

The New Encyclopædia Britannica

Volume 2

MICROPÆDIA

Ready Reference

FOUNDED 1768
15 TH EDITION



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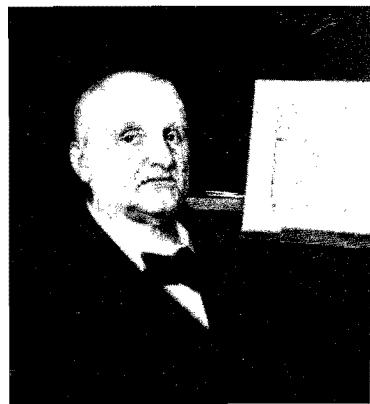
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Bruckner, (Josef) Anton (b. Sept. 4, 1824, Ansfelden, Austria—d. Oct. 11, 1896, Vienna), Austrian composer best known for his nine symphonies, his three great masses, a requiem, and a *Te Deum*.

Creative influences. Bruckner was born in a small village near Linz in Upper Austria. His musical talent was soon recognized, and in the spring of 1835 he was sent to Hörsching to learn the organ from his godfather. His father's illness brought this interlude to a sudden end, and Bruckner returned to Ansfelden to assist his father in his duties as village schoolmaster and organist. After his father's death in June 1837, Bruckner was accepted as a choirboy by the prior of Sankt Florian abbey near Linz. Here he spent the next three years, receiving a broad general education, with particular emphasis on musical instruction. Following in his father's footsteps, he undertook a teachers' training course in 1840–41, after which he received appointments as an assistant teacher

in Windhaag, 1841–43, Kronstorf, 1843–45, and, finally, once again at Sankt Florian.

Brückner's second stay at Sankt Florian, from 1845 to 1855, was a critical period in his artistic life. The turning point in the gradual transition from the life of a teacher to that of a musician and composer was probably his appointment— provisionally in 1848, officially in 1851—as organist of Sankt Florian abbey. Nevertheless, during the early 1850s, Brückner attended a teachers' training course at Linz and went a stage further in 1855 by successfully completing the necessary examination for a high school teacher's certificate. The advice and encouragement of several people, however, convinced Brückner that his future lay in music. Finally, in 1856, he secured the position of cathedral organist in Linz.



Anton Brückner, detail of a portrait by Ferry Bératon, 1889; in the Österreichische Nationalbibliothek, Vienna

By courtesy of the Österreichische Nationalbibliothek, Vienna

A few months earlier, Brückner had been accepted as a pupil by Simon Sechter, a musician known for his contrapuntal works, and with him, between 1855 and 1861, he pursued an intensive course of counterpoint, undertaken partly by correspondence and partly during his visits to Vienna during holidays. The course culminated in a final examination, the main part of which was a practical examination. An initially skeptical panel of judges, consisting of some of Vienna's most prominent musicians, was left with no doubts of Brückner's capabilities as both a performer and an improviser.

Brückner's 12 years in Linz were years of both happiness and disappointment. His happiness lay in his numerous friendships and in his association with the Frohsinn choir, which he conducted in 1860–61 and 1868. He was aware also of an increasing facility in composition, particularly after 1861, when as part of a course in musical form and orchestration he undertook a thorough study of Richard Wagner's opera *Tannhäuser*. This was Brückner's first acquaintance with the music of the composer before whom in later years he would stand in awe. The Wagnerian example provided a perfect foil to Sechter's contrapuntal training and led to the composition of his first major works—the three great masses, the *Overture in G Minor*, *Symphony No. 0 in D Minor*, and *Symphony No. 1 in C Minor*. Brückner's disappointments in the Linz years stemmed largely from his failure to find a suitable marriage partner. His many proposals of marriage were rejected without exception, and his strong religious convictions made it impossible for him to enter into any physical relation outside of marriage.

Opposition and final recognition. In 1867 Sechter died, and Brückner, having recovered from a nervous breakdown, applied for the vacant position of organist at the *Hofkapelle*

in Vienna. His application was rejected, but he was offered a professorship of harmony and counterpoint at the Vienna Conservatory and an unpaid provisional appointment as court organist. Ten more years were to elapse before Brückner was made a full member of the *Hofkapelle*, and his attempts to secure a lectureship at the University of Vienna were to be unsuccessful until 1875. The latter delay was caused largely by the hostility of the powerful Viennese critic and dean of the university's music faculty, Eduard Hanslick, who was a champion of the German composer Johannes Brahms and antipathetic toward Wagner. For years, Brückner was quite erroneously branded as a disciple of the latter.

The last 28 years of Brückner's life were spent in Vienna, devoted to the composition of symphonies 2 to 9, the last of which remained unfinished, the *String Quintet in F Major*, the *Te Deum*, *Psalm CL*, *Helgoland*, and several smaller sacred and secular choral works. He rarely moved far from the capital, except for visits to France in 1869 and to England in 1871 to represent Austria as an organ virtuoso. In the 1880s and early 1890s he travelled to various German towns to hear performances of his symphonies and major sacred works. During these years he had to battle against the apathy of the public and the hostility of many critics besides Hanslick. His pupils and others sympathetic to his cause stood by him, however, and he gradually gained recognition. In 1891 the University of Vienna put the official seal on this recognition by conferring on him the honorary degree of doctor of philosophy.

To Brückner, composition had the significance of a liturgical art, and he brought to it the same zeal that a God-fearing priest might bring to the enactment of the sacred rites. It is precisely this spiritual content that has caused his music to remain a closed book to many people, even when the passage of time has swept away many of the misconceptions about the composer. Brückner's intense devoutness was an essential component of his personality, for he appears to have felt most acutely that he was an instrument of God. A measure of his greatness lies in the purely altruistic nature of his life and work, undefiled by materialistic values. (A.C.H.)

MAJOR WORKS. *Orchestral works.* Symphonies: *No. 0 in D Minor* (1864, rev. 1869); *No. 1 in C Minor* (first or "Linz" version, 1865–66; second or "Vienna" version, 1890–91); *No. 2 in C Minor* (1871–72, rev. 1875–76, and later); *No. 3 in D Minor* (*Wagner Symphony*), five versions (1873–90); *No. 4 in E flat Major (Romantic)*, four versions (1874, 1877–78, 1878–80, 1887–88); *No. 5 in B flat Major* (1875–76, rev. 1876–78, and later); *No. 6 in A Major* (1879–81); *No. 7 in E Major* (1881–83, rev. 1885); *No. 8 in C Minor*, three versions (1884–85, 1886–87, 1888–90); *No. 9 in D Minor* (finale in sketch only; first three movements, 1887–94; finale 1894–96).

Chamber music. *String Quintet in F Major* (1878–79, rev. 1883–84, and later).

Vocal music. Large-scale sacred works: *Short Chorale Mass in C Major*, for contralto, two horns, and organ (c. 1842); *Chorale Mass in F Major*, for Maundy Thursday, for unaccompanied four-part chorus (1844); *Requiem in D Minor*, for chorus, orchestra, and organ (1848–49, rev. 1894); *Psalm CXIV*, for five-part chorus and three trombones (1852); *Missa Solemnis in B flat Minor*, for solo voices, chorus, and orchestra (1854); *Mass No. 1 in D Minor*, for soprano, chorus, and orchestra (1864, rev. 1876, and later); *Mass No. 2 in E Minor*, for eight-part chorus and wind instruments (1866, rev. 1876, and later); *Mass No. 3 in F Minor (Grosse Messe)*, for solo voices, chorus, orchestra, and organ (1867–68, rev. 1876–90); *Te Deum*, for soprano solo, chorus, orchestra, and organ (1881, rev. 1883–84); *Psalm CL*, for soprano solo, chorus, orchestra, and organ (1892). Smaller sacred works: *Pange Lingua in C Major*, for four-part chorus (1835, rev. 1891); *Ave Maria*, for four-part chorus and organ (1856); offertory,

Afferentur, for four-part chorus and trombones (1861); *Pange Lingua*, for chorus in the Phrygian mode (1868); antiphon, *Tota pulchra es*, for tenor, chorus, and organ (1878); *Ecce Sacerdos*, for chorus, three trombones, and organ (1885). Cantatas: Festive cantata, *Preiset den Herrn*, for solo voices, male chorus, brass and woodwind instruments, and timpani (1862); *Germanenzug* (1863), *Das deutsche Lied* (1892), and *Helgoland* (1893), all three for male-voice choir, with brass instruments.

BIBLIOGRAPHY. The main repository of Brückner's autograph scores, personal papers, and memorabilia is the Music Section of the Austrian National Library in Vienna. Brückner's letters have been published in two collections, *Gesammelte Briefe*, ed. by M. Auer and ed. by F. Graflinger (both works 1924). The standard biography is A. Gollerich and M. Auer, *Anton Brückner: Ein Lebens und Schaffensbild*, 4 vol. (1922–37). Other important biographies include those by M. Auer, 6th ed. (1966); F. Blume in *Die Musik in Geschichte und Gegenwart*, vol. 2 (1952); R. Haas (1934); E. Kurth, 2 vol. (1925); L. Nowak (1947, 1964); A. Orel (1925); H.F. Redlich, 2nd ed. (1963); and H.H. Schonzeler (1970).

Brückner, Eduard (b. July 29, 1862, Jena, Saxony—d. May 20, 1927, Vienna), German geographer and climatologist, noted for his studies of the Alps and of Pleistocene glaciation and climatic fluctuations. He was particularly interested in the effect of the ice ages on the surface features of the Earth. The Brückner climatic period, postulated in 1887, was a 35-year period with fluctuations of damp-cold and warm-dry intervals.

Brückner was a professor at the University of Bern from 1888 until 1904, when he moved to the University of Halle; in 1906 he became a professor at the University of Vienna.

Brudenell, James Thomas: see Cardigan, James Thomas Brudenell, 7th earl of.

Bruegel, Pieter, THE ELDER, Bruegel also spelled (until 1559) BRUEGHEL (b. c. 1525, probably Breda, Duchy of Brabant—d. Sept. 5/9, 1569, Brussels), the greatest Flemish painter of the 16th century, whose landscapes and vigorous, often witty scenes of peasant life are particularly renowned. Since Bruegel signed and dated many of his works, his artistic evolution can be traced from the early landscapes, in which he shows affinity with the Flemish 16th-century landscape tradition, to his last works, which are Italianate. He exerted a strong influence on painting in the Low Countries, and through his sons Jan and Pieter, known as "Velvet Brueghel" and "Hell Brueghel" respectively, he became the ancestor of a dynasty of painters that survived into the 18th century.

Life. There is but little information about his life. According to Carel van Mander's *Het Schilderboek (Book of Painters)* published in Amsterdam in 1604 (35 years after Bruegel's death), Bruegel was apprenticed to Pieter Coecke van Aelst, a leading Antwerp artist who had located in Brussels. The head of a large workshop, Coecke was a sculptor, architect, and designer of tapestry and stained glass who had travelled in Italy and in Turkey. Although Bruegel's earliest surviving works show no stylistic dependence on Coecke's Italianate art, connections with Coecke's compositions can be detected in later years, particularly after 1563, when Bruegel married Coecke's daughter Mayken. In any case, the apprenticeship with Coecke represented an early contact with a humanistic milieu. Through Coecke Bruegel became linked indirectly to another tradition as well. Coecke's wife, Maria Verhulst Bessemers, was a painter known for her work in watercolour or tempera, a suspension of pigments in egg yolk or a glutinous substance, on linen. The technique was widely practiced in her hometown of Mechelen (Malines) and was later employed by Bruegel. It is also in the works of Mechelen's artists that allegorical and peasant thematic material first