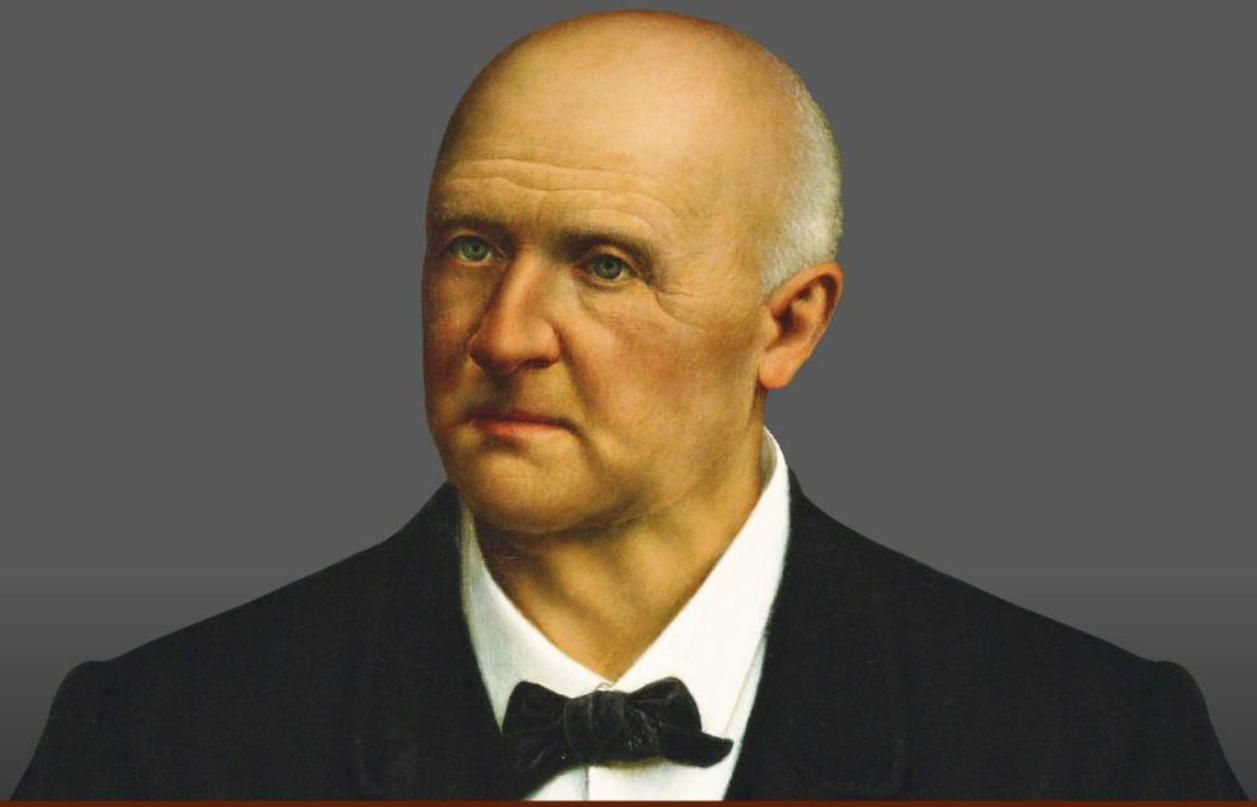


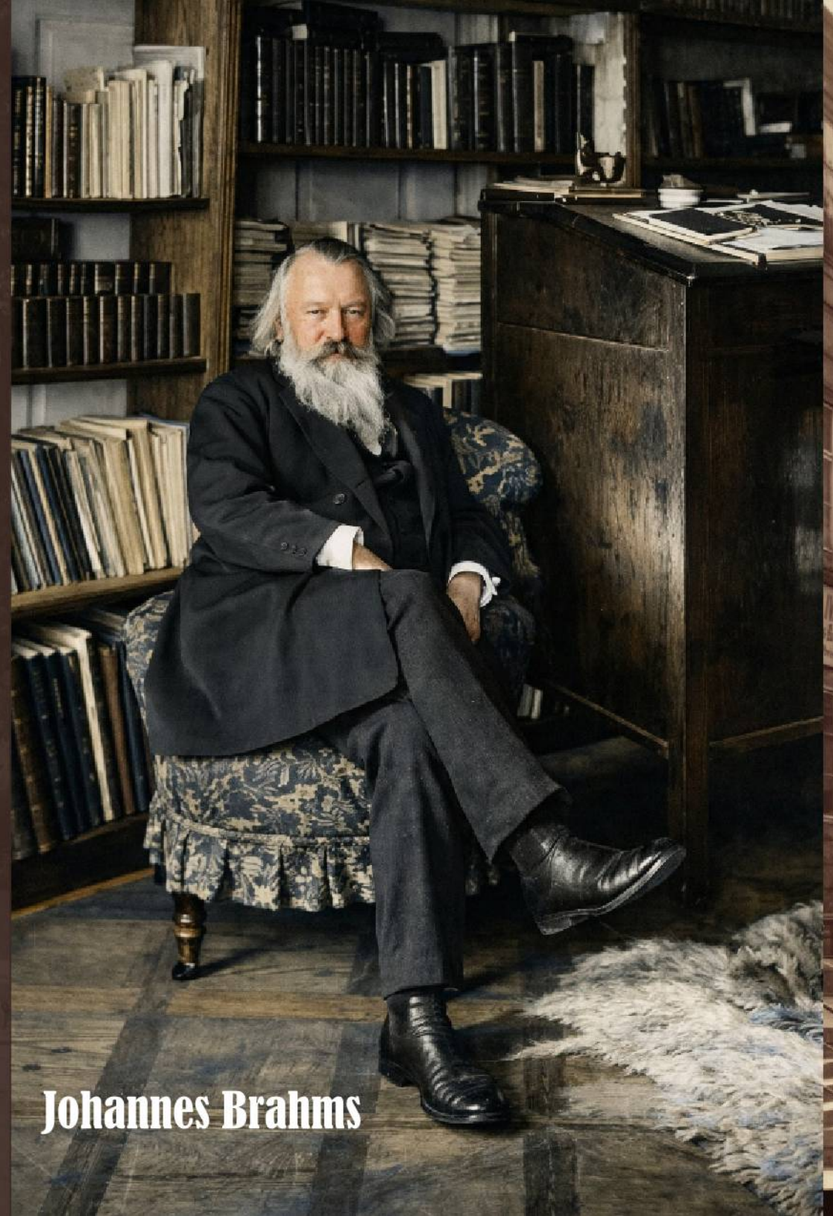
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Colleagues & entourage



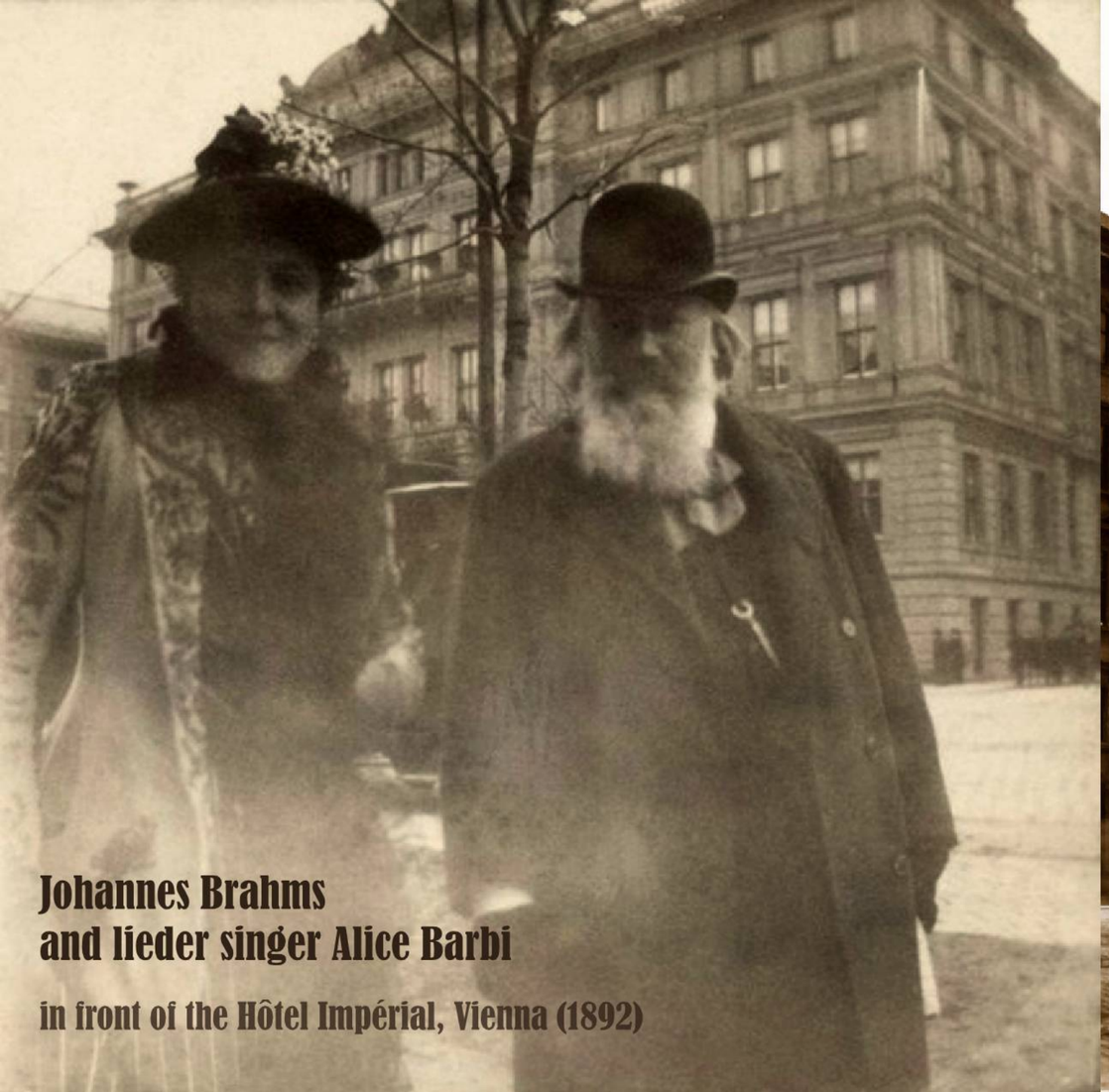
Around 1892

Brahms sitting in his study, inside a modest two room apartment at « Karlsgasse » No. 4 (second floor) in the fourth district. Located near the « Stadtpark » and the « Musikverein » , it was a serene environment that provided inspiration for the composer. The residential building no longer exists. The site is occupied by the Technical University of Vienna.



Johannes Brahms





Johannes Brahms
and lieder singer Alice Barbi

in front of the Hôtel Impérial, Vienna (1892)

Vienna, April 1890

Brahms meets the lieder singer and violinist Alice (Laura) Barbi. The mezzo-soprano finds in the composer an ardent admirer of her art.



Eduard Hanslick (1892)



December 1892 Newspapers report that Prof. 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 »

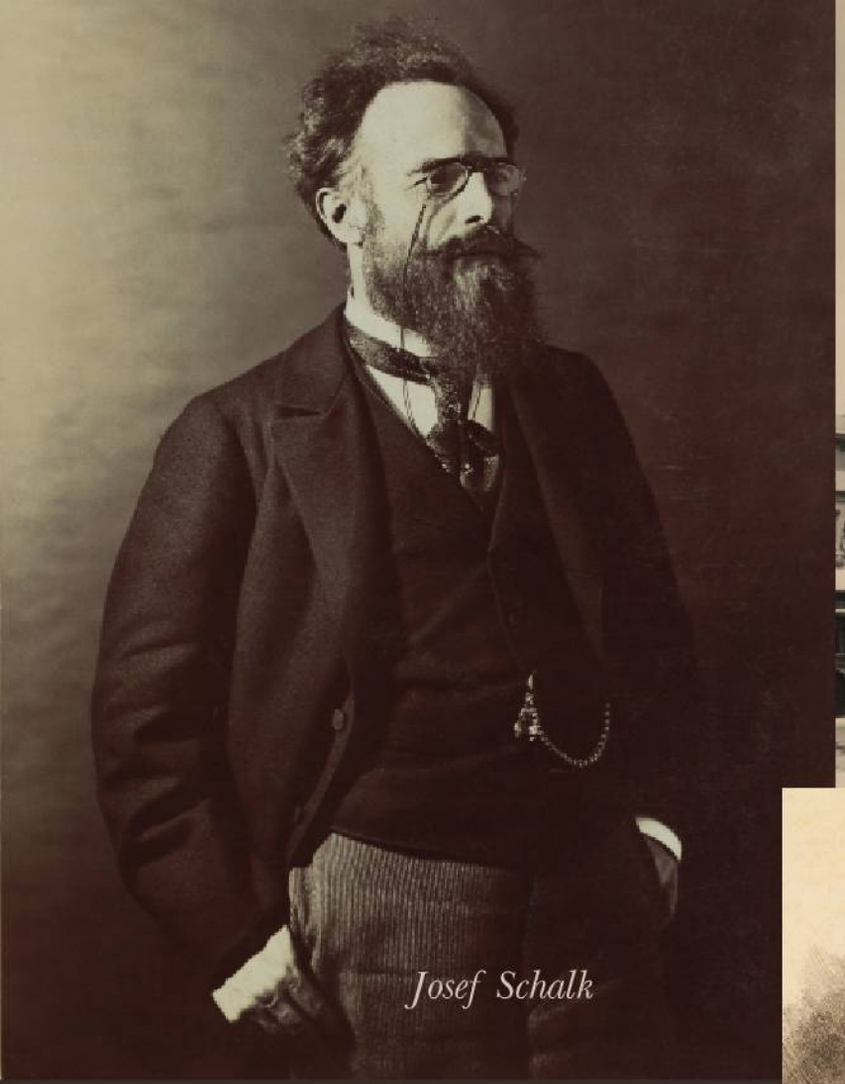


Hanns Richter





The Vienna Philharmonic and conductor Hanns Richter (1885)



Josef Schalk

Thursday, 23 March 1893 : Musikverein's large hall

Josef Schalk conducts the " Wiener akademischer Wagner-Verein "and the Eduard Strauß Orchestra in Anton Bruckner's Mass in F minor.

The wind section is unfortunately weak. The choir is diligently rehearsed by " Herr " Schalk. The soloists are" Fräulein " Sofie Chotek, soprano ;" Fräulein " Bertha Widermann, alto ; Gustav Walter, tenor ; Michael Hugel, bass.

Johannes Brahms, who is attending in the 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 (« Edi ») , Johann, and Josef are the sons of Johann Strauß senior and Maria Anna Streim.



Musikverein



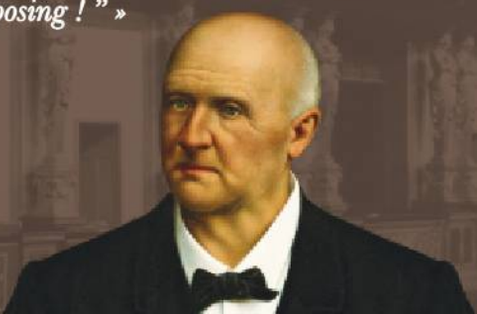
Hanns Richter

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 ! " »



MUSIKVEREIN-INNSBRUCK

Städt. Verkehrssektion — Landes-Verkehrsamt

Orchester-Konzerte
der
Wiener-Philharmoniker

Leitung: Direktor Franz SCHALK

Montag, den 3., und **Donnerstag,** den 6. November
um 8 Uhr abends im „Großen Stadtsaal".

Vortragsfolge für den 3. November:

KARL MARIE v. WEBER, geb. 18. Dezember 1786 in Entin, Oldenburg, gest. am 5. Juni 1824 in London. — Ouvertüre zu „Freischütz"

A. BRUCKNER, geboren am 4. September 1824 in Ansfelden, gestorben am 11. Oktober 1896 zu Wien — Romantische Symphonie Es-dur Nr. 4
1. Satz Ruhig bewegt 3. Satz Bewegt
2. Satz Andante 4. Satz Mäßig bewegt

L. v. BEETHOVEN, geboren am 16. Dezember 1770 in Bonn, gestorben am 26. März 1827 zu Wien — Symphonie Nr. 5 C-moll, op. 67
1. Satz Allegro con brio 3. Scherzo-Allegro
2. Satz Andante con moto 4. Finale-Allegro

Vortragsfolge für den 6. November:

L. v. BEETHOVEN . . . . . Ouvertüre zu „Egmont"

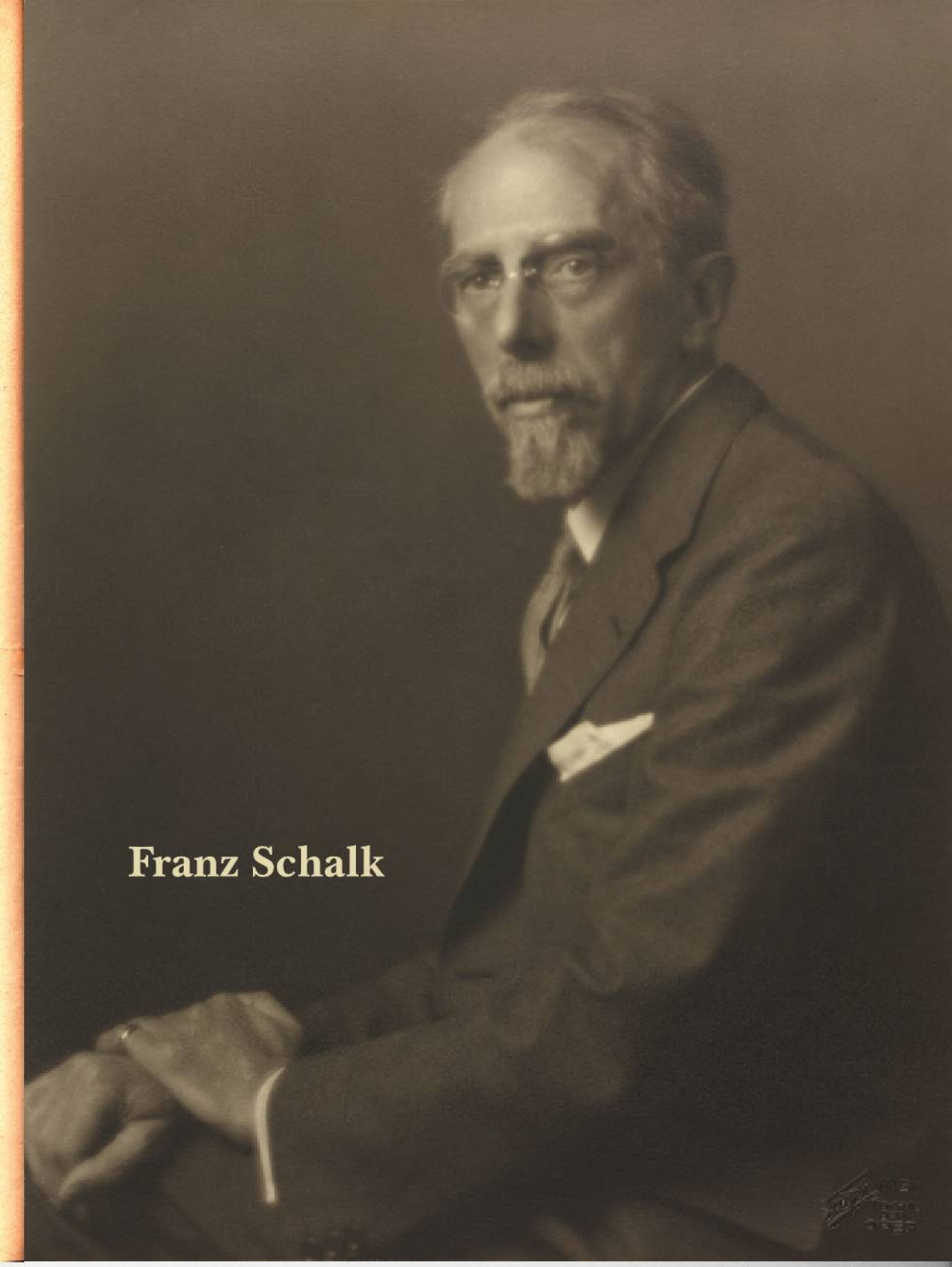
W. A. MOZART, geboren am 27. Jänner 1756 in Salzburg, gestorben am 5. Dezember 1791 in Wien — Symphonie G-moll (Köch. Verz. Nr. 550)
1. Satz Allegro molto 3. Satz Menuetto, Allegretto
2. Satz Andante 4. Satz Finale

L. v. BEETHOVEN . . . . . Symphonie A-dur Nr. 7, op. 92
1. Satz Allegro vivace e con brio 3. Satz Tempo di Menuetto
2. Satz Allegretto scherzando 4. Satz Allegro vivace

Preise der Plätze:

Sitzplätze: K 100.000·—, 80.000·—, 60.000·—, 50.000·—, 40.000·—, Stehplatz K 15.000·—
Kartenvorverkauf am 3., 4., 5. und 6. November im Landesreisebüro, Boznerplatz

Preis 2000 Kronen.



Innsbruck, Monday, 3 November 1924



Tyrolian town of Innsbruck ~ " 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

Rudolf Weinwurm

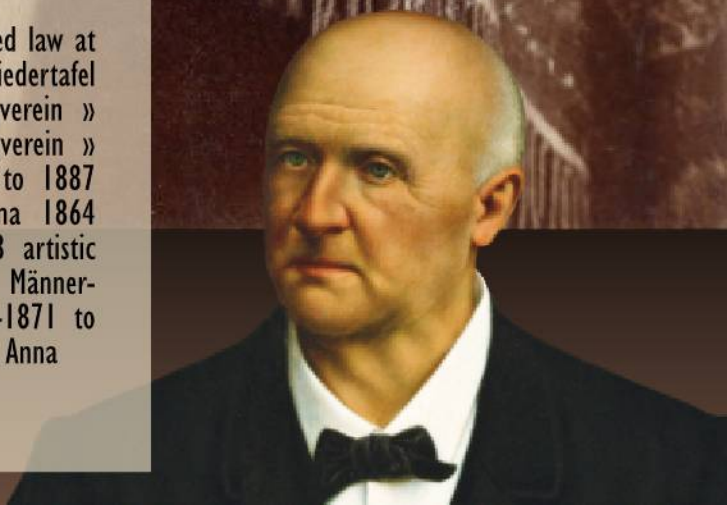
Saturday, 28 May 1892 Spring song festival in the « Volksgarten » Raoul Mader conducts the « Wiener akademischer Gesangverein » and the music band of the Imperial and Royal Second Infantry Regiment in the patriotic cantata « Germanenzug » - the composer receives a standing ovation !

Saturday, 28 July 1892 Summer song festival in the « Volksgarten » Carl Luze conducts the « Wiener akademischer Wagner-Verein » and the music band of the Imperial and Royal Infantry Regiment Count Jellačić No. 69 in Anton Bruckner's « Das deutsche Lied » (in the presence of the composer) and Rudolf Weinwurm's « Alpen-Stimmen aus Österreich » in F major, Opus 34.

1856 through his brother Alois, Rudolf Weinwurm became acquainted with Anton Bruckner with whom he remained connected for the rest of his life



1847-1850 chorister at the Imperial Chapel 1855 studied law at the University of Vienna 1856 member of the Lawyers' Liedertafel 1856-1859 member of the « Wiener Männer-Gesangverein » 1858 founder of the « Wiener akademischer Gesangverein » which he first directed until 1866 then, from 1880 to 1887 1862-1909 choir director at the University of Vienna 1864 director of the « Wiener Singakademie » 1865-1878 artistic director 1866-1880 director of the « Wiener Männer-Gesangverein » 1886 replaced Johann Herbeck 1870-1871 to 1904 professor at the Teachers' Training Institute of St. Anna





Eduard Kremser.

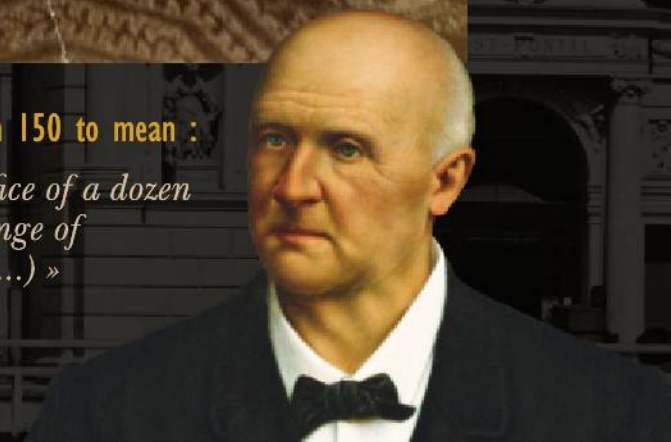
·Wien - Franzensbad·

Max Kalbeck



Kalbeck thought that Bruckner had interpreted the Psalm 150 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 ! (...) »



Dr. Theodor Helm



Saturday, 26 March 1892 : Letter from Anton Bruckner to Dr. Theodor Helm

« 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 »

Wilhem Gericke



Saturday, 21 May 1892, Anton Bruckner replies to Wilhelm Gericke

He is not able to complete the " Psalm 150 " due to his foot ailment. The work is similar to the « Te Deum » but shorter.

The concerts of the Exhibition Symphony Orchestra at the Prater are generaly conducted by music director Hermann Grädener, and occasionally by Wilhelm Gericke and Robert Fuchs.

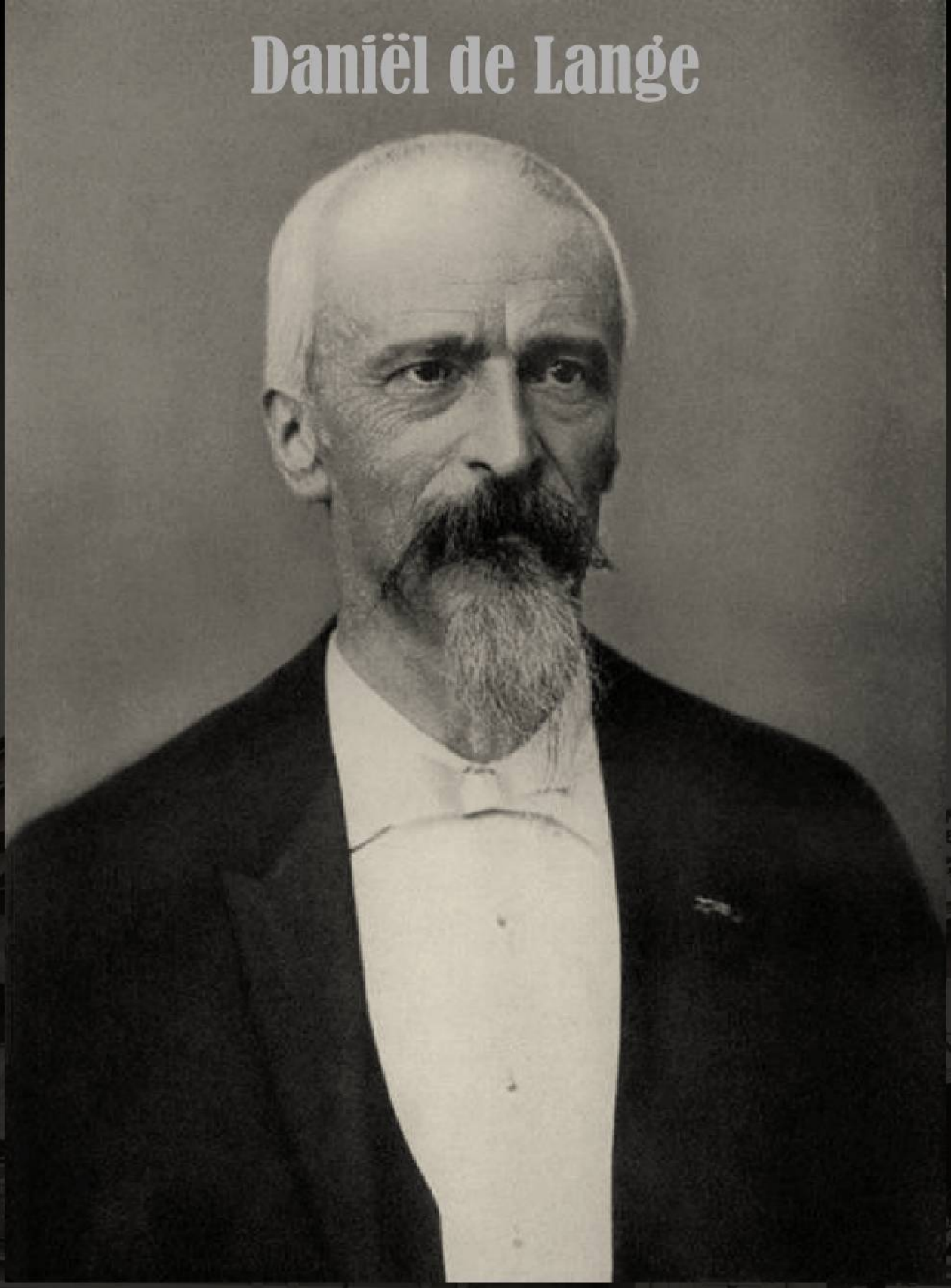
Prof. Adolf Sandberger



June 1892 Anton Bruckner visits the **International Exhibition for Music and Theatre** accompanied by the renowned musicologist from Munich, professor Adolf Sandberger. Sandberger came to Vienna shortly before the inauguration on May 7th to supervise the German exhibits. He was responsible inside the **Rotunda** complex for designing **Room IX** dedicated to Orlando di Lasso ; partly **Room XV** dedicated to opera in Munich ; and the section entitled **Romantics**



Daniël de Lange



A German newspaper points out *« 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. »*

A foreign reporter comments on the increase of attendants from the first to the third « historical concert » led by Daniël de Lange, proving the impact of Guido 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. »*

Hans Bronsart von Schellendorff



Friday, 5 August 1892 : Letter from Anton Bruckner to Hans Bronsart von Schellendorff, chairman of the « Allgemeiner deutscher Musikverein » in Weimar :

Bruckner provides the « Psalm 150 » 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.

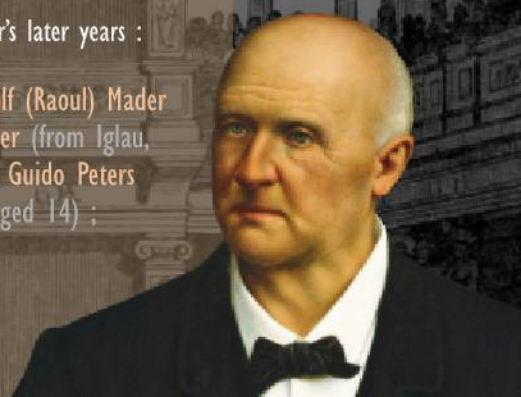


Rosa Papier

1877-78 Academic year Conservatory of the « Society of Friends of Music » in Vienna

The following teenage students will play an important role in Anton Bruckner's later years :

Mathilde von Kralik (fom Linz, aged 19) ; Ferdinand Löwe (aged 14) ; Rudolf (Raoul) Mader (from Preßburg, aged 21 ; harmony theory, piano third level) ; Gustav Mahler (from Iglau, aged 17) ; Anton Meißner (aged 15) ; **Rosa Papier (from Baden, aged 19)** ; Guido Peters (from Graz, aged 11) ; Hans Rott (aged 19 ; composition) ; Franz Schalk (aged 14) ; Franz Schaumann (from Stockerau, aged 15)



horn player
Josef Schantl



Schantl played the horn parts at 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.

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.

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, who took the opportunity to dress up in historical costumes and be transported back into the past for a few hours.

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.

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 teached 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 at 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 at the premiere of Anton Bruckner's Third symphony (December 16, 1877) under the erratic direction of the composer, and the Eighth symphony (December 18, 1892) under the direction of Hanns Richter.

Schantl became a member of the Imperial Chapel in 1878.

He 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.

Succeeding Wilhelm Kleinecke, Josef Schantl served as horn professor at the Conservatory of the Society of Friends of Music, 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.



professor Carl Stiegler by Broncia Koller-Pinell (1932)

Carl Stiegler's Horn Quartet



1. Carl Stiegler 2. Rudolf Vargits 3. Karl Romagnoli 4. Karl Wesecky

1. member of the Vienna Philharmonic, from 1906 to 1932

2. member of the Vienna Philharmonic and the " Hofoper ", from 1892 to 1914

3. member of the Vienna Philharmonic, from 1899 to 1923

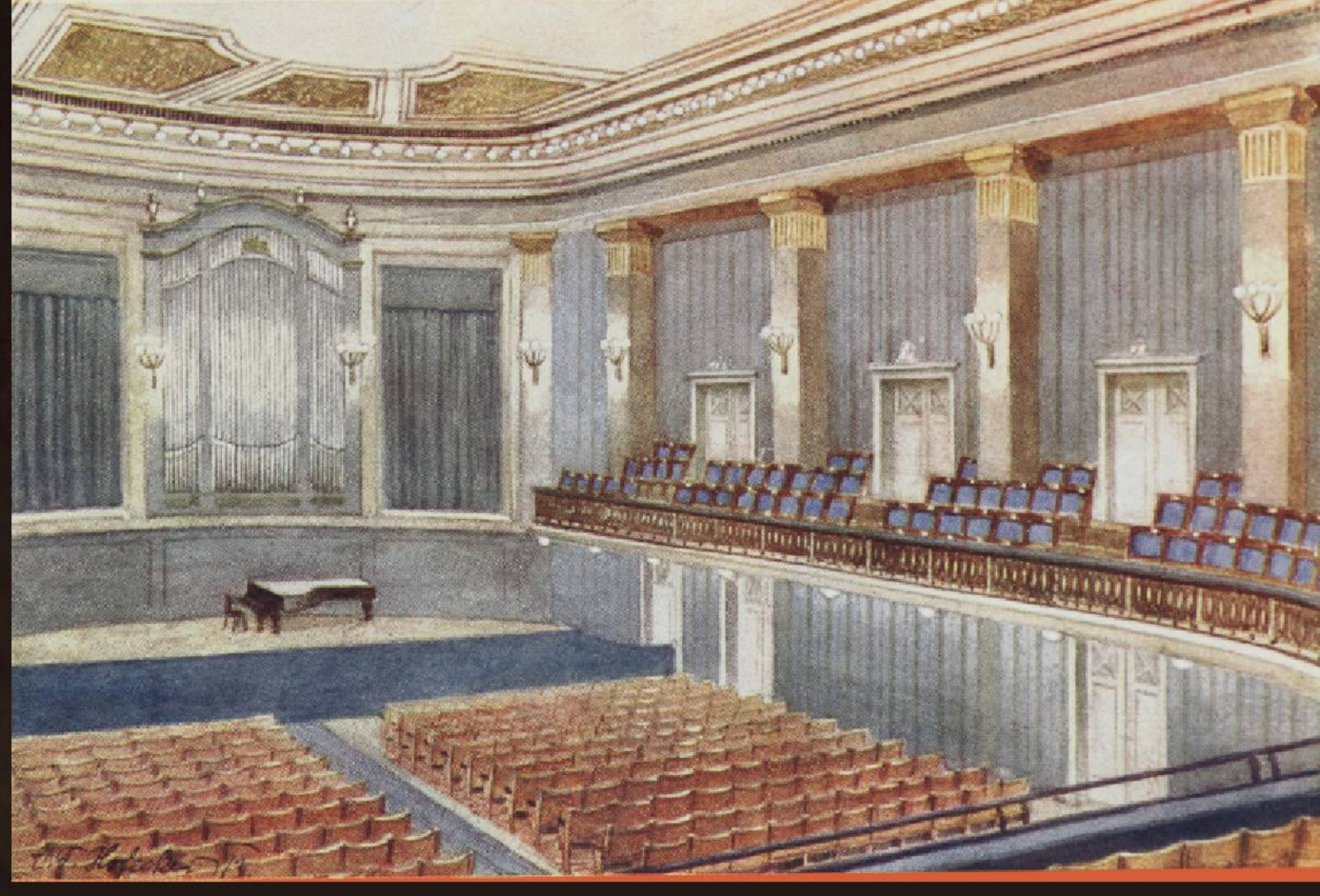
4. member of the Vienna Philharmonic and the " Hofoper ", from 1898 to 1936

WIENER PHILHARMONIKER

1842



Clemens Krauß (1893-1954)



Wiener Konzerthaus Mittlerer Saal

Carl Stiegler
principal horn player



The first recording of the hunting scene :“ Scherzo (bewegt) und Trio (nicht zu schnell) ” from Bruckner’s Fourth symphony [third version (1888) first printed edition 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 **first printed edition“ Löwe & Schalk ”**

The Gramophone magazine Volume VIII, Number 91 (December 1930)

EDITORIAL (excerpt)

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 1 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 Krauß would certainly be appreciated. ”



His Master’s Voice (HMV) - C 1789 Shellac, 12 inches, 78 RPM
British recording engineer : Frank Rennie