







25 April - 23 May
1964

LONDON BRUCKNER FESTIVAL



I simply can't understand
what people see in **Austria**-
all that music  and
dancing  and that
extravagantly lavish  food
and those snowy peaks
 gleaming in the clear
sunshine and the people with
their charm  and politeness
and those wonderful roads
 and I wonder where
one writes for details ...

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ANTON BRUCKNER has appeared in the concert programme of this country with increasing frequency during the past three or four years. A Festival which is devoted to works by him might therefore seem merely to underline a familiar repertoire. But such has been the imbalance between the extent of his output and the comparatively limited amount of it which is generally presented that it has been possible to include during the course of the Festival many works which will be receiving their first English performances.

What began as a rather improbable venture two years ago could never have been finalised without the warmest co-operation of very many people and organisations. This has always been extended in whatever field it has been sought and to our Patrons, Artists, Administrators and all the companies with whom we have negotiated we offer our sincerest thanks.

Dr. Hugo Zelzer
Bryan Fairfax
Joint Festival Directors

Polyphonia Ltd in association with the Austrian Institute presents

LONDON BRUCKNER FESTIVAL

*Under the Patronage of His Excellency the Austrian Ambassador
Dr. Johannes Schwarzenberg
and
The Lord Cottesloe G.B.E.*

*To commemorate the 140th Anniversary of the birth of
ANTON BRUCKNER 1824-1896*

25th April — 23rd May

Vienna Philharmonic Quartet
Willi Boskovsky Otto Strasser
Rudolph Streng Robert Scheiwein
with Paul Fürst

Barbara Elsy Pauline Stevens
Maureen Lehane

Robert Tear John Shirley-Quirk
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Leader: William Armon

B.B.C. Choral Society Bromley Male Voice Choir

Martindale Sidwell Choir

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Leader: Carl Pini

Saturday 25th April 7.30 pm
Central Hall Westminster

Peter Gellhorn conductor

Barbara Elsy soprano Pauline Stevens alto
Ian Partridge tenor Michael Rippon bass

B.B.C. Choral Society
Alan Harverson organ
Polyphonia Symphony Orchestra
Leader: William Armon

AUSTRIAN ANTHEM — NATIONAL ANTHEM

Overture in G minor (Linz 1863)

This work is to all intents and purposes a full-scale symphonic first movement. The year of its composition was a most significant one for Bruckner. For many years he had pursued a strict course of composition under the distinguished teacher Simon Sechter. At the end of this course Bruckner instinctively felt the need to come closer to the contemporary music of his time. Otto Kitzler, ten years his junior and an ardent admirer of Wagner, was to further this need. From the scores which Bruckner studied under Kitzler he discovered the extraordinary technical and expressive range of music of which he had hitherto known nothing. The year of 1863 produced four works of notable maturity including a symphony and the present work.

Four Sacred Motets

A Cappella Choir

Ave Maria (1861) Christus factus est (1884)
Virga Jesse (1885) Vexilla regis (1892)

Bruckner took up his position in Linz as cathedral organist in 1856 but it was not until five years later in 1861 that he made his debut there as a composer in a performance which he conducted of the Ave Maria. Christus factus est and Virga Jesse were conducted between the Seventh and Eighth symphonies and possess the vast dimensions and freedom of those works. The final motet was a late work. Its simplicity of design and subdued tone reflect the deeply introspective mood of his last years.

Psalm 112 (Linz 1863)
Double chorus and orchestra

First performance in England

The 112th Psalm was one of the four important works which Bruckner composed during the significant year of 1863, already referred to above. More so than any of his early works it heralds the glowing, almost barbaric splendour of his maturity. In particular the design of the Te Deum comes to mind. The flourish of the opening bars, although immensely forceful in outline, already possesses the underlying quality of effortless accomplishment that so characterises his particular crests of emotion.

INTERVAL

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LONDON BRUCKNER FESTIVAL

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Missa solemnis in B flat minor (St. Florian 1854)
Soloists, chorus, organ and orchestra

*Kyrie Gloria — Qui tollis — Quoniam
Credo — Et incarnatus est — Et resurrexit — Et vitam
Sanctus Benedictus Agnus Dei — Dona nobis pacem*

First performance in England

The mass, with its separate movements and consequent affinity with the broad outline of symphonic structure, was, next to the symphony itself, Bruckner's most frequently used form. In all he composed seven masses. Two of them were short settings but the remainder constituted a vast creative effort. Their significance to the composer himself was of the highest importance and he quoted passages from them later on in his symphonies.

In the three masses composed between 1854 and 1868 the six movements of each setting are Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei, and although the present work is in thirteen movements they nevertheless fall into exactly the same grouping as implied by the key relationship of the movements and musical content. However, the individual "dramatisation" that Bruckner here seeks for each section of the mass was continued in those later works more subtly no doubt but with the same directness and simplicity of expression.

An unusual feature of the orchestration is its noticeably "baroque" texture of oboes, bassoons, trumpets, trombones, timpani and strings. With the absence of the soft toned instruments, flutes, clarinets and horns (horns do have an insignificant part to play at the end of the work however) it is evident that Bruckner had as his example the works of composers very much before his own time.

THE MUSICAL TIMES

edited by Andrew Porter

Britain's leading musical paper

Be it Bruckner, Berio, or Bach, we print every month lively articles from eminent writers on a wide range of musical topics. (Bryan Fairfax wrote about Bruckner in Austria a month or so ago; and in the May issue he will introduce some of the new works to be heard during the Bruckner Festival.) Since 1844 THE MUSICAL TIMES, England's oldest musical paper, has held up a bright mirror to whatever is being thought, discovered, composed, performed, and published throughout the world of music. It is a generously long monthly paper produced in an attractive modern format. Yet the price is only 2s, annual subscription 24s, post free

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Thursday 30th April 6.15 pm
St. Clement Danes Church Strand

Augustinus Franz Kropfreiter
(Organist: Stift St. Florian, Upper Austria)

Johann Jacob Froberger
b. Stuttgart 1616 d. Hericourt 1667
Tocatta in C

Organist of the Chapel Royal in Vienna. He was a pupil of Frescobaldi and has been credited with originating the form of the keyboard suite. His manuscripts are in the National Library in Vienna. The form of this toccata is in three sections, a form which was then generally in use.

Gottlieb Muffat
b. Passau 1690 d. Vienna 1770
Tocatta no. 11 in E minor

Organist of the Chapel Royal in Vienna. Son of a distinguished organist of Scottish descent and a pupil of Fux. In 1726 he published seventy-two "Versetten oder Fugen" from which this work is taken.

Johannes Brahms
b. Hamburg 1833 d. Vienna 1897
"Herzlich tut mich verlangen"
"Herzliebster Jesu"
"O Welt, ich muss Dich lassen"

These choral preludes are selected from the beautiful but little known collection of eleven choral preludes which comprise opus 122. It was the last work which Brahms composed.

Franz Schmidt
b. Pressburg 1874 d. Perchtoldsdorf (nr. Vienna) 1939
Prelude and Fugue in D
Choral Prelude "O Ewigkeit, du Donnerwort"

Austrian cellist, organist, pianist and composer. His works for organ appeared at various times throughout his creative life. His compositions included four symphonies, two operas, an oratorio and chamber-music etc. The Prelude and Fugue comes from his oratorio "The Book with Seven Seals" in which it appears as the concluding "Halleluja" chorus. For that reason this work is now generally known as the "Halleluja Prelude".

Augustinus Franz Kropfreiter
b. Hargelsberg (nr. St. Florian) 1936
Introduction and Passacaglia
Kleine Partita "Wenn mein Stündlein vorhanden ist"
Toccata francese

Introduction and Passacaglia: based on a twelve-tone row, but very freely treated in binary form.
"Wenn mein Stündlein vorhanden ist": a short suite based on an old song from the fifteenth century.
Toccatto francese: a short, virtuoso toccata in a typically French style. The first performance was given in New York by the distinguished English organist Lady Susi Jeans, to whom the work is dedicated.

Saturday 2nd May 7.30 pm

St. James's Church Piccadilly

Bryan Fairfax conductor

Bromley Male Voice Choir

George Hurdman conductor

Polyphonia Symphony Orchestra

Leader: William Armon

This concert is given in association with The Austrian Institute

Cantata "Preiset den Herrn" (Linz 1862)

Male Voice Choir and Wind Orchestra

First performance in England

This work was composed for the ceremony of laying the foundation stone of the new cathedral in Linz. It was performed in the open air on a fine day early in Summer as part of a great occasion which included street processions and the presence of one of Austria's most eminent prelates and close friend of Bruckner, Bishop Rudigier.

In the circumstances of the performance, and without any part of the cathedral or its eventual organ having been built, Bruckner wisely chose his forces. His celebrated writing for the brass section in his symphonies was not confined to those works for, in addition to this cantata, he produced a dozen other choral works which relied for their accompaniment solely on wind instruments. There are even two sprightly marches for military band.

*In memoriam Erwin Doernberg
Erwin Doernberg, an authority on
Bruckner, was to have written the pro-
gramme note on this work. He died
last November and this performance is
dedicated to his memory.*

Four Orchestral Pieces (Linz 1862)

March, allegro moderato Moderato Allegro non troppo Andante con moto

First public performance in England

Although the first piece is the only one to carry a descriptive title the other three are also evocative of moods or scenes. Indeed, the work as a whole might be regarded as a "pastoral suite" by the nature of its quiet charm, warm instrumental texture and clearly defined melodic line. However, literary parallels such as rustling leaves, bird calls, wind and rain are entirely absent.

Bruckner's early rural environment has received scant notice as a fundamental part of his creative thought. Because of this it might seem to have had little significance for him as a composer compared with the acknowledged influence of the church and religious devotion. A sanctimoniousness has too often attended the attitude of Bruckner's followers though never of the composer himself.

"Heligoland" (Vienna 1893)
Male Voice Choir and orchestra

First performance in England

This symphonic chorus was composed after the first two movements, and before the Adagio, of his Ninth Symphony. As that work was tragically never finished "Heligoland" became therefore his last completed composition. It was written three years before he died for the Fiftieth Anniversary of the Vienna Male Voice Choir and is one of more than thirty of his compositions for this medium.

The poem by August Silberstein is of modest scope yet the story it tells is rather splendid in its setting on a wind-lashed island in the North Sea. Far back in the dark ages the island was about to be attacked from the sea by marauding warriors when a violent storm destroyed all their ships and saved the people of Heligoland.

The irresistible forces that are at work, the storm, the ultimate fate of the attackers and the miraculous release of their victims are conveyed by a persistent pulsing rhythm and the quite exceptionally high range of the vocal parts. One of the principal themes is based on the opening of the Seventh Symphony. It also closes the work, as in the Ninth Symphony, but notably at this stage of his career, in a blaze of fanfares.

INTERVAL

Symphony in F minor (Linz 1863)
"Studiensinfonie"

Allegro molto vivace Andante Scherzo & Trio Finale

First performance in England

Bruckner composed eleven symphonies. This and the one in D minor called "Die Nullte", respectively the first and third in order of composition remained unnumbered.

The tempo of the first movement marked "molto vivace" is unique for Bruckner. None of the corresponding movements of his other symphonies boasted such impetuosity. This spirit is maintained throughout both the outer movements. Already in this work the principal features of his symphonic style are evident. The strong, rhythmic pulse, complex yet distinctive contrapuntal writing, bold antiphonal effects and sharp dynamic contrasts, a spacious melodic line, unexpected modulations and moments in which arresting silences clearly outline phrases without recourse to meaningless padding.

The Andante is in ternary form and although his later symphonies developed a more imposing scheme of free variation the exquisite tenderness of this movement and its delicate sense of melancholy place it at the spiritual centre of the work. The rugged stamping of the Scherzo and the Trio's feminine grace possess the authentic character of all Bruckner's movements in this form, perhaps his most original and easily recognisable invention.

As in the opening movement the Finale displays a tremendous rhythmic vitality. The concluding pages of the score sustain a rapid quaver figure for seventy bars in one of the most exciting passages Bruckner ever wrote.

Monday 4th May 7.30 pm
St. Clement Danes Church Strand

Martindale Sidwell conductor

Barbara Elsy soprano Maureen Lehane alto
Robert Tear tenor John Shirley-Quirk bass

Martindale Sidwell Choir
Philomusica of London

Leader: Carl Pini

Mozart
Symphony no. 36 in C K.425
"The Linz"

Adagio-Allegro spiritoso Poco adagio Minuet and Trio Finale, presto

In 1783 Mozart took his young wife Konstanza to Salzburg in the hope of winning over his father who had been much against the marriage. The venture was a complete failure. Returning to Linz, some sixty-odd miles to the north-east of Salzburg, Mozart was greeted with the warmest of welcomes at the palace of Count Thun. The Count was no doubt delighted with his good luck in having Mozart as his guest at the very time when an important concert was being planned. Mozart accordingly plunged into the task of composing a new symphony for the occasion which has come to be called "The Linz".

INTERVAL

Bruckner
Mass in D minor (Linz 1864)
Soloists, chorus and orchestra

Kyrie Gloria Credo Sanctus Benedictus Agnus Dei

The year prior to the composition of this work has been well represented in previous concerts of this festival. In that year Bruckner achieved remarkable progress with the composition of purely instrumental works. They were his first attempts in that medium (as far as we have been allowed to know!) and showed not only the hand of a supremely skilled composer but a mind of compelling originality.

Within one year this new-found instrumental virtuosity was to be joined with choral forces on a more ambitious scale than he had hitherto attempted. That is not to say that orchestrational eccentricities now sprang more readily to his mind to be analysed and accurately noted down. Indeed Bruckner's development, not only during this limited period but throughout his life, was of the most subtle kind. Rather was there an ever increasing richness of expression, a profound growth of human compassion, until one was often strangely unaware of the music itself yet haunted by the intangible presence of moods and attitudes. Invariably the forms were abstract, certainly without literary background.

The principal sections of this Mass are clearly divided into six movements, unlike the scheme of thirteen grouped movements in the Missa solemnis performed at the opening concert of the Festival. However, the same objective which governed the design of the earlier work, the aim to reveal as vividly as possible the whole inspiring drama of the Mass, holds good for this work as well (and the F minor Mass which will be performed at the closing concert).

In the broadest sense the movements symbolise perfect states of being, but within the complex structure of each one of them every aspect underlying the words is vividly, at times almost operatically, expressed.

Wednesday 6th May 7.30 pm

Arts Council Drawing Room
4 St. James's Square, S.W.1

Arriaga Quartet

Penelope Howard violin Peter Turton violin
Joan Bucknall viola Harald Strub cello

This concert is given in association with The Park Lane Group

Haydn
String Quartet Op 20 no. in F minor (1772)

Allegro moderato Minuet & Trio Adagio Finale, fuga a due soggetti

The unusual order of the Minuet and slow movement, more frequently the other way around, the strict adherence to the tonic key for all the movements and the dark persistence of the minor mode all contribute to the special character of this quartet.

The series of six quartets of opus twenty was of lasting influence in the development of chamber music. A new emotional range was sounded, especially in this work, which was to anticipate the poignant mood so often associated with the greatest of Mozart's works (see also the programme for 10th May).

Thea Musgrave
String Quartet

Adagio-allegro Scherzando Adagio-allegro-presto

First performance in London

This work, written in 1958, was commissioned for the University of Glasgow (McEwan Bequest).

A single theme, heard in the cello at the beginning, gives rise to the main material of the whole work. There are three movements of contrasting character which explore the many possibilities inherent in this one idea.

In the first movement two versions of the theme are presented in alternating Adagio (expressive and contrapuntal) and Allegro (vigorous and rhythmic) sections.

It is shown in a more lighthearted aspect in the second movement, a scherzo.

The last Movement starts with another version of the original Adagio. A new vigorous theme in dotted rhythm is then heard and after various developments it is then combined with the Adagio theme. A final Presto brings the work to an exciting close. THEA MUSGRAVE.

INTERVAL

Bruckner
String Quartet in C minor (Linz 1862)

Allegro moderato Andante Scherzo & Trio Rondo, schnell

First performance in England

The existence of this work was only recently discovered, in a notebook which Bruckner kept while studying with Otto Kitzler. The discovery was made in Munich in 1950, where the notebook was in a private collection, and the first performance was given in Berlin by the Koeckert Quartet in 1951.

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Sunday 10th May 7.30 pm

Victoria and Albert Museum

Vienna Philharmonic Quartet

Willi Boskovsky violin **Otto Strasser** violin

Rudolph Streng viola **Robert Scheiwein** cello

with **Paul Fürst** viola

This concert is given in association with The Austrian Institute

Mozart
String Quartet in C K.465
 "The Dissonant"

Adagio-allegro *Andante cantabile*
Minuet and Trio *Finale allegro molto*

This is the last of six string quartets which Mozart dedicated to Haydn as "the fruit of prolonged and laborious toil". Considering Mozart's miraculous facility such a dedication might well be considered to have been phrased in the jargon of the times rather than to indicate the stress that is usually associated with composition.

In fact the composition of the six "Haydn" quartets extended from the end of 1782 to the beginning of 1785, a period of just over two years. Even allowing for other commitments during that time this must have represented to Mozart a vast preoccupation with a type of work which he could normally dash off merely in the time it took to scribble down his thoughts in manuscript.

It is to be expected therefore that the last of these quartets should open with an introduction of unprecedented dissonance aptly reflecting the extreme strain which Mozart felt on reaching the final work in the series. It was this introduction and the generally severe demands made upon the listener of the time that brought forth criticism of "hideous stuff" and "much too highly spiced". However, the complete set has now become regarded as supreme among quartet literature.

Schubert
Quartet Movement in C minor (1820)

The list of Schubert's works which were either unfinished or lost constitutes one of music's great tragedies. Yet when one thinks of the vast amount of his music and the bohemian, irresponsible manner of his life it is very fortunate that a great deal more was not lost to posterity.

The Quartet Movement was the opening movement of a work which was not completed and only some forty bars of an Andante exist of the rest of the work. The "Trout" quintet was its immediate predecessor among his chamber-music compositions.

INTERVAL

Bruckner
String Quintet in F (Vienna 1879)

Moderato Adagio Scherzo & Trio Finale

Joseph Hellmesberger requested Bruckner to write a work for the famous quartet of which he was the leader and which bore his name. Bruckner complied with his only mature chamber-music composition which, as it turned out, was a quintet containing two violas.

As he had devoted himself ever since his arrival in Vienna almost exclusively to symphonic works he obviously felt the need for the increased range, not only sonority, which would become available through the additional instrument. Beethoven had long since stepped outside the previously accepted limits of the string quartet and it was not through want of a clear understanding of his chosen medium that Bruckner made similar excursions into unprecedented limits of the string quintet.

The first impression which the work made upon Hellmesberger and his colleagues is familiar enough; it was regarded as unplayable, the Scherzo in particular. Bruckner then composed an Intermezzo to take its place but in the end, and probably after further practice to overcome the unfamiliar obstacles, the work was performed in 1861 as originally conceived.

The reception on that occasion was determined by a technical aspect concerning the unusually remote key-relationships of the movements but subsequent performances proved the work to be as successful with the general public as his Seventh Symphony and Te Deum. Key relationship is particularly irritating as a general subject for discussion as it seems to invest the divine quality of music with that same mean and calculating character which our own lives assume at the end of every fiscal year.

Nevertheless, such a dramatic scheme of remote, but related, keys as Bruckner devised has an unconscious effect upon the listener. The persistent striking distance in which the tonic is held during the course of the middle movements, and its return being delayed beyond the very moment when convention would expect a return to the tonic, produces at once the sense of a vast overall plan culminating in a single, powerful focal point.

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Apart from two single movements, a Rondo for quartet and an Intermezzo for quintet, and the celebrated String Quartet (see programme for 10th May) Bruckner did not write any other instrumental chamber-music. Probably for this reason it has generally been assumed that he lacked a certain refinement and the ability for intimate communication. This attitude completely ignores the considerable amount of vocal chamber-music that he wrote (a medium now out of favour) and also the delicate poise of innumerable passages in his symphonies, introspective moments of complete calm and, above all, the Trios.

The lyrical charm of his String Quartet shows a highly developed understanding of the nature of chamber music, a medium in which a perfect balance is achieved between individual expression and the discipline required of ensemble. Bruckner has not set his sights too high; rather has he aimed for the utmost clarity of texture, impeccable formal structure and, in the quicker movements, a fleet-footedness that is reminiscent of Mendelssohn. This work not only has much to commend it in itself but is a most important foundation for the study and appreciation of Bruckner's output as a whole.

Angel... of course I care,

but we're *not* going to Monte...

Darling, because I'm taking you

where we simply *can't* lose!

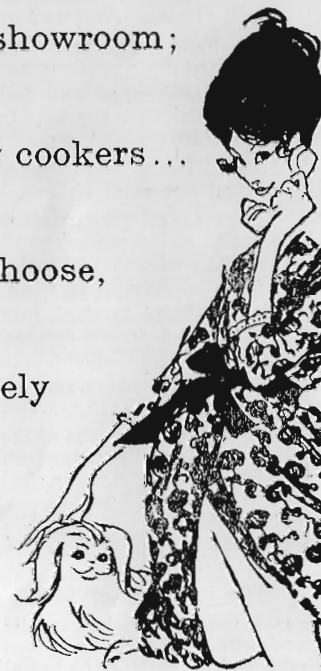
Meet me at the gas showroom;

we'll see the new cookers...

Whatever type we choose,

we can absolutely

bank on a win!



North Thames Gas

Tuesday 12th May 8 pm

The Austrian Institute
28 Rutland Gate, S.W.7

Dr. Hans Sittner

A lecture in English to be given by the President of the Vienna Academy of Music on Anton Bruckner.

A brief calendar of principal events in Bruckner's life will be of assistance in following Dr. Sittner's lecture.

- 1824 Joseph Anton Bruckner born 4th September at Ansfelden, Upper Austria. Son of a village schoolmaster and eldest of eleven children.
- 1837 13 His father dies. Bruckner enters the Augustine foundation of St. Florian as a chorister. Studies for a career as a school teacher.
- 1845 21 After several years teaching in village schools he obtains a post as a teacher and assistant organist at St. Florian.
- 1849 25 First large-scale work is performed (Requiem in D) at St. Florian with success. His status at the foundation is improved and his salary increased.
- 1855 31 A fully qualified teacher for senior schools. Appointed first organist at St. Florian. Accepted by Simon Sechter as a pupil.
- 1856 32 Linz period commences with his appointment there as cathedral organist. By now Bruckner is a celebrated soloist.
- 1861 37 Completes studies with Sechter and commences a further course this time under Otto Kitzler. During the next few years produces his first purely instrumental compositions.
- 1865 41 Hears "Tristan" for the first time in Munich. Meets the greatest musical figures of his day, Wagner, Liszt, Bülow and Berlioz.
- 1868 44 Vienna period commences with an appointment as professor of counterpoint and organ at the Vienna Conservatory. Organist-designate at the Imperial Court Chapel.
- 1871 47 Plays at the Albert Hall and Crystal Palace with overwhelming success. Is encouraged to think that England might become his new spiritual home and that his compositions would be appreciated. Stays at a hotel in Russell Square.
- 1877 53 First major disaster as a composer when the audience leaves in vast numbers after each movement of his Third Symphony.
- 1884 60 Nikisch's performance of the Seventh Symphony an unqualified triumph for Bruckner. Although difficult times were still ahead the tide had begun to turn. During the next few years he received many honorary titles and the Franz Josef Order. He was received by the Emperor himself.
- 1887 63 Rejection of his Eighth Symphony. This coming at a time when he felt that his "apprenticeship" was over was a blow from which he never fully recovered.

The following years were dramatically mixed with extraordinary successes and the most surprising rebuffs. Such unsettled conditions had a profound influence on his health and his inability to complete the Finale of his Ninth Symphony.

- 1896 73 After a morning spent working on the Finale, which was followed by a short walk in the park, Bruckner suddenly weakened and died in the afternoon of 11th October, shortly after his seventy-third birthday. His remains were later transferred to St. Florian where his sarcophagus was placed in the most eminent position in the crypt.

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Thursday 14th May 7.30 pm

Central Hall Westminster

Bryan Fairfax conductor

Rudi Buchbinder piano

Polyphonia Symphony Orchestra

Leader: William Armon

Beethoven
Overture "Egmont"
Piano Concerto no. 1 in C

Allegro con brio Largo Rondo Allegro scherzando

INTERVAL

Bruckner
Symphony no. 2 in C minor (Vienna 1872)

Ziemlich schnell Adagio Scherzo and Trio Finale

After a period of fourteen years as cathedral organist in Linz, Bruckner finally took up permanent residence in Vienna in 1870. Although he had made frequent visits to that city for lessons with Simon Sechter the time spent there on each occasion had been merely a few weeks, usually in his summer holidays. During the forty-six years before settling in Vienna he had confined his movements to a small area centred around Linz and St. Florian and it is little wonder that a man approaching fifty who had spent his life exclusively in the then provincial environment of Upper Austria should bring many old-fashioned customs and manners with him.

This fact together with the differing versions of his symphonies were to form the permanent image that the majority of people, then as now, had of Bruckner; a man out of touch with society and unable to resolve the final shape of his works. It is true that he did not learn the sophisticated deportment of the day; he was often at a loss when in the company of a number of people but the fact that some of the most important figures of the time were numbered among his closest friends indicates the great depth of character he displayed in intimate surroundings.

If that deals in part with one aspect of the "image" the issue regarding the versions of this and others of his symphonies is more involved. Eight of his eleven symphonies were revised. Apart from major changes, such as the composition of complete new movements, this constant revising probably had as much to do with his method of composition as with the nature of the music itself which, because of its broad outlines, could not be substantially improved by modifications to minute details. His method of composition tended to be to write down an entire movement and then stand back to see how it looked so to speak, with the result that "sketches", because of their completeness, came to be regarded as "versions".

Of all the revised symphonies the second is the least conclusive in that we are not certain which was the composer's final version. His modifications were slight in effect, usually just cutting out certain passages, and contradictorily putting them back again.

In the long run one can only agree with both schemes; the shortened version is for listeners unacquainted with Bruckner's music, but those who have heard some of his works will be won over by the Second Symphony's sheer, glowing beauty and for them not a single bar of it can be sacrificed. The uncut version is to be used for this performance.



Saturday ~~22nd~~ May 7.30 pm

Central Hall Westminster

Bryan Fairfax conductor

Dorit Hanek soprano

Gerda Marcus alto

Erich Kienbacher tenor

Heinz Holecsek bass

Alan Harverson organ

B.B.C. Choral Society

Polyphonia Symphony Orchestra

Leader: William Armon

AUSTRIAN ANTHEM — NATIONAL ANTHEM

Ecce sacerdos magnus in A (1885)

Chorus, three trombones and organ

Great Mass in F minor (1858)

Soloists, chorus and orchestra

Kyrie Gloria Credo (INTERVAL) Sanctus Benedictus Agnus Dei

Te Deum in C (1884)

Soloists, chorus, organ and orchestra

Te Deum Te Ergo Aeterna Fac Salvum In Te Domine Speravi

In order that the design of this trilogy should not be interrupted members of the audience are requested to refrain from applause except at the interval and at the end of the performance.

It was Bruckner himself who suggested linking these works together so as to form a single vast conception. One of his unfulfilled projects had been to compose an entire "Bishofsmesse" consisting of an intrada, a celebration of the Mass and a final praise to God. But by the time he had reached his greatest power to tackle such a plan he was at the stage of virtually exclusive concentration upon symphonic form and the undertaking was too immense.

However, such is the extraordinary unity and overall design achieved by the juxtaposition of these works that one might be inclined to feel that perhaps the resultant effect was too successful to warrant a completely new work upon the same idea. The blend of styles, representative of different stages in his development, is highly appropriate. The opening and closing works (in related keys and with the dominating presence of the organ) are complementary in their magnificent austerity, like twin towers enshrining the prolific design of the mass, and the sense of cohesion, of challenge and final resolution, is as convincing as in his symphonies.

Each of these works figured among Bruckner's few successes. Possibly the spirit of joy, which is everywhere so abundant, had something to do with this. *Ecce sacerdos magnus* was especially composed for the jubilee of the Linz diocese and one can imagine Bruckner's delight in such tangible evidence of his unbroken connection with the city in which he made his first impression as a composer.

The F minor Mass had its first performance shortly after he moved to Vienna. He conducted the performance himself before a distinguished audience which included Brahms who afterwards spoke very highly of the work.

The Te Deum has always been his most popular composition. On its publication he received a fee of fifty gulden, the only fee he ever received as a composer, and he himself always referred to the Te Deum as "the pride of my life".

Programme notes by Martin Wetzlar, John Fleming and Bryan Fairfax.

Anton BRUCKNER

1824—1896

Mass No. 3 in F minor "Great"

PILAR LORENGAR

CHRISTA LUDWIG

JOSEF TRAXEL

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Choir of St. Hedwig's Cathedral

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