

Bruckner's sacred music: Part 2 Semi-sacred works

Biographical

These compositions occupy a halfway position between the smaller sacred works and the Mass settings in terms of scale and purpose. The first of them – Bruckner's setting of the *Magnificat* (WAB 24) – is scored for soloists, chorus and an orchestra consisting of strings (without violas), two trumpets, timpani, and organ continuo, and was composed in August 1852, probably for the Feast of the Assumption. It is dedicated to Ignaz Traumihler who had just been appointed choir director at St. Florian (on 2 May). The *Magnificat*, Mary's song of praise to the Lord as recorded in Luke's gospel (chapter 1, vv. 46-55), is part of the Vespers and has its own traditional plainsong with which Bruckner would undoubtedly have been familiar. Although we do not know which earlier settings of the text - either as part of the sung Evening Service or as an independent work - Bruckner would have heard or studied, we can surmise that he had some knowledge of works by Michael Haydn, Mozart, and Schubert as well as those of lesser-known provincial composers.¹

The texts of Bruckner's five psalm settings are all in the German vernacular. His first two settings in particular – *Psalm 22* (WAB 34) and *Psalm 114* (WAB 36), both written in 1852 – are more in the tradition of the Protestant psalm motets of Mendelssohn than the Catholic psalm motets and psalm cantatas (settings of the Vespers) of 18th- and early 19th-century composers. Having already studied Bach's chorale harmonisations, Bruckner was aware of the musical value of the Protestant chorale. In the mid-1840s, he copied out Josef Preindl's collection of German church

1 Bruckner's *Magnificat* is discussed by August Göllerich in *G-A II/1*, 100-03 and by Paul Hawkshaw in the forewords to his edition of the full score, *ABSW xx/3* (Vienna, 1996/97) and 'Psalmen und Magnificat Revisionsbericht', *ABSW zu Band xx/6* (Vienna: Musikwissenschaftlicher Verlag, 2002), 7-18. There is also a short score of the work in *G-A II/2*, 99-110. The St. Florian abbey library contains an unsigned and undated set of parts, some written by Bruckner himself, some by an unknown copyist. According to Göllerich, (a) the missing autograph title page contained Bruckner's dedication to Traumihler, together with his signature and the date, 15 August 1852; (b) there was also a list of five performance dates - between 15 August 1852 and 27 May 1855 - in an unknown hand.

songs “together with new cadences and introductions, which are to be sung by the congregation with organ accompaniment throughout the year at St. Stephen’s cathedral in Vienna.” Both *Dir, Herr, dir will ich mich ergeben*, WAB 12 (1844 or 1845) and *In jener letzten der Nächte*, WAB 17 (c.1848) for a cappella mixed-voice choir are chorale harmonisations, probably the result of his studies with Zenetti.² When Bruckner moved to Linz in 1856 he retained his interest in Protestant church music. This is borne out by a letter from Josef Hoffmann, choir director of the Lutheran church in Linz, to Franz Gräflinger, one of Bruckner’s earliest biographers:

... Bruckner was very interested in the well-known chorale ‘O Haupt voll Blut und Wunden’, which was often sung by Lutheran congregations. On one occasion when I was with him in the organ loft (of the old cathedral) during a service, I had to sing the first line of this chorale very quietly and in an undertone, although it was very well known to him, whereupon he proceeded to make use of these seven notes as the theme of a masterly free fugue which he played as a postlude at the close [of the service].

So that he might hear this chorale sung by the congregation, he asked me once to inform him as soon as I knew that it was to be sung in the Lutheran church in Linz. It was not long before I was able to comply with this request and I had hardly finished the opening voluntary on the day in question (it was during Lent) when he came with his head bowed – probably so as to draw less attention to himself – through the choir entrance, sat down quite near the organ bench, and listened with the greatest devotion and attention to the congregational singing. He declined with thanks my invitation to accompany the singing. After he had heard four verses of the chorale, he expressed his satisfaction with it in the words “Oh, that is beautiful” and left the church just as discreetly and imperceptibly as he had entered it.³

Bruckner’s *Psalm 22* is a setting of Josef Franz Allioli’s German translation of this

² See Bruckner’s *Sacred Music*: part 1 for a discussion of both these pieces.

³ *GrBL*, 96. There is a direct quotation from ‘O Haupt voll Blut und Wunden’ in the semi-sacred cantata *Entsagen* WAB 14 (c.1851)

psalm in the Latin Vulgate and is scored for four-part mixed-voice choir and piano. It was almost certainly composed for private performance at St. Florian.⁴

The contemporary *Psalm 114*, a setting of verses 1-9 of Allioli's German translation of this psalm in the Latin Vulgate, is scored for five-part mixed-voice choir and three trombones, was dedicated to Ignaz Aßmayr, director of music at the Vienna *Hofkapelle*, and was sent to him with an accompanying letter. Aßmayr met Bruckner for the first time in 1851 when he visited St. Florian and, at the beginning of 1852, Bruckner, taking with him a copy of his *Requiem*, travelled to Vienna to seek some advice from Aßmayr who appears to have been most helpful. The accompanying letter is full of gratitude for Aßmayr's advice and encouragement to "continue composing diligently", but also contains evidence of Bruckner's increasing sense of isolation at St. Florian:

... There is hardly anyone here to whom I can open my heart, and I am misunderstood frequently - I often find this very difficult to bear. Our monastery treats music and consequently musicians as well with complete indifference...I can never be happy here, and dare not disclose any plans I might have.⁵

Bruckner also mentioned that there had been a trial performance of the Psalm in the music room at St. Florian.⁶

4 Bruckner used the German translation by the Catholic theologian, Joseph Franz Allioli (1793-1873) in the fifth edition of his *Die heilige Schrift des alten und neuen Testaments* (Landshut, 1842); there is a copy in the St. Florian library. The text is equivalent to that of Psalm 23 in the Lutheran translation and the Authorised Version of the bible. Bruckner's setting remained unknown until 1921 when it was "discovered" in St. Florian by Franz Müller and given its first modern performance there on 11 October 1921, the 25th anniversary of the composer's death. For further discussion, see *G-A II/1*, 106ff. and Paul Hawkshaw's forewords to his edition of the work, *ABSW xx/2* (Vienna, 1996/97) and *Psalmen und Magnificat Revisionsbericht* (Vienna: Musikwissenschaftlicher Verlag, 2008), 13; there are facsimiles of the original autograph in *G-A II/2*, 119-30, and of pages from the autograph score and the soprano part in *Psalmen und Magnificat Revisionsbericht*, 20-21.

5 See *HSABB* 1, 2-3. for this letter, dated St. Florian, 30 July 1852. Bruckner expressed similar sentiments in a letter a few months earlier to Josef Seiberl; see *HSABB* 1, 1 for this letter to Seiberl, dated St. Florian, 19 March 1852.

6 August Göllicher conducted the first public performance of the work in Linz in April 1906. The text

Both the *Fest-Cantate* (WAB 16) and the setting of *Psalms 112* (WAB 35) belong to the Linz period (1856-68). A third work in this category of semi-sacred piece, *Psalms 146* (WAB 37), may well have been written earlier in St. Florian. It is a setting of verses 1-11 of Allioli's German translation of the psalm in the Latin Vulgate, and is scored for soloists, double choir, and an orchestra consisting of one flute, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings. Paul Hawkshaw points out that there is "no documentary evidence that it was composed in Linz" and adds that there is "every reason to believe Bruckner would have shied away from writing such a large piece while he was studying with Sechter", although he admits later that there may have been "at least some influence" from his teacher. Max Graf's dating of 1860 is almost certainly wrong.⁷ The incomplete performance directions probably indicate that the Psalm was not performed during Bruckner's lifetime.

Bishop Rudigier asked Bruckner to write a festival cantata for the special ceremony on 1 May 1862 at which the foundation stone of the new Linz Cathedral was laid. The *Fest-Cantate 'Preiset den Herrn'* was composed between 26 March and 25 April and was scored for four-part male-voice choir, male solo quartet, bass soloist, wind

of Psalm 114 is equivalent to that of Psalm 116, verses 1-9 in the Lutheran translation and the Authorised Version of the bible. An autograph copy, composition score, complete set of parts (some of them autograph, and some with performers' annotations) and an incomplete copy score by Franz Schimatschek are all in St. Florian but the autograph dedication copy sent to Aßmayr, which was not found until 1921, is privately owned. For further discussion, see G-A II/1, 136-42 and Paul Hawkshaw's forewords to his edition of the score, *ABSW xx/1* (Vienna, 1996/97) and *Psalmen und Magnificat Revisionsbericht*, 13-14; there is a facsimile of the autograph in G-A II/2, 152-77. See also Paul Hawkshaw, 'Bruckners Psalmen', *Bruckner-Vorträge, Bruckner-Tagung Wien 1999 Bericht*, ed. T. Antonicek et al. (Vienna, 2000), 7-19 for further information about Bruckner's psalm settings.

⁷ See Paul Hawkshaw, *The Manuscript Sources for Anton Bruckner's Linz Works [HMSAB]* (PhD thesis, Columbia University, 1984), 82, footnote 1 for Hawkshaw's comments; see also 298 and 323f. for further information about the sources, including an autograph score and a copy with autograph entries, both undated, in the ÖNB. For Graf's dating, see his article 'Anton Bruckner: der Entwicklungsgang', *Die Musik* 1 (January 1902), 581. Göllerich's view was that the piece was begun in St. Florian and completed in Linz, and he also suggested a completion date of 1860 - see G-A III/1, 71 and 658. Robert Haas included a facsimile of a page from the autograph in *Anton Bruckner* (Potsdam, 1934), 46. Renate Grasberger gives the place and period of composition as 'St. Florian oder Linz, Juli 1860' in her *Werkverzeichnis* (WAB, 1977, 41). The first modern edition, edited Paul Hawkshaw, is in *ABSW xx/4* (Vienna: Musikwissenschaftlicher Verlag, 1996/2000). Hawkshaw's article in *Bruckner-Vorträge* includes facsimiles of pages from both the autograph score and the copy with autograph entries; see also his comments about Psalm 146 in the foreword to *Psalmen und Magnificat Revisionsbericht*, 14-15. The text of Psalm 146, in Allioli's German translation, is equivalent to verses 1-11 of Psalm 147 in the Lutheran translation and Authorised Version.

band, and timpani. The text of the cantata was supplied by Dr Maximilian Pammesberger (1820-1864), a priest, theologian, and editor of the *Christliche Kunstblätter* in Linz. It was performed by the Linz *Frohsinn* choir, invited guest singers and a military band conducted by Engelbert Lanz.⁸

Bruckner's *Psalm 112*, a setting of Allioli's translation of this psalm in the Latin Vulgate, is scored for double choir and an orchestra comprising double woodwind, two horns, two trumpets, three trombones, timpani, and strings, and was composed in Linz in 1863 shortly after the completion of the Symphony in F minor and the termination of his course of studies with Otto Kitzler. Dates in the autograph score suggest that the work was begun in June and completed on 5 July but there is also an annotation in Bruckner's hand in the *Kitzler Studienbuch* – "Ouvertüre - dann Symphonie u Psalm beschlossen / 10 Juli 1863" - which provides a slightly later finishing date. According to Gräßlinger, the Psalm was originally conceived for the laying of the foundation stone of the General Hospital in Linz on 15 September 1863, but there is no report of its performance. Indeed, the first recorded performance of the work did not take place until 14 March 1926 when it was conducted by Max Auer in Vöcklabruck.⁹

8 The work is discussed in *G-A III/1*, 135-39. The autograph score, in which Schimatschek copied all the voice parts and Bruckner wrote all the instrumental parts, and the autograph vocal score are in the Linz Cathedral archives. There are also autograph sketches in the *ÖNB*. See *HMSAB* 167, 189-92 and 269-70. There is a facsimile of the autograph score in *G-A III/2*, 197-216. The first edition of the full score, edited by Karl Etti, was published by Doblinger in 1955. The cantata has also been published in both full score and study score format, ed. Franz Burkhart, Rudolf H. Führer, and Leopold Nowak, *ABSW* xxii/2 (Vienna, 1987), 148-77 and *ABSW* xxii/6 (Vienna, 1998). There were reports of the first performance in the *Linzer Zeitung* on 2 and 3 May 1862; see Susanna Taub, *Zeitgenössische Bruckner-Rezeption in den Linzer Printmedien (1855-1868)*, (Ph.D. dissertation, Salzburg, 1987), 25 for a facsimile of the second report.

9 For Gräßlinger's comments, see *GrBL*, 34. The autograph score of the Psalm is in the *ÖNB*. It was first published in 1926, edited J.V.Wöss, by U.E. Vienna (full score U.E. 6685). The work is discussed in *G-A III/1*, 190-203, and there is a facsimile of a page from the autograph between pages 200 and 201. There is a facsimile of another page from the autograph in Robert Haas, *Anton Bruckner* (Potsdam, 1934), 47. See also *HMSAB*, 275. The first modern edition, edited Paul Hawkshaw, is in *ABSW* xx/5 (Vienna, 1996). See also the foreword to *Psalmen und Magnificat Revisionsbericht*, 15-16 and Paul Hawkshaw's article, 'Die Psalmkompositionen Anton Bruckners', in *Bruckner-Vorträge*; there is a facsimile of another page from the autograph, possibly with some of Kitzler's annotations, on page 19 of the latter. The text of Psalm 112, in Allioli's German translation, is equivalent to that of Psalm 113 in the Lutheran translation and in the Authorised Version.

Almost thirty years elapse before Bruckner's next Psalm setting, *Psalm 150*, WAB 38. In the early 1880s, however, the composer was inspired to write a magnificent setting of the great hymn of praise, *Te Deum laudamus* WAB 45. Early sketches of the work in Kremsmünster abbey indicate that he completed preliminary work on 3 May 1881 and continued working on the choral parts until 17 May. Amand Loidol, the brother of Bruckner's former pupil Oddo who was now a priest in Kremsmünster, wrote to the latter on 19 May and mentioned that he had met Bruckner on several occasions:

... In his apartment he played through the new 'Te Deum', which has yet to be written out in fair copy. Bruckner made use of its thematic material for the prelude that he played during the Easter Sunday service in Linz Cathedral. The Linz people, Brava etc., were astonished by his playing...¹⁰

We next hear of the *Te Deum* two years later. Oddo Loidol invited Bruckner to spend the last few days of his summer vacation in Kremsmünster (11-14 September 1883) and recalled the visit in some detail. Bruckner played excerpts from his symphonies and from his *Te Deum* in the music room of the abbey, but the highlight of his stay was an organ concert on Wednesday 12 September when he played three improvisations.¹¹ Having put the finishing touches to his Seventh Symphony on 5 September, Bruckner was able to give full attention to the *Te Deum*. He completed the first draft of the revised version at the end of September and continued working on it until 7 March 1884. Because there was no space in the autograph full score, Bruckner had to write a separate organ part which he finished on 16 March. On 3 May he wrote to Franz Schalk, asking him to make a copy in such a way that the organ part appeared at the bottom of the page:

... Therefore, use 24-lined manuscript paper. I must also ask you

10 From letter quoted in *G-A IV/1*, 658-59.

11 See *G-A IV/2*, 91-95 for fuller details of this visit, including Loidol's review of the concert in the *Linzer Volksblatt* 214, 19 September 1883.

to make a very exact copy and not to lose anything, as I do not possess a copy. Please ask if there are any problems.¹²

This copy was possibly used for the engraving in 1885 but has not been traced. In revising the work Bruckner concentrated his energy on the final part. He also made some slight changes to the instrumentation and improved the vocal declamation in the earlier sections. Nowak suggests that the cut from letter Q to V in the autograph, indicated by Bruckner himself, “must have been made at the instigation of Hellmesberger, whose enthusiasm for the *Te Deum* led him to consider performing it in the *Hofkapelle* on the occasion of the conferring of the biretta on Cardinal Ganglbauer on 22 November, 1884.” Hellmesberger evidently found the work too long and suggested omitting the ‘Te ergo’ section. However, “the cut suggested by Bruckner himself is more comprehensive still, and indeed it would hardly be possible to perform the *Te Deum* in so truncated a form.”¹³

It is not known what prompted Bruckner to write a large-scale sacred work at this stage of his life - sixteen years separate it from the F minor Mass. There is no reason, however, why we should not take at full value his statement that he wished to write it as an act of homage to his “dear Lord” for bringing him through all the trials and tribulations he had experienced during his time in Vienna.¹⁴

Bruckner spent most of the second half of April 1885 preparing for the first performance of his *Te Deum*. He rehearsed the choir painstakingly himself and, as no orchestra was available, made use of a piano-duet accompaniment, the piano

12 See *HSABB* 1, 226 for this letter.

13 Leopold Nowak, foreword to *Te Deum. Fassung von 1884, 2. verbesserte Auflage. ABSW* xix (Vienna, 1974). For further information, see *G-A* IV/2, 142-55; Dika Newlin, ‘Bruckner’s *Te Deum*’ in *Chord and Discord* 2/8 (1958); Leopold Nowak, ‘Probleme bei der Veröffentlichung von Skizzen dargestellt an einem Beispiel aus Anton Bruckners *Te Deum*’, *Anthony von Hoboken. Festschrift zum 75. Geburtstag* (Mainz, 1962), 115-21, repr. in *Über Anton Bruckner* (Vienna, 1985), 54-59, which also includes facsimiles of the sketches. Franz Scheder discussed the original version of the work in a paper, ‘Zur Entwurfsfassung des *Te Deum*’, presented at *Bruckner-Vokal. Internationale Tagung*, Steyr, October 2003.

14 This statement was made by Bruckner in a letter to Hermann Levi, dated Vienna, 10 May 1885; see *HSABB* 1, 279.

parts played by Josef Schalk and Robert Erben, who took the place of the indisposed Ferdinand Löwe. Bruckner had received some advice earlier from the opera singer Rosa Papier-Paumgartner, about the vocal writing and had thanked her profusely in a letter.¹⁵ The performance took place in the small *Musikverein* hall on Saturday 2 May in a concert which included his Quintet and some Liszt and Wagner songs. A review of the concert in the Linz *Tagespost* highlighted the harmonic and contrapuntal boldness, the clear structure and the “genuinely religious nature” of the new work and looked forward to the performance with full orchestral accompaniment scheduled for the 1885-86 *Gesellschaft* series.¹⁶ Hugo Wolf, writing in the *Salonblatt*, regretted that lack of space prevented him from discussing the concert in any detail but noted that “the impression made upon the listeners by this work [the *Te Deum*] was utterly overwhelming, even without the supporting orchestra.”¹⁷

Thanks to the generosity of one of his pupils, Friedrich Eckstein, who undertook to defray a large part of the expenses involved, the *Te Deum* was published in December 1885 by Theodor Rättig, the publisher of the Third Symphony.¹⁸ The first choral and orchestral performance of the work was conducted by Hans Richter in Vienna on 10 January 1886 and was followed by performances in Munich (conducted Hermann Levi, 7 April), Linz (conducted Wilhelm Floderer, 15 April) and Prague (conducted Friedrich Heßler, 23 or 28 November).

In Vienna, Bruckner’s vivid setting of the Latin text won him great public acclaim, and the critical reaction was generally favourable. Writing in the *Fremdenblatt*, Ludwig Speidel referred to the musical influences of Beethoven, Liszt, Wagner, and Berlioz, but highlighted the profound religious inspiration behind the work:

15 See *HSABB* 1, 260 for this letter dated Vienna, 18 February 1885.

16 See *G-A* IV/2, 309-10 for the full report.

17 Hugo Wolf’s report appeared in the *Salonblatt* on 10 May 1885. See Henry Pleasants, *The Music Criticism of Hugo Wolf* (London and New York, 1978), 143. Other reviews appeared in the *Deutsche Zeitung* (3 May), the *Neue Wiener Tagblatt* (5 May) and the *Deutsche Kunst- und Musikzeitung* xii (9 May), 214. See Thomas Leibnitz, *Die Brüder Schalk und Anton Bruckner [LBSAB]* (Tutzing: Schneider, 1988), 98-99 for extracts from the latter.

18 Full score: T.R. 40b; piano score (ed. J. Schalk): T.R. 40.

In his enthusiasm the gifted former choirboy has courageously stepped out of the confines of the Catholic church whose humble servant he has been for many years. He praises his God with voices and strings, timpani, and trumpets, completely unconcerned about the possibility of his being somewhat excessive in his treatment of the great subject. He bears his Lord aloft as in a storm, as in a whirlwind. But then, after such 'storm and stress' for the portrayal of which no device is too strong, the depths of heaven and the whole gamut of feelings are laid open. It is a joyful seeing and hearing of the mysteries of faith, their heights and depths. The human voice moves into the foreground as the one organ endowed with the ability to convey such mysteries, whereas one seems to hear in the orchestra the creature longing for salvation. The passage 'Non horruisti virginis uterum' [bars 133-37] has never been set to music with such fervour and passion and, in the following passage, comforting and blissful voices speak to us about victory over death and the opening up of the kingdom of heaven...¹⁹

Theodor Helm remarked that even those who were usually inclined to ridicule Bruckner or to maintain a stubborn silence when one of his works was being performed joined in the tumultuous applause,²⁰ while Hans Paumgartner was confident that the *Te Deum* had guaranteed the composer a worthy place beside Bach and Beethoven.²¹ Emil von Hartmann's review in the *Musikalische Rundschau* drew attention to the combination of "inspired invention" and "enormous musical learning" in the work, as well as the "religious feeling" which inspired it and prompted the dedication 'Omnia ad majorem Dei gloriam'.²²

19 From Ludwig Speidel's review in the *Wiener Fremdenblatt* (19 January 1886), as reprinted in G-A IV/2, 401-02.

20 From Theodor Helm's review in the *Deutsche Zeitung* (13 January 1886), as quoted in G-A IV/2, 402.

21 From Hans Paumgartner's review in the *Wiener Abendpost* (14 January 1886), as quoted in G-A IV/2, 403.

22 From Emil von Hartmann's review in the *Musikalische Rundschau* (20 January 1886), as quoted in G-A IV/2, 403-04.

The other two works in the concert were Schubert's *Miriam's Siegesgesang* and Schütz's *Die sieben Worte*. Max Kalbeck, writing in *Die Presse*, made some comparisons between the latter and Bruckner's *Te Deum* before adopting his normal position of regarding Bruckner as no more than an imitator of Wagner and detecting, even in this work, passages which reminded him of "Wotan rather than the God in whose honour the *Te Deum* was written" and, in the choral passage preceding the 'In te, Domine, speravi' fugue, a "perhaps intentional reminiscence of the final duet from *Siegfried*." But there were some words of praise, and Kalbeck acknowledged that it "is by far the most unified, self-contained and effective work by the musical mystic known to us and gives evidence of his outstanding talent."²³

Hanslick was also grudging in his muted praise of the work:

... In contrast to the old Schütz is the almost violent modern effect of Anton Bruckner's *Te Deum*. This praise of God comes storming along with thunderous power - full organ, roaring trombones and drum beats, the whole choir *fortissimo* and in unison. In comparison with other Bruckner works, however, his *Te Deum* seems clearer and more unified. Of course, it is not lacking in jarring transitions and contrasts and in undisguised Wagnerian reminiscences. But the *Te Deum* possesses more musical logic than we are accustomed to from Bruckner who takes pleasure in placing the most heterogeneous ideas side by side and in warming us up with some longer beautiful passage only to thrust us into ice-cold water immediately afterwards...²⁴

In a later report of this concert which appeared in the *Neue Zeitschrift für Musik*, Count Laurencin d'Armond praised the uncommon richness of musical ideas in the work but criticised the patchwork nature of the whole.²⁵ Nevertheless, the general feeling was

23 From Max Kalbeck's review in *Die Presse* (17 January 1886), as reprinted in *G-A IV/2*, 404-08.

24 From Eduard Hanslick's review in the *Neue freie Presse* 7658 (19 January 1886), as quoted in *G-A IV/2*, 408-09.

25 This review appeared in the *Neue Zeitschrift für Musik* 82 (16 July 1886), 321-22. Extracts from it

that Bruckner had achieved a notable success with his choral work.²⁶ It was certainly the most frequently performed of his choral compositions during his lifetime and has retained its position in the repertoire ever since. Many of Bruckner's colleagues and friends were at the performance and several sent letters of congratulation afterwards. Rudolf Weinwurm's generous and warm-hearted sentiments must have brought particular pleasure to the composer. Weinwurm prefaced his letter with a musical quotation from the beginning of the *Te Deum* and went on to say how strikingly the orchestral performance had confirmed the earlier impression made by the performance with piano accompaniment the previous year.²⁷

Munich had witnessed a momentous performance of Bruckner's Seventh in March 1885. A year later, on 7 April 1886, and three months after its Vienna performance, Hermann Levi directed an equally successful performance of the *Te Deum*. The music-loving Princess Amalie was present at both the afternoon rehearsal, during which Bruckner improvised on the organ, and the evening concert, and spoke to the composer.²⁸ Writing in the *Münchner Neueste Nachrichten* on 10 April, the reviewer detected stylistic and motivic similarities with Liszt's compositions but singled out the "structural succinctness and conciseness" and the "warmth of feeling" for special mention:

... The essence of Bruckner's *Te Deum* is that it occupies a unique intermediate position between the styles that prevail in Berlioz's and Liszt's religious works. Bruckner has the same structural objectivity as the former... whereas the type of feeling expressed is more reminiscent

are printed in both Rudolf Louis, *Anton Bruckner* (Munich, 1905), 320f-21 and G-A IV/2, 409.

26 Other reviews of the performance appeared in the *Illustriertes Wiener Extrablatt* (23 January 1886) and Kastner's *Wiener Musikalischer Zeitung* 1 (24 January 1886), 292-93. See Gerold W. Gruber, 'Brahms und Bruckner in der zeitgenössischen Wiener Musikkritik', *BSL* 1983 (Linz, 1985), 210.

27 See *HSABB* 1, 308-10 for this letter, dated Vienna, 13 January 1886 and for other congratulatory letters from Countess Anna Amadei in Vienna and Wilhelm Floderer, Karl Kerschbaum and Betty von Mayfeld in Linz.

28 See G-A IV/2, 470-71 for her recollection of this meeting. Princess Amalie of Bavaria was the cousin of Princess Marie Valerie, daughter of the Austrian Emperor and Empress, Franz Josef and Elisabeth. Both were keen supporters of Bruckner and his music.

of Liszt. The composer reveals himself to be a master of the contrapuntal style. Particularly fine are the rhythmically independent voice-leading and the extremely detailed development of the 'in te speravi' fugue with its enormous upswing at 'non confundar in aeternum'...²⁹

A few days after the Munich performance, Bruckner was in Linz to attend a special concert given in his honour. It consisted of performances of two of his secular choral works, *Germanenzug* and *Um Mitternacht*, the Adagio from Symphony no. 3, and the *Te Deum*, and Bruckner's many fellow Upper Austrians who attended made a point of demonstrating their esteem by giving him a standing ovation at the end. Bruckner responded with a short speech of thanks.³⁰ Although he mentioned Felix Mottl among those who had helped to create interest in his works outside Austria, he was disappointed to learn that his former pupil had directed a performance of the *Te Deum* in Karlsruhe earlier in April with piano accompaniment only. He wrote to Mottl to express his disappointment and disapproval, pointing out that the *Te Deum* had now been performed with orchestral accompaniment in Munich, Vienna and even Linz!³¹

He could have added that the work's reputation had already reached London. At the beginning of June 1886, Charles Barry wrote a preview of a forthcoming performance of Bruckner's Symphony no. 7 at St. James's Hall, London - the first English performance of a Bruckner symphony. Barry also reminded *Musical Times* readers of Bruckner's visit to London as an organ virtuoso in 1871, and briefly mentioned the *Te Deum*:

29 From the review in the *Münchener Neueste Nachrichten* (10 April 1886), as reprinted in G-A IV/2, 471ff. See also Uwe Harten, 'Zu Anton Bruckners vorletzten Münchener Aufenthalt', *Studien zur Musikwissenschaft* 42 (Tutzing, 1993), 325.

30 Further details of the event can be found in G-A III/1, 593. The text of the short speech Bruckner gave at the end of the concert is printed in Max Auer (ed.), *Anton Bruckner. Gesammelte Briefe .Neue Folge* [ABB] (Regensburg: Bosse, 1924), 208-09. He also sent a special letter of thanks to the *Frohsinn* choral society on 20 April, thanking all those who had helped to make the occasion so memorable, particularly as it had taken place among his 'family' in Linz. See HSABB 1, 324 for this letter which was first printed in the *Linzer Zeitung* on 30 April 1886.

31 See HSABB 1, 328 for this letter, dated Vienna 4 May 1886.

The *Te Deum*, which is laid out for chorus, a quartet of soloists, organ *ad libitum* and orchestra, by its greater simplicity and rugged grandeur contrasts strongly with the elaborateness of the Symphony... By maintaining for the most part a diatonic tonality in the purely choral portions of the work, by unison singing, by the admission of so-called ecclesiastical progressions, by the use of triads without their thirds, and by keeping the distinction between praise and prayer well in view, Bruckner has produced a work of an eminently religious character, and one for which the epithet 'sublime' does not seem too strong...³²

Further performances of the *Te Deum* during the composer's lifetime in Austria and beyond helped to confirm its standing as one of the century's most inspired and inspiring pieces of sacred music. The performance of the work by the Berlin Philharmonic chorus and orchestra conducted by Siegfried Ochs on 31 May 1892 as part of the 28th *Composers' Convention* was of particular significance. Hans von Bülow, not known for his love of Bruckner's music, was extremely complimentary, and Bruckner was clearly delighted with his success. All the Berlin reviews of the performance, particularly those of Otto Leßmann, Wilhelm Tappert and Wilhelm Blanck, were favourable. Leßmann, in his review, noted that there was a greater appreciation of Bruckner "on the slow-moving Spree than on the quickly-flowing Danube" and described the triumphant performance as "probably the most impressive and remarkable event in the entire festival."³³ In the *Kleines Journal*, Tappert described the three main ingredients in the *Te Deum* as "Gregorian chant, Beethoven's symphonic language and Wagner's dramatically intensified expression" and reported that the difficulties of the work had been magnificently surmounted in

32 From C.A. Barry's article in *The Musical Times* xxvii / 520 (1 June 1886), 322ff. The performance of the Seventh, originally scheduled for 1886, had to be postponed until 23 May 1887 because Hans Richter was indisposed.

33 See G-A IV/3, 154 for an extract from this review in the *Musikalisches Wochenblatt* (28 June); Leßmann also provided an earlier review (12 June) for his own *Allgemeine Musik-Zeitung*; there is a reference to it in Mathias Hansen, 'Anton Bruckner in Norddeutschland', *BSL 1991* (Linz, 1994), 109. Bruckner's *Te Deum* was part of a three-hour programme on 31 May. D'Albert and Weingartner also conducted works by Bach, Bruch, Dvorák, d'Albert, Cornelius, MacDowell and Draeseke.

the performance.³⁴ Blanck, reviewing the performance for the *Berliner Fremdenblatt*, remarked that the style of the work was fundamentally different from that of the extracts from a Mass by Max Bruch which opened the concert. The overwhelming elemental power of the choral unison passages was particularly memorable.³⁵

It was in 1892 that Bruckner wrote his final Psalm setting. At the end of 1891 Richard Heuberger, a member of the committee planning the *Music and Theatre Exhibition* in Vienna in 1892, asked Bruckner if he would be prepared to compose a hymn or cantata for mixed choir and orchestra to be performed at the opening concert. Bruckner, unaware of the fact that Brahms had also been approached but had declined, wrote to Heuberger in January 1892 to say that he would be willing to fulfil this request. Heuberger then suggested either Psalm 98 or Psalm 150 as a possible text.³⁶ At the end of March he had to inform Heuberger that his setting of Psalm 150 would not be ready in time for the opening of the Exhibition on 7 May. As a result, it was given a place in the closing concert. Bruckner worked on the Psalm during June and the early part of July. When he discovered that the *Allgemeine deutsche Musikverein*, which had moved its Composer's Convention from Munich to Vienna for 1892, was considering a performance of his Psalm 150 and not one of his symphonies, he was taken aback. In a letter to Adolf Koch von Langentreu, vice-president of the *Gesellschaft der Musikfreunde*, he pointed out that the Psalm was now earmarked for the closing concert of the *Music and Theatre* exhibition and expressed his surprise that, in Vienna of all places, one of his symphonies had not been selected for performance.³⁷ Cyrill Hynais prepared a piano / vocal score of the Psalm and, when Bruckner wrote to him from Steyr a fortnight later, he asked him to

34 There is an extract from Tappert's review (2 June 1891) in *G-A IV/3*, 155.

35 See *G-A IV/3*, 153-54 for this review, and 153 for an extract from the review in the Berlin *Börsen-Courier*, both dated 2 June 1891. The *Te Deum* was performed again in Berlin in January 1894 and Gustav Mahler conducted the work in Hamburg in April 1892 and March 1893. Bruckner heard it for the last time at a Gesellschaft concert in Vienna on 12 January 1896.

36 See *G-A IV/3*, 230-31 and Franz Grasberger's foreword to the score in the Complete Edition, *ABSW xx/6* (Vienna, 1964) for references to Heuberger's original letter to Bruckner (23 December 1891) and Bruckner's reply. See *HSABB 2*, 164 and 171 for the initial correspondence.

37 Letter dated Vienna, 27 July 1892. See *HSABB 2*, 184 for the text of this letter.

negotiate a fee with Gutmann, to find out whether Gericke or Richter would be conducting the work at the closing concert of the Exhibition and to give him the dates of the three final rehearsals so that he could 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 concert.³⁸ Bruckner stayed in Upper Austria until the beginning of October. The Composers' Convention was cancelled because of exaggerated rumours of a cholera outbreak in Vienna. It was also felt that it would not be suitable to conclude the *Music and Theatre Exhibition*, which had run into severe financial problems, with a work like Psalm 150.

But Bruckner did not have long to wait for the first performance -- in the first of the season's *Gesellschaft* concerts conducted by Wilhelm Gericke on 13 November.³⁹ It was not well received. There were apparently too few rehearsals of what is by no means an easy work, particularly for singers, and its placing in the programme - after a Schubert overture and before Liszt's Piano Concerto in E flat - militated against a favourable reception. Writing in *Die Presse*, 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.⁴⁰ 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." It was quite another for Bruckner to attempt the same thing -- in his case it was merely "unsingable and ugly."⁴¹ Hanslick had very little to say in his review in the *Neue*

38 Bruckner was really making the point that the Composers' Convention was essentially part of the *Music and Theatre Exhibition*. See *HSABB* 2, 186 for this letter, dated Steyr, 11 August 1892.

39 Psalm 150 was published by Doblinger in November 1892 (full score, D.1859; choral and orchestral parts, piano score). Editions of the work since then include those by Universal Edition (U.E. 2906; 1910), Wiener Philharmonischer Verlag (W.Ph.V. 205; 1924), Eulenburg (E.E. 4599; ed. Redlich, 1960) and Musikwissenschaftlicher Verlag (*ABSW* xx/6; ed. Grasberger, 1964). There is a critical report by Paul Hawkshaw in 'Psalmen und Magnificat Revisionsbericht', *ABSW* zu *Band* xx/1-6.

40 See Louis, *op.cit.*, 330-31 for this review, dated 19 November 1892; there is also a brief extract in *G-A* IV/3, 275.

41 See Louis, *op.cit.*, 329-30 and *G-A* IV/3, 275-76 for this review, dated 18 November 1892, in the

Freie Presse, but he criticised the Psalm's "nasty chromatic progressions."⁴² 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!"⁴³

The reviews in the *Ostdeutsche Rundschau*, *Wiener Extrablatt* and *Vaterland*, on the other hand, were much more positive and complimentary.⁴⁴ Theodor Helm and Hans Puchstein showed the greatest understanding of the work. Helm considered that both choir and orchestra had not done justice to it. In some places Gericke had adopted 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.⁴⁵ Puchstein also noted that the performance of what was admittedly a very 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 (which appears not to have been the case!)⁴⁶

Apart from two performances of the Psalm in Dresden in June 1893,⁴⁷ and Bruckner's use of the fugal theme in occasional organ improvisations when his health

Wiener Abendpost.

42 Hanslick's article, which appeared in the *Neue Freie Presse* on 17 November 1892, is mentioned briefly in G-A IV/3, 276; there is an extract from it in Norbert Tschulik, *Anton Bruckner im Spiegel seiner Zeit* (Vienna, 1955), 50-51.

43 See Louis, *op.cit.*, 331-32 and G-A IV/3, 276 (brief mention) for this review, dated 21 November 1892, in the *Wiener Montags-Revue*.

44 Josef Stolzing's article in the *Ostdeutsche Rundschau* (20 November 1892) is mentioned in Ingrid Fuchs, 'Bruckner und die österreichische Presse (Deutsch-nationale Blätter)', *BSL 1991* (Linz, 1994), 91. The *Extrapost* review (14 November 1892) is quoted and the *Vaterland* review briefly mentioned in G-A IV/3, 277.

45 See G-A IV/3, 277ff. for Theodor Helm's review, dated 18 November 1892, in the *Deutsche Zeitung*.

46 See G-A IV/3, 279ff. for Hans Puchstein's review, dated 25 November 1892, in the *Deutsches Volksblatt*.

47 Bruckner mentioned these performances in a letter to Vinzenz Fink in which he recommended the Psalm for performance in Linz. See *HSABB 2*, 225 for the text of this letter, dated Vienna, 1 July 1893.

allowed, no other performances up to 1896 have been recorded.

2 Analytical

Magnificat

Bruckner's setting of the *Magnificat* is through-composed rather than sectional and a uniform tempo - *Allegro moderato* - is maintained throughout. The vocal writing is mainly homophonic, apart from a short imitative passage for the alto, tenor, and bass soloists at 'suscepit Israel' ('his servant Israel', bars 34-37) and the final fugal 'Amen' for chorus (bars 55-77). The theme of the short soprano solo ('Magnificat anima mea') which opens the work is recalled and given to *tutti* voices at 'sicut erat in principio' ('as it was in the beginning', bars 49-54), flowing into the concluding 'Amen'. Except for the solo passages, the string writing is decorative throughout, particularly in the final 'Amen' passage. Trumpets and timpani are kept for climactic moments. At a time when the young eagle Brahms was beginning to soar and Wagner was completing the text and about to start writing the music of *The Ring*, Bruckner was still hidebound by tradition, as the figured organ part clearly demonstrates.

Psalm 22

It is quite clear that Bruckner was acquainted with Schubert's setting of the same text, *Gott ist mein Hirt* D706 (1820), for female voices and piano. The pianoforte accompaniment, which moves in continuous quavers throughout the first section apart from the semiquaver octaves in bars 21-22, is similar. While Bruckner followed Schubert's technique of outlining the melody in the keyboard figurations, he was not able to achieve the variety within unity which Schubert attained by means of subtle changes of pattern. In addition, no distinction is made between the functions of right and left hands.

The cantata-like soloistic handling of voices in alternation with tutti entries, as in the contemporary *Magnificat*, together with a harmonic style of Mendelssohnian provenance, point to Bruckner's familiarity with the German composer's choral works, the oratorio *St. Paul* in particular. The melodic shape, harmonic idiom. and

accompaniment pattern of Paul's solo 'I praise thee, o Lord' in the first part of Mendelssohn's oratorio had an obvious fertilising influence on the first two short solo sections in Bruckner's Psalm setting. There is little contrast of thematic material in the first section, both solo and tutti passages slavishly maintaining the rhythmical pattern of the opening bar. The key structure is quite conservative, but there is a sudden, unexpected transition to G flat major via an enharmonic change of bass note F sharp to G flat in bars 37-38, a move which restores the balance between the flat side of the tonic key (E flat major) and previous excursions to the sharp side. The fugal 'daß ich wohne im Hause des Herrn' ('and I shall dwell in the house of the Lord for ever', bars 43-114) has a regular exposition, a middle section containing statements of the inverted subject, and a final stretto section which culminates in a long-held B flat dominant seventh chord. The ensuing closing chorale (bars 115-31) for unaccompanied voices is based on the first part of the fugue subject which appears in the bass, tenor, and soprano in turn. Compared with its counterparts in *Psalm 114* and the *Magnificat*, the fugue has the same stiffness, predilection for pairing voices in thirds and sixths, and occasional awkward harmonic progressions, but it is much more successful in maintaining an unflagging onward drive throughout. In this process, the bass in particular acts as a powerful generator of energy by means of its sequential treatment of the second part of the fugue subject (namely the descending seventh) in both direct and inverted forms.

Psalm 114

After an introductory chorale-like passage for chorus and trombones (E minor, 2/2), a melodious section: 'Liebe erfüllt mich' ('Your unfailing love to me', G major) for unaccompanied voices, again of obvious Mendelssohnian inspiration and with some simple imitative work among the parts, ensues. Strong, direct choral utterances, including a passage for male voices only: 'O Herr, o Herr, erlöse meine Seele!' ('Lord, save me', bars 62-67) alternate with a *cappella* contrapuntal phrases, in which the use of the old technique of antiphonal dialogue between high and low voice groups intensifies the strict, motet-like atmosphere. Bruckner was being unduly modest when he described the work as a "weak attempt" in his dedication to Assmayr. A climactic passage such as the setting of 'denn er errettete meine Seele

vom Tode' ('He saved my soul from death', bars 105-11), in which the soul's rescue from death is powerfully suggested in the sudden move from G major to F minor, prefigures similar arresting harmonic events in the mature Masses and symphonies.

The closing double fugue, 'Ich will gefallen dem Herrn' ('I will fulfil my vows to the Lord', *Alla breve*, G major, bars 119-209), as well as the canonic writing in the bars immediately preceding it: 'meine Füße vom Falle' ('my feet from stumbling', bars 113-18), give some indication of the extent of Bruckner's grasp of counterpoint prior to his studies with Sechter. We can see from the autograph that the working out of the fugue caused Bruckner considerable trouble. It certainly gives the impression of rhythmical shapelessness and lack of textural variety, accentuated by a rather monotonous use of the second subject in 3rd, 6th and 10th pairings. From bar 170 onwards there are entries of the first subject in inversion and this subject in its direct form provides the final stretto. Sequential statements of the first subject in diminution over a repeated D pedal lead to its final statement in full choral homophony.

Psalm 146

In its cantata-like structure of recitatives, arioso and choruses, *Psalm 146* recalls the earlier *Vergissmeinnicht* WAB 93 (1845) and *Sankt Jodok spross aus edlem Stamm* WAB 15 (1855). One striking feature of the otherwise predictable opening chorus is the unusually quiet and measured statement of the words of praise – 'Alleluja! Lobet den Herrn' ('Hallelujah! Praise the Lord') - by the chorus in four-seven parts, surrounded by semiquaver (later demisemiquaver) string figurations and supported by woodwind, while the solo horn intones a chorale-like melody (A major, bars 1-19). A new idea for solo soprano with a rising semiquaver figure at the words 'liebliches und zierliches Lob' ('it is pleasant, and praise is comely') stands out against a quiet choral background (bars 20-24). This semiquaver figure is then taken up in imitation by other voices, reaching a confirmatory cadence in E major by way of a characteristic progression of descending first inversion chords (bars 24-28). The final section of the opening chorus takes the form of a varied reprise of the opening section. After a climax generated by the rising semiquaver figure, the movement ends quietly as it began and returns to A major (bars 28-51). Three short recitatives for bass (accompanied by four trombones), soprano

(accompanied by three horns) and tenor (accompanied by oboes and bassoons) soloists lead to a powerful eight-part chorus: 'Groß ist unser Herr' ('Great is our Lord', D minor, bars 62-199) which provides a striking contrast to the opening movement. Both the rhythm of the first entry and the descending octave leap are typical Bruckner trademarks. The antiphonal treatment of the two choral groups with strong wind support recalls an earlier parallel in *Psalms 114* as well as pointing forward to a similar texture in *Psalms 112* and parts of the D minor, E minor and F minor Masses. The third part of this tripartite chorus is essentially a varied reprise in D major of the first part.

There is *concertante* writing in the following *Arioso mit Chor*: 'Der Herr nimmt auf die Sanften' ('The Lord lifts up the meek', B-flat major, bars 200 - 348) which begins as a duet for soprano and tenor soloists, joined later by the alto to form a trio. Already in the short introduction, soloistic use is made of the first oboe. The middle section of the movement: 'Singet dem Herrn mit Danksagung' ('Sing to the Lord with thanksgiving', E flat major, bars 273-323) take the form of a four-part chorale for chorus, accompanied by full orchestra (strings *pizzicato*) with occasional embellishments of the upper part by flute and clarinet. A passage featuring soprano, tenor and bass soloists: 'Er läßt Gras wachsen auf den Bergen' ('He makes grass grow on the mountains', bars 323-348) brings the movement to an end. There is no full close but a move towards B major in the concluding bars prepares the way harmonically for the next movement: 'Der Herr hat Wohlgefallen' ('The Lord takes pleasure', E major, bars 349-413), a melodious but somewhat derivative arioso for soprano soloist accompanied by flute, horns, and strings. The longer and more substantial final movement: 'Alleluja, lobet den Herrn' ('Hallelujah! Praise the Lord', A major, bars 414-652) begins with a 17-bar orchestral introduction over a tonic pedal, commencing softly but gathering force as it proceeds and including a statement of the first six bars of the later fugal theme by tenor and bass trombones. The chorus enters unaccompanied with thrice-stated 'Alleluja' phrases in octave-unison, separated by repeated brass chords. After several statements of 'lobet den Herrn', a chromatic and slowly rising upper part (sopranos, doubled by flute an octave higher) is interrupted by short, accented 'Alleluja' exclamations in the other voices, a passage reminiscent of a similar procedure in the 'Hallelujah' chorus from Handel's

Messiah, a work known to Bruckner and a fertile source of material for his organ improvisations. A typically 'busy' texture is provided by repeated semiquavers in the upper strings. A repeat of the 'Alleluja' phrases, sung three times, leads into a fugue which displays a more mature handling of counterpoint than is evident in the two earlier Psalm settings.⁴⁸ The exposition contains a redundant entry of the lengthy subject in the bass (bars 540-46). As the fugue proceeds, the head-motif of the subject appears in stretto, inversion, and diminution, thrown between upper and lower voices in an imitative network over a bass pedal F (bars 613-14). Chorus and orchestra bring the work to a close after a short quartet for soloists and a florid soprano solo which draws on material from the inverted subject and the countersubject of the fugue.

Fest-Cantate

The first part of the celebratory opening chorus: 'Preiset den Herrn' ('Praise the Lord', bars 1-26) begins and ends in D major. The second part (bars 27-52) begins in B minor with an unconventional fugal exposition - a setting of the words 'Grund und Eckstein bist du, o Herr' ('You are the foundation and cornerstone, o Lord') -- which soon changes to homophony, leading to a strong cadence in F sharp minor. In the next movement: 'Taue deine Kraft und Stärke' ('Thaw your power and force', A major, bars 53-86), a passage for unaccompanied solo quartet is followed by a choral setting of the same words with an arabesque accompaniment for solo woodwind. Although largely a repetition of the earlier material with the same intermediate cadence in C sharp major, it ends with a half close in B minor. The succeeding chorus: 'Preiset den Herrn, Maria preiset' ('Praise the Lord, praise Mary', D major, bars 87-111) begins with a repetition of the initial bars of the opening chorus, but praise to the Virgin Mary brings new material and fresh harmonic colour. The contour of the short bass solo: 'Aus der Erdeschoß' ('From the bowels of the earth', G major, bars 112-20) that follows matches the words appropriately. There are suggestions of later works particularly at 'riesengroß' ('immensely') and in the repeated quaver accompaniment. The next two movements are in E flat major. The

⁴⁸ This may be partly attributable to early studies with Sechter, but nothing can be substantively confirmed. See above.

first: 'Das ist der Unbefleckten Haus' ('This is the house of the immaculate', bars 121-58), for solo quartet, looks to the future when the cathedral will be a "source of grace flowing out to the surrounding land." The second (bars 159-68) is a short instrumental *Praeludium* for two clarinets and two bassoons. An unaccompanied chorale: 'Des Landes Stämme' ('The people of the land', G major, 169-92) leads to the final chorus ('Preiset den Herrn', D major, bars 193-241) which restates much of the first part of the opening chorus before further praising "Mary, the mighty helper" in the splendid concluding bars.

Psalm 112

This work differs from previous psalm settings in its renunciation of soloistic writing. All interest is concentrated on the choir that is again subdivided into two separate four-part groups, deployed antiphonally on occasions. In many respects it is a prelude to Bruckner's three great Mass settings of the 1860s. His technique of climax building, developed in these works and in his later compositions, both orchestral and choral, is already in evidence throughout this setting, particularly towards the end of the first part where his mature grasp of harmony is also fully revealed. The undulating woodwind figuration in the 'Qui tollis' section of the E minor Mass (*Gloria*, bars 78-85) is foreshadowed in the falling quaver figures for woodwind between bars 32 and 41: 'Vom Aufgang der Sonne bis zum Untergange' ('from the rising to the setting of the sun'), and the solo phrases for cellos in the *Benedictus* of the D minor Mass (bars 36-43) are outlined in the contours of the cello and viola parts in bars 72-76. The structure of the work is very concise, a powerful main section returning rondo-wise twice again, much shortened the first time and then presumably in full at the end as an unchanged reprise.⁴⁹

Like the later *Psalm 150*, *Psalm 112* begins with majestic orchestral fanfares,

49 The final page of the manuscript has only five bars of the reprise, on the verso side of the folio, the recto side containing the concluding bars of the fugue. It is highly unlikely that Bruckner intended the Psalm to conclude at this point. "Whether the manuscript continued with more bifolios, or Bruckner stopped writing because he ran out of space, and an implied return to the opening chorus was sufficient, cannot be ascertained. The latter is a distinct possibility; throughout the *Kitzler Studienbuch* there are pieces for which he didn't write out repeated sections." (Paul Hawkshaw, foreword to his edition of *Psalm 112*, ABSW xx/5, Vienna 1996).

alternating with 'Alleluja' shouts by the chorus and broadening out to a plagal cadence (B flat major, bars 1-8). A staccato chordal figure for strings provides the harmonic underlay in the following passage for antiphonal double chorus. Chordal quaver figures for woodwind interrupt the prevailing semiquaver movement in the orchestral accompaniment, and a sudden brass entry (bar 26) wrenches the tonality from E flat major to D minor. Semiquaver string figuration and antiphonal choral writing are maintained in the following bars, while the text is treated pictorially ('Vom Aufgang der Sonne bis zum Untergange', bars 29-33). The bass descent spanning a tenth has an interesting parallel in the short bass solo 'Aus der Erdeschoß' ('from the bowels of the earth') in the *Fest-Cantate* and belongs, of course, to the same family (albeit without the same climactic function) as these wide skips for bass in the *Agnus Dei* of the E minor Mass (bars 28-29), in the 'Te Deum laudamus': 'Tu Rex gloriae, Christe' ('Christ, King of glory', bars 121-24) and 'Salvum fac': 'in saeculum saeculi' ('forever', bars 323-29) sections of the *Te Deum*, and in the fugue of *Psalm 150* (bars 198 and 208ff.). The lyrical woodwind phrases draw some sympathetic response from the first chorus: soaring phrase at 'sei gelobet der Name des Herrn' ('the name of the Lord be praised', bars 34-60). The second and first choirs now alternate in a re-statement of the words 'Vom Aufgang...', juxtaposing F major and A major tonalities, but soon deviating, by way of another swift transition, to quiet phrases in G flat major (bars 37-47). The third and final part of this first section is introduced by a short orchestral interlude (bars 47-50). There are further harmonic surprises which help to produce an inner tension resolved only in a great climax at bar 61: 'seine Herrlichkeit' ('His majesty'). The first choir contradicts the second choir's initial F major and is joined by the heavy brass in clinching D flat major (bars 52-54). Further excursions to F minor, C minor and E flat major accentuate the mounting tension and the sudden swerve to C major at bar 60 is the decisive step in this dramatic climactic process. There is a short period of relaxation before the final jubilant statement of 'und über die Himmel seine Herrlichkeit' ('his glory higher than the heavens') which retrieves the tonic key of B flat major (bars 66-70). The orchestral accompaniment in parts of this first section (triplet quavers for wind and lower strings, sextuplet semiquavers for violins) was perhaps influenced by some of Wagner's orchestral writing in *Tannhäuser*, the score of which Bruckner had studied immediately prior to

the composition of this Psalm.

The short second section: 'Wer ist wie der Herr' ('Who can be compared with the Lord our God?', F major, bars 71-113), in which the choral and orchestral writing is in stark contrast to that in the first section, throws a questioning motif from one voice to another in the manner of a Mendelssohn motet and weaves it into the symphonic texture. The second violins and violas maintain a semiquaver harmonic filling while the first violins and woodwind have short melodic phrases in contrast. A middle paragraph leads to a climax in C major, the key of the dominant, with canonic writing for tenors and basses (bars 93-95). A floating woodwind phrase introduces the return of the questioning motif and, after a half close in D minor (bar 110), three bars of unaccompanied voices in octave-unison proclaiming the incomparable greatness of the Lord ('Wer ist wie der Herr, unser Gott?') lead to a re-statement of the first part of the opening section which ends with a half close in G minor (bars 114-42). In the following 'Alleluja' fugue (B flat major, bars 143-203) a four-bar subject, announced by the basses, undergoes a regular exposition and development. The inverted subject appears in stretto with the direct form (bars 175-84) and the final stretto (beginning at bar 184) reaches a climax, by way of a chromatically descending bass, in a mighty diminished seventh chord (bar 196) as the chorus, now in homophony, approach the final re-statement of the first section. The trill figures for upper strings throughout the accompaniment of the fugue betray Classical influences.

Te Deum

The Ambrosian hymn of praise, *Te Deum laudamus*, inspired several settings by composers working in Germany and Austria during the 18th and 19th centuries, including six by Michael Haydn, two by Joseph Haydn, one by Mozart, seven by Josef Eybler, four by Antonio Salieri and one by Ludwig Herbeck. Bruckner's knowledge of these settings is a matter for conjecture, but there are certainly some melodic gestures and details of orchestral and vocal writing in his own setting of the *Te Deum* which suggest that he knew Joseph Haydn's second setting (in C major, c.1800). The fugal setting of the closing words was a time-honoured procedure,⁵⁰ but

50 For instance, Fux's setting, in *J.J. Fux Gesammelte Werke* ii/1, ed. Keckskermeti (Graz-Kassel,

the contrapuntal combination of two themes to form a double fugue in the final section was less common. Bruckner's setting has an almost primitive strength and grandeur, heightened by the constant reiteration of a descending octave figure (subdivided into fourth + fifth);⁵¹ its ostinato character gives the whole piece a compelling inner unity.

The jubilant opening of the first section: 'Te Deum laudamus', ('We praise You, God', C major, bars 1-174) gives way at 'Tibi omnes Angeli' ('To you, all angels') to expressive, imitative phrases for soprano, alto and tenor soloists (bars 15-43). The ostinato figuration continues in a more restrained form until bar 35 and then the trio of soloists proceed unaccompanied for seven bars until the resumption of the ostinato and two quiet choral statements of 'Sanctus' (bars 45-52). In immediate contrast is the sudden *fortissimo* outburst, supported by heavy brass, at 'Sanctus Dominus Deus' ('Holy Lord God', bars 53-58). Antiphonal writing at 'Pleni sunt coeli' ('The heavens are full', bars 59-70) effects a great climactic surge, which leads to a recurrence of the opening material at 'Te gloriosus' ('Your glory', bars 71-82). Octave-unison writing for voices is continued, with dynamic intensification at 'Te per orbem terrarum' ('throughout all the world', bars 88-92) and, in contrast, quiet plainchant-inspired phrases at 'Patrem immensae majestatis' ('Father of immense majesty', bars 99-120). The tension produced by a further climactic surge at 'Tu Rex gloriae' ('You, the King of glory', bars 121-28) is released in the descending melodic lines at 'Tu ad liberandum... iterum' ('You did not abhor the Virgin's womb to deliver mankind', bars 129-137). The restrained setting of 'Tu devicto mortis aculeo' ('When you had overcome the sharpness of death') is over a dominant pedal, which is interrupted by an *a cappella* passage for chorus (bars 146-51) but is resumed (bars 153-60) in preparation for the return of the majestic splendour of the opening: 'Tu ad dexteram', ('You sit at the right hand of God', bars 161-173) to bring the section to a

1963), Caldara's setting (1724) in *DTÖ* xxvi (1905), the fifth of Michael Haydn's six settings (1801) in *Österreichische Kirchenmusik* vol. 2, ed. Louis Dité (Vienna-Munich, 1946) and Joseph Haydn's first setting (c.1764), ed. Robbins Landon (Vienna-Munich, 1967).

51 A figure suggested by the opening of Beethoven's Ninth Symphony and used by Bruckner as early as the F minor Mass ('Et resurrexit' in the *Credo*) and Symphony no. '0' (end of development section in the first movement).

powerful conclusion, with a half close in F minor, the key of the following section.

The tenor soloist assumes the leading role in the 'Te ergo' ('We therefore pray') section for solo quartet (bars 175-212). His expressive phrases, surprisingly Italianate in inspiration, are decked out with solo violin embellishments and augmented at cadences by the participation of the other three soloists to form small *a cappella* codettas in different keys. The final codetta ends in F major and is capped by repeated *pianissimo* chords for trombones and tuba.

The 'Aeterna fac' ('Make them to be numbered with Your saints' section, D minor, bars 213-56) begins with a strong climactic statement for chorus over a pedal D, surrounded by figurations based on a variant of the opening ostinato, and reaches its peak in a mighty octave-unison A at 'gloria' (bars 227-28),⁵² sinking thereafter and becoming gradually softer. Yet another process of dynamic intensification is commenced, increasing in urgency as voices and instruments rise chromatically upwards (bars 241-45). Crashing octave-unisons for chorus and orchestra (bars 248-51) give way to a final *a cappella* statement of the words 'in gloria numerari' (in glory everlasting'), ending with a half close in D minor.

But the tonic D minor chord is avoided, and Bruckner returns to the melodic material and the key of the earlier 'Te ergo' section. 'Salvum fac' ('Save Your people', F minor, bars 257-371) is more fully scored, however, and is filled out with soft intonations from the female voices of the chorus. The coda is extended at 'Et reges eos' ('and govern them', bars 291-95) and leads by way of a magnificent phrase for unaccompanied solo bass: 'usque in aeternum' ('for ever') to quiet imitative 'in aeternum' phrases for chorus above a pedal G (bars 299-309).⁵³ The tempo changes and the main 'Te Deum' theme returns in an altered form: 'Per singulos dies' ('Day by day', bars 310-30), diverging to new material at 'Dignare, Domine' ('Vouchsafe, o Lord', bars 331-39). After a characteristically hushed setting of the

52 Cf. the phrase-extension at the word 'gloria' in the *Gloria* of the F minor Mass (bars 220-26).

53 Cf. the harmonic function of the bass pedal G in bars 153-60.

words 'Miserere nostri Domine' ('O Lord, have mercy upon us') comparable with the settings of 'miserere nobis' in the *Gloria* and *Agnus Dei* movements of the Masses, material from the coda of the opening section is recalled in reverse order,⁵⁴ ending on a half close in C major.

The extended final section is split up into an introductory paragraph for solo quartet: 'In te, Domine, speravi' ('O Lord, I have trusted in You'. bars 372-401), a double fugue: 'In te, Domine, speravi' / 'non confundar in aeternum' ('O Lord. I have trusted in You / Let me never be confounded', bars 402-48), the climactic chorale passage – 'non confundar' -- beginning in F minor (bars 449-90), and the final return of the main 'Te Deum' theme, preceded by eight bars of tense preparation (bars 491-513).

The fugue, in which variants of the two themes introduced in the preceding solo quartet – 'In te, Domine' and 'non confundar' -- are combined contrapuntally, is relatively concise and freely constructed with thematic alterations. Bruckner achieves continuity through the constant interchange of both subjects, while a chromatic countersubject attaches itself to both. Two sequential climactic processes (bars 414-20, bars 424-33) are followed by a third sequential passage in which the 'non confundar' theme comes into its own over a pedal G (bars 433-38, bars 442-48) with a difficult, albeit extremely effective high soprano entry at bar 438.

The extended chorale-like section begins quietly with staggered choral entries over a soft trombone and tuba backcloth and introduces a new 'non confundar' theme of great nobility sung by solo quartet (bars 457-64) and then by full chorus in rising sequence (A flat major, B flat minor, B major, C sharp major, C sharp minor, D minor) to produce a magnificent cumulative process (both harmonically and emotionally) of great expressive power, which requires the final return of the opening 'Te Deum' theme at bar 499 to provide full release.

The choral writing is reminiscent of the Masses not only in its broad octave-unison

54 'super nos', bars 357-61, cf. 'aperuisti', bars 146-51; 'quem ad modum speravimus in te', bars 362-71, cf. 'Tu devicto mortis aculeo', bars 137-46.

phrases modelled on plainchant but also in the occasional antiphony between female and male voices ('Pleni sunt coeli', bars 59-64) and the sympathetic use of solo voices (trio at 'Tibi omnes', bars 15-44; quartet with prominent part for tenor at 'Te ergo', bars 175-212. and 'Salvum fac', bars 257-85; solo quartet in the introduction to the fugue, bars 372-96), occasionally *a cappella*. Details of procedure and technique in the Masses are reflected in the harmonic colouring of the word 'Christe' in the first section (bars 123-24),⁵⁵ the word-setting in the 'Te ergo' and 'Salvum fac' sections,⁵⁶ and the contrapuntal writing at 'in aeternum' in the latter.⁵⁷

The stimulus which Bruckner received from the melodic formulae of plainchant is evident in most of his sacred works but perhaps not to the same extent as in the *Te Deum*. The first ('Te Deum laudamus'), third ('Aeterna fac'), fourth ('Salvum fac', second part) and fifth ('In te, Domine, speravi') sections are pervaded by the octave-unison phrases of plainchant progeny. A feature of plainchant intonation - the initial ascent through a major third - induces melodic expansion in the final section, at first in the symmetrical phrases for soloists in the introduction to the fugue ('non confundar in aeternum', bars 388-401) and, later, after the fugue, in the great climactic surge that precedes the return of the jubilant mood of the opening (bars 457-98). This chorale-like passage is lacking in the first (1881) sketches of the work. Its thematic connection with the coda of the *Adagio* movement in the Seventh Symphony, composed between 22 January and 21 April 1883, is thus explicable.

Psalm 150

As his final sacred composition for chorus and orchestra, *Psalm 150* embodies the fruits of Bruckner's lifelong struggle for perfection, all 'ad maiorem Dei gloriam'. Together with the *Te Deum*, with which it has many features in common, for instance key, scoring, derivation of thematic material from plainchant, climactic fugue, mood of uninhibited fervour, and similarity of textual content, it bears eloquent testimony to

55 Cf. harmonic colouring of the words 'Jesu Christe' in the *Gloria* movements of the D minor, E minor and F minor Masses.

56 Cf. *Agnus Dei* movement in the F minor Mass.

57 Cf. *Kyrie* (bars 105-11) and *Agnus Dei* (bars 61-70) in the E minor Mass.

the composer's religious inspiration and displays a monumental strength of expression. Unlike the *Te Deum*, however, it dispenses with soloists, except for a short passage for solo soprano before the re-statement of the opening 'Halleluja' cries.

The main section of *Psalms 150* is a fugue, preceded by a mighty introductory movement which presents its subject matter in embryonic form. This introductory movement is in ternary form, the sequential plainchant-inspired 'Hallelujah' phrases (bars 1-22) returning later (bars 143-64) before the fugue. The closing bars of the fugue (bars 165-230) dovetail with the recall of the climactic bars of the 'Hallelujah' passage to bring the work to a magnificent conclusion (bars 230-47).

There are three powerful subsidiary paragraphs within this 'Hallelujah' complex, each one of which is terminated sharply by an *a cappella* passage. The first and third serve to prepare the way for the fugue whilst the second (bars 75-109), firmly entrenched on a pedal G, leads an independent existence, beginning with elemental bare fifth chords and then rising chromatically (in the upper parts) to a repeated climactic phrase: 'lobet ihn mit hellen Zymbeln' ('praise Him with cymbals'), which, in its descending scale-wise motion (bars 97-107), recalls the final unaccompanied part of the opening 'Hallelujah' section (bars 15-21).

The first subsidiary paragraph (bars 23-75) comprises three climactic phrases, each a semitone higher than the preceding one, with corresponding cadential bars (bars 27-35, 41-49, 68-75). The main subject of the fugue is foreshadowed in the sopranos' octave leap (bar 26), and the chromatic colouring at the peaks of the three climactic curves is a presentiment of its second half. The orchestral accompaniment, the main constituents of which are a lapping string figure, repeated crotchets (in violas, then horns), decorative quavers for flutes in the cadential bars of the second climactic phrase (bars 43-48) and short but expansive phrases for cellos and bassoons (bars 51-57), is quite discreet until towards the end of the third climactic phrase, where the trombone-tuba entry highlights the majestic intonation of 'Herrlichkeit' ('Majesty', male voices in six parts, bars 65-66) and the three trumpets

add body to the mighty E-flat major chords at the peak ('Lobet' for nine-part choir, bar 67). The whole section is in the nature of a great *crescendo*, the moments of relaxation only serving to infuse new life into the gradual accumulation of energy that finally releases its full force at bar 67 and furnishes an admirable example of the mature Bruckner's technique of climax building.

The third subsidiary paragraph (bars 109-42), which has the same text as the fugue: 'Alles, was Odem hat, lobe den Herrn ('All that has breath, praise the Lord'), is more simply and concisely constructed than the first, the material of which it recalls (altos, bars 109-112, cf. bars 23-26; also lapping string figures). Its three constituent phrases contain parallel modulations to keys a semitone lower (E major – E flat major, bars 109-16; G flat major - F major, bars 117-24; C major - B major, bars 125-31). The third phrase is extended, with exultant embellishments for soprano soloist (bars 125-35). The generally more intimate character of this third paragraph is expressed in the restrained dynamics, which rarely rise above *mf*, and in the decorative solo violin part that soars up to a *pp* high e³ after a homophonic *a cappella* passage for chorus has steered the tonality back to the tonic C major (bars 135-41).

The 'Alles, was Odem hat' fugue (bars 165-230), which is embedded in a thick orchestral underlay, marks a notable advance on the Mass fugues, displaying a much more artistic texture and evolving a contrapuntal network more quickly and more forcefully, a development already noticeable in the *Te Deum* fugue. The subject is highly individual, containing two octave leaps, the first downwards, the second upwards.⁵⁸ The fugue undergoes a regular exposition (bars 165-79) with a further entry of the subject in the bass (bars 179-83) after which the 'head' (first two bars) of the theme is presented in inverted form and in stretto (bars 184-89). The second part of the subject now appears in diminution (sopranos and tenors in stretto) over a sequentially rising bass (with the 'head' of the subject) in stretto with the altos

58 Cf. themes of the Third and Fifth Symphony finales. The descending octave leap also appears earlier in this work at the end of the 'Hallelujah' sections (woodwind and brass, bars 21-22, 163-64) and the violin figuration in the second subsidiary paragraph (bars 75-102) combines both downward and upward movement through an octave (and beyond) as well as recalling the *Te Deum* ostinato figuration.

(bars 190-96). The answer is stated in full by the tenors (bars 196-99) with stretto entries of its first two bars in sopranos and basses, after which, above accompaniment figurations in the strings derived from the second subsidiary paragraph (bars 75ff.), further stretto entries of the 'head' of the subject (simultaneous ascending and descending octaves in the voice parts, bars 199-206, and augmentation, bars 207-10) culminate in an *fff* climax, which brings a reminiscence of earlier material (bars 219-29, cf. bars 97-107), and flows into the final 'Hallelujah' where the orchestra unleashes a heightened version of the opening accompaniment material (repeated demisemiquavers in upper strings, trumpet fanfares).

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