, Brahms goes in the green room to kiss the boy on the forehead

« You should not have played so beautifully ; you are a genius, my son ! »

He presents Huberman with his official picture and the following inscription :

« In friendly memory of Vienna and your grateful listener J. Brahms. »

Huberman says to the composer :

« I wish they hadn't applauded after the cadenza. »

also attending :

Antonín Dvořák, Gustav Mahler, Anton Bruckner, Johann Strauß II, Eduard Hanslick

Dr. Hanslick writes :

« In the face of such transcendent genius, criticism as such ceases. »

Brahms's biographer Max Kalbeck :

« As soon as Brahms heard the sound of the violin, he pricked up his ears ; during the Andante, he wiped his eyes ; and, after the Finale, he went into the green room, embraced the young fellow and stroked his cheeks.

When Huberman complained that the public applauded after the cadenza, breaking into the lovely Cantilena, Brahms replied :

" You should not have played the cadenza so beautifully ". »

Brahms later visits Huberman at home, and eagerly examines his stamp collection

The sick composer intends to write a fantasy for him (« if I have any fantasy left ») but he dies the following year.

The Queen of Romania bestowed upon Huberman the title of « royal violinist »

Wednesday, 12 August 1896

The evening edition of the « Deutschen Volksblatt » Number 2733 on page 4, « Die Presse » Number 221 on page 3, and the « Wiener Fremdenblatt » are announcing the return of professor Bruckner's weekly evening university lectures for the 1896-1897 winter semester :

« (Professor Bruckner)

Professor Anton Bruckner, lecturer at the University of Vienna, who was prevented from doing so in the previous year due to illness, has announced for the coming winter semester a one and a half hour period on the theory of harmony : three, four, and five notes, forming with the fundamental steps, figured bass (thoroughbass) notations in the key of major. »

Sunday, 4 October 1896

Name day of Emperor Franz-Josef I

First performance of « Prodaná nevěsta » at the Vienna « Hofoper »

Wilhelm Jahn, conductor

music by Bedřich Smetana

libretto by Karel Sabina

Director Alexandrine von Schönerer surrendered the performance rights held by the « Theater an der Wien »

The need to find appropriate performers and to create a production team proved to be of major importance, in part because the expected high standard at the Court opera house must be indisputable compared to what had been offered at the suburban « Theater an der Wien » .

Tenors August Stoll and Fritz Schrödter, and bass Vilém Heš (Wilhelm Hesch) were among the main singers hired for this production.

The premiere generated increased interest in the French press.

After « Prodaná nevěsta » had been produced in nearly all of Germany's theatres, the critics expressed the wish that it be performed in a Parisian theatre :

« There is life flowing in the superb playing of the orchestra that is entirely absent in our two Parisian opera theatres [" Opéra Garnier " and " Opéra-Comique "] . These Viennese fellows are the embodiment of music ! [...] I got no small amount of satisfaction from seeing something other than the foot dragging on which our " Opéra " has a monopoly. I hope that " The Bartered Bride " will also get played in Paris soon. »

This article was also written under the impression of the same reviewer's attendance of a performance of « The Bartered Bride » , when visiting Prague.

Sunday, 6 December 1896

Letter from Pauline von Metternich to František Adolf Šubert, executive director of the Czech National Theatre :

« " Herr " Salvayre was pleased by the performance(s) in Prague [he attended three different operas in total] , and in a letter he sent me, he emphasized the big difference that prevails between the opinions at the Vienna Court Opera and at the Czech National Theatre. It is beyond my comprehension why the stage director in Vienna did not try to come as close as possible to the concept used at the Prague Theatre and did not conceive scenery of a more typically ethnic character ! [...] According to Salvayre, [director Léon] Carvalho would supposedly perform " The Bartered Bride " badly because he lacks the forces in many respects. For the role of Kecal, he would have only [baritone Lucien] Fugère. [...] His chorus is wretched, and the ballet is constantly being criticized ! Now, they want to establish a " théâtre universel ", and they supposedly already have the funds in hand - the participants promised me that " The Bartered Bride " will be the first thing they perform ! Let us not wait until 1900 [the year of the " Exposition universelle "] [...] , after all, the Czech National Theatre might come to Paris, and it should do so ! »

...

« Herr Salvayre war über die Aufführung in Prag (die Aufführungen) sehr entzückt und hat den gewaltigen Unterschied welcher zwischen der Auffassung in der Wiener Hofoper und im böhmischen Nationaltheater ganz besonders in seinem Briefe an mich hervorgehoben. Mir bleibt es unerklärlich daß der " Régisseur " in Wien nicht getrachtet hat der Auffassung im Prager Theater möglichst nahe zu kommen und die " mise en scène " typischer, nationaler zu gestalten ! [...] Carvalho würde nach Salvayre's Ansicht die " Verkaufte Braut " schlecht aufführen indem ihm die Kräfte in vielfacher Beziehung fehlen. Er hätte nur Fugère für die Rolle des Kecal. [...] Der Chor ist bei ihm miserabel und das Ballet-corps unter Herren der Kritik ! Man will jetzt ein " théâtre universel "

gründen und sollen die Kapitalien schon da sein - die Theilnehmer haben mir die Zusage gemacht im allererster Reihe die " Prodaná nevesta " aufgeführen ! Bis zum Jahre 1900 warten wir nicht [...] jedenfalls könnte und sollte darin das böhmische Nationaltheater in Paris sich zeigen ! »

[Ultimately, the National Theatre was not invited to Paris for the « Exposition universelle de 1900 »]

Gervais Bernard Gaston Salvayre (1847-1916) , known professionally as « Gaston Salvayre » , was a French composer, pianist, organist, and music critic renowned for his dramatic operas and sacred choral works.

Tuesday, 10 November 1896

The « Deutsche Zeitung » reports on page 7 that the bust of Anton Bruckner (iconography : IKO 77) by sculptor Percival Hedley is now available at the music shops of publishers Theodor Rättig and Ludwig Doblinger.

A picture of Bruckner based on a lithography by Rudolf Maximilian Fenzl (1876-1908) is published by editor Edmund Ullmayer.

Friday, 25 December 1896

Letter from count Albert Apponyi to Gustav Mahler :

Count Apponyi agrees to help bring Mahler to Vienna, but is unsure if he has any real influence

Saturday, 26 December 1896

Letter from Ödön [Edmund] von Mihalovich to Gustav Mahler :

Mahler asked count Julius Széchenyi to intervene with his friend, countess Trautmannsdorf

(prince Liechtenstein's sister) on Mahler's behalf.

Count Albert Apponyi will do everything possible. Mahler should write Siegmund Singer.

Sunday, 27 December 1896

Letter from Ödön [Edmund] von Mihalovich to Gustav Mahler :

Mihalovich suggests that Mahler write to Max Falk, who is friendly with

Josef von Bezecný, the intendant of the court opera house

1897

Sunday, 10 January 1897

Letter from count Albert Apponyi to Josef von Bezecný, the intendant of the court opera house :

Count Apponyi warmly recommends Mahler

Monday, 11 January 1897

Letter from Ödön [Edmund] von Mihalovich to Gustav Mahler :

Mihalovich wrote to Josef von Bezecný in such a manner

that Mahler ought to be engaged on the basis of this letter.

Again, he recommends that Mahler writes to Max Falk.

...

Letter from Carl Goldmark to Gustav Mahler :

Goldmark will not go over Wilhelm Jahn's head

and directly recommend Mahler for « Kapellmeister » in Vienna

but if the occasion arises, he will make his favourable views known.

Friday, 15 January 1897

Letter from Ferenc von Beniczky to Gustav Mahler :

Beniczky is pleased to recommend Mahler for the « Kapellmeister » position in Vienna

He wrote to intendant Josef von Bezecný, accordingly

[Hungary's move to the political right in 1891 was reflected in the Court opera house, when Ferenc von Beniczky was replaced as intendant by the conservative aristocrat Géza Zichy]

Monday, 12 April 1897

Letter from Gustav Mahler (Hamburg) to vice-court « Kapellmeister » Hanns Richter (Vienna) :

Mahler pays his respects to « Herr » Richter before assuming his position at the « Hofoper »

Friday, 23 April 1897

Letter from Felix Weingartner to Gustav Mahler :

Greetings to Mahler on his departure from Hamburg.

It is quite alright that Mahler gave the piano vocal score of « Genesius »

[Weingartner's opera in three acts, Opus 14] to Anna von Mildenburg.

Saturday, 24 April 1897

Gustav Mahler officially leaves the Hamburg « Stadttheater » after conducting a performance of « Die Meistersinger von Nürnberg » .

The departure is marked by a « farewell letter » from Countess Clare Bassewitz.

May 1897

Gustav Mahler is hired at the Vienna « Hofoper » as « resident conductor »

The « Reichspost » writes :

« The Jewish press will see whether the panegyrics with which they plaster their idol at present do not become washed away by the rain of reality as soon as " Herr " Mahler starts spouting his Yiddish interpretations from the podium. »

Waiting for Emperor Franz-Josef's confirmation of his directorship, Mahler shares duties with Josef Hellmesberger junior and vice-court « Kapellmeister » Hanns Richter. Director Wilhelm Jahn does not consult Richter about the appointment.

Mahler writes a complimentary letter to Richter expressing unswerving admiration for the venerable conductor.

Both rarely in agreement, they keep their divisions private.

Tuesday, 11 May 1897

Gustav Mahler makes his debut as « assistant conductor » at the Vienna « Hofoper » in a performance of Richard

Wagner's « Lohengrin » .

His repeated extraordinary successes during the following months will lead to his appointment as « chief conductor and director »

Friday, 27 August 1897

Letter from Gustav Mahler to vice-court « Kapellmeister » Hanns Richter :

Mahler offers Richter to conduct Rossini's « Il barbiere di Siviglia » , and discusses other repertoire problems

He tells Richter of his efforts to assure critics of the friendship between the two of them

Friday, 8 October 1897

Gustav Mahler is officially appointed « director » of the Vienna « Hofoper » succeeding Wilhelm Jahn

The first production he conducts after his nomination is Bedřich Smetana's Czech nationalist opera « Dalibor » , which includes a reconstituted finale.

This causes anger among the more extreme Viennese German nationalists, who are accusing « Herr Direktor Mahler » of « fraternising with the anti-dynastic, inferior Czech nation »

In his memoirs entitled « The World of Yesterday : Memoires of a European » (« Die Welt von Gestern : Erinnerungen eines Europäers ») published in 1942, the Jewish Austrian author Stefan Zweig described Mahler's appointment as an example of the Viennese public's general distrust of young artists :

« Once, when an amazing exception occurred and Gustav Mahler was named director of the Court Opera at thirty-eight years old, a frightened murmur and astonishment ran through Vienna, because someone had entrusted the highest institute of art to " such a young person " (...) This suspicion - that all young people were " not very reliable " - ran through all circles at that time. »

Zweig also wrote :

« To have seen Gustav Mahler on the street [in Vienna] was an event that one would proudly report to his comrades the next morning, as if it were a personal triumph. »

Mahler stepped up to the podium in Vienna during a time of rising unrest. In the latter part of the century, Vienna's immigrant population was quickly growing, and the ensuing ethnic and racial tensions likely played a part in Dr. Karl Lueger's success. There was debate over the Czech language, particularly in regards to the 1897 « Badeni Ordinance » calling for the official recognition and use of both Czech and German within Bohemia. Other nationalities within the Empire, such as those identifying as « Austro-German » , did not want to tolerate this favouritism. In the midst of

such tensions, Mahler performed « Dalibor » , an opera dealing with Czech resistance to foreign occupation. Mahler's decision to perform this work in Vienna on October 4 - the Emperor's « name day » - only added to the controversy. Smetana, as William Everett notes, wanted « Dalibor » to excite a sense of nationalism among Czechs. It was written as an epic featuring large choral parts and drawing heavily from Czech history. Shortly after the premiere, demonstrators reacted against the « Badeni Ordinance » . Consequently, Prime minister Count Kasimir Felix Badeni (a member of the Polish noble House of Badeni) was dismissed. This incident was not the first time Mahler demonstrated his affinity for Bedřich Smetana.

Indeed, Mahler was an avid supporter of the composer throughout his career. He was first exposed to Smetana in 1885, when he was conductor at the « German Theatre » in Prague, and an attendee of the Czech National Theatre.

In a letter written in the summer of 1886, Mahler noted his immediate fascination with the composer :

« Incidentally, I have several times been to the Bohemian National Theatre here and have heard a number of works by Smetana, Glinka, Dvořák, etc. , and I must confess that Smetana, in particular, strikes me as very remarkable. Even if his operas will certainly never form part of the repertory in Germany, it would be worth while presenting such an entirely original and individual composer to audiences as cultivated as those in Leipzig. »

In Hamburg, he performed four of Smetana's operas and, with this later Viennese production of « Dalibor » , Mahler personally worked on all aspects of the opera production : « from " décor " and costumes to the manner in which the singers sang their arias »

Mahler's choice of Smetana was not idle or random. It indicates Mahler's ability to make a political statement and to show support for the Czech people.

Gustav Mahler : fleeting footsteps and the music of the city

Although Mahler was more a creature of intense interiority and long Alpine walks, during his years as director of the « Wiener Hofoper » (1897-1907) , he lived near the « Karlsplatz » . On certain spring mornings or late evenings after rehearsals, Mahler would take a brief walk through the « Stadtpark » on his way home, trying to release the pressure of creation and administration.

His friend Bruno Walter noted that Mahler had a curious relationship with city parks :

« They soothed him momentarily, then made him restless again. He was too aware of the human pulse behind the trees. »

Friday, 26 November 1897

Bernhard Pollini dies at fifty-eight years old in Hamburg on 26 or 27 November 1897, succumbing to heart paralysis (« Herzlähmung ») .

The incident occurs after supervising a performance of « Die Meistersinger von Nürnberg » at the « Stadttheater » , during which he is reportedly in excellent spirits. This sudden event comes amid several years of declining health, which increasingly affected his temperament.

He posthumouly receives the honorific title of Court Councillor (« Hofrath ») .

The governance of the « Stadttheater » , « Altonaer Stadttheater » and « Thaliatheater » is transferred to Franz Bittong and Max Bachur, which marks a significant shift.

1898

Saturday, 1 October 1898

With the appointment of Guido Adler as first « full-professor » (« Professor ordinarius ») of musicology at the University of Vienna, the subject was raised to the level of academic research and teaching. The faculty now had a competent specialist who could provide professionally recognized opinions when appointing relevant university teachers. Anton Bruckner's lectureship, which had not been filled since November 1894, was still vacant.

Wednesday, 5 October 1898

Four days after Guido Adler's appointment as first « full-professor » (« Professor ordinarius ») of musicology at the University of Vienna, Hermann Grädener's application for Bruckner's lectureship was received.

Born in Kiel, the violinist, conductor and composer had already worked successfully for a long time as choir-master of the « Wiener akademischer Wagner-Verein » (1887-1890) and, since 1875, as a music teacher at the Vienna Conservatory (composition class) . He was also conductor of the « Wiener Singakademie » (1892-1896) and the « Orchester-Vereins für klassische Musik » (Orchestra Society for Classical music) . On the occasion of the « International Exhibition for Music and Theatre » held in « Prater » park in 1892, a successful « Exhibition Symphony Orchestra » was founded under his direction. The attempt to establish the ensemble as the permanent « Wiener Stadtkapelle » (Vienna City Chapel) failed, despite the interest of the mayor of Vienna, Johann Prix (1836-1894) .

1901

September 1901

Bruno Schlesinger accepted Gustav Mahler's invitation to be his assistant at the Imperial Court Opera House. Shortly before Schlesinger arrived in the fall, Richard Strauß had given the Viennese premiere of « Ein Heldenleben » , while Mahler had the belated world-premiere of his cantata « Das klagende Lied » . That same year saw the young tenor Leo Slezak join the opera company at the « Hofoper » . The racy plays of Arthur Schnitzler and the writings of Oscar Wilde appealed to many Austrians. In 1898, Schlesinger took the position of chief-conductor of the Riga Opera House

in Latvia. Before he could work in Riga, however, he had to agree to another major change in his life : he converted to Christianity - probably Catholicism. A few months before arriving in Vienna, Walter and the lyric-dramatic soprano at the Riga Opera House, Elisabeth (Johanna Clara) Wirthschaft - who adopted the stage-name Elsa Korneck - were married on 2 May 1901 in Berlin. The Registry Office Number 3 recorded « evangelical » as the religion for both spouses. (Born on 19 January 1871 in Danzig, Wirthschaft remained a shadowy figure. In a permanent state of depression at the end of her life, she died on 26 March 1945 at home in New York - 965 Fifth Avenue - after a long illness.) Schlesinger had to wait for Emperor Franz-Josef permission before he could work at the « Hofoper » , and soon, he was conducting countless operas for the company. Walter's often had an uneasy relationship with Strauß, more so with Arnold Schœnberg. In May 1911, Schlesinger took the name « Walter » , as his legal name, then also received the Austrian citizenship.

1902

Monday, 25 August 1902

Imperial and Royal Court Opera House, Vienna

(« Kaiserliches und Königliches Hofoperntheater » , Wien)

7:30 pm

« Die Perle von Iberien »

(The Pearl of Iberia)

fantastic ballet in three « tableaux »

(a staple of the Court opera's repertory)

music by Josef Hellmesberger junior

libretto by Irene Sironi

choreography by Josef Haßreiter

published by Albert Jungmann & C. Lerch, Wien

« tableau I »

Gypsy dance

« tableau 2 »

at the bottom of the Ebro river ~ waltz of the Undines

« tableau 3 »

Spanish national dances

cast

Die Königin von Spanien : Helene Krauß

Paquita, eine Zigeunerin : Irene Sironi

Fatime, Paquitas Großmutter : Emma Graselli

Piquillo, Student aus Salamanca : Ferdinand Rathner

Don Ramiro, Gouverneur von Saragossa : Carl Borromäus Godlewski

Ein Wirth : Josef Zulka

Der Schöffe : Alfred Rathner

Ein Herold : Johann (Hans) Rumpel (Rumpe)

Neptun : Carl Raimund senior

Ein Zigeunerhäuptling : Eduard Voitus van Hamme

1907

end of summer 1907

Director Gustav Mahler submits his resignation to the Vienna « Hofoper »

1921

Princess Pauline von Metternich dies in Vienna at the age of eighty-five years old on 28 September 1921

(some historical archives and photography collections list September 18)

She lived through the glory and fall of the Austrian and French empires and was believed to be a living symbol of these two lost worlds.

She was remembered in the memoirs of Countess Marie Larisch :

« Princess Pauline von Metternich has always been the acknowledged leader of Society in Vienna. She is very smart, exceedingly clever, and can be exceedingly unkind. I always liked her, and I used to perform in many of the theatricals of which she was so fond. Her entertainments were splendid ; she is a born hostess, a typical example of the " grande dame ", who is unfortunately fast disappearing. »

1924 : centenary of Anton Bruckner's birth

Conductor Rudolf Schulz-Dornburg is appointed « general music director » of the Westphalian city of Münster, which includes the Symphony Orchestra and the Municipal Theatre.

Wednesday, 9 January 1924

« Konzerthaus Großer Saal » , Vienna

7:00 pm

Ferdinand Löwe conducts the « Wiener Konzertverein Sinfonie-Orchester »

programme

Ludwig Thuille : « Romantische Overtüre » in D major, Opus 16

Robert Schumann : Concerto in G major for piano and orchestra, Opus 92

soloist : Friedrich Wührer

Richard Wagner : « A Faust Overture » in D minor, WWV 59, revised version

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

Thursday, 17 January 1924

« Musikvereins Großersaal » , Vienna

7:00 pm

Clemens Krauß conducts the « Wiener Symphoniker »

programme

Max Reger : « Eine romantische Suite » , based on poems by Joseph von Eichendorff, suite for orchestra, Opus 125

Intermission

Anton Bruckner : Symphony No. 3 in D minor, « Wagner Symphony »

Friday, 18 January 1924

« Musikvereins Großersaal » , Vienna

7:00 pm

Clemens Krauß conducts the « Wiener Symphoniker »

programme

Max Reger : « Eine romantische Suite » , based on poems by Joseph von Eichendorff, suite for orchestra, Opus 125

Intermission

Anton Bruckner : Symphony No. 3 in D minor, « Wagner Symphony »

Tuesday, 22 January 1924

the Central German Broadcasting Corporation (« Mittel-Deutsche Rundfunk AG » , or MIRAG) is founded in Leipzig

Wednesday, 23 January 1924

« Konzerthaus Großer Saal » , Vienna

7:00 pm

Paul August Klenau conducts the « Wiener Konzertverein Sinfonie-Orchester »

programme

Wolfgang Amadeus Mozart : Overture from « Idomeneo » , « opera seria » , K. 366

Franz-Josef Haydn : Concerto in D major for violoncello and orchestra, Hoboken VIIb:2

soloist : Paul Grümmer

Anton Bruckner : Symphony No. 5 in B-flat major, Franz Schalk edition of 1894

Thursday, 31 January 1924

« Musikvereins Großersaal » , Vienna

7:00 pm

professor Leopold Reichwein conducts the « Wiener Symphoniker »

programme

Ludwig van Beethoven : Symphony No. 4 in B-flat major, Opus 60

Intermission

Anton Bruckner : Symphony No. 7 in E major

February 1924

Oskar Czeija's and Gustav Adolf Schwaiger's attempts to broadcast lead to the establishment of « Radio-Verkehrs-Aktien-Gesellschaft » (RAVAG) - a joint venture of the Austrian federal government, the City of Vienna, and several banks. Czeija is appointed general director, while Schwaiger is appointed head technical director.

Under Schwaiger's direction, applied research work is carried out in the « RAVAG » laboratory. Results : transmissions also become possible via telephone lines. With in a short period of time, this innovation will be widely used internationally in radio technology.

Wednesday, 6 February 1924

« Konzerthaus Großer Saal » , Vienna

7:00 pm

Rudolf Nilius conducts the the « Wiener Konzertverein Sinfonie-Orchester »

programme

Anton Bruckner : Symphony No. 6 in A major

Intermission

Franz Liszt : Two episodes from Nikolaus Lenau's « Faust »

Bedřich Smetana : « Vltava » , second symphonic poem from « Má vlast »

Bedřich Smetana : Overture to « Libuše » , festive opera in three acts

Sunday, 10 February 1924

« Musikvereins Großersaal » , Vienna

3:30 pm

Anton Konrath conducts the « Wiener Symphoniker »

Gottfried Ortlieb, clarinet

programme

Wolfgang Amadeus Mozart : Overture from the opera « Le nozze di Figaro » , K. 492

Christoph Willibald Gluck : Aria of Orpheus « Che faro senza Euridice ? »

from Act two of the opera « Orfeo ed Euridice » , based on a libretto by Ranieri de' Calzabigi

soloist : Rosette Anday, alto

Wolfgang Amadeus Mozart : Aria of Sextus from « La Clemenza di Tito » , « opera seria » , K. 621

soloist : Rosette Anday, alto

Ludwig van Beethoven : Concerto No. 3 in C minor for piano and orchestra, Opus 37

soloist : Berta Beer-Jahn

Intermission

Anton Bruckner : Symphony No. 2 in C minor

Sunday, 17 February 1924

« Musikvereins Großersaal » , Vienna

« Extraordinary charity concert » organized to raise money for the Vienna Philharmonic pension fund

Franz Schalk conducts the « Wiener Philharmoniker »

programme

Anton Bruckner : Symphony No. 1 in C minor

Intermission

Anton Bruckner : Symphony No. 9 in D minor (unfinished) , Ferdinand Löwe's retouched version of 1903

Tuesday, 19 February 1924

« Konzerthaus Großer Saal » , Vienna

7:00 pm

professor Viktor Keldorfer conducts

the « Wiener Konzertverein Sinfonie-Orchester »

and the « " Wiener Schubertbund " Men's Choir »

programme

Franz Schubert : « Wanderer Fantasy » in C major, Opus 15, D. 760

(symphonic arrangement by Franz Liszt for piano and orchestra)

soloist : Oskar Dachs

Richard Strauß : « Bardengesang » (Bardic Song) , Opus 55

based on the text « Hermannsschlacht » by Friedrich Gottlieb Klopstock

Anton Bruckner : « Helgoland » , secular cantata for male-choir and orchestra

March 1924

Hans Schnoor reports on the Leipzig performance of the Fourth Symphony (**WAB 104**) conducted by Wilhelm Furtwängler [on January 1, 1924] - as does Ernst Décsey (Vienna) , who also mentions Ferdinand Löwe's Bruckner cycle [already underway ?] - as well as the Seventh Symphony (**WAB 107**) conducted from memory by Leopold Reichwein, and the Fifth Symphony (**WAB 105**) conducted by Paul von Klenau.

Opening day of the « Bruckner Festival » in Klosterneuburg Abbey. During the memorial service in the collegiate church, celebrated by the Augustinian provost Dr. Josef (Eduard) Kluger, parts of the « Requiem » in D minor (**WAB 39**) , the « Libera » (possibly, **WAB 22**) , and the choral piece « Am Grabe » (**WAB 2**) are conducted by Andreas Weißenbäck.

At the evening concert held in the abbey's concert hall, following a speech by Viktor Ludwig, the programme includes the « Ave Maria » (**WAB 7 ?**) performed by the chamber singer Boruttau, « Entsagen » (**WAB 14**) performed by the St. Martin's church choir, an organ prelude played by Franz Moißl, and the Quintet with Dr. Hendrych.

The programme booklet [?] contains an excerpt from Max von Millenkovich's poem « Festspruch » .

A Bruckner tribute takes place on the « Rathausplatz » , with a speech by Alfred Orel and the performance of two choral works - possibly including the « Festlied » in D major (**WAB 67**) .

To mark the Klosterneuburg Festival, a commemorative print (etching) designed by Theo Henning is published (Iconography : IKO 201) .

The « Austrian-German People's Association » and the « Bruckner Society » hold a gala evening, starting at 7:30 pm, in the « Great Hall » of the Berlin « Reichstag » to mark the centenary of Bruckner's birth. The event takes place under the patronage of Wilhelm Marx, who also delivers a speech. « Reich » president Friedrich Ebert and several members of the government are attending the celebration. A lecture by Dr. Fleischer suffers from weaknesses in terms of content and acoustics.

The « Bruckner Choir » , under the direction of Dr. Felix Maria Gatz, performs the « Salvum fac populum » and the « Benedictus » from the Mass in F minor (**WAB 28**) . This is followed by a social gathering featuring a cold buffet,

recitations, and vocal performances.

The score of the Mass in E minor (**WAB 27**) , revised by Josef von Wöß, is published by « Universal-Edition » under number 7534.

Saturday, 1 March 1924

The radio transmitter in Leipzig starts broadcasting. It is the second radio station in Germany (five months after Berlin) . The station covers the states of Sachsen, Thüringen and Anhalt as well as the prussian « Provinz Sachsen » (except the northern part of the Magdeburg district) and some parts of Braunschweig.

Sunday, 2 March 1924

Performance of the « Ave Maria » (**WAB 6**) and other choral works by Bruckner, possibly including his « Festlied » in D major (**WAB 67**) , at a concert featuring the « Teachers' Choral Society » in Nuremberg.

Tuesday, 4 March 1924

Date appearing on the score of the arrangement by Kajetan Schmidinger of the « Agnus Dei » from the « Windhaag Mass » in C major (**WAB 25**) .

Wednesday, 5 March 1924

Letter from Carl Hrubý to provost Vinzent Hartl of St. Florian :

As one of Bruckner's last students, and after the publication of the first biography of the composer by Franz Brunner, he requests from provost Hartl illustrations and source material for his planned biography, which he intends to be a corrective of the distorted image of Bruckner.

Thursday, 6 March 1924

Alfred Schnerich completes his transcription of the « Missa solemnis » in B-flat minor (**WAB 29**) .

Performance in Leipzig of the Fourth symphony (**WAB 104**) by the « Gewandhaus » Orchestra under the direction of Wilhelm Furtwängler at a concert organized by the « General Workers' Educational Institute » (« Allgemeine Arbeiter-Bildungs-Instituts ») , established on April 25, 1907 to provide accessible cultural and political education to the working class.

Performance in Berlin of the Seventh symphony (**WAB 107**) by the « Philharmoniker » under the direction of Heinz Unger. The soloists for Gustav Mahler's « Kindertotenlieder » are soprano Else Wachsmann and Fritz Fischer.
The son of a lawyer, Heinz Unger was born on 14 December 1895 in Berlin. He studied law in Munich, where, in 1915, he heard Gustav Mahler's « Das Lied von der Erde » under the « bâton » of Bruno Walter. This event influenced his

decision to become a conductor. He studied, among others, with professors Wilhelm Klatte and Fritz Stiedry at the Berlin Conservatory, from 1916 to 1919. He conducted his first professional concert in 1919, with the prestigious « Berliner Philharmoniker » .

Unger founded in 1921, and conducted the « St. Cecilia Choir » of Berlin.

He conducted in 1923 the Berlin « Philharmoniker » and « Symphoniker » in a performance of Mahler's Eighth symphony.

He guest-conducted in Vienna, Oslo, and several German cities.

He made several concert tours in the Soviet Union, during the 1920's. He conducted annually for a period of six months the Leningrad Radio Orchestra, from 1934 to 1936.

Heinz Unger died on 25 February 1965 in Toronto, Canada.

Saturday, 8 March 1924

The St. Pölten Men's Choir is organizing a Bruckner celebration marking the centenary of the composer's birth. The programme booklet features a pen and ink drawing (Iconography : IKO 197 - based on Iconography : IKO 70) .

Public dress rehearsal in the evening of the Fourth symphony (**WAB 104**) and the « Te Deum » (**WAB 45**) featuring the « Wiener Symphoniker » under choir-master Christian Artl with vocal soloists from the « Wiener Volksoper » : soprano Margit Huber (Margit Huber-Mende) ; contralto Mia Beyerl ; tenor Karl Fälbl ; bass Georg Gustav Hann.

Sunday, 9 March 1924

« Great City Hall » of St. Pölten

choir-master Christian Artl conducts the « Wiener Symphoniker » and the St. Pölten Men's Choir

featuring soloists from the « Wiener Volksoper » :

soprano Margit Huber (Margit Huber-Mende) ; contralto Mia Beyerl ; tenor Karl Fälbl ; bass Georg Gustav Hann

programme

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

Anton Bruckner : « Te Deum » for soloists (SATB) , mixed-choir, orchestra and organ « ad libitum » (1884)

...

Performance of the Mass in E minor (**WAB 27**) under the direction of Franz-Xaver Gmeiner at the Gersthof parish church in the Währing district of Vienna.

Monday, 10 March 1924

« Radio-Verkehrs-Aktien-Gesellschaft » (RAVAG) - run by the radio pioneer and enthusiast Oskar Czeija - is broadcasting its first live concert. There are already around 30,000 radio receivers in Austria, which explains to the overwhelming success of the new medium.

Wednesday, 12 March 1924

« Konzerthaus Großer Saal » , Vienna

seventh « subscription concert » of the 1923-1924 season

7:00 pm

Ferdinand Löwe conducts the « Wiener Konzertverein Sinfonie-Orchester »

programme

Antonio Vivaldi : Concerto for string orchestra and organ

Johann Sebastian Bach : Partita No. 3 in E major, BWV 1006, adapted for strings and organ by Ottorino Respighi

Arcangelo Corelli : Violin sonata, « La Folia » , Opus 5, No. 12

soloist : Josef Szigeti

Intermission

Anton Bruckner : Symphony No. 7 in E major

...

Old « Philharmonie » on « Bernburgerstraße » in Berlin

Bruckner Verein

Dr. Felix Maria Gatz conducts

the « Berliner Philharmoniker »

(under the name « Bruckner Society Orchestra »)

and the « Bruckner Choir »

soloists :

Rose Walter, soprano ; Hilde Ellger, alto ; Jaro Dworsky, tenor ; Wilhelm Guttmann, bass ; Josef Kromolicki, organ

programme

Anton Bruckner : Symphony No. 7 in E major

Anton Bruckner : « Te Deum » for soloists (SATB) , mixed-choir, orchestra and organ « ad libitum » (1884)

Sunday, 16 March 1924

Performance in Amsterdam of the Seventh symphony (**WAB 107**) by the « Concertgebouworkest » under the direction of Dr. Karl Muck.

Tuesday, 18 March 1924

concert held in the « cellar hall » of Klosterneuburg Abbey

Franz Moißl conducts

the Klosterneuburg Philharmonic Orchestra

performance of the Symphony No. « 00 » in F minor (**WAB 99**) - without the third movement, Scherzo

Wednesday, 19 March 1924

town of Magdeburg on the Elbe river, Saxony, Germany

Heinz Unger conducts the Municipal Orchestra (« Städtisches Orchester »)

Otto Kobin, soloist

programme

Anton Bruckner : Overture in G minor for orchestra, Opus posthumous

Ludwig van Beethoven : Concerto in D major for violin and orchestra, Opus 61

Ludwig van Beethoven : Symphony No. 5 in C minor, Opus 67

Thursday, 20 March 1924

Performance in the « New Hall » of the « Hofburg » Palace of the Fourth symphony (**WAB 104**) by the amateur ensemble « New Vienna Orchestra Association » (« Neuer Wiener Orchesterverein ») conducted by Gottfried Kassowitz.

Saturday, 22 March 1924

The « Österreichische Volkszeitung » Number 81 mentions on page 7 the « Bruckner centenary celebration » , which is directed by the Austrian music writer, music teacher, critic, and civil servant, Karl Kobald - placed under the supervision of the Ministry of Education.

Monday, 24 March 1924

« Konzerthaus Großer Saal » , Vienna

first performance of a concert sponsored by the « Wiener Schubertbund »

professor Viktor Keldorfer conducts

the « Wiener Konzertverein Sinfonie-Orchester »

and the « " Schubertbund " Women's Choir »

programme

choral works by Anton Bruckner, possibly including the « Ave Maria » (**WAB 6**)

the Zerbinetta aria (« Großmächtige Prinzessin ») from Richard Strauß's « Ariadne auf Naxos » , Opus 60

is sung by the soprano Maria Gerhart

Tuesday, 25 March 1924

« Konzerthaus Großer Saal » , Vienna

second performance of a concert sponsered by the « Wiener Schubertbund »

professor Viktor Keldorfer conducts

the « Wiener Konzertverein Sinfonie-Orchester »

and the « " Schubertbund " Women's Choir »

programme

choral works by Anton Bruckner, possibly including the « Ave Maria » (**WAB 6**)

the Zerbinetta aria (« Großmächtige Prinzessin ») from Richard Strauß's « Ariadne auf Naxos » , Opus 60

is sung by the soprano Maria Gerhart

...

Performance at the Imperial Chapel (« Hofkapelle ») of the Mass in D minor (**WAB 26**) featuring members of the Vienna Philharmonic Orchestra and the choir of the « Staatsoper » .

Friday, 28 March 1924

Postcard from Max Auer (Vöcklabruck) to the Austrian music educator, writer on music, composer, and choral conductor Hans Wagner (from 1925, under the name Hans Wagner-Schönkirch) concerning a planned or already organized trip to Vienna to attend a « Bruckner celebration » .

Born on 19 December 1872 in the town of Schönkirchen in Lower-Austria, the young Wagner received his musical education from his father, and from father Johannes Haferl in Hollabrunn, Lower-Austria.

He attended the « Teachers' Training College » in Krems, where he pursued his musical studies under Wagner Heybal and Karl Mayr-Burgstein. He passed the final examination in 1891. He passed the teaching qualification examination in 1893. He passed the state examination for teaching singing at secondary schools and teacher training colleges in 1895. He passed the state examination for piano, organ, and violin in 1896.

From 1891 to 1896, he served as a « junior teacher » in the town of Stein-an-der-Donau in Lower-Austria, and as a

music teacher at the « Teachers' Training College » in Krems. There, he served as director of the « Gesangverein » and « Orchesterverein » , from 1892 to 1896.

In 1896, he studied harmony, counterpoint, and organ with Franz Krenn, and music history with Eduard Hanslick in Vienna.

He worked at the « Teachers' Training College » in Budweis, in 1896 and 1897.

Succeeding professors Anton Bruckner and Rudolf Weinwurm, he worked at the music college in Vienna's third district, from 1897 to 1922.

- choir-master of the « Wiener Männerchor » (established in 1863) , from 1898 to 1901.

- choir-master of the Döbling « Männer-Gesangverein » in 1900 and 1901.

- choir-master of the « Lower-Austrian Singers' Association » , from 1900 to 1910.

- choir-master of the « Wiener akademischer Gesangverein » , from 1901 to 1906.

- choir-master, alongside Adolf Kirchl, of the « Wiener Schubertbund » , from 1901 to 1910.

- choir-master of the « Wiener Singverein » in 1906 and 1907.

- founder in Vienna of the first « Children's Singing School » in 1910.

- founder of the « Association for Music Education » in 1911.

- founder and choir-master of the Vienna « Teachers' a-cappella Choir » , from 1912 to 1936.

- choir-master of the « Wiener Oratorien-Vereinigung » , from 1915 to 1923.

- founder of the « Association of the Austrian-South German Choral Conductors » in 1928.

- founder of the « Society for the promotion of music at home, and in school » in 1932.

Wagner-Schönkirch's achievements helped to preserve the tradition of late- Romantic male choir singing.

1907 : Title of « professor »

1909 : « Knight's Cross of the Swedish Order of Vasa » , first class.

1910 : « Golden Cross of Merit with Crown »

1910 : Honorary member of the « Ostmärkischer Sängerbund »

1926 : Honorary citizen of Schönkirchen.

1928 : Governing councillor.

1932 : « Schubert Medal » of the « Vienna Men's Choral Society »

1933 : « Golden Medal of Honour » for services to the Republic of Austria.

Until the end of his life, he served as chairman of the « Singakademie » of the « Association of the Austrian-South German Choral Conductors » .

Hans Wagner-Schönkirch died on 12 February 1940 in Vienna. He is buried in a « grave of honour » at the Central Cemetery (group 33a ; row 2 ; number 2) .

Monday, 31 March 1924

Performance of the First symphony (**WAB 101**) in Karlsruhe on the Rhine river, south-west of Germany

Tuesday, 1 April 1924

Roman town of Trier

(on the banks of the Moselle)

« Treviris Hall »

(on the corner of « Moselstraße » and « Jakobstraße »)

Heinrich Knapstein conducts the « Städtische Orchester »

programme

Anton Bruckner : Symphony No. 5 in B-flat major, Franz Schalk edition of 1894

(the « Treviris » was an impressive multi-purpose community hall and Catholic club house, built around 1900)

Saturday, 5 April 1924

« Musikvereins Großersaal » , Vienna

fourth « subscription concert » of the 1923-1924 season

Felix Weingartner conducts the « Wiener Philharmoniker »

programme

Anton Bruckner : Symphony No. 8 in C minor, 1892 version edited by Haslinger-Schlesinger-Lienau

Richard Wagner : Prelude to « Lohengrin » , WWV 75

Sunday, 6 April 1924

« Musikvereins Großersaal » , Vienna

eighth « subscription concert » of the 1923-1924 season

Felix Weingartner conducts the « Wiener Philharmoniker »

programme

Anton Bruckner : Symphony No. 8 in C minor, 1892 version edited by Haslinger-Schlesinger-Lienau

Richard Wagner : Prelude to « Lohengrin » , WWV 75

Wednesday, 9 April 1924

« Konzerthaus Großer Saal » , Vienna

Ferdinand Löwe conducts the « Wiener Konzertverein Sinfonie-Orchester »

programme

Anton Bruckner : Symphony No. 8 in C minor, 1892 version edited by Haslinger-Schlesinger-Lienau

...

Old « Philharmonie » on « Bernburgerstraße » in Berlin

Bruckner Verein

evening concert

Dr. Felix Maria Gatz conducts

the « Berliner Philharmoniker »

(under the name « Bruckner Society Orchestra »)

and the « Bruckner Choir »

soloists :

Else Jülich-de Vogt, soprano ; Margarete Arndt-Ober, contralto ; (...)

programme

Anton Bruckner : Overture in G minor for orchestra, Opus posthumous premiere

Anton Bruckner : Symphony No. 2 in C minor

Intermission

(possibly also performed)

Anton Bruckner : « Te Deum » for soloists (SATB) , mixed-choir, orchestra and organ « ad libitum » (1884)

Anton Bruckner : « Psalm 150 » for soprano, mixed-choir and orchestra

...

Performance of the Fourth symphony (**WAB 104**) by the Gothenburg Symphony Orchestra under the « bâton » of Ture Rangström.

Tuesday, 1 April 1924

« Konzerthaus Großer Saal » , Vienna

7:00 pm to 9:00 pm

Ferdinand Großmann conducts

the « Wiener Konzertverein Sinfonie-Orchester »

and the « Wiener Kaufmännischer Gesangverein »

soloists : Rosette Anday, mezzo-soprano ; Artur Reichmann, baritone

programme

Anton Bruckner : Overture in G minor for orchestra, Opus posthumous

Johannes Brahms : Rhapsody for alto, male-choir, and orchestra, Opus 53 (1896)

Edvard Grieg : Landkjending (Land sighting) , Opus 31 (1872-1881)

Max Reger : Neun Ausgewählte Volkslieder - III. Ach, Bäumchen, du stehst grüne

Max Reger : Fünf ausgewählte Volkslieder, WoO VI/6 - II. Liebchens Bote

Gustav Mahler : Kindertotenlieder, for solo voice and orchestra (1901-1904)

Josef Reiter : Liebesfrühling

André (Ernest Modeste) Grétry : Les deux avares, opéra comique, premier acte - La garde passe, il est minuit

Richard Wagner : Rienzi, WWV 49 (1842) , Act three - Auf Römer, auf ! Für Freiheit und Gesetze

Tuesday, 15 April 1924

« Musikvereins Großersaal » , Vienna

public dress rehearsal

professor Leopold Reichwein conducts the « Wiener Symphoniker »

the « Singverein der Gesellschaft der Musikfreunde » mixed-choir

soloists :

Klara Musil, soprano ; Emilie Rutschka, alto ; Hermann Gallos, tenor ; Anton Tausche, bass ; Franz Schütz, organ

programme

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

Wednesday, 16 April 1924

« Musikvereins Großersaal » , Vienna

7:00 pm

professor Leopold Reichwein conducts the « Wiener Symphoniker »

the « Singverein der Gesellschaft der Musikfreunde » mixed-choir

soloists :

Klara Musil, soprano ; Emilie Rutschka, alto ; Hermann Gallos, tenor ; Anton Tausche, bass ; Franz Schütz, organ

programme

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

Friday, 18 April 1924

Performance of the Mass in F minor (**WAB 28**) under the direction of Richard Lert in Mannheim.

Performance of « Vexilla regis » (**WAB 51**) under the direction of « Domkapellmeister » Ferdinand Habel at St. Stephen's Cathedral in Vienna.

Monday, 21 April 1924

Performance of the Mass in E minor (**WAB 27**) under the direction of « Domkapellmeister » Ferdinand Habel at St. Stephen's Cathedral in Vienna.

Sunday, 27 April 1924

town of Stettin in Pomerania, Germany

Wilhelm Furtwängler conducts the Berlin Philharmonic Orchestra

programme

Franz-Josef Haydn : Symphony No. 94 in G major, « Surprise » , Hoboken I:94

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

Richard Wagner : « Die Meistersinger von Nürnberg » , WWV 96 - Prelude from act one

...

« The Boston Globe » Number 118 mentions on page 88 (page 10 of the news section) the upcoming « Bruckner celebration » in Vienna :

« Music notes and comment

[...]

Vienna will celebrate the 100th anniversary of Bruckner's birthday in September. A programme is in course of preparation under the presidency of the Minister of Education, Dr. Schneider, and a committee. The " Pester Lloyd " announces that the festival will take place partly in the " Hofmusikkapelle ", partly in the church of St. Florian, where the great " Bruckner organ " is. »

Monday, 28 April 1924

port town of Lübeck on the Baltic sea, northern Germany

Wilhelm Furtwängler conducts the Berlin Philharmonic Orchestra

programme

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

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

Richard Strauß : « Don Juan » , tone poem for large orchestra, based on Nikolaus Lenau's dramatic poem, Opus 20

Richard Wagner : « Die Meistersinger von Nürnberg » , WWV 96 - Prelude from act one

...

Performance at the « Herkules-Saalbau » of the Ninth symphony (**WAB 109**) by the Nuremberg Philharmonic Orchestra under the direction of Ludwig Fischer-Schwaner.

Tuesday, 29 April 1924

The Cathedral of the « Immaculate Conception » (« Maria-Empfängnis-Dom ») is consecrated by the Bishop of the diocese of Linz, Johannes Maria Gföllner.

The plans, drawn by the master-builder of the Archdiocese of Cologne, Vincenz Statz, were made in the French high-Gothic style. The construction was begun under the reign of Bishop Franz-Josef Rüdigier. The building was not completed until 1935. The cathedral is the largest church in Austria, around two metres lower than St. Stephen's Cathedral in Vienna.

As part of the celebrations for the 150th anniversary of the diocese of Linz, the cathedral square was redesigned at the same time.

In 1862, Bishop Rüdigier had already commissioned to Anton Bruckner a festive cantata (« Fest-Kantate Preiset den Herrn » , **WAB 16**) to celebrate the laying of the foundation stone. In 1866, he asked Bruckner to compose a mass to celebrate the accomplishment of the construction of the « Votive Chapel » of the new cathedral. Because of a delay in completing the construction, the celebration of the dedication did not take place until three years later, on Wednesday, 29 September 1869, on the « Neuer Domplatz » . The performers were the Liedertafel « Frohsinn » , the « Sängerbund » and « Musikverein » of Linz, and the wind players of the imperial and royal Infanterie Regiment n° 14 (« Ernst Ludwig, Groß-Herzog von Hessen und bei Rhein ») .

The manuscripts and dedication scores of the Mass in E minor (**WAB 27**) and the festive cantata in D major « Preiset den Herrn » (**WAB 16**) are kept in the archive of the Episcopacy of Linz.

Thursday, 1 May 1924

town of Cologne, Lower Rhine river, Westphalia

Wilhelm Furtwängler conducts the Berlin Philharmonic Orchestra

programme

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

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

Richard Strauß : « Don Juan » , tone poem for large orchestra, based on Nikolaus Lenau's dramatic poem, Opus 20

Richard Wagner : « Die Meistersinger von Nürnberg » , WWV 96 - Prelude from act one

...

Performance of the Mass in D minor (**WAB 26**) under the direction of « Kapellmeister » Ignaz Gruber at the Cathedral of the « Immaculate Conception » (« Marien Dom » ; « Neuer Dom ») in Linz.

Saturday, 3 May 1924

« Musikvereins Großersaal » , Vienna

Karl Luze conducts

the « Wiener Männer-Gesangverein »

in an « all Bruckner concert »

the prologue, written by Max Millenkovich-Morold, is recited by the court actor Georg Reimers

programme

« Trösterin Musik » (**WAB 88**)

« Das deutsche Lied » (**WAB 63**)

« Am Grabe » (**WAB 2**)

String quintet in F major (**WAB 112**)

featuring the « Mairecker-Buxbaum » Quartet, and Raimund Pirschl, second viola

« Um Mitternacht » (**WAB 89**)

starring Emilie Rutschka, alto

« Um Mitternacht » (**WAB 80**)

patriotic cantata « Germanenzug » with brass ensemble (**WAB 70**)

featuring the wind players of the « Wiener Philharmoniker »

Sunday, 4 May 1924

« Musikvereins Großersaal » , Vienna

3:30 pm

Anton Konrath conducts the « Wiener Symphoniker »

programme

Anton Bruckner : Symphony No. 7 in E major

Intermission

Richard Wagner : Concert version of « Wotan's Farewell » and « Feuerzauber » (Magic Fire Music)

from the opera « Die Walküre » , act three, scene 3, WWV 86b

soloist : Josef von Manowarda, bass

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

...

Performance of a choral work by Anton Bruckner - possibly the « Festlied » in D major (**WAB 67**) - under the direction of choir-master Franz Marek at St. Leopold's parish church in Vienna's twenty-first district. The soloists : Toni Schreiber, soprano ; Viktor Schimanek, baritone ; Oskar Slunsky, organ.

Performance of a choral work by Anton Bruckner - possibly the « Festlied » in D major (**WAB 67**) - at St. Lawrence parish church on the Schottenfeld, in Vienna's seventh district.

Monday, 5 May 1924

City of Munich, Bavaria

Wilhelm Furtwängler conducts the Berlin Philharmonic Orchestra

programme

Carl Maria von Weber : Overture from « Der Freischütz » , a romantic opera in three acts, Opus 77 (J. 277)

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

Richard Strauß : « Till Eulenspiegels lustige Streiche » , symphonic poem, Opus 28

Richard Wagner : « Die Meistersinger von Nürnberg » , WWV 96 - Prelude from act one

Wednesday, 7 May 1924

town of St. Gallen, Switzerland

Wilhelm Furtwängler conducts the Berlin Philharmonic Orchestra

Lubka Kolessa, soloist

programme

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

Robert Schumann : Concerto in A minor for piano and orchestra, Opus 54

Intermission

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

Richard Wagner : « Die Meistersinger von Nürnberg » , WWV 96 - Prelude from act one (encore)

Thursday, 8 May 1924

« Konzerthaus Großer Saal » , Vienna

public dress rehearsal

Ferdinand Löwe conducts the « Wiener Konzertverein Sinfonie-Orchester »

programme

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

Anton Bruckner : Symphony No. 9 in D minor (unfinished) , Ferdinand Löwe's retouched version of 1903

Friday, 9 May 1924

« Konzerthaus Großer Saal » , Vienna

7:00 pm

Ferdinand Löwe conducts the « Wiener Konzertverein Sinfonie-Orchester »

programme

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

Anton Bruckner : Symphony No. 9 in D minor (unfinished) , Ferdinand Löwe's retouched version of 1903

Tuesday, 13 May 1924

Performance in the « New Hall » of the « Hofburg » Palace of the String quintet in F major (**WAB 112**) featuring the « Fitzner Quartet » - cellist Friedrich Buxbaum possibly stepping in for Hugo Kreisler - with Paul Doktor, second viola.

Wednesday, 14 May 1924

Bern, Switzerland

Wilhelm Furtwängler conducts the Berlin Philharmonic Orchestra

Lubka Kolessa, soloist

programme

Carl Maria von Weber : Overture from « Der Freischütz » , a romantic opera in three acts, Opus 77 (J. 277)

Wolfgang Amadeus Mozart : Concerto No. 27 in B-flat major for piano and orchestra, K. 595

Intermission

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

Friday, 16 May 1924

Karlsruhe, east of the Rhine river, south-west of Germany

Wilhelm Furtwängler conducts the Berlin Philharmonic Orchestra

programme

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

Intermission

Richard Strauß : « Don Juan » , tone poem for large orchestra, based on Nikolaus Lenau's dramatic poem, Opus 20

Richard Wagner : « Die Meistersinger von Nürnberg » , WWV 96 - Prelude from act one

Saturday, 17 May 1924

Stuttgart on the Neckar river, south-west of Germany

Wilhelm Furtwängler conducts the Berlin Philharmonic Orchestra

programme

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

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

Richard Strauß : « Till Eulenspiegels lustige Streiche » , symphonic poem, Opus 28

...

concert held in the « cellar hall » of Klosterneuburg Abbey

Franz Moißl conducts

the Klosterneuburg Philharmonic Orchestra

reinforced with members (primarily, wind players) of the « Wiener Symphoniker »

members of the « Haydn Orchesterverein »

the Steingruber Women's String Quartet

and its concert-master, councillor Schlenk-Lechner

programme

Franz-Josef Haydn : Concerto for violoncello - Frieda Krause, soloist

Anton Bruckner : Symphony Number « 0 » in D minor

III. Scherzo : Presto - Trio. Langsamer und ruhiger ; IV. Finale. Moderato

During the public dress rehearsal, Romain Rolland thanked the orchestra and asked for the Scherzo movement to be repeated.

...

large hall of the « Volksgarten » in Linz

benefit concert held for the « Bruckner Organ » of the « Old Cathedral » (« Alter Dom »)

Karl Führich conducts

the Linz « Musikerbund »

the « Gesangverein » of the Austrian railroad officials, from Vienna

soloists :

Felice Hüni-Mihacsek, soprano ; Emilie Rutschka, alto ; Dr. Josef Prossinger, tenor ; « Herren » Riedl and Zeindler, baritones ; Otto Wacha, vocals ; Karl Pauspertl-Drachenthal, piano

programme

vocal works by Anton Bruckner

(choir-master Bernhard Tittel conducts several of them)

« Te Deum » for soloists (SATB) , mixed-choir, orchestra and organ « ad libitum » (1884)

performed at a rushed tempo « unrecognizable in many places ! »

notable attendees :

Dr. Josef Schlegel, representative of the Christian-Social party ; Social-Democrat mayor of Linz, Josef Dametz ; deputy-mayor, Dr. Josef Stampfl ; Dr. Bergmeister ; « Herr » Klemencic

Sunday, 18 May 1924

town of Ansfelden near Linz, Upper-Austria

centenary of Anton Bruckner's birth

Solemn ceremony held in the town centre for the unveiling of a portrait bust created by the Linz based sculptor and medalist, Franz Ferdinand Plany. It is placed on a carved pedestal in natural stone.

Teacher Alois Holzer, female teacher Trenzani, and « Frau » colonel Nickerl are involved in the funding process.

The Austrian philosopher, professor Dr. Alois Riehl, gives an « impromptu ceremonial speech » (« Festrede aus dem Stegreif ») - he will die on November 21.

The Austrian writer Dr. Otto Gibale recites the poem entitled « Lobspruch » (Eulogy) by the German-Jewish poet and dramatist Ernst Lissauer, taken from his collection « Gloria Anton Bruckners. Verse und Prosa » (The Glory of Anton Bruckner. Verse and prose) published in 1920 by W. Meyer-Ilschen, Stuttgart (63-68 pages) . The author's personal passion lay deeply in classical music, particularly the works of Bach and Bruckner.

« LOBSPRUCH

Anton Bruckner, du klingender Christ,
Meister Heiliger, österreichischer Psalmist,
Zelebrierend klingend hohe Messe,
Priester, aus eigenen Weihen geweiht,
Bischof der Orgeln, Abt der Bäße,
Du Blutsfreund der Posaunen, Bruder der Soprane,
Dein Geschlecht Stammt aus Apostelzeit,
Die heilige Cäcilie ist deine Ahne. »

« EULOGY

Anton Bruckner, you melodious Christian,
Holy Master, Austrian psalmist,
Celebrating the High Mass with your music,
Priest, consecrated by your own ordination,
Bishop of the organs, Abbot of the basses,
You, blood brother of the trombones, brother of the sopranos,
Your lineage dates back to the time of the Apostles,
Saint Cecilia is your ancestress. »

[Part of the literary circle with Max Brod and Albert Ehrenstein, Otto Gibale published poetry and prose in « Expressionist » journals, including the Viennese activist literary magazine « Ver ! » ; the Viennese weekly magazine in politics, art, and literature « Der Friede » ; and the German weekly magazine in politics, art, and economics « Die Weltbühne » .]

Professor Franz-Xaver Haberl, one of the main promoters of the « Cecilian movement » , recites a poem of his own.

The Austrian choral conductor, arranger, and government official, Adolf Wodniansky, lays a laurel wreath on behalf of the « Wiener Männer-Gesangverein » .

The Austrian conductor and violinist Alfred Klietmann, music director of the « " Frohsinn " Musikverein » , conducts the « Sängerbund » from Linz. A solo part is sung by Dr. Pfund.

a « festive mass » is celebrated by a representative of the provost of St. Florian Abbey, Vinzent Hartl

The « Windhaag Mass » in C major (**WAB 25**) is performed by the « Männer-Gesangverein » from the town of Traun in an arrangement by its local teacher, a certain « Herr » Schmiedinger ; the organist is a certain « Herr » Neuhofer, from the town of Ebelsberg.

the « Ave Maria » (**WAB 7**) is performed as an offertory by the alto « Frau » Leskowitsch

performance of the « Trösterin Musik » (**WAB 88**)

To conclude the religious ceremony, the patriotic cantata « Germanenzug » (**WAB 70**) is performed by the musicians from Traun in an arrangement by « Kapellmeister » Schettner.

An official visit is organized to Bruckner's birthplace (the local primary school) , and to his father's grave.

« Herr » Holzer, the chairman of the « Bruckner Society » for the preservation of the grave, delivers a solemn speech.

are also attending these events :

A former student of professor Bruckner, the ninety-two years old Josefa Amesbichler (born Sucka) from the town of Neuhofen-an-der-Krems ; sculptor Franz Ferdinand Plany ; Max Auer ; Franz Gräflinger ; Gisela Göllerich, pianist ; Georg Krenn ; professor Franz Kuna ; senior teacher, director Josef Fürböck ; Dr. Josef Schlegel (1869-1955) , deputy governor of Upper-Austria ; Josef Waldl (1852-1934) , provincial councillor from the Christian-Social party ; Count Hermann von Attems-Heiligenkreuz (1865-1951) , Upper-Austrian politician and civil servant, serving as provincial office director ; Dr. Hugo Hebenstreit, district commissioner ; Johann Ratzenböck, mayor of Ansfelden ; Dr. Johannes Hollnsteiner, church historian, theologian, and Augustinian canon, representing provost Vinzent Hartl from St. Florian Abbey ; inspector Gerzer and Dr. Göstner, school councillors ; school board members ; representatives of the « Teachers' associations » ; professor

Hans Haberl, from the « Wiener Männer-Gesangverein » ; representatives from the « Wiener Schubertbund » ; choral societies from Linz ; professor Gustav Grube, from Vienna ; engineer Theodor Fruhwirth, aulic councillor from the « Upper-Austrian Salzburg Singers' Association » ; regional chairman Penz leading a contingent of over fourteen choral societies ; director Nicoleth and « Herr » Straub, from the « Gymnastics Association » ; representatives of the daily press.

During the morning, Mathilde Helm's exhibition of autograph manuscripts from the estate of her father, the Viennese music-critic Dr. Theodor Helm, is on display at the apartment of Magda Hattingberg.

...

Franz Ferdinand Plany was born on 7 February 1882 in the town of Teschen, in south-eastern Silesia. The son of Heinrich Plany and his wife Adelheid (born Budatinski) , he attended the « Technical Institute » in Linz. He then worked as an assistant, before establishing himself as an independent master-sculptor. He received in 1907 a business trade license (see the « Linzer Volksblatt » , 16 February 1907, page 7) . On Saturday, 25 May 1907, he married Leopoldine Haider, which was born on 20 September 1885 in Linz. Plany is listed in the baptismal record of his son (born on 14 November 1914 in Linz) , as a master-sculptor from the town of Wels on the Traun river near Linz. Plany registered in 1919 at the Vienna « School of Arts and Crafts » - today, the « University of Applied Arts » . After suffering a war injury, which concluded in a permanent disability (75 %) , Plany became active in the « National Association for war disabled persons, widows, and orphans » - he was elected to its committee in 1926. Franz Ferdinand Plany died on 1 March 1956 in Linz.

...

The Austrian philosopher Alois (Aloys) Adolf Riehl was born on 27 April 1844 in the town of Bozen in South Tyrol.

He was a proponent of anti-psychologism and critical perceptual realism. His early thought was shaped by the Austrian Herbartian realist context, but he later developed his own realist version of neo-Kantianism.

Riehl studied at the University of Vienna, where he attended the classes of Robert von Zimmermann.

He studied at the Ludwig Maximilian University of Munich, and at the University of Innsbruck.

He studied at the University of Graz, where he earned his doctorate in 1868 ; and received his habilitation (« Privatdozent ») in 1870.

His first philosophy was a realistic metaphysics based on Johann Friedrich Herbart and, indirectly, on Gottfried Wilhelm Leibniz. It is of interest, just as in the case of Immanuel Kant, to study the relation between Riehl's pre-critical and critical writings.

Between 1870 and 1872, Riehl made his first realistic, monistic, evolutionist decisions within that dogmatic framework.

His « Realistische Grundzüge » (Graz, 1870) centered on the problem of sensation, which he originally conceived as a polycentric reciprocal matrix of consciousness and movement.

In « Über Begriff und Form der Philosophie » (Berlin, 1872) , he advocated a critical, rational requirement and the scientific character of philosophy, to which he assigned the historical task of leading to ideal ends. In « Moral und Dogma » (Vienna, 1872) , he defended the independence of positive morality from beliefs.

A profound study of Immanuel Kant freed Riehl from his metaphysical dogmatism. The first volume of his « Der philosophische Kritizismus » (1876) marked an important date in the history of the new Kantianism. This work highlighted the hold on Kant of the spirit of the new positive science (not so much through the influence of René Descartes as through that of John Locke and David Hume) . Combating psychological and idealistic « misconceptions » of Kant's views, Riehl proposed that the evolution of Kant's thought be studied, and successive editions of « Der philosophische Kritizismus » benefited from previously unpublished writings of Kant discovered by Kant philologists. Kant, according to Riehl, clarified the method of philosophy. In abandoning metaphysics but not identifying itself with science, philosophy shows itself to be theory of knowledge and the methodology of the natural sciences. It is false, however, to eliminate the thing-in-itself and the pre-supposition of realism common to the sciences, as Hermann Cohen did. Kant distinguished form from content and sought to determine the formal « a priori » of nature in general, and not the particular laws of nature evident in the real experience of the sciences.

Riehl taught as a « extraordinary professor » of philosophy at the University of Graz from 1877.

He taught as a « full professor » of philosophy at the University of Graz from 1878.

In the second and third volumes of « Der philosophische Kritizismus » (1879, 1887) , Riehl re-assessed and amplified his own views. It was not easy : to do so, he had to fight with Kant himself (whom Eugen Dühring had blamed for having « two centres of gravity ») , even reduced to the first Critique alone. In Riehl's view, neither dogmatic realism nor idealism, whether phenomenalist, or absolute, or positivistic, was adequate. Riehl sought to bring Kant up to date concerning the « sensible and logical foundation of knowledge » by surveying the great scientific innovations since Kant's day, such as Robert Mayer's principle of the conservation of energy and the Darwinian theory of evolution. Only then could Riehl critically resume his own realistic monism centered on perception. But perception, the first cognition, is not, in Riehl's judgment, the first reality. The two aspects of perception [the mechanical, which can be made objective and is quantitatively determinable by positive science, and the qualitative, which is subjectively immediate and the sole revealer of the real universal reciprocity] are both phenomenon (« Erscheinung ») , although not merely appearance (« Schein ») ; neither of the two aspects makes up « nature in itself » . The monistic propensity, leading to the threshold of metaphysics, comes upon reefs the critique must steer clear of. For example, he desires that his identification of the physical and the psychical should not be confused with materialism, or monadism, or universal psychophysical correspondence, or Spinozistic panpsychism. Again, although Riehl saw mental life as a product of natural evolution, he denied the evolutionary genesis of logical and mathematical concepts.

Riehl moved to the University of Freiburg in 1882, and replaced Wilhelm Windelband.

In his 1883 inaugural lecture, « Über wissenschaftliche und nichtwissenschaftliche Philosophie » , he turned to other fields of philosophy with a progressive valuation (compare a 1913 lecture at Princeton : « Der Beruf der Philosophie in der Gegenwart ») . Even in « Der philosophische Kritizismus » , confined to the naturalistic horizon, he had apologized for glancing at « the field of practical philosophy » but had, at the end, intimated that, beyond the realm of science, lay the realms of moral action and artistic production (to which he later added religion) . It may be asked whether there could be a philosophy of these things if « theoretical » is identical with « scientific » (« wissenschaftliche ») . In his later years, he struggled with this problem, surrounded too by the other neo-Kantian movements.

Riehl moved to the University of Kiel in 1895.

He moved to the University of Halle in 1898.

He moved to the Friedrich Wilhelm University of Berlin in 1905.

Student Heinrich Scholz was influenced by his « early period » .

Riehl was the doctoral advisor of Paul Hensel and Oswald Spengler. He was the habilitation advisor of Heinrich Rickert.

« Feeling » , which Riehl had acknowledged as another side of experience, might be available for that theoretical purpose but, to be so available, its evaluations must be freed from practical empiricism. Rickert, who had frequent contact with Riehl, sought to show Riehl's increasing interest in the world of values, until Riehl finally acknowledged that the role of philosophy is « to raise to conceptual clarity our knowledge of values and their system » .

For Riehl, philosophy was not the teaching of « Weltanschauung » (world view) , but principally a criticism of perception.

While in Berlin, Riehl commissioned the modern (« Bauhaus ») architect Mies van der Rohe to design his house in Neubabelsberg near Potsdam.

Alois Riehl died on 21 November 1924 in Neubabelsberg. He was buried in the old cemetery in Klein Glienicke.

His wife Sofie, was the aunt of Frieda Groß - the wife of the psychoanalyst and revolutionary Otto Groß.

He was the brother of the Austrian engineer and building contractor Josef Riehl.

...

The German-Jewish poet and playwright Ernst Lissauer was born on 10 December 1882 in Berlin. He was the son of Hugo Lissauer (1843-1910) , a city counselor of Charlottenburg, and one of the founders of the « Berliner

Reformgemeinde » . He was a committed nationalist and a devotee of the Prussian tradition, as well as an ambitious poet. His first collection of poetry, « Der Acker » (The Field) , was published in 1907. His devotion to German history, poetry, art and music was, in his own words, « a monomania » . He wrote the poem « Hassgesang gegen England ! » (May God punish England !) in 1914, which became a popular ballad against the British people. « Kaiser Wilhelm II » decorated him with the « Order of the Red Eagle » . Crown Prince Rupprecht of Bavaria ordered the poem to be printed on leaflets, and distributed to every soldier in the army. Lissauer came under attack by the vigorous anti-Semitic movement for expressing such « fanatical hatred » , which they considered « unreasonable » , « utterly un-German » , and « characteristic of nothing so much as the Jewish race » . Houston Stewart Chamberlain claimed that the Teutonic German did not « wallow in Old Testament hate » .

Arthur Conan Doyle said in his book, « The German War » :

« This sort of thing is, it must be admitted, very painful and odious. It fills us with a mixture of pity and disgust, and we feel as if - instead of a man - we were really fighting with a furious, screaming woman. »

Lissauer wrote a second poem, entitled « Bread » , which was directed against the British policy of cutting off food supply to Germany. It was published in the « Bonner Zeitung » , and reprinted in the March 26, 1915 issue of the « Frankfurter Zeitung » .

« With arms, they cannot overpower us,
With hunger, they would fain devour us ;
Foe beside foe in an iron ring.
Has want crossed our borders, or hunger, or dearth ?
Listen : I chant the tidings of Spring :
Our soil is our ally in this great thing ;
Already, new bread is growing in the earth.

(Admonition)

Save the food and guard and hoard !
Bread is a sword.

(Prayer)

The peasants have sown the seed again.
Now, gather and pray the prayer of the grain :
Earth of our land,
With arms, they cannot overpower us,
With hunger, they would fain devour us,
Arise thou in thy harvest wrath !
Thick grow thy grass, rich the reaper's path !
Dearest soil of earth
Our prayer hear :

Show them of little worth,
Shame them with blade and ear. »

Lissauer served as a volunteer in the First World War. He edited the German sections of the « Feldwochenschrift » , which was published in 1917-1918 in German and Hungarian. At the end of the war, he was transferred to Berlin, where he worked in the media department of the Ministry of War.

As a playwright, his biggest success was the comedy « Gewalt » (Violence) , which was premiered in Frankfurt-am-Main in 1924.

In 1926, he came to regret writing « Hassgesang gegen England ! » and refused to allow it to be printed in school text books. It was born out of the mood of the times and he admitted that it would have been better to write a « hymn of love » for Germany.

He attempted to balance two traditions : one Jewish and the other German, at a time when history was forcing them apart.

After the rise of the Nazis to power in 1933, Lissauer was forced to flee his native land - and so, moved to Vienna.

he wrote in 1936 :

« To the Germans, I am a Jew masked as a German. To the Jew, a German faithless to Israel. »

His last collection of poems was published that same year.

He died on 10 December 1937 in Vienna, and was buried in the Jewish cemetery.

his friend Stefan Zweig said :

« [Lissauer was] a round little man, a jolly face above a double double-chin, bubbling over with self-importance and exuberance. »

« Germany was his world and the more Germanic anything was, the more it delighted him. »

Monday, 19 May 1924

« Musikvereins Großersaal » , Vienna

Bruckner celebration

choir-master (and founder) Ferdinand Habel conducts

the « Sängerbund “ Dreizehnlinden ” »

soloists :

Klara Musil, soprano ; Anna Lischke, alto ; Fritz Pataky-Lortzing, tenor ; Heinrich Braun, bass ; Vinzenz Goller, organ

programme

Anton Bruckner : Mass in F minor for soloists, mixed-choir, orchestra and organ « ad libitum »

Anton Bruckner : « Te Deum » for soloists (SATB) , mixed-choir, orchestra and organ « ad libitum » (1884)

Sunday, 25 May 1924

Premiere in Vöcklabruck of a « Tantum ergo » in C major - the « Pange, lingua, gloriosi Corporis mysterium » in C major, **WAB 31** ? - under the direction of Max Auer.

Thursday, 29 May 1924 (Ascension of Christ)

Performance in Linz of the Mass in D minor (**WAB 26**) at the Cathedral of the « Immaculate Conception » (« Marien Dom » ; « Neuer Dom ») under the direction of « Kapellmeister » Ignaz Gruber, featuring soprano Stefanie (« Steffi ») Zelenka ; alto Marie Erhard (born Erhard-Zelenka) ; tenor Anton Raidl ; bass Leopold Brandstötter.

Saturday, 31 May 1924

6:00 pm

ceremonial performance by a brass fanfare from the tower of the town hall in Linz
setting the mood for the upcoming evening concert

...

large hall of the « Volksgarten » in Linz

professor Leopold Reichwein conducts the « Wiener Symphoniker »

programme

Carl Maria von Weber : Concert-overture to the opera (?)

Richard Wagner : -

Anton Bruckner : Symphony No. 9 in D minor (unfinished) , Ferdinand Löwe's retouched version of 1903

The « Linzer Tagespost » Number 125 devoted extensive coverage including an article by the Bruckner biographer Franz Gräflinger (pages 1, 2) .

June 1924

Performance of the Mass in E minor (**WAB 27**) in the « Large Hall » of the « Trade Fair » exhibition grounds during the general assembly of the « Cäcilienverein » in Cologne, which coincided with a demonstration of the newly installed giant organ.

The « Trade Fair » company and its exhibition grounds in Deutz were established in the 1920's on the initiative of mayor Konrad Adenauer. The first halls opened in May, and in June of 1924. The first event featured hardware, textiles, and furniture. In response to the demand, the expansion project started in 1926. The « Rhineside Halls » , « Staatennaus » , and « Messeturm » were inaugurated by 1928.

Sunday, 1 June 1924

town of Eggenburg, Lower-Austria

gala concert

Heinz Krebs conducts the local « Männer-Gesangverein »

programme

« Sängerbund » (**WAB 82**) - « Im April » (**WAB 75**) - « Germanenzug » (**WAB 70**)

Whit Monday, 9 June 1924

Imperial city of Aachen in North Rhine-Westphalia, near the borders with the Netherlands and Belgium

93rd edition of the Lower-Rhine music festival

general music director Dr. Peter Raabe conducts the Aachen Symphony Orchestra

programme

Anton Bruckner : Symphony No. 2 in C minor

Anton Bruckner : Symphony No. 7 in E major

Anton Bruckner : « Psalm 150 » for soprano, mixed-choir and orchestra

(the festival is co-directed by the composer Walter Braunfels and Peter Raabe)

Wednesday, 11 June 1924

« Industrial Hall » in the town of Steyr, Upper-Austria

Emil Münzberg conducts the Orchestra of the Municipal Theatre

and members of the local « civic military band » (« Bürgermusik ») and of the « Kunstkräfte »

programme

Anton Bruckner : Adagio from the String quintet in F major (WAB 112) - arranged for string ensemble

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

Friday, 13 June 1924

performance of the Mass in D minor (**WAB 26**) in Steyr

Saturday, 14 June 1924

Graz Opera House

Styrian music festival week

Franz Schalk conducts the « Wiener Philharmoniker »

programme

Carl Maria von Weber : Overture from « Oberon » , romantic opera in three acts, J. 306

Hugo Wolf : « Italienische Serenade » in G major

Anton Bruckner : Symphony No. 7 in E major

Sunday, 15 June 1924

performance of the Mass in E minor (**WAB 27**) in Lainz - a part of Hietzing (Vienna's thirteenth district)

[it was a separate suburban municipality of Vienna until 1891]

Tuesday, 17 June 1924

Johann Weigl's « Dreherpark » , « Schönbrunnerstraße » n° 307 in Meidling

summer song festival

professor Viktor Keldorfer conducts the « Wiener Schubertbund »

programme

possible performance of the « Festlied » in D major (**WAB 67**)

Thursday, 26 June 1924

the « Wiener Männer-Gesangverein » is arriving around noon time in the capital city of Linz, Upper-Austria

The celebrated ensemble is briefly welcomed by the « Sängerbund Frohsinn » , by Josef Reiter, Max Auer, Franz Gräflinger, and several residents from Kremsmünster Abbey, including Benno Feyrer.

During a stop at the historic town of Ansfelden, a commemorative speech was delivered by board member Dr. Heinrich Krükl, a doctor of law. The welcome address was delivered by teacher Alois Holzer, the chairman of the « Bruckner Society » for the preservation of the grave.

The journey continues to Kremsmünster Abbey : representatives of the Viennese newspapers - Karl Kobald, Max Auer, Franz Gräflinger, and Max Millenkovich-Morold - are also among the group.

Sunday, 29 June 1924

Performance of the Mass in D minor (**WAB 26**) in the « Jesuit Church » of Innsbruck (founded in 1561) , to celebrate the « Feast of the Sacred Heart » and the centenary of Bruckner's birth.

Performance of the « Tantum ergo » in A-flat major (**WAB 41**) at the St. Anna parish church in Baumgarten (Vienna's fourteenth district) , under the direction of choir-master Karl (Borromäus Adalbert) Weinwurm (1878-1943) .

July 1924

Viktor Keldorfer is the only foreigner appointed to the jury of the singing festival in Basel. Professor Keldorfer is also an honorary member of the « Musikverein » in St. Pölten and the « Kränzchen » in Steyr.

The Austrian National Library in Vienna acquires a music sheet containing professor Bruckner's exercises in harmony.

Friday, 4 July 1924

Cologne, Germany

Inauguration of the exhibition complex in the Deutz district, on the right bank of the Rhine

« Rheinhallen » large concert hall

third of a four concert-series

« Kapellmeister » Hermann Abendroth conducts the « Gürzenich-Orchester » of Cologne

soloists :

Mientje Lauprecht van Lammen, soprano ; Martha Bruch, alto ; Alfred Wilde, tenor ; Alfred Stephani, bass

Heinrich Boell, organ

programme

Anton Bruckner : Symphony No. 8 in C minor, 1892 version edited by Haslinger-Schlesinger-Lienau

Anton Bruckner : « Te Deum » for soloists (SATB) , mixed-choir, orchestra and organ « ad libitum » (1884)

Sunday, 13 July 1924

industrial town of Steyr, Upper-Austria

Conference for the preservation of the Austrian heritage

The music school director Johann Prinz (1889-1930) conducts at the parish church a performance of the Mass in D minor (**WAB 26**) , featuring the local « Männer-Gesangverein » and « Musikverein » .

Sunday, 20 July 1924

industrial town of Steyr, Upper-Austria

Golden jubilee celebration of head pastor Strobl, marking fifty years of priesthood

performance of a « Tantum ergo » - possibly, the « Totenlied » No. 2 in F major (**WAB 48**) - at the parish church

The Austrian composer Johann Evangelist Strobl was appointed parish priest of Steyr on March 31, 1896 - he officially began his service on April 15.

Following the death of Anton Bruckner, he served on the local committee with mayor Johann Redl and the organist and choir-director Franz Bayer. The committee was responsible for the creation of the very first monument in honour of the composer, which was unveiled on « Pentecost Sunday » , 29 May 1898.

Friday, 25 July 1924

« Radio-Verkehrs-Aktien-Gesellschaft » (RAVAG) is broadcasting from Vienna « Madama Butterfly » by Giacomo Puccini

Thursday, 31 July 1924

City of Salzburg

« Great Hall » of the former « Winter Riding School »

(adapted into a theatre in 1840)

Anton Bruckner : Symphony No. 7 in E major

Wednesday, 27 August 1924

A new radio transmitter, which was installed in a makeshift studio inside the building of the old Imperial and Royal Ministry of War (« Kaiserlich und Königlich Kriegsminister ») on the « Ringstraße » , goes into operation.

September 1924

The Centenary of Anton Bruckner's birth has been celebrated by numerous public events, book publications, special issues of periodicals, and, most importantly perhaps, the founding of numerous local Bruckner Societies, especially in German speaking countries. The enthusiasm Bruckner evokes in these organizations certainly varies from one to the next, but, on the whole, promoting the works and mythologizing the life of Bruckner often takes on a fervour that

approaches religious reverence.

Wednesday, 3 September 1924

« Musikhalle » , Hamburg

(« Laeiszhalle »)

« Bruckner memorial concert »

Eugen Papst conducts

the Orchestra of the « Society of Friends of Music » of Hamburg

(« Orchester des Vereins Hamburgischer Musikfreunde »)

programme

Anton Bruckner : Overture in G minor for orchestra, Opus posthumous

Anton Bruckner : Symphony No. « 00 » in F minor - II. Andante molto

Anton Bruckner : Symphony No. 7 in E major

...

Performance in Munich of Bruckner's Fourth symphony (**WAB 104**) by the Orchestra of the Bavarian State Opera under the direction Franz Adam. It was broadcast by the « Deutsche Stunde in Bayern » .

Franz Adam was, then, the principal conductor and artistic director of the music department at the « Deutsche Stunde in Bayern » .

Founded in Munich on September 18, 1922, by businessmen Hermann Klöpfer, Josef Böhm, and Robert Riemerschmid (along with Ernst Ludwig Voß, director of the « Deutsche Stunde in Berlin ») , the « Deutsche Stunde in Bayern » was the predecessor of the « Bayerischer Rundfunk » (Bavarian Radio) .

From a business perspective, the « Deutsche Stunde in Bayern » was the regional subsidiary of the « Deutsche Stunde - Gesellschaft für drahtlose Belehrung und Unterhaltung mbH » - which was based in Berlin.

The first radio program (featuring news, time signals, weather, and music) was aired on 30 March 1924, from a studio

located in the building of the « Ministry of Transport » on « Arnulfstraße » . A representation of Richard Wagner's « Lohengrin » was broadcast « live » in 1925.

A relay station in Nuremberg began to operate on 2 August 1924, followed by one in Augsburg on 1 September 1927. These relay stations served to distribute the program locally in areas far removed from the main transmitter.

Franz (Josef Johannes Maria) Adam was born on 28 December 1885 on « Schwanthalerstraße » in Munich. He was the eleventh child of painter Emil Adam, and actress Josefa Adam (born Wurmb) . While still in the seventh grade, the young Franz left the Luitpold « Gymnasium » (grammar school / secondary level) in 1903 to register at the « Royal Academy of Music » (« Königliche Akademie der Tonkunst ») . He studied clarinet under professor Anton Walch, and piano under professor Anton Beer-Walbrunn. He interrupted his studies in 1905, without receiving any degree - but took private piano, composition, and conducting lessons with professor Beer-Walbrunn. He returned to the Academy in 1908, completing his studies with professor Walch (clarinet) , professor Beer-Walbrunn (composition) , professor Richard G'Schrey (piano) , and, possibly, professor Felix Mottl (conducting) . He finally graduated in 1910. Adam received in Munich private lessons in composition from Fritz Steinbach in 1914 and 1915. After engagements as clarinetist at the Wagner Festival in Munich (1910) and as « répétiteur » in Altenburg (1911-1912) , he pursued a conducting career at the « Municipal Theatre » in Gießen (1912, 1913) and with spa orchestras in Bad Ems (1912) , and Ragaz near St. Gallen (1913-1922) . His career was interrupted during the First World War by voluntary military service in the Bavarian Army.

Saturday, 4 September 1924

« Hôtel de France - Heßgasse n° 7 » , first district of Vienna

7:00 am

unveiling ceremony of a commemorative plaque donated by the « Wiener Schubertbund »

marking the centenary of the birth of Anton Bruckner

(who became an honorary member in 1894)

the inscription reads :

« In diesem Hause vollendete
Anton Bruckner
in der Zeit von 1877 bis 1895
die bedeutendsten seiner Werke
Der Wiener Schubertbund
seinem Ehrenmitgliede 4. IX. 1924 »

...

« In this house, Anton Bruckner
completed his most significant works
between 1877 and 1895.
The Vienna Schubert Society,
to its honorary member, September 4, 1924 »

the integrated bronze portrait relief was created by the German sculptor and medalist Robert Ullmann

the initiative came primarily from the artistic director, Viktor Keldorfer

the « Schubertbund » chairman, Ferdinand Söser, presided over the ceremony

it was followed by a festive reception at the « Hôtel de France »

other possible attendees :

- Professor Franz Gräflinger

- Dr. Heinrich Pernter, section chief at the Ministry of Education

- Dr. Adolf Ahorner, government councilor and representative of the « Bruckner Society of Upper-Austria » from Linz

The philosopher Anton Ölzelt-Newin junior - who was able to negociate, as manager, an apartment free of charge on the last floor of the residential section - died on 15 February 1925 in Vienna, at the age of seventy-one. He served as « associate professor » of philosophy at the University of Bern, from 1890 to 1895.

« Wiener Schubertbund » - artistic directors

1863-1890 : Franz Mair

1890-1891 : Ernst Schmid

1891-1916 : Adolf Kirchl

1916-1920 : Ferdinand Rebay

1920-1921 : Hermann von Schmeidel

1921-1922 : Anton von Webern

1922-1938 : Viktor Keldorfer

1938-1940 : Otto Nurrer

1940-1945 : Reinhold Schmid

1946-1951 : Viktor Keldorfer

1951-1954 : Hans Gillesberger

1954-1963 : Leo Lehner

« Wiener Schubertbund » : choir-masters

1862-1890 : Franz Mair, founder and honorary choir director

1863-1890 : Ernst Schmid, second choir-master, co-founder

1890-1891 : Ernst Schmid, honorary choir director

1891-1895 : Ernst Schmid, second choir-master

1891-1916 : Adolf Kirchl, honorary choir director

1916-1920 : Ferdinand Rebay, honorary choir director

1920-1921 : Hermann von Schmeidel

1921-1922 : Anton von Webern

1922-1938 : Viktor Keldorfer

1946-1951 : Viktor Kehldorfer, honorary choir director

1938-1940 : Otto Nurrer

1940-1945 : Dr. Reinhold Schmid, honorary choir director

1951-1954 : Dr. Hans Gillesberger, honorary choir director

1954-1963 : Leo Lehner, honorary choir director

« Wiener Schubertbund » : chairmen

1863-1866 : Franz Mair

1866-1892 : Franz Bobies

1892-1902 : August Fetzmann

1902-1921 : Josef A. Jaksch

1921-1936 : Ferdinand Leopold Söser

1936-1938 : Ernst Meithner

1946-1956 : Ernst Meithner

The « Wiener Schubertbund » was founded by Franz Mair on November 14, 1863, as the « Lehrersängerchor Schubertbund » (Teachers' choir of the Schubert Association) in the « Zur neuen Welt » inn located at the corner of « Kärntnerstraße » and « Bösendorferstraße » in the first district (a commemorative plaque was unveiled there, in 1963) . Initially, the choir was affiliated as a section of the « Teachers' association " Die Volksschule " » , to which its eighty-six founding members also belonged. The use of the name « Schubert » is due to his background in a family of teachers and his brief stint working, as a teacher himself. Between 1870 and 1871, the choir separated from the « Teachers' association " Die Volksschule " » - as the statutes had made it impossible to accept singers, who were not teachers - and adopted the name « Schubertbund » . In 1922, following the creation of other « Schubertbunds » in Austria (like in Graz or Brno) and in Germany, the society changed its name to « Wiener Schubertbund » . Since 1918, their headquarters and rehearsal venue have been located at the « Konzerthaus » ; the « motto » used since the foundation is « Dem Wissen treu, im Liede frei » (Faithful to knowledge, free in song - lyrics by Josef Stadler, music by Georg Ernst) . The « Schubertbund » has been a member of the « Niederösterreichischer Sängerbund » (Singers' Association of Lower-Austria) since 1863.

The « Schubertiades » , re-established at the initiative of Adolf Kirchl, are dedicated above all to the performance of Schubert's works. The first one took place on December 18, 1901 ; the fiftieth took place in 1926. A total of 132 singers attended the first rehearsal on November 21, 1863 ; around 400 singers participated in the 1,000th concert on February 19, 1924.

The years 1927 and 1928 are considered the artistic hey-day, a time when the association had not only 500 singers at its disposal, but also a women's choir and a boys' choir - under the direction of the second choir-master Ferdinand Großmann. The large membership led to the formation of several « table societies » (informal social circles) that significantly fostered « camaraderie » through regular gatherings and light hearted events (such as the Sagl Society - the Kirchl circle - the Schubert tavern - the Jaksch Society - the Keldorfer circle) . Of particular musical importance were the vocal quartets, such as the Söser Quartet active in 1891-1907, named after the long serving chairman and tenor soloist Ferdinand Söser ; the Puhm Quartet from 1894, named after the first tenor Leopold Puhm ; the Andreß

Quartet from 1899, named after the first bass August Andreß ; and small instrumental ensembles including various string quartets. Their performances at « Schubertbund » events helped elevate the artistic standard, and allowed for varied programming. An in-house orchestra also performed around 1900.

Since its foundation, the « Schubertbund » has undertaken a number of travels and concert tours, participating in nearly all major choral festivals, beginning in 1864 with the first national festival of the « Choral Association of Lower-Austria » . The choir first traveled to the Upper-Austrian town of Gmunden in 1865. The first international tour was organized in southern Germany in 1884. Notable highlights among their many engagements include a performance at the « Exposition universelle de Paris » in 1900, before an audience of 4,000 people ; a concert in Brno on June 9, 1906, was attended by 16,000 people ; it also participated in the official opening of the « Urania » institute and observatory in Vienna on June 6, 1910.

After the war, the activities of the « Schubertbund » resumed with the first general meeting on July 13, 1945, and the first choir rehearsal with 80 singers in February 1946.

...

The lyric tenor and teacher Ferdinand Leopold Söser was born on 13 March 1872 in Vienna.

He graduated from the « Teachers' Training College » in Vienna's third district. He passed his examination in 1891. He passed his teaching certification for elementary schools in 1893. He passed his examination for secondary schools in 1895. He worked as a teacher in various Viennese schools from 1891. He was eventually named principal of the « Girls' secondary school » at « Zedlitzgasse » n° 9 in the first district. He served as a lecturer for the « Adult Education Association » (« Volksbildungsverein ») in Vienna, for the 1895-1896 academic year. He served as a lecturer at the « Urania » institute and observatory in Vienna, for the academic year 1909-1910.

Söser studied singing at the Conservatory of the « Society of Friends of Music » under Filip Forstén, during the academic year 1897-1898. He was a member of the « Rudolfsheim Men's Choir » in the fifteenth district, from 1891 to 1897. He joined the « Wiener Schubertbund » in 1891. He rose to the position of singing advisor, from 1903 to 1909 - of vice-chairman, from 1919 to 1921 - and of chairman, from 1921 to 1936.

A « Sösergasse » in Inzersdorf (Vienna's tenth district) is named after him in 1959.

honours

- School councilor

- Governing councillor

- « Wiener Schubertbund » [old] Silver Medal (1905)

- « Wiener Schubertbund » Gold Medal (1907)

- « Wiener Schubertbund » [new] Silver Medal (1916)

- « Wiener Schubertbund » honorary member (1917)

- « Wiener Schubertbund » honorary board member (1931)

- Honorary member of choral societies in Austria, Germany, and Switzerland.

...

The sculptor and medalist Robert Ullmann was born on 18 July 1903 in the town of Mönchen-Gladbach in Rhineland, Germany.

After the birth of their son, Viktor Ullmann - a textile printing engraver by trade - and his mother, Pauline (born Kühnel) , moved to the area around the Austrian capital.

Robert Ullmann had been drawing and cutting silhouettes since early childhood. He began modeling in clay at the age of five. He began his studies at the age of sixteen under sculptor Josef Müllner at the « Academy of Fine Arts » . After graduating at the age of twenty-four, he undertook study trips to Germany, France, Italy, and Switzerland.

In 1925, he created a marble relief of Franz Schubert at the Lichtental parish church in Alsergrund.

In 1927, he was awarded the « Prix de Rome » for his work, « Mutter und Kind » (Mother and Child) .

In 1928, he created a single sided, silver plated bronze medal of 65 millimeters featuring the Austrian composer and conductor, Viktor Keldorfer.

In 1928, he created a relief on the theme of the « Shepherd's lament » by Franz Schubert at the « Hotel zum Römischen Kaiser » , located at « Renngasse » n° 1 in the inner city.

In 1928, he created a relief of Franz Schubert at the parish church of St. Josef in Margareten (fifth district) .

In 1928, he created a commemorative plaque with a marble relief of Franz Schubert at the Lichtental parish church, located at « Marktgasse » n° 40 in the ninth district.

In 1930, he worked on a war memorial in northern France.

In the 1930's and 1940's, he worked for the « Augarten porcelain manufactory » , creating designs that primarily

featured animal figures.

[Founded in 1718 in Vienna, it is the second oldest porcelain manufactory in Europe. After the dissolution of the Habsburg monarchy, it re-opened in 1923 as the « Augarten porcelain manufactory » in the park of the same name in second district (Leopoldstadt)]

From 1931, Ullmann maintained a studio in the « Prater » district - next to the studio of his friend and colleague, Gustinus Ambrosi.

In 1931, he created a commemorative plaque with a bronze relief of Wolfgang Amadeus Mozart at the parish church of the « Nativity of Mary » (also know as the « Orphanage Church ») in the third district.

In 1932, he created the bronze relief on the honorary grave of Eduard Kremser in the Central Cemetery.

In 1932, he created the memorial plaque featuring a bronze relief of Franz-Josef Haydn at the Gumpendorf (St. Giles) parish church, located at « Brückengasse » n° 5 in Mariahilf (sixth district) .

In 1933, he created the commemorative plaque of Richard Wagner in the « Hôtel Impérial » in the first district.

From 1935, he was a member of the « Künstlerhaus » , receiving multiple awards for his achievements.

In 1937, he created the bronze relief for the honorary grave of Adolf Kirchl in the Central Cemetery.

Following the annexation of Austria by the Third « Reich » , Ullmann was commissioned by the Nazi regime to create a memorial in Wöllersdorf. The history of this Lower-Austrian town is primarily defined by the detention camp [established on the grounds of an old World War I munitions' factory] created in October 1933 by the Austro-fascist government of Engelbert Dollfuß.

Ullmann moved to Berlin around 1940, where Albert Speer - « General Building Inspector for the " Reich " Capital City » - secured for him a centrally heated studio building with living quarters and a garden, at « Fraunhoferstraße » n° 24 in the Charlottenburg district - which was used by sculptor Arno Breker, between 1935 and 1939. There, Ullmann created « Die Morgenröte » (The Dawn) , a 4.5 meter fountain featuring three sensous female figures, to be included in Speer's plan to transform the City of Berlin into the future world capital called « Germania » . In 1943, the fountain was part of the « Great German Art Exhibition » in Munich. Ullmann and Ambrosi kept informed via correspondence about their respective relations with Speer.

Ullmann wrote to Ambrosi, on 25 March 1942 :

« My wife and I would be very pleased if you were to visit us during your next stay in Berlin. »

Ullmann's studio in Berlin was destroyed by bombs on 22 April 1943. The artist relocated in Breslau, where he worked in a temporary studio until he was drafted into the « Wehrmacht » in October 1944. Ullmann was included in the « Gottbegnadeten-Liste » (God-gifted list) compiled in 1944 by the « Reich » Ministry of Public Enlightenment and Propaganda. His role during this period is considered controversial.

After the war, Ullmann moved with his family to the Salzkammergut.

In 1948, he returned to his state sponsored studio in Vienna.

1953 : Prize for visual arts from the City of Vienna.

In 1959, he created on the main avenue of the « Prater » a monument honouring the composer Carl Michael Ziehrer.

22 February 1960 : Unveiling ceremony of a commemorative marble plaque of Frédéric Chopin at « Kohlmarkt » n° 9 in the inner city (the composer lived from November 1830 to July 1831 on the fourth floor of a building at this same address) .

1961 : « Austrian Cross of Honour for Science and Art » , first class.

Robert Ullmann died at the age of sixty-two on 19 March 1966 at « Heinestraße » n° 33 in the second district. He was laid to rest in a « grave of honour » at the Central Cemetery.

...

The Austrian civil servant, politician, and Minister of Education Hans Pernter was born on 3 October 1887 in Vienna.

He was the son of Josef Maria Pernter, a university professor of meteorology.

He attended the « Gymnasium » (grammar school / secondary level) in Döbling.

In 1905, he became a member of « KaV Norica » in Vienna, within the the « Austrian Cartel Association » (« Österreichischer Cartellverband » , or ÖCV) .

In 1908, he was a founding member of « KaV Marco-Danubia » in Vienna.

He studied physics and geography at the University of Vienna, where he earned his doctorate in 1911. He initially worked as a university assistant.

During the First World War, he served on the battlefield with the « Aviation Corps » , from 1914 to 1918.

Pernter worked at the Ministry of Commerce, from 1920 to 1922. He served as secretary to the Minister of Education, from 1922. He was appointed ministerial councilor in 1925 ; then, section chief in 1932. He headed the arts department and the national theatres, from 1932 to 1934.

He served as state secretary in the Ministry of Education, from 29 July 1934 to 14 May 1936. He served as Minister of Education, from 14 May 1936 to 11 March 1938.

As state secretary, Pernter signed on 2 February 1935 a cultural agreement between Austria and Italy at the « Palazzo Venezia » in Rome with Benito Mussolini.

As part of the reorganization of the right wing paramilitary group « Eastern March Stormtroopers » (« Ostmärkische Sturmscharen ») into a cultural-political organization, Pernter became its deputy « Reichsführer » in April 1936. He was appointed to the leadership council of the « Fatherland Front » in July 1936.

Following the « Anschluß » , Pernter was deported to the Dachau concentration-camp on May 24, 1938. Later, he was temporarily transferred to the Floßenbürg concentration-camp. After his release in October 1940, he maintained contact with circles within the Austrian resistance against National-Socialism.

After the failed assassination attempt of July 20, 1944, he was arrested by the « Gestapo » , and taken to the Mauthausen concentration-camp. He was transferred to Vienna to stand trial before the « People's Court » in January 1945. Shortly before the liberation of Vienna by the Red Army, he was unexpectedly released on April 6, 1945.

Pernter was one of the co-founders of the « Austrian People's Party » (ÖVP) at « Schottenstift » abbey in Vienna on April 17, 1945 - and became the party's executive chairman. After the war, he resumed his role as head of the arts department at the Ministry of Education.

He served as a member of the Austrian National Council, from 1945 to 1949.

He died on 25 July 1951 in « Bad Ischl » , and was buried at the « Heiligenstadt » Cemetery in Vienna.

...

The Austrian civil servant and music writer Franz Gräflinger was born 26 November 1876 in Linz.

He sang as a choir boy in different churches in Linz.

He was educated at the « Teachers' Training College » in Linz ; he also received extensive musical training. After graduating, he took up a teaching position in Altenfelden, from 1896 to 1898.

He transferred, as a civil servant, to the accounting department of the City of Linz, from 1898 to 1928.

His true passion was music. He worked as a music-critic for local daily newspapers, like the « Linzer Zeitung » and the « Linzer Tages-Post » .

He also contributed to numerous specialized journals - both at home and abroad.

He was active as an instrumentalist and as a singer in numerous music societies in Linz. He even created his own music ensemble.

As a writer, he was distinguished by his productivity and his versatility.

Gräflinger met Anton Bruckner on several occasions. A fervent advocate of his music, he devoted himself almost exclusively to the life and works of the composer.

Drawing on the recollections of Bruckner's students and friends, as well as an analysis of source material, he made fundamental contributions to Bruckner scholarship.

Alongside August Göllerich junior and Max Auer, Gräflinger ranks among the most important Bruckner scholars of the early twentieth century.

He earned special distinction by founding the « Bruckner Society for Upper-Austria » , serving as its first chairman - and establishing numerous local chapters.

In recognition of his contribution, the « Bruckner Society » in Vienna named him an « honorary member » , as early as 1921.

He conducted research on the « Mozarthaus » located at « Altstadt n° 17 » in Linz.

He studied Franz Schubert's time in Upper-Austria.

He published a study on organist Karl Waldeck, a pupil of Bruckner.

He retired as accounting director for the City of Linz in 1928, and moved to « Bad Ischl » .

He received the « Silver Medal of Honour » for services rendered to the Republic of Austria in 1931.

He received the « Knight's Cross of the Austrian Order of Merit » in 1936.

He was awarded the title of « professor » in 1948.

He received an « honorary doctorate » in 1948.

The « Bruckner Society for Upper-Austria » named him an « honorary member » in 1953.

Franz Gräflinger died on 9 September 1962 in the town of « Bad Ischl » in Upper-Austria.

publications

Franz Gräflinger. « Karl Waldeck. Komponist und Domkapellmeiter in Linz » , Druck- und Kommissions-Verlag von E. Mareis, Linz (1905)

Franz Gräflinger. « Karl Waldeck. Kirchenmusikalische Streiflichter » , Wimmer Verlag, Linz (1911)

Franz Gräflinger. « Die boykottierte Bruckner-Biographie » , Wittenberg (1911)

Franz Gräflinger. « Anton Bruckner. Bausteine zu seiner Lebensgeschichte » , Piper Verlag, München (1911)

Franz Gräflinger. « Anton Bruckner. Sein Leben und seine Werke » , Gustav Bosse Verlag, Regensburg (1921)

Franz Gräflinger. « Anton Bruckner. Leben und Schaffen » , Max Hesse Verlag, Berlin (1927)

Franz Gräflinger. « Liebes und Heiteres um Anton Bruckner » , Wiener Verlag (1948)

...

The Austrian male-choir conductor, composer, teacher, and writer Viktor (Josef) Keldorfer was born on 14 April 1873 in the « New Residence » building in Salzburg.

He was the thirteenth of twenty-one children of Josef Keldorfer (1826-1894) , imperial and royal police councillor of Salzburg (the son of master weaver Vinzenz Kölldorfer, and Josefa Kien) and his wife, Antonia (1838-1913) , the daughter of painter Sebastian Stief (1811-1889) and Maria von Naumann ; the grand-daughter of the last canon of the Old Salzburg Cathedral, Anton Eusebius Count von Königsegg-Aulendorf (1769-1858) , and the great-grand-daughter of August Franz Heinrich von Naumann (1749-1795) , prince-archbishop's engineer and drawing master in Salzburg (renowned for his landscape views of the city) , who had twenty siblings.

Like his brothers, Viktor Keldorfer sang as a choir boy at the Franciscan Church in Salzburg, of which his father is thought to have been a conductor.

He was one of the first students at the « Mozarteum » - a public music school newly founded in 1880 - where he studied violin under Gustav Adolf Zinke, and music theory under Josef Friedrich Hummel.

After qualifying for examination in 1891, and graduating from the « Teachers' Training College » in Salzburg, he moved

to Vienna in 1892, with his brother Max.

The Austrian capital became the primary setting for Viktor's professional career. There, he initially worked as a violist and an elementary school teacher, eventually serving as a senior teacher and elementary school principal from 1913 to 1922.

In 1893, he joined the « Wiener Männer-Gesangverein » .

From 1897 to 1909, he gained his first experience as a choral director with the « Favoriten Männer-Gesangverein » (« Favoriten » men's choral society) .

In 1897, Keldorfer was appointed second choir-master of the « Wiener Männer-Gesangverein » . He created the « Keldorfer Quartet » , which gained wide popularity for performing across Vienna's concert halls humorous part-songs, musical jokes, and comic serenades alongside standard choral repertoire.

He was a founding member of the « Society of authors, composers and music publishers » (« Gesellschaft der Autoren, Komponisten und Musikverleger »)

In 1899, Viktor married in Vienna Leontine (1876-1948) , the daughter of school principal Josef Slansky and Anna Hayek.

From 1899 to 1909, he joined the « Wieden Männer-Gesangverein » , alongside his brother Max.

Before dedicating himself to a career as a choral conductor, Keldorfer was a member, from 1900 to 1903, of the humorous « Udel Quartet » (founded by Karl Udel, who organized concert tours throughout Europe) .

From 1902 to 1921, director of the « Wiener Männer-Gesangverein »

1907 : Honorary choral director of the « Favoriten Männer-Gesangverein »

From 1904 to 1922, Keldorfer served as choir director at St. Elisabeth parish church in Wieden (fourth district) .

Performance in 1909 of Franz-Josef Haydn's « The Creation » featuring his sister Maria Keldorfer, the « Favoriten Männer-Gesangverein » and the « Wieden Männer-Gesangverein » . He became second choir-master.

He succeeded Eduard Kremser - who resigned in 1910 - as director of the « Wiener Männer-Gesangverein » : an ensemble he led successfully until the autumn of 1921 (he remained a member until 1926) .

From 1910 to 1938, he also served as choir-master of the « " Eastern March " Choral Society » (« Ostmärkischer Sängerbund ») - an regional association of choral societies.

1913 : Knight's Cross of the Order of Franz-Josef.

1921 : Director of the « Society of authors, composers and music publishers » (« Gesellschaft der Autoren, Komponisten und Musikverleger »)

1923 : Citizen of the City of Vienna

1923 : Title of « professor »

Keldorfer was a leading expert on men's choirs, an outstanding conductor and choral educator - one of the last surviving witnesses to the golden age of men's choral singing.

A man of many talents (including as visual artist and draftsman) , he possessed a writing style that was both vigorous and humorous. He knew how to articulate his often unconventional ideas with precision.

From 1922 to 1928, Keldorfer served as choir director at St. Johann Evangelist parish church in « Favoriten » (tenth district) .

In 1922, he ended his association with the « Wiener Männer-Gesangverein » and assumed leadership of the « Wiener Schubertbund » until 1938 (other notable choir-masters before 1939 : Franz Mair, Adolf Kirchl, Anton von Webern, Reinhold Schmid) . At the helm of these two choral organizations, Keldorfer carried the high reputation of Viennese choral art outside Austria.

Through numerous appointments to foreign music commissions and competition juries, professor Keldorfer earned great renown as an educator.

The « Schubertbund » gave the premiere of Richard Strauß's « Die Tageszeiten » in 1928.

20, 21 22 July 1926 : A Schubert tribute was held in front of an audience of around 100,000 inside the « Giant Singers' Hall » (« Riesen-Sängerhalle ») located on the « Jesuitenwiese » at the « Prater » . It featured a choir of over 40,000 singers under the direction of Viktor Keldorfer.

The event was part of the national festival of the « " Eastern March " Choral Society » (« Ostmärkischer Sängerbund ») .

« Radio Wien » (who started to broadcast the festival on July 18)

reached <u>an estimated audience of around 70 millions</u> !

[Monday, 4 to Monday, 18 August 1890 : An « All German Singers' Association Festival » is organized at the « Prater » . For the occasion, the city master carpenter, Hermann Otte, erects a festival hall on the « Jesuitenwiese » - capacity :

12,000 persons. Nearby, you can find the « Zur Sängerhalle » restaurant, which was originally named « Zur Maschinenhalle » - due to its proximity to the « Machinery Hall » during the 1873 World's Fair.]

Late- July 1928 : Viktor Keldorfer was the organizing committee chairman of the tenth edition of the « All German Singers' Association Festival » , when he conducted three main performances : each featuring approximately 40,000 singers !

For the occasion, a wooden structure (length, 182 meters ; width, 110 meters ; ridge height, 25 meters) designed by architect Georg Rupprech was erected on the « Jesuitenwiese » near the « Rotunda's » main avenue. The structure was dismantled shortly after the event.

[A spectacular photo of the July 22 performance exists.]

the music writer and professor, Richard Specht, famously remarked :

« Keldorfer can be described as the " Toscanini of choral conductors ". »

1926 : Honorary choral director of the « Wiener Schubertbund »

1928 : Governing councillor

1932 : Court councilor

1933 : Honorary member of the « Society of authors, composers and music publishers » (« Gesellschaft der Autoren, Komponisten und Musikverleger »)

1933 : Citizen of the City of Salzburg

On 27 August 1935, Viktor Keldorfer witnessed from his summer house an airplane crash into on Lake Wallersee, in the eastern bay area.

14 August 1937 : Keldorfer delivered the commemorative address at the dedication of the « silent night chapel » in Oberndorf.

He spoke of the City of Salzburg as the « home of the most heartfelt of all Christmas carols » , attributing its success to the « unusual memorability of the Biedermeier style, authentically Austrian pastoral melody » . Keldorfer referred to the chapel ... as a « temple of peace » .

1938 : The City of Vienna duly recognized professor Keldorfer's contributions by awarding him the « Ring of Honour » ... shortly before the German occupation of Austria.

What followed was the tragic fate shared by many upright Austrian artists.

The crime of which professor Keldorfer was accused in 1938 was, in the eyes of the Nazis, a very serious one : an unwavering loyalty to Austria !

The unrepentant Viennese musician was banned from public life - banned from performing - and banned of having his works performed.

Apart from composing, Keldorfer used the years of his forced exclusion to write a collection of satirical poems entitled « Words without songs by an old musician » (« Worte ohne Lieder eines alten Musikanten ») , which deals with the era in which art was forced to conform to the Germanic mold.

It was only his unwavering conviction that Austria would, once again, enjoy its freedom that enabled the elderly master to endure all his suffering and hardships.

Later, he had the great satisfaction of being hailed as a model of the true Austrian artistic spirit.

When he appeared, once more, before the Viennese audience at the helm of the « Schubertbund » during the « music festival weeks » , it was fitting to remember that the man standing at the conductor's podium was not only a great artist, but a man of great character and humanity.

Keldorfer resumed his activities as director of the « Wiener Schubertbund » , from 1945 to 1951.

He was also the director of the « Austrian Choir Association » for Vienna and Lower-Austria during the same period.

1945 : Honorary citizen of the town of « Neumarkt am Wallersee »

1947 : Honorary member of the « Liedertafel » of the town of « Neumarkt am Wallersee »

1947 : Honorary member of the University of Vienna

That same year, Keldorfer submitted several entries to the composition contest that preceded the selection of the new national anthem - including one in which he set his own lyrics to the melody that was ultimately chosen. As required by the rules, he added two piano parts. Consequently, he received a portion of the prize money even though his proposed lyrics were not selected. The piano parts for the official version of the federal anthem are his own.

1948 : Honorary citizen of the town of « Baden bei Wien » in Lower-Austria

1 December 1949 : He married in Vienna Rosa Kijanka, « née » Tremmel - born in 1892.

The couple had one son : the pianist, composer, conductor and « Hofrat » professor, Robert (Franz Victor Marie) Keldorfer, born on 10 August 1901 in Vienna - died on 13 September 1980 in Klagenfurt, Carinthia.

Robert was married to Maria Schober, who was born in 1912 - died on 3 January 1994 in Klagenfurt ; a singer, who performed at the « Staatsoper » from 1937 to 1944, and, subsequently, at the « Volksoper » until 1957 ; she also participated in the Salzburg and Bregenz festivals.

Robert Keldorfer was :

- director of the « Bruckner Conservatory » in Linz (1930-1939)

- director of the Carinthian State Conservatory in Klagenfurt (1941-1960)

1949-1951 : Viktor Keldorfer was the first chairman of the music committee of the « Austrian Choir Association » for Vienna and Lower-Austria.

He was a highly sought after juror at choral festivals and competitions.

Although he lived and worked in Vienna, he remained deeply attached to his hometown (where he used to spend all his holidays) and to its inhabitants.

In 1951, he decicated is book entitled « Resonant Salzburg : A Brief Musical History of the City of Mozart » (« Klingendes Salzburg. Kleine Musikgeschichte der Mozartstadt ») to his « beloved native city of Salzburg » .

Keldorfer spent many summers at his house on Lake Wallersee, in the eastern bay area.

Together with senior school inspector Johann Aigner (1905-1994) , he composed in 1953 the three verse song, « O Land am Wallersee »

1953 : Honorary member of the International « Mozarteum » Foundation

24 October 1958 : On the occasion of the seventieth « Mozart Day » , Keldorfer is awarded the large silver medal of the « Mozart City of Salzburg » to mark his eighty-fifth birthday.

Viktor Keldorfer died on 28 January 1959 in Vienna. He was laid to rest in a « grave of honour » at the Central Cemetery (section 14C, number 19) .

A « Viktor-Keldorfer-Straße » in Salzburg is named after him.

A « Keldorfergasse » in Inzersdorf (Vienna's tenth district) is named after him.

A « Viktor-Keldorfer-Platz » in « Neumarkt am Wallersee » is named after him.

Stylistically, Keldorfer's compositions for « a cappella » men's choir reflect the great Romantic tradition.

His collection of autograph manuscripts (featuring works by Michael Haydn, Wolfgang Amadeus Mozart, Franz Schubert, and Hugo Wolf) subsequently found its way into various collections.

One of professor Keldorfer's major achievements was the publication in 1927 of the first complete edition of Franz Schubert's works for men's choir at « Universal Edition » ; the arrangement of works by Emperor Leopold I ; the arrangement and adaptation of waltzes for men's choir by Johann Strauß II and Josef Strauß ; and, finally, the publication of Anton Bruckner's works for men's choir.

Through these efforts, Keldorfer made accessible to the general public treasures of Austrian music that had previously been largely neglected.

His own compositions includes choral works, masses, and songs.

« Missa solemnis » , Opus 60 (1908)

Choral setting and official piano accompaniment of the Austrian national anthem.

publications

« Worte und Lieder eines alten Musikanten. Gedichte » (1947)

« Klingendes Salzburg. Kleine Musikgeschichte der Mozartstadt » (1951)

« Der Spielmann des Herrn. Der Salzburger Franziskanermönch Pater Peter Singer » broschüre (1952)

« Generalbeichte eines achzigjährigen Sängerführers. Autobiographie in 800 Knittelversen » (1953)

Friday, 5 September 1924

The « Neue Wiener Journal » reports on page 7 that the renovation of the « Bruckner Organ » in the Collegiate Church of St. Florian Abbey is at the planning stage.

Thursday, 11 September 1924

Performance of the Seventh symphony (**WAB 107**) by the Bergen Philharmonic Orchestra under the direction of Harald Heide.

Saturday, 13 September 1924

Celebration of Viennese composer Arnold Schœnberg's fiftieth birthday (born in 1874) in the rooms of the « Bruckner exhibition » at the City Hall of Vienna, located in the inner-city on the « Rathausplatz » - off the « Ringstraße » .

Sunday, 14 September 1924

Performance of the Mass in E minor (**WAB 27**) in the small village of Gunskirchen, Upper-Austria

Among the singers, we find the local physician Dr. Hermann Schaller. He was the son of Ludmilla Gallasch, and the brother of Margarete Schaller. He participated in a small scale performance in 1923 of a symphony in Wels.

Ludmilla Gallasch (1845-1932) was the daughter of the physician Dr. Ferdinand Gallasch, from Ebensee, a market town in the Traunviertel region.

The young Ludmilla attended a sewing school in Linz, from 1861 to 1862, while living with her sister Marie Gütlbauer.

Fellow classmates mockingly nicknamed her « Frau Bruckner » (« Mrs. Bruckner ») because the famous cathedral organist and composer had become infatuated with her.

This information is based on an account by her grand-daughter, Margarete Mayrhoffer, which is cited in : Albert Davy. « Everyone teased her, calling her " Mrs. Bruckner " » (« Alle hänselten sie " Frau Bruckner " ») .

Margarete Schaller was the daughter of Ludmilla Gallasch, and the sister of Hermann Schaller. She was mentioned in a report about her organ playing in 1868.

...

Gotthard Heinrich Mayrhofer was the father of Rosalia Mayrhofer. A family note mentioned his death on 13 June 1778.

Johann Mayrhofer was born on 3 (or 22) November 1787 in the industrial town of Steyr, Upper-Austria. Novice at St. Florian Abbey, from 1806 to 1810. He, then, moved to Vienna to study Law and Theology. A poet, he was a friend of Franz Schubert from 1814. He died on 5 (or 25) February 1836 in Vienna.

Anna Maria Mayrhofer (Helm) was the sister of Rosalia Mayrhofer. A notice mentioned her death on 26 April 1811.

Gotthard Mayrhofer was the brother of Rosalia Mayrhofer. A notice mentioned his death on 11 November 1814.

Elisabeth Mayrhofer was the sister of Rosalia Mayrhofer. A notice mentioned her death on 9 April 1820.

The Austrian bass singer and chess-master, Karl Mayerhofer, was born on 13 March 1828 in Vienna. He was the son of

the « Burgtheater » actor and homeopath, Franz Mayerhofer (1786-1871) . He began to study in 1845 at the « Academy of Fine Arts » . Four years later, he went to London to study the art of oratorio singing under Manuel Patricio Rodríguez García. Before his stay in London, Mayerhofer had already made a name for himself as a formidable chess player. He sang at the Court theatre in Weimar from 1851, which was directed by Franz Liszt. He returned to the Austrian capital in 1854 and was hired at the « Hofoper » , where he sang numerous leading roles. He performed alongside his friend and role model, Josef Staudigl. He ended his career in 1895, and was made an honorary member of the Court opera. Karl Mayerhofer died on 2 January 1913 in Vienna. His grave is located in the Hietzing cemetery.

Fr. (Franz ?) Mayrhofer was born on December 1832. He began to attend the elementary school of St. Florian in 1839. He was a schoolmate of Anton Bruckner.

Martin Mayrhofer was born on 27 November 1838. The son of a mason from St. Florian, he began to attend the elementary school in 1845. He may have been a pupil of Bruckner.

Georg Mayrhofer was born on 15 April 1841. The son of a mason from St. Florian, he began to attend the elementary school in 1847. He may have been a pupil of Bruckner.

Matthias Mayrhofer was born on 3 December 1843. He was the son of a day labourer from Mickstetten, a village within the municipality of St. Florian. He began to attend the elementary school of St. Florian in 1850. He was a pupil of Bruckner. Matthias was mentioned on 12 June 1850 and on 12 May 1853 in the « Book of Honour and Diligence » .

Florian Mayrhofer was born on May 1844. He was the son of a day labourer from the Bavarian town of Hohenbrunn, south-east of Munich. He began to attend the elementary school of St. Florian in 1851. He may have been a pupil of Bruckner.

Maria Mayrhofer was born on 3 December 1847. She was the daughter of a day labourer from Mickstetten, a village within the municipality of St. Florian. She began to attend the elementary school in 1854. She was possibly a pupil of Bruckner.

Michl Mayrhofer was born on July 1848. He was the son of a foreman from the Bavarian town of Hohenbrunn, south-east of Munich. He began to attend the elementary school of St. Florian in 1854. He was possibly a pupil of Bruckner.

A Mayrhofer was an alto singer in the St. Florian choir. Her name was mentioned in a performance of « Entsagen » (**WAB 14**) on 29 September 1851. A Mayrhofer (the same person ?) was mentioned in a performance of the « Arneth cantata » (« Heil Vater ! Dir zum hohen Feste ») (**WAB 61**) in 17 July 1857. A Mayrhofer (the same person ?) sang a vocal part in the « Requiem » in D minor (**WAB 39**) on 2 November 1888.

Margarete Mayrhoffer was the grand-daughter of Ludmilla Gallasch (1845-1932) . Her name appeared for the first time in 1861. She was mentioned in a report about her organ playing in 1868.

Max Mayrhofer was a student in Linz. He visited St. Florian on 17 July 1883.

Michael Mayrhofer was a teacher in the market town of Auersthal in the district of Gänserndorf, Lower-Austria. It is located about twenty kilometers (twelve miles) north-east of Vienna. His name was mentioned in the February 1868 issue of « Harper's New Monthly Magazine » published by Harper and Brothers, New York.

During the Second World War, one of the sub-camps of the Mauthausen-Gusen complex was located in the village of Gunskirchen ; the camp was rather short lived.

The construction of the Gunskirchen camp began in December 1944. It was supposed to receive several hundred slave labourers. When it opened in April 1945, thousands of prisoners (who evacuated Mauthausen on death marches) started to flood Gunskirchen - the Hungarian psychologist, Dr. Edith Eger, was among the prisoners. In these over crowded conditions, diseases such as typhus and dysentery spread rapidly through the starving and weakened population. With the exception of four hundred political prisoners, they were Jews from Hungary, whom the Nazis had forced to march on foot from their homeland to Austria, where they were to be used for forced labour. Some 17,000 Hungarian Jews reportedly passed through the Gunskirchen camp.

The 71st Infantry division and the segregated 761st Tank battalion liberated Gunskirchen on May 4, 1945. When the American troops entered the camp, it was littered with corpes. They learned that the SS-guards had fled days before. Some 15,000 prisoners were still alive. The soldiers immediately began requisitioning supplies and transportation from the local town to provide the prisoners with food and water.

In the months following the liberation, around 1,500 former prisoners died from mistreatment by the Nazis. They were buried in the cemetery in the nearby town of Wels.

one member of the 71st Infantry division recounted his first impressions of Gunskirchen :

« As we entered the camp, the living skeletons still able to walk crowded around us and, though we wanted to drive farther into the site, the milling, pressing crowd wouldn't let us. It is not an exaggeration to say that almost every inmate was insane with hunger. Just the sight of an American brought cheers, groans and shrieks. People crowded around to touch an American, to touch the jeep, to kiss our arms - perhaps, just to make sure that it was true. The people who couldn't walk, crawled out toward our jeep. Those who couldn't even crawl, propped themselves up on an elbow, and, somehow, through all their pain and suffering, revealed through their eyes the gratitude, the joy they felt at the arrival of Americans. »

(Captain J. D. Pletcher)

In 1988, the 71st Infantry division was recognized as a liberating unit by the « United States Army Centre of Military History » and by the « United States Holocaust Memorial Museum » .

...

Performance of a Bruckner gradual - possibly, the « Festlied » in D major (**WAB 67**) - at the parish church of the Augustinians on the « Josefsplatz » , next to the « Hofburg » Palace.

Performance of a « Tantum ergo » - possibly, the « Totenlied » No. 2 in F major (**WAB 48**) - at the parish church of St. Francis of Assisi (also known as « Jubilee Church ») in Leopoldstadt.

Performance of a « Tantum ergo » - possibly, the « Totenlied » No. 2 in F major (**WAB 48**) - at the parish church of the « Holy Cross » in Grinzing (at « Himmelstraße » n° 25, in Vienna's nineteenth district) .

Wednesday, 17 September 1924

Nuremberg, Bavaria

Anton Bruckner celebration

the String quintet in F major (**WAB 112**) is performed at a concert of the « Elfer Männer-Gesangverein »

Monday, 22 September 1924

« Konzerthaus Großer Saal » , Vienna

Music and Theatre festival of the City of Vienna

public dress rehearsal

Franz Schalk conducts

the « Wiener Singverein »

the « Wiener Männer-Gesangverein »

the « Sängerbund " Dreizehnlinden " »

soloists :

Felicie Hüni-Mihacsek, soprano ; Hermine Kittel, contralto ; Georg Maikl, tenor ; Josef von Manowarda, bass

Franz Schütz, organ

programme

Anton Bruckner : Mass in F minor for soloists, mixed-choir, orchestra and organ « ad libitum »

Tuesday, 23 September 1924

« Konzerthaus Großer Saal » , Vienna

Music and Theatre festival of the City of Vienna

Franz Schalk conducts

the « Wiener Singverein »

the « Wiener Männer-Gesangverein »

the « Sängerbund " Dreizehnlinden " »

soloists :

Felicie Hüni-Mihacsek, soprano ; Hermine Kittel, contralto ; Georg Maikl, tenor ; Josef von Manowarda, bass

Franz Schütz, organ

programme

Anton Bruckner : Mass in F minor for soloists, mixed-choir, orchestra and organ « ad libitum »

Wednesday, 24 September 1924

Old « Philharmonie » on « Bernburgerstraße » in Berlin

Heinrich Knapstein conducts the « Berliner Philharmoniker »

Minna Hager, mezzo-soprano

programme

(no information was provided on the works sang by Minna Hager)

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

Thursday, 25 September 1924

« Konzerthaus Großer Saal » , Vienna

Ferdinand Löwe conducts the « Wiener Konzertverein Sinfonie-Orchester »

programme

Anton Bruckner : Symphony No. 5 in B-flat major, Franz Schalk edition of 1894

Munich Bruckner Festival

the « Munich Bruckner Festival » took place from September 25 to October 10, 1924

lectures on the composer were broadcast via radio stations in Munich, Nuremberg, Augsburg, and Kaiserslautern

Friday, 26 September 1924

Frankfurt-am-Main, Hesse, Germany

7:00 pm

« Saalbau » of the « Frankfurt Museum Society »

Clemens Krauß conducts the « Frankfurt Museum Orchestra »

Cecilie Hansen, soloist

programme

Ludwig van Beethoven : Symphony No. 3 in E-flat major, « Eroica » , Opus 55 - II. Marcia funebre. Adagio assai

Ludwig van Beethoven : Concerto in D major for violin and orchestra, Opus 61

Intermission

Anton Bruckner : Symphony No. 3 in D minor, « Wagner Symphony »

Saturday, 27 September 1924

Performance of the Fourth symphony (**WAB 104**) featuring the Baden-Baden « spa orchestra » under the bâton of concert-master Paul Hein, at the foot of the « Black Forest » in South Germany.

Sunday, 28 September 1924

Frankfurt-am-Main, Hesse, Germany

7:00 pm

« Saalbau » of the « Frankfurt Museum Society »

Clemens Krauß conducts the « Frankfurt Museum Orchestra »

Cecilie Hansen, soloist

programme

Ludwig van Beethoven : Symphony No. 3 in E-flat major, « Eroica » , Opus 55 - II. Marcia funebre. Adagio assai

Ludwig van Beethoven : Concerto in D major for violin and orchestra, Opus 61

Intermission

Anton Bruckner : Symphony No. 3 in D minor, « Wagner Symphony »

« Konzerthaus Großer Saal » , Vienna

3:30 pm

« Wiener Konzertverein » afternoon concert

Rudolf Nilius conducts the « Wiener Konzertverein Sinfonie-Orchester »

and the « Vienna Oratorio Society Choir »

soloists :

Carola Pierron, soprano ; Rosa Rosen, alto ; Ernst Krasso, tenor ; Hans Görlich, bass ; Franz Schütz, organ

programme

Anton Bruckner : Symphony No. 9 in D minor (unfinished) , Ferdinand Löwe's retouched version of 1903

Anton Bruckner : « Te Deum » for soloists (SATB) , mixed-choir, orchestra and organ « ad libitum » (1884)

...

Performance of the Mass in D minor (**WAB 26**) under the direction of « Domkapellmeister » Ferdinand Habel at St. Stephen's Cathedral in Vienna.

Performance of the Mass in E minor (**WAB 27**) under the direction of Ludwig Berberich - a « live » radio broadcast coming from the « Odeon » concert hall in Munich.

Tuesday, 30 September 1924

« Konzerthaus Großer Saal » , Vienna

7:00 pm

Karl Luze conducts

the « Wiener Konzertverein Sinfonie-Orchester »

and the « Wiener Männer-Gesangsverein »

programme

Franz Schubert : « Tantum ergo » in D major for choir, orchestra and organ, D. 750

Franz Schubert : « Tantum ergo » in E-flat major for choir, orchestra and organ, D. 962

Franz Schubert : « Gesang der Geister über den Wassern » (Song of the Spirits over the Waters)

based on a text by Johann Wolfgang von Gœthe, song for double-choir and orchestra, D. 714

Anton Bruckner : « Germanenzug »

patriotic cantata in D minor, for male solo quartet, male-choir and brass ensemble

Anton Bruckner : « Das deutsche Lied » for male-choir and wind instruments

...

Munich Bruckner Festival

Ferdinand Löwe conducts the « Wiener Konzertverein Sinfonie-Orchester »

programme

Anton Bruckner : Symphony No. 3 in D minor, « Wagner Symphony »

During the intermission, the German composer and music pedagogue Hermann Wolfgang von Waltershausen, the acting director of the « Academy of Music » in Munich, addressed words of thanks to maestro Löwe for promoting the music of Bruckner.

Anton Bruckner : Symphony No. 7 in E major

...

Roman town of Trier on the banks of the Moselle

« Treviris Hall »

on the corner of « Moselstraße » and « Jakobstraße »

Heinrich Knapstein conducts the « Städtische Orchester »

programme

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

The « Treviris » was an impressive multi-purpose community hall and Catholic club house built around 1900.

Wednesday, 1 October 1924

The radio transmissions of « Radio-Verkehrs-Aktien-Gesellschaft » (RAVAG) feature classical music, literature, and lectures. « Radio Wien » begins broadcasting officially from a provisional studio on « Stubenring » .

...

St. Michael's Church in Vienna

Dr. Hanns Rohr conducts

the « Wiener Konzertverein Sinfonie-Orchester »

the « Gesellschaft für Chorgesang » (« Wiener Singverein »)

soloists :

Amalie Merz-Tunner, soprano ; Luise Willer, contralto ; Karl Erb, tenor ; Julius Gleß, bass ; Hermann Sagerer, organ

programme

Anton Bruckner : Mass in F minor for soloists, mixed-choir, orchestra and organ « ad libitum »

Anton Bruckner : « Psalm 150 » for soprano, mixed-choir and orchestra

Sunday, 5 October 1924

Performance of the Mass in E minor (**WAB 27**) under the direction of « Domkapellmeister » Ferdinand Habel at St. Stephen's Cathedral in Vienna.

Performance of a « Tantum ergo » - possibly, the « Totenlied » No. 2 in F major (**WAB 48**) - at the « Dominican Church » (also know as the Church of St. Maria Rotunda) , and at the parish church of St. Francis of Assisi (also known as « Jubilee Church ») in Leopoldstadt.

Performance of a « Tantum ergo » during the sacred celebration of « Harvest Thanksgiving » , which took place at the Benedictine Abbey above the town of Melk in Lower-Austria.

...

« Volksbühne » theatre on « Bülowplatz » , Berlin

11:30 am

Erich Kleiber conducts the Orchestra of the « Staatsoper Unter den Linden »

programme

Anton Bruckner : Symphony No. « 00 » in F minor - II. Andante molto

Monday, 6 October 1924

« Kulturverein » Hall, Nuremberg, Bavaria

special evening

Commemoration of the hundreth anniversary of Anton Bruckner's birth

sponsored by the « Society for Classical Choral Singing »

[« Verein für klassischen Chorgesang »]

Hans Dorner, music director

programme

Anton Bruckner : Mass in F minor for soloists, mixed-choir, orchestra and organ « ad libitum »

Anton Bruckner : « Te Deum » for soloists (SATB) , mixed-choir, orchestra and organ « ad libitum » (1884)

...

Roman town of Augsburg (« Augusta Vindelicorum ») in Bavaria

« Ludwigsbau » festive and concert hall

first municipal popular symphony concert

Josef Bach conducts the « Städtische Orchester »

and the « Augsburger Liedertafel »

soloists :

Elisabeth Ott, soprano ; Annie Kißling, alto ; Adalbert Ebner, tenor ; Eugen Müller, bass

programme

Anton Bruckner : Symphony No. 9 in D minor (unfinished) , Ferdinand Löwe's retouched version of 1903

Anton Bruckner : « Te Deum » for soloists (SATB) , mixed-choir, orchestra and organ « ad libitum » (1884)

...

Karlsruhe, east of the Rhine river, south-west of Germany

performance of the Fifth symphony (**WAB 105**)

Thursday, 9 October 1924

« Altes Gewandhaus » in Leipzig

first « subscription concert » of the 1924-1925 season

Wilhelm Furtwängler conducts the « Gewandhausorchester »

Walther Davisson, violin ; Julius Klengel, violoncello

programme

world premiere

Julius Klengel : Concerto for violin, violoncello and orchestra, Opus 61 (1924)

(marking the fiftieth year of Klengel, as a professional musician and principal cellist)

Intermission

Anton Bruckner : Symphony No. 5 in B-flat major, Franz Schalk edition of 1894

...

rehearsal

10:00 am to 1:00 pm

Ernő Dohnányi conducts the Orchestra of the « Budapest Philharmonic Society »

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

...

Performance of the « Te Deum » (**WAB 45**) at the church of the Carmelite monastery in Döbling (Vienna's nineteenth district) .

Friday, 10 October 1924

The « West-Deutsche Funkstunde AG » (WEFAG) officially starts to broadcast in Münster, Westphalia : it is the last regional company to go into operation in Germany.

...

rehearsal

10:00 am to 1:00 pm

Ernő Dohnányi conducts the Orchestra of the « Budapest Philharmonic Society »

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

Ernő Dohnányi : « Ünnepi nyitány » (Festival Overture) , Opus 31 (1923)

Saturday, 11 October 1924

rehearsal

10:00 am to 12:30

Ernő Dohnányi conducts the Orchestra of the « Budapest Philharmonic Society »

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

Ernő Dohnányi : « Ünnepi nyitány » (Festival Overture) , Opus 31 (1923)

Heinrich Marschner : Air from « Hans Heiling »

Antonín Dvořák : Biblical songs n° 7 to n° 10 - from Opus 99

Saturday, 11 and Sunday, 12 October 1924

the Mass in E minor (**WAB 27**) and the « Requiem » in D minor (**WAB 39**) are performed in Klosterneuburg Abbey

Sunday, 12 October 1924

« Academy of Music » , Budapest, Hungary

public dress rehearsal

10:00 am to 2:00 pm

Ernő Dohnányi conducts the Orchestra of the « Budapest Philharmonic Society »

soloist : Josef Schwarz, baritone from New York

programme

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

Intermission

Heinrich Marschner : Air from « Hans Heiling » , German romantic opera in three acts and one prologue (libretto by Eduard Devrient)

Antonín Dvořák : Biblical songs n° 7 to n° 10 - from Opus 99

VII. Při řekách babylonských - By the waters of Babylon (Andante in E-flat major)

VIII. Popatřiž na mne a smiluj se nade mnou - Turn Thee to me and have mercy (Andante in A-flat minor)

IX. Pozdvihuji očí svých k horám - I will lift my eyes up to the mountains (Andante con moto in D minor)

X. Zpívejte Hospodinu píseň novou - Sing ye a joyful song unto the Lord (Allegro moderato in F major)

Ernő Dohnányi : « Ünnepi nyitány » (Festival Overture) , Opus 31 (1923)

...

Performance at the Imperial Chapel (« Hofkapelle ») of the Mass in E minor (**WAB 27**) , featuring members of the Vienna Philharmonic Orchestra and the choir of the « Staatsoper » under the direction of Karl Luze.

Performance of the Mass in F minor (**WAB 28**) under the direction of « Domkapellmeister » Ferdinand Habel at St. Stephen's Cathedral in Vienna.

Performance of a Bruckner motet at the « Schottenkirche » (Scottish Church) in Vienna.

Performance of the Adagio movement from the String quintet in F major (**WAB 112**) in an orchestral arrangement by the « Hovkapelle » ensemble of Stockholm, under the direction of Olallo Morales.

Monday, 13 October 1924

« Konzerthaus Großer Saal » , Vienna

concert sponsored by the « Wiener Schubertbund »

professor Viktor Keldorfer conducts

the « Wiener Konzertverein Sinfonie-Orchester »

Felicie Hüni-Mihacsek, soprano ; Franz Schütz, organ

complete programme not available

(...)

Anton Bruckner : Third piece for orchestra in F major - Moderato con moto world premiere ?

...

« Academy of Music » , Budapest, Hungary

first « subscription concert » of the 1924-1925 season

Ernő Dohnányi conducts the Orchestra of the « Budapest Philharmonic Society »

soloist : Josef Schwarz, baritone from New York

programme

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

Intermission

Heinrich Marschner : Air from « Hans Heiling » , German romantic opera in three acts and one prologue (libretto by Eduard Devrient)

Antonín Dvořák : Biblical songs n° 7 to n° 10 - from Opus 99

VII. Při řekách babylonských - By the waters of Babylon (Andante in E-flat major)

VIII. Popatřiž na mne a smiluj se nade mnou - Turn Thee to me and have mercy (Andante in A-flat minor)

IX. Pozdvihuji očí svých k horám - I will lift my eyes up to the mountains (Andante con moto in D minor)

X. Zpívejte Hospodinu píseň novou - Sing ye a joyful song unto the Lord (Allegro moderato in F major)

Ernő Dohnányi : « Ünnepi nyitány » (Festival Overture) , Opus 31 (1923)

...

The following day, critics Sándor Jemnitz, Aladár Tóth, Emil Haraszti, and István Péterfi published their reviews.

The majority of the reviews adopted a rather dismissive tone regarding the first subscription-concert : beyond criticizing the orchestra's performance, the reviewers overwhelmingly objected to the cuts made to the Ninth. It is well known that Bruckner's symphonies have survived in multiple versions, resulting in the publication of various editions.

Unfortunately, the scores preserved in the Philharmonic Society's music library are currently inaccessible. Without their access, it is impossible to determine the extent of the mentioned cuts - or in which works and with what frequency conductors in Hungary might have employed such cuts during this period. It is worth noting, however, that Ernő Dohnányi had previously programmed Bruckner's Seventh on January 12, 1920 - a performance that, according to a music-critic from the daily newspaper « Szózat » , also involved significant cuts.

The performance of Bruckner's Ninth sparked a heated debate in the Hungarian press. Consequently, critics decided to boycott the following concerts of « Budapest Philharmonic Society » ... for several months !

Tuesday, 14 October 1924

Performance of the Fifth symphony (**WAB 105**) [by the Philharmonic Orchestra ?] under « general music director » Ferdinand Wagner at the « Kulturverein » Hall in Nuremberg, Bavaria.

Friday, 17 October 1924

Old « Philharmonie » on « Bernburgerstraße » in Berlin

Bruckner Centenary Celebration

German emergency relief concert

Otto Klemperer conducts the « Berliner Philharmoniker »

programme

Anton Bruckner : Symphony No. 8 in C minor, 1892 version edited by Haslinger-Schlesinger-Lienau

(Social-Democrat) « Reich » president Friedrich Ebert confirmed his presence

...

The Central German Broadcasting Corporation (« Mittel-Deutsche Rundfunk AG ») starts participating in the activities of their own symphony orchestra (« MDR-Sinfonieorchester ») .

Saturday, 18 October 1924

« State Academic College of Music » on « Hardenbergstraße » , Berlin

Siegfried Ochs conducts the Berlin Philharmonic Orchestra

and the Choir of the « State Academic College of Music »

(« Staatliche akademische Hochschule für Musik »)

soloists :

Lilly Dreyfuß, soprano ; ? , alto ; Alfred Wilde, tenor ; ? , bass ; Fritz Kleine, organ

programme

Richard Strauß : Wanderers Sturmlied, Opus 14

Anton Bruckner : Mass in F minor for soloists, mixed-choir, orchestra and organ « ad libitum »

Review in the « 8 Uhr-Abendblatt » :

« [...] Professor Siegfried Ochs, who, several years ago, already distinguished himself by initiating the first performance of this score in Germany [14 January 1915] , is now presenting it for the fourth time. However, for the vast majority of Berlin's music lovers, this work - composed nearly sixty years ago - is completely new, and their acquaintance with the Third Mass must have been a truly memorable experience, a moment of deep devotion. »

« [...] Professor Siegfried Ochs, der vor mehreren Jahren schon sich um die erste Aufführung [14. Januar 1915] dieser Partitur in Deutschland verdient gemacht hat, bringt sie nun zum viertenmal Male. Weitaus den meisten Berliner Musikfreunden ist aber diese fast sechzig Jahre alte Messe völlig neu, und ihnen dürfte die Bekanntschaft mit Bruckners dritter Messe zu einem wahrhaftigen Erlebnis, zu einer Feierstunde tiefer Andacht geworden sein. »

Another reviewer singles out only the soprano and the tenor for praise, while the alto and bass are described disparagingly - without being named - as « clumsy academic youths » .

...

The « College of Music » dates back to the « Royal Academy of Music » , founded in 1869 under the ægis of violinist Joseph Joachim - a friend of Johannes Brahms. Since its foundation under directors Joseph Joachim, Hermann Kretzschmar, Franz Schreker and Georg Schünemann, it has been one of the leading academies of music in the German speaking countries. Composers such as Max Bruch, Engelbert Humperdinck and Paul Hindemith, performers such as Artur Schnabel, Wanda Landowska, Carl Flesch and Emanuel Feuermann, and academics such as Philipp Spitta, Curt Sachs, Erich Moritz von Hornbostel and Kurt Singer taught here. Prominent teachers later included the two directors Boris Blacher and Helmut Roloff, and the composer Dieter Schnebel.

In the 1920's, as well as the superior artistic quality of its staff, the « Academy of Music » developed considerable significance in teacher training : Leo Kestenberg, pupil of Ferruccio Busoni and « Commissioner for Music » at the Prussian Ministry of Culture, implemented a new type of artistic, academic and educational training for music teachers in all fields. Here, the « Berlin Academy of Music » led the way throughout Germany.

...

The Berlin « Hochschule für Musik » and the « Berliner Philharmoniker » worked closely together for a brief period in their early years. When the Conservatory was founded in 1869, the underlying idea was to establish an orchestra within the school itself. For a brief historical moment, this vision seemed achievable with the founding of the Berlin Philharmonic in 1882. Connections also existed during the Weimar Republic and the Third « Reich » .

From its inception, the « Berlin Hochschule für Musik » was tasked with influencing the musical life of the city.

According to its 1882 statutes, it had a dual mission :

« On the one hand, to provide comprehensive advanced training in all areas of music ; on the other hand, to organize musical performances using the talents it cultivated »

Thus, the educational mission was complemented - nominally as an equal priority - by a performance mandate.

The ambitions of the university's founder, Joseph Joachim, went even further. He envisioned creating an orchestra directly from the school. In January 1872, about two and a half years after the « Hochschule » opened its modest doors in September 1869, Joachim visited the city of St. Petersburg in Russia, where a conservatory had been established ten years earlier.

writing to his wife Amalie, he shared :

« My idea that an orchestra should be formed from students passionate about the cause, and that, from this centre, a noble, independent style of performing the great masterworks must emerge and be preserved to educate the public, is correct. »

Against the tide of variety, superficiality, and banality in the concert world, Joachim offered a vision of cultivated artistry.

For Joachim, the city of Leipzig was the German benchmark for the emerging « Berlin Hochschule » . Leipzig had already established its own music conservatory in 1843, which was closely connected to the « Gewandhausorchester » . Joachim sought a similar relationship for Berlin. However, in the Prussian-German capital, the order of events had to be reversed : first, the educational institution was founded, and, from it, Joachim hoped, a high quality orchestra would grow.

But how did this educational vision fare in reality ? Could it pass the test of practice ?

In its first decade, the « Hochschule » experienced growth. The Berlin music scene of the 1870's was influenced by the « spirit of the Hochschule » (Adolf Weißmann) . However, this spirit was more evident in the « soirées » of the Joachim Quartet at the « Singakademie » than in the « public performances » organized by the « Hochschule » . It was the faculty's performances that impressed, rather than the university's events. By the thirty-fourth performance on January 28, 1883 - with Ludwig van Beethoven's Ninth symphony serving as a fitting finale - the series of university concerts initiated by Joachim came to an end.

This conclusion coincided with the birth of the « Berliner Philharmoniker » . In 1882, former members of Benjamin Bilse's « Kapelle » emancipated themselves from their « chief » conductor and music entrepreneur Benjamin Bilse, and organized themselves independently as an orchestra association. The « Hochschule » saw this development as relevant to its mission. Joseph Joachim supported the new ensemble, and the university's administration proposed to the Prussian Minister of Culture that the orchestra be linked to the « Academy of Arts » .

The administration argued that, for decades, Berlin had « felt the lack of an orchestra » that could serve as a model. Now, such an ensemble was emerging. Alongside the « interests of the entire public cultural life of the capital » , the « specific well being of the Royal " Hochschule für Musik " » was also at stake. The « Philharmoniker » could function

within the « Academy » as a « permanent orchestra » , in which qualified students would actively participate « in its rehearsals and public performances » .

Thanks to this enthusiastic endorsement, the Minister approved the arrangement, allowing the orchestra to be contracted from the fall of 1883 under a « rental agreement » with the « Academy » and its affiliated « Hochschule » . In the Philharmonic concerts aimed at an educated audience, Joachim conducted alongside Karl Klindworth and Franz Wüllner. However, the connection with the « Hochschule » failed, as was acknowledged just a few years later in 1887. The administration recommended « returning as much as possible to previous arrangements and making music solely with the school's own ressources » .

The « Philharmoniker's » rise occurred without the « Hochschule » . The orchestra's management was taken over by the concert agent Hermann Wolff, and the famous Hans von Bülow was brought on as conductor. With this leadership, the orchestra achieved great success.

During the Weimar Republic, ties were re-established. The « Hochschule » took over the « Philharmonic Choir » . Its founder, Siegfried Ochs, was a former student and, in a sense, a defector from the « Hochschule » . In his engaging memoirs, he humorously described the institution as « outdated » . The renowned composition teacher Friedrich Kiel privately tutored him after his expulsion. After completing his studies, Ochs became a successful choir director. The choral society he built eventually evolved into the « Philharmonic Choir » . When the choir faced financial difficulties after World War I, the Prussian state integrated it into the « Hochschule » in 1920 - the once rebellious student returned as a professor.

The new university choir debuted under Ochs' direction in December 1920 with the performance of Beethoven's « Missa solemnis » , commemorating the composer's 150th birthday. Ochs conducted numerous performances and also led an oratorio class. He retired in 1928 at the age of seventy, and passed away the following year. The physician, music-critic, and conductor Kurt Singer - later, the head of the « Jewish Cultural League » and the « Hochschule's » medical advisor - memorialized him in a literary tribute.

The « Hochschule » Orchestra also maintained a connection with the « Philharmoniker » during the Weimar Republic. Julius Prüwer became the « Hochschule's » conductor in 1924, leaving his position as « general music director » at the « National Theatre » in Weimar to join the university. A year later, he was appointed « permanent conductor » for the Philharmonic's « popular concerts » - a role he fulfilled in addition to his university duties. Until 1933, Prüwer conducted over seven hundred performances. He was dismissed by the Nazis for racist reasons.

In 1940, the Nazi appointed director Fritz Stein enlisted « State Councillor » Wilhelm Furtwängler for a « masterclass » , in which a select group of students participated in the Philharmonic rehearsals and, then, discussed them with Furtwängler ; among these students was a young Sergiù Celibidache.

Sunday, 19 October 1924

Performance of the Eighth symphony (**WAB 108**) under the direction of Peter van Anrooy in the Netherlands.

Performance of a Bruckner gradual - possibly, the « Festlied » in D major (**WAB 67**) - at the « Votivkirche » in Vienna.

Monday, 20 October 1924

Today's date is appearing in Lili Schalk's notes entitled « Gespräche über Bruckner mit Franz » (Conversations about Bruckner with Franz) .

...

« Odeon » concert hall in Munich, Bavaria

first « subscription concert » of the 1924-1925 season

Hans Knappertsbusch conducts the « Bayerische Staatsorchester »

programme

Anton Bruckner : Symphony No. 8 in C minor, 1892 version edited by Haslinger-Schlesinger-Lienau

...

A memorandum submitted on 31 March 1865, which Richard Wagner confidently published that same year, outlines the plan for a fundamentally new education for singers and musicians. A supposed French and Italian influence was to be pushed back, and a German (« Wagnerian ») musical tradition was to be established.

Wagner's suggestions were subsequently implemented to a large extent. The former « Royal Conservatory » was closed, and re-opened in 1867 under the direction of Hans von Bülow, as the « Münchner Atelier für Musik » . Until 1874, the school was financed from King Ludwig II's private funds. In particular, the implemented close links between the school and the Court Opera and, therefore, the strong practical relevance of the education, set standards in its time. Like its predecessors, the school was based in the building of the « Odeon » concert hall.

...

« Konzerthaus Großer Saal » , Vienna

Bruckner Centenary Celebration

organized by the « Kunststelle für christliche Volksbildung »

(Centre for Christian Adult Education and Art)

Ignatz (Ignaz) Leo Weber conducts

the « Wiener Konzertverein Sinfonie-Orchester »

and the « Bruckner Choir »

soloists :

Clara Musil, soprano ; Hermine Kittel, alto ; Karl Fälbl, tenor ; Anton Baumann, bass

programme

Anton Bruckner : Mass in F minor for soloists, mixed-choir, orchestra and organ « ad libitum »

Anton Bruckner : « Te Deum » for soloists (SATB) , mixed-choir, orchestra and organ « ad libitum » (1884)

...

performance of the Ninth symphony (**WAB 109**) under the direction of Georg Dohrn in Breslau

Wednesday, 22 October 1924

« Tonhalle » on « Türkenstraße » in Munich, Bavaria

first « subscription concert » of the 1924-1925 season

Siegmund von Hausegger conducts the Munich « Konzertverein » Orchestra

programme

Anton Bruckner : Symphony No. 1 in C minor

Intermission

Anton Bruckner : Symphony No. 9 in D minor (unfinished) , Ferdinand Löwe's retouched version of 1903

(in 1920, Hausegger was appointed conductor at the « Academy of Music » in Munich)

...

commemoration of the hundreth anniversary of Anton Bruckner's birth

« Carnegie Hall » , New York City

8:30 pm

Josef Stránský conducts the « State Symphony Orchestra of New York »

programme

Richard Wagner : « Eine Faust-Ouvertüre » , WWV 59 (1840)

Anton Bruckner : Symphony No. 3 in D minor, « Wagner Symphony »

Richard Wagner : Rienzi, WWV 49 - Overture (1838-1840)

Richard Wagner : « Träume » (Dreams) for violin and small ensemble, or chamber orchestra (1857)

Richard Wagner : Tannhäuser, WWV 70 - Overture (1843-1845)

The Czech conductor and composer Josef Stránský was born on 9 September 1872 in the Bohemian town of Humpolec.

He worked as a conductor in Prague and Berlin before being selected by the « New York Philharmonic Society » to replace Gustav Mahler, after his death on May 18, 1911.

Some commentators did not see Stránský, as a worthy successor to Mahler.

the periodical « Musical America » wrote :

« After much upheaval, search and negotiation, the New York Philharmonic Society (...) has engaged Josef Stránský. (...) Without disrespect to " Herr " Stránský, there are reasons which cause this circumstance to remind one of Æsop's fable of the mountain in labour, which finally brought forth a mouse. »

Becoming the Philharmonic's music director at the age of thirty-nine, Stránský was the youngest conductor to assume the post, since Carl Bergmann over a half century earlier.

He married in 1912 the Norwegian soprano Marie Doxrud (1881-1954) .

From his nomination in 1911 until the end of the 1919-1920 concert season, Stránský conducted every Philharmonic concert.

He conducted the orchestra's first recordings, which were made by the « Columbia Graphophone Company » starting in January 1917 - although the deal was only announced in March.

In 1917, Stránský was elected at the New England Conservatory of Music in Boston honorary member of the « Phi Mu Alpha Sinfonia » (a national music fraternity for men) by the Alpha chapter.

In 1921, the « New York Philharmonic Society » merged with the « State Symphony Orchestra of New York » conducted by Willem Mengelberg.

For the 1922-1923 concert season, Stránský conducted the first half ... and Mengelberg, the second.

Stránský subsequently left his post.

He died on 6 March 1936 in New York City. He is buried at the Woodlawn Cemetery in the Bronx.

...

performance of the Fourth symphony (**WAB 104**) by the Helsingborg Symphony Orchestra under Olof Lidner

Thursday, 23 October 1924

town of Innsbruck in Tyrol

Bruckner evening commemorating the hundreth anniversary of his birth

organized by the « Urania-Verein »

lecture by Dr. Hermann Gerhardinger

[Founded in 1923, the « Urania Merano Education and Cultural Centre » is one of the oldest adult education institutions in South Tyrol. Driven by the idea of making knowledge accessible to a wider audience, it originally offered lectures, courses, exhibitions, concerts, and cultural events. After a hiatus in the 1930's, its activities resumed after World War II, and have been continuously expanded.

Around 1924-1926, independent branches like the local « Urania-Verein » in the town of Hall (Tirol) actively promoted regional culture, even commissioning early cinematic city portraits and documentaries to blend public instruction with visual entertainment.]

Vocal parts for the song « Zur Vermählungsfeier » (For the wedding ceremony) in D major (**WAB 54**) and the motet « Ave Regina cœlorum » (Hail, Queen of Heaven) (**WAB 8**) are part of the estate of the « Domkapellmeister » Franz-Xaver Müller at St. Florian Abbey.

Friday, 24 October 1924

Old « Philharmonie » on « Bernburgerstraße » in Berlin

Bruckner Verein

first concert of the 1924-1925 season

Dr. Felix Maria Gatz conducts

the « Berliner Philharmoniker »

(under the name « Bruckner Society Orchestra »)

and the « Bruckner Choir »

soloists :

Lotte Baldamus, soprano ; Elma von Haynal, mezzo-soprano ; Karl Jöken, tenor ; Rudolf Hofbauer, baritone

programme

Anton Bruckner : Mass in F minor for soloists, mixed-choir, orchestra and organ « ad libitum »

Anton Bruckner : « Te Deum » for soloists (SATB) , mixed-choir, orchestra and organ « ad libitum » (1884)

Tuesday, 28 October 1924

Exhibition complex in the Deutz district on the right bank of the Rhine

« Rheinhallen » large concert hall

second « subscription concert » of the 1924-1925 season

« Kapellmeister » Hermann Abendroth conducts the « Gürzenich-Orchester » of Cologne

Emmy Pott, soprano

programme

Anton Bruckner : « Psalm 150 » for soprano, mixed-choir and orchestra

Anton Bruckner : Symphony No. 2 in C minor

...

Performance of the Seventh symphony (**WAB 107**) under the direction of Richard Lert in Mannheim.

Thursday, 30 October 1924

« Altes Gewandhaus » in Leipzig

fourth « subscription concert » of the 1924-1925 season

Wilhelm Furtwängler conducts the « Gewandhausorchester »

Mitja Nikisch, soloist

programme

Bedřich Smetana : Overture to « The Bartered Bride » (« Prodaná nevěsta ») , comedy in three acts

Pyotr Ilyich Tchaikovsky : Concerto No. 1 in B-flat minor for piano and orchestra, Opus 23

Intermission

Anton Bruckner : Symphony No. 9 in D minor (unfinished) , Ferdinand Löwe's retouched version of 1903

Sunday, 2 November 1924

Old « Philharmonie » on « Bernburgerstraße » in Berlin

rehearsal, or public dress rehearsal ?

Wilhelm Furtwängler conducts the « Berliner Philharmoniker »

Artur Schnabel, soloist

programme

Ludwig van Beethoven : Overture to the ballet « The Creatures of Prometheus » , Opus 43

Wolfgang Amadeus Mozart : Piano concerto No. 23 in A major, K. 488

Intermission

Anton Bruckner : Symphony No. 5 in B-flat major, Franz Schalk edition of 1894

...

Performance of the « Requiem » in D minor (**WAB 39**) under the direction of Franz-Xaver Gmeiner at the Gersthof parish church in the Währing district of Vienna.

Monday, 3 November 1924

town of Innsbruck in Tyrol

« Alten Großen Stadtsaal »

(inaugurated in 1890)

concert organized by the « Musikverein-Innsbruck »

Franz Schalk conducts the « Wiener Philharmoniker »

programme

Carl Maria von Weber : Overture from « Der Freischütz » , a romantic opera in three acts, Opus 77, J. 277

Anton Bruckner : Symphony No. 4 in E-flat major, « Romantic » , 1888 version

Ludwig van Beethoven : Symphony No. 5 in C minor, Opus 67

The history of Innsbruck's « municipal halls » begins with the construction of a public entertainment venue, which opened on December 21, 1773. It homed a wide variety of events, especially the popular carnival balls.

As part of the celebrations marking the 500th anniversary of Tyrol's incorporation with Austria in 1863, the painter Josef Bartinger decorated the grand ballrooms (« Redoutensäle ») with magnificent paintings. Unfortunately, proper

maintenance was not provided in the following years. Later, lengthy and fruitless negotiations began, while the building became increasingly dilapidated.

The « Association for the promotion of the Art of Music » (« Verein zur Beförderung der Tonkunst ») was founded in 1818 on the initiative of the Benedictine father, Martin Goller (who was teaching there since 1812) with the help of the students. Goller was also involved in the creation in June 1818 of the « Musikverein » , which was affiliated with the music school. Musical education was open to all social classes : students without means received their training at the association's expense, though they were required to perform at the « Musikverein » concerts without pay for three years, after completing their studies. The « Musikverein » activities were placed for forty years under the directorship of Josef Pembaur. The new building was inaugurated on April 16, 1912.

It was not until November 12, 1884, that the decision was made to construct a new « Redoutensäle » complex and to hold an architectural competition. Criticism regarding the high construction costs was voiced. Nevertheless, the demolition of the structurally dilapidated site began in September 1885. The City of Innsbruck's New Year's greeting card for 1885 featured an image of this. Plans were revised, and construction began in February 1888. The « topping out » ceremony was held as early as June of the following year. The multi-purpose « Stadtsäle » complex (with town hall and chamber theatre) based on designs by architect Alexander Wielemans was inaugurated with great pomp and ceremony on November 6, 1890.

It served for decades for concerts, grand balls, congresses and, sometimes, even for city council meetings. Needed renovations were carried out in 1927. During the Second World War, the « Redoutensäle » were severely damaged in an air raid in December 1944. Following reconstruction and a chequered post-war history, the historic grand ballrooms were permanently closed, and demolished in 2016.

During the First World War and the economic crisis that followed, the « Musikverein » faced a severe crisis, but received support from the city of Innsbruck. In 1934, the music school was granted the status of « conservatory » by the Ministry of Education. It was taken over by the municipality after the annexation of Austria in 1938. Under the Nazi rule, the activities of the « Musikverein » were gradually restricted, and formally dissolved in 1941.

Innsbruck was an important supply station for reinforcements on the Italian front. On the night of December 15 to 16, 1943, the first Allied air raid struck the ill prepared town. Two hundred sixty-nine people fell victim to the bombs, five hundreds were injured, and more than 1,500 were left homeless. Over three hundreds buildings, primarily in Wilten and the inner-city, were destroyed and damaged.

The city's poor preparation for the foreseeable bombardment was likely something they preferred not to display too prominently, given the immense scale of the damage to the city and the tragic personal losses among the population. That the mortal remains of the victims of the December 15, 1943, air raid were laid out in state on what is today's « Landhausplatz » , directly in front of the newly constructed « Gauhaus » (the symbol of National-Socialist power) carries a sad irony of fate. In January 1944, construction began on air raid shelters and other protective measures. A large portion of the work was carried out by prisoners from the Reichenau concentration-camp.

In total, Innsbruck was attacked twenty-two times between 1943 and 1945. In the process, nearly 3,833 (almost 50 %) of the buildings in the city were damaged, and 504 people died. In the final months of the war, any sense of normalcy had ceased to exist. The population lived in constant fear. Schools were closed as early as the morning hours. A regular daily routine was out of the question. Fortunately, the city was only subject to targeted attacks. German cities like Hamburg or Dresden were completely flattened by Allied fire storms within a matter of hours, leaving tens of thousands dead. Nevertheless, the toll was devastating. Many buildings, such as the « Jesuit Church » , Wilten Abbey, the « Servite Church » , and the public indoor pool on « Amraserstraße » , were hit. The attack on December 16, 1944, one year after the first strike, devastated the Cathedral and the Town Hall. Historical buildings and monuments in Innsbruck received special care and protection. The « Golden Roof » was protected with a specialized structure, as was Maximilian's sarcophagus in the « Court Church » (« Hofkirche ») . The statues of the « Court Church » , the « Black Men » (« Schwarze Mander ») were relocated to Kundl. The painting of the « Virgin of Succor » by Lucas Cranach, from the Innsbruck Cathedral, was transferred during the war to the « Ötztal » valley.

Many years after the war, the city was still characterized by the rubble and damage of the air raids. Today, very little remains to remind us of these events that were traumatic for so many Innsbruck citizens. The air raid shelter in the south of Innsbruck along the « Brennerstraße » and the markings on houses indicating air raid cellars (with their black squares, white circles, and arrows) can still be seen today. Two of the anti aircraft gun positions, now merely overgrown masonry ruins, can be visited on the 930 meters' high wooded summit and rocky outcropping called « Lanser Köpfl » on the Paschberg ridge, just south of Innsbruck. In Pradl (on the right bank of the Sill river) , where along with Wilten (at the foot of the Bergisel mountain) , most of the buildings were damaged, bronze plaques on the affected houses point to their post-war reconstruction. On the old Innsbruck Town Hall, a wall painting commemorates the direct bomb hit in December 1944.

...

Old « Philharmonie » on « Bernburgerstraße » in Berlin

Wilhelm Furtwängler conducts the « Berliner Philharmoniker »

Artur Schnabel, soloist

programme

Ludwig van Beethoven : Overture to the ballet « The Creatures of Prometheus » , Opus 43

Wolfgang Amadeus Mozart : Piano concerto No. 23 in A major, K. 488

Intermission

Anton Bruckner : Symphony No. 5 in B-flat major, Franz Schalk edition of 1894

...

Performance of the Fifth symphony (**WAB 105**) by the Oslo Philharmonic Orchestra under the direction of Georg Schnéevoigt.

Wednesday, 5 November 1924

« Blumeneggsaal » , Bregenz, Vorarlberg

Franz Schalk conducts the « Wiener Philharmoniker »

programme

Carl Maria von Weber : Overture from the romantic opera « Euryanthe » , Opus 81, J. 291

Anton Bruckner : Symphony No. 4 in E-flat major, « Romantic » , 1888 version

Intermission

Ludwig van Beethoven : Symphony No. 3 in E-flat major, « Eroica » , Opus 55

Thursday, 6 November 1924

« Musikvereins Großersaal » , Vienna

7:00 pm

Clemens Krauß conducts the « Wiener Symphoniker »

programme

Emil Nikolaus von Řezníček : « Tragische Geschichte » , based on a poem by Adelbert von Chamisso

(theme and variations for baritone and orchestra)

Intermission

Anton Bruckner : Symphony No. 8 in C minor, 1892 version edited by Haslinger-Schlesinger-Lienau

...

Performance of the song « Träumen und Wachen » (Dreaming and being awake) (**WAB 87**) during a concert featuring the « Hans Sachs » Choir (« Sängerrunde Hans Sachs » , founded in July 1847) in the town of Wels on the Traun river near Linz.

Friday, 7 November 1924

« Musikvereins Großersaal » , Vienna

7:00 pm

Clemens Krauß conducts the « Wiener Symphoniker »

programme

Emil Nikolaus von Řezníček : « Tragische Geschichte » , based on a poem by Adelbert von Chamisso

(theme and variations for baritone and orchestra)

Intermission

Anton Bruckner : Symphony No. 8 in C minor, 1892 version edited by Haslinger-Schlesinger-Lienau

Tuesday, 11 November 1924

8:00 pm

« live » radio broadcast

Karl Luze conducts

the « Wiener Männer-Gesangsverein »

soloists :

Lucy Weidt, soprano ; Emilie Rutschka, alto ; Anton Tausche, bass ; Dr. Fritz Löwenrosen, piano

programme

Anton Bruckner : « Um Mitternacht » **(WAB 89)** , written for the « Liedertafel Sängerbund » of Linz

Emilie Rutschka, alto

Johann (Ritter) von Herbeck : « Werners Lied aus " Welschland " » , song for male-choir (TTBB) « a cappella » (1877)

Eduard Kremser : « Altniederländisches Dankgebet » (Old Dutch Prayer) , song for male-choir (TTBB)

Franz Schubert : ?

Robert Schumann : ?

Johannes Brahms : ?

Friedrich Silcher : ?

Johann Strauß II : ?

Wednesday, 12 November 1924

Performance of the Fourth symphony (**WAB 104**) by the Stockholm Philharmonic Orchestra under the direction of Wilhelm Sieben.

Performance of a « Tantum ergo » - possibly, the « Totenlied » No. 2 in F major (**WAB 48**) - under the direction of Alois Anderl at the St. Leopold baroque parish church in Vienna's second district.

Friday, 14 November 1924

Performance of a « Tantum ergo » - possibly, the « Totenlied » No. 2 in F major (**WAB 48**) - under the direction of Alois Anderl at the St. Leopold baroque parish church in Vienna's second district.

Sunday, 16 November 1924

Planned performance of the Mass in E minor (**WAB 27**) and the « Ave Maria » (possibly, **WAB 6**) in the town of Straubing in Lower-Bavaria (southern Germany region) .

...

Performance of the Seventh symphony (**WAB 107**) under the direction of Alexander Albrecht, featuring the « Musikverein » of St. Martin church in Preßburg.

St. Martin's church holds a unique place in the history of Gothic architecture in Central Europe, with a rich, multi-layered history. It is positioned in the south-west section of the medieval town and aligns with the city's fortifications. It is located at the western edge of the historical city centre, beneath Bratislava Castle. The church's history includes its special role as the coronation site for Hungarian kings from the sixteenth to the nineteenth century.

Construction of St. Martin's church began at the transition between the thirteenth and fourteenth centuries, erected on the location of a preceding Romanesque building from the eleventh or twelfth centuries. The church was damaged after the attack by Přemysl Otakar II in 1271, which could be the reason for the rebuilding. The church was rebuilt in the early- Gothic style. Probably during this period, it began to perform parish functions.

During the Gothic era, the cathedral had a central nave with five bays and two aisles. In the late- fifteenth century, they added a longer chancel with a polygonal end on the east. The early- fifteenth century façade featured a short, broad tower and chapels next to the aisles. Number « 1401 » on a south chapel pillar helps date this section. Initially, the aisles ended in diagonal walls, connected to a smaller, early fourteenth century chancel. Later, they straightened these ends for a new late- Gothic chancel. In the early- sixteenth century, a late- Gothic porch and the St. Anna chapel were added to the southern aisle. The church's exterior features stepped buttresses and tracery windows with pointed arches, except for the smaller fourteenth century chancel. The façade includes a sculpted base and decorative cornices on the chancel and northern chapel.

Sunday, 16 to Friday, 28 November 1924

City of Linz, Upper-Austria

Bruckner Week

A commemorative medal created by the Austrian sculptor and medallist Johann Joseph Tautenhayn (Tautenhayn junior) is released for the occasion.

Tuesday, 18 November 1924

Moravian-Silesian town of Troppau

Gala concert marking the centenary of Anton Bruckner's birth

Choir-master and music director Viktor Werber (1896-1972) conducts the « Männer-Gesangverein »

(he also serves as local music commissioner)

Wednesday, 19 November 1924

« Old Cathedral » (« Alter Dom ») in Linz, Upper-Austria

Bruckner Centenary Celebration

« Domkapellmeister » Franz-Xaver Müller gives a speech in front of the students coming from the local secondary schools. The ones from the « Episcopal Teachers' Seminary » are also attending.

...

Performance in Frankfurt-am-Main (Hesse, Germany) of the Mass in F minor (**WAB 28**) featuring the « Cecilian Choir » under the direction of Stefan Temesvary.

Thursday, 20 November 1924

« Hofburg » Festival Hall in Vienna

Bruckner celebrations under the supervision of the Ministry of Education

opening day

4:30 pm

Ceremonial address by rector Dr. Hans Sperl

(he also extends an invitation to St. Florian Abbey)

university music director Franz Pawlikowsky conducts the « Akademischer Orchesterverein »

programme

Anton Bruckner : Overture in G minor for orchestra, Opus posthumous

Anton Bruckner : Symphony No. 3 in D minor, « Wagner Symphony » (two movements)

...

the « Academic Singers' Society " Ghibellinen " in Vienna »

performs

Anton Bruckner : « Germanenzug »

patriotic cantata in D minor, for male solo quartet, male-choir and brass ensemble

Anton Bruckner : « Der Abendhimmel » (The evening sky) in F major

Anton Bruckner : « Um Mitternacht » (At midnight) (**WAB 89 or 90**)

The « Festival Hall » is mainly used for major events, such as balls, concerts, and exhibitions.

It is the largest hall in the « Hofburg » Palace, with almost 1,000 square metres (71 metres long - 20 metres wide - 18.5 metres high) . The construction began under Emperor Franz-Josef in 1908. It was completed in 1923.

The impressive ceiling paintings by Alexander Schramm (1814-1864) show the « motto » of Emperor Franz-Josef : « Viribus Unitis » (With united forces) . The ceiling was designed as a barrel type vault with web compartments and raised cross ribs, as decorative elements.

In the lunettes and the octagon fields below, the Austrian painter and stage designer Eduard Veith (1856-1925) and the Austrian genre and portrait painter Viktor Stauffer (1852-1934) have immortalized personalities from the history of Austria.

On the « Rathauspark » side, there is an open « loggia » with windows. The court-yard side features a projecting corridor spanned by columns. Numerous arcades and the gallery « loggia » enhance the impression of vast, airy space. Two flights of stairs lead up to the gallery encircling three sides of the hall.

On the front sides of the hall, there are two orchestra « niches » , whose corners are decorated with « relief » portraits of four great composers : Wolfgang Amadeus Mozart, Franz-Josef Haydn, Christoph Willibald Gluck, and Franz Schubert. Brilliant lighting is provided by sixteen magnificent chandeliers. The parquet of the hall is under monument protection. It maintains its original outlook and was made of special oak preserved for centuries in upland bogs. The wrought iron grilles inserted into the flooring serve to heat the hall. Another artistic gem are the ten statues representing important historical figures set into the arcade columns.

Originally planned as a throne room, the « Festival Hall » was never used in this form because the monarchy ended before its completion.

...

The « Festival Hall » was built in the classical style, from 1802 to 1806, for Emperor Franz-Josef I by the Belgian court architect Louis Montoyer. Because of its additional nature, it formed a clearly visible protrusion at right angles to the « Leopoldine Wing » for almost a hundred years, and was, therefore, also called the « Nose » .

With its ornate coffered ceiling and twenty-six crystal chandeliers, which once held 1,300 candles, the « Festival Hall » was grand. The twenty-four Corinthian (round) columns are made using the « scagliola » technique (« stucco lustro » : painted gypsum imitating marble) , which was in vogue at the time.

« Napoléon I » asked in this hall for the hand of Archduchess Marie Louise, the daughter of Emperor Francis. This was also where court balls were held and, later, speeches from the throne. On « Maundy Thursday » , the Emperor and Empress invited twelve poor old men and women to have their feet washed in a traditional « Maundy » ceremony.

The « Festival Hall » was fully integrated into the « Neue Burg » (southern most wing) by 1916.

Thursday, 20 to Sunday, 30 November 1924

City of Vienna

festivities marking the centenary of Anton Bruckner's birth

Performance of the « Missa solemnis » in B-flat minor (**WAB 29**) under the direction of Karl Luze at the Imperial Chapel.

Evening reception hosted by Josef Schnitt, rector of the Imperial Chapel.

A visual presentation entitled « The Landscape of Anton Bruckner » (« Die Landschaft Anton Bruckners ») was given by the Austrian journalist, theatre critic, and chief-editor of the « Wiener Zeitung » , Rudolf Holzer (1875-1965) .

Festive reception at the « Ministry of Education » in the « Palais Starhemberg » on « Minoritenplatz » in the first district (originally, the Ministry was housed in the « Bankgebäude » on « Singerstraße ») .
Opening speech by Dr. Emil Schneider, who served as Minister of Education from 17 April 1923 until 16 June 1926, under Chancellors Ignaz Seipel and Rudolf Ramek.

It was followed by a performance of the String quintet in F major (**WAB 112**) by the Quartet led by the Hungarian female violinist, Pálma von Pászthory. From 1923 to 1925, she worked in the city of Linz, as professor of music and concert-master of the « Municipal Orchestra » .

As a member of the Christian-Social party, Schneider navigated in a polarized environment. A two thirds majority was necessary in Parliament, which forced mediation between Christian-Socials and Social-Democrats. He worked to stabilize the post-war school system by applying curriculum reforms, and by improving relations between confessional school boards.

Thursday, 20 November 1924

« Hofburg » Festival Hall in Vienna

festivities marking the centenary of Anton Bruckner's birth

programme

Anton Bruckner : « Der Abendhimmel » (The evening sky) in F major

Anton Bruckner : « Um Mitternacht » (At midnight) (**WAB 89 or 90**)

Commissioned with the support from the Austrian Ministry of Education (« Österreichische Bundesministerium für Unterricht ») , release of the commemorative album entitled « In memoriam Anton Bruckner » edited by the music writer, music teacher, critic, civil servant, and former student of the composer, Karl Kobald (1876-1957) .

Publisher : Amalthea-Verlag, Zürich, Vienna, Leipzig (246-248 pages)

Foreword by Minister Dr. Emil Schneider.

Essay by Alfred Orel, entitled « On the problem of movement in the symphonies of Anton Bruckner » (« Zum Problem der Bewegung in den Symphonien Anton Bruckners »)

Professor Orel addressed the concept of « Bewegung » (movement - pace - tempo) , which still remains one of the most complex performance practice and analytical challenges in Bruckner's symphonies.

The Austrian Mint issued a bronze commemorative medal (diameter, 60 millimetres ; weight, 93 grams) created by the Austrian sculptor and medalist Arnold Hartig.

front

left facing portrait bust of the composer, inscribed with the text ANTON BRUCKNER (signed by Hartig)

back

(inscription) ZUR FEIER SEINES 100 JÄHR. GEBURTSTAGES • 4. SEPT. 1924

The artwork depicts a naked man kneeling among thorns holding a lyre, set against a background of mountains and a cross.

[He also created the portraits of Wolfgang Amadeus Mozart, Franz-Josef Haydn, Ludwig van Beethoven, and Franz Schubert.]

Arnold Hartig was born on 12 August 1878 in the Bohemian town of « Brand bei Tannwald » in the Jizera mountains. He ascended through diligent study and innate talent, transforming himself from a « Bauernjungen » (farm boy) into a respected artist, as detailed in his own autobiography, « Aus meinem Leben » .

While medallic art remained his primary passion, he also produced large scale reliefs that demonstrated his sculptural prowess.

During World War I, he contributed significantly to the « Austrian War Welfare Office » , designing poignant war medals that served as both commemorative tributes and symbols of national sentiment. Following the dissolution of the Austro-Hungarian Empire, he turned his attention to portraying industrialists and other notable citizens, capturing their

likenesses with remarkable precision and dignity.

His prolific career spanned for six decades in Vienna ; he created approximately 600 works.

He designed the commemorative silver coin for the IX. Olympic Winter Games in Innsbruck, Austria, which took place from January 29 to February 9, 1964.

Arnold Hartig died on 2 February 1972 in the town of Purkersdorf in St. Pölten, Lower-Austria.

...

Karl Kobald was born on 28 August 1876 in the Moravian town of Brünn, the son of Ernestine (born Brezowsky) and Alois Kobald, an inspector for the « Imperial and Royal State Railways » .

Kobald received his musical training in the 1880's - partly under professors Anton Bruckner and Rudolf Bibl - while beeing a member of the Imperial Chapel Boys' Choir. He subsequently took private violin lessons from Josef Maxincsak and Josef Hellmesberger junior, and attended Bruckner's harmony and counerpoint lectures at the Conservatory of the « Society of the Friends of Music » and in the main building of the University of Vienna. After completing his secondary education, Kobald studied musicology, art history, and law at the University of Vienna. Having earned a doctorate in law in 1899, he embarked on a civil service career - initially, in the judicial system and, later, at the « Lower-Austrian Regional Finance Directorate » . In 1903, he transferred to the « Imperial and Royal Central Commission for the Study and Preservation of Art and Historical Monuments » , and, in 1906, he joined the « Imperial and Royal Ministry of Education and Culture » , as an official responsible for art and music. In this capacity, he played a role in transforming the Conservatory of the « Society of the Friends of Music » into the « Imperial and Royal Academy of Music and Performing Arts in Vienna » .

He also contributed to the organizational development of the « Institute for Austrian Folk Song » , the founding of the Salzburg Festival, and the centenary celebrations for Franz-Josef Haydn, Ludwig van Beethoven, Franz Schubert, and Anton Bruckner.

1924 : « In memoriam Anton Bruckner » , Amalthea-Verlag

1928 : « Franz Schubert und seine Zeit »

In 1919, during the reorganization of the « University of Music and Performing Arts in Vienna » , the « State Secretariat for Education » assigned Kobald to assist the four « representatives » elected by the Faculty and entrusted him, for a period of several weeks, with the provisional continuation of the Academy's interim administration.

Kobald was appointed president of the « University of Music and Performing Arts in Vienna » in 1932

It was renamed « State Academy of Music and Performing Arts in Vienna » in 1933

A newspaper commented on this appointment :

« At last, the right man has been placed in the right position, despite his qualifications. »

The institution had gone through turbulent times, and Kobald succeeded in stabilizing the organization over the following years. Keen to enhance its stature, he initiated international competitions and strengthened ties with peer institutions and cultural organizations - both at home and abroad. Under his leadership, he created the « Department of Church and School Music » by merging the training programmes for music education and church music - a decision entirely in line with the ideology of the time. Records from his presidency show increasing political interference in staff appointments, which Kobald actively sought to resist in order to maintain the quality of education.

Following the « Anschluß » , professor Alfred Orel took over the directorship of the « University of Music and Performing Arts in Vienna » on March 15, 1938. Kobald was « initially removed from his post by a party office » and, subsequently, was « asked » to retire. The farewell letter from the Minister of Education, Oswald Menghin, written in a friendly tone, acknowledged « his great merits with the warmest appreciation » and emphasized that Kobald, « guided by a strong sense of duty [...] under the most difficult circumstances [...] always knew how to solve the tasks he faced in an exemplary manner » . This should not obscure the fact that Kobald was forced into retirement or submitted an application for retirement « in order to avoid more severe measures being taken against him » . Kobald retired in 1940 to his family house in the town of Rodaun at the edge of the « Vienna Woods » (twenty-third district) , where his sister lived. He was reinstated in early June 1945, as president of the « University of Music and Performing Arts in Vienna » - then known as the « State Academy of Music and Performing Arts in Vienna » .

During the denazification process, he expressed the view that « one should not apply such strict standards without causing serious harm to the institution » . While it was « all too easy to understand that National-Socialists should be removed from teaching positions, where they could certainly continue to cause great harm » , he maintained that he had « never heard » that « any teacher had engaged in Nazi propaganda. Classtime is limited, and, where art speaks, everything else falls silent » . Faculty members, who, in his opinion, would also serve as « recruiters » , were welcome. He placed « no particular importance » on re-appointing Faculty members, whom he deemed unsuitable.

Kobald remained at the head of the « State Academy » until his retirement on September 30, 1946.

In addition to his career in the civil service, Kobald distinguished himself as a writer, authoring numerous works on music and cultural history, novels, and essays, as well as poetry. His organizational and literary achievements were recognized through, among other honours, the awarding of the title of « Professor » , the « Grand Decoration of Honour for Services to the Republic of Austria » , and the « Grand Medal of Honour of the City of Vienna » .

Karl Kobald died on 12 October 1957 in Vienna.

Karl Kobald wurde am 28. August 1876 als Sohn von Ernestine (geborene Brezowsky) und Alois Kobald, einem Inspektor der « k. k. Staatsbahnen » , in Brünn, Mähren, geboren.

Kobald erhielt in den 1880er-Jahren als Sängerknabe der Hofburgkapelle seine musikalische Ausbildung und andere bei Anton Bruckner und Rudolf Bibl. Anschließend nahm er privat Violinunterricht bei Josef Maxincsak und Josef Hellmesberger junior und besuchte Vorlesungen Bruckners sowohl an dem von der « Gesellschaft der Musikfreunde in Wien » geführten Conservatorium für Musik und darstellende Kunst als auch an der Universität Wien. Nach Ablegung der « Matura » studierte Kobald Musikwissenschaft, Kunstgeschichte und Rechtswissenschaften an der Universität Wien und schlug, 1899 zum Dr. iur. promoviert, eine Beamtenlaufbahn « zuerst in richterlichen Diensten » und bei der « Niederösterreichischen Finanz-Landesdirektion » ein. 1903 wechselte er in die « k. k. Central-Commission zur Erforschung und Erhaltung der Kunst- und historischen Denkmale » und kam 1906 als Kunst- und Musikreferent in das « k. k. Ministerium für Kultus und Unterricht » . In dieser Funktion war er und andere an der Verstaatlichung des « Konservatoriums der Gesellschaft der Musikfreunde » zur « k. k. Akademie für Musik und darstellende Kunst in Wien » beteiligt, ebenso wirkte er organisatorisch am Aufbau des « Institutes für das Volkslied in Österreich » , der Gründung der Salzburger Festspiele sowie den Zentenarfeiern für Franz-Josef Haydn, Ludwig van Beethoven, Franz Schubert und Anton Bruckner mit. 1919, in einer Phase der Neuorganisation der MDW, stellte das Staatssekretariat für Unterricht Kobald den vier vom Lehrkörper gewählten « Vertrauensmännern » zur Seite und betraute ihn für einige Wochen « mit der provisorischen Fortführung der interimistischen Geschäftsleitung der Akademie » .

1932 erfolgte seine Ernennung zum Präsidenten der MDW (damals « Akademie » beziehungsweise ab 1933 « Staatsakademie für Musik und darstellende Kunst in Wien ») . Eine Zeitung kommentierte diese Personalentscheidung mit : « Endlich einmal der Fall, daß der richtige Mann auf den richtigen Platz gestellt wird. Trotz seiner Befähigung. » Die Institution hatte unruhige Zeiten hinter sich und Kobald gelang es, das Haus in den folgenden Jahren wieder zu stabilisieren. Um dessen internationale Reputation bemüht, initiierte er die Abhaltung internationaler Wettbewerbe und intensivierte Kontakte zu in- und ausländischen Schwestern- beziehungsweise Kulturinstitutionen. Unter seine Ägide fällt auch die - ganz den ideologischen Vorstellungen der Zeit entsprechende - Zusammenlegung der pädagogischen und kirchenmusikalischen Ausbildung in der « Abteilung für Kirchen- und Schulmusik » . Während der Zeit seiner Präsidentschaft ist die vermehrte politische Einflußnahme auf die Besetzung von Stellen aktenkundig, der sich Kobald im Sinne der Erhaltung des Ausbildungsniveaus durchaus zu widersetzen versuchte.

Nach dem « Anschluß » übernahm am 15. März 1938 Professor Alfred Orel die Leitung der MDW. Kobald wurde « zunächst durch eine Parteidienststelle » von seinem Posten enthoben und in der Folge « aufgefordert » , um seine Versetzung in den Ruhestand anzusuchen. Das in amikalem Ton verfaßte Verabschiedungsschreiben des Unterrichtsministers Oswald Menghin, in dem dieser seiner « mit wärmster Anerkennung der großen Verdienste » gedenkt und hervorhebt, Kobald hätte, « geleitet von hohem Pflichtbewußtsein [...] unter schwierigsten Verhältnissen die [...] sich ergebenden Aufgaben stets in ausgezeichneter Weise zu lösen verstanden » sollte nicht darüber hinwegtäuschen, daß Kobald zwangspensioniert wurde beziehungsweise das Ansuchen um die Ruhestandsversetzung gestellt hatte, « um schärfere Maßnahmen gegen ihn hintanzuhalten » .

Kobald zog sich 1940 in das Haus seiner Familie in Rodaun zurück, in dem seine Schwester lebte. In der dortigen

Pfarre heiratete 1943 seine Tochter Maria Theresia (auch : Maria Therese, verheiratet Springer, 1916-2007) . Diese stammte aus seiner 1911 mit Anna Schneeberger (geboren 1891, verheiratet / geschieden Kobald, verheiratet Goldschmidt) geschloßenen Ehe, die spätestens 1921 geschieden worden war. Aufgrund der jüdischen Herkunft Schneebergers - sie war vor der Heirat mit Kobald aus der Israelitischen Kultusgemeinde ausgetreten und hatte sich katholisch taufen lassen - galt die gemeinsame Tochter den national-sozialistischen Rassengesetzen entsprechend als « Mischling » . Daß ihre Trauung 1943 nur kirchlich vorgenommen wurde und die standesamtliche Eheschließung erst im Oktober 1945 erfolgte, könnte ein Hinweis darauf sein, daß die erforderliche Bewilligung für das Eingehen einer Zivilehe nicht erteilt wurde.

Nach dem Ende des Zweiten Weltkriegs und der national-sozialistischen Diktatur erfolgte Anfang Juni 1945 die Wiedereinsetzung Kobalds als Präsident der MDW (damals « Staatsakademie für Musik und darstellende Kunst in Wien ») . Bei der Entnazifizierung des Hauses vertrat er die Meinung, man dürfe dabei « ohne die Schule nicht schwer zu schädigen, einen so strengen Maßstab nicht anwenden » . Es sei zwar « nur zu leicht verständlich, daß man National-sozialisten aus dem Unterrichtsfach entfernt, wo sie sicherlich nach wie vor großen Schaden anrichten können » , ihm sei jedoch « niemals zu Ohren gekommen » , daß « von Seiten eines Lehrers Propaganda im Sinne der Nazi betrieben wurde. Die Unterrichtszeit ist kurz bemessen und wo die Kunst spricht, schweigt alles andere » .

Dieser abschließenden Feststellung gleichsam als Prämisse folgend, stellte er beim Wiederaufbau die Kunst beziehungsweise die Sicherung der Qualität der künstlerischen Ausbildung in das Zentrum seines Handelns. Nur Lehrende, die auch eine « Acquisation » wären, also seiner Meinung nach das Haus bereichern würden, waren willkommen. Auf eine Rückberufung von Lehrenden, die ihm nicht geeignet erschienen, legte er « keinen besonderen Wert » .

Kobald behielt die Leitung der « Akademie » bis zu seiner Versetzung in den Ruhestand mit 30. September 1946.

Neben seiner Tätigkeit im Staatsdienst trat Kobald als Schriftsteller hervor, der zahlreiche musik- und kulturhistorische Werke, Romane, Essays ebenso wie Lyrik verfaßte. Sein organisatorisches und literarisches Schaffen wurde und andere durch die Verleihung des Professortitels, des « Großen Ehrenzeichens für Verdienste um die Republik Österreich » und der « Großen Ehrenmedaille der Stadt Wien » gewürdigt.

Karl Kobald starb am 12. Oktober 1957 in Wien.

Friday, 21 November 1924

« Votivkirche » in Vienna

« in memory of Anton Bruckner »

(« Dem Gedächtnisse Anton Bruckners »)

Ferdinand Großmannn conducts the « Wiener Chorverein »

Walter Pach, organ

programme

« Libera me » , motet in F minor for mixed-choir, three trombones, cello, double bass, and organ

« Pange lingua et Tantum ergo » , motet in the E Phrygian mode

« Psalm 114 » in G major for five-part mixed-choir (SAATB) and three trombones

Saturday, 22 November 1924

« Musikvereins Großersaal » , Vienna

third « subscription concert » of the 1924-1925 season

Franz Schalk conducts the « Wiener Philharmoniker »

programme

Karl Goldmark : « Sakuntala » , Overture for orchestra, Opus 13

Jean Roger-Ducasse : « Nocturne de printemps »

dedicated to « ma chère maison des champs » , nocturne for orchestra (1920)

Jean Roger-Ducasse : « Le Joli Jeu de furet » , scherzo for orchestra (1909)

Anton Bruckner : Symphony No. 4 in E-flat major, « Romantic » , 1888 version

Sunday, 23 November 1924

« Musikvereins Großersaal » , Vienna

third « subscription concert » of the 1924-1925 season

Franz Schalk conducts the « Wiener Philharmoniker »

programme

Karl Goldmark : « Sakuntala » , Overture for orchestra, Opus 13

Jean Roger-Ducasse : « Nocturne de printemps »

dedicated to « ma chère maison des champs » , nocturne for orchestra (1920)

Jean Roger-Ducasse : « Le Joli Jeu de furet » , scherzo for orchestra (1909)

Anton Bruckner : Symphony No. 4 in E-flat major, « Romantic » , 1888 version

Saturday, 29 November 1924

Radio concert produced by the « Radio Verkehrs Aktiengesellschaft (RAVAG) Wien »

Ignaz Leo Weber conducts the « Wiener Philharmoniker » and the « Bruckner Choir »

soloists : Toni Schreiber, soprano ; Rosa Weber, alto ; Hans Fischer-Hartmann, tenor ; Alfred Krenn, bass

programme

Anton Bruckner : Mass No. 1 in D minor for soloists, mixed-choir, orchestra and organ « ad libitum »

Sunday, 30 November 1924

« Musikvereins Großersaal » , Vienna

« Bruckner Gala Concert »

Franz Schalk conducts the « Wiener Philharmoniker »

programme

Anton Bruckner : Overture in G minor for orchestra, Opus posthumous

Anton Bruckner : Symphony No. 7 in E major

Monday, 8 December 1924

« Musikvereins Großersaal » , Vienna

3:30 pm

Anton Konrath conducts the « Wiener Symphoniker »

programme

Anton Bruckner : Symphony No. 8 in C minor, 1892 version edited by Haslinger-Schlesinger-Lienau

Intermission

Felix Mendelssohn-Bartholdy : Concerto in E minor for violin and orchestra, Opus 64

soloist : Georg Steiner

Carl Maria von Weber : Overture from the romantic opera « Euryanthe » , Opus 81, J. 291

Friday, 12 December 1924

Old « Philharmonie » on « Bernburgerstraße » in Berlin

Bruckner Verein

second concert of the 1924-1925 season

Dr. Felix Maria Gatz conducts

the « Berliner Philharmoniker »

(under the name « Bruckner Society Orchestra »)

and the « Bruckner Choir »

Margarete Wit, soloist

programme

Wolfgang Amadeus Mozart : Piano concerto No. ?

Anton Bruckner : Symphony in D minor, « Die Nullte »

Anton Bruckner : « Psalm 150 » for soprano, mixed-choir and orchestra

The printed programme contains an article by Dr. Gatz entitled « Zu Anton Bruckners 100. Geburtstag (4. September 1924) » (On Anton Bruckner's hundredth birthday : September 4, 1924) and two articles by Franz Moißl : « Bruckners " Unbekannte ". Zur Berliner Erstaufführung » (Bruckner's « unknown » work : about the Berlin premiere) and « Bruckners ursprüngliche Zweite (die so-genannte " Nullte ") » (Bruckner's original Second symphony : the so-called « No. 0 ») . We also find a notice regarding a « Bruckner lecture » , which was given on December 10.

1931

Saturday, 17 January 1931

The « prima ballerina » Cäcilie Cerri dies in Vienna

1961

after Wednesday, 31 May 1961

The « prima ballerina » Irene Sironi dies in Lake Como, Italy