

**SELECTED, TRANSLATED, AND ANNOTATED  
CORRESPONDENCE OF ANTON BRUCKNER  
FROM 1885 TO 1893**

**A dissertation submitted to the College of Fine  
and Professional Arts of Kent State University  
in partial fulfillment of the requirements for  
the degree of Doctor of Philosophy**

**By**

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**August, 2004**

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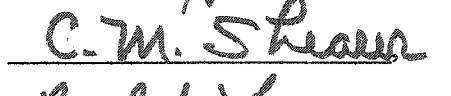

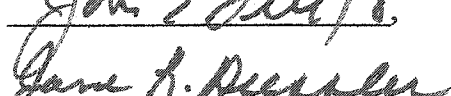
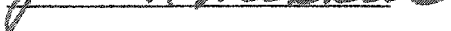
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## TABLE OF CONTENTS

	Page
APPROVAL PAGE.....	ii
TABLE OF CONTENTS.....	iii
LIST OF FIGURES.....	iv
PREFACE.....	v
CHAPTER	
I. BRUCKNER'S CORRESPONDENCE AND ITS IMPLICATIONS.....	1
II. SELECTED CORRESPONDENCE OF ANTON BRUCKNER.....	60

### 1885

1. [ca. 1885] Bruckner Stanza Found in an Album
2. January 6, Otto Kitzler to Bruckner
3. January 14, Bruckner to an Unnamed Editor
4. January 15, Bruckner to Alfred Stross
5. February 9, Bruckner to Johann and Rosalie Hueber
6. February 9, Bruckner to Rudolf Prohska
7. February 9, Bruckner to Dr. W. L. van Meurs
8. February 18, Bruckner to Rosa Papier-Paumgartner
9. February 25, Bruckner to Arthur Nikisch
10. February 27, Bruckner to Ignaz Bruckner
11. March 2, Inscription on a Photograph to Bruckner
12. March 4, Hermann Levi to Bruckner
13. March 15, Bruckner to Arthur Nikisch
14. March 18, Bruckner to Hans von Wolzogen



15. March 27, Bruckner to the Benno Walther Quartet
16. April 3, Hermann Levi to Bruckner
17. April 10, Bruckner to Eva Wagner
18. April 17, Bruckner to Felix Mottl
19. April 17, Bruckner to Rudolf Weinwurm
20. April 22, Bruckner to Felix Mottl
21. April 26, Hermann Levi to Bruckner
22. April 29, Bruckner to Felix Mottl
23. May 11, Bruckner to Marie Demar
24. May 11, Bruckner to Johannes Peregrin Hupfauf
25. May 11, Bruckner to Eduard Rappoldi
26. May 12, Bruckner to Moritz von Mayfeld
27. May 18, Bruckner to Johann Baptist Burgstaller
28. May 20, Bruckner to Friedrich Eckstein
29. June 7, Bruckner to Felix Mottl
30. June 17, Bruckner to Bernhard Deuble
31. June 19, Bruckner to Theodore Helm
32. June 20, Bruckner to Hans von Wolzogen
33. June 24, Bruckner to August Göllerich
34. July 7, Bruckner to August Göllerich
35. July 7, Bruckner to Arthur Nikisch
36. July 12, Hans von Wolzogen to Bruckner

37. September 20, Bruckner to August Göllerich
  38. September 25, Bruckner to Oddo Loidol
  39. October 13, Bruckner to the Vienna Philharmonic
  40. October 28, Bruckner to Adalbert Schreyer
  41. November 6, Bruckner to Moritz von Mayfeld
  42. December 1, Bruckner to Theodor Helm
  43. December 31, Bruckner to Marie Lederer
  44. December 31, Bruckner to Carl Ferdinand Pohl
- 1886
45. [ca. 1886], Wilhelm Zinne to Bruckner
  46. [ca. 1886], Bruckner to King Ludwig II of Bavaria
  47. [ca. February, 1886], Bruckner to Wilhelm Zinne
  48. February 2, Bruckner to the *Liedertafel "Frohsinn"*
  49. February 20, Wilhelm Zinne to Bruckner
  50. March 16, Karl Muck to Bruckner
  51. March 19, Bruckner to Bernard Deubler
  52. March 20, E. Schweitzer to Bruckner
  53. March 25, Bruckner to the Vienna Philharmonic
  54. March 25, Bruckner to Hans von Wolzogen
  55. [April], Speech to the *Liedertafel "Frohsinn"*
  56. April 12, Bruckner to August Göllerich
  57. April 13, Bruckner to Wilhelm Floderer
  58. April 20, Bruckner to the *Liedertafel "Frohsinn"*

59. April 24, Bruckner to the Association of German  
Railroad Management
  60. June 16, Bruckner to Wilhelm Zinne
  61. June 17, Bruckner to Elisabeth Kietz
  62. June 26, E. Schweitzer to Bruckner
  63. July 6, Hermann Levi to Bruckner
  64. July 9, Bruckner to Amalie von Bayern
  65. July 9, Rudolf Weinwurm to Bruckner
  66. July 12, Wilhelm Zinne to Bruckner
  67. July 13, Bruckner to Adolf Obermüller
  68. July 22, Bruckner to Wilhelm Zinne
  69. July 23, Bruckner to Moritz von Mayfeld
  70. November 2, Bruckner to Karl Waldeck
  71. December 13, Eduard Marxsen to Bruckner
  72. December 17, Bruckner to Leopold Hofmeyer
  73. December 22, Bruckner to Bernhard Deubler
- 1887
74. January 1, Bruckner to Arthur Nikisch
  75. January 4, Bruckner to Elisabeth Kietz
  76. January 9, Bruckner to Theodor Helm
  77. February 13, Hans von Bülow to Wilhelm Zinne
  78. February 13, Hans von Wolzogen to Bruckner
  79. February 23, Bruckner to Hans von Wolzogen
  80. February 23, Bruckner to Elisabeth Kietz

81. March, Jean Louis Nicodé to Bruckner
  82. March, Bruckner to Jean Louis Nicodé
  83. March 11, Jean Louis Nicodé to Bruckner
  84. April 22, Bruckner to Theodor Helm
  85. June 2, Bruckner to Theodor Helm
  86. July 23, Bruckner to Nikolaus Manskopf
  87. September 8, Hermann Levi to Bruckner
  88. September 30, Hermann Levi to Josef Schalk
  89. October 14, Hermann Levi to Josef Schalk
  90. November 19, E. Schweitzer to Bruckner
- 1888
91. [ca. 1888], Bruckner to Hermann Levi
  92. January 30, Bruckner to Betty von Mayfeld
  93. January 30, Bruckner to the Court Opera  
Orchestra
  94. February 14, Hermann Levi to Bruckner
  95. April 24, Bruckner to Josef Gruber
  96. July 9, Bruckner to Pius Richter
  97. November 3, Bruckner to Karl Waldeck
  98. November 5, Bruckner to Fräulein Martha
  99. November 23, Bruckner to Arthur Nikisch
  100. November 23, Bruckner to Fräulein Martha
  101. December 18, Franz Schalk to Bruckner

1889

102. January 1, Bruckner to Hans von Wolzogen
103. March 1, Bruckner to the Court Opera Orchestra
104. March 14, Bruckner to Rosalie Hueber
105. August 12, Bruckner to August Göllicher
106. October 11, Bruckner to Wilhelm Floderer
107. November 11, Bruckner to Leopold Hofmeyer

1890

108. February 3, Bruckner to Leopold Hofmeyer
109. February 3, Bruckner to Ignaz Bruckner
110. March 30, Bruckner to Theodore Helm
111. March 30, Bruckner to Franz Joseph I
112. June 21, Bruckner to Franz Bayer
113. July 4, Bruckner to Leopold Hofmeyer
114. July 22, Bruckner to Pius Richter
115. August 18, Bruckner to Bernhard Deubler
116. September 20, Hermann Levi to Bruckner
117. October 2, Bruckner to Felix Weingartner
118. October 11, Bruckner to Felix Weingartner
119. November 12, Bruckner to Leopold Hoffmeyer
120. December 11, Franz Fischer to Bruckner
121. December 11, Hermann Levi to Bruckner
122. December 12, Bruckner to Hans Puchstein
123. December 22, Bruckner to the Philharmonic Society

124. December 30, Bruckner to Theodor Helm

1891

125. [ca. 1891], Gustav Mahler to Bruckner
126. [ca. 1891], Bruckner to August Göllerich
127. [ca. 1891], Bruckner to Theodor Helm
128. [ca. 1891], Bruckner to Hans Puchstein
129. [1891], Bruckner to Theodor Helm
130. January 1, Bruckner to August Göllerich
131. January 15, Gustav Schönaich to Bruckner
132. January 19, Bruckner to Hans Puchstein
133. January 27, Bruckner to Felix Weingartner
134. February 7, Hermann Levi to Bruckner
135. February 11, Hans von Wolzogen to Bruckner
136. February 17, Theodor Helm to Bruckner
137. February 18, Bruckner to Theodor Helm
138. February 19, Bruckner to Theodor Helm
139. February 19, Bruckner to Ignaz Bruckner
140. March 17, Bruckner to Felix Weingartner
141. March 20, Felix Weingartner to Bruckner
142. March 27, Bruckner to August Göllerich
143. March 27, Bruckner to Karl Waldeck
144. March 31, Bruckner to Count Fürstenberg
145. April 1, Bruckner to Count Fürstenberg

146. April 9, Felix Weingartner to Bruckner
147. April 15, Bruckner to Count Fürstenberg
148. April 19, Hermann Levi to Bruckner
149. April 21, Bruckner to Karoline Weilnböck
150. May 11, Bruckner to August Göllicher
151. May 21, Siegfried Ochs to Bruckner
152. May 21, Bruckner to Richard Sternhold
153. June 12, Bruckner to Theodor Helm
154. June 14, Bruckner to Bernhard Deubler
155. June 15, Bruckner to Theodor Helm
156. June 15, Siegfried Ochs to Bruckner
157. June 15, Bruckner to Anton von Oelzelt
158. June 16, Hermann Levi to Bruckner
159. June 26, Bruckner to Siegfried Ochs
160. August 8, Bruckner to Felix Weingartner
161. August 30, Bruckner to Pius Richter
162. [ca. September], Bruckner to Pius Richter
163. September 16, Minna Reischl to Bruckner
164. October 31, Bruckner to August Göllicher
165. November 20, Bruckner to the *Liedertafel* "Frohsinn"
166. November 25, Bruckner to the Philharmonic Society
167. [ca. December], Hermann Levi to Bruckner

168. [ca. December], Bruckner to Otto Kitzler
169. December 5, Bruckner to August Göllerich
170. December 9, Hans von Wolzogen to Bruckner
171. December 16, Bruckner to the Vienna Philhrmonic

1892

172. [ca. January], Bruckner to August Göllerich
173. January 3, Bruckner to Hans Puchstein
174. January 20, Siegfried Ochs to Bruckner
175. February 3, Bruckner to Siegfried Ochs
176. March 7, Bruckner to Bernhard Drubler
177. March 26, Bruckner to Theodor Helm
178. April 16, Gustav Mahler to Bruckner
179. April 18, Wilhelm Zinne to Bruckner
180. April 26, Bruckner to Oddo Loidol
181. June 1, Bruckner to Oddo Loidol
182. June 14, Bruckner to Bernhard Deubler
183. June 18, Siegfried Ochs to Bruckner
184. July 13, Bruckner to the *Liedertafel "Frohsinn"*
185. June 27, Bruckner to E. Koch von Langentreu
186. August 2, Bruckner to Oddo Loidol
187. August 2, Bruckner to the *Liedertafel "Frohsinn"*
188. August 8, Wilhelm Zinne to Bruckner
189. August 11, Bruckner to Cyril Hynais



- 190. August 18, Bruckner to Bernhard Deubler
  - 191. August 18, Bruckner to Cyril Hynais
  - 192. September 6, Bruckner to Cyril Hynais
  - 193. October 1, Bruckner to an Unnamed Lady
  - 194. October 18, Bruckner to Oddo Loidol
  - 195. October 18, Bruckner to the *Liedertafel "Frohsinn"*
  - 196. December 21, Bruckner to the Vienna Philharmonic
  - 197. December 21, Bruckner to the Vienna Philharmonic
  - 198. December 27, Bruckner to Otto Kitzler
- 1893
- 199. January 3, Bruckner to Theodor Helm
  - 200. January 4, Bruckner to Oddo Loidol
  - 201. January 9, Bruckner to Louis Nicodé
  - 202. October 12, Minna Reischl to Bruckner
  - 203. Bruckner's Testament

BIBLIOGRAPHY.....302

## LIST OF FIGURES

Figure	Source	Page
Figure 1. Anton Bruckner in 1863	Johnson, p. 58	xxiv
Figure 2. Bruckner seated at his beloved Bösendorfer in 1894	Johnson, p. 64	xxv
Figure 3. Hans Richter, Felix Mottl, and Hermann Levi	Marten, p. 252	xxvi
Figure 4. Siegfried Ochs (with dedication and autograph) xxvii	Marten, p. 314	xxvii
Figure 5. Karl Muck (with dedication and autograph)	Marten, p. 293	xxviii
Figure 6. Gustav Mahler in 1884	Marten, p. 268	xxix
Figure 7. The Imperial Family, (with Rodolf's only child, Elizabeth)	Fischer, p. 70	xxx

## PREFACE

Among the many elements that comprise the musicologist's world, three emerge as the most important: music, its analysis, and composers' biographical data.

Biographies line the shelves of libraries, but collections of letters are less often found. Systemized, psychologically crucial matter gleaned from the correspondence of any composer is, in fact, rare.

Most of the letters selected for this study were written by (Josef) Anton Bruckner (1824-1896) from 1885 to 1893. In order to substantiate and clarify the intent of this project, a number of letters from others have been included. Translations of a few relevant calling cards are here, along with an occasional telegram and Bruckner's Testament.

## BACKGROUND

Born in Ansfelden, Anton Bruckner came from the humblest background in the Upper-Austrian countryside. The elder Anton was the town schoolmaster and organist, placing him one degree away from the peasantry. Bruckner's mother sang in the local church choir and reportedly had a lovely voice. Bruckner's humble background certainly affected his later opinion of himself; his religious background would further this self-portrait, as would his psychological and physiological problems.

Bruckner was the eldest of four surviving children; he studied music first with his father, then harmony with his cousin and godfather, Johann Baptist Weiss. The life of Weiss ended in tragedy, for he committed suicide due to a scandal. While attending the priest for the last rites of his father, Bruckner fainted. He was just thirteen years of age. Bruckner's later preoccupation with death may be traced back to his early childhood,

after seeing several of his siblings die in infancy, along with the deaths of his father and godfather.

Due to his mother's intervention, the prior of St. Florian Monastery took Bruckner in as a chorister. Although his voice would break after the first year, he was allowed to stay on, playing the violin and deputizing at the organ. Bruckner's serious study of music began in 1837 at the monastery.

Even though his gifts were manifest, Bruckner was never confident as a musician in his own right and felt that he could not give himself up completely to musical pursuits; thus, at age sixteen, he went to Linz for a year to train as a teacher. After graduation, he was assigned to be assistant schoolmaster in the small village of Windhaag, where his supervisor, who was very unsympathetic toward his composing, delegated him even the duty of mucking out the barn. This did nothing to further his self-esteem, and the whole situation must have added to his depression.

After fifteen months, Michael Arneth, his old mentor from St. Florian, came to Windhaag to inspect the school and had Bruckner transferred as assistant schoolmaster in the village of Kronstorf, near Steyr. Although even smaller than Windhaag, Kronstorf is much closer to St. Florian and Linz.

In 1845, there was an opening at St. Florian, and Bruckner became a teacher there. He went there at the age of twenty and taught there for ten years. Although secure in habitation and thankful to be there, he nevertheless showed symptoms of depression, even stating that he was alone in his little room, feeling melancholic and poor. Unfortunately, he had no one with whom to speak freely and openly about his inner life

and felt hurt that he was often misunderstood. Bruckner had come to the realization that the monastery was not the place for him to be, although he had once considered the priesthood.

In 1855, Bruckner became organist at Linz Cathedral. He had previously applied for a position at Olomouc but was sharply scolded by the Stiftsprälat, Frederick Theophil Mayer (1793-1858), prior of the foundation of St. Florian, because he auditioned. Always affected by what others said or thought of him, Bruckner must have been abashed by the display of anger directed at him. In addition, Bruckner nearly always bowed to authority, even lesser authority.

When the position of organist at Linz Cathedral became vacant, Bruckner was afraid to audition; however friends took him there and he won. At this time, he fulfilled the duties of organist, worked diligently on his organ technique, gave piano lessons in order to support his family, and sang (and later directed) the *Liedertafel* "Frohsinn." That same year, Bruckner began to travel to Vienna to study counterpoint privately with Simon Sechter (1788-1867), who taught theory at the Conservatory; in reviewing Bruckner's sixteen completed books of exercises, Sechter would tell him it was not good for him to work so hard. For a taskmaster like Sechter to make such a declaration would have been very unusual; however, Bruckner had spent seven hours a day for nearly seven years on strict harmony and counterpoint. In 1861, he finished these studies with great praise in the form of a testimonial from Sechter. Due to his insecurity, Bruckner requested a written testimonial. Bruckner had worked diligently and would work just as hard in his further studies. His persistence was evident later when he made many changes to his compositions, although often misguided.

As time passed, Bruckner developed some strange aberrations; for example, he counted windows in buildings and numbered every measure in his symphonies. He was curious about what topped a building in Bayreuth, whether it was a cross or a lightning rod; and he asked why the woman was set on fire in a Wagner music drama—all of which are proofs of his having Asperger's Syndrome. He was oddly preoccupied with the death of Maximilian (1832-1867) in Mexico, wanting to know all of the details and viewing the casket several times. He also had a penchant for "falling in love" with very young girls, his intentions being of the highest order as he did not believe in sexual contact outside of the marriage contract. (As Bruckner aged, the young ladies were always the same age.) Of course, these attractions always came to nothing. Having always been of a depressed nature, in addition to his disappointments in love, his tremendous workload, and his dashed hopes of success, Bruckner experienced a breakdown in 1867 and spent four months at the "spa" in Bad Kreuzen in a sanitarium setting. [Bruckner was truly a victim of Asperger's Syndrome.<sup>1</sup>]

In 1868, Bruckner assumed the responsibilities of professorship at Vienna Conservatory. Although he should have been overwhelmed with joy that the eminent Professor Johann Herbeck (1831-1877) would consider him as the direct successor of Simon Sechter, as always Bruckner was replete with indecision. Faced with having had

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<sup>1</sup> According to the DSM IV, *Diagnostic and Statistical Manual of Mental Disorders, 4<sup>th</sup> ed.* (Washington, D.C.: American Psychiatric Association, 2000), the diagnostic tool used by all psychiatrists and psychologists, criteria for the syndrome include qualitative impairment in social interaction and restricted repetitive and stereotyped patterns of behavior, interests, and activities, including apparently inflexible adherence to specific, non-functional routines or rituals and persistent preoccupation with parts of objects. The disturbance causes clinically significant impairment in social, occupational, or other important areas of functioning; but it does not significantly delay cognitive development. Asperger's Syndrome does not meet the criteria for Schizophrenia but is a pervasive developmental disorder and *always* includes some degree of autism, although the autism may be a lesser component. Experts in the field agree that Bruckner had Asperger's.

his symphonies dubbed nonsense and unplayable by the Vienna Philharmonic, having been rejected as organist for the Imperial Chapel and again as lecturer at the University of Vienna, and with consideration of the reduction in income that would result from acceptance, he struggled until summer before accepting the position. Nevertheless, Herbeck was a great persuader. Perhaps Bruckner might never have accepted at all if he had envisioned the vastly contemptible behavior of many of his fellow professors; or perhaps a more stable person could have ignored the bad behaviors of others. Even so, it must have hurt him deeply when children in the street ran after him making fun of his old-fashioned, provincial clothing and the large handkerchief protruding from a pocket in his short, rather baggy pants. Mercifully, the future was unknown.

The situation became even worse when he declared himself a Wagnerite; the Viennese critics, namely Eduard Hanslick (1825-1904), hounded him nearly to the end of his life. In 1885, the Vienna Philharmonic decided to perform Bruckner's Seventh Symphony due to the success of the premier in Leipzig, but Bruckner entreated them not to do so because the Viennese criticism would probably impede his reputation in Germany.

Subsequently, more doubts plagued Bruckner, and he allowed others to change, cut, and publish his works under his name. Concurrently, he began to revise his own works because he was so unsure of himself and often acted according to the thinking of others. Some of those who tinkered with his compositions were greatly annoyed with his wanting to approve every measure that they wanted to change. (Nevertheless, unauthorized changes were made, printed, and performed; and Bruckner sometimes miscalculated what those whom he trusted were going to do.) He wanted so much for his

symphonies to be heard, but the time spent in these pursuits probably explains why the Ninth Symphony is incomplete.

In spite of his accomplishments, and in part due to his failures, Bruckner never outgrew his insecurity. Having Asperger's, along with manifestations of other types of disorders, such as depression, would not allow this. Without the treatment and medications which would be discovered later, Bruckner simply labored on, as an anomaly to some, a puzzle to others, and a complete *Geheimnis* to many more; but not to those who have discovered his letters and other prose. Bruckner can be known intimately through careful scrutiny of his correspondence.

Having always been concerned about health,—his and that of others—his conditions actually did become worse; and, in 1891, his health began to deteriorate terminally. He could no longer play the organ, a major blow to a performer who had made a reputation for himself in Austria, France, and England; and he wrote pitifully about his problem.

The study of Bruckner's correspondence does not replace other biographical material; on the contrary, it is the long-awaited factor that both clarifies and expands it. Herein lies its true and intrinsic value.

#### SURVEY OF LITERATURE

In this English translation, I have identified Anton Bruckner, people with whom he worked, his friends and students, his problems, and places of significance. Common knowledge came from *The New Grove Dictionary of Music and Musicians* and *Die Musik in Geschichte und Gegenwart*; but, because they are not cited anywhere, there are



no footnotes concerning them and they are not found in the bibliography. My footnotes contain few complete bibliographical references since all of the letters came from Max Auer's *Gesammelte Briefe*<sup>2</sup> and Franz Gräflinger's *Gesammelte Briefe*<sup>3</sup> and are mostly identifications of people and places plus my own usually brief commentaries.

Although these two books were just what was needed for this dissertation, they were incomplete as far as what is extant. Auer's book contained most of the letters then known, but Gräflinger had only a few "new" ones to add, in fact, fewer letters altogether. Since my dissertation deals mostly with the letters in these two books, I read the remaining material for further knowledge, sometimes citing other references that pertained to letters in the two books mentioned above. The most important of the other books and articles that I consulted can be found in my bibliography. Such authors as Elizabeth Maier, Leopold Nowak, Franz Grasberger, Manfred Wagner, and others will be known to Bruckner scholars, but there will be some surprises.

#### THE TOPIC

My topic is "Selected Correspondence of Anton Bruckner From the Years 1885 to 1893, in Translation from the Original German." Such a work has been long in coming and should take its place beside other collections of letters.

After this presentation other scholars or students will still find it necessary to collect all of the remaining Bruckner correspondence and publish it first in the original German for accuracy. Then others can translate and arrange all of it in chronological

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<sup>2</sup>Max Auer, ed. *Anton Bruckner: Gesammelte Briefe: Neue Folge* (Regensburg: Gustav Bosse Verlag, 1924).

order. The aim should always be for accuracy. One of the letters with which I worked had a section missing which I later found imbedded in another letter.<sup>4</sup> I was not so fortunate in most cases.

## SOURCE MATERIALS

My source materials have been discussed under the heading "Survey of Literature." However, I would like to add a few materials that were particularly informative and very enjoyable with which to work.

A masterpiece is Ewe Harten's *Anton Bruckner: Ein Handbuch*,<sup>5</sup> which contains pictures and photographs of nearly every place and everyone who came in contact with Bruckner. For deeper understanding of Bruckner, his times, and a wonderful study of the *Finale* of the Seventh Symphony, I would suggest Jackson and Hawkshaw's *Bruckner Studies*.<sup>6</sup> An enjoyable volume to read is Stephen Johnson's *Bruckner Remembered*.<sup>7</sup> Johnson has extracted the personal reminiscences of Bruckner's contemporaries. Before each, Johnson sets the scene historically; however, such remembrances are always questionable.

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<sup>3</sup> Franz Gräflinger, ed. *Gesammelte Briefe*. Munich: R. Piper & Co., 1911 (Regensburg: Gustav Bosse Verlag, 1924).

<sup>4</sup> Andrea Harrandt and Otto Schneider, *Anton Bruckner, Briefe: Band I* (Vienna: Musikwissenschaftlicher Verlag, 1998).

<sup>5</sup> Ewe Harten, *Anton Bruckner: Ein Handbuch* (Salzburg: Residenz Verlag, n.d.).

<sup>6</sup> Timothy Jackson and Paul Hawkshaw, *Bruckner Studies* (Cambridge: Cambridge University Press, 1997).

<sup>7</sup> Stephen Johnson, *Bruckner Remembered* (Boston: Faber and Faber, 1988).

A worthwhile book, indeed, is Benjamin Korstvedt's *Bruckner: Symphony No. 8*,<sup>8</sup> although it does not reveal its virtues after a single reading. The analytical details are all there *en masse*.

## METHODOLOGY

The first step in my method was to use Ohio Link and then USA Link for needed books. After I chose the specific Bruckner correspondence to be used, I then translated all of it from the original German and began to search for qualities in Bruckner's make-up that would explain his behaviors and reveal his inner being. This work would then add to the knowledge of his music and his biography.

There was little editing to do because Bruckner wrote well and was able to express himself in extraordinarily clear language. "Reading between the lines" was not so easy. Every allusion had to be checked in other sources or stated as the result of a hard-won conclusion. Of course, obsolete formations and idioms were difficult but not impossible to find.

Bruckner is a difficult and complicated figure. His letters, cards, and testament show us that he was not merely a country bumpkin but an educated person who thought logically when his emotional problems were not controlling his thinking patterns. Though not an easy subject, Bruckner had many qualities that all readers might envy, but also many that kept him in the shadows of success.

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<sup>8</sup> Benjamin M. Korstvedt, *Bruckner: Symphony No. 8* (Cambridge: Cambridge University Press, 2000).

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Last of all, my thanks to those who guided me toward the finding of books, maps, photographs, and other materials necessary for an extended paper.



Figure 1. Anton Bruckner in 1863.



Figure 2. Bruckner seated at his beloved Bösendorfer in 1894.



Figure 3. Hans Richter (right), Felix Mottl (middle), and Hermann Levi (left).



Figure 4. To the Great Master Anton Bruckner in Thankful Admiration and ...  
Remembrance.

Siegfried Ochs





Dem grossen Symphoniker Anton Bruckner  
von seinem dankbaren Interpreten

Graz, 16. III. 86.

Dr. Karl Muck

Figure 5. To the great symphonist Anton Bruckner from his grateful interpreter.

Dr. Karl Muck

Graz, March 16, 1886



Figure 6. Gustav Mahler in 1884



Figure 7. The Imperial Family in 1888, with Rudolf's only child, Elisabeth.

xxx

## CHAPTER I

## BRUCKNER'S CORRESPONDENCE AND ITS IMPLICATIONS

The outstanding quality that illumines Bruckner's letters is graciousness. Nearly every one of his letters, even those written when he was discouraged or depressed, still displays the quality which appears to be second nature to him. In a brief thank-you letter to Theodor Helm about 1891, Bruckner begins: "Highly Honored Doctor!"<sup>1</sup> In a letter to Siegfried Ochs dated June 26, 1891, Bruckner addresses Ochs as "Wonderful Conductor!"<sup>2</sup> On August 2, 1892, and October 31, 1891, Bruckner's salutations read: "Most Venerable, Most Noble Friend!"<sup>3</sup> and "Noble, Beloved Brother in Art and War!"<sup>4</sup> The first letter is to Father Oddo Loidol at Kremsmünster, a young priest whom he greatly admired; the second to August Göllerich, his friend and biographer. Of course, these salutations reflect the conceits of the day, but each is flavored with Bruckner's special caring and graciousness toward his friends.

Bruckner was always grateful for any kindness shown to him, so his graciousness flowed over into many thank-you letters. In the letter of June 7, 1885, to Felix Mottl, Bruckner wrote:

... accept my heartfelt thanks with the greatest admiration stemming from the innermost part of my soul, in loving kindness and friendship toward you. Never will I forget that! [I] request that you, just such a great artist, remain always, my old, young friend and brother! May your ingenious art be, also forever and ever, always the benefactor of my works! May God's will be done! Again, from my entire soul which thanks you, I remain...<sup>5</sup>

<sup>1</sup> No. 127 in this collection by Mary E. Hetzel.

<sup>2</sup> No. 159 in this collection.

<sup>3</sup> No. 186 in this collection.

<sup>4</sup> No. 164 in this collection.

<sup>5</sup> No. 29 in this collection.

Even allowing for writing style, one can see that Bruckner's kindness and his caring nature are always present. He wrote to Arthur Nikisch on New Year's Day, 1887, thanking him for his great artistic kindness:

... with the most sincere wish [that] God may preserve your irreplaceable health, to the renown of German musical art... I kiss the hand of your gracious wife, and I also wish [her] everything good! Forever and forever, I ask that you give a kiss to your dear son in place of my own [that I shall never have]. To Bernard Vogel, again, my sincerest thanks, etc. My leave-taking from you in Bayreuth was very difficult for me. A fond farewell!!!<sup>6</sup>

On January 4, 1887, a letter to Elizabeth Kietz reads: "To your Herr Papa, my deepest respect. For you, I send full thanks from the bottom of my heart; and I kiss your very gracious and benevolent hand..."<sup>7</sup> Bruckner never disregarded or forgot anyone who did anything for him no matter how small or how large the favor, as evinced by his letter of June 2, 1887, to Theodor Helm: "Thank you sincerely for your kind letter!" he stated; "I cannot deny that I felt genuine pain at that time!"<sup>8</sup> Because Bruckner was very sensitive to the opinions of critics and musicians, he was especially depressed by the fact that von Bülow disliked his work.

To the wife of Baron von Mayfeld, on January 30, 1888, Bruckner wrote, "Thank you [from the bottom of] my heart for your graciousness, as well as [that] of your husband, the Government Councillor."<sup>9</sup> Baron Moritz and Baroness Betty von Mayfeld were friends of Bruckner; he often visited with them at Schwannstadt, and this letter may well refer to one of those occasions. Nevertheless, they showed him so many kindnesses that it is impossible to be certain, for the letter also contains a number of

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<sup>6</sup> No. 74 in this collection.

<sup>7</sup> No. 75 in this collection.

<sup>8</sup> No. 85 in this collection.

<sup>9</sup> No. 92 in this collection.

details about forthcoming performances of his symphonies.

The letter of January 1, 1889, is to Baron Hans von Wolzogen and includes these sentiments:

From [the] fullness of my soul, I shout to my noblest patron, especially today at the [beginning of] the new year: Three Cheers! May God bless you, Baron, and be a generous benefactor to you for all the proven good that you do!<sup>10</sup>

It is not surprising that Bruckner would write to von Wolzogen with such enthusiasm because the Baron was a true friend to Bruckner. As a writer on music, as well as a Bruckner enthusiast and friend, von Wolzogen was in a position to help Bruckner both critically and financially. However, it is evident from extant sources that they would have been friends in any event; Bruckner was appreciative and loyal to his friends and family, even those who were not interested in classical music.

One of the few letters, which is not centered around a thank-you, is dated December 12, 1890, and was written to Hans Puchstein.

I must beg greatly for [your acceptance of my] apology for being prevented from [meeting with you] on Wednesday evening, which I had not realized is Christmas Eve. I beg you whole-[heartedly] for another evening of your choice [when I can be of service,] which will make me very happy.<sup>11</sup>

Puchstein was a music reviewer in Vienna, and Bruckner was extremely pleased about the meeting. Because Bruckner was sometimes absent-minded, he apologized for his error; however, he may have been doubly embarrassed, for Puchstein was also one of his patrons. Bruckner's gracious nature would have warranted the apology in any case.

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<sup>10</sup> No. 102 in this collection.

<sup>11</sup> No. 122 in this collection.

This is revealed in an undated letter from ca. 1891.

Most kindly permit [me] to send you two issues of the *Weltblatte*—very interesting!... May I not look forward to seeing my noble patron again soon? The second performance of the *D minor* was splendid, wasn't it? In Graz, the Fourth with jubilation—and encore.<sup>12</sup>

About the same time, Bruckner left a calling card for August Göllerich:

Anton Bruckner... gives you heartfelt thanks for everything! Please [accept my] excuse for Saturday! Saturdays are never free; Monday at the Weingartl, (next to the Theater an der Wein).<sup>13</sup>

This message would certainly have been easier to convey than the last. Göllerich was Bruckner's close friend and biographer, by choice, and would have known him as well as or better than any other person, with the possible exception of Oddo Loidol.

On June 26, 1891, Bruckner wrote the following to Siegfried Ochs:

Above all, [and] once more, in [the] deepest feeling of my heart, my thanks for the highly brilliant rendering of my *Te Deum*, as [well] as for the excellent effort [put forth] toward the thorough learning [of the work], which resulted in a never-[before] achieved level.

Also, for my masterful, dearest beloved choir, I ask you [very much] to give members my sincerest thanks and heartfelt greetings. Still today I hear the *fff* of the *Tu Rex Glorise*, etc.

Nevermore will I hear my work performed like that.<sup>14</sup>

Bruckner continues by saying that he and his symphonies will continue to be greatly admired due to the genius of Herr Ochs, as displayed in the performance. Although, wishful thinking can be noted on the part of Bruckner, Ochs was a renowned choral conductor who gave the first Berlin performance of the *Te Deum*, and who was

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<sup>12</sup> No. 128 in this collection.

<sup>13</sup> No. 126 in this collection.

<sup>14</sup> No. 159 in this collection.

particularly celebrated for his performances of the Bach *St. Matthew Passion*. Hearing his own work done so well must have been extremely electrifying for Bruckner, and he wanted to impart both his appreciation and his realization of the elegance of the performance.

Bruckner again wrote to August Göllerich on October 31, 1891:

I thank you and everyone who so troubled themselves to secure the arrival of the Romantic Symphony [No. 4] with my whole heart; and I congratulate you in particular, you noble hero of the battle won!... Once again, thanks and a brother-kiss from your Bruckner.<sup>15</sup>

On December 5 of the same year, Bruckner again wrote to Göllerich:

Dearest Beloved Herr Colleague!

To see you or simply to be able to be near you is for me indescribable joy and delight! Accordingly, away with diabolical influences, at present, and in all time to come. You know my way of thinking now, and have for such a long time. You also know my character.

Lies—suspicion—dissension are the weapons of my enemies! But you have mercy upon me, you, [my] noble friend, so extensive [a journey] to travel as far as here!!!

I entrust everything to you: [even] more details when you are here.<sup>16</sup>

Göllerich did agree to visit with Bruckner. No doubt they discussed details about the biography Göllerich was to write. The depth of Bruckner's Platonic love for this man is apparent.

The letter of October 18, 1892, is to Father Oddo Loidol, a young priest at St. Florian.

Most Venerable, Most Noble Friend!

On this occasion I am sending you the hymn for the holy

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<sup>15</sup> No. 164 in this collection.

<sup>16</sup> No. 169 in this collection.



mass of my dear, young friends, whom I salute very sincerely... I permit myself to send along my favorite *Tantum Ergo*, composed in 1868... I thank Right Reverend Georg for everything, and I [will] advise the Director of these small matters. [To] Prof. Romauld everything beautiful. To His Grace, Father Prior, and all of the venerable gentlemen of the monastery, my respect! and thanks!!...

May these lines find you in further progression toward your recovery! With most heartfelt greetings,...<sup>17</sup>

Although it is common courtesy to send friends get-well wishes, Bruckner's concern about his health and that of everyone else was always at the core of his thinking. Nevertheless, his gratitude and true regard for Father Loidol, whose life was comparatively short, are certainly the greater impetus of the letter.

On June 1, of the same year, Bruckner had informed Father Loidol that

The heat is intensive! Everyone is fleeing from Vienna. But I must thank Your Grace most deeply—as much as it pains [me] (because I [would] with pleasure be in Kremsmünster)—on behalf of your invitation honoring me so. My feet, particularly the right, are swollen [so much]... that I am able to walk only ponderously and cannot play the organ [at all]. Please be informed, Your Grace, of my deepest respect and thanks; perhaps Your Grace would permit me to pay [a] visit some time later. Please remember me to the Reverend Chapter, especially Prof. Romauld. Heartfelt greetings,...<sup>18</sup>

Again to Father Loidol on August 2:

To my sadness, I heard that you, the Right Reverend Father, are still sick. I want most sincerely to beg God that He, through His divine goodness, take away this difficult affliction, and grant you [the] best [of] health! I am in Steyr, likewise a patient;...

Repeating my most heartfelt wish, I ask again that you allow me to know how you are.

Your admiring, warmest friend,...<sup>19</sup>

At this time, Bruckner was himself quite ill with liver and stomach ailments and

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<sup>17</sup> No. 194 in this collection.

<sup>18</sup> No. 182 in this collection.

<sup>19</sup> No. 186 in this collection.

persistently swollen feet. He and Father Loidol had a friendship that defied age and time, so it is not surprising that Bruckner, though sick himself, would write a consoling letter which included his prayer for Father Loidol's recovery. It was not to be so, for Father Loidol died the next year.

Related to graciousness is the quality of consideration of others, which also displays Bruckner's deep feelings for them. Though very humble and usually unable to speak highly of himself or his work, he was indescribably pleased that August Göllerich was writing his biography. Even so, on September 20, 1885, Bruckner again put another person ahead of his own wishes: "Dear Friend! I think [that] the biography can wait; you ought not to undertake expense on its behalf."<sup>20</sup>

On September 20, 1885, Bruckner would have been thinking of his schedule at the Conservatory; and he knew that he would have little time to spend with Göllerich; but there is still that flavor of wanting to insure the welfare of another, in this case, Göllerich (and in particular his finances).

When the mother of Baroness Marie Anna (of Amstetten) died, Bruckner wrote a letter expressing his sympathy, on December 31, 1885.

I am so deeply and profoundly moved that it is barely possible for me to arrange words of comfort and condolence. Allow me to say, Fräulein, only that I ask God that He grant you the needed strength in this most grievous sorrow....

May the new year assuage your greatest sorrow.

I send my sincere condolences to all of the ladies of your noble family.<sup>21</sup>

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<sup>20</sup> No. 37 in this collection.

<sup>21</sup> No. 43 in this collection.

On April 13, 1886, Bruckner expressed his concern about Wilhelm Floderer's having to work so hard. At that time, Kapellmeister Floderer was at the theater in Linz. (In 1887, he became also the choir master of the *Liedertafel*.) "It pains me that you have to labor so hard!"<sup>22</sup> Bruckner was referring to a concert (of his choral works and one symphonic movement) which was at the time in rehearsal and then given shortly after his letter.

Even to one of his paid copyists, a certain Leopold Hofmeyr, Bruckner wrote a business letter, on February 2, 1890, containing Bruckner's wish not to take liberties in regard to possible future requests.

You have written everything wonderfully. Sincere thanks, and I shall look highly upon your splendid copy as a gift from heaven. I will later inconvenience you again, if I may. Enclosed [please find] five Gulden.<sup>23</sup>

It is to be expected that Bruckner would write friendly and loving letters to his brother, Ignaz Bruckner; in addition, on February 3, he demonstrated deep concern:

How very alarmed I am over your misfortune, you can only imagine. We thank God out of fullest heart that He has saved you so wonderfully. All the same, be really careful about what you eat, and inspect each bite you intend to eat... I congratulate you on your life's being saved! [Please find] 10 Florins enclosed. Be careful later about [eating] smoked meat, and I will be grateful. *So be really careful!*<sup>24</sup>

It appears that Ignaz Bruckner had stomach problems similar to those of Anton. Bruckner mentions that his sister complained of having to pay the doctor so much money for their brother's treatment. Bruckner inquires as to whether or not Ignaz knows anything about this situation, for his inquiries have so far netted no information.

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<sup>22</sup> No. 57 in this collection.

<sup>23</sup> No. 108 in this collection.

<sup>24</sup> No. 109 in this collection.

Nevertheless, he sent Ignaz a bit of money anyway. Bruckner always looked to the financial situation of his family members, supporting all of them at one point, as a young teacher giving music lessons in addition to his other duties.

Bruckner's letters prove that he did not forget old friends and that he remembered each with a letter at a special time in that person's life, displaying his gratitude as well.

To Arthur Nikisch, in regard to his forthcoming wedding, he wrote on July 7, 1885:

You were my first apostle who made known in Germany,... with the fullest dignity, my hitherto unknown expression... For that reason, be thanked in all eternity not only by me but also by my true friends. May God repay you for it!!!

Therefore, it is only natural that I take the liveliest interest in the events [in] your life. The greatest joyfulness now is your wedding. Take along my deepest-felt, most sincere congratulations! God bless your marriage! and permit you to enjoy this great good fortune in the best good health until the profoundest old age, arrayed with the first musical honors!... I offer your gracious, young lady [my] congratulations and a kiss on the hand.<sup>25</sup>

Although this rhetoric would be unfashionable today, it displays clearly the sincere regard and gratitude that Bruckner felt toward the most influential conductor of his day.

The next letter was written recently after the death of the brother of Felix Mottl. A well-known conductor of the time, Mottl had been a student of Bruckner at the Conservatory. Dated April 29, 1885, the letter is actually a list of performance instructions for Symphony No. 7; but Bruckner did not fail to address the passing of Fritz, cleverly knitting it into the very fabric of the communication. "I have kept my funeral music especially for the Schotten-[Kirche]. Dear old departed Fritz wanted to visit me at Gause!!!"<sup>26</sup>

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<sup>25</sup> No. 34 in this collection.

<sup>26</sup> No. 22 in this collection.

On June 19, 1885, Bruckner wrote to Theodor Helm: "To my eminent patron: Three Cheers! When shall I have the [good] fortune to say this to you in person? My cheers must not be conveyed to you from a distance."<sup>27</sup> In the first paragraph of the letter, Bruckner is asking Helm to clarify some words that he wrote in the *Deutsche Zeitung* in a brilliant article concerning the 1885 music festival in Karlsruhe. Bruckner's insecurity is manifesting itself here, for he thinks he has the need to know precisely what the words imply. He also sends his cheers and desires to convey them in person.

Sometimes Bruckner would tell old friends of his compositions and their successes. He does so in a letter to Oddo Loidol in April, 1892:

I must set the 150<sup>th</sup> Psalm for the *Musikfest* in September... The *Eighth Symphony* will be first performed in the Autumn. *Te Deum*—pleased enormously in Hamburg; also in St. Louis in North America."  
Sincere greetings from your old friend ,...<sup>28</sup>

Writing from Vienna on February 3, 1892, to Siegfried Ochs in Berlin, Bruckner states:

They also liked my *Te Deum* very much here; however, would not the Viennese have been astounded to have heard the same work by you and your beloved choir? I will never again hear it thus!!! Never but never again. Thank you, [noble friend]. Permit me, also, the *First Symphony in C minor*... had great success in the Philharmonic concert... My fondest wish is and will remain eternally this: [that] you, yourself, likewise, should conduct my symphonies. For me, you are a second *artistic father*.<sup>29</sup>

This is a great compliment to Ochs, for Bruckner loved his own father who died early. Bruckner's childhood memories of his father's tutelage probably elevated the elder Bruckner to the status of an artist, although he was probably only a church

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<sup>27</sup> No. 31 in this collection.

<sup>28</sup> No. 180 in this collection.

<sup>29</sup> No. 175 in this collection.

musician typical of the time and place. However, emphasis on the word *artistic* and the use of the word *father* raised Ochs to the highest of all positions in Bruckner's idea of the world and the people in it.

Bruckner remained a very humble person; and he never wanted to cause his friends any kind of inconvenience or expense, as he stated in his letter of June 17, 1885, to Bernhard Deubler at St. Florian:

Thank you very much for the remembrance and honor to my humble self, and I wish you everything good.

In addition, I rejoice to be able to be at St. Florian, where I can engage in composition peacefully. Only one thing weighs me down heavily—having to place the burden of my being there on the praiseworthy monastery. If only I myself could pay for my board, I would be much happier and would be more at ease staying there, because every good has its limits.<sup>30</sup>

On October 13, 1885, Bruckner wrote to the Vienna Philharmonic requesting they not perform his Symphony No. 7. He had been experiencing substantial problems with the music critics in Vienna, the most influential of all being Eduard Hanslick. Bruckner briefly addressed the circumstances leading to this request:

[Although the] project would very much honor and please me, I desire that my most submissive request be approved, [that] the honorable Committee might, *for this year*, pursue another course concerning the performance of my E major Symphony, on grounds which originate solely in connection with the lamentable local situation in relation to the influential criticism which could only inhibit my commencing successes in Germany.<sup>31</sup>

In line with the request for dedication of the Seventh Symphony is a desire for a performance of the work. There is actually a total of three requests; and they can be

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<sup>30</sup> No. 30 in this collection.

<sup>31</sup> No. 39 in this collection.

found in a letter written to King Ludwig II of Bavaria, ca. 1886.

... in the highest sense of joy I beg most humbly that Your Majesty be willing to permit me the honor, ... to accept most graciously the most humble dedication of my Seventh Symphony, and to allow me to place the deepest heart-felt thanks most respectfully at the feet of Your Royal Majesty....

Permit me, Your Majesty, to close also with the humblest request; may it please Your Majesty to allow a performance in the presence of Your Royal Majesty of my most graciously received symphony, ...<sup>32</sup>

Bruckner was an extremely religious man, and his humble nature may spring in large part from the teaching that humility is a virtue. This idea was no doubt part of his everyday experience at home as a young child. In addition, he probably felt that it was necessary for him to be even more humble due to previous rejections and the unfavorable climate in Vienna in regard to his work. Furthermore, even at the University he was treated shamefully by the other professors, although his students loved him. *En fin*, it really was part of the writing style of the time when making a request, as in the following excerpt. Nevertheless, writing style played only a miniscule part in actually clouding the presence of humility in the man.

The letter from December 1, 1885, to the Austrian critic, Theodor Helm, contains the requested sketch of Bruckner's life, but it is the first line of the letter that is significant for this study: "Permit me, your [Esteemed Self] to be allowed to send you belatedly the enclosed little sketch concerning my humble self."<sup>33</sup>

In 1886, Austrian Emperor Franz Joseph I bestowed upon Bruckner the Franz Joseph Medal making him a knight of the Order of Franz Joseph. It was through

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<sup>32</sup> No. 46 in this collection.

<sup>33</sup> No. 31 in this collection.

the intercession of Princess Amalie of Bavaria that this display of recognition came to Bruckner, and he expressed his feelings of thankfulness in a letter to her, dated July 9, 1886.

May Your Royal Highness permit me most graciously to lay at your feet my most humble, thankful feelings for the highest favor which your Royal Highness effected through your highest influence with His Majesty... concerning my future artistic endeavors.<sup>34</sup>

According to the way Bruckner thought, and also according to tradition, it followed that Bruckner wished to dedicate one of his symphonies to Austrian Kaiser Franz Joseph. On March 30, 1890, Bruckner wrote to His Majesty, asking permission to do so:

The most subserviant undersigned, to whom a few years ago [very] great fortune became [his] lot, in receiving the most distinguished, highest sanction of all... begs to lay before the same feet, a very humble request:

Will Your Imperial and Royal Apostolic Majesty concede to permit the most reverential dedication... to be printed on the title page of the score.<sup>35</sup>

Bruckner never wanted to inconvenience his friends or anyone in any way; and he was always grateful for any gesture on his behalf, as he conveyed, in addition to his thanks, to Karl Waldeck, on March 27, 1891:

In advance, I thank you very much for your trouble. By this time, I am in St. Florian, and on Sunday will come in good time for the High Mass.

[Please] do not be angry over the many inconveniences on my behalf.<sup>36</sup>

Karl Waldeck was a former student and had become Kapellmeister in Linz in

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<sup>34</sup> No. 64 in this collection.

<sup>35</sup> No. 111 in this collection.

<sup>36</sup> No. 143 in this collection.



1890. On Easter Sunday Bruckner was to play for High Mass at the Cathedral in Linz, but there were complications in the arrangements. Bruckner felt compelled to apologize for them and to assure his friend that he felt sorry about them.

On March 7, 1892, Bruckner wrote to Bernhard Deubler, the Choir Director at St. Florian concerning one of his compositions:

I am allowing myself to send you [my] *Vexilla Regis*. I composed it following purely heartfelt urgings. May it find favor. [In addition,] may it go well for Herr Aigner and the Boys' Choir, and may they study [it] *very slowly*.<sup>37</sup>

In this letter, Bruckner's humility is overcome by love for his composition. There is no record of Deubler's requesting the work, although this may have been the case because the date of the letter is so close to Holy Week, just before Easter. Even so, Bruckner wanted his work to be pleasing to those who would read and perform it and hoped that it would go well with the director.

By trade, Karl Aigner was a bookkeeper for a bank; but he was also a monastery musician, an assistant to Bruckner, in charge of the boys' choir. Because the offering was very special, very close to Bruckner's heart, he wanted every detail in this particular music to be addressed; he therefore added the admonition to study the piece very slowly. However, such an instruction is inconsistent with his allowing others to butcher his symphonies or take liberties with tempi. As discussed later and from general knowledge of his procedures, inconsistency was just another feature of his insecurity.

The "*very-slowly*" thought may have come partially from his experiences as a

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<sup>37</sup> No. 176 in this collection.

choirboy. Sight reading is done only *once*. No one can concentrate on one topic for long periods of time without having some thoughts come into his or her mind, as proven by modern psychological studies. This is often doubly true with young boys, even those who know mental discipline. Bruckner was writing about a rehearsal tempo but inferring a need for much practice so that performing correctly would be almost automatic, including the necessities of singing the exact words and notes, remembering artistic interpretation, and following the director. After all, he himself had been a member of the boys' choir.

Bruckner possessed a great sense of humor. It does not often appear in his letters, for they were usually written in a serious and formal mode—and often he displayed his depression rather than his caprice. Nevertheless, every once in a while, a glimmer comes through; for example, to Felix Mottl on April 17 and for a second time on June 7, 1885; on April 17, he wrote: “Dear Old Young Friend! This must be Bruckner you say, and right you are; it is he. Listen: Prof. Riedel from Leipzig has offered to present my *Adagio* from the Seventh Symphony...”<sup>38</sup> And on June 7, but a little more seriously: “I request that you... remain always my old, young friend and brother!”<sup>39</sup>

Much later, he wrote to his own brother, Ignaz, on February 3, 1890: “Talk has it in Vienna that there is a teacher whose name is Anton Bruckner, and [he] pretends to be my brother.”<sup>40</sup>

When August Göllerich arranged an organ recital for Bruckner in Wels, he began his return letter on March 27, 1891, thus: “I do not know from where the nice letter of my

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<sup>38</sup> No. 18 in this collection.

<sup>39</sup> No. 29 in this collection.

<sup>40</sup> No. 109 in this collection.

noble patron and defender came. All the same, Wels will shortly have a joyous time."<sup>41</sup>

Bruckner could be sentimental at times, too; but this quality rarely appeared in his letters. Having written to Göllerich a few months earlier, on January 1, 1891, he also approached pathos and humor in the same letter.

At present the new D-minor Symphony has grown on my heart. Hugo Wolf threw himself around my neck, crying, following the concert, which also affected me, and yet a third musician.

Therefore: the weeping trio.<sup>42</sup>

The last sentence, of course, constitutes a pun in German: *der Wein* being the beverage, and *weinen* being the verb, to weep. Bruckner was intelligent, and even clever, but his poor self-esteem, along with his depression, suppressed evidence of the capacity of his intellect, except for his music.

Not being a solitary person by nature, Bruckner found it increasingly difficult to live alone in the world. As a young man residing and working at St. Florian, he had felt alone and lonely in his little room. As time progressed, he began to look for a soul mate, a wife. He was perhaps the least likely prospect for marriage, but he was not without desires.

As an extremely religious man,—he kept a list of the *Ave* and *Pater noster* prayers that he said each day—he would never have sought a sexual relationship outside of marriage. Unfortunately, he often fell in love with young women, one after another, and, for the most part, his private students and daughters of his neighbors. His amorous feelings were almost never returned; and when it seemed that one or two would be, nothing came from these attachments.

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<sup>41</sup> No. 142 in this collection.

<sup>42</sup> No. 130 in this collection.

On November 6, 1885, Bruckner wrote to his friend Moritz von Mayfeld about the ladies who pursued him. It was fortunate that he was wise enough to realize that his celebrity-like status was behind their seeming admiration.

Concerning my marriage, *I still have no bride up to this date*; if only I could find a properly becoming sweetheart! To be sure, I have many female friends; for in recent times the darlings pursue me extensively, and they think that they have to treat me in an idealistic manner. It's terrible if one is not well!! Entirely forsaken! A handkiss to your gracious lady!<sup>43</sup>

In 1888, there are two letters to a women identified as Fräulein M. She was further identified as Fräulein Martha, but none of the source materials gave a clue as to who she really was. No one knows where or how Bruckner met her; nevertheless, it is obvious from the two letters that he was enchanted with her.

The first message, dated November 5, 1888, spoke to the fact that Bruckner had lost the treasured letter he had received from her.

What will you think of me? I felt indescribably joyful over your dear, sweet letter and put it immediately in my pocket next to my heart, where it was to stay until Fräulein Martha [can] come to Linz. Suddenly I can find my jewel no more....  
Therefore, [I am using] this address,...<sup>44</sup>

Eighteen days later, on November 23, he wrote thanking her for her portrait. In those days, one sent one's portrait to another for whom one had the highest regard. The conclusion remains that she did at least respect him—and a little more, he may have hoped; but who was she? And did she respond to the second letter? Obviously nothing of a significantly romantic nature came from this encounter. In addition, why did he sign

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<sup>43</sup> No. 41 in this collection.

<sup>44</sup> No. 98 in this collection.

the missive, "Your admiring old friend, A. Bruckner?"<sup>45</sup>

I cannot express my great joy at [receiving] your magnificent portrait. Thank you for it, from the bottom of my heart! That, being portrayed through this well-done likeness, is not a trivial thing; you are such a highly intelligent, splendidly turned-out, beautiful young lady, proclaimed with the most feminine virtues. Whoever knows you can only admire;...<sup>46</sup>

Herein lies one of the mysteries surrounding a man who was, by all accounts, completely open, honest, and naïve. However, who was Martha, the old friend?

By 1885, Bruckner had only two surviving siblings, Rosalie (Hueber) to whom he often referred as "Sali," and his brother Ignaz. Bruckner's deep feelings for members of his family do not manifest themselves often in his letters, but he loved them and never forgot them in times of need. This excerpt is from a letter dated March 14, 1889.

[Please] accept my heartfelt sympathy at the deepest, saddest loss of your only daughter! God give you two-fold strength! For the departed (our dear niece), however, eternal peace! A week ago (Wednesday), I attended a high mass at the Schottenkirche for the deceased Johanna; I am sending the enclosed twenty Gulden to help with the cost of the funeral. Let us pray regularly for the dear one who has gone before us!<sup>47</sup>

Bruckner's intimate feelings are sometimes hidden in his wishes for the good health of everyone, but they are always present. He worried about his own health nearly enough to make himself ill.

In the early 1880s, Bruckner began to be preoccupied with his health and in general with that of everyone he knew. Since his breakdown in 1867, he had never been completely well. In 1883, in wishing everything good to a friend, he wrote that above all else was good health, upon which he expounded for the remainder of the paragraph. The

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<sup>45</sup> No. 100 in this collection.

<sup>46</sup> No. 100 in this collection.

<sup>47</sup> No. 104 in this collection.

same can be seen in one of his longer letters from ca. 1884, where he ended with the two words, *Mein Magen!* (My stomach!).

On February 9, 1885, Bruckner wrote to his brother-in-law, including his sister's name in the salutation; however, the letter really was to Johann Napomuk Hueber (the husband of "Sali"). The message is newsy and mostly about the symphonies, but a few other details stand out. "Thank you for the letter. Sali, do not send anything. Here is ten Gulden... I am well and wish that Sali may also be healthy soon!"<sup>48</sup>

Bruckner was reasonably well and wished to stay so. At times, Rosalie would send her brother packages—parcels of meat, as is apparent in later correspondence. Anton had particular problems with his stomach and could not eat smoked meat, which was the customary method of preserving it; this was the only type that could be sent to him during this era. Of course, he was concerned about Rosalie's health, too, and wished her a speedy recovery.

Bruckner gave only a glimpse of illness in a letter of November 6, 1885, to Moritz von Mayfeld: "It's terrible if one is not well!"<sup>49</sup> In a letter of June 17, 1886, to Elisabeth Kietz, daughter of sculptor Gustav August Kietz, Bruckner wrote: "[May] you remain in good health, Fräulein..."<sup>50</sup> Such a statement could have meant nothing but a politeness for the beginning of a paragraph, which contained other customary refined phrases, but not from Bruckner. The mention of health was just another small reminder that it was at the top of his wish list, right up there with musical success.

On November 3, 1888, Bruckner communicated with Karl Waldeck, one of his

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<sup>48</sup> No. 5 in this collection.

<sup>49</sup> No. 41 in this collection.

<sup>50</sup> No. 61 in this collection.

former students and his successor at Linz Cathedral, writing:

[May you] receive the sincerest renewal of my deeply felt congratulations on your name day! Notwithstanding the highly delightful fruits of your artistic work—for which I heartily congratulate [you]—it is your physical well-being, your health, that I desire with my whole being from the all-bountiful heaven. God grant you many, many healthy years [to come].<sup>51</sup>

Bruckner was bereft when his brother almost died in 1890. His message in the letter of February 3, is one of joy at the recovery of Ignaz:

How very alarmed I am over your misfortune, you can only imagine. We thank God out of fullest heart that He has saved you so wonderfully. All the same, be really careful about what you eat, and inspect each bite you intend to eat. Frau Kati and I congratulate you on your life's being saved! Enclosed is 10 Florins. Be careful later about [eating] smoked meat, and I will be grateful. *So be really careful!*<sup>52</sup>

In June, 1891, Ignaz was ill again. This time Bruckner wrote to his friend, Bernhard Deubler, on the fourteenth, asking him to find a new doctor for Ignaz.

My brother, as he writes me, has been afflicted with influenza for a week.

Might I not request the most venerable Herr Professor—on my account—to arrange [for] a replacement and doctor for him, because this insidious disease, when it is neglected, often leaves behind bitter consequences.<sup>53</sup>

It was not odd that Bruckner would write to his friend for this favor, for Ignaz resided in the town of St. Florian and was associated with the Monastery. In addition, Bruckner was not asking for himself, and he knew Prof. Deubler would be understanding and kind.

On February 19, 1891, Bruckner again requested that no meat be sent to him until

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<sup>51</sup> No. 97 in this collection.

<sup>52</sup> No. 109 in this collection.

<sup>53</sup> No. 154 in this collection.

fall; but this time the letter was to his brother and openly stated that Bruckner was not well.

Thank you for the delicious meat. Here [is] ten Gulden. [But] please do not send me any more because I have [a] stomach disorder; send me meat again only at harvest time.<sup>54</sup>

As ever Bruckner was gracious and did not refuse further gifts of meat altogether, but only until the new cattle were slaughtered for fresh meat in the autumn.

The stomach disorder, along with a throat disorder, were mentioned in two more letters dated March 17 and March 27, 1891. To Felix Weingartner on March 17:

Because I have been suffering from throat and stomach disorders for a long time, I was advised [to] go to the countryside for a certain time; and, thus, at the present time, I find myself at St. Florian Monastery in Upper Austria—one and one-half hours from my birthplace....<sup>55</sup>

The text of this letter reveals that Bruckner had not been feeling well for quite some time. Even so, at this point he must have received some restorative power merely from being again at St. Florian Monastery and relatively close to his Ansfelden.

And to August Göllerich on March 27:

On Easter Sunday, I am playing the organ in Linz for the Bishop's Pontifical Mass; then [I] am returning to St. Florian where I shall stay through Saturday, in order to take a rest, particularly since I am continually suffering from throat and stomach problems.

I wish you [a] good holiday, and a good rest!<sup>56</sup>

Also cited is a letter from June 1, 1892, to Oddo Loidol, at Kremsmünster, in which Bruckner stated his regrets at not being able to accept the invitation to visit the

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<sup>54</sup> No. 139 in this collection.

<sup>55</sup> No. 140 in this collection.

<sup>56</sup> No. 142 in this collection.



Monastery. All in all, a sad letter. Bruckner could no longer play the organ due to the swelling in his legs, which allowed him to walk only ponderously. On August 18, a letter to Bernhard Deubler found Bruckner in Steyr.

I am in Steyr with swollen feet and *may not do any organ playing*; on the contrary, I require the *Carlsbad Cure*. In September, I must [go] to Weimar; they want to perform my new composition, the 150<sup>th</sup> Psalm.<sup>57</sup>

On September 6, Bruckner was still residing in Steyr, from which location he wrote to Cyril Hynais; this means that he had not left between August 18 and September 6, due to his poor physical condition. “My feet are better,” he wrote, “but not yet healthy.”<sup>58</sup>

For more than one reason, Bruckner was very much aware that he might not be able to attend a proposed performance of his Fourth Symphony. He explained in a letter, dated December 27, written to Otto Kitzler who would conduct. “Whether I am actually able to come to the performance depends on my constantly precarious state of health; and the performance of one of my [own] works always agitates me. Stay very healthy.”<sup>59</sup>

Again Bruckner’s preoccupation with physical health is obvious. In his own case it was truly justified at this point, for he would never fully recover from his maladies. In the case of Kitzler, who was in good health, it was Bruckner’s hope that his friend not miss any good part of life, either on the personal or professional level.

For this study, the last letter relating to health is dated January 4, 1893, and was written to Father Oddo Loidol. Although much younger than Bruckner, Father Loidol would die in this same year. This letter demonstrates Bruckner’s grief at the illness,

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<sup>57</sup> No. 190 in this collection.

<sup>58</sup> No. 192 in this collection.

<sup>59</sup> No. 198 in this collection.

eventually proving fatal, that Father Loidol was experiencing. "... from the bottom of my heart, I beg God above all for your health! Alas! [if only] I knew how to help."<sup>60</sup>

This communiqué may have been a telegram; nevertheless, it clarifies Bruckner's feelings, thus demonstrating that in the face of his own deteriorating health, he was even yet very much concerned about the welfare of others—especially one who was a beloved friend.

Bruckner was a man afflicted with self-doubt and insecurity. Even in times of great success, he often followed the inane suggestions of others and sometimes missed wonderful sections of music reviews by dwelling on specific negative details. Being devastated by the opinions of others was one characteristic that Eduard Hanslick discovered and used against Bruckner in the searing criticism which first smoked and then became incendiary by way of Hanslick's viciousness. Consequently, after Hanslick changed his mind negatively in regard to Bruckner's work, his insecurity became even worse and finally blossomed into the *fleur de mal* of paranoia.

Insecurity and unsuredness are found in profusion in Bruckner's correspondence. Separating them completely out from the matters that caused Bruckner's depression is impossible, but there is a magnitude of examples that can be used to explain instances of both.

On April 17, 1885, Bruckner wrote to Felix Mottl concerning a rehearsal of the Seventh Symphony in Karlsruhe; "First: the orchestra was not too unfavorably disposed toward me."<sup>61</sup> "...Not too unfavorably disposed..." placed Bruckner in a very

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<sup>60</sup> No. 200 in this collection.

<sup>61</sup> No. 18 in this collection.

vulnerable position. This is not merely humility; this is depression looking for confirmation.

Even today it is unfortunate if an orchestra has to play something that its members do not like; however, this happens frequently, and one rehearsal may not be adequate in order to make any kind of judgment, if value judgments are ever justified. At first reading, an orchestra will often follow the conductor through a piece, unless the music makes no sense at all to them. However, under unusual circumstances, their likes and dislikes could affect the number of further performances; but schedules usually remain schedules; and Bruckner could have avoided worrying at all.

Two paragraphs later he questions Mottl's enthusiasm and willingness to give his utmost to performances of the symphony, especially the *Adagio* movement:

Third: would you be willing to engage your whole artistic being, as Messrs. Levi and Nikisch, in rehearsing and conducting this *Adagio* with the tubas and the funeral music to the late Master, for your old, former teacher to whom you were always so dear? Provided that you can fill yourself with enthusiasm for it, you, as highly celebrated conductor, are the right artist [to perform it].

If, my dear Mottl, you tell me this with your German word of honor, then three cheers! The matter is then in order, and I must then send the parts to Leipzig.<sup>62</sup>

These two paragraphs illustrate nearly all of Bruckner's problem areas. He was really unaware of normal functioning, in behavior and expression. Bruckner's method of approaching Mottl was certainly a strange one. Mottl was his former student and would obviously give the best performance possible. What conductor would risk damaging his own reputation? As a friend, Mottl would naturally do everything in his

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<sup>62</sup> No. 18 in this collection.

power to heighten the quality of his presentation; however, such odd requests are not unfamiliar to those who have learned about Asperger's Syndrome. Although the degree of autism in Bruckner's case must have been lesser than some, he nevertheless had trouble fitting into a social structure and frequently missed cues and refinements that his era and circumstances demanded. Nevertheless, he made and kept friends, which would not be expected of a person with Asperger's.

One of Bruckner's major failings was his uncertainty in regard to his composing. Few composers spend as much time as he revising written compositions. Whole symphonies were reworked and sometimes cut and patched, often with the good intentions of others—and perhaps at their whims, now and then—in the hope of performances, but to the detriment of the music, ruining both the form and its ingenious contrapuntal structure. The only symphony that may have been improved is the Third, and there are three versions of that one about which scholars still argue. Even so, Bruckner wanted to leave perfected symphonies for posterity; but not nearly all of the revisions can be blamed on those who might be considered his helpers.

In the case of the Mass in E minor, one might ask why revisions were made just because of the death of Bishop Rudigier, with a new bishop in place; naturally, this is very likely the wrong question. As was Bruckner's practice, which became even more radical as time progressed, he felt that changes were necessary. In a letter to Vicar Johann Burgstaller, on May 18, 1885, Bruckner reported what he had done: "The Mass dedicated to the late most venerable Bishop, belongs to the Dombau-Verein. I have undertaken revisions, and might they now be copied into the parts, since a new Bishop

is reigning?<sup>63</sup>

By 1885, Bruckner was famous, for his music was being performed in other European countries, as well as in the New World. Good reviews were important to him, of course; but having received no news from a Karlsruhe critic, Bruckner assumed the worst and hastily wrote to Felix Mottl on June 7, 1885:

Several days ago, I received the most enthusiastic and honorable review from Prof. Nohl in Heidelberg, wherein I saw that [my] success had probably been very good. In vain, I waited always for a message from Dr. Schönaich,— from the *Karlsruhe Blatter*, nevertheless in vain! No doubt they must have been severe.<sup>64</sup>

Could there not have been an unaccounted-for delay in the delivery of a message from Karlsruhe or a delay in printing the review? Bruckner's insecurity continued throughout his life. On March 17, 1891, he wrote to Karl Waldeck:

In advance, I thank you very much for your trouble. By this time, I am at St. Florian; and on Sunday will come to the Cannon [Restaurant] in good time for the High Mass. Please do not be angry over the many inconveniences on my behalf.<sup>65</sup>

“Please do not be angry” is more than politeness of writing style. Waldeck was a friend, admirer, and former student. Feeling unworthy describes Bruckner's attitude toward himself. It is possible that Bruckner had his humble beginnings always at the front of his thoughts. Irrational guilt over something small, but perceived as serious; or one small infringement for which he could not forgive himself, although God could do so, could begin each of his downward spirals. Since a person cannot focus on any one idea for consistently long periods of time, there would have been times of

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<sup>63</sup> No. 27 in this collection.

<sup>64</sup> No. 29 in this collection.

<sup>65</sup> No. 143 in this collection.

relief when his mood lightened. If he had had a bi-polar II personality with an obsessive/compulsive overlay, then his depression, with mood swings and anxiety, could be very easily understood. Nevertheless, the inherited presence of Asperger's Syndrome, which is a collection of problems, not all of which are present in any victim, and not to the same degree in any two, was most certainly the culprit.

On August 8, of the same year, Bruckner was residing in Steyr and wrote to Felix Weingartner in Mannheim:

Genuine heartfelt thanks for taking part in my being honored. Nevertheless, I still have no diploma and believe the documents from the ministry and [the] Kaiser will be returned [to me after much] difficulty. Premature gossip came out in the *Linzer Volksblatt*. On this occasion I once more beg your good will, Herr Hofkapellmeister, in reference [to] the performances of my symphonies. You have my fullest trust. I ask please, please.<sup>66</sup>

In this instance, Bruckner was worrying about his diploma, gossip in the local newspaper, and quality in the upcoming performances of his symphonies. Everyone knew, even in Roman times, how slowly bureaucracies work; but he thought that he would have more of a problem than anyone else. Gossip was around even before antiquity; and it always frightened Bruckner, but rightly so. Due to the unfavorable climate in Vienna, his professional reputation had long been assaulted; unfortunately, his predilection for thinking the worst inevitably caused him undue agony. *En fin*, he knew Weingartner's reputation and his work and did not need to beg for fine performances. One wonders what Weingartner thought of this letter, in general; of course, Weingartner knew Bruckner's *modus operandi* well.

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<sup>66</sup> No. 160 in this collection.

To August Göllerich, Bruckner wrote on October 31, 1891:

Porges in Munich wrote a year ago: "The Finale of the Romantic Symphony is by far the weakest movement. I would have liked to pull the themes together, but it was not possible for me [to do so] successfully"—and such chatter. I request [that] you chastize this unhappy man; tell him that it did not occur to me to make *all* of the themes reconcilable. The same learned man finds this only in the Finale of the Eighth.<sup>67</sup>

That Bruckner waited a year to react becomes only one part of the reader's bafflement. Bruckner could have taken care of the matter himself or simply been confident and sophisticated enough to ignore the whole of it. Composers do not explain their work outside of classrooms, friendly gatherings, learned papers, if at all. Most do not even try because it is impossible to explain inspiration.

Bruckner's "not pulling the themes together" was a legitimate procedure if he did not wish to do it, or if it would have affected the composition adversely. His making the statement that it never occurred to him could only serve to open him up to further criticism. That statement was really a blunder. Traditional forms were altered and expanded in Romantic Austro-German music but not altogether abandoned in order to go in new directions until later.

In conclusion, his biographer Göllerich also knew Bruckner well and could ignore any absurdity that came from him. Göllerich admired Bruckner's work and knew the true goodness which was so much a part of his character.

Bruckner was far too much affected by the opinions of others; if negative evaluations of his work were the case, he began to feel depressed, then hopeless, then

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<sup>67</sup> No. 164 in this collection.

worthless. If positive criticism were his lot, often he was too elated, with flights of grandeur invading (Bi-Polar Disorder); but sometimes, even in his perception of the goodness of his life and work, there was the hint of a dark cloud lingering just below the sun. Having hoped for fame but being held back frequently by his own indecision, insecurity, and inability to remain objective in the face of success and defeat, he made bad decisions and worse attempts to undo the results. Of course, musical successes and failures were not the only situations which caused him bouts of depression; he also had to deal with the other phenomena of daily life. His psychological make-up left him unprepared for the ups and downs everyone experiences.

On February 9, 1885, Bruckner wrote to Dr. Rudolf Prohaska who was a board member of the Linz *Musikverein*.

I was already in the unpleasant situation here in Vienna [as well as in] Graz, of having to decline such honors. I am now even infinitely sorer to have to say that I must also decline the wishes of the worthy *Musikverein* in Linz for the same honor that was meant for me.<sup>68</sup>

Bruckner felt that he had to decline honorary membership in the Music Societies in Vienna, Graz, and Linz in order to maintain a low profile. Telling of performances in Munich, Leipzig, Hamburg, and Holland, and the good criticism regarding those that had already taken place, Bruckner sought to protect his successes abroad, as well, by receding into the background in Vienna. His words, "honor that was meant for me," do indicate that he had some anger toward the situation.

In an obviously depressed mood, Bruckner wrote to August Göllerich on June 24, 1885:

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<sup>68</sup> No. 6 in this collection.



Thank you very much for your letter. Unfortunately, I must inform you of the hurt [which] resulted from the breaking of your word that you were going to write to Dr. Helm. This brings out a deep hurt in my inner being. As a consequence, Helm wrote *no report*, and Dr. Schönaich and Mottl did not write anything, either. Indeed, I gave your letter to Dr. Helm, yet he sent it back to me unopened. Accept once again the assurance of my deepest hurt that people of importance will receive no report from my friends.<sup>69</sup>

In this letter, Bruckner proposed that he was hurt, and then repeated the thought, intensifying it with the words, “deepest hurt.” He must have been disappointed in both his friend and in the outcome of the situation; but in reality, Bruckner was depressed and anxious, the obverse and reverse sides of the same problem. Unfortunately, he rarely expressed real anger, usually turning it inward, which undoubtedly contributed to his gastro-intestinal upsets and his anxious/depressed moods.

Approximately two weeks later, on July 7, Bruckner again wrote to Göllicherich on the same subject but in a different tone.

You will find it completely understandable, that it would mean much to me if only Dr. Helm, by way of addition—if only belatedly—would at least give to the *Deutsche Zeitung* the pronouncement of German artist about me; *since Beethoven ceased to compose* [German artists are] *measured solely* [by] *feeling and Wagner's creative work*. He [Dr. Helm] is in Salzburg, ... He seems, regardless of his lovely words, again to be somewhat difficult to move. You, my most worthy, my dear biographer, can do it, in particular if you do not let him have any peace. Therefore, please! It is indeed the first general festival in Germany where I am mentioned, ... I repeat my request that Helm may not be left in peace.<sup>70</sup>

This time Bruckner seems to have sent the right message in the right way. He

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<sup>69</sup> No. 33 in this collection.

<sup>70</sup> No. 34 in this collection.

knew that GÖllerich could help him get the positive criticism that he felt he needed. Already Bruckner had been mentioned in the critical review of the *Fest*; but he wished for the distinction of German Artist. One can hardly realize the turmoil in Bruckner's mind because this pronouncement had not yet been made. The picture, though, was not as bleak as he was perceiving it; he was in the process of reaching true fame, even though he was impatient and fearful due to Vienna's climate and the rejections he had felt, which completely stole his confidence. There was a component of reality in his fear, but his anxiety level magnified the possibility of his never being recognized, by at least tenfold in his imagination.

In 1886, on June 16, Bruckner wrote to his younger friend and admirer, Wilhelm Zinne:

About Hanslick and unfortunately about Brahms, I have been told stories which have been *very hurtful* to me, concerning which I prefer to keep quiet; but my heart is sorrowful!!!

N.B.: Hanslick is still dictating to two reviewers to criticize me; they really try everything to alienate me from Hans Richter who is enthusiastic for me, because everybody knows Richter's fear of the press. Many, many thanks for everything;...<sup>71</sup>

Such injustice, causing sadness for Bruckner! Hanslick was, indeed, a formidable enemy, even though Bruckner had done nothing to provoke his wrath. Being associated with Wagner and his music was enough. Thus, the Wagner-Bruckner camp and the Brahms camp. Vienna and its music critics joined in on disagreements exacerbated by hatred, jealousy and hangers-on; the music circles behaved like spectators at a cockfight, with Bruckner caught between the protagonists. Always fragile, Bruckner now battled emotional, physical, and psychosomatic illnesses.

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<sup>71</sup> No. 60 in this collection.

January 9, 1887, found him writing to Theodor Helm about his plight in musical life:

Herr Doktor, in a highly noble manner and with admirable decorum, you are the only person who raises your noble voice for me, while all the others—long since sleeping again (except for my adversaries)—false, weak friends that are already safe and sound in the camp of my opponents....

Already many times, someone [has] shown me telegraphed reports from New York wherein is reported that Thomas has conducted my Seventh Symphony and the public accepted it enthusiastically.

May I not, once more on this occasion, request a little notice?  
N.B.: Also in Amsterdam....Pleading not to be abandoned,...<sup>72</sup>

Bruckner's feelings of abandonment are apparent here, but he lets them eclipse his realization and enjoyment of considerable success elsewhere. Vienna was not yet prepared to praise him. Times would change.

Again on April 22, 1887, Bruckner wrote to Theodor Helm:

Greetings! As the only representative of my work in Vienna, [I] thank [you] for allowing my Fifth Symphony to be recommended. At your request, I have consented to the preliminary performance. The chorus, *Um Mitternacht*, is new, the third with the same title. The Society has returned from Strassburg [sic] (in the region of Alsace), no doubt by the shortest route from the Schottenring.<sup>73</sup>

Bruckner still regarded Theodor Helm as his only Viennese ally; and ally is the correct word, considering the musical war zone that was Vienna. In addition, how badly Bruckner actually felt about himself is shown in regard to the return of the University's Singing Society from Strassbourg. Bruckner lived at 7 Hessgasse, only a short block from where the members of the Society would pass in returning to the

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<sup>72</sup> No. 76 in this collection.

<sup>73</sup> No. 84 in this collection.

University. What a wonderful tribute to the composer if the whole Society would have turned and walked the short distance to his home, singing the composition for him as a fitting tribute of appreciation. However, they did not. Bruckner felt that he was not regarded highly enough for this to happen; and again his feelings of unworthiness, perhaps even worthlessness, fell into place, making him depressed more than ever.

Bruckner never learned that often people think of a person as he thinks of himself and how others, then, perceive him. Such an attitude is reflected in the whole body, and others are quick to notice and stay away from that person, probably because of some personal fear of becoming like the person and repellent to others. Who would really want to deal with someone like that or have him as a new friend? Bruckner never learned this truth because he did not notice, no one ever told him, and he did not see it at home. This concept can apply to professional relationships, too.

The situation looked even worse to Bruckner when he wrote to Helm on June 2 of the same year.

Thank you sincerely for the kind letter! I cannot deny that I felt genuine pain and isolation... Look closely for yourself at the situation in Vienna—to mention only one—I agree. Von Bülow will work for my ruin as long as he lives.  
May I beg your further goodwill!!!<sup>74</sup>

However, the end was not at hand. Eventually, von Bülow would speak out for Bruckner; but Bruckner was not to know that until von Bülow's conversion.

Circa 1888, Bruckner sent a letter to Hermann Levi concerning the rejected score of the *Romantic Symphony*; he had sent it to Mainz, and had received the news upon his return from Bayreuth. He lists also his problems with publishers, Gutmann and

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<sup>74</sup> No. 85 in this collection.

Rüttig, feeling it necessary to compare his circumstances with those of Brahms.

Again, in Vienna, there is nothing new. That nothing at all will be performed this year is preferable to me. Old friends have again become adversaries, and you know how that is. In brief, the reactionary, old-established treatment from all factions! Without Hanslick—nothing proceeds in Vienna. Indeed, I [might] have already done a dozen years' penance [for] my position as lecturer.<sup>75</sup>

Being treated shoddily by the Viennese music circle and shamefully by his fellow professors at the University would shake anyone's confidence, but it was especially true with Bruckner. Because he viewed himself as a person who always loses, he fulfilled his own prophecy. It never occurred to Bruckner to wait and see; thus, he perceived every setback, no matter how small, as a major disaster. The road was extremely rough for him; but he made it even bumpier for himself, then was completely unable to smooth it out through his own efforts, sometimes plunging into a deep depression.

Baron Hans von Wolzogen received a letter from Bruckner, dated January 1, 1889. Besides wishing that Wagner were there with him, Bruckner related his impression of Viennese musical life in relation to himself:

The Brahms cult has achieved here the most unbelievable thing. Hans Richter, the very first in line!!! maintained [that] the new trend would have no justification in the concert at all; and (because of Hanslick) [he] no longer dares to accept anything of mine for the prospectus.<sup>76</sup>

Bruckner was not exaggerating in the tone of this letter. In the first place, Hans Richter *was* deathly afraid of critics; and, secondly, the followers of Brahms were powerful and

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<sup>75</sup> No. 91 in this collection.

<sup>76</sup> No. 102 in this collection.

ruthless. Finally, little really did go on musically in Vienna during the years when Hanslick held sway, unless he approved. However, Bruckner had friends and supporters, was a teacher beloved by his students, and was a concert organist, not a composer only. As usual, though, Bruckner's thinking eclipsed the good in his life and settled in on the non-successes of his performances, all in all feeling inferior because Brahms was doing so well.

A letter of October 11, 1889, addressed to Wilhelm Floderer, in Linz, sums up Bruckner's state of mind. Sadly, he writes: "I am glad when the Austrians sing anything of mine."<sup>77</sup>

On March 30, 1890, Bruckner wrote to Theodor Helm:

In all haste, I ask you sincerely, for my sake to make no mention today—since I myself am at fault—that the Philharmonic has performed nothing of mine. I have taken away from them the "Audacious Broom" ([the] First Symphony), and the D-minor Symphony is not yet printed. Also, Richter did not know that the Sixth Symphony is already written. At both ends, we have waited on the D-minor Symphony about which Herr Schalk has been assuring me for three months that it will undoubtedly come in good time.<sup>78</sup>

As nearly always, problems stymied Bruckner, Franz Schalk being one of those problems, though unwittingly on his part. Schalk's good intentions and Bruckner's wishes to have his music performed and to please his listeners made up a poor equation.

As time progressed, Bruckner's mental state worsened and his old aberrations, from 1867, began to recur. Already in 1889, on August 12, he wrote to August Göllerich:

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<sup>77</sup> No. 106 in this collection.

<sup>78</sup> No. 110 in this collection.

I wish to know of what the spires above the dome of the city towers (where we were) consist. Next to the dome is a.) the stud, then b.) the weather-vane with ornament; isn't it? Then - - - c.) a cross??? And a lightning rod or what else? Is there a cross?

What is on the spire of the Catholic church? [I believe] only a weather-vane without a cross?

Excuse [me] many times, and [I] thank you in advance. Please make a note of *everything*; in the autumn I shall ask for clarification, ...<sup>79</sup>

Since Bruckner was asking about Bayreuth, he could not easily check for himself.

Nevertheless, this is a very unusual request for information, seemingly of no real significance, except to a victim of what looks like an obsessive-compulsive disorder.

Bruckner also had a fascination, almost a preoccupation, with death. After his signature, at the very end of a letter of condolence to his sister Rosalie, he wrote on March 14, 1889: "Yesterday a young officer, [the] son of a very rich citizen, was stabbed to death at a fencing practice."<sup>80</sup>

What such a statement is doing at the bottom of a letter of condolence regarding the death of Johanna (his niece), only daughter of Rosalie Hueber, is hard to understand except in psychological terms. However, by now Bruckner's problems must have been making themselves obvious again to his family. Unfortunately for Bruckner, this incident illustrates only one of his strangenesses.

Along the same line, in 1867, Bruckner was intrigued by the death of Maximilian, brother of Franz Joseph I. As Archduke of Austria, Maximilian was made Emperor of Mexico; but for political reasons, he was court-marshalled and then executed by gunfire. Bruckner was interested in all of the details surrounding the death and visited the casket several times while Maximilian lay in state.

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<sup>79</sup> No. 105 in this collection.

<sup>80</sup> No. 104 in this collection.

Bruckner remained a puzzle in Vienna, with his old-fashioned peasant clothing, which included a large handkerchief protruding from a pants pocket, and his rustic table manners. Children laughed and followed him in the street. One of his oddest preoccupations was the counting of windows in buildings, the type of repetitive behavior that those suffering from autism display.

Bruckner was inconsistent in his behavior which was one of his failings, although he seemed to be powerless to change or even detect the problem. When necessary, he gave performance instructions to conductors, directors, and performers. At times, these directions were very clear and to the point. At other times, he granted *ad libitum* rights, occasionally even asking for advice. Then there were those times when his ability to be direct was marred by indecision, too many qualifiers, and contradictions.

On March 31, 1885, the Benno Walther Quartet, with an added violinist, played Bruckner's String Quintet. A few days beforehand, on March 27, Bruckner wrote to the Quartet, giving what he considered a performance direction in regard to a portion of the Scherzo: "In reference to the Quintet, I would like to request that the Scherzo not [be played] as prescribed; on the contrary, in the second section—nearly up to the recapitulation of the opening Andante—please take [the tempo] as you ordain. I wish you much luck."<sup>81</sup> Bruckner had already heard Joseph Hellmesberger's quartet play the work and must have liked the tempo, but his letter gives no clue as to what was done or what was to be done.

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<sup>81</sup> No. 15 in this collection.



Bruckner wrote to Felix Mottl on April 29 of the same year, asking that he change an expression mark in the Adagio of the Seventh Symphony. What is more important, however, is Bruckner's insistence on the use of the Wagner tubas; at least here Bruckner overcame his unassuredness. Nonetheless, he gave the conductor too much freedom, for he was very concerned about what the laymen would think of what they heard. As a matter of fact, everyone was a layman in regard to this symphony until the symphony was played more than once or the score was studied at least twice.

At X in the *Adagio* (*Funeral Music* for tubas and horns), I beg you most sincerely—three measures before Y—to increase the *crescendo* to *fff* by the next measure,—about one measure before Y—in order to allow a *decrescendo* on the third quarter-note. Be sure to use the [Wagner] tubas. (In no case are horns to replace [these] tubas.) Would it not be desirable to introduce the Scherzo with [the] Trio also? (In particular for the laymen?)<sup>82</sup>

Still in March, 1887, Bruckner was fussing over the funeral music in the Seventh Symphony. J. L. Nicodé had written him the most complimentary letter stating that Nicodé was going to conduct the Seventh Symphony in Dresden as his last Philharmonic Concert. As he was already pleased with the symphony, he may have been somewhat surprised when Bruckner wished him good luck. "N.B.: At the end of the second movement (*Adagio*) in the tuba passages (the true funeral music), three measures before Y, *four horns playing fff* sound much better than two. Good luck!"<sup>83</sup>

On October 2, 1890, Bruckner wrote to Felix Weingartner recommending the Eighth Symphony for performance. Arthur Nikisch had already expressed a desire to conduct it; but Bruckner was so unsure about its performance, and then its acceptance,

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<sup>82</sup> No. 22 in this collection.

<sup>83</sup> No. 82 in this collection.

that he begged Weingartner to honor the large cuts which Josef Schalk had made in the Finale.

Please, Herr Kapellmeister, allow me to recommend my Eighth Symphony; when copied, it [will] come to your hands.

The finale has large cuts; because of the length of the same, I beg you to allow [these] cuts.<sup>84</sup>

In truth, Bruckner's symphonies do tend to be long, especially as the numbers increase; however, making cuts neither improves them nor makes them more desirable. It only spoils the composer's intentions.

Now and then, Bruckner was very precise in his directions. A letter of December 30, 1890, to Theodor Helm, contains an example:

The *Credo*, in the absence of the orchestra, requires at least two keyboards, four hands; and [then] requires solid full-score playing in order to bring out well the [bass of the] foundation of the entire work—to bring out the *unison* sections for the whole string orchestra in the “*et resurrexit*,”—the symphonic basses and the same with all [of the] *unison* [lines for] the string orchestra.<sup>85</sup>

By 1891, Bruckner had still not desisted in cutting parts out of his symphonies, expressly from the Finale of the Eighth. On January 27, he wrote to Felix Weingartner:

How is it going with the Eighth? Have you already had rehearsals? How does it sound? Please cut the *Finale*, as it is indicated, because it would be too long and [will] matter only [in] later times for a circle of friends and those in the know. I ask [that] the *tempi* be intentionally altered, completely *ad libitum* (as is necessary for clarity).

Again I ask: how does the Eighth sound?<sup>86</sup>

In a letter of March 17, Bruckner asked Weingartner not to change the full score of the symphony but also requested that he accept the abridgement in the Finale.

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<sup>84</sup> No. 117 in this collection.

<sup>85</sup> No. 124 in this collection.

<sup>86</sup> No. 133 in this collection.

Please just let me know what your orchestra needs; however, [I] ask that the full score not be changed. Also, it is one of my fondest prayers [that], at the printing, the orchestra parts remain *unaltered*.

By all means, accept the abridgement in the Finale because otherwise it would be too long, and [that] would be detrimental.<sup>87</sup>

Detrimental to what? Bruckner composed the symphony. In all probability, he meant that the critics or listeners in general might not like such a long performance; but the symphony makes better musical sense if unaltered. In spite of all, Bruckner desperately wanted at least parts of his works to be performed and heard during his lifetime and was willing to make any sacrifice, though he felt in his inner being that his works were for posterity. Again he stated that it would matter only in later times and for the circle of his own friends. Understanding this *mélange* of fears and desires allows the excerpt above to make some sense.

Bruckner wrote to Hans Puchstein on January 3, 1892, in order to correct an error concerning his two symphonies in C minor; Puchstein was to conduct Symphony No. 1. After affixing his signature to the letter, he amended it with: "The harmonies (woodwinds and brass) are mostly indispensable (for keeping the lines separate)."<sup>88</sup> Even here, Bruckner qualifies his statement with the adverb "mostly." Such a statement conveys his admonition but Puchstein was not told how much mostly meant.

If Bruckner had problems giving performance instructions, he certainly had more than his share of difficulties with publishers. He was always bemoaning the fact that he could not find a publisher; but often when he did find one, he inevitably had knots and snarls to unravel. Nevertheless, Hermann Levi also saw that the problems were real.

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<sup>87</sup> No 140 in this collection.

<sup>88</sup> No.174 in this collection.

How is it at present with Gutmann? I have heard nothing more. Just between us,... I offered him 1000 Marks as subsidy for the cost....and so, I am of the opinion [that] he could fully well give a royalty to Herr Schalk. If he does not give it, I will certainly find a publisher in Germany. [This situation] would be resolved only if he [were to] give [a] definite Yes or No. If you are absolutely *against* Gutmann, write [your answer] to me. I have only turned to him since he published the Quintet.<sup>89</sup>

The citation above appeared in a letter from Hermann Levi, which is dated April 26, 1885. About three years later (ca. 1888), nothing had changed very much; Bruckner was continuing to have problems with Albert Gutmann and others. As was his custom, Bruckner recounted his woes to Levi:

Upon my return from Bayreuth, to my sorrow, I received back from Mainz, the Romantic Symphony in E-flat and, indeed, without any alleged reason. After that, Herr Seidl asked for [the] score and was of the opinion [that] he would find a publisher over there. Now, Herr Gutmann, himself, wants—and is of the opinion [that] I am obliged to request—1000 Florins from the Palace for him. In no case can I do that. Rather, he, himself, should negotiate there without my [having to] proffer the fee; indeed, I have never received anything,... (N.B.: From Rättig, 50 Florins.)<sup>90</sup>

On March 17, 1891, Bruckner wrote to Felix Weingartner telling of his desire to have his Eighth Symphony printed—not even published—just printed for an opening performance.

If Schott would accept the printing, the goal would be achieved; and I would have great joy. That he has gone to great lengths to further recognition of me is for me a great consolation, namely through your ingenuity.<sup>91</sup>

Schott did admire Bruckner's work; on the other hand, getting the publisher to go forward with the printing at such a crucial time was paramount and not at all an easy

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<sup>89</sup> No. 21 in this collection.

<sup>90</sup> No. 91 in this collection.

<sup>91</sup> No. 140 in this collection.

task.

After a while, Bruckner's general situation did look more promising. Relating his pleasure at the brilliant performance of his *Te Deum*, he wrote to the conductor, Siegfried Ochs, on June 26, 1891: "Never more will I hear my work [performed] like that.... N.B. I intend to secure the [publishing] firm of Raabe for myself."<sup>92</sup>

At last, Bruckner felt confident enough to state what he intended to do and then pursue his goal with no qualms. It goes without saying that the work was again published for him. Bruckner's printing and publishing distresses were over.

Along the way, Bruckner frequently had few opportunities to compose. Time after time he wrote to friends, and even to the King of Bavaria, that he lacked the proper number of hours to do so; but how overjoyed he was when he could slip away to St. Florian Monastery where he could compose without interruption. Nevertheless, he had more than enough commitments to fill his schedule and could spend time there only infrequently.

On May 18, 1885, Bruckner wrote to Johann Burgstaller, in Linz:

Although I have only my times of rest for composing, and not even these for a long time!!! Even so, I have kept my promise and send you under separate cover the new "Ecce sacerdos magnus."<sup>93</sup>

No doubt Bruckner was rushed, with all of his duties as professor and organist, but he always kept his word. Withstanding stress was not his forté, and it made his nervous condition even worse.

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<sup>92</sup> No. 159 in this collection.

<sup>93</sup> No. 27 in this collection.

A reference to one of the rare times that he could anticipate a visit to St. Florian can be found in a letter of June 17, 1887, addressed to Bernard Deubler.

Thank you very much for the remembrance and honor to my humble self, and I wish you everything good.

In addition, I rejoice to be able to be at St. Florian, where I can engage in composition peacefully. Only one thing weighs me down heavily—having to place the burden of my being there on the praiseworthy Monastery. If only I myself could pay for my board, I would be more at ease staying there because every good has its limit!<sup>94</sup>

Still thinking first of others, Bruckner, nevertheless, was overjoyed about his visit and the prospect of time to compose.

In 1886, Bruckner wrote to King Ludwig II of Bavaria asking for permission to dedicate the Seventh Symphony to him. After much ritualistic rhetoric, Bruckner informed the King of his problems with finding time to compose.

I am all the more fortunate that likewise the golden rays of the royal grace touch me, as I, nearly sixty-one years old, in addition to all of my many school periods at the Vienna Conservatory, must also give private instruction in music, so that not very many residual hours remain left to me for musical composition. Because at the present time I feel myself honestly vigorous [enough] to create my best and would like to turn with pleasure toward dramatic composition, this lack of time falls heavily on my heart!<sup>95</sup>

The symphony was dedicated to the King. In his letter of request, Bruckner made a point of mentioning Wagner's statement about wanting to have all of Bruckner's symphonies performed, no doubt, because the King considered Wagner a friend and was highly influenced by him—so much so that individual walls in Schloss Neuschwanstein are covered with paintings depicting scenes from Wagnerian music dramas.

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<sup>94</sup> No. 30 in this collection.

<sup>95</sup> No. 46 in this collection.

Bruckner was obviously hoping for more than acceptance of the dedication of his symphony, plus a performance of it; but King Ludwig was far too occupied with bankrupting his country by building castles to notice the dire needs of an overworked professor and composer.

By March 25, 1886, Bruckner was indeed buried in his Eighth Symphony, as he wrote to Baron Hans von Wolzogen:

A thousand thanks for your kind visit; I was sincerely sorry that I did not know, and that I was unable to make a return visit, in particular, however, that I had to miss Your Grace's distinguished speech. (Once again, I'm in the same state of affairs.)

Your letter, which honored me so and was so highly ingenious, cheered me greatly! Unfortunately, I am now buried in the Eighth Symphony and have almost no time for composition.<sup>96</sup>

On February 23, 1887, Bruckner mentioned the lack of opportunity to work on his Eighth Symphony again, this time in a letter to his friend Elisabeth Kietz:

Accept herewith my most sincere thanks and my deepest admiration for your highly noble heart! Forgive my negligence,—it is the Eighth Symphony that lays claim to my attention; and painfully, so little time for work! which makes me feel so often discouraged.<sup>97</sup>

Having almost no time to compose not only dispirited him but also added to his depression, thus heightening the other pathology in his psyche.

January 30, 1888, is the date on a letter to Frau Betty von Mayfeld, the wife of Moritz von Mayfeld—both of them close friends of Bruckner. It, too, emphasizes that Bruckner is working on the Eighth Symphony with too little time to spend on it: "Thank you from [the bottom of] my heart for your graciousness as well as [that] of your

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<sup>96</sup> No. 54 in this collection.

<sup>97</sup> No. 80 in this collection.

husband, the Government Councillor. The Eighth Symphony is far from finished; I have many proposed changes and too little time for working [at] them.”<sup>98</sup>

Bruckner had just finished the (first) definitive version of the symphony in 1887; and already early in 1888, he was concerned with making many proposed changes. Proposed by whom? Unfortunately, changes were made in the course of the next two years, 1888 and 1889, under the guidance of Josef Schalk, a former student. This process was later dubbed *recomposition*. One need not wonder why the Ninth Symphony was never finished, although the Trio in F, composed as the Scherzo of the symphony, was already completed in 1889.

On March 26, 1892, Bruckner wrote to Theodor Helm: “...have much to do; must compose music [for] the 150<sup>th</sup> Psalm.”<sup>99</sup> A month later, on April 26, Bruckner wrote to Oddo Loidol: “I must set the 150<sup>th</sup> Psalm for the *Musikfest* in September.”<sup>100</sup> Most likely the Psalm was completed in Steyr, his alternate haven for composition; in fact, he once expressed that he could work constantly in Steyr. The Psalm was scheduled for performance before July 27, according to a letter to E. Koch von Langentreu, a friend of Bruckner and the Director of the music festival. “The Psalm belongs precisely at the closing of the festival,”<sup>101</sup> wrote Bruckner.

Although throughout his lifetime Bruckner was plagued with too little time to compose, he was able to complete ten symphonies, leave fragments of numbered Symphony No. 10 with other symphonic works, compose a string quintet, and write a

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<sup>98</sup> No. 92 in this collection.

<sup>99</sup> No. 177 in this collection.

<sup>100</sup> No. 181 in this collection.

<sup>101</sup> No. 185 in this collection.



myriad of large and small vocal works. He wrote only a few minor organ works for students. Because he improvised so freely and well at the organ, he never wrote down what he played.

To his detriment, Bruckner was massively affected by the opinions of others. He considered the criticism of his music and his person to be the final word on the subjects. Seeking positive evaluation was ever his goal, while negative criticism nearly destroyed him. In his mind, bad press and personal attack often eclipsed the goodness and loyalty of his friends and followers—but most of all, his actual successes.

In a letter of February 9, 1885, to the Librarian at the Hague, W. L. van Meurs, Bruckner told of several successes:

Recently (on January 8), Hellmesberger performed my Quintet in Vienna...I myself was called back repeatedly after every movement and *indeed* by the *entire* audience; at the conclusion, fully ten times. Court Kapellmeister Hellmesberger intends to perform it again in November. He requested me to write him still another one, called the work a “revelation,” and called me the “Composer of the Modern Age.” Vienna can be very proud, etc., etc.... Otherwise, I am despised by the music cliques one and all in Vienna (with the exception of the *Deutsche Zeitung*,...) For this reason, except for the Third Symphony and the Quintet, nothing has been published.<sup>102</sup>

Inside the letter, by Bruckner’s placement of the problems that he saw, one is made aware that to him the more significant part of his experience remained the negative element. It is almost as though his recital of his successes consisted merely of a prelude to the recitation of his difficulties. Bruckner was again depressed.

Bruckner was so concerned about the bad critical evaluations, which he was receiving in Vienna, that he actually requested that the Vienna Philharmonic not perform

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<sup>102</sup> No. 7 in this collection.

his Seventh Symphony during the 1885 and 1886 season. Therefore, he wrote to the Committee on October 13, 1885:

[Although the] project would very much honor and please me, I desire that my most submissive request be approved, [that] the honorable committee might *for this year*, pursue another course concerning the performance of my E-Major Symphony, on grounds which originate solely in connection with the lamentable local situation in relation to the influential criticism which could only inhibit my commencing successes in Germany.<sup>103</sup>

Most composers would probably not have refused a performance by the Vienna Philharmonic, but there is great truth in Bruckner's statement. Unfortunately, he anticipated disaster as a result of the performance, which may have been the result of his not being quite resilient enough to face possible local defeat; but further foreign success was paramount in his mind. Bruckner was aware of his enemy, Eduard Hanslick, reigning critic supreme. One is then left with the question as to whether or not Hanslick could have thwarted Bruckner's success in Germany, for the Germans are quite apt to think for themselves.

Bruckner repeated his fears in a letter of November 6, to Moritz von Mayfeld: "I protested against the performance of my Seventh Symphony because in Vienna this has no purpose because of Hanslick and his associates. If the Philharmonic does not heed my protest, then it can do as it will."<sup>104</sup> As always, Bruckner was looking for approval for his actions, still being unsure that he had taken the right step.

In a letter of April 22, 1887, Bruckner intimated that he was alone in Vienna, when it came to representatives, with the exception of Theodore Helm: "Greetings! As

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<sup>103</sup> No. 39 in this collection.

<sup>104</sup> No. 41 in this collection.

the only representative of my work in Vienna, [I] thank [you] for allowing my Fifth Symphony to be recommended. At your request, I have consented to the preliminary performance."<sup>105</sup>

Most assuredly, one or more of his friends and followers could have recommended his work. As was the custom with Bruckner, his naiveté forced him to see all situations in black and white; and, so, at that moment he saw Helm as his only ally. Even so, Bruckner had changed his mind over a year and a half in regard to a performance; but he was incapable of changing Bruckner.

The only other possibility is that Bruckner was playing the fox in order to insure future gain. However, this picture of him does not explain away his other behaviors, and is simply not a likely image of him.

On June 2, Bruckner followed up a return letter with another to Theodor Helm.

Thank you sincerely for the kind letter! I cannot deny that I felt genuine pain and isolation at that time! Looking closely for yourself at the situation in Vienna—to mention only one—I agree. Von Bülow will work for my ruin as long as he lives.

Mr. Barry wrote me from London that on May 23, Richter conducted my Seventh Symphony with masterly skill before a large audience, and that the work excited his highest delight and his deepest admiration. But he does not write how the public itself received [the work]. Also, to date, no critical review has become known to me.<sup>106</sup>

First, admission of his loneliness and malaise; then, worry about audience and critics—with a fearful ideation toward the outcome—before anything is known.

Although composers are always anxious about critical reviews, some wait calmly;

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<sup>105</sup> No. 84 in this collection.

<sup>106</sup> No. 85 in this collection.

others wait nervously; and then there was Bruckner who dreaded failure enough to bring him close to the point of terminal illness.

On November 11, 1889, Bruckner wrote to Leopold Hofmeyr, of success and astonishment:

Hofkapellmeister Hans Richter is inexpressibly enthusiastic about my First Symphony. He ran off with the score. He had it copied and he conducted it in a Philharmonic concert; afterwards he cried, kept on kissing me, and *prophesied* immortality for me. I was astonished.<sup>107</sup>

Bruckner did not say whether his astonishment came from the prophesy or the tears, although kissing and emotionality were within the behavioral repertoire of Europeans, during the era, persisting in some areas even today. The fact that Richter loved the symphony and felt that Bruckner would be another immortal artist both pleased and astounded him, although he craved for recognition. In addition, Hans Richter, an orchestral conductor of international renown, had not always been so fond of Bruckner's music, partly because Richter was deathly afraid of Hanslick; thus, here was another victory for the composer. Nonetheless, Bruckner's elation did not last.

Writing to Arthur Nikisch, in Leipzig, on November 23, 1888, Bruckner revealed his own fright in regard to the critics: "Hanslick!!! Bülow!!! Joachim!!! In God's name! I work; I do whatever is possible."<sup>108</sup>

Bruckner seemed to think that working hard was the complete answer. Even inspired works are not always understood and accepted by those who think they know and those who simply have different taste. Fortunately, in a larger sense, Bruckner was

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<sup>107</sup> No. 118 in this collection.

<sup>108</sup> No. 99 in this collection.

right about his composing; he did work diligently, magnificently, and at the highest level that his superior gifts would allow. It was his non-musical mistakes that marked him as being less than his worth, that reflected on his musical output.

It is true that the situation was not favorable in Vienna for Bruckner's music in 1888, but his successes elsewhere should have taken the edge off of the scathing remarks of the professional critics and a conductor or two. As could be expected of Bruckner, he saw the immediate situation in Vienna and assumed that it would reflect on his success elsewhere; and he became distraught.

Perhaps the letter to Hans Puchstein, a music reviewer in Vienna, best demonstrates Bruckner's concern and emotional entanglement in the face of any critical review of his work. The time was January 19, 1891:

Thousands and thousands [of] thanks for your genial, wonderful article. How often I've read it; in addition, I did [so] again on Saturday when I read for the first time—with shuddering—the one by Hanslick. [At first,] I almost became ill; then, I quickly reached for *yours*, and I became well again! God be thanked, and may He bless you.<sup>109</sup>

The contents of the letter cited above are the keystone to understanding exactly how personally and seriously Bruckner regarded the opinions of *all* others in regard to his music. In his letters there is not very much information regarding the way people saw him as a person, for it would be mostly painted black due to his emotional problems. However, we do know that he had a large number of students and other followers who loved him, which is revealed by inference and passing reference rather than by outright statement. Other biographical writings make this aspect very clear, however.

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<sup>109</sup> No. 132 in this collection.

About the same year, Bruckner wrote again to Hans Puchstein:

Most kindly permit [me] to send you two issues of the *Weltblatte*—very interesting! [I] don't know who? ..... ? (Sic) May I look forward to seeing my noble patron again soon? The second performance of the *D-minor* was splendid, wasn't it? In Graz, the Fourth with jubilation—and encore.<sup>110</sup>

Of course it was splendid; Bruckner did not need to ask Puchstein about it. A tag question from Bruckner signified the need for verification and reaffirmation. Bruckner never lost his need for the positive opinions of others, not just critics.

In the following case, he relied on a chorus master and composer to reassure him. On February 3, 1892, after great success in Vienna, Bruckner wrote to Siegfried Ochs:

They also liked my *Te Deum* very much here;... Permit me, also, the *First Symphony in C minor*... had great success in the Philharmonic concert.

At first, the orchestra declared it to be the work of a madman; after that, to be phenomenal. Hanslick writes absolutely nothing.<sup>111</sup>

It was not necessary for Bruckner to repeat the statement about a madman. Telling a friend about his triumph should have been enough. Eduard Hanslick restrained himself from writing anything; he might have known not to comment negatively on a grand success.

On March 26, 1892, Bruckner related the opinion of a Berlin newspaper that can only be described as his music's being damned by faint praise: "The Berlin *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 Fourth as very interesting, fresh, and elaborate."<sup>112</sup> How can one figure out that review?

<sup>110</sup> No. 128 in this collection.

<sup>111</sup> No. 110 in this collection.

<sup>112</sup> No. 177 in this collection.

Such a review from Berlin, where he had had so much success, came as a nasty surprise. It is easy to understand that Bruckner was upset by the words in the *Courier*, although anyone might wonder at his writing so quickly to Theodor Helm, a friendly critic in Vienna, for reassurance. The great concern that Bruckner had over one declaration of mediocrity seems rather too much. He appears to have forgotten or overlooked his successes there; and, for another time, he succumbed to the opinion of a detractor, even after finally conquering Vienna. But did he even read the whole of the Berlin article?

Bruckner never overcame his insecurity and dependence on the good will and approval of musicians and laymen alike. Of course, he did revel in his successes. Because he was so often depressed and uncertain, each true success must have been for him much like a flash of the mystical; but it is his music that raises him into the realm where mystics are found. Even so, he seemed always to have descended rather quickly. Nevertheless, there are those who think that he was a mystic.

Thinking so little of himself and his work becomes ever more apparent as his letters are read and cited, even though there were times when his good fortune is apparent yet did not bring him intrinsic joy. The year of 1885 was really the beginning of his fame. On January 14, he wrote to an unnamed editor:

I am sending a short biography, [with photograph, as per your request]. On the eighth [of the month], *Herr Hellmesberger, Senior*, presented my Quintet for the first time, with success that I cannot describe. Called at the closing of each movement; at the end six to ten curtain calls, and the general applause, even the conservatives applauded vigorously. Hellmesberger called the Quintet "Revelation," and intends to repeat it by demand as

soon as November.<sup>113</sup>

That Bruckner was thrilled with his success fairly leaps from this letter. Surely it should have given him some degree of lasting confidence, although it failed to do so.

To his brother-in-law and sister, he wrote on February 9, 1885:

Now *Holland* is added to the list, where, on the fourth of the month, my Third Symphony was performed with very great success. In Leipzig, on January 28, the second performance of my Seventh Symphony was given before the royal couple. The newspapers are full of admiration just like the Dutch [people]. In March it [Symphony No. 7] is going to *Munich*. The performance in Hamburg is likewise imminent.<sup>114</sup>

On the same day, he wrote to Dr. Rudolf Prohaska in Linz; but he told of his problems first, then of his great success. He was saving the better part until last but seemed not as enthused as in the other letter to his brother-in-law and sister.

Bruckner was certainly busy writing letters on February 9, 1885, for he wrote also to Dr. W. L. van Meurs, the librarian at the Hague. Bruckner told of his success in Leipzig. He added a line referring to *extraordinary success* and then added:

I received two laurel wreaths (from the University and from—the orchestra), which is very grand... In March, the same takes place in Munich, where Kapellmeister Levi raves most extraordinarily about the work.<sup>115</sup>

As Bruckner had told Dr. van Meurs, the concert did take place in Munich and was a rousing success. Bruckner reported his triumph to Arthus Nikisch, on March 15.

I have just returned from Munich where, on the 10<sup>th</sup> of the month, there was an extremely magnificent performance of my Seventh Symphony. The audience received it very *enthusiastically*; the conductor and the orchestra applauded vigorously. Two laurel wreaths. Next performance in the autumn. The reviews were very

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<sup>113</sup> No. 3 in this collection.

<sup>114</sup> No. 5 in this collection.

<sup>115</sup> No. 13 in this collection.



good. Also especially splendid: *Neueste Nachrichten, Sueddeutsche Presse*, and such.

At a large reception for musicians, Herr Levi declared, "This is the most significant symphonic work since Beethoven's death." He added that the performance of this work is [going to be] the pride and high point of his artistic career. And the banquets! The King will also be informed. The Intendant likewise sent for me. [My] portrait was painted by Kaulbach and [I was] photographed twice.<sup>116</sup>

Bruckner was so excited that he also told his friend Hans von Wolzogen of the events, in a letter dated March 18. In this letter, he added:

Please permit me to tell you something of the happiest week of my life, [due to] the glorious events in Munich.

The reaction was (as they say) indescribable jubilation... No one could remember such a scene in the Odeon... My Symphony [No. 7] remains in Munich.<sup>117</sup>

On May 12, Bruckner was still thrilled with his success. In a letter to Moritz von Mayfeld, Bruckner recounted his success for another time:

The success in Munich was the greatest of my life. There never has been such enthusiasm in Munich, as I was told... the most enthusiastic applause of hundreds,... My Quintet and above all the Te Deum, which Wetzlar wants to print, has evoked the greatest jubilation.<sup>118</sup>

On November 6, Bruckner wrote to Mayfeld informing him that "Two orders [for the score and parts of the Seventh Symphony] arrived from foreign countries; three from America."<sup>119</sup> As Bruckner sought recognition, thus it came to him.

To a friend, Elizabeth Kietz, he wrote on January 4, 1887, that "In Amsterdam and especially in New York, the Seventh has aroused enthusiasm. Oh! How I would like that to happen in Dresden, too. In addition, it will be performed in Berlin."<sup>120</sup>

<sup>116</sup> No. 13 in this collection.

<sup>117</sup> No. 14 in this collection.

<sup>118</sup> No. 26 in this collection.

<sup>119</sup> No. 42 in this collection.

A few weeks later, February 23, 1887, he wrote to Fräulein Kietz again, telling her that "it is the Eighth Symphony that lays claim to my attention,"<sup>121</sup> making it obvious that he was hard at work on the large project.

Meanwhile, on January 9, he informed Theodor Helm of his success in New York:

Already many times, someone [has] shown me telegraphed reports from New York wherein is reported that Thomas has conducted my Seventh Symphony and the public accepted the work enthusiastically.<sup>122</sup>

Bruckner was always very fond of his friends the Mayfelds. On January 30, 1888, he wrote to Betty von Mayfeld to thank her and her husband for their graciousness. Being very happy about the success of his symphonies, he included in the letter:

On the 22<sup>nd</sup> of the month Crown Princess Stefanie bestowed upon me [her] utmost esteemed congratulations. During the course of March, the Fourth Symphony (the Romantic) will be performed in Munich. In London, Boston, and Prague, the Seventh Symphony [has] had enormous [success].<sup>123</sup>

Writing on April 24, to the *Stiftsorganist* at the Monastery of St. Florian, Bruckner recounted to Gruber: "I was sincerely gladdened by the great success of the Fourth Symphony in New York, through the recent performance [by the] celebrated conductor [Anton Seidl]."<sup>124</sup>

August Göllerich received unexpected news from Bruckner on January 1, 1891.

Bruckner had triumphed even with the staunchest critic in Vienna:

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<sup>120</sup> No. 75 in this collection.

<sup>121</sup> No. 80 in this collection.

<sup>122</sup> No. 76 in this collection.

<sup>123</sup> No. 92 in this collection.

<sup>124</sup> No. 95 in this collection.

I am still deeply moved [by] the acceptance of the audience at the Philharmonic concert, which hailed me [back] twelve times—and how!!! That was not all. [You will have to] be astounded: yesterday Hanslick revered me [with] his photograph, the inscription on which reads, “To my esteemed friend.”<sup>125</sup>

Bruckner, who had once feared music critic Eduard Hanslick so greatly that he declined a proposed performance by the Vienna Philharmonic, had seen his Seventh Symphony hailed by those present, who accorded him *twelve* calls-back. Even more significant in the eyes of Bruckner was that Hanslick had put to paper on the photograph that he was his esteemed friend.

It would have been unlike Bruckner to send the picture back with the inscription crossed out, but there are those who would have done just that. The all-forgiving Bruckner was so pleased about his acceptance that Hanslick’s attempt to mend the bridge between them arrived with status equal to his other triumphs. Perhaps Bruckner possessed a little more sophistication on the inside than he displayed on the outside and for which he was never given credit. A more likely scenario would involve his simple happiness and true joy, his graciousness, and his kindness, as inspired by his devotion to his religious beliefs. With these qualities in mind, one can see why he would never think of retribution.

Perhaps the *essentiel*, as well as the apex, of Bruckner’s career is contained in the letter of June 12, 1891, written to Theodor Helm:

Having just returned from Berlin, I permit myself to ask you to put together a few words from the enclosed reviews, and even the best from your celebrated newspaper. All of the Berlin papers pass very good judgments; nothing unfavorable.—That was never the case. Tappert and Lehmann, wonderful.

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<sup>125</sup> No. 130 in this collection.

The jubilation at the reception after the final choir rehearsal and at the general rehearsal: marvelous—at the end also, trumpets and kettle drums.

However, the jubilation after the concert defies description; most of the notables came to me, and [they] congratulated me so [much that] I had to remain on the podium for a long, long time thanking them.

Next winter, the *Te Deum* will be performed again in Berlin, and one or two of my symphonies; likewise, in Dresden Stuttgart, etc. *Christiania* came eight days earlier.

Von Bülow recommended the *Te Deum* for performance, brought my photograph to conductor Siegfried Ochs (who led the orchestra in a masterful performance of the work), and called the work excellent.<sup>126</sup>

On June 14, Bruckner imparted the same information to Bernhard Deubler. Also mentioned was his Symphony No. 3, which would be performed in London. He wrote to Anton von Oelzelt the next day, giving him some of the important details of the success; even then he described his triumph in Berlin in very simple and humble terms: “Berlin”—most incredibly—is again going to present the *Te Deum* this winter and one or two of my symphonies.”<sup>127</sup> Incredibly?

Yet in August, Bruckner was elated about his achievement. To Felix Weingartner he wrote on August 8: “In Berlin the days were so beautiful for me—as at no [other] time.”<sup>128</sup>

Bruckner wrote to the Vienna Philharmonic on December 16 of the same year; he was indeed pleased with the recent performance of the First Symphony.

May I extend herewith my inexpressible thanks for the splendid rendering of my First Symphony, both to Herr Kapellmeister Dr. Hans Richter and to all of the gentlemen of the Philharmonic. In everlasting admiration—three cheers.<sup>129</sup>

<sup>126</sup> No. 153 in this collection.

<sup>127</sup> No. 154 in this collection.

<sup>128</sup> No. 160 in this collection.

<sup>129</sup> No. 171 in this collection.

On April 26, 1892 Bruckner wrote to his friend, Father Oddo Loidol, who was serving at the Monastery of Kremsmünster in Upper Austria. Bruckner did mention an upcoming performance of his Eighth Symphony, but it was the *Te Deum* that was uppermost in his mind. "*Te Deum*—pleased enormously in Hamburg; also in St. Louis in North America."<sup>130</sup> Bruckner must have felt superb pleasure when the letter from Hamburg, which had been written ten days earlier, related that everyone present at the performance had been deeply moved.

To Theodor Helm, Bruckner sent a letter of thanks on January 3, 1893:

I have just now come back from St. Florian, and I ask most kindly [that] you accept, herewith, my fondest New Year's Congratulations and my deepest, warmest thanks in the first place for your highly ingenious review and truly heroic advocacy for my Eighth. God bless Your Honor for such noble effort. We shall shout the "profit" over the land.<sup>131</sup>

Although reviews of the Eighth Symphony were not all favorable, Helm recognized a work of genius at once and wrote about it in excellent terms. As always, Bruckner was grateful, but he realized that Helm did not quite understand the work. By careful wording, Bruckner made his point to Helm:

N.B.: Herr Doktor! In the Finale [of the Eighth Symphony, at [double letter] Zz [in the score], all four themes are united. [Please] pardon very much my bringing [this matter] to your attention. Your articles, so wonderfully memorable, I will preserve for myself for life.<sup>132</sup>

As Bruckner had previously been criticized for not weaving themes from all movements into the fabric of his Finales, he wanted to make sure that he cited evidence

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<sup>130</sup> No. 180 in this collection.

<sup>131</sup> No. 199 in this collection.

<sup>132</sup> No. 199 in this collection.

of this point for all, which meant correct information for the critics. Bruckner's letters are in many ways like his symphonies: one reading, one hearing, is just not enough for complete understanding. It has been commonly accepted that Bruckner's letters contain nothing out of the ordinary. Such an assumption is a gross oversimplification. As the reader can perceive in this essay, Bruckner's life, letters, and music—all three—have wonders and mysteries for those who seek.

CHAPTER II  
THE CORRESPONDENCE

1. Bruckner, Album entry (attributed).<sup>1</sup>

[ca. 1885]

Love, it can elevate the earth,--  
[With] its clay existence,--to heaven.  
It teaches us to bear suffering willingly  
And peacefully look forward to a better day.<sup>2</sup>

*Incipit:* Die Liebe, sie kann erheben—  
*Source:* Gräflinger, Letter No. 149 (pp. 164-65).

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<sup>1</sup> This autograph-book poem was written for the niece of Bruckner's "old" copyist Franz Sailer (Seiler) (1803-1848). He was the court scribe and was employed by the Monastery of St. Florian. It was from Sailer that Bruckner received his Bösendorfer piano, which he treasured for the rest of his life; this piano is now preserved in St. Florian Monastery.

<sup>2</sup> At the time when Franz Gräflinger was compiling his reference book, the original copy was in possession of Franz Müller, Kapellmeister at the Stephansdom in Vienna.

2. Otto Kitzler,<sup>1</sup> Brünn, to Anton Bruckner, Vienna

Brünn, January 6, 1885

Dear Old Friend!

My brother in Dresden, who visited me for a few days at Christmas, has informed me that he heard your Symphony in D there and was witness to the marvelous success. I congratulate you most heartily to that end and sincerely rejoice that you have at last gained a deserved honor and recognition!

Besides, you have endured long enough! Also, about a performance of a mass (Is [it] of a more recent date?) in the palace cathedral, I have read splendid things. A great pleasure has been spoiled for me through the unfortunately necessary postponement of our Music-Society concert from today to next Sunday, because I [really] wanted to come to Vienna on the 10<sup>th</sup> to attend the performance of your *Te Deum*. I have obtained the score and I am presenting it next fall because the program for this season [is] already established and the required printed music has already been purchased. A great, majestic thread is woven through the *Te Deum*. I congratulate you sincerely for that, as well, and am already excited about its reception. I will be with you in spirit on Sunday. Additionally, something yet of a prosaic nature. Befittingly, I have spent this summer very pleasantly with my family in Waidhofen. In addition, was in Linz on the first of August; inquired after you of Zappe,<sup>2</sup> who could not tell me where you have been; had you been in Florian, I should certainly have sought you out. Now, farewell; my wife and I send our compliments.

Your old friend,

Kitzler

*Incipit:* Mein Bruder in Dresden, welcher mich zu Weihnachten...*Source:* Auer, Letter No. 1 from Otto Kitzler (p. 310).

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<sup>1</sup> Otto Kitzler (1834-1915), Kapellmeister. While living in Linz, Bruckner studied orchestration, performance theory, and methods of composition, although Bruckner felt that composition itself could not be taught. Kitzler always felt humble when he was recognized as one of Bruckner's teachers.

<sup>2</sup> Karl Zappe (1812-1971), cathedral and town parish church Kapellmeister from 1840 to 1871, thus being Bruckner's superior.



## 3. Anton Bruckner, Vienna, to an Unnamed Editor, Cologne

Vienna, January 14, 1885

Honorable Professor:

I am sending a short biography, [with] photograph, as per your request. On the eighth [of this month], Herr Hellmesberger, Senior<sup>1</sup> presented my Quintet for the first time, with success that I cannot describe. Called at the closing of each movement; at the end six to ten curtain calls, and the general applause!--even the conservatives applauded vigorously. Hellmesberger called the Quintet "Revelation," and intends to repeat it by demand as soon as November. Thanks very much for your kindness, and please be willing to bear in mind my most favorable [attitude toward you] in the future. Once more, wishing [you a] *Happy New Year*, thankfully, respectfully, [and] devotedly,

Yours truly,

A. Bruckner

*Incipit:* Ihrem Wunsche gemäss übersende ich...*Source:* Gräflinger, Letter No. 107 (pp. 122-123).

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<sup>1</sup> Joseph Hellmesberger, Senior (1828-1893), violinist, conductor, founder of Hellmesberger Quartet. From 1851 to 1859, he was artistic director and conductor of the Gesellschaft der Musikfreunde concerts, transforming the orchestra into one of professional status and giving the programs their lasting form. In 1849, he founded the string quartet which was regarded as the leading Viennese quartet from their first performance onward. (The Beethoven string quartets were its particular fortés.) Hellmesberger was a witty, congenial man-about-town, and his playing pleased even Eduard Hanslick.

4. Anton Bruckner, Vienna, to Alfred Stross,<sup>1</sup> Vienna

[Vienna,] January 15, 1885

Dear Good Friend!

I have *not* found a publisher. If you write to Prof. Winterberger,<sup>2</sup> would you ask him about the theme in B minor that he gave me at the Gewandhaus [in Leipzig],<sup>3</sup>

Sincere thanks for your kindness, noble friend!

Yours,

Bruckner

[P.S.] Monday's *Extrablatt* terrible. Wednesday's *Deutsche Zeitung*.<sup>4</sup>

*Incipit:* Ich habe *keinen* Verleger gefunden.

*Sources:* Auer, Letter 144 (p. 173).

Gräflinger, Letter 107 (pp. 122-123).

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<sup>1</sup> Alfred Stross (1858-1886), an estimable pianist and a composer of keyboard music. His unfortunately early death came as a result of his insanity. He had been one of Bruckner's students.

<sup>2</sup> Prof. Alexander Winterberger (1834-1914), music critic for the *Leipziger Nachrichten*. He was also a keyboardist of some accomplishment.

<sup>3</sup> On December 29, 1884, while staying in Leipzig, Bruckner played the Gewandhaus organ for a full complement of friends. He regularly requested a subject upon which to improvise a fugue; the one in question was from Prof. Winterberger. Here Bruckner is inquiring about the forgotten theme.

<sup>4</sup> The two reviews of which Bruckner speaks concern the first performance of the *Quintet*.

5. Anton Bruckner, Vienna, to Johann Nepomuk Hueber and Rosalie Hueber,<sup>1</sup>  
 Vöcklabruck

Vienna, February 9, 1885

My Dear Brother-in-law and Sali!

Thank you for the letter. Sali, do not send anything.<sup>2</sup> Here is ten Gulden.<sup>3</sup> I am well and wish that Sali may also be healthy soon! The good woman has no idea of what I have to do! Then the correspondence from at home and abroad!!! Now *Holland* is added to the list, where, on the fourth of this month, my Third Symphony was performed with very great success.<sup>4</sup> In Leipzig, on January 28,<sup>5</sup> the second performance of my Seventh Symphony was given before the royal couple. The newspapers are full of admiration just like the Dutch [papers]. In *March*, it [Symphony No. 7] is going to *Munich*.<sup>6</sup> (The performance in Hamburg is likewise imminent.)<sup>7</sup> Unfortunately, I need a great deal of money. In The Hague (Holland), they really want to see me *in person*. Hearty farewell! Greetings to all!

Your brother and brother-in-law,

A. Bruckner

*Incipit:* Danke Euch für das Geschickte.

*Source:* Auer, Letter No. 145 (pp.173-74).

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<sup>1</sup> Bruckner's brother-in-law and younger married sister. Bruckner was the eldest of eleven children, most of whom died either at birth or in infancy. He remained close to his sister Maria Anna, who served as his housekeeper in Vienna, his sister Rosalie, who was married to Johann Nepomuk Hueber and lived in Vöcklabruck, and his brother Ignaz, who lived in St. Florian. Little is known of his sister Josefa.

<sup>2</sup> From time to time, Bruckner would receive gifts of food from Ignaz. Here he may be referring to food. His stomach gave him problems, and he may be saying that he has to watch his diet.

<sup>3</sup> Bruckner always reimbursed family members when he received gifts of food or services from them. The sum of ten Gulden is a generous one for the time: perhaps the value of twenty dollars today.

<sup>4</sup> Under Johann Verhulst (1816-1891).

<sup>5</sup> Actually, January 27, 1885.

<sup>6</sup> The performance was on March 10, 1885.

<sup>7</sup> The performance was on February 19, 1886, under Julius von Bernuth (1830-1902).

6. Anton Bruckner, Vienna, to Dr. Rudolf Prohaska,<sup>1</sup> Linz

Vienna, February 9, 1885

Right Honorable Sir!

I was already in the unpleasant situation here in Vienna, [as well as] in Graz, of having to decline such honors.<sup>2</sup> I am now even infinitely sorrier to have to say that I must also decline the wishes of the worthy *Musikverein* in Linz for the same honor that was meant for me. In the month of March, I must go to Munich for the first performance [there] of my Seventh Symphony, but I do not know [exactly] when. On January 28, the second performance in Leipzig took place before the Saxon royal couple. The newspapers sparkle with admiration. In Hamburg, [a performance] is imminent. I have just received several letters from Holland where, in The Hague, my Third Symphony (dedicated to Wagner) was performed on the 4<sup>th</sup> of this month with very great success.

Again, thanking you very much for the intended honor, I am

[Yours] devotedly,

A. Bruckner

*Incipit:* Schon war ich in der unangenehmen Lage...

*Source:* Auer, Letter No. 146 (pp. 174-75).

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<sup>1</sup> Dr. Rudolf Prohaska (1839-1909), Lawyer and Board Member of the Music Society (*Musikverein*) in Linz.

<sup>2</sup> Bruckner declined honorary membership in the Societies in Vienna, Graz, and Linz in order to keep a low profile.

7. Anton Bruckner, Vienna, to Dr. Wilhelmus Ludovicus van Meurs,<sup>1</sup> The Hague

Vienna, February 9, 1885

Right Honorable Sir!

Thank you very sincerely for your great kindness. Meister Wagner<sup>2</sup> wanted to perform *all* of my symphonies, as he assured me a few months before his death. On December 30 and January 28, my Seventh Symphony was performed in Leipzig (before the royal couple) in concerts of the Stadttheater under Herr Nikisch<sup>3</sup> with the most *extraordinary success*. I received two laurel wreaths (from the University and from—the orchestra!), which is very grand. The performance in Hamburg is imminent. In March, the same takes place in Munich, where Kapellmeister Levi<sup>4</sup> raves most extraordinarily about this work. He writes [with] still more admiration and [also about] the joy [in this work that] he has finally had. Recently (on January 8), Hellmesberger<sup>5</sup> performed my Quintet in Vienna. This artist has *never* had a greater success in quartet playing. I myself was called back repeatedly after every movement and *indeed* by the *entire* audience; at the conclusion, fully ten times. Court Kapellmeister Hellmesberger intends to perform it again in November. He requested me to write him still another one, called the work a “revelation,” and called me the “Composer of the Modern Age.” Vienna can be very proud, etc., etc. The Quintet is published by Guttman in Vienna ([near the] Opera House).<sup>6</sup> Otherwise, I am despised by the music cliques one and all in Vienna (with the exceptions of the *Deutsche Zeitung*, the *Fremde Blatt*, the *Tageblatt*, the *Morgenpost*, and the music newspapers). You no doubt understand why. For that reason,

<sup>1</sup> W. L. van Meurs was the Librarian at The Hague.

<sup>2</sup> Richard Wagner (1813-1883). Bruckner always referred to Wagner as The Master. Having dedicated his Third Symphony to Wagner, he wrote the Adagio to his Seventh Symphony as a lasting memorial to Wagner.

<sup>3</sup> Arthur Nikisch (1855-1922), most impressive and influential conductor of his day. He excelled in Romantic Music. His performances of Beethoven, Schumann, Bruckner, Brahms, Tchaikovsky, and Wagner became legendary and remain so, even today; and his passionate yet controlled string tone must have accomplished exactly what Bruckner intended. With his premiere of Bruckner's Seventh Symphony, he won the first wide recognition of Bruckner's work.

<sup>4</sup> Hermann Levi (1839-1900), distinguished German conductor with serious-mindedness toward life, music, and relations with others. His series of letters to Bruckner reflect the spiritual quality of his character; and he was able to infuse this quality into Bruckner's already spiritual music, making him one of Bruckner's great interpreters and champions. In 1882, he conducted the premier performance of Wagner's *Parsifal*, a highly unlikely occurrence all things considered.

<sup>5</sup> Joseph Hellmesberger (1828-1893), violinist and conductor, professor of violin, and Director of Vienna Conservatory. In 1849, he founded his famous string quartet. From 1851 to 1859, he was conductor and Artistic Director of the Gesellschaft der Musikfreunde; and he transformed this amateur orchestra into a group of professional musicians, leaving an indelible mark on its repertoire.

<sup>6</sup> Albert J. Guttman (d. 1914), publisher and concert agent in Vienna. Bruckner's Fourth and Seventh Symphonies and the String Quintet were first published by Guttman.

except for the Third Symphony and the Quintet, nothing has been published. Oh, *if only I could find a publisher!* I am now writing the *Eighth* Symphony. Herr Brahms<sup>7</sup> treats me almost insultingly!--

Finally, I thank you once more from [my] heart and request your continued good will! Also, I thank all of the praiseworthy societies and the conductors, with the orchestra. I also thank Herr A. Simon, compatriot and orchestra member, most sincerely. With deepest respect,

Your most grateful,

A. Bruckner

*N.B.* I have written nothing for organ.  
To: Dr. W. L. Van Meurs, Librarian  
The Hague, Holland

*Incipit:* Danke recht herzlich für Ihre...

*Sources:* Auer, Letter No. 147 (pp. 175-76).

Manfred Wagner, *Bruckner* (pp. 281-82).

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<sup>7</sup> Johannes Brahms (1833-1897), composer who became increasingly condescending toward and about Bruckner. As the Wagner and Brahms camps emerged and became ever more antagonistic toward one another, Bruckner was caught up in the hostilities; because of his admiration for Wagner, as well as his being a symphonist, he was paired with Wagner, especially in Vienna.

8. Anton Bruckner, Vienna, to Rosa Papier-Paumgartner,<sup>1</sup> Vienna

February 18, 1885

Gracious Lady!

I thank you very sincerely for your great kindness toward my humble self, and in particular for the wonderful advice concerning the *Te Deum*. I will never forget your esteemed card; I will keep it always and follow your excellent advice. You certainly know, Gracious Lady, that I am among your greatest admirers; and, indeed, my hands are often chafed [from applauding for you].

As recently as the thirteenth of this month, I was totally enchanted by your wonderful voice! I hope that the Verein<sup>2</sup> has already presented its request in respect to the *Te Deum*, a request in which I join with all my heart!

Your charming hands receive kisses from

Your most admiring of all admirers,

Anton Bruckner

*P.S.* I kiss your husband a thousand times, and thank him sincerely for everything!

*Incipit:* Recht herzlich danke ich für die grosse...

*Source:* Auer, Letter No. 148 (pp. 176-77).

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<sup>1</sup> Rosa Papier-Paumgartner (1858-1932), a famous Court-Opera singer, married to Hans Paumgartner (1844-1896), a writer on music and a friend and supporter of Bruckner. Bernhard Paumgartner (1887-1971), their son, came into contact with Bruckner at an early age. He became a horn player, violinist, and pianist, a conductor, and a musicologist.

<sup>2</sup> The *Gesellschaft der Musikfreunde*.

9. Anton Bruckner, Vienna, to Arthur Nikisch,<sup>1</sup> Leipzig

Vienna, February 25, 1885

Dearest, Most Noble Friend!

Accept my inexpressible thanks, [for] that [which] I am most kindly indebted to you. May God reward you for the very noble and brilliant deed which you have done for me.<sup>2</sup> If only I knew how I could give you<sup>3</sup> a little joy. Just write and tell me how! A few days ago I received the *Leipziger Nachrichten* with the wonderful articles by Prof. Vogel.<sup>4</sup> When you see him, please tell him of my heartfelt thanks! Take care of your health! I kiss the hands of your noble fiancée. Likewise, the gracious wife of the Director. Again, I thank the Director from my heart for his great noble-mindedness and for the sublime kindness to me! Has the Director already been in Vienna? I was unable to find out and would like to see him. Herr Levi<sup>5</sup> still has the better score of the Fourth (*Romantic*) Symphony. What is [going on] with the Seventh? Have you most kindly had the parts corrected? *Please send [me] the bill.* Have you sent the parts to Hamburg? Or [will it be] later? Or does Herr Levi have them already? I am as ill-informed as a child? The Third [Symphony] in D minor was performed in The Hague (Holland); [I] received magnificent letters [about it]. Are publishers in fact not to be found? Everything on earth has already happened to me, and I am becoming entirely indifferent toward noble<sup>6</sup> mankind. I know nothing from Munich. How are the two movements [which] were recently received?

Most sincerely thankful, once more, I am, with greatest respect and admiration,  
Eternally gratefully yours,

A. Bruckner

*Incipit:* Nimm den unaussprechlichen Dank...

<sup>1</sup> Arthur Nikisch (1855-1922), most impressive and influential conductor of his day. (See Bruckner to W. L. van Meurs, February 9, 1885.)

<sup>2</sup> This deed was the performance of Bruckner's Seventh Symphony in Leipzig. In a letter dated March 10, 1884, from Adalbert von Goldschmidt (1848-1906), Chordirektor, then Kapellmeister, at the Neues Theater, Leipzig, to Josef Schalk (1863-1931, brother of Franz Schalk and a Bruckner student and enthusiast), Goldschmidt refers to "your Bruckner project," which was to make all of the arrangements for the premier performance on December 30, 1884. It was a mighty task, headed up by Nikisch; and Goldschmidt dubs him "a hero."

<sup>3</sup> Bruckner and Nikisch were friends, and he felt comfortable in addressing Nikisch as "Du."

<sup>4</sup> Adolf Bernhard Vogel (1847-1897), music critic for the *Leipziger Nachrichten*.

<sup>5</sup> Hermann Levi (1839-1900), distinguished German conductor. (See Bruckner to W. L. van Meurs, February 9, 1885.)

<sup>6</sup> A little irony on Bruckner's part. He considered Levi to be noble, but not mankind as he experienced it—and most especially not Viennese philologists.



Eternally gratefully yours,

A. Bruckner

*Incipit:* Nimm den unaussprechlichen Dank...

*Sources:* Auer, Letter No. 149 (pp. 177-178).

International Bruckner Gesellschaft, Catalogue Reference, (p. 19).

10. Anton Bruckner, Vienna, to Ignaz Bruckner,<sup>1</sup> St. Florian

Vienna, February 27, 1885

Dear Brother!

Thank you very much for the shipment. Enclosed is five Gulden toward defraying the cost [of postage]. You will receive the other money later.

I have been asked to make it known that on March 8, Herr Hellmesberger<sup>2</sup> will perform my Quintet in Linz. [Please] apprise Professor Teubler<sup>3</sup> [*sic*] and other music lovers of my greetings, and inform them [about] *this*.

On Saturday, March 7, I must travel to Munich, where my new work<sup>4</sup> will be performed on the 10<sup>th</sup>. Farewell!

Your brother,

Anton

To: Herr Ignaz *Bruckner*  
In the Noble Monastery of St. Florian  
Near Linz

*Incipit:* Ich danke Dir sehr für das Übersendete.

*Source:* Auer, Letter No. 150 (pp. 178-179).

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<sup>1</sup> Bruckner's younger brother who lived in the town of St. Florian.

<sup>2</sup> Joseph Hellmesberger, Senior (1828-1893), founder of the Hellmesberger Quartet. With an added viola, the Quartet premiered Bruckner's String Quintet in F.

<sup>3</sup> Prof. Bernhard Deubler (1842-1907), priest and Choir Director at St. Florian, Professor of Theology, consultant, and friend to Bruckner.

<sup>4</sup> Symphony No. 7.

11. Anton Bruckner, Vienna, to Marie Demar,<sup>1</sup> Vienna

Vienna, March 2, 1885

Inscription on a Photograph Sent to Marie Demar:

For my highly respected, dearest friend  
and admirer of the arts, Fräulein  
Marie Demar, as a little remembrance.

Anton Bruckner

*Incipit:* Meiner hochverehrten, liebsten Freundin...*Source:* Gräflinger, Letter 13(A) (p. 22).

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<sup>1</sup> Marie Demar (1865-1946), friend of Bruckner. Bruckner greatly admired her, so much so that their friendship became quite a serious matter (1885-1886), and it was reciprocal. This is the inscription that he wrote on a photograph of himself for her.

12. Hermann Levi,<sup>1</sup> Munich, to Anton Bruckner, Vienna

Munich, March 4, 1885

Highly Honored Master!

According to your wish, I have scheduled on Sunday, at 10:30, a rehearsal (in the Odeon Hall). The dress rehearsal will be held on Monday morning, at 10:00. The day before yesterday I rehearsed the Symphony.<sup>2</sup> Naturally, the orchestra balked; [the musicians] understand absolutely nothing [about it]. Of course, the people here are incredibly reactionary. But that does not matter. If only they play well: and that they will do. It is the same with Wagner. (I believe there are not three Wagnerites in the orchestra!)—Just be of good spirits and trust me!—I do not yet know where to begin with the last movement. But, hopefully, that will come yet.

I have received a letter from the Vienna Academic W[agner] Association which caused me great joy.

If you have the opportunity to see one of the gentlemen, please say to him that I am going to answer the letter *after* the performance of your symphony.—Baron Ostini<sup>3</sup> passed your letter on to me. I will see to it that a few friends of our cause meet on Monday evening.

Until we meet again soon!

Your entirely devoted,

Hermann Levi

*Incipit:* Ihrem Wunsche gemäss habe ich auf Sonntag...

*Source:* Auer, Hermann Levi Letter No. 2 (pp. 314-315).

<sup>1</sup> Hermann Levi (1839-1900), distinguished German conductor. (See Bruckner to Dr. Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>2</sup> That is, Bruckner's Symphony No. 7.

<sup>3</sup> Baron Karl von Ostini (1830-1895), Vorsitzender of the Munich Wagner Society. His son Fritz von Ostini (1861-1927), who was a journalist and critic, met Bruckner in Bayreuth.

13. Anton Bruckner, Vienna, to Arthur Nikisch,<sup>1</sup> Leipzig

Vienna, March 15, 1885

Dearest Friend! Noble Benefactor!

I have just returned from Munich where, on the 10th of the month, there was an extremely magnificent performance of my Seventh Symphony.<sup>2</sup> The audience received it very *enthusiastically*; the conductor and the orchestra also applauded vigorously. Two laurel wreaths. Next performance in the autumn. The reviews very good. Also especially splendid: *Neueste Nachrichten*, *Suddeutsche Presse*, and such.

At a large reception for musicians, Herr Levi<sup>3</sup> declared, "This is the most significant symphonic work since Beethoven's death." He added that the performance of this work is [going to be] the pride and high point of his artistic career. And the banquets! The king will also be informed. The Intendant<sup>4</sup> likewise sent for me. [My portrait was painted by Kaulbach<sup>5</sup> and [I was] photographed *twice*.

Upon your request, Herr Levi will send you the Fourth Symphony.

Please give my compliments to my benefactors, especially to the Director<sup>6</sup> and Herr Vogel,<sup>7</sup> and handkisses for the ladies. I *kiss you a thousand times*, as the source of all good for me! And thank you, thank you in all eternity! Herewith I send only the review from the *Neueste Nachrichten*; when you have read it, I ask you most graciously to pass it on to Herr Vogel with my most sincere request about publication—if at all feasible. Perhaps this will make a good impression on the publishers!<sup>8</sup> After the performance of *Die Walküre*, Herr Levi had the funeral music from the *Adagio* of my [Seventh] Symphony played for me three times by the tubas and horns. You will get a chuckle out of this.

How are you? So, write back to me. I kiss the hand of your dear fiancée.

<sup>1</sup> Arthur Nikisch (1855-1922), most impressive and influential conductor of his day. (See Bruckner to Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>2</sup> This performance took place at an evening festivity of what lay Americans would call a composers' convention; it would be an event which all of those gathered in Munich would expect to attend.

<sup>3</sup> Hermann Levi (1839-1900), distinguished German conductor. (See Bruckner to Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>4</sup> Baron Karl von Perfall (1824-1907), German administrator and composer. He championed Wagner's music and was instrumental in saving Bayreuth, under Ludwig II. He advanced to General Intendant of the National Theater and made many improvements both in the theater itself and in the quality of its productions. In the 1850s he directed the Munich Liedertafel, and here he summons Bruckner in order to arrange for him to sit for his portrait.

<sup>5</sup> Hermann Kaulbach (1846-1909), German painter of the 1885 portrait of Bruckner.

<sup>6</sup> Director Max Staegemann (1843-1905), originally a singer; ultimately he became director of the Leipzig *Neue Theater* in 1882. The post became vacant only through his death.

<sup>7</sup> Adolf Bernhard Vogel (1847-1897), music critic for the *Leipziger Nachrichten*.

<sup>8</sup> Bruckner was always searching for publishers for his compositions. His Eighth Symphony was published in this same year (1885).

Filled with gratitude and respect and admiration for you, most noble benefactor, I am and remain

Your most thankful

A. Bruckner

*N.B.* To Herr von Vogel my respect and thanks for his kindness in the press.

*Incipit:* Soeben komme ich retour von München,...

*Sources:* Auer, Letter No. 151 (pp. 179-180).

Manfred Wagner, *Bruckner* (p. 283).

14. Anton Bruckner, Vienna, to Baron Hans von Wolzogen,<sup>1</sup> Bayreuth

Vienna, March 18, 1885

Right Honorable Baron!

Please permit me to tell you something of the happiest week of my life, [due to] the glorious events in Munich.<sup>2</sup> The performance took place on the 10<sup>th</sup> of this month. I was at the last two rehearsals. In the beginning, the orchestra was hostile, but, then, enthusiastic for me. The performance was ideal and excellent beyond all measure.

The reaction was (as they say) indescribable jubilation and enthusiasm; even the conductor and the orchestra applauded most vigorously. No one could remember such a scene in the Odeon. At the reception for the musicians, Herr Levi<sup>3</sup> toasted me. "To the most important *symphonic* work since Beethoven's death!" And he continued: "The performance of this splendid work" (as he called it) "is the crown of his<sup>4</sup> artistic activity!" (as far as concert life is concerned, of course). Two magnificent laurel wreaths! What a disparity on the part of Herr Richter<sup>5</sup> who is said two weeks ago to have declared me a crazy person *without form*; and then, as these witnesses maintain, he declared the Brahms<sup>6</sup> Third Symphony (which is said to have failed again on Sunday) to be the new *Eroica* (naturally, Hanslick<sup>7</sup> liked it). My symphony [No. 7] remains in Munich. Herr Levi is not allowing them to ruin me in Vienna. He wants to take care of the publication. He and the Intendant<sup>8</sup> want to refer the matter to the King<sup>9</sup> and the

<sup>1</sup> Baron Hans Paul von Wolzogen (1848-1938), German writer on music, as well as a librettist. He was a great Wagner and Bruckner enthusiast and a true friend to Bruckner. Von Wolzogen edited much Wagner literature, including three volumes of letters. He later revised E. T. A. Hoffman's *Undine*.

<sup>2</sup> Bruckner's Seventh Symphony had just been a great success in Munich.

<sup>3</sup> Hermann Levi (1839-1900), distinguished German conductor. (See Bruckner to Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>4</sup> If Bruckner is quoting Levi word for word, then "his" should really read "my." Evidence found in a letter to Arthur Nikisch and dated March 15, 1885, would confirm this conclusion.

<sup>5</sup> Hans Richter (1843-1916), Austro-Hungarian conductor of international acclaim. He was one of the first great international conductors and one of the first to appreciate Bruckner's work. He conducted first performances of Symphonies No. 1 (Vienna Version), No. 3 (1889 Version), No. 4, and No. 8. The comment above reflects Bruckner's emotional insecurity, not Richter's intrinsic feelings toward his music.

<sup>6</sup> Johannes Brahms (1833-1897), German Romantic composer.

<sup>7</sup> Dr. Eduard Hanslick (1825-1904), Viennese music critic, scholar, and civil servant; sometimes referred to as a philologist. At first, he was enthusiastic for Bruckner, but later hostile and cruelly critical of him and his works. In Wagner's *Die Meistersinger*, the character *Beckmesser* is named *Veit Hanslick* in a draft of the music drama. It did little good to change the name because everyone recognized the restrictive attitude as portrayed in Beckmesser. Hanslick, of course, was in the Brahms camp; and he caused self-critical Bruckner much grief.

<sup>8</sup> Baron Karl von Perfall (1824-1907), German administrator and composer. (See Bruckner to Arthur Nikisch, March 15, 1885.)

<sup>9</sup> King Ludwig II of Bavaria (1845-1886), reigned from 1864 until his mysterious death in 1886. He was very much affected by Wagner's music dramas, so much so that he built Schloss Neuschwanstein with these

symphony is to be performed again in November. On the 11<sup>th</sup> [of the month], my friends from Vienna and I attended a performance of *Die Walküre*<sup>10</sup> in Munich. Magnificent, as I had not heard this wondrous work in its entirety since 1876. And after the audience had left, Herr Levi, upon my request, had the *Trauergesang* from the second movement of the Seventh Symphony performed three times by the tubas and horns in remembrance of the late, highly beloved, immortal Meister Wagner, whereupon innumerable tears flowed. I cannot describe the event in the darkened Hoftheater. *Requiescat in pace!!!* The reviews are all glorious; many say "marvelous." The finest was in the *Neueste Nachrichten* (through Herr Porges,<sup>11</sup> as I hear) and the *Süddeutsche Presse*. Thank God I now have Munich; in it I have enough success to last me the rest of my life. I permit myself to send you only one review; it is from the *Neueste Nachrichten*.

In veneration, I kiss the gracious hand of the Baroness. Right Honorable Baron, I beg for your further favor and affection. I have your article to thank for the performance in Holland (The Hague) as well as innumerable others! Endless thanks!

With deepest respect, I remain

Your most thankful servant,

Anton Bruckner

[P.S.] In Holland, they want all of my symphonies.

*Incipit:* Gestatten mir Hochderselbe Ihnen...

*Sources:* Auer, Letter No. 152 (pp. 180-182).

Gräflinger, Letter No. 135 (p. 144), Fragment.

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works in mind. This castle, though never completely finished, abounds in rich carvings and wall paintings of scenes from the music dramas. A good example is the bedroom where the wall paintings (by A. Spiess) and also the carvings depict scenes from *Tristan*, the King's favorite music drama.

<sup>10</sup> *Die Walküre* of Richard Wagner (1813-1883), Bruckner always called him *The Master* and grieved soulfully at his death. Having dedicated his Symphony No. 3 to Wagner early on, he wrote the Adagio to his Symphony No. 7 as a lasting memorial to Wagner.

<sup>11</sup> Heinrich Porges (1837-1900), conductor, writer on music, and music critic for the Munich *Neueste Nachrichten*.



15. Anton Bruckner, Vienna, to the Benno Walther Quartet,<sup>1</sup> Munich

Vienna, March 27, 1885

Right Honorable Sir!

Sincere thanks for your kindness. In reference to the Quintet,<sup>2</sup> I would like to request that the Scherzo<sup>3</sup> not [be played] as prescribed; on the contrary, in the second section—nearly up to the recapitulation of the opening Andante—please take [the tempo] as you ordain. I wish you much luck. Hellmesberger did it in the fullest measure. To Herr Court Kapellmeister Levi,<sup>4</sup> my deepest respect! I shall write to him immediately. With best wishes to your colleagues, I remain

Most devotedly yours,

A. Bruckner

N.B.: In spirit, I am still totally in Munich; my artistic home is there. I can be completely happy there. Three cheers!

*Incipit:* Innigsten Dank für Ihre Liebenswürdigkeit.

*Source:* Gräflinger, Letter No. 114 (pp. 127-128).

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<sup>1</sup> The Walther Quartet was made up of Concertmaster Benno Walther (1847-1901), Michael Steiger (active: 1872-1912), Anton Thoms (1858-1888), and Franz Bennat (1844-1913). With Johann Wihan (1855-1920), they played Bruckner's String Quintet at the home of critic Konrad Fiedler, an enthusiastic supporter of Bruckner, on March 14, 1885. The public performance was on March 31, in the Great Concert Hall of the Museum.

<sup>2</sup> Bruckner's String Quintet.

<sup>3</sup> From the late eighteenth century to the present, the Scherzo has been a standard symphonic and quartet—in this case: quintet—movement which originally replaced the minuet. It is normally in rapid  $\frac{3}{4}$  time and is in rounded binary form, usually with a contrasting trio and then repetition of the first section. Although many scherzi are light and playful in character, they can be sinister or macabre. This scherzo has the tempo marking of Andante: moderately slow, between adagio and allegro. The trio of a scherzo usually provides relief for the listener, and usually by tempo, timbre, or other means. To mark the A-section of a multi-scherzo Andante, followed by a Langsamer (very slow) Trio seems less that effective. Therefore, knowing that the Benno Walther Quartet was artistically experienced, he entrusted the tempo of the Trio to their discretion. In this case, a wise decision on his part.

<sup>4</sup> Hermann Levi (1839-1900), distinguished German conductor. (See Bruckner to Dr. Wilhelmus Ludovicus van Meurs, February 9, 1885.)

16. Hermann Levi,<sup>1</sup> Munich, to Anton Bruckner, Vienna

Munich, April 3, 1885

Dear and Honored Friend!

Sincere thanks for your kind letter. If I can arrange it, I should [like] to spend a few days with you in the country. At the beginning of May, I am going to Florence (where Fiedler<sup>2</sup> and I are going to meet. There, the Quartet Society will learn your quintet thoroughly.) Then [off] to my friend Lenbach in Rome; and at the beginning of June, [to] Switzerland. I am very worn out and long for tranquility!--The performance of the Quintet here was quite good. On the previous day, Fiedler invited people to his home; there I analyzed the work carefully with them (before [which] five rehearsals had already [taken place!]) I believe [that] the tempi were correct. (The first movement: *molto moderato*!) The acceptance on the part of the audience was very enthusiastic. I have not read the *Süddeutsche Presse* (Ostini<sup>3</sup> was absent,) but Porges<sup>4</sup> wrote very beautifully and warmheartedly in the *Neuesten*.<sup>5</sup> I am going to tell him to send you the article.—The matter with the King<sup>6</sup> can be recorded only in two weeks. I made a long report to the Director's office which passed it [on] to the Office of the Royal Secretary; and it appears that no one over there hurries [in order to expedite matters]. There is no question that the King [will] accept the dedication, but it must also provide something for you. Before my departure, this matter will be secured in good order.

Wüllner<sup>7</sup> in Cologne has announced a [performance of] the Seventh Symphony for next winter. In addition, Müller<sup>8</sup> in Frankfurt has appealed to me for it. Gutmann<sup>9</sup> had better hurry a bit so the score and parts will be ready before the beginning of the winter season.

At the beginning of May, could you perhaps meet me in Florence? This would be magnificent!

I did not arrange for the parts to be sent back to you again. In the meantime, however, hang on to them.—

<sup>1</sup> Hermann Levi (1839-1900), distinguished German conductor. (See Bruckner to Dr. Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>2</sup> Dr. Conrad Fiedler (1841-1895), critic in Munich, where Bruckner met him in March, 1885.

<sup>3</sup> Baron Karl von Ostini (1830-1895), President of the Munich Wagner Society.

<sup>4</sup> Heinrich Porges (1837-1900), conductor, writer on music, and music critic.

<sup>5</sup> *Neueste Nachrichten* and *Münchener Anzeiger*, the newspapers in Munich.

<sup>6</sup> King Ludwig II of Bavaria (1845-1886).

<sup>7</sup> Franz Wüllner (1832-1902). In 1878, Bruckner wrote to Wilhelm Tappert that Willner (sic) in Dresden had written to him asking him for a score to peruse. From 1877, Wüllner was Königlicher Hofkapellmeister there.

<sup>8</sup> Karl Müller (1818-1894), conductor. From 1850 to 1892, he conducted the Cäcilienverein in Frankfurt. On December 4, 1885, he presented Bruckner's Third Symphony.

<sup>9</sup> Albert J. Gutmann (d. 1914), publisher and concert agent in Vienna. (See Bruckner to Dr. Wilhelmus Ludovicus van Meurs, February 9, 1885.)

Remain well-[disposed toward] myself, and [accept best] regards, in admiration and reverence to you.

Yours,

Hermann Levi

*Incipit:* Herzlichen Dank für Ihren lieben Brief!

*Source:* Auer, Hermann Levi Letter No. 3 (pp. 315-316).

17. Anton Bruckner, Vienna, to Eva Wagner,<sup>1</sup> Bayreuth

[Vienna], April 10, 1885

Dear Gracious Fräulein!

Having just arrived in Vienna from my home in Upper Austria,<sup>2</sup> I must ask for gracious indulgence. Already in September of last year,<sup>3</sup> I sent the desired letter from your dear, late Papa<sup>4</sup> to Managing Director Gross in *Bayreuth*, that is, a copy. I have also enclosed other distinctions received orally throughout the years from the immortal emperor of music. Now I permit myself to send a *copy* of my precious relic to Fräulein Ava. I must have been distracted to the utmost that I cannot recall your entire instructions at all. Please *pardon* [me]! I immediately wrote to O. Bach.<sup>5</sup>

Fräulein Eva will probably have learned of the enthusiasm for my Seventh Symphony in Munich through Baron von Wolzogen<sup>6</sup>. Following *Die Walküre*, the funeral music from the second movement of my Seventh Symphony was performed, with the four new tubas, the *contrabass tuba*, and the horns, [played] *three times* in the *darkness* of the Court Theater. I wrote [it] to the memory of *my unattainable ideal* directly in that very sad time of mourning, carried out, and indeed to the memory of the *Beloved, Immortal Master of all Masters!*<sup>7</sup>

How deeply moved we all were!

I am very disturbed over the unsettled status of your health and wish from my entire soul imminent and continual recovery! Thank you very much for your very esteemed letter; it is for me a precious gem. Three cheers to your *gracious* Mama.<sup>8</sup>

<sup>1</sup> Eva Wagner (1867-1942), younger daughter of Richard Wagner and his second wife Cosima von Bülow née Liszt. In 1908 she married the author and cultural philosopher Houston Stewart Chamberlain, a union which produced the "famous" Wagner grandsons who made so many changes at Bayreuth—especially in staging and lighting.

<sup>2</sup> Bruckner would have spent the Easter feasts at St. Florian Monastery.

<sup>3</sup> Bruckner is referring to the Church Year, around which organists arrange their lives.

<sup>4</sup> Richard Wagner died on February 13, 1883, in Venice.

<sup>5</sup> Dr. Otto Bach (1833-1893), composer, who had been a student of Simon Sechter. He was *Kapellmeister* and Artistic Director for the *Dom-Musikverein* and the *Mozarteum* in Salzburg for the years 1868 through 1880.

<sup>6</sup> Baron Hans von Wolzogen (1848-1938), German writer on music as well as a librettist; a good friend to Bruckner. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

<sup>7</sup> Richard Wagner (1813-1883), German Romantic composer of operas and music dramas. (See Bruckner to Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>8</sup> Cosima Wagner (1837-1930), daughter of Franz Liszt (1811-1886). She was first married to Hans von Bülow (1830-1894), then divorced and remarried to Richard Wagner (1813-1883) in 1870. He wrote *Mein Leben* for King Ludwig II of Bavaria (1845-1886), but dedicated it to Cosima. The fourth part was written with her in mind, as she does not appear in the earlier sections. Detractors once thought that this fourth section may have been written by Cosima herself—to her own benefit; however, in the third volume Wagner refers constantly to his work on the fourth, thus confirming its authenticity. Also, it is written in his informal, poetic style and with his inherent frankness.

Cheers to the young ladies.<sup>9</sup> Cheers to Herr Siegfried!<sup>10</sup> Cheers to you, Fräulein *Eva!*  
My noble patroness!

[With thanks and respect,]

[Anton Bruckner]

*Incipit:* Eben erst aus meiner Heimat, Oberösterreich...

*Source:* Auer, Letter No. 177 (pp. 203-204).

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<sup>9</sup> Her half-sisters Daniela (1860-1940) and Blandine von Bülow (1863-1941), and her sister, Isolde Wagner (1865-1919).

<sup>10</sup> Her brother, Siegfried Wagner (1869-1930). He both composed and conducted.

18. Anton Bruckner, Vienna, to Felix Mottl,<sup>1</sup> Karlsruhe

Vienna, April 17, 1885

Dear Old, Young Friend!

This must be Bruckner you say, and right you are, it is he! Listen: Prof. Riedel<sup>2</sup> from Leipzig has offered to present my *Adagio* from the Seventh Symphony to the *Allgemeines deutsches Musikfest* in Karlsruhe on May 30<sup>th</sup>, if I would give my consent. Liszt<sup>3</sup> and Dr. Standthartner<sup>4</sup> advise me to do it. However, you are now the central figure in this matter.

First: is the orchestra not too unfavorably disposed toward me?

Second: do you have the new tubas like those found in the [*Ring of the Niebelungen*], or, if not, can you obtain them?

Third: would you be willing to engage your whole artistic being, as Messrs. Levi<sup>5</sup> and Nikisch,<sup>6</sup> in rehearsing and conducting this *Adagio* with the tubas and the funeral music to the late Master,<sup>7</sup> for your old, former teacher to whom you were always so dear? Provided you can fill yourself with enthusiasm for it, you, as a highly celebrated conductor, are the right artist [to perform it].

If, my dear Mottl, you tell me this with your German word of honor, then three cheers! The matter is then in order, and I must then send the parts to Leipzig.

*N.B.:* The four tubas are very important, moreover; also, C[ontra-]B[ass] tuba. I believe we both can be joyful.

In your hands rests my decision. Be most sincerely greeted and kissed by

<sup>1</sup> Felix Mottl (1856-1911), Austrian conductor, editor, and composer; a theory student of Bruckner at the Conservatory in Vienna. By 1881, he was Hofkapellmeister in Karlsruhe, where he set the highest opera standards in the Germany of his day and also championed Bruckner's compositions. He conducted in Bayreuth for the first time in 1886.

<sup>2</sup> Prof. Carl Riedel (1827-1888), German chorus master and composer. He studied at Leipzig Conservatory. In 1854, he founded the choral society which became known as the *Riedel'scher Verein*. He put special emphasis on Protestant works such as those of Bach and Schütz, as well as newer German composers and Bruckner. Riedel was president of the *Allgemeiner Deutscher Musikverein* from 1868 until his death.

<sup>3</sup> Franz Liszt (1811-1886), extremely innovative and dramatic Hungarian composer, pianist, teacher, and conductor. His compositional methods anticipated twentieth-century ideas, and he evolved the method of transformation of themes. As the greatest piano virtuoso of his time, he familiarized his audiences with the works of others through his transcriptions. A true Romantic, he was forever torn between spirituality and sensation.

<sup>4</sup> Dr. Josef Standthartner (1818-1892), head physician and Director of Vienna's General Hospital, and a staunch supporter of both Bruckner and Wagner.

<sup>5</sup> Hermann Levi (1843-1900), distinguished German conductor.

<sup>6</sup> Arthur Nikisch (1855-1922), most impressive and influential conductor of his day.

<sup>7</sup> Richard Wagner (1813-1883), composer of operas and music dramas.

Your most admiring

A. Bruckner

My sincerest sympathy! I am very sorry about the noble man!<sup>8</sup> May he rest peacefully!

*Incipit:* Das muss der Bruckner sein...

*Sources:* Auer, Letter No. 153 (pp. 182-183).

Gräflinger, Letter No. 76 (pp. 84-86).

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<sup>8</sup> Bruckner is referring to the death of Mottl's father Peter on March 18, 1885.

19. Anton Bruckner, Vienna, to Rudolf Weinwurm,<sup>1</sup> Vienna

Vienna, April 17, 1885

Dearest Friend!

Today I am seizing the opportunity to render to you my sincerest belated congratulations on the present feast of your name day<sup>2</sup> and all the feasts in your honor recently, even though [my good wishes] are late. May you have more and more noble and glorious years to continue among the highly praised and beloved, intelligent academic youth,<sup>3</sup> for whom I also live, and may you shortly harvest true and worthy fruit on the part of high authorities.<sup>4</sup> May God make it so!

Accept also my most heart-felt thanks for the good you have always done for me, and particularly in the recent past. Heaven blesses you! In most cordial, sincere respect,

Your old friend,

A. Bruckner

*Incipit:* Heute zum Feste Deines Namens ergreife ich...

*Source:* Auer, Letter No. 154 (pp. 183-184).

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<sup>1</sup> Rudolf Weinwurm (1835-1911), Viennese choir director and composer. In the Auer collection, the first Bruckner letter to Rudolf Weinwurm is dated November 30, 1856. Bruckner and Weinwurm became very good friends, and Weinwurm was to be an important contact for Bruckner in Vienna.

<sup>2</sup> In Austria, a child or adult celebrates the feast or name day of the saint after whom the person is named, rather than his or her actual birthday, although the two are often the same. The feast of St. Rudolf is traditionally celebrated on April 17. (Weinwurm's fiftieth birthday was on April 3, 1885.) The celebration was held at the *Harmonie Saal*.

<sup>3</sup> As a choir director, Weinwurm worked with both boys and men; the compliment is meant as much for the instructor as for the youth, for Weinwurm was a gifted choir master. The old plea: "Give me your good students, and I'll give you a good choir," remains true even today.

<sup>4</sup> Bruckner wishes his friend worldly appreciation but implies the necessity of pleasing God and asking for His help.



20. Anton Bruckner, Vienna, to Felix Mottl,<sup>1</sup> Karlsruhe

Vienna, April 22, 1885

Dear Highly Esteemed Friend!

[Upon] becoming aware of the public report, I was [both] grief-[stricken] and horrified. [Please] accept my most sincere sympathy! It is very painful to all of us! [Please be kind enough] to apprise your respected "Frau Mama" also and all the dear members of your noble family [just] how difficult for me is the loss of my dear friend,<sup>2</sup> and [that] I am taking part in the same deep sorrow. I will tell you more when we meet. I am truly afflicted [because] I am unable to appear at the funeral, since I have seven classes to give at the Conservatory; please kindly pardon me for this reason. I will certainly perform my obsequies for this noble friend in the Church! *Requiescat in pace!!*

[With] sincerest respect,

Your friend who grieves with you,

A. Bruckner

*Incipit:* Voll Trauer und Entsetzen vernahm ich...

*Sources:* Auer, Letter No. 155 (p. 184). (Incomplete)

Gräflinger, Letter No. 77 (p. 86).

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<sup>1</sup> Felix Mottl (1856-1911), conductor; student of Bruckner at the Conservatory. (See Bruckner to Felix Mottl, April 17, 1885.)

<sup>2</sup> This dear friend is Felix Mottl's brother Fritz.

21. Hermann Levi,<sup>1</sup> Munich, to Anton Bruckner, Vienna

Munich, April 26, 1885

Honorable Friend!

After repeated consultations with the Court Secretary [to] the King—Herr Hauptmann Gresser<sup>2</sup>—I am sharing with you that His Majesty<sup>3</sup> will most certainly accept the dedication of your “Seventh” [Symphony]. In good time—I hope in the next few days—an official announcement on the part of the Cabinet or the Director—will come to you, to which I request that you *immediately* reply (directly to the King).—In this “thank-you” letter, you must ask whether His Majesty desires to have your symphony or the Adagio alone be played in special presentation [for] Himself.—For neither the Director nor his Cabinet Secretary can propose this to the King. (To explain this to you in more detail would take too much time. Also, with respect to dramas and operas performed [as] a special presentation, *no one* is permitted to make suggestions; that requires an order directly from the King.) In your letter of thanks, fill your mouth with [the phrases] “most humble” [and] “most gracious”; He, the King, thinks highly of formalities such as these. How is it at present with Gutmann?<sup>4</sup> I have heard nothing more. Just between us, (no one else needs to know this!)—I offered him 1000 Marks as subsidy for the cost. (Fiedler,<sup>5</sup> a [certain] Earl Oriolla, and I are the members of this Universal Anton-Bruckner Society!)—and so, I am of the opinion [that] he could fully well give a royalty to Herr Schalk. If he does not give it, I will certainly find a publisher in Germany. [This situation] would be resolved only if he gave [a] definite Yes or No. If you are absolutely *against* Gutmann, write [your answer] to me. I have only turned to him since he published the Quintet.—

I will set out on the first or second of May. Unfortunately, I cannot come to Vienna; Dr. Bolle has invited me to be present for the Bruckner-Evening; I have a fellow-traveler with whom I have promised for a long time to go to Italy. Until May 6, a letter will find me directly through the address:

Sculptor *Hildebrand*,  
Piazza S. Francesco di Paola Nr. 4

<sup>1</sup> Hermann Levi (1839-1900), distinguished German conductor. (See Bruckner to Dr. Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>2</sup> Hauptmann [Captain] Gresser was Court Secretary to King Ludwig II of Bavaria.

<sup>3</sup> King Ludwig II of Bavaria (1845-1886). (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

<sup>4</sup> Albert J. Gutmann (d.1914), publisher and concert agent in Vienna. (See Bruckner to Dr. Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>5</sup> Dr. Conrad Fiedler (1841-1895), art critic and author in Munich, where Bruckner met him in March, 1885.

*(fuori Posta Romana)*  
*Florence*

From the 6<sup>th</sup> to the 16<sup>th</sup>, at

*Herr von Lenbach*  
*Palazzo Borghese*  
*Rome*

*(Today, tomorrow, and Wednesday we are doing [only] Parsifal for the King [in Italy!]).*

Sincere greetings from

Your faithful

Hermann Levi

*Incipit:* Nach wiederholter Rücksprache...

*Source:* Auer, Hermann Levi Letter No. 4 (pp. 316-318).

22. Anton Bruckner, Vienna, to Felix Mottl,<sup>1</sup> Karlsruhe

Vienna, April 29, 1885

Dear Friend!

Herewith, I am sending you the orchestra parts.<sup>2</sup> You [will be] receiving the full score from Hermann Levi.<sup>3</sup> At X in the *Adagio* (*Funeral Music* for tubas and horns), I beg you most sincerely—three measures before Y—to increase the *crescendo* to *fff* by the next measure,—about one measure before Y—in order to allow a *decrescendo* on the third quarter-note.<sup>4</sup> Be sure to use the [Wagner] tubas. (In no case are horns to replace [these] tubas.) Would it not be desirable to introduce the Scherzo with Trio also? (In particular for the laymen?)

I have kept my funeral music especially for the Schotten-[Kirche].<sup>5</sup> Dear old departed Fritz<sup>6</sup> wanted to visit me at Gause<sup>7</sup>!!!

Now, again, I appeal most sincerely to your *undivided artistic strength* on behalf of my seventh child. Keep in touch. Take care!

Your old friend,

A. Bruckner

*Incipit:* Hier sende ich Dir die Orchesterstimmen.

*Sources:* Auer, Letter No. 156 (pp. 184-185).

Gräflinger, Letter No. 78 (pp. 86-87).

<sup>1</sup> Felix Mottl (1856-1911), conductor; student of Bruckner at the conservatory. (See Bruckner to Felix Mottl, April 17, 1885.)

<sup>2</sup> The orchestra parts are for Symphony No. 7.

<sup>3</sup> Hermann Levi (1839-1900), distinguished German conductor. (See Bruckner to Dr. Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>4</sup> If Bruckner's original score were to read like the 1954 MWV publication, Bruckner would have had to issue these instructions because only Horns 1 and 2 are told to diminish after the first count of the measure; and these instructions are not clear enough to effect the sound that he wants. "dim." is printed under the second half of the third count, and the accent marks further muddy the instructions. At any rate, Bruckner does not mean the third quarter note; he must mean the third count of the measure.

<sup>5</sup> Literally, the Scottish Church (in Vienna). Benedictine priests and monks from Scotland and Ireland established churches and centers of learning on the Continent c.9<sup>th</sup>-12<sup>th</sup> centuries. Bruckner is referring to his private memorial for the brother of Felix Mottl, mentioned earlier.

<sup>6</sup> Bruckner is referring to the deceased Fritz Mottl, the brother of Felix.

<sup>7</sup> This is the name of a restaurant, not a town or area.

23. Anton Bruckner, Vienna, to Marie Demar,<sup>1</sup> Vienna

Loco Wieden  
Waaggasse 9  
Vienna, May 11, 1885

Kindest, Most Noble Friend: Fräulein Marie!

Most sincere thanks for your wonderful picture. The trusting, beautiful eyes! How often they comfort me. Till the end of my life [this] relic will be precious and valuable to me. And what joy upon viewing it so frequently, etc. Also, I beg for your sincere friendship, Dearest Fräulein!

May your friendship never be taken away from me. You are assured eternally of mine.

Just now I [extended my] thanks to the King of Bavaria<sup>2</sup> for accepting the dedication.<sup>3</sup> Levi's<sup>4</sup> work. Once more, sincere thanks and fondest kiss on your gracious, lovely hands.

Your extremely admiring friend,

A. Bruckner

Loco Wieden  
Waaggasse 9  
Vienna

*Incipit:* Herzlichsten Dank für Ihr herrliches Bild...

*Sources:* Auer, Letter No. 157 (p. 185).

Gräflinger, Letter No. 13B (pp. 22-24).

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<sup>1</sup> Marie Demar (1865-1946), friend of Bruckner. Bruckner greatly admired her, so much so that their friendship became quite a serious matter (1885-1886), and it was reciprocal. Here, he writes to her expressing this admiration, as he views the photograph that she has recently sent to him. From all accounts, he felt that he had found his soul mate. Nevertheless, she declined his proposal of marriage, left his heart and ego in disrepair, and ultimately married someone else (Wilhelm Blaschek) in 1890.

<sup>2</sup> King Ludwig II of Bavaria (1845-1886), ruled from 1864 until his death—under questionable circumstances. He was a great admirer of Wagner and built *Schloss Neuschwanstein* with Wagner's music dramas in mind. The bedroom, for example, is resplendent with wall paintings (by A. Spiess) depicting scenes from the King's favorite music drama *Tristan*.

<sup>3</sup> The dedication for Symphony No. 7.

<sup>4</sup> Hermann Levi (1839-1900), distinguished German conductor. (See Bruckner to Wilhelmus Ludovicus van Meurs, February 9, 1885.)

24. Anton Bruckner, Vienna, to Johannes Peregrin Hupfauf,<sup>1</sup> Salzburg

Vienna, May 11, 1885

Dear Sir!

I thank you very much for your kindness, and request patience since the *Te Deum* is just now being printed, as I hear, by Wetzlar [*sic*].<sup>2</sup> *Post festum*,<sup>3</sup> it can be very easily obtained. I would have the greatest joy, if I once would hear my work resounding in the magnificent Cathedral of Salzburg!

With respect,

Your most devoted

A. Bruckner

I cannot read your name, unfortunately.<sup>4</sup>

*Incipit:* Ich danke sehr für Ihre Freundlichkeit,...

*Sources:* Auer, Letter No. 158 (p. 186).

Gräflinger, Letter No. 90 (p.100-101).

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<sup>1</sup> Johannes Peregrin Hupfauf (1856-1889), music scholar, teacher, composer, and choir director at Salzburg Cathedral from 1882 to 1889.

<sup>2</sup> Emil Wetzler, Viennese publisher and music dealer. His establishment was located on the *Karntnerring*.

<sup>3</sup> *Post festum* is a Latin term meaning after the feast or fest. (Here it means after the feast of the Ascension of Our Lord into Heaven which the Church year places forty days after Easter.)

<sup>4</sup> Hupfauf must have written to Bruckner inquiring about obtaining copies of the *Te Deum*. Bruckner responded in kind, even though he was unable to decipher the signature on the letter.

25. Anton Bruckner, Vienna, to Eduard Rappoldi,<sup>1</sup> Dresden

[Vienna, May 11, 1885]

Highly-Respected Sir!

Thank you very much for your kindness to me. The *Quintet* for Strings is published by Gutmann<sup>2</sup> in Vienna. The *D minor Symphony*, No. 3, dedicated to Wagner, [is] in Vienna [to be published] by Rättig.<sup>3</sup> The *Seventh Symphony*, dedicated to the *King of Bavaria*, is now being published and printed by Gutmann (Court Opera). The *Te Deum* is being published and printed by Wetzler<sup>4</sup> in Vienna. A men's chorus "Germanenzug" is in Austria, in Ried in the Innkreise [region] above the Enns, published by Kränzl.<sup>5</sup> Nothing else is published. [I] request your affection and remain

Yours faithfully,

A. Bruckner

P.S. [I'll] be very thankful for your intercession [with] the royal chapel.

*Incipit:* Ich danke dir für Ihre Gute...

*Sources:* Auer, Letter No. 159 (p. 186).

Von Lepel, *Zehn Briefe* (p. 9).

<sup>1</sup> Eduard Rappoldi (1831-1903), from 1887, Concertmaster of the Dresden Court Orchestra and professor at Dresden Conservatory. He, like Bruckner, was a student of Simon Sechter (1788-1867, renowned Austrian theorist; also composer, conductor, and organist). His wife Laura Rappoldi-Kahrer (1853-1925), who had been a theory student of Bruckner at Vienna Conservatory, was a famous pianist. In 1890, she, too, became a professor at Dresden Conservatory.

<sup>2</sup> Albert J. Gutmann (d. 1914), publisher and concert agent in Vienna. (See Bruckner to Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>3</sup> Theodor Rättig (1841-1912), Viennese music publisher who issued the 1887 (first) version of Bruckner's Third Symphony (1877). Because Bruckner would revise this symphony (at least) twice, this version is not that which we commonly hear today; however, Bruckner was glad to see his works in print. This version, as a comparative tool, is extremely important to us because the Third Symphony is the only one which Bruckner actually improved upon through revision, in his endless search for "perfection," approval, and performance of his symphonies.

<sup>4</sup> Emil Wetzler, Viennese publisher and music dealer.

<sup>5</sup> Joseph Leopold Kränzl, (1825-1907), printer and publisher in the town of Ried, located in the Innkreis region of Upper Austria. In the summer of 1864, the *Kränzl Verlag* produced the *Germanenzug*, which was Bruckner's first work to appear in print. This was very encouraging to Bruckner. At the time, he was still organist in Linz, "studying" (orchestration and form) with Otto Kitzler (1834-1915, Kapellmeister). As they poured over the score of *Tannhäuser* in 1863, their time would not be wasted. Bruckner would learn to escape the tyranny of Sechter's rules of counterpoint and apply his newly-found freedom in composing his two remaining student works: the Overture in G Minor and the Symphony in F Minor. Ultimately (in 1869), Bruckner would conduct the first performance of the closing section of *Die Meistersinger*, two months in advance of the actual premier—and with Wagner's permission!

26. Anton Bruckner, Vienna, to Moritz von Mayfeld,<sup>1</sup> Linz

Vienna, May 12, 1885

Right Honorable Sir:

Sincere sympathy at the bitter loss<sup>2</sup> to your entire, highly respected and honored family.

**Requiescat in pace!**

The success in Munich was the greatest of my life. There never had been such enthusiasm in Munich, as I was told.<sup>3</sup> Excellent reviews. *Neueste Nachrichten*, *Süddeutsche Press* in particular; with the most spirited approval, Herr Levi<sup>4</sup> toasted the most significant symphonic work since 1827, with the most enthusiastic applause of hundreds, and called the performance of the marvelous work, as he called it, the crown of his artistic activity. Levi reported to the King,<sup>5</sup> who accepted the dedication. My Quintet and above all the new *Te Deum*, which Wetzlar [*sic*]<sup>6</sup> wants to print, has evoked the greatest jubilation.

A kiss on the hand to your gracious wife!

With deepest respect, I remain

Devotedly yours,

A. Bruckner

*Incipit:* Herzliches Beileid zu dem herben Verluste...

*Source:* Auer, Letter No. 161 (pp. 187-188).

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<sup>1</sup> Moritz von Mayfeld (1817-1904), government official, composer, pianist, painter, and writer. He and his wife Betty von Mayfeld (1831-1908) lived in Linz from 1859 to 1873; and they both were very fond of Bruckner, considering him a close friend and a gifted composer.

<sup>2</sup> This may allude to the death of Moritz von Mayfeld's mother.

<sup>3</sup> Bruckner is referring to the performance of his Seventh Symphony in Munich on March 10, 1885.

<sup>4</sup> Hermann Levi (1839-1900), distinguished German conductor. (See Bruckner to Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>5</sup> King Ludwig II of Bavaria (1845-1886), reigned from 1864 until his mysterious death. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

<sup>6</sup> Emil Wetzler, Viennese publisher and music dealer.



27. Anton Bruckner, Vienna, to Johann Baptist Burgstaller,<sup>1</sup> Linz

Vienna, May 18, 1885

Reverend Vicar!

Although I have only my times of rest for composing, and not even these for a long time!!! Even so I have kept my promise and send you under separate cover the new "*Ecce sacerdos magnus*."

The *Te Deum*, as I hear, will be published. The Mass,<sup>2</sup> dedicated to the late most venerable bishop, belongs to the Dombau-Verein.<sup>3</sup> I have undertaken revisions, and might they now be copied into the parts, since a new bishop is reigning?<sup>4</sup> The Mass is vocal music, with woodwinds and brass-ensemble accompaniment without strings. In 1869, I rehearsed the Mass and conducted [it] on the most magnificent days of my lifetime at the consecration in the votive chapel. The Bishop and the Governor toasted me at the Bishop's table.<sup>5</sup>

With sincerest respect, I remain

Most devotedly,

A. Bruckner

It was not required of me to write out the *Sicut erat*, but I have made note of it in the chorale.

*Incipit*: Obwohl mir nur meine Erholungsstunden...

*Sources*: Auer, Letter No. 160 (p.187).

Gräflinger, Letter No. 11 (pp. 19-20).

<sup>1</sup> Johann Baptist Burgstaller (1840-1925), Cathedral Curate; choir director at New Cathedral in Linz from 1869 to 1909.

<sup>2</sup> This would be the Mass in E minor. It was dedicated to Bishop Franz Josef Rudigier (1811-1884), who had especially liked to sit and listen as Bruckner practiced and improvised. He had loved Bruckner's music and had been an enthusiastic friend and supporter of Bruckner.

<sup>3</sup> The words "*Dombau Verein*" literally mean the cathedral building association. The manuscript belonged to the Cathedral and was probably housed in the Library there.

<sup>4</sup> The new Bishop was Ernest Maria Müller (1822-1888), consecrated Bishop of Linz on April 26, 1885.

<sup>5</sup> It was not only Bishop Rudigier who had recognized the quality of Bruckner's music, but also the Governor. He and the new bishop both toasted Bruckner as he sat at the Bishop's table as a guest of honor at the banquet which followed the ceremonies of consecrating this new bishop.

28. Anton Bruckner, Vienna, to Friedrich Eckstein,<sup>1</sup> Vienna

Vienna, May 20, 1885

I authorize, herewith, my dear friend, Director Friedrich Eckstein, to undertake the necessary steps, [in his] opinion, with regard to the publication of my *Te Deum*.

A. Bruckner

*Incipit:* Ich ermächtige hiemit...

*Source:* Gräflinger, Letter No. 19 (p. 28).

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<sup>1</sup> Friedrich Eckstein (1861-1939), publicist, philosopher, author, industrialist, and amateur musician—Viennese dilettante. He wrote two books of reminiscences of Bruckner, one on his theoretical values and teaching methods (*Erinnerungen an Anton Bruckner*); the other, an autobiographical account (*Alte unnenmbare Tage*), is a portrait of Bruckner as man and artist. Eckstein had been a student of Bruckner at the Conservatory and privately, from 1880 to 1884. He largely financed the publication of the *Te Deum*.

29. Anton Bruckner, Vienna, to Felix Mottl,<sup>1</sup> Karlsruhe

Vienna, June 7, 1885

Dearest Friend! Excellent Court Kapellmeister!

Several days ago, I received the most enthusiastic and honorable review from Prof. Nohl in Heidelberg,<sup>2</sup> wherein I saw that [my] success had probably been very good. In vain, I waited always for a message from Dr. Schönaich,<sup>3</sup>—from the *Karlsruhe Blatter*, —nevertheless in vain! No doubt they must have been very severe!—Otherwise, I have heard nothing further, than through Göllicher,<sup>4</sup> who is in my estimation too great an enthusiast in this way. (Just a few days ago, I also read some few [lines] in the *Frankfurter* and *Elsass Lothringer Zeitung*.) Otherwise nothing! To me Herr Nohl is authoritative [and] frankly enthusiastic about what he would do, if he had not heard an excellent performance! Thus, accept my heartfelt thanks with the greatest admiration stemming from the innermost part of my soul, in loving kindness and friendship toward you. Never will I forget that! [I] request that you, just such a great artist, remain always my old, young friend and brother! May your ingenious art be, also forever and ever, always the benefactor of my works! May God's will be done! Again, from my entire soul which thanks you, I remain

Your admiring, most obligated, dutiful friend,

A. Bruckner

*Incipit:* Vor einigen Tagen bekam ich begeistertes...

*Source:* Auer, Letter No. 162 (pp. 188-189).

<sup>1</sup> Felix Mottl (1856-1911), conductor; student of Bruckner at the Conseratory. (See Bruckner to Felix Mottl, April 17, 1885.)

<sup>2</sup> Prof. Karl Friedrich Ludwig Nohl (1831-1885), German editor and writer on music. Following his father's wishes, he studied law at the Universities of Bonn, Heidelberg, and Berlin. In 1865, King Ludwig II appointed him as honorary professor at the University in Munich. He returned to Heidelberg in 1872, where he taught Music History and Aesthetics at the University there until his death (1885).

<sup>3</sup> Dr. Gustav Schönaich (1840-1906), Viennese musician, music critic, and Bruckner enthusiast; stepson of Dr. Joseph Standthartner (1818-1892). The latter was a friend of Wagner and also a Bruckner enthusiast.

<sup>4</sup> August Göllicher (1859-1923), pianist, conductor, teacher, music editor, Bruckner's official biographer, and a great devotee of Bruckner's music. He became Director of the the *Linzer Musikverein* in 1896. His father August, Senior, (1819-1883), was Munciple Secretary in Wels, Imperial Deputy, and member of the Board of Directors of the Upper Austrian-Salzburger Singing Society. He had been a pupil of Franz Liszt (1811-1886) and acted as his last secretary.

30. Anton Bruckner, Vienna, to Prof. Bernhard Deubler,<sup>1</sup> St. Florian<sup>2</sup>

Vienna, June 17, 1885

Dear Highly Regarded Professor!

Thank you very much for the remembrance and honor to my humble self, and I wish you everything good.

In addition, I rejoice to be able to be at St. Florian, where I can engage in composition peacefully. Only one thing weighs me down heavily—having to place the burden of my being there on the praiseworthy Monastery. If only I myself could pay for my board, I would be much happier and would be more at ease staying there, because every good has its limits!

I wish you everything good during your vacation!

Devotedly,

Anton Bruckner

P.S. I beg you most graciously to remember me to Herr Oddo<sup>3</sup> and Ignaz.<sup>4</sup>

*Incipit:* Danke recht sehr für die Erinnerung...

*Source:* Auer, Letter No. 163 (p. 189).

<sup>1</sup> Prof. Bernhard Deubler (1842-1907), Choir Director and Professor of Theology at St. Florian. (See Bruckner to Ignaz Bruckner, February 27, 1885.)

<sup>2</sup> St. Florian's Monastery is located outside of Linz, near the small town of Enns, but in its own village of St. Florian. Florianus was a Roman tribune who was tortured, then martyred for his Christian faith, in the fourth century.

<sup>3</sup> Father Oddo Loidol, Raffael Loidol (1858-1893), priest, composer, and friend of Bruckner. During 1879 and 1880, he audited Bruckner's lectures at the University of Vienna. In August, 1880, he entered the Novitiate at Stift Kremsmünster, taking the name Oddo. He studied at St. Florian's Monastery for four years and was ordained on July 19, 1883, in Kremsmünster. He became a friend and advocate of Bruckner at Vienna University and remained so for the rest of his life.

<sup>4</sup> Bruckner's brother. (See Bruckner to Johann Nepomuk Hueber and Rosalie Hueber, February 9, 1885.)

31. Anton Bruckner, Vienna, to Theodor Helm,<sup>1</sup> Vienna

Vienna, June 19, 1885

Right Honorable Doctor!

Pardon most graciously my most sincere request about some words, from your gifted [hand], taken from the *Deutsche Zeitung* [and] referring to Karlsruhe. *Post festum*,<sup>2</sup> I am again asking for Göllicherich's letter.

To my eminent patron: Three Cheers! When shall I have the [good] fortune to say this to you in person? My cheers must not be conveyed [to you] from a distance.

Prof. Nohl,<sup>3</sup> with whom I am acquainted, writes to me [in a] truly touching [manner]. He will soon come [to see me] and will say even more [then]. Guttmann<sup>4</sup> furnished the article in the newspaper.

Herr Vogel<sup>5</sup> from Munich read Göllicherich's<sup>6</sup> letter and wrote in kindness and enthusiasm (derived from that already from Munich), to the best friend of his king<sup>7</sup>—the Riding Master—[at whose table] the King [is] frequently entertained. Because of Court Hofkapellmeister Rheinberger's<sup>8</sup> behavior toward me, Vogel even left the Hofkapelle. I thank you in advance for the prebend, as for everything already received, from the [depths of my] soul.

Yours most indebtedly,  
A. Bruckner

*Incipit: Entschuldigen gnädigst meine innigste Bitte...*

<sup>1</sup> Theodor Otto Helm (1843-1920), Austrian writer on music: critic for the Vienna *Neues Fremdenblatt* and later the *Deutsche Zeitung* (1884-1901). He received the title of Professor in 1901. Helm was one of Bruckner's first admirers and wrote a biographical sketch and sketches of his symphonies. Naturally, he found himself in conflict with such conservative, anti-Wagnerian critics as Eduard Hanslick (1825-1904). There is nothing caustic in the writings of Helm, and he was always ready to acknowledge talented young composers. His commentaries provide a true picture of the Viennese musical scene during his lifetime.

<sup>2</sup> *Post festum* is a Latin term which means after the feast or celebration. In this case, Bruckner is referring to the 1885 music festival in Karlsruhe.

<sup>3</sup> Ludwig Nohl (1831-1855), music editor and writer.

<sup>4</sup> Albert J. Gutmann (d. 1914), publisher and concert agent in Vienna. (See Bruckner to Wilhelm Ludovicus van Meurs, February 9, 1885.)

<sup>5</sup> Adolf Bernhard Vogel (1847-1897), music critic for the *Leipziger Nachrichten*.

<sup>6</sup> August Göllicherich (1859-1923), pianist, conductor, teacher, music editor, Bruckner's official biographer. (See Bruckner to Felix Mottl, June 7, 1885.)

<sup>7</sup> King Ludwig II of Bavaria (1845-1886), reigned from 1864 until his mysterious death. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

<sup>8</sup> Joseph Gabriel Rheinberger (1839-1901), composer, organist, and conductor, Hofkapellmeister in Munich from 1877 to 1894. He composed in the Classical Tradition and understood neither Wagner nor Bruckner.

*Incipit:* Entschuldigen gnädigst meine innigste Bitte...

*Sources:* Auer, Letter No. 164 (p. 190).

Gräflinger, Letter No. 26 (pp. 34-36).

32. Anton Bruckner, Vienna, to Baron Hans von Wolzogen,<sup>1</sup> Bayreuth

Vienna, June 20, 1885

Dear Baron!

Pardon me if I permit myself to send you the wonderful letter of Prof. Nohl<sup>2</sup> to my humble self; it has stirred up a sensation everywhere! A genuine consolation against Hanslick and his associates' persecution! In Germany there are many nobler men! I ask most graciously for this letter<sup>3</sup> to be published in the newspapers. Your celebrated newspaper<sup>4</sup> has introduced me in Holland. Thanks from my whole soul to my highly noble patron; you are the aristocrat in the true sense of the word, gifted with higher genius.

I kiss the hand of your gracious wife! With deepest respect and most heartfelt thanks, I am

Most devotedly [yours],

A. Bruckner

*Incipit:* Entschuldigen hochderselbe,...

*Source:* Auer, Letter No. 165 (p. 191).

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<sup>1</sup> Baron Hans von Wolzogen (1848-1938), German writer on music, as well as librettist; friend to Bruckner. (See Bruckner to Hans von Wolzogen, March 18, 1885.)

<sup>2</sup> Prof. Karl Friedrich Nohl (1831-1885), German editor and writer on music. (See Bruckner to Felix Mottl, June 7, 1885.)

<sup>3</sup> The letter from Prof. Nohl.

<sup>4</sup> The *Bayreuther Blätter*.

33. Anton Bruckner, Vienna, to August GÖllerich,<sup>1</sup> Weimar

Vienna, June 24, 1885

Honored Friend!

Thank you very much for your letter. Unfortunately, I must inform you of the hurt [which] resulted from the breaking of your word that you were going to write to Dr. Helm.<sup>2</sup> This brings out a deep hurt in my inner being. As a consequence, Helm wrote *no report*, and Dr. Schönaich<sup>3</sup> and Mottl<sup>4</sup> did not write anything, either. Indeed, I gave your letter to Dr. Helm, yet he sent it back to me unopened. Accept once again the assurance of my deepest hurt that people of importance will receive no report from my friends.

Yours,

Bruckner

August GÖllerich  
At the Moment: in Weimar

*Incipit:* Danke sehr für Ihre Briefe.  
*Source:* Auer, Letter No. 166 (p.191).

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<sup>1</sup> August GÖllerich (1859-1923), pianist, conductor, teacher, music editor, Bruckner's official biographer, and a great devotee of Bruckner's music. (See Bruckner to Felix Mottl, June 7, 1885.)

<sup>2</sup> Theodor Helm (1843-1920), Viennese critic and professor; one of Bruckner's first admirers. (See Bruckner to Theodor Helm, June 19, 1885.)

<sup>3</sup> Dr. Gustav Schönaich (1840-1906), Viennese musician, music critic, and Bruckner enthusiast. (See Bruckner to Felix Mottl, June 7, 1885.)

<sup>4</sup> Felix Mottl (1856-1911), conductor; student of Bruckner at the Conservatory. (See Bruckner to Felix Mottl, April 17, 1885.)



34. Anton Bruckner, Vienna, to August G $\ddot{o}$ llerich,<sup>1</sup> Weimar

Vienna, July 7, 1885

N. B.: If you can do so, I request you to send the Master<sup>2</sup> my most sincere respect.

My Dear, Good Friend!

You will find it completely understandable, that it would mean much to me if only Dr. Helm,<sup>3</sup> by way of addition,—if only belatedly—would at least give to the *Deutsche Zeitung* the pronouncement of German artist about me; since Beethoven ceased to compose [German artists are] measured solely [by] Beethoven's feeling and Wagner's creative work. He [Dr. Helm] is in Salzburg, Nonnthal, Hahn-Wirtshaus. He seems, regardless of his lovely words, again to be somewhat difficult to move. You, my most worthy, my dear biographer, can do it, in particular if you do not let him have any peace. Therefore, please! It is indeed the first general festival in Germany where I am mentioned.<sup>4</sup> Give my sincere greetings to van der Sandt,<sup>5</sup> the great pianist; give my compliments to the court organist [and] the court Kapellmeister. Through your kindness, I learned that Herr Stradal<sup>6</sup> is actually still alive. I congratulate him! While I shake your hand in hearty spirit, and longingly hope for a conversation in person, I repeat my request that Helm may not be left in peace.

Yours,

Bruckner

Gutmann<sup>7</sup> told me that von B $\ddot{u}$ low<sup>8</sup> recommended the Seventh Symphony for Berlin. At the end of this week, I am going to Steyr. Mottl was filled with enthusiasm

<sup>1</sup> August G $\ddot{o}$ llerich (1859-1923), Bruckner's official biographer. (See Bruckner to Felix Mottl, June 7, 1885.)

<sup>2</sup> Bruckner was referring to Hans von B $\ddot{u}$ low.

<sup>3</sup> Theodor Helm (1843-1920), music critic and professor; one of Bruckner's first admirers. (See Bruckner to August G $\ddot{o}$ llerich, June 24, 1885.)

<sup>4</sup> This was the first *Allgemeines Fest* in Germany and was held on May 30, 1885, in Karlsruhe.

<sup>5</sup> Max van de Sandt (1863-1934), pianist, student of Liszt, composer.

<sup>6</sup> August Stradal (1860-1930), pianist. At Vienna University, he studied theory with Bruckner, who made a profound impression on him. In Weimar, he studied piano with Liszt and made piano reductions of all of the Bruckner symphonies.

<sup>7</sup> Albert J. Gutmann (d.1914), publisher and concert agent in Vienna. (See Bruckner to Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>8</sup> Hans von B $\ddot{u}$ low (1830-1894), pianist, conductor, and composer. He had been a law student. Bruckner met him in 1865; on June 21, 1868, von B $\ddot{u}$ low conducted the first complete performance of *Die Meistersinger von N $\ddot{u}$ rnberg*. His association with Wagner would later prove disastrous to his personal life.

when he [visited with] me . My handkiss to [the] Fräuleins Stahr.<sup>9</sup> Fritsch's *Wochenblatt*, No. 27, [is] wonderful about me.<sup>10</sup>

*N.B.* For Dr. Helm:

Where is there a single living person, who has created something similar [to the Adagio of my Seventh], or who we believe could have created it, and how far must we reach back to the past to find anything similar! Honor to whom honor is due!—but this *Adagio* is a unique example among the creations of the post-Beethoven decades. Reported among other things:

“May the glory, however, be withheld from the Viennese, to pay homage to their excellent fellow-citizens, even though Krähwinkel and Pfaffenbeerfurt have finally been moved to cast [a] vote for Anton Bruckner.” (Comment below.)

“As soon as our time allows it, we will look for a French or Hungarian countess who might be inclined to make Bruckner her protégé.”<sup>11</sup>

I ask you to write this down quite clearly to Dr. Helm, *and I also request its inclusion in the Deutsche Zeitung.*

*Incipit:* Sie werden es ganz begreiflich finden,...

*Source:* Auer, Letter No. 167 (pp. 192-94).

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although he never became bitter. He actually wrote a consoling message to Cosima, addressing her as “*Soeur.*”

<sup>9</sup> Anna and Helene Stahr were sisters who studied with Liszt in Weimar.

<sup>10</sup> The *Musikalisches Wochenblatt* was edited by Ernst Wilhelm Fritsch (1840-1902), a German music publisher.

<sup>11</sup> Bruckner is quoting Franz Liszt. (See Bruckner to Felix Mottl, April 17, 1885).

35. Anton Bruckner, Vienna, to Arthur Nikisch,<sup>1</sup> Leipzig

Vienna, July 7, 1885

Sublime Great Benefactor and Friend!

You were my first apostle who made known in Germany, in highly brilliant art [and] with the fullest energy and dignity, my hitherto unheard expression. In eternity, you will be praised because your eminent, great genius has shone forth to illumine the misunderstood and deserted! For that reason, be thanked in all eternity not only by me but also by my true friends. May God repay you for it!!

Therefore, it is only natural that I take the liveliest interest in the events [in] your life. The greatest joyfulness now is your wedding. Take along my deepest-felt, most sincere congratulations! God bless your marriage! and permit you to enjoy this great good fortune in the best good health until the profoundest old age, arrayed with the first musical honors! [Although] unacquainted [with her],<sup>2</sup> I offer your gracious, young lady [my] congratulations and a kiss on the hand. I am soon going to the town of Steyr in Upper Austria where I shall work industriously. Where and when, I wonder, will you encounter my letter? Fare thee well!

With gratitude,

Your Bruckner

*Incipit:* Du warst mein erster Apostel...*Source:* Auer, Letter No. 168 (p. 194).

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<sup>1</sup> Arthur Nikisch (1855-1922), most impressive and influential conductor of his day. (See Bruckner to Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>2</sup> Amélie Heussner (1862-1938), opera soubrette (in Leipzig and Kassel), who was affianced to Nikisch.

36. Baron Hans von Wolzogen,<sup>1</sup> Bayreuth, to Anton Bruckner, Vienna

Bayreuth, July 12, 1885

Highly Honored Professor!

[Having been] absent from Bayreuth for a long time, I have not yet managed to thank you for your last kind letter. I already knew the beautiful words of Nohl;<sup>2</sup> I simply do not yet know under which mode I would be able to cite them in our papers; but I intend to take advantage of the next offered opportunity. About the performance in Karlsruhe, [I] heard (or rather) one read again peculiarly divergent so-called "opinions" in our *Tagespresse*! I am becoming more and more desirous to hear your work with orchestra. When Levi<sup>3</sup> played the first and second movements on the piano for me in Munich, I would have liked to say [what] Nohl [had already said].—In Berlin, I recently became acquainted with a superior body of tone, in the Elberstadt<sup>4</sup> Philharmonic Orchestra. Popular concerts at fifty Pfennigs [per] entrance [fee] act as a mediator between the general public and knowledge of the newer music, in a completely artistic way. But why must it always be the music of Saint-Saëns<sup>5</sup> or Auber?<sup>6</sup> Why not the *German* symphonic composer in addition? To be sure, for such a symphony in its entirety, the untrained patience of this audience would not in the end suffice; but the Adagio of the Seventh would be bound to have precisely the most beautiful and most impressive appeal there. ([It could be performed, say, for] February 13<sup>th</sup>, a memorial day.) All the same, [our] "special" Berlin is certainly lost to [the] great and [the] good. Just look around you at the "popular"!

Has the symphony [in transcription] for piano arrived yet at Gutmann's?<sup>7</sup> As soon as I come to know this, I will take possession of it—for I require personal interaction with these sounds.

Sincere and deeply respectful regards from

Baron Hans Paul von Wolzogen

<sup>1</sup> Hans von Wolzogen (1848-1938), German writer on music, librettist, and Bruckner enthusiast; a true friend to Bruckner. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

<sup>2</sup> Ludwig Nohl (1831-1885), writer on the subject of music and editor. He began his studies of music history and aesthetics at the University of Heidelberg in 1872. (See Bruckner to Felix Mottl, June 7, 1885.)

<sup>3</sup> Hermann Levi (1839-1900), distinguished German conductor. (See Bruckner to Dr. Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>4</sup> Elberfeld, now part of Wuppertal.

<sup>5</sup> (Charles) Camille Saint-Saëns (1835-1921), French composer, pianist, organist, and writer. He was considered by many to be the greatest composer of his time.

<sup>6</sup> Daniel-François-Esprit Auber (1782-1871), French composer. He was best known for his opéras comiques and was considered to be the foremost representative of the genre in nineteenth-century France.

<sup>7</sup> Albert J. Gutmann (d. 1914), publisher and concert agent in Vienna. (See Bruckner to Dr. Wilhelmus Ludovicus van Meurs, February 9, 1885.)

*Incipit:* Längere Zeit von Bayreuth abwesend,...

*Source:* Auer, Letter No. 1 from Baron Hans von Wolzogen (pp. 379-380).

37. Anton Bruckner, Vienna, to August Göllerich,<sup>1</sup> Vienna

Vienna, September 20, 1885

My Dear Biographer!

Have you read the *Berliner Tagblatt* of August 10? Thereupon, Bote and Bock of Berlin offer [to be] my publisher. Dear Friend! I think [that] the biography<sup>2</sup> can wait; you ought not to undertake expense on its behalf. In addition, Conservatory [classes] begin already on Tuesday. Do as you see fit. Sincerest greetings.

Yours,

Bruckner

*Incipit:* Haben Sie das Berliner Tagblatt...

*Sources:* Auer, Letter No. 169, (p. 195).

Von Lepel, Letter No. 1, (p. 6).

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<sup>1</sup> August Göllerich (1859-1923), Bruckner's official biographer. (See Bruckner to Felix Mottl, June 7, 1885.)

<sup>2</sup> Göllerich had offered to assume expenses on behalf of Bruckner's biography.

38. Anton Bruckner, Vienna, to Father Oddo Loidol,<sup>1</sup> Kremsmünster

Vienna, September 25, 1885

Dear Worthy, Noble Friend!

Herewith I send you the *Christus factus est*; accept it as a *memento* of August 2, 1885.

Please give my respects to the Director, Father Georg, with the request that the Mass in F be copied as soon as possible. In the *Berliner Tagblatt* of August 10 is a colossal article about me by Dr. Paul Marsop<sup>2</sup> in which I am proclaimed the No. 1 living symphony composer. Two days later, Bote und Bock, the No. 1 publisher in Berlin, approached me and offered to publish works of mine. Thank you very much for your [birthday] congratulations. May you accept congratulations for all in the future. I am, of course, too overexerted to be able to go into [every] particular.

In the most sincere friendship and reverence,

A. Bruckner

October 4: I feel I should be in Linz (Mass in E minor, No. 2).

*Incipit:* Hiemit sende ich Ihnen...

*Source:* Auer, No. 170 (pp. 195-196).

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<sup>1</sup> Father Oddo Loidol (1858-1893), priest, composer, and friend of Bruckner. (See Bruckner to Bernhard Deubler, June 17, 1885.)

<sup>2</sup> Dr. Paul Marsop (1826-1925), German music editor and critic from Munich. He championed Bruckner's music and praised him in his columns.

## 39. Anton Bruckner, Vienna, to the Vienna Philharmonic

Vienna, October 13, 1885

Honorable Committee!

[Although the] project would very much honor and please me, I desire that my most submissive request be approved, [that] the honorable Committee might, *for this* year, pursue another course concerning the performance of my E-major Symphony, on grounds which originate solely in connection with the lamentable local situation in relation to the influential criticism which could only inhibit my commencing successes in Germany.

With all respect,

Anton Bruckner

*Incipit:* Es wolle mir das ergebenste Ansuchen...

*Sources:* Auer, Letter 171 (p. 196).

Gräflinger, Letter No. 124 (p. 137).



40. Anton Bruckner, Vienna, to Adalbert Schreyer,<sup>1</sup> Linz

Vienna, October 28, 1885

Dear Esteemed Director!

From afar I cry out to you once more with my sincerest thanks and deepest admiration for the artistic-heroic deed, the very successful performance of my E-minor Mass. My joy over it will be inextinguishable. I request that these, my thanks and congratulations, most graciously be extended to the Board of the honorable Society as well as to all of the ladies and gentlemen who have been so gracious and enthusiastic about art and who made the performance possible through their perseverance. Because of this performance, Linz shall always have a special place in my heart. The endeavor of the honorable Society was truly blessed. This is no longer the old Linz. Once more, congratulations to all of the artists.

Your most indebted,

A. Bruckner

*Incipit:* Aus der Ferne rufe ich Ihnen nochmals...

*Sources:* Auer, Letter No. 172 (pp. 196-197).

Gräflinger, Letter No. 100 (pp. 115-116).

Göllerich, III-1 (pp. 591-192).

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<sup>1</sup> Adalbert Schreyer (1850-1925), Kapellmeister in Olmütz, Baden, and Wiener-Neustadt. From 1883 to 1896, he was Director of the *Linzer Musikverein* and Choir Master of the *Männergessang Verein "Sängerbund."*

41. Anton Bruckner, Vienna, to Moritz von Mayfeld,<sup>1</sup> Linz

Vienna, November 6, 1885

Dear Herr Councillor!

I protested against the performance of my Seventh Symphony because in Vienna this has no purpose because of Hanslick<sup>2</sup> and his associates. If the Philharmonic does not heed my protest, then it can do as it will. In no case [can anything be done] before January because the parts have not been printed yet. Actually, the full score, etc. (piano arrangement) will take an even longer time to get into print, so I hear. Two orders arrived from foreign countries; three from America.<sup>3</sup>

Concerning my marriage, *I still have no bride up to this date*; if only I could find a properly becoming sweetheart! To be sure I have many female friends; for in recent times the darlings pursue me quite extensively, and they think that they have to treat me in an idealistic manner. It's terrible if one is not well! Entirely forsaken! A handkiss to your gracious lady!

Respectfully yours,

A. Bruckner

*Incipit:* Ich protestirte gegen die Aufführung...

*Source:* Auer, Letter No. 173 (pp. 197-198).

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<sup>1</sup> Moritz von Mayfeld (1817-1904), Government official, composer, pianist. He and his wife were close friends of Bruckner. (See Bruckner to Moritz von Mayfeld, May 12, 1885.)

<sup>2</sup> Eduard Hanslick (1825-1904), critic, scholar, "philologist." He was unnecessarily unkind to Bruckner. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

<sup>3</sup> Here, Bruckner differentiates between European and American requests. His earliest performance in America was in Cincinnati.

42. Anton Bruckner, Vienna, to Theodor Helm,<sup>1</sup> Vienna

Vienna, December 1, 1885

Highly Esteemed Sir!

Permit me, your [esteemed] self, to be allowed to send you belatedly the enclosed little sketch concerning my humble self.

With deepest respect

Most devotedly yours,

A. Bruckner

Sketch:

Born in 1824 in Ansfelden in Upper Austria.

Choirboy at St. Florian Monastery from 1837 to 1840.

Teacher from 1841 to 1855; incidentally, monastery organist at St. Florian [for] the last five years [there], as well.

Cathedral organist in Linz, 1855 to 1868.

Court Organist since 1868, and also professor at the Conservatory.

I completed my studies in strict [counterpoint] with Professor Simon Sechter in Vienna from 1855 to 1861, where I always stayed for longer periods.

Then until 1863, [I studied] composition in Linz with Otto Kitzler from Dresden.

In 1869, I concertized on the organ in Nancy and Paris; [in] 1871, in London: 6 times in [Royal] Albert Hall; 5 times in the Crystal Palace; with the greatest success.

Compositions: three grand masses, *Te Deum*, String Quintet, seven symphonies, choruses, etc., etc., etc.

*N.B.* Since 1875, I have been Lecturer at the University.

A. Bruckner

*Incipit:* Gestatten mir Hochselber...

*Source:* Auer, Letter No. 174 (pp. 198-199)

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<sup>1</sup> Theodor Helm (1843-1920), Austrian writer on music, critic, and professor. (See Bruckner to Theodor Helm, June 19, 1885.)

43. Anton Bruckner, Vienna, to Baroness Marie Anna Lederer,<sup>1</sup> Amstetten

Vienna, December 31, 1885

Highly Honored Baroness Marie Anna!

I am so deeply and profoundly moved that it is barely possible for me to arrange words of comfort and condolence. Allow me to say, Fräulein, only that I ask God that He grant you the needed strength in this most grievous sorrow.

Yesterday, like the day before, a holy mass was read at the Schotten[kirche] in her highly blessed memory!

Those were my obsequies.

May the new year assuage your greatest sorrow.

I send my sincere condolences to all of the ladies of your noble family.

Sorrowfully, I kiss your hand.

Your mourning friend,

A. Bruckner

*Incipit:* Selbst aufs Tiefste ergriffen ist es...

*Source:* Gräflinger, Letter No. 58 (pp. 66-67).

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<sup>1</sup> Baroness Marie Anna Lederer, wife of Baron Lederer of Amstetten. This letter concerns the death of her mother Marie von Czerny, born Baroness Zobel, who died on December 27, 1885, in Linz. Baroness Lederer appeared to be pleasantly surprised that Bruckner had written his letter to her already on December 31. Marie von Czerny died in Linz, a place that Bruckner knew and loved; he would have known Baroness Lederer as a young girl and probably still pictured her thus; and, so, he addresses her as "Fräulein" in the letter of condolence. It was not unlike him to be attracted to young girls in his quest for a wife, although he always knew his place and was circumspect. Later, in 1892, Bruckner became enamored of the St. Florian (town) jailor's pretty daughter (Anna) of sixteen. At their first meeting, he introduced himself and spoke affectionately to her. It became his practice always to desire to tell her about his Ninth Symphony which was in progress, his brother Ignaz or Karl Aigner always being with him. Her parents did not stop Bruckner from seeing her because he was highly respected in St. Florian, and his peculiar behaviors were no surprise to the townspeople. When she went to Amstetten as a chambermaid, Bruckner insisted on visiting her there. On Wednesday, October 5, 1892, he was received in the Baron's drawing room where he met Anna and stayed until time to leave for the next train to Vienna; and the young girl was permitted to accompany him to the train. Though given his address, the assurance that his Frau Kathi would meet her, and an invitatory letter, Anna never wrote back.

44. Anton Bruckner, Vienna, to Carl Ferdinand Pohl,<sup>1</sup> Vienna

Vienna, December 31, 1885

Honorable Sir!

I wish you a Happy New Year from my heart! May these few [items of] data be sufficient! I ask for your customary goodwill and remain with respect,

Yours truly,

A. Bruckner

*N.B.*: The Seventh Symphony is to be performed in March. I have composed three grand masses. No. 1 in D, dated 1864. Performed under my direction in the same year at the end of November in Linz Cathedral for St. Cecilia's Day;<sup>2</sup> and again on December 6 of the same year in the Linz Redoutensaal in a *concert spirituel* also conducted by me. Then in Linz Cathedral on January 6, 1868, once again under my direction. In February, 1867, Herbeck<sup>3</sup> conducted the same mass for the first time in the Court Chapel [Vienna]. I conducted the repeat performances in the Court Chapel. The second mass, in E minor, is in part an eight-part vocal mass with wind accompaniment. Composed, I believe, in 1866. Dedicated to Bishop Rudigier;<sup>4</sup> performed under my direction at the consecration of the Votive Chapel in the new Cathedral in Linz, September 29, 1869. Performed the second time by the *Musikverein* in Linz under Schreier's<sup>5</sup> direction on October 4, 1885—The third mass, in F (minor), also composed in Linz in 1868. Performed for the first time in June, 1872 (the 16<sup>th</sup>, I believe), in the Augustiner Church [Vienna] under my own direction, with large choir and large orchestra, as has not happened again since then.

<sup>1</sup> Carl Ferdinand Pohl (1819-1884), German music scholar (music historian), organist, composer, and teacher. From 1863 to 1866 he lived in London, where he did research for the British Museum. The resulting book is entitled *Mozart and Haydn in London* and is still of use today because of its accuracy and attention to detail. From 1866 on, he was Archivist for the *Gesellschaft der Musikfreunde* in Vienna. His biography of Franz Joseph Haydn (1732-1809) remains valuable to all serious biographers of Haydn.

<sup>2</sup> November 22 is the feast of St. Cecilia, patroness of music.

<sup>3</sup> Johann von Herbeck (1831-1877), composer, conductor of the *Hofoper* in Vienna, *Hofkapellmeister*, and one of the most prominent personages in the musical life of Vienna during Bruckner's time there. His first music post was as choirmaster at the *Piaristenkirche* in Vienna, beginning in 1852. Successively, he was choirmaster of the *Männergesangverein*, then teacher at the conservatory and director of the choral society of the *Gesellschaft der Musikfreunde*. He conducted concerts for the *Gesellschaft der Musikfreunde* for two different periods and finally became a member of Emperor Franz Joseph's *Hofkapelle*, where he became *Kapellmeister* in 1866. He directed the Vienna Court Opera from 1870 to 1875, but declined to become conductor of the Dresden Opera in 1877. He recognized Bruckner's talent and was responsible for his appointment as professor of counterpoint at the Vienna Conservatory.

<sup>4</sup> Bishop Franz Josef Rudigier (1811-1884). The Mass in E minor is dedicated to him, for he had been a true supporter of Bruckner's music. (See Bruckner to Johann Baptist Burgstaller, May 18, 1885.)

<sup>5</sup> Adalbert Schreyer (1850-1925), *Kapellmeister* in three cities in succession; Choir Master of the *Männergesang Verein "Sängerbund."* (See Bruckner to Adalbert Schreyer, October 28, 1885.)

(Government Councillor Hanslick<sup>6</sup> wrote splendidly about it and advocated a grand concert performance.) [It] is dedicated to the late Court Councillor Imhof.<sup>7</sup> On December 8, 1872, the first time in the Court Chapel; often performed there since. I directed all of the performances. In addition to these masses, I wrote a cantata for the laying of the cornerstone of Linz Cathedral in 1862. Furthermore, graduals, offertories (vocal), etc. Before my studies, together with smaller interludes, *Tantum Ergo*, and so forth, [I] wrote a Mass in B-flat for the investiture of the Monastery Prelate Maier<sup>8</sup> at St. Florian in 1854. In 1849, a Requiem in D minor for my late patron Seiler (monastery official); in the same year, performed at St. Florian in September and on Founders Day in Kremsmünster (December 11, 1849).

*Incipit:* Wünsche von Herzen gutes neues Jahr!

*Source:* Auer, Letter No. 175 (pp. 199-200).

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<sup>6</sup> Eduard Hanslick (1825-1904), critic scholar, "philologist." Unnecessarily unkind to Bruckner in his critical evaluations of Bruckner's work. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

<sup>7</sup> Anton Imhof von Geisslinghof (1816-1872), Privy Councillor and Chancellery Director in the Supreme Court Council.

<sup>8</sup> Friedrich Theophil Mayer (1793-1858), Provost at St. Florian's Monastery from 1854.

45. Wilhelm Zinne,<sup>1</sup> Hamburg, to Anton Bruckner, Vienna

Hamburg, [c.1886]

[No Salutation]

Prof. von Bernuth<sup>2</sup> asked me to pass on the full score of the 7<sup>th</sup> Symphony to Eduard Marxsen,<sup>3</sup> Brahms's teacher, since he was anxious to become familiar *with* it. The conversation with Marxsen was related almost exclusively to the new symphony. The old gentleman, still with a lively, sparkling mind, will go on for half an hour without tiring, to praise again and again the beauty of the Bruckner symphony. He had gone to the concert with few expectations but declared the symphony to be not only the greatest of recent times, but one of the most outstanding in existence. He held that judgment on the basis of his knowledge of the full score. Everyone who has healthy ears must express that opinion. He was very annoyed with the reception of the work on the 19<sup>th</sup> of February (there was isolated hissing, for example, after the *C-minor Adagio!*),<sup>4</sup> and went home with the opinion of having been the sole enthusiast, and then on the following days in the newspapers, however, to learn something else. His student Brahms was scarcely mentioned in the entire conversation. To a member of the Board of the Philharmonic, who said to Marxsen, "Well, with that symphony we are once again exposed to ridicule," Marxsen replied: "To judge thus is a proof of your ignorance; you could simply say, 'This was not my taste!'"

In respectful high admiration!

W. Zinne

*Incipit:* Ich war durch Kapellmeister Prof. v. Bernuth...

*Source:* Auer, Wilhelm Zinne Letter No. 1 (pp. 384-385).

<sup>1</sup> Wilhelm Zinne (1858-1934), critic for the Hamburg Press and (school) teacher. (See Bruckner to Wilhelm Zinne, June 16, 1886.)

<sup>2</sup> Julius von Bernuth (1830-1902), German conductor. He directed the Philharmonic Concerts and the *Singakademie* in Hamburg from 1867 to 1894.

<sup>3</sup> Eduard Marxsen (1806-1887), German pianist, composer, and teacher of Brahms. It was Marxsen who discovered Brahms' ability to compose, as he was studying piano. Marxsen composed a fantasy on the word K-A-F-F-E-E, which appeared the same year as Schumann's "Abegg Variations." (See Bruckner to Wilhelm Zinne, June 16, 1886.)

<sup>4</sup> Symphony No. 7 in E Major.

46. Anton Bruckner, Vienna, to King Ludwig II of Bavaria<sup>1</sup>

[1886]

Your Royal Majesty!

Most deeply touched and in the highest sense of joy, I beg most humbly that Your Majesty be most graciously willing to permit me the honor, which is made most supreme through your favor, to accept most graciously the most humble dedication of my Seventh Symphony, and to allow me to place the deepest heart-felt thanks most respectfully at the feet of Your Royal Majesty.

I cannot even begin to describe to Your Majesty how extremely happy the supreme graciousness of Your Majesty has made me!

It was Master Richard Wagner who always honored me extremely and wanted to have all of my symphonies performed.

Your Royal Majesty, the truly royal patron of the immortal Master, you were always to me the ideal of a German monarch! The exalted, marvelous image of Your Majesty was always at my side! And I now sink down [upon my knees] in the most respectful and most humble reverence before Your Royal Majesty and thank the Eternal One, that He in His eternal wisdom has bestowed on the world a heavenly defender and protector of German Art in the most supreme majesty of the King, whose majesty, like the sun, has transmitted the rays of highest graciousness and royal benevolence to all art-loving nations of the earth, for which all future generations will continue to sing hymns of glory and thanks to Your Royal Majesty.

I am all the more fortunate that likewise the golden rays of the royal grace touch me, as I, nearly sixty-one years old, in addition to all of the many school periods at the Vienna Conservatory, must also give private instruction in music, so that not very many residual hours remain left to me for musical composition. Because at the present time I myself honestly feel vigorous to create my best and would like to turn with pleasure toward dramatic composition, this lack of time falls heavily upon my heart!

Permit me, Your Majesty, to close also with the humblest request; may it please Your Majesty to allow a performance in the presence for Your Royal Majesty of my most graciously received symphony,<sup>2</sup> the funeral music in its *Adagio* resounds in memory of the Master's passing.

May God bless! protect! and shelter Your Royal Majesty!

<sup>1</sup> King Ludwig II of Bavaria (1845-1886), reigned from 1864. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

<sup>2</sup> Symphony No. 7 in E Major.



May God bless! protect! and shelter Your Royal Majesty!  
In deepest abiding reverence to Your Royal Majesty,

Most humbly yours,

Anton Bruckner

*Incipit:* Auf's tiefste ergriffen...

*Source:* Auer, Letter No. 176 (pp. 200-201).

47. Anton Bruckner, Vienna, to Wilhelm Zinne,<sup>1</sup> Hamburg

[c. February, 1886]

Highly Esteemed Friend!

Sincerest thanks for your great kindness. Great genius expresses itself in it. Not many on this earth have the gift to understand something quickly and correctly if not all that appears bears the hallmark of the ideal. I always thought that friend Sucher<sup>2</sup> would perform the Seventh Symphony, which he wanted to do already last year. Levi<sup>3</sup> in Munich and Nikisch<sup>4</sup> in Leipzig performed this work *to perfection* while I myself was present. All it takes is a missed rhythm and... [*sic*]. In Leipzig, at the conclusion, [the audience] applauded for a quarter of an hour. I need not mention Munich.<sup>5</sup> Once more, sincere thanks; I beg your continuing goodwill and remain respectfully

Yours sincerely,

A. Bruckner, Prof.

*Incipit:* Herzlichsten Dank für Ihre grosse Liebenswürdigkeit.

*Source:* Auer, Letter No. 179 (p. 204).

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<sup>1</sup> Wilhelm Zinne (1858-1934), critic for the *Hamburg Press* and (school) teacher. Although very humble about his own musical endowments, he was a devoted champion of Bruckner—a great friend.

<sup>2</sup> Joseph Sucher (1843-1908), student of Simon Sechter, composer, and conductor of the Wiener Akademische Gesangverein. In 1878, he assumed conductorship of the Hamburg Opera, then became Hofkapellmeister in Berlin in 1882.

<sup>3</sup> Hermann Levi (1839-1900), distinguished German conductor. (See Bruckner to W. L. van Meurs, February 9, 1885.)

<sup>4</sup> Arthur Nikisch (1855-1922), most impressive and influential conductor of his day. (See Bruckner to Dr. Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>5</sup> Bruckner did not need to elaborate on the performance in Munich, because Levi's reputation and the success of the symphony were already well-known in musical circles.

48. Anton Bruckner, Vienna, to the *Liedertafel Frohsinn*,<sup>1</sup> Linz

Linz, February 2, 1886

To the *Liedertafel Frohsinn*!

Thank you very much for the Society's letter which honors me in the extreme, as well as for the gratifying undertaking. I have inquired with regard to the loan of the parts.

The *Te Deum* and the Third Symphony in *D minor*, [are published by] Gutmann<sup>2</sup> (Opera House). The publishers now have the performing rights and no one is permitted to lend out parts or even allowed to copy anything. All that I would be allowed to do would be, for example, to send the first and third (The Hunt) movements of the Fourth (Romantic) Symphony, which is not yet in print, for this purpose. (There could be the problem, however, that, for example, Munich might ask for this Symphony in which case I would have to send another for the Linz performance.)

Three cheers to my dear old honorable society!

From your honorary member,

Anton Bruckner

*Incipit:* Danke sich für das mich höchst ehrende Schreiben...

*Source:* Auer, Letter No. 178 (p. 203).

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<sup>1</sup> A male singing society founded in 1845 and based in Linz. During his years in Linz, Bruckner sang second tenor with the society and then became its choral director. Many of his motets and secular pieces were written for this association.

<sup>2</sup> Albert J. Gutmann (d. 1914), publisher and concert agent in Vienna. (See Bruckner to Wilhelmus Ludovicus van Meurs, February 9, 1885.)

49. Wilhelm Zinne,<sup>1</sup> Hamburg, to Anton Bruckner, Vienna

Hamburg, Raboisen 16  
February 20, 1886

Highly Revered Professor, Unrivalled [and] Unique Master!

Yesterday your Seventh Symphony filled me with the same enthusiasm but not more—that I had felt with Beethoven's Ninth. I have never stood face-to-face with a man of genius with higher admiration than yesterday evening. This inspiration remains with me as well, and the abundance of the lasting impression is proof to me that I have found this in your work, which up to now I simply longed for vaguely as the ideal of symphonic works. The full scores, which I intend to study, I have placed about by page in order to come to know your incomparable work as quickly as possible. I am not the only one who expects to profit from the comprehensive values of the same that substantiate the number of those who instantly, after hearing the work, made their appearances near the conductor to get at the full score. In the circles of musicians there is without exception agreement about the value of the "Seventh." That an audience, such as that in Hamburg, faced with such a soaring flow of ideas, was itself insensitive and rejecting, could be anticipated because this extremely idiotic crowd has in front of its eyes daily and is familiar with the darling of the gilded aristocratic species<sup>2</sup> with its magnified blasé attitude. You yourself, venerable master, will worry less than the number of your friends and most understanding admirers that yesterday your work captured for you.

The reviews of two local daily newspapers—*Hamburg Correspondent* (Gittard) and *Hamburg Nachrichten* (A. F. Riecius)—that you possibly have by this time, I send forward to you, since it may just as well be that someone from another camp did not forward them to you. Moreover, the review of another well-read paper, I will not send because the particular report obviously lacks in appropriate energy and approaches your work with great lack of understanding of the symphonic genius.—The continual making of an example of Brahms<sup>3</sup> in both of the others (—whose four symphonies I would gladly give up in favor of your "Seventh" alone) you must attribute to the facts that a significant degree of local patriotism passes judgment in the balance; and for this reason objective judgment sometimes suffers through "such tinted glasses."

<sup>1</sup> Wilhelm Zinne (1858-1934), critic from *Hamburg Press* and (school) teacher. (See Bruckner to Wilhelm Zinne, [c. February, 1886]).

<sup>2</sup> Johannes Brahms, who was born in Hamburg and, although often passed over for official positions there, maintained a friendly relation with his home town. ( See Bruckner to Dr. Wilhelmus Ludovicus van Meurs, February 9, 1885.)

I am now clearly in the position to write a report for the new Viennese *Musikalische Rundschau* about yesterday's symphony.—It is urgent, yet overwhelming, to me,—and the fact that I, like you, was “village organist and school teacher” could enhance my sympathy, if indeed an enhancement is even possible to express my boundless admiration and reverence. I ask that you kindly agree to this request.

W. Zinne

*Incipit:* Gestern hat mich Ihre siebente Symphonie...

*Source:* Auer, Wilhelm Zinne Letter No. 2 (pp. 385-386).

50. Karl Muck,<sup>1</sup> Graz, to Anton Bruckner, Vienna

24 Spor Lane  
Graz, March 16, 1886

Dear Estimable Master!

Once more, to begin with, my *most sincere* thanks for the unforgettably beautiful hours that I was permitted to experience [while] involved with your Seventh Symphony. Be convinced that I will grasp every opportunity to renew the same for myself! Too quickly passed the time of your stay here; almost always surrounded by tedious or burdensome company, I was begrudged [even the time] to tell you properly how very much your work moves my heart, and how I concern myself [with] living up to your high intentions as much as possible. May I succeed in proving all this to you at least through the performance!

Enclosed I am sending you the "report" of our chief Beckmesser's<sup>2</sup> Savenau.<sup>3</sup> [As of] yet, the others have nothing to present; as soon as they elaborate on it, I will send their ["findings"] to you.

You are receiving, according to your wish, herewith: a portrait of me. If you would like to prepare for me a *thoroughly great* delight, then send me a likeness of yourself; but may you not forget to give me a proper dedication in a few lines from your [own] hand.

Have you already read Hausegger's<sup>4</sup> review in the *Deutsche Zeitung*?

How did you return to Vienna, and how was the trip this way in general? Excuse the aphoristic [nature] of this letter. I am in the greatest hurry. Greet Eckstein<sup>5</sup> [for] me (whose address, I request); and make me happy [through] the news.

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<sup>1</sup> Karl Muck (1859-1940), German conductor. He studied classical philology in Heidelberg and Leipzig, but made his musical debut in the Leipzig Gewandhaus with Scharwenka's Piano Concerto in B-flat minor. From then on he devoted himself to conducting opera, without ever completing any real course in conducting. After assignments in Zurich, Salzburg, Brno, and Graz, he was appointed Kapellmeister in Prague, in 1886. The basis of his reputation involved his renderings of Wagner works. He was principal Kapellmeister of the Berlin Opera and conducted in Görlitz (Silesia), London, Bayreuth, Boston, and Hamburg. He was known as the foremost conductor of the works of Wagner and conducted *Parsifal* at Bayreuth for thirty seasons. His interest lay in Classical and Romantic music, but he did like Schönberg's Five Orchestral Pieces and Stravinsky's *Pulcinella*.

<sup>2</sup> Muck is referring to the critic Eduard Hanslick.

<sup>3</sup> Karl Maria Savenau (1837-1916), student at Prague Conservatory. He became a composer and critic in Graz. Muck is referring to Savenau as a Beckmesser, which in turn alludes to Hanslick.

<sup>4</sup> Friedrich von Hausegger (1837-1899), music theorist and critic. Bruckner met him on the occasion of the performance of his Seventh Symphony in Graz.

<sup>5</sup> Frederick Eckstein was a student, friend, and intermediary for Bruckner. He vacationed with Bruckner and later met the Schalk brothers, Ferdinand Löwe, and Carl Almeroth through Bruckner.

Gratefully yours,

Dr. Karl Muck

*Incipit:* Zunächst nochmals meinen *herzlichen* Dank...

*Source:* Auer, Karl Muck Letter No. 1 (pp. 331-332).

51. Anton Bruckner, Vienna, to Professor Bernhard Deubler,<sup>1</sup> St. Florian

Vienna, March 19, 1886

Reverend Sir!

I am taking the liberty of sending forward the enclosed ticket. Since this is a season ticket, I beg you to send it on yourself—post festum<sup>2</sup>—to Wetzlar's [*sic*] Music Shop,<sup>3</sup> [on the] Kärntnerring, so that its owner can fetch it there himself.

Should the gracious prelate's ticket also be such, then I beg the prelate most kindly likewise to return this ticket on Monday. [Your] attendance gives me great joy and I wish you pleasant entertainment.

Your most devoted,

A. Bruckner

*Incipit:* Beiliegend erlaube ich...

*Source:* Auer, Letter No. 180 (pp. 204-205).

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<sup>1</sup> Prof. Bernhard Deubler (1842-1907), priest and Choir Director at St. Florian, Professor of Theology, consultant, and friend to Bruckner. (See Bruckner to Ignaz Bruckner, February 27, 1885.)

<sup>2</sup> Latin: After the feast; here, probably, after the performance.

<sup>3</sup> The establishment of Emil Wetzler, Viennese publisher and music dealer.



52. E. Schweitzer,<sup>1</sup> Altona, to Anton Bruckner, Vienna

Schulterblatt 149  
Altona, March 20, 1886

Most Honored Professor!

I cannot refrain from answering your letter,—[which] I appreciated so much,—with a few lines to you. First [of all], I have to give you the most cordial greetings from Prof. Bernuth<sup>2</sup> and Director Marxsen.<sup>3</sup> Both are still entirely filled [with] the powerful impression which your marvelous symphony has made upon them. In contrast, how Bruch's<sup>4</sup> *Odysseus* failed; how superficial, in part even trite; and very frequently, how boring it appears in the face of your work! Here in Hamburg, there has taken place a great change to your favor, through the fact that collective criticism moved enthusiastically to your side, and that essentially due to, as I may well say, the fact that Marxsen gave his support for you in such [an] energetic way. The Brahms<sup>5</sup> camp did not expect that. These fellows are Brahms "hangers-on" in name only. In reality Brahms serves simply as a cover—only in order to project their poisonous arrows from here toward the newly-appearing nobility and stature.<sup>6</sup> In reality, they would like to proceed in the same way with Brahms and had likewise disparaged him not long ago, precisely as they have already done [concerning] your great works. Marxsen has often told me how one day when Schumann<sup>7</sup> had presented to the young Brahms this testimonial of "Neue Bahnen,"<sup>8</sup> usually so flattering to himself, the father of Brahms came sadly to Marxsen because all of the musicians said to him that because Schumann had written *dumb stuff* about his Johannes! that his whole career was destroyed!

<sup>1</sup> E. Schweitzer (c.1856-1890), musician from Hamburg.

<sup>2</sup> Julius von Bernuth (1830-1902), German conductor. From 1867 to 1894, he directed the Philharmonic Concerts and the Singakademie in Hamburg.

<sup>3</sup> Eduard Marxsen (1806-1887), German composer, pianist, and teacher; music instructor of Johannes Brahms (1833-1897). Brahms acknowledged him by dedicating the B-flat Piano Concerto to him, but was not so kind to him in private. As Brahms's teacher, Marxsen had discovered his gift for composition, had made his library available to him, had introduced him to the music of Bach and Beethoven, and was ultimately responsible for his meeting Schumann (1810-1856). In 1875, Marxsen was appointed Royal Music Director of Hamburg.

<sup>4</sup> Max (Karl August) Bruch (1838-1920), German composer and teacher. He is best remembered for his *Scottish Fantasy* (1880) and his *Adagio on Hebrew Melodies* (*Kol nidrei*, 1881).

<sup>5</sup> Johannes Brahms (1833-1897), Romantic composer. (See Bruckner to Dr. Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>6</sup> E.g., Bruckner's work.

<sup>7</sup> Robert Schumann (1810-1856), German composer; a central figure of musical Romanticism.

<sup>8</sup> Schumann called him "The new Beethoven."

In your letter, honored Professor, you mention [the name] Sucher.<sup>9</sup>—Now in confidence: it is fortunate that he did not bring this symphony here first. It [then] would have been impossible [to get it played] here [again] for a long time. First of all, the City Theater Orchestra is the most overworked [in] the world because it has to play at least 29 [or] 30 times in the Hamburg or the Altona or the Theatiner Theater monthly—and, in the summer months, must play every evening from 7:00 to 12:00 in the zoological gardens for the benefit of Director Tottini's account. Since then, the necessary time is lacking; and, also, the Kapellmeister lacks the necessary vigor—[both] are necessary—for thoroughly learning a masterwork such as yours; that should be quite obvious.

And one must allow Herr von Bernuth that; he has learned the symphony thoroughly. And it yielded [itself] very pleasantly to [the] musical ear. If he is criticized in the Hamburg *Nachrichten*, then this has been—between you and me—only for this reason: he does not want a darling of Dr. H., the Editor-in-Chief of the above paper, to be allowed to sing [at] the Philharmonic Concerts! Here, frankly, everyone knows this secret!

In conclusion, [please] forgive my inexplicable mistake [in regard to] your first name.

In deepest respect and [highest] esteem,

Yours most devotedly,

E. Schweitzer

*Incipit:* Ich kann doch nicht umhin, Ihnen,...

*Source:* Auer, E. Schweitzer Letter No. 1 (pp. 360-362).

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<sup>9</sup> Josef Sucher (1843-1908), Austrian conductor and composer; student of Simon Sechter, then conductor of the Wiener Akademische Gesangverein. From 1876 to 1878 he was in Leipzig, where he conducted the first complete *Ring Cycle* performed there; he then moved to Hamburg where he conducted the first local performance of *Tristan* in 1882. From 1888 to 1892, he was chief conductor for the Berlin Court Opera and was responsible for many fine performances of Wagner operas and music dramas. Also, he discovered the soprano Rosa Hasselbeck, whom he married.

53. Anton Bruckner, Vienna, to the Philharmonic Society, Vienna

Vienna, March 25, 1886

Highly Laudable Philharmonic Society!

Herewith I take the liberty to express my sincerest thanks and my deepest admiration to his noble excellency, Herr Court Kapellmeister Dr. Hans Richter<sup>1</sup> [for his] ideal and most brilliant direction, and to all of the gentlemen of the Philharmonic for their distinguished, accomplished artistic achievement at the performance of my Seventh Symphony.

Anton Bruckner

*Incipit:* Ich erlaube mir hiermit...

*Sources:* Auer, Letter No. 182 (p. 206).

Gräflinger, Letter No. 126 (p. 139).

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<sup>1</sup> In 1875, Hans Richter (1843-1916) was appointed to the Vienna *Hofoper*; in addition, he took over the Philharmonic concerts until 1898. From 1880 to 1890, he was the conductor of the *Gesellschaft der Musikfreunde*. During the years between 1879 and 1897, he conducted a yearly festival of concerts in Albert Hall in London; these were first known as Orchestral Festival Concerts, but later as the Richter Concerts. From 1885 to 1909, he was music director of the Birmingham Music Festival. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

54. Anton Bruckner, Vienna, to Baron Hans von Wolzogen,<sup>1</sup> Bayreuth

Vienna, March 25, 1886

Noble Baron! Most Honorable Patron!

A thousand thanks for your kind visit; I was sincerely sorry that I did not know, and that I was unable to make a return visit, in particular, however, that I had to miss Your Grace's distinguished speech. (Once again I'm in the same state of affairs.)

Your letter, which honored me so and was so highly ingenious, cheered me greatly! Sincerest thanks! The poem is magnificent! Unfortunately, I am now buried in the Eighth Symphony<sup>2</sup> and have almost no time for composition. On the fourteenth of this month, I was in Graz for the performance of my Seventh Symphony.<sup>3</sup> The performance, under the genial Dr. Muck<sup>4</sup> of Würzburg, was first-rate (fourteen rehearsals); the reception marvelous beyond description. After the Finale, they received me with great honors.

On the twenty-first of this month, the same symphony, performed in Vienna by the Philharmonic under Richter's<sup>5</sup> direction, was completely excellent: the success, indescribable jubilation, already after the first movement five or six impassioned curtain calls. At the conclusion, endless enthusiasm and curtain calls; a laurel-wreath from the Wagnerverein and a festive banquet. My wreath was placed around the neck of the portrait of the noble, immortal, unparalleled Master.<sup>6</sup>

Indeed, very clever. I made my speech relevant to that event and began weeping bitterly, as I did in the morning, when through my German student Dr. Behn, living in Vienna, I received from Dresden the bust of my dearly beloved Master and Ideal, which I kissed tearfully.

However, the *five hostile newspapers* will, according to Hanslick's<sup>7</sup> wishes, make sure that these successes are destroyed for the public far away.

<sup>1</sup> Hans von Wolzogen (1848-1938), German writer on music, librettist, Bruckner enthusiast and friend. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

<sup>2</sup> Revision of the Eighth Symphony.

<sup>3</sup> Symphony No. 7 in E major.

<sup>4</sup> Carl Muck (1859-1940), German conductor. He studied classical philology in Heidelberg and Leipzig, coming to the podium without any real course in conducting. He conducted in the great halls of the world: Berlin, Bayreuth, Covent Garden, Boston. With his consistently accurate ear and relentless attention to recreating the score exactly, he built his reputation as a Wagner conductor over thirty years at Bayreuth. Muck was unchallenged as an interpreter of Bruckner symphonies. (See Karl Muck to Bruckner, March 16, 1886.)

<sup>5</sup> Hans Richter (1843-1916), Austro-Hungarian conductor of international acclaim. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

<sup>6</sup> Probably a *bust* of Wagner.

<sup>7</sup> Eduard Hanslick (1825-1904), critic, scholar, "philologist"; he was unnecessarily unkind in his criticism of Bruckner's music. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

With thanks and deepest respect, [I remain]

Highly indebted,

A. Bruckner

*Incipit:* Tausendmal Dank für Hochdieselben gütigen Besuch;...

*Sources:* Auer, Letter No. 181 (pp. 205-206).

Gräflinger, Letter No. 133 (pp. 142-143).

55. Speech to the *Liedertafel* "Frohsinn,"<sup>1</sup> Linz

April 15, 1886

My [Dear] Ladies and Gentlemen!

It is difficult for me to reply to such an excellent speech. It is true that I have experienced difficult years; it is true that, even in Vienna, in our capital, the indigenous usually have to stand back; it is furthermore true that jealousy, and all that one does not want, were in collaboration there, thereby making life very difficult for me. Fortunately, there are only three such elements that really stood in my way. That was also the reason why nothing was performed for so long, and I was left in the dark for so long. It was in the year 1882 at the first performance of *Parsifal* that our dearly beloved, unforgettable Master Wagner<sup>2</sup> took me by the hand and said, "You can rely on me; I shall perform your works. I, myself." Now, after the Good Master has passed on, it appears as if, in the kindness of his heart, he has ordered guardians for me. My first guardian was Herr Nikisch<sup>3</sup> in Leipzig, the second one the conductor Levi<sup>4</sup> in Munich. These [guardians] have used every effort to do everything possible to bring my work to performance, and the success was really extraordinary, as is not usually the case. Well, this has really strengthened me. Up to this point, I had [had] two guardians. Then the third: Herr Hans Richter<sup>5</sup> in Vienna entered the picture, then a Kapellmeister in Karlsruhe. But everything was more distant for me than today. Today is a great day. My fervently-loved Fatherland, Upper Austria, has taken care of me today; and it has done so in spite of the great humiliations which I have suffered from three Viennese newspapers, and has performed my *Te Deum* in such an excellent manner that I shall never forget. For that, that this could happen and that all of the highly revered ladies and gentlemen, and particularly Herr Kapellmeister Floderer,<sup>6</sup> who is so very busy, undertook the huge effort to do this, allow me to thank all of these ladies and gentlemen in the most fervent way. Would you have the kindness to keep me in mind in the future as well. Do not let

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<sup>1</sup> *Liedertafel* "Frohsinn," an all-male singing society founded in 1845 and based in Linz. (See Bruckner to Wilhelmus Ludovicus van Meurs, February 9, 1885.) This speech was given in regard to the Bruckner concert by the "Frohsinn," as related in Bruckner's letter of thanks dated April 20, 1886. The concert actually took place on April 15, 1886.

<sup>2</sup> Richard Wagner (1813-1883), Romantic German composer of operas and music dramas. (See Bruckner to Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>3</sup> Arthur Nikisch (1855-1922), most impressive and influential conductor of his day. (See Bruckner to Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>4</sup> Hermann Levi (1839-1900), distinguished German conductor. (See Bruckner to Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>5</sup> Hans Richter (1843-1916), Austro-Hungarian conductor of international acclaim. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

<sup>6</sup> Wilhelm Floderer (1843-1917), Kapellmeister and composer.

yourselves be discouraged by meanness; there are good critiques coming from abroad and also from Vienna. Therefore, I beg you not to be discouraged. Three cheers for all my dear friends and patrons [and to] my home!

*Incipit:* Meine Herrschaften! Es fällt mir schwer...

*Source:* Auer, No. 185 (pp. 208-209).

Gräflinger, Letter No. 139 (pp. 146-148).

Göllerich, III-1 (pp. 600-602).

56. Anton Bruckner, Vienna, to August Göllerich,<sup>1</sup> Wels

Vienna, April 12, 1886

Dear Friend!

I will arrive with the fast train, which departs Vienna on Wednesday, 10 o'clock in the evening. I hope you will come. Have much to tell.

Yours,

Bruckner

*Incipit:* Ich komme mit dem Eilzuge...

*Source:* Auer, Letter No. 186 (p. 210).

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<sup>1</sup> August Göllerich (1859-1923), Bruckner's official biographer. (See Bruckner to Felix Mottl, June 7, 1885.)



57. Anton Bruckner, Vienna, to Wilhelm Floderer,<sup>1</sup> Linz

Vienna, April 13, 1886

Dear Sir!

It pains me that you have to work so hard! Naturally, I agree with everything. Tomorrow evening (Wednesday) toward 10:00, I will once more depart on the express train from Vienna (to my...) [*sic*].<sup>2</sup> May I ask to have a room reserved for me at the "Kanone."<sup>3</sup> It may be that one of the young German men, who came to Vienna to study with me, will come along.

May I be permitted to ask that the praiseworthy *Liedertafel*, which once more has written so kindly, be given notification [of my arrival]?!  
With all respect

Yours,

A. Bruckner

[P.S.] (Later I will probably go to London with Richter.)<sup>4</sup> Where will the rehearsal be? (I shall probably be able to find out when I get to the "Kanone.")

*Incipit:* Es tut mir recht weh,...

*Sources:* Auer, Letter No. 183 (p. 207).

Gräflinger, Letter No. 20 (pp. 28-30).

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<sup>1</sup> Wilhelm Floderer (1843-1917), Kapellmeister and composer. From 1871-1875, he was at the theater in Linz. In 1877, he became choir master of the *Liedertafel* "Frohsinn." He conducted a concert of Bruckner's works including the "Germanenzug," "Um Mitternacht," the *Te Deum*, and the Adagio from the Third Symphony, in April, 1886. (See Bruckner's Speech to the *Liedertafel* "Frohsinn," ca. April, 1886.)

<sup>2</sup> Incomplete thought.

<sup>3</sup> "Zur goldenen Kanone" was a guest house on the Landstrasse in Linz.

<sup>4</sup> Possibly a reference to performance material going to London with Hans Richter. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

58. Anton Bruckner, Vienna, to the *Liedertafel "Frohsinn,"*<sup>1</sup> Linz

Vienna, April 20, 1886

Honorable *Liedertafel "Frohsinn"*!

I have experienced a day great in honors, magnificent in concept, and ideal in purpose! My Fatherland, dearly beloved but smaller,<sup>2</sup> was brought nearer to me because of this celebration<sup>3</sup> that honored me to the highest extent in the province's capital! Until now, all of my previous celebrations were held in foreign lands; this time it took place in my dearly beloved homeland—at home—in the family!— Never have I felt the way I do now! And this happened to me because of the excellent, dear Society whose honorary member I have the honor of being! Deeply moved and from the bottom of my heart, I therefore thank the praiseworthy *Liedertafel* once more for this high honor; thanks to the President of the Board, Police Chief Milbeck;<sup>4</sup> Kapellmeister Floderer;<sup>5</sup> the excellent ladies: Frau Marie Kerschbaum,<sup>6</sup> Frau Schmidt-Allizar;<sup>7</sup> the opera singers: Messrs. Scheidtweiler<sup>8</sup> and Ganzemüller<sup>9</sup>; Mr. Kerschbaum;<sup>10</sup> all of the choir members and participants of this concert! All have achieved excellent artistic performances. I beg friendship and love from all of my dearly beloved Austrians! To the *Liedertafel "Frohsinn"* and all of Upper Austria: Three Cheers!

Anton Bruckner

*Incipit:* Ein Tag, gross an Ehren, grossartig in seiner Anlage...

*Sources:* Auer, Letter No. 184 (pp. 207-208).

Gräflinger, Letter No. 22 (p. 31).

Göllerich, III-1 (pp. 603-604).

<sup>1</sup> An all-male singing society founded in 1845 and based in Linz. (See Bruckner to *Liedertafel "Frohsinn,"* February 2, 1886.)

<sup>2</sup> Bruckner was born in Ansfelden and always considered Upper Austria to be his Fatherland.

<sup>3</sup> The *Liedertafel "Frohsinn"* had organized its own Bruckner Concert which was presented on April 15, 1886.

<sup>4</sup> Johann Milbeck (1838-1906), civil servant for the municipality. From 1862 on, he was a member of the "*Frohsinn*." In 1890 he became a city-council member.

<sup>5</sup> Wilhelm Floderer (1843-1917), Kapellmeister and composer. (See Bruckner to Wilhelm Floderer, April 13, 1886.)

<sup>6</sup> Marie Kerschbaum (1844-1888), daughter of Bruckner's copyist, Franz Schimatschek. For thirty years, she was a soprano soloist for the "*Frohsinn*," at performances in St. Florian, and with the cathedral choir.

<sup>7</sup> Anna Schmidt-Allizar, soprano at the Linz Theater. Her husband was Karl Kerschbaum. (See Footnote 8 below.)

<sup>8</sup> Matthias Scheidtweiler, bass singer at the Linz Theater.

<sup>9</sup> Karl Ganzemüller (1840-1896), bass singer at the Linz Theater.

<sup>10</sup> Karl Kerschbaum (1834-1905), civil servant, accountant for the municipality of Linz, and secretary of the *Liedertafel "Frohsinn."* He was the husband of the opera singer Marie Kerschbaum, mentioned above.

## 59. Anton Bruckner, Vienna, to the Association of German Railroad Management

St. Florian, April 24, 1886

On the trip from Vienna to Munich on the... departure from Vienna, April 5, at 9:50 in the evening, arrival in Wels about 2:00, April 6,—about 2:30, in Car No. ?..., Second Class Compartment, [Letter],<sup>1</sup> I lost the following object: (accurate description) black wool winter travelling hat. A young lieutenant, ([I] believe from the nobility), who often travels to Vienna on the same express train, could (in a hurry, and just roused from sleep,) have carried this cap with his own luggage unwittingly; and [I] request a thorough inquiry and forwarding to (accurate address and place of residence).

Anton Bruckner, Professor  
Hessgasse 7  
Wien I

[Signed] Anton Bruckner

N.B.: I gave my card and address to the conductor.

*Incipit:* Auf der Reise von Wien nach München...

*Source:* Auer, Letter No.187 (p. 210).

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<sup>1</sup> Omissions of pertinent details suggest that this may in fact be merely a draft of a letter to the Railroad Management.

60. Anton Bruckner, Vienna, to Wilhelm Zinne,<sup>1</sup> Hamburg

Vienna, June 16, 1886

Dear Honorable Professor,

Please excuse my answer that comes so late. Thank you so kindly for your dear, highly honorable letter; it shall remain an invaluable document for me! At the same time, I am sending Your Honor three photographs, that I just now received: one for yourself, Professor; one for Prof. Marxsen<sup>2</sup> if he, to whom I offer the deepest admiration and sincerest respect, will accept it; and one for Director Bernuth<sup>3</sup> should he wish to accept the same. About Hanslick<sup>4</sup> and unfortunately also about Brahms,<sup>5</sup> I have been told stories which have been *very hurtful* to me, concerning which I prefer to keep quiet; but my heart is sorrowful!!!

N.B.: Hanslick is still dictating to two reviewers to criticize me; they really try everything to alienate me from Hans Richter,<sup>6</sup> who is enthusiastic for me, because everybody knows [about] Richter's fear of the press. Many, many thanks for everything; and to all [of] my greatest patrons [and well-wishers], once again, I recount my deepest reverence! I ask Your Honor for future good will toward me!

Devotedly,

A. Bruckner

*Incipit:* Entschuldigen gutigst mein so spätes Antworten.

*Source:* Auer, Letter No. 188 (p. 211).

<sup>1</sup> Wilhelm Zinne (1858-1934), critic for the Hamburg Press and (school) teacher—and a close friend of Bruckner. (See Wilhelm Zinne to Bruckner, February 20, 1886.)

<sup>2</sup> Eduard Marxsen (1806-1887), German composer, pianist, and teacher: music instructor to Johannes Brahms (1833-1897). Brahms acknowledged him by dedicating the B-flat Piano Concerto to him, but was not so kind to him in private. As Brahms' teacher, Marxsen had discovered his gift for composition, had made his library available to him, had introduced him to the music of Bach and Beethoven, and was ultimately responsible for his meeting Schumann (1810-1856). In 1875, Marxsen was appointed Royal Music Director of Hamburg.

<sup>3</sup> Julius von Bernuth (1830-1902), German conductor of the Hamburg Philharmonic and the *Singakademie* concerts from 1867 to 1894.

<sup>4</sup> Eduard Hanslick (1825-1904), Viennese critic and scholar; a "philologist." (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

<sup>5</sup> Johannes Brahms (1833-1897), Romantic German composer. (See Bruckner to Dr. Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>6</sup> Hans Richter (1843-1916), Austro-Hungarian conductor of international acclaim. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

61. Anton Bruckner, Vienna, to Fräulein Elisabeth Kietz,<sup>1</sup> Bayreuth

Vienna, June 17, 1886

Honorable Fräulein! Most Noble Friend!

Never yet has a Fräulein so dearly and honorably taken action for me as you [have]! A thousand thanks for it! Never will I forget this. How often I think, with longing, of your noble essence, which fills me [with] deep admiration. And your sincere letter! The Privy Councillor did not show me any kindness, as Levi<sup>2</sup> [would have done]—etc., etc.; he has written nothing to me, and my request in relation to the king is not being implemented as he promised.—And to make matters worse: King Ludwig!!!!

[May] you remain in good health, Fräulein; and, once again, [please] accept my most sincere thanks and the most sincere handkiss! My respects to Herr Papa.<sup>3</sup> In heartfelt respect and admiration, [I remain]

Yours,

A. Bruckner

*Incipit:* Noch nie hat ein Fräulein so lieb und edel...

*Source:* Gräflinger, Letter No.146 (p. 162-163).

<sup>1</sup> Elisabeth Kietz, daughter of the sculptor Gustav August Kietz (1824-1908). She was beautiful but young enough to be his daughter; and he was very much taken with her. However, he was too religious to pursue her inappropriately. She had been kind to him, and he is simply admiring her on paper and saying his thank-you.

<sup>2</sup> Hermann Levi (1839-1900), distinguished German conductor with serious-mindedness toward life, music, and relations with others.

<sup>3</sup> "Herr Papa" was a recognized German sculptor, who made several images of Wagner, ultimately becoming his friend. It was Kietz's wife Marie who recorded his reminiscences of Wagner and published them. Kietz was a witness to the conversation of Bruckner and Wagner concerning the famous blue paper containing the signatures of both men, and he remembered Bruckner's anxiety the following morning. This was all recorded in a letter to Marie. (Bruckner had forgotten which symphony dedication Wagner had accepted, the one to the Second or the one to the Third Symphony. The returned note cleared up the matter and refreshed Bruckner's memory that it had been the Third.)

62. From E. Schweitzer,<sup>1</sup> Altona, to Anton Bruckner, Vienna

Allee 247

Altona, June 26, 1886

Most Honored Professor!

[Please] forgive me when I take the liberty of directing a request to you. Namely, it is my intention to make a journey through southern Germany during the holidays and to stop in Vienna. Might I ask you for information [as to] when the Opera is on holiday? Naturally, it would be very nice for me to be there when the Opera is *not* on holiday; I would arrange my trip accordingly, since I have seen nothing greater than our Hamburg music [which] is good only in newspaper advertisements. In addition, I would be greatly honored and sincerely happy if I might make [your] personal acquaintance, Honored Master, and [if] I might find you present in Vienna.

With [my] thanks, [please] excuse my forwardness [in] asking for [the] information, [for] I am acquainted with no one else there.

With the most excellent esteem and respect, [I remain],

Yours most devotedly,

E. Schweitzer

*Incipit:* Verzeihen Sie, wenn ich mir die Freiheit nehme,...

*Source:* Auer, E. Schweitzer Letter No. 2 (pp. 362-263.)

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<sup>1</sup> E. Schweitzer (c.1856-1890), musician from Hamburg. (See E. Schweitzer to Bruckner, March 20, 1886.)

63. Hermann Levi,<sup>1</sup> Munich, to Anton Bruckner, Vienna

Munich, July 6, 1886

Dear Friend!

Princess Amalie of Bavaria<sup>2</sup> just wrote to me that the Kaiser<sup>3</sup> has granted an Order to you and a bonus, and that he also wants to bestow upon you a subsidy from time to time, if you need such toward the publication of your works.

You can imagine how delighted I am about this. The Princess has conducted herself splendidly in the whole matter, and I am asking you to thank her! (Address: H. R. H. Princess Amalie, Duchess of Bavaria, Munich, the Royal Palace). You probably recall that I introduced you to the Princess at a rehearsal?!

For today, only these few lines. I have so much work, I hardly know where to begin.—But the performances will be *good*—that is the main issue.—If you come here, I will pass on verbatim the Kaiser's letter to the Princess.

Always well-disposed and devoted, [I remain],

Yours truly,

Hermann Levi

*Incipit:* Prinzessin Amalie von Bayern schreibt mir...

*Source:* Auer, Hermann Levi Letter No. 5 (p. 318).

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<sup>1</sup> Hermann Levi (1839-1900), distinguished German conductor. (See Bruckner to Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>2</sup> Prinzessin Amalie Maria von Sachsen-Coburg was married to Herzog (Duke) Maximilian Emanuel, the brother of Kaiserin Elizabeth of Austria.

<sup>3</sup> Kaiser Franz Joseph I (1830-1916), ruled Austria from 1848 to 1916.

64. Anton Bruckner, Vienna, to Duchess Amalie von Bayern<sup>1</sup>

Vienna, July 9, 1886

Your Royal Highness!  
Most Sublime Princess!

May Your Royal Highness permit me most graciously to lay at your feet my most humble, thankful feelings for the highest favor which your Royal Highness effected through your highest influence with His Majesty, Our Most Gracious Master and Emperor,<sup>2</sup> concerning my future artistic endeavors.<sup>3</sup>

May God, whom I most humbly ask, reward such high-mindedness [of the] noblest [kind]! This is my most fervent wish for your name day today.

In deepest reverence,

Anton Bruckner

*Incipit*:: Gestatten Königliche Hoheit allergnädigst...

*Source*: Auer, Letter No. 189 (pp. 211-212).

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<sup>1</sup> Princess Amalie (1865-1912), daughter of Duke Carl Theodor of Bavaria, a brother of Empress Elizabeth. She later married the Duke of Urach.

<sup>2</sup> Kaiser Franz Joseph I (1830-1916). He reigned from 1848 until his death. He was a ruler from the "old school" of medieval belief and, therefore, looked upon the mountains and valleys, and his people as well, as his own personal possessions.

<sup>3</sup> This letter was written as the result of the Franz Joseph Medal's (The Order of Franz Joseph) bestowal upon Bruckner in 1886. It appears to be coupled with a birthday greeting for Princess Amalie.



65. Rudolf Weinwurm,<sup>1</sup> Vienna, to Anton Bruckner, Vienna

Vienna, July 9, 1886

Dear Friend!

[Please] receive herewith my most sincere congratulations on the honor to you from the Kaiser,<sup>2</sup> which I came to know about just now [and which] has today been imparted to you. [You are] our most significant national Master, having deserved [such honor] for a long time.

May recognition of your artistic merit make you joyful; and may it be a *harbinger* of the recognition of your artistic merit and artistic importance even in [the] highest circles.

Heartfelt greetings and congratulations from

Your old Weinwurm

*Incipit:* Empfange hiemit meine herzlichsten Glückwünsche...

*Source:* Auer, Rudolf Weinwurm Letter No. 4 (p. 377).

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<sup>1</sup> Rudolf Weinwurm (1855-1911), choir conductor and composer in Vienna. Bruckner and he were old friends; many times he proved to be a significantly valuable contact for Bruckner.

<sup>2</sup> Bruckner received the honor of induction into the Order of Franz Joseph I (*Franz-Josef Ordens*), which bestowed upon him the *Ritterkreuz* and a yearly stipend of 300 Gulden. The audience to thank the Kaiser was held on September 23, 1886, which Bruckner considered the most beautiful day of his life.

66. Wilhelm Zinne,<sup>1</sup> Hamburg, to Anton Bruckner, Vienna

16 Raboisen, Apt. 1  
Hamburg, July 12, 1886

Right Honorable Professor [and] Master!

[Your] photographs reached me—and [were] in my hand—a week after Pentecost as I returned from a trip; from that day on, I had a busy two weeks fulfilling [my] military-reserve [duties]. Thus, I was last week in the position of carrying out the honorable assignment regarding the other photographs. The circumstance of my gaining possession of your portrait having been through you, yourself, has filled me with pride, which seems confirmed, considering the high regard you have shown to my humble self [by placing one on a level] with the others. I am equally gratified by the assurance [that] your very esteemed letter has given me, that my [letter] imparted joy to you. Truly, [I] know that my gratitude and devotion to you will be still greater, to which the marked satisfaction and your goodness, especially through [the] sending of the portrait, would contribute. Allow me, Professor, to voice my sincerest thanks reverently to you hereby, for the honor and delight.

You call me “Professor.” That, I am not. On the contrary, I am a public-school teacher, not even a music specialist. My secondary occupation is music. I am, as a “dilletant,” so presumptuous as to allow that Schopenhauer’s<sup>2</sup> words about dilletantism can be applied to me. I even go so far as to call “composition” my special orientation. My [most recently] composed work is a C minor symphony in five movements.—I also believe, Professor, that you think I am an old man. From this misperception,—if it exists,—I thought then of releasing you by presenting my photograph to you; Revered Master, if you were to accept my portrait, you would make me happy [all over] again.

With my thanks, I enter those of both Herr von Bernuth<sup>3</sup> and Frau Marxsen.<sup>4</sup> I was at the home of Marxsen<sup>5</sup> on Thursday. From him, I heard all sorts of news about your honorable person and artistic circumstances. This lofty interest of the old man [in]

<sup>1</sup> Wilhelm Zinne (1858-1934), critic for the Hamburg Press and (school) teacher. (See Bruckner to Wilhelm Zinne, June 16, 1886.)

<sup>2</sup> Arthur Schopenhauer (1788-1860), German philosopher and chief expounder on pessimism.; wrote *Die Beiden Grundprobleme der Ethik* (1841).

<sup>3</sup> Julius von Bernuth (1830-1902), German conductor of the Hamburg Philharmonic and the *Singakademie* concerts from 1867 to 1894. (See Bruckner to Wilhelm Zinne, June 16, 1886.)

<sup>4</sup> Wife of Eduard Marxsen.

<sup>5</sup> Eduard Marxsen (1806-1887), German composer, pianist, and teacher: music instructor to Johannes Brahms (1833-1897). (See Bruckner to Wilhelm Zinne, June 16, 1886.) As this letter was being written, Marxsen would have been approximately eighty years old.

your esteemed person and your works, the individual successes of which are well-known to him, has me nearly shamefaced, in consideration of the fact, namely, that so much was entirely unknown to me—it could, therefore, appear as though my interest were surpassed. Marxsen expressed excitedly the wish to make your personal acquaintance—if possible—this winter: “He will find here a great many who receive him sincerely.” He [Marxsen] possesses only one photograph, from his fifties; but if he feels inclined to sit [for a photograph] this summer, he will certainly send you his picture. The fact that you [are] the greatest contrapuntist of the era, an estimation in line with his own judgment, filled him with pride and satisfaction.—

I wish to add that he said to me that soon after the performance of your symphony<sup>6</sup> a member of the Committee of the Philharmonic Society claimed in his presence to have been responsible for the local success of your symphony. Marxsen drastically discharged the ignoramus in question and extolled to the astonished audience the greatest work of our time.—Herr von Bernuth imparted to me that it is his intention to open a performance of a concert of Beethoven’s Ninth with the *Te Deum*. He was inspired by “the devoutly religious, passionate current that flows through the work and resembles a flame [that causes] everything to march simultaneously.” Finally, I add here that Kapellmeister A. F. Riccius, “Music Reviewer for the Hamburg *Nachrichten*,”—during the winter I also sent you a review of his,—an eager, devoted admirer of your Seventh, died in Karlsbad last week.

[Once] again, sincerest thanks for your great kindness, and in addition, a request to maintain toward me your affectionate goodwill.

Most devotedly yours,

W. Zinne

*Incipit:* Die Photographien gelangten acht Tage...

*Source:* Auer, Wilhelm Zinne Letter No. 4 (pp. 389-391).

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<sup>6</sup> Probably the slightly revised version of Symphony No. 4 in E-flat Major, the “Romantic.”

67. Anton Bruckner, Vienna, to Adolf Obermüller,<sup>1</sup> Linz

Vienna, July 13, 1886

Right Honorable Sir!

Whole-hearted thanks for this, my distinguished partaking in the investiture in the Order of Franz Joseph,<sup>2</sup> on behalf of the Musikverein. May this magnificent association flower and bring forth the most magnificent fruit forever and ever.

Devotedly,

A. Bruckner

*Incipit:* Danke von ganzen Herzen für die für mich...

*Source:* Auer, Letter No. 190 (p. 212).

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<sup>1</sup> Adolf Obermüller (1831-1898), Civil Servant in the local government. In 1879, he became a member of the Board of Directors of the Linz Musikverein.

<sup>2</sup> Kaiser Franz Joseph I (1830-1916). He reigned from 1848 until his death.

68. Anton Bruckner, Vienna, to Wilhelm Zinne,<sup>1</sup> Hamburg

Vienna, July 22, 1886

Right Honorable Sir!

Heartfelt thanks for the joyous surprise!<sup>2</sup> Congratulations for the beautiful, genuine image which you possess, combining youth and the ideal desire to create in an artistic way! May all of your achievements remain forever free of Philistine influence! To Director Marxsen,<sup>3</sup> my respect and most heartfelt thanks for everything—everything! Likewise, to Director Bernuth,<sup>4</sup> my most sincere thanks and compliments. Particularly, being on my way to travel to Bayreuth, I thank [you] once more for your kindness. [With] sincerest respect, [I remain]

Most devotedly yours,

A. Bruckner

*Incipit:* Herlichsten Dank für die freudige Überraschung!

*Source:* Auer, Letter No. 191 (pp. 212-213).

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<sup>1</sup> Wilhelm Zinne (1858-1934), critic for the *Hamburg Press* and (school) teacher; true friend and admirer of Bruckner. (See Wilhelm Zinne to Bruckner, February 20, 1886.)

<sup>2</sup> With the letter dated June 16, 1886, Bruckner sent Zinne three photographs: one for Zinne, one for Prof. Marxsen, and one for Director Bernuth. In the letter dated July 12, 1886, Bruckner discovers, among other things, that Zinne is a young man. In this letter, Bruckner is thanking Zinne for the picture that Zinne has sent to him in return.

<sup>3</sup> Eduard Marxsen (1806-1887), German composer, pianist, and teacher: music instructor to Johannes Brahms (1833-1897). (See Bruckner to Wilhelm Zinne, June 16, 1886.)

<sup>4</sup> Julius von Bernuth (1830-1902), German conductor of the Hamburg Philharmonic and *Singakademie* concerts from 1867 to 1894.

69. Anton Bruckner, Vienna, to Moritz von Mayfeld,<sup>1</sup> Linz

Vienna, July 23, 1886

Honorable Sir!

Thank you very much. His Majesty had the graciousness to let me know that my most gracious Emperor and Lord will pay for my travels as an artist, even if it should amount to thousands. Richter<sup>2</sup> has just taken ill at the first rehearsal of the Seventh Symphony;—therefore, it has not been performed. God willing, I will perform it myself—in England. I will go to Bayreuth early in the morning. I kiss the hand of your gracious [wife].

With sincerest respect, [I remain]

Devotedly [yours],

A. Bruckner

*N.B.* Next year, the Seventh Symphony [will be performed] in Paris and London.

*Incipit:* Danke sehr. S. Majestät geruhten mir...

*Sources:* Auer, Letter No. 182 (p. 213).

Gräflinger, Letter No. 73 (p. 82, fragment).

Grasberger, 150 (p. 110, variant)

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<sup>1</sup> Moritz von Mayfeld (1817-1904), government official, composer, pianist, painter, and writer. (See Bruckner to Moritz von Mayfeld, May 12, 1885.)

<sup>2</sup> Hans Richter (1843-1916), Austro-Hungarian conductor of international fame. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

70. Anton Bruckner, Vienna, to Karl Waldeck,<sup>1</sup> Linz

Vienna, November 2, 1886

Dearest Friend!

All that one cares to designate beautiful and good in this life, I wish to you for your name day that is so precious to me. [May you] remain healthy and continue to work honorably toward to the glorification of God and to the credit of art.

Hellmesberger<sup>2</sup> has listened to candidates for positions in Salzburg and Linz. He liked the organist in Linz very much. You are to be congratulated! Once again my most sincere [best wishes!] Farewell and stay healthy!

Yours,

Bruckner

*Incipit:* All das Schöne und Gute, was man hienieden...

*Source:* Auer, Letter No. 193 (p. 214).

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<sup>1</sup> Karl Waldeck (1841-1905), Bruckner's student and friend, who succeeded him as organist in Linz in 1868, in which post he remained until 1900. From 1890 until 1905, he was Kapellmeister for the Stadtpfarrkirche and for Linz Cathedral.

<sup>2</sup> Joseph Hellmesberger (1828-1893), violinist and conductor, professor of violin, and Director of Vienna Conservatory. (See Bruckner to Dr. Wilhelmus Ludovicus van Meurs, February 9, 1885.)

71. Eduard Marxsen,<sup>1</sup> Altona, to Anton Bruckner, Vienna

Altona, December 13, 1886

Honorable Sir:

Absolutely splendid thanks for the quick reply to my questions, which will make me so sincerely happy on Beethoven's birthday<sup>2</sup>: we will be able to organize the foundation. Please give the Board of Directors of the Institute of Arts a joyous greeting.

I am obliged to send you great thanks for the careful efforts to take my intention to the performance. Be assured [that] it will give me great pleasure on any occasion to return the favor.

With affection,

Edu. Marxsen

*Incipit:* Gar schönen Dank für die schnelle Beantwortung...

*Source:* Auer, Eduard Marxsen Letter No. 1 (p. 340).

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<sup>1</sup> Eduard Marxsen (1806-1887), German composer, pianist, and teacher: music instructor to Johannes Brahms. (See Wilhelm Zinne to Bruckner, July 12, 1886.)

<sup>2</sup> Beethoven was born on December 16, 1770 and baptized on December 17, 1770.



72. Anton Bruckner, Vienna, to Leopold Hofmeyer,<sup>1</sup> Steyr

Vienna, December 17, 1886

Noble Secretary! True and Dear<sup>2</sup> Heart!<sup>3</sup>

Many thanks for your kindness. Permit me to enclose ten Gulden (Austrian Currency=Österreichische Währung). I still owe you a great sum. If only I could have you in Vienna from time to time!

Prosperous Holiday! Happy New Year!  
I greet you thankfully and sincerely!

Yours,

Anton Bruckner

*Incipit:* Viel Dank für Ihre Güte! Erlaube mir...

*Source:* Auer, Letter No. 194 (p. 214).

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<sup>1</sup> Leopold Hofmeyer (1855-1900), Church official—an Advocate of the Bishop—performing duties in the town of Steyr; also an organist, copyist, and friend to Bruckner.

<sup>2</sup> In German, *teuer* literally means dear, costly, expensive, precious; but in the figurative sense, it means dear, beloved, cherished.

<sup>3</sup> Bruckner and Hofmeyer were close friends. The second part of the salutation reads "*Treues, Teures Herz!*" in the original German.

73. Anton Bruckner, Vienna, to Bernhard Deubler,<sup>1</sup> St. Florian

Vienna, December 22, 1886

Esteemed Professor!

Since I am free from duties this year, I can have the pleasure of spending Christmas in St. Florian once again. Therefore, I should like to travel at 8:00 (actually 7:45), on the express train as far as Enns [on] *Friday, December 24*, where I will arrive at 12:30 in the afternoon. May I ask to have a one-horse buggy reserved for me through my brother and billed to me.

With respect, in haste, [I remain]

Most devotedly,

A. Bruckner

*Incipit:* Da ich heuer dienstfrei bin...

*Source:* Auer, Letter No. 195 (p. 215).

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<sup>1</sup> Prof. Bernhard Deubler (1842-1907), priest and Choir Director at St. Florian, Professor of Theology, consultant, and friend to Bruckner. (See Bruckner to Ignaz Bruckner, February 27, 1885.)

74. Anton Bruckner, Vienna, to Arthur Nikisch,<sup>1</sup> Leipzig

Vienna, New Year's Day, 1887

Most Noble Friend!

At the opening of the year, permit me once more to render my most fervent thanks for your great, most highly artistic kindness toward me. Accept my most fervent thanks! together with the most sincere wish [that] God may preserve your irreplaceable health, to the renown of German musical art. Give my best also to [the] gracious Theater Director,<sup>2</sup> and to his gracious wife, my renewed thanks and my New Year's greeting. I implore you to spare your health! Be so good [as] to let Kapellmeister Mahler<sup>3</sup> have my card.

I kiss the hand of your gracious wife, and I also wish [her] everything good! Forever and ever, I ask that you give a kiss to your dear son in place of my own, [that I shall never have]. To Bernhard Vogel,<sup>4</sup> again, my sincerest thanks, etc.

My leave-taking from you in Bayreuth was very difficult for me. A fond farewell!  
With heartfelt kisses and thanks,

Yours,

A. Bruckner

*Incipit:* Zur Jahreswende gestatte mir nochmal...

*Source:* Auer, Letter No. 196 (pp. 215-216).

<sup>1</sup> Arthur Nikisch (1855-1922), most impressive and influential conductor of his day. (See Bruckner to Dr. Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>2</sup> The Theater Director is mentioned several times in letters by Bruckner but he does not appear in the literature. Apparently, Bruckner thought highly of him and his wife and considered them close friends.

<sup>3</sup> Gustav Mahler (1860-1911), Austrian composer, operatic and symphonic conductor, chorus master, and teacher; monumental interpreter of Mozart and Wagner. He was one of the last great composers in the Austro-German tradition, leaving to posterity nine symphonies and an unfinished tenth. In 1875, Mahler was accepted at Vienna Conservatory, where Bruckner was teaching. Although Mahler did not study formally with Bruckner, he and Bruckner became friends. A story has it that they would meet on Friday evenings to socialize; the beer was Bruckner's responsibility, and Mahler was to furnish the bread. Often they had only beer, for Mahler was a student of poor means.

<sup>4</sup> Adolf Bernhard Vogel (1847-1897), music critic for the *Leipziger Nachrichten*.

75. Anton Bruckner, Vienna, to Fräulein Elisabeth Kietz,<sup>1</sup> Bayreuth

Vienna, January 4, 1887

Highly Respected Fräulein!

Allow me, Honorable Patroness, to offer you and your highly renowned Papa<sup>2</sup> my sincere best wishes for the New Year, thanking both of you, in turn, for your great kindness.

In addition, I will never forget your happy presence in Vienna; and, I truly confess that I felt your departure! In Amsterdam, and especially in New York, the Seventh has aroused enthusiasm. Oh! How I would like to see that happen in Dresden, too! In addition, it will also be performed in Berlin.

To your Herr Papa, my deepest respect. For you, I send full thanks from the bottom of my heart; and I kiss your very gracious and benevolent hand, remaining with most sincere respect,

Your highly esteeming and devoted friend,

A. Bruckner

*Incipit:* Gestatten mir hochedle Gönnerin ebenfalls...

*Source:* Gräflinger, Letter No. 147 (p. 163).

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<sup>1</sup> Elisabeth Kietz, daughter of the sculptor Gustav August Kietz (1824-1908).

<sup>2</sup> "Herr Papa" refers to the sculptor Gustav Adolph Kietz (1824-1908) who met Bruckner in 1873 in Bayreuth where Kietz had modeled a bust of Cosima Wagner; but Elizabeth did not meet him until the autumn of 1885, in Vienna.

76. Anton Bruckner, Vienna, to Theodor Helm,<sup>1</sup> Vienna

Vienna, January 9, 1887

My Dear Benefactor!

Permit me to be allowed to lay my sincerest thanks in admiration at your feet! Particularly at present, once more [at] the year's turning, I press most sincerely to thank [you] and to beg the best for yourself from On High.

Herr Doktor, in a highly noble manner and with admirable decorum, you are the only person who raises your noble voice for me, while all the others—long since sleeping again (except for my adversaries)—false, weak friends that are already safe and sound in the camp of my opponents. *De gustibus*,<sup>2</sup> etc.

Already many times, someone [has] shown me telegraphed reports from New York wherein is reported that Thomas<sup>3</sup> has conducted my Seventh Symphony and the public has accepted the work enthusiastically.

May I not, once more on this occasion, request a little notice?

*N.B.* Also in Amsterdam.

Another cordial request:

May I not hope this year, my highly noble patron,—the only one—[for a] joyful [visit with you] on some evening, so that I would be able to open my thankful heart “in the form of a joyous profit”!!!!? Pleading not to be abandoned, I am, with greatest respect,

Most sincerely yours,

A. Bruckner

*Incipit:* Gestatten mir Hochderselbe...

*Source:* Auer, Letter No. 197 (pp. 216-217)

<sup>1</sup> Theodor Otto Helm (1843-1920), Austrian writer on music and critic. (See Bruckner to Theodor Helm, June 19, 1885.)

<sup>2</sup> From *De gustibus non est disputandum*, Latin. There is no disputing taste.

<sup>3</sup> Theodore Thomas (1835-1905), American conductor born in Germany; he came to the United States in 1845. Before he was eight years old he played the violin before the King of Hanover who offered him a place in his royal household, but Thomas declined. After settling in New York City, he never studied formally again. In 1859, he began conducting and flourished in Manhattan, Brooklyn, Philadelphia, and Cincinnati. His sophisticated programs rivaled those performed in Paris, London, Vienna, and Berlin. The Thomas Collection of the Newberry Library in Chicago has fifty volumes of his programs plus his notebooks and letters.

77. Hans von Bülow,<sup>1</sup> Hamburg, to Wilhelm Zinne,<sup>2</sup> Hamburg

Hamburg, February 13, 1887

Honorable Herr!

You overrate my capacity and so-called necessity [and] underestimate the meaning of the responsibilities taken over by me if you believe [that] I have time to read so long [a] letter like the honorable [one of] yours, much less to answer it entirely. For myself, I need concentration and—*ultraposse nemo tenetar*.<sup>3</sup>

[A]lthough at present your estimation of the musical examples of unmusical imbecility of the block-headed Bruckner absolutely perplexes me;<sup>4</sup> nevertheless, I intend to give you, by way of exception, an hour to present your wish. [On] Thursday, February 16, I will be available for you from 9:00 to 10:00.

Respectfully and most devotedly,

H. Bülow

*Incipit:* Sie überschätzen meine Leistungsfähigkeit...

*Source:* Auer, Letter from Hans von Bülow to Wilhelm Zinne (p. 394).

<sup>1</sup> Hans von Bülow (1830-1894), pianist, conductor, and composer. (See Bruckner to August Göllerick, July 7, 1885.)

<sup>2</sup> Wilhelm Zinne (1858-1934), critic for the *Hamburg Press* and (school) teacher. (See Bruckner to Wilhelm Zinne, June 16, 1886.)

<sup>3</sup> Latin. After an old scholastic proverb. In general, "What cannot be done does not have to be done."

<sup>4</sup> This reply was written before von Bülow's "conversion" in regard to Bruckner's music; however, Zinne's correspondence had a tendency to be quite lengthy, just as von Bülow's disposition had a tendency to be somewhat brusque.

78. Baron Hans von Wolzogen,<sup>1</sup> Bayreuth, to Anton Bruckner, Vienna

Bayreuth, February 13, 1887

Highly Honored Professor!

Today, on the anniversary of the death of Wagner, which lives on effulgently in your "Adagio,"<sup>2</sup> I wish to say something comforting to you, for I fear that my beloved hometown [of] Berlin has shown itself to you in poor light—and that made [the situation] doubly painful for me, as a Berliner. One holds the Berliners to be people without deference, replete [with] criticism and frenzied progress. But the opposite is the case. To the contrary, they maintain a touching deference toward the old, having very little censure [of their] own and displaying themselves as extremely ductile toward genuine progress. [Berliners] are the most good-natured *simpletons* [in] the world, [but] they always have the bad luck of behaving in such a way that the foreigner cannot recognize that [fact]. If, however, the stranger becomes familiar [or] the "new" becomes old, then they cling to it with the same touching deference, with imperturbable Nordic loyalty. This future awaits you as well and already today is perceived [by] the best among those serious musicians, who were annoyed by their fellow-citizens on the evening of your symphony. This has been made known to me from true, personal pronouncements which have more value than [those of] every critic and the ruling majority. A distinguished writer wrote to me [that] they have placed a feast before asses. That says it all. Another well-known man of letters, with beautiful musical talent, expressed himself thus: "I have, up to this date—*faute de mieux*<sup>3</sup>—considered Brahms an entirely respectable symphonist: deadly! How shrunken the little Doctor seems when [his music] comes to stand beside this giant, as in this concert."

Filled with the highest esteem, I remain

Yours devotedly,

Hans P. Freiherr von Wolzogen

*Incipit:* Am heutigen Todestage der in Ihrem "Adagio"...

*Source:* Auer, Baron Hans von Wolzogen Letter No.2 (p. 381).

<sup>1</sup> Baron Hans Paul von Wolzogen (1848-1938), writer on music, as well as a librettist. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

<sup>2</sup> The second movement from Symphony No. 8.

<sup>3</sup> *Faute de mieux*, French. For lack of something better.

79. Anton Bruckner, Vienna, to Baron Hans von Wolzogen,<sup>1</sup> Bayreuth

Vienna, February 23, 1887

Right Honorable Baron!

Most sincere thanks and deepest admiration of late for your so-astonishing high-mindedness. How fortunate is the Baroness—whose hand I kiss in sincerest reverence—that this noble lady has, with you, an atmosphere [around her that] one does not find anymore!

Von Bülow<sup>2</sup> speaks shockingly about me; indeed, also [in the same way] about Berlioz,<sup>3</sup> Liszt,<sup>4</sup> and still worse about [the] Master, Wagner<sup>5</sup> himself, [which is] most sad! He declared that only Master Brahms,<sup>6</sup> had, in his opinion, the [only] genuine music!!!, etc. In conjunction with Hanslick,<sup>7</sup> he will give me a difficult time!!!<sup>8</sup> Hans Richter<sup>9</sup> handles him (Hanslick) altogether desirably, and in Vienna everything is again as [it was] before.

With deepest respect, begging for [your] affection, I am

<sup>1</sup> Baron Hans Paul von Wolzogen (1848-1938), German writer on music, as well as a librettist. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

<sup>2</sup> Hans von Bülow (1830-1894), pianist, conductor, and composer. (See Bruckner to August Göllerich, July 7, 1885.)

<sup>3</sup> Hector Berlioz (1803-1869), French composer; leading French musician in an age when the French were excelling in the field of literature. Berlioz was the quintessential Romantic and struggled for acceptance of his new ideas, e.g. his orchestration, his idea of melody, his *Idée Fixe*. In 1826, he entered the Conservatory in Paris where he studied composition; on his fourth attempt, he won the Prix de Rome. Rules of the Prix necessitated his remaining in Rome the entire time that the Prix was in force. However, Berlioz had been smitten by an English actress and devised a method of viewing his beloved without being recognized. He would go to England and disguise himself as a maid. He even had a costume made, which may not have hidden his identity due to the fact that he was a tall man; even so, when someone misappropriated his maid's outfit, he was most perturbed. The world can be thankful that he was a much better, innovative Romantic composer than he was a romantic of the other variety.

<sup>4</sup> Franz Liszt (1811-1886), composer, pianist, teacher, conductor, and Wagner's father-in-law. (See Bruckner to Felix Mottl, April 17, 1885.)

<sup>5</sup> Richard Wagner (1813-1883), Romantic composer of operas and music dramas, who *stole* von Bülow's wife, Cosima. Bruckner always referred to him as "the Master." (See Bruckner to Dr. Wilhelm Ludovicus van Meurs, February 9, 1885.)

<sup>6</sup> Johannes Brahms (1833-1897), Romantic composer of symphonies and various other works. (See Bruckner to Dr. Wilhelm Ludovicus van Meurs, February 9, 1885.)

<sup>7</sup> Dr. Eduard Hanslick (1825-1904), Viennese music critic, scholar, and civil servant. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

<sup>8</sup> The *Musikverein*, the *Gesellschaft der Musikfreunde*, the (Viennese) Society of Friends of Music. An honorary association made up principally of accomplished composers, writers on music, and critics; the Society recognized (musical) artists, and those who loved music and supported musical performance.

<sup>9</sup> Hans Richter (1843-1916), Austro-Hungarian conductor of international acclaim. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)



Most devotedly,  
A. Bruckner

*N.B.* The *Deutsche Tageblatt*<sup>10</sup> from Berlin said “*magnificent*” on February 2 ( second edition).

*Incipit:* Herzlichsten Dank und tiefste Bewunderung...

*Source:* Auer, Letter No. 198 (p. 217).

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<sup>10</sup> A major Berlin newspaper of the time.

80. Anton Bruckner, Vienna, to Fräulein Elisabeth Kietz,<sup>1</sup> Bayreuth

Vienna, February 23, 1887

Highly Respected Fräulein!

Accept herewith my most sincere thanks and my deepest admiration for your highly noble heart! Forgive my negligence!—it is the Eighth Symphony that lays claim to my attention; and—painfully, so little time for work! which makes me feel so often discouraged. Also, von Wolzogen<sup>2</sup> has written to me and informed me [of] the incredible favor [for] my work [coming] out of Berlin. Today I must write many letters; this is the first.

Regards to your Herr Papa!<sup>3</sup> My compliments to your brother; and, to you, Fräulein, many handkisses! The *Deutsche Tageblatt*, from February 2 (Berlin), has written magnificently.

In highest respect,

Yours,

A. Bruckner

*Incipit:* Nehmen Sie hin meinen herzlichsten Dank...

*Source:* Gräflinger, Letter No. 148 (p. 164).

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<sup>1</sup> Elizabeth Kietz, a friend of Bruckner. (See Bruckner to Elizabeth Kietz, June 17, 1886.)

<sup>2</sup> Hans von Wolzogen (1848-1938), German writer on music, librettist, Bruckner enthusiast, and friend. (See Baron Hans von Wolzogen, March 18, 1885.)

<sup>3</sup> Gustav August Kietz (1824-1908), recognized German sculptor who made several images of Wagner. (See Bruckner to Elizabeth Kietz, June 17, 1886.)

81. Jean Louis Nicodé,<sup>1</sup> Dresden, to Anton Bruckner, Vienna

Dresden, March, 1887

Highly Honored Sir and Master!

You may count me among the most delighted disciples of your wonderful creation ([the] E major Symphony).<sup>2</sup> It is for me a great joy to be able to advise [you] that on Tuesday, March 15, I am going to bring this work to performance for the first time (here) in my last "Philharmonic Concert." May your great spirit be present. In high respect,

Your entirely devoted,

J. L. Nicodé

*Incipit:* Sie dürfen mich zu Ihren begeisterten Anhänger...

*Source:* Auer, J. L. Nicodé Letter No. 1 (p. 235).

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<sup>1</sup> Jean Louis Nicodé (1853-1919), German pianist, conductor, and composer who may have been of French lineage. He studied piano in Berlin with Theodor Kullak (1818-1882) and taught and performed in Berlin, where he established the Nicodé Concerts. In 1878, he became a professor at the Royal Conservatory in Dresden, resigning his post in 1885 to become Director of the Philharmonic Concerts. Later, he also conducted the Dresden Choral Society. As a pianist, his playing was both warm and artistically insightful. His most important composition *Das Meer*, a symphonic ode, makes some use of *Leitmotif*; is in six movements scored for large orchestra and chorus; and takes a whole evening to perform.

<sup>2</sup> Symphony No. 7.

82. Anton Bruckner, Vienna, to Jean Louis Nicodé,<sup>1</sup> Dresden

Vienna, March, 1887

Right Honorable Sir:

With the most heartfelt joy, I have received your letter, which honors me so. With all my heart, I would like to be with you on Tuesday, and already I thank [you] in advance from my entire soul for all [of] the trouble and kindness!

*N.B.:* At the end of the second movement (*Adagio*) in the tuba passages (the true funeral music), three measures before *Y*, *four horns playing fff* sound much better than two.<sup>2</sup> Good luck! I ask for kindness!

Very indebtedly,

A. Bruckner

I greet the celebrated orchestra most sincerely!

*Incipit:* Mit herzlichster Freude habe ich...

*Source:* Auer, Letter No. 199 (p. 218).

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<sup>1</sup> Jean Louis Nicodé (1853-1919), German pianist, conductor, and composer. (See Jean Louis Nicodé to Bruckner, March, 1887.)

<sup>2</sup> Bruckner is giving performance instructions for a portion of the *Adagio* movement of his Seventh Symphony.

83. Jean Louis Nicodé,<sup>1</sup> Kötzschenbroda bei Dresden, to Anton Bruckner, Vienna

[Kötzschenbroda bei Dresden], March 11, 1887

Highly Esteemed Sir and Master!

Several days ago I read a report about the Vienna performance of your newest (C-minor) symphony,<sup>2</sup> and I direct the polite inquiry to you: would you entrust to me as quickly as possible the printed material (score and parts) of this work toward the objective of performance? [Please] be good enough to communicate with me [in] detail if and when I may expect your sending of the score.

Address: Nicodé, Kötzschenbroda bei Dresden

In the confidence that you are quite well, I am

Your most faithfully devoted admirer,

J. L. Nicodé

*Incipit:* Vor einigen Tagen las ich einen Bericht...

*Source:* Auer, J. L. Nicodé Letter No.2 (p. 335).

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<sup>1</sup> Jean Louis Nicodé (1853-1919), German pianist, conductor, and composer (possibly of French descent). (His father had been a pupil of Bach in Leipzig.) He was one of the most respected organists of his time, both as an improviser and as an organ builder. He was a pianist of great warmth and a conductor of great insight. (See J. L. Nicodé to Bruckner, March, 1887).

<sup>2</sup> Symphony No. 8 in C minor.

84. Anton Bruckner, Vienna, to Theodor Helm,<sup>1</sup> Vienna

Vienna, April 22, 1887

Right Honorable Doctor!

Greetings! As the only representative of my work in Vienna, [I] thank [you] for allowing my Fifth Symphony to be recommended. At your request, I have consented to the preliminary performance. The chorus, *Um Mitternacht* is new, the third with the same title.<sup>2</sup> The Society has returned from Strassburg (in the region of Alsace), no doubt by the shortest route from the Schottenring.<sup>3</sup> I am allowing myself to send you the newspaper. In thankful respect [and] with a thousand cheers, please [permit] me to send you this wine, [that] most graciously will not be disdained! There is that already-mentioned [circumstance in regard to my] sending it [to you, but] by no other means can I present the spring draught with my toast to the honorable doctor.

With great thanks and respect,

A. Bruckner

*Incipit:* Bitte schönstens, lassen Hochselber,...

*Sources:* Auer, Letter No. 200 (pp. 218-219).

Gräflinger, Letter No. 28 (p. 37).

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<sup>1</sup> Theodor Helm (1843-1920), Austrian writer on music and critic. (See Bruckner to Theodore Helm, June 19, 1885.)

<sup>2</sup> A vocal composition for male chorus a capella, composed on February 11, 1886, for a concert at the *Sängerhaus* in Strassbourg. It is Bruckner's third musical setting of the same poem by Robert Prutz.

<sup>3</sup> Bruckner lived at 1 Hessgasse, Apt. 7, a street near the University. As it connects with the Schottenring and is so close to the University, Bruckner would have been overjoyed by the tribute *if* the members of the Society had taken the time to stop and greet him—and perhaps sing his composition.

85. Anton Bruckner, Vienna, to Theodor Helm,<sup>1</sup> Vienna

Vienna, June 2, 1887

Dear Friend,

Thank you sincerely for the kind letter! I cannot deny that I felt genuine pain and isolation at that time! Look closely for yourself at the situation in Vienna—to mention only one—I agree. Von Bülow<sup>2</sup> will work for my ruin as long as he lives.

Mr. Barry<sup>3</sup> wrote me from London that on May 23, Richter<sup>4</sup> conducted my Seventh Symphony with masterly skill, before a large audience, and that the work excited his highest delight and his deepest admiration. But he does not write how the public itself received [the work]. Also, to date, no critical review has become known to me.

May I beg for your further goodwill!

With deepest respect,

A. Bruckner

*Incipit:* Danke herzlichst für das liebenswürdige Schreiben!

*Sources:* Auer, Letter No. 201 (p. 219).

Gräflinger, Letter No. 29 (p. 38).

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<sup>1</sup> Theodor Helm (1843-1920), Austrian writer on music and newspaper critic. (See Bruckner to Theodor Helm, June 19, 1885.)

<sup>2</sup> Hans von Bülow (1830-1894), German conductor and pianist. (See Bruckner to August Göllerich, July 7, 1885.)

<sup>3</sup> "Mr. Barry" does not appear in the literature.

<sup>4</sup> Hans Richter (1843-1916), Austro-Hungarian conductor of international fame. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

86. Anton Bruckner, Vienna, to Nikolaus Manskopf,<sup>1</sup> Frankfurt

Vienna, July 23, 1887

Much Honored Sir!

You will discover that the Seventh—and from October or November, also the Fourth Symphony, as well as my Quintet—have been published by Gutmann,<sup>2</sup> Opera House in Vienna.

The Third Symphony and *Te Deum* are being done by Rättig Bellaria<sup>3</sup> in Vienna. The remaining symphonies are not yet at print.

Devotedly yours,

A. Bruckner

*Incipit:* Der nachstehende Brief stammt aus dem musikhistorischen Museum...

*Source:* Gräflinger, Letter No. 69 (p. 79).

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<sup>1</sup> Friedrich Nicolas Manskopf (1869-1928), wine dealer from Frankfurt and famous collector of memorabilia of musicians and actors. In 1892, he had accumulated about 15,000 items; but after two years, Manskopf had expanded his collection to some 30,000 units. At his death, his heirs gave the magnificent collection to the city of Frankfurt; and since 1947, it has been an inseparable part of the Music and Theater Department at the *Stadt- und Universitätsbibliothek*.

<sup>2</sup> Albert J. Gutmann (d.1914), publisher and concert agent in Vienna.

<sup>3</sup> Rättig Bellaria is the name of a music-publishing house in Vienna; Theodor Rättig (1841-1912) was its first proprietor.



87. Hermann Levi,<sup>1</sup> Munich, to Anton Bruckner, Vienna

September 8, 1887

Honorable Friend!

Sincere thanks for letting us give the first performance of [your] Eighth Symphony! Please send the full score right away. I would like to have the parts copied here, but the performance cannot take place before the end of November or beginning of December! It makes me very happy [that] you have arrived at a better relationship with Richter.<sup>2</sup>—When you come this way to a rehearsal, stay with *me!* I will not do it otherwise. And take a thoroughly long vacation!!

In friendship and honor,

Yours sincerely [and] devotedly,

Hermann Levi

I was away from here [for] two days, [which explains] the delay in my answer!

*Incipit:* Herzlichen Dank, dass Sie Ihre Achte uns...

*Source:* Auer, Hermann Levi Letter No. 6 (p. 319).

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<sup>1</sup> Hermann Levi (1839-1900), distinguished German conductor. (See Bruckner to Dr. Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>2</sup> Hans Richter (1843-1916), Austro-Hungarian conductor of international acclaim. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

88. Hermann Levi,<sup>1</sup> Munich, to Josef Schalk,<sup>2</sup> Vienna

Munich, September 30, 1887

Honorable Herr Schalk!

I don't know what else to do [but to] call upon your advice, your assistance; briefly said, I am unable to [fathom the depths of] the Eighth Symphony and do not have the courage to perform it.

I am confident [that] orchestra and audience would display the greatest resistance. Then, that would be all the same to me, provided that I, myself, as would have happened [with] the Seventh, when I, at that time, might have been able to say to the orchestra, "You will learn to like it after the fifth rehearsal." But I am terribly disappointed! [For days] on end I have studied, but I am unable to come to terms with the work. Far be it for me to want to pronounce judgment—it is very possible that I deceive myself—that I am too dull or too old—but I find the instrumentation impossible; and what has me especially terrified is the great similarity with the Seventh, the forms being nearly according to [the same] pattern. The coda of the first movement is grandiose, but I have no idea how to carry it out.

And even the last movement—that is to me a closed book.

Now, what to do! I am horrified, when I think how this message will have an effect on our friend! I cannot write to him. Should I propose to him [that] he may like to hear the work at a rehearsal here? I have befriended a good musician [and have] in my emergency given [him] the score;—but he, too, is of the opinion [that] a performance is impossible. Please write to me *immediately* about how I should act in relation to Bruckner. If, thereby, it would come to pass that he looks upon me as a fool, or even worse as unfaithful, then I intend quietly to accept that.

But I fear something worse, [truly] fear that his disappointment would be entirely devastating to him.

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<sup>1</sup> Hermann Levi (1839-1900), distinguished German conductor. (See Bruckner to Dr. Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>2</sup> Josef Schalk (1857-1901), pianist, conductor, professor at Vienna Conservatory; brother of Franz Schalk (1863-1931). He was a student and friend of Bruckner and a great admirer of his music. Josef Schalk and Franz Zottmann wanted to surprise Bruckner with a performance of the original reduction for two pianos of Bruckner's Fifth Symphony. However, they were surprised themselves when he was very belligerent about rehearsals and nearly impossible to please. Schalk was patient but finally had to put his foot down. The performance was on April 20, 1887. Afterward, at the celebration in Gauze's restaurant, Bruckner treated all to the finest wine. At this point, one can detect a radical mood shift, which more details of these incidents prove. Schalk was responsible for the copying of Bruckner scores and also making piano reductions. Here, Levi seems dumbfounded by the Eighth Symphony and has asked advice from Bruckner's close friend Josef Schalk, who knows his music and his disposition well.

Are you acquainted in detail with the symphony? And, in addition, would you then be able [to assist] me with [it]? [Please] help me; I am completely at a loss!  
With friendly greetings,

Your wholly submissive

Hermann Levi

*Incipit:* Ich weiss mir nicht anders zu helfen,...

*Source:* Auer, Letter No. 1, from Hermann Levi to Josef Schalk (pp. 395-396).

89. Hermann Levi,<sup>1</sup> Munich, to Josef Schalk,<sup>2</sup> Vienna

Munich, October 14, 1887

Highly Honored Sir!

Thank you very much for your kind words, which have been very reassuring [to] me. After receiving your [letter], I wrote to Bruckner. As of today, however, [I] have received no answer. Has he spoken with you, possibly shown you my letter? How has he received it? Please go to him and then apprise me how you found him!

I have placed the Romantic [Symphony, No. 4 in E-flat major,] on our program for December 14.

Should I still retain the Eighth or send it back to Bruckner?  
With the most obliging greetings,

Yours very devotedly,

Hermann Levi

*Incipit:* Haben Sie vielen Dank für Ihre freundlichen Zeilen...

*Source:* Auer, Letter No. 2, from Hermann Levi to Josef Schalk Letter (p. 396).

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<sup>1</sup> Hermann Levi (1839-1900), distinguished German conductor. (See Bruckner to Dr. Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>2</sup> Josef Schalk (1857-1900), pianist, student of Bruckner, elder brother of Franz Schalk (1863-1931). The brothers were among the first to champion Bruckner's music, especially the symphonies. Unfortunately, they were willing to present the symphonies in much less than authentic versions, prepared by themselves and even others—all in the name of getting his music published and performed. Cuts and other changes were their trademark. Ironically, they considered Bruckner to be the Master of his craft. Josef's influence can be found in the first edition of Symphony No. 8, published in 1892. (See Hermann Levi to Josef Schalk, September 30, 1887.)

90. E. Schweitzer,<sup>1</sup> Altona,<sup>2</sup> to Anton Bruckner, Vienna

Allee 247

Altona, November 19, 1887

Honored Herr Professor!

It is impossible for me to omit telling you of the death of my fatherly friend, Royal Music Director Eduard Marxsen.<sup>3</sup>

Gently and peacefully, he expired yesterday evening due to his year-long, very painful illnesses (asthma, kidney disease, and heart degeneration). Without thinking of death, he collapsed suddenly from a stroke, [and passed from this life] peacefully. Peace be with him.

Yours most devotedly,

E. Schweitzer

*Incipit:* Nicht unterlassen kann ich es,...

*Source:* Auer, E. Schweitzer Letter No. 3 (p. 363).

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<sup>1</sup> E. Schweitzer (c.1856-1890), musician from Hamburg.

<sup>2</sup> Former city; now part of Hamburg.

<sup>3</sup> Eduard Marxsen (1806-1887), German pianist, teacher, and composer. He studied in Vienna, later moving to Hamburg where he was a much sought-after teacher. In 1875, Marxsen was given the prized title of Royal Music Director. As a composer, he wrote symphonies, overtures, and other compositions, including a work for piano solo entitled *Fantasie "alla moda" über den Kaffee*, the theme of which is C-O-F-F-E-E; it appeared in 1831, the same year as Robert Schumann's (1810-1856) *Abegg Variations*. Marxsen was admired and venerated by Bruckner.

91. Anton Bruckner, Vienna, to Hermann Levi,<sup>1</sup> Munich

[c. 1888]

[No salutation]

Upon my return from Bayreuth, to my sorrow, I received back from Mainz the Romantic Symphony in E-flat<sup>2</sup> and, indeed, without any alleged reason.<sup>3</sup> After that, Herr Seidl<sup>4</sup> asked for [the] score and was of the opinion [that] he would find a publisher over there.<sup>5</sup> Now, Herr Gutmann,<sup>6</sup> himself, wants—and is of the opinion [that] I am obliged to request—1000 Florins from the palace for him. In no case can I do that. Rather, he, himself, should negotiate there without my [having to] proffer the fee; indeed, [I] have never yet received anything; (while Brahms<sup>7</sup> received so much). (*N.B.*: From Rättig,<sup>8</sup> 50 Florins.) Again, in Vienna, there is nothing new. That nothing at all will be performed this year is preferable to me. Old friends have again become adversaries, and you know how that is. In brief, the reactionary, old-established treatment from all factions! Without Hanslick<sup>9</sup>—nothing proceeds in Vienna. Indeed, I [might] have already done a dozen years' penance [for] my position as lecturer.

[A. Bruckner]

*Incipit:* Bei meiner Rückkehr aus Bayreuth erhielt ich....

*Sources:* Auer, Letter No. 205 (pp. 221-222).

Gräflinger, Letter No. 59 (pp. 67-68).

<sup>1</sup> Hermann Levi (1839-1900), distinguished German conductor. (See Bruckner to Dr. Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>2</sup> Symphony No. 4.

<sup>3</sup> Bruckner was always searching for publishers for his works.

<sup>4</sup> Anton Seidl (1850-1898), conductor.

<sup>5</sup> In September, 1885, Anton Seidl (1850-1898) went to New York as the new conductor at the Metropolitan Opera. It is possible that this letter is somewhat earlier than previously thought and that this reference is to a proposed publication in the United States.

<sup>6</sup> Albert J. Gutmann (d.1914), publisher and concert agent in Vienna. (See Bruckner to Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>7</sup> Johannes Brahms (1833-1897), composer who became increasingly hostile toward Bruckner. (See Bruckner to Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>8</sup> Theodor Rättig, Viennese publisher. He was proprietor of the Bösendörfer publishing house of Büssjager and Rättig, which published the Third Symphony, both the orchestral score and the four-hand piano arrangement by Rudolf Krzyzanowski and the seventeen-year-old Gustav Mahler.

<sup>9</sup> Eduard Hanslick (1825-1904), Viennese critic and scholar; a "philologist." (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

92. Anton Bruckner, Vienna, to Frau Betty von Mayfeld,<sup>1</sup> Schwannenstadt

Vienna, January 30, 1888

Gracious Lady!

Thank you from [the bottom of] my heart for your graciousness, as well as [that] of your husband, the Government Councillor.<sup>2</sup> The Eighth Symphony is far from finished; I have many proposed changes and too little time for working [at them].<sup>3</sup> On the 22<sup>nd</sup> of the month, Crown Princess Stefanie bestowed upon me [her] utmost esteemed congratulations. During the course of March, the Fourth Symphony (the Romantic) will be performed in Munich. In London, Boston, and Prague, the Seventh Symphony [has] had enormous [success].

With [a] handkiss and [with great] respect,

A. Bruckner

*Incipit:* Danke vom Herzen sowohl...

*Source:* Auer, Letter No. 202 (p. 220).

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<sup>1</sup> Betty von Mayfeld (1831-1908), maiden name: von Jenny. She studied composition and also received tuition in piano performance from Bruckner (during his Linz Period), for she was a talented pianist.

<sup>2</sup> Moritz von Mayfeld, the husband of Betty, held an important government post. (See Bruckner to Moritz von Mayfeld, May 12, 1885.)

<sup>3</sup> Bruckner often made changes in his compositions and even released different versions for publication. Composers often make changes, but not for reasons of personal insecurities or out of desperation because their works are not being performed; at times, however, Bruckner simply followed the advice of conductors, other musicians, and friends. (An example would be the influence of Franz Schalk [1863-1931].) Bruckner is often criticized for his indecisiveness, although psychologists now understand that he was a victim of Asperger's Syndrome, a neurological disorder characterized by a collection of autistic-like symptoms. No one person diagnosed with Asperger's Syndrome evinces all of the symptoms, so the Syndrome is often challenging to assess. What appear as socialization problems, emotional insecurity, and perseveration, occur because the person with Asperger's sees the world as organized in a very different way than others do. Looking to the infant and early deaths of a number of his siblings, his father's early demise, the suicide of his cousin and teacher, his mother's well-meaning but extremely stern ways, etc., one can see that, in addition, Bruckner experienced a preponderance of negative models upon which to base his concept of life. These circumstances may have been responsible for his depression; furthermore, as an adult, he often felt persecuted. It is unusual but fortunate for him that he was able to maintain genuine relationships and that he had true friends who loved him and his work intrinsically. (Scholars usually do agree that his Third Symphony was actually improved by his first revision; however, there still remain three complete versions of that one.)

93. Anton Bruckner, Vienna, to the Court Opera Orchestra, Vienna

Vienna, January 30, 1888

Highly Laudable I[mperial] R[oyal] Orchestra!

[Please] allow me to extend [my] full admiration of the unrivaled, most highly artistic performances on the 22<sup>nd</sup> of the month; [in addition,] may I extend my heartfelt thanks to Kapellmeister Dr. Hans Richter<sup>1</sup> as well as to all of the musicians [of] the Court Orchestra.

Three cheers!

Anton Bruckner

*Incipit:* Voll Bewunderung...

*Sources:* Auer, Letter No. 203 (p. 220).

Gräflinger, Letter No. 127 (p. 139).

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<sup>1</sup> Hans Richter (1843-1916), Austro-Hungarian conductor of international acclaim. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)



94. Hermann Levi,<sup>1</sup> [Munich], to Anton Bruckner, Vienna

[Munich], February 14, 1888

Honorable Friend!

I have scheduled your "Romantic" Symphony<sup>2</sup> for March 14! Hopefully, you [will] have the time and [the] inclination to come over here. Although at no earlier time did you accept my invitation to stay in my home, herewith I still repeat it again most sincerely!—

Please take care that I have the complete material in hand [by the] end of the month! Already a year ago I sent Herr Gutmann<sup>3</sup> 1000 Marks; at that time, he wrote me [that] the printer demanded an advance (!!). You [will] want to communicate this most agreeably with my best greetings! And thank also Herr Almerroth<sup>4</sup> for the forwarding of the critical reviews and his friendly letter.

In admiration and heartfelt loyalty,

Yours,

Hermann Levi

Fiedler<sup>5</sup> sends his warm greetings. At present, the young ladies from Wahnfried<sup>6</sup> are [at his home] for a visit.

*Incipit:* Ich habe für den 14. März die "Romantische" angefetzt!

*Source:* Auer, Hermann Levi Letter No. 7 (pp. 319-320).

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<sup>1</sup> Hermann Levi (1839-1900), distinguished German conductor. (See Bruckner to Dr. Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>2</sup> Symphony No. 4.

<sup>3</sup> Albert J. Gutmann (d.1914), publisher and concert agent in Vienna. (See Bruckner to Dr. Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>4</sup> A mutual friend.

<sup>5</sup> Konrad Fiedler (1841-1895), author living in Munich where Bruckner met him in March, 1885. (See Bruckner to Benno Walter, March 27, 1885.)

<sup>6</sup> Wahnfried was Wagner's home in Bayreuth. Levi is referring to Wagner's daughters. His younger daughter Eva corresponded with Bruckner. She married Houston Stewart Chamberlain; their sons, Siegfried and Wolfram, made many changes in the staging for Wagner music dramas at Bayreuth.

95. Anton Bruckner, Vienna, to Josef Gruber,<sup>1</sup> St. Florian

Vienna, April 24, 1888

[Dear] Sir!

Upon my return to Vienna, I immediately made these four *Tantum Ergos*<sup>2</sup> workable, having [gathered] them together, although [each] is [a] separate [piece of music]. My respects to Professor Deubler<sup>3</sup>; I ask him to have the full scores copied for St. Florian by Herr Aigner.<sup>4</sup> Then I ask you, yourself, kindly to remit [them] to the printer. Please [see to it] that the four *Tantum Ergos* remain together.

I was sincerely gladdened by the great success of the Fourth Symphony<sup>5</sup> in New York, through the recent performance [by the] celebrated conductor.<sup>6</sup> May I repeat my request in that I commend myself to your wife and [to] you affectionately.

Yours,

Bruckner

*Incipit:* Diese 4 *Tantum ergo*, ...

*Sources:* Auer, Letter No. 204 (p. 221).

Gräflinger, Letter No. 149 (pp. 164-165).

<sup>1</sup> Josef Gruber (1855-1933), successor of Josef Seiberl (1836-1877), who was the successor of Bruckner as *Stiftsorganist* at the Monastery of St. Florian.

<sup>2</sup> From the year 1846.

<sup>3</sup> Prof. Bernhard Deubler (1842-1907), Choir Director at St. Florian. (See Bruckner to Ignaz Bruckner, February 27, 1885.)

<sup>4</sup> Karl Aigner (1863-1935), bookkeeper for a bank, *Stiftsmusiker*, and copyist.

<sup>5</sup> Symphony in E-flat Major, the "Romantic."

<sup>6</sup> Under the baton of Anton Seidl (1850-1898), Austro-Hungarian conductor who was greatly influenced by Hans Richter (1843-1916). Richter went to Bayreuth in 1872, where he assisted Wagner in the preparation of the *Ring Cycle* for performance in 1876. He became one of the great Wagner conductors of his day, paving the way for Wagner's recognition in New York. Even Wagner praised him.

96. Anton Bruckner, Vienna, to Hofkapellmeister Pius Richter,<sup>1</sup> Vienna

Vienna, July 9, 1888

Right Honorable Court Kapellmeister!

What kind of champion is this Herr Bibl?<sup>2</sup> I have taken over his services for the 15<sup>th</sup> and 21<sup>st</sup>, and now he wants to know nothing more.

Would you please kindly write to him that I am going to be there on the 15<sup>th</sup> at 8:45. Thank you so much! For the following week, may I please request, [for] myself, as always, somewhere to stay.

With respect,

A. Bruckner

*Incipit:* Was ist doch der H. Bibl...

*Source:* Gräflinger, Letter No. 150 (pp.165-166).

Note [in] the hand[writing] of Pius Richter:<sup>3</sup>

July 29	All Sunday Services:	I <sup>4</sup>
August 4	Benediction:	I
August 19	High Mass and Benediction:	I
August 25	Benediction:	I

<sup>1</sup> Pius Richter (1818-1893), organist, composer, and Kapellmeister. In 1867, he succeeded Simor Sechter (1788-1867) as Cathedral Organist. Sechter had been Bruckner's counterpoint teacher.

<sup>2</sup> Bruckner is referring to Rudolf Bibl (1832-1902), organist (and son of an organist), archivist, choral director, and composer. Like Bruckner, he studied with Simon Sechter. In 1850, he became organist at the Church of St. Peter in Vienna, then advanced to organist at Stefansdom in 1859. In 1863, he took over as Hoforganist; in 1897, Hofkapellmeister.

<sup>3</sup> This note has been preserved and is in possession of the City Library of Vienna.

<sup>4</sup> Here, "I" is the abbreviation for "Ich," in this case meaning that this is a list of services for which Richter would himself play during the month when Bruckner would be deputizing for him on the 15<sup>th</sup> and 21<sup>st</sup>.

97. Anton Bruckner, Vienna, to Karl Waldeck,<sup>1</sup> Linz

Vienna, November 3, 1888

Dear Friend!

[May you] receive the sincerest renewal of my deeply felt congratulations on your name day! Notwithstanding the highly delightful fruits of your artistic work—for which I heartily congratulate [you]—it is your physical well-being, your health, that I desire with my whole being from the all-bountiful heaven. God grant you many, many healthy years [to come]!

Your old friend,  
A. Bruckner

*Incipit:* Empfange die herrlichste Erneuerung...

*Source:* Auer, Letter No. 206 (p. 222).

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<sup>1</sup> Karl Waldeck (1841-1905), organist; student of Bruckner. He became Bruckner's successor at Linz Cathedral upon Bruckner's recommendation and was Kapellmeister at the Linzer Dom- and Stadtpfarrkirche from 1890 to 1905. Waldeck had become acquainted with Bruckner while he was working as an assistant teacher in Linz, and they became friends. Waldeck blamed overwork for Bruckner's obsessional behavior, which was probably true in part.

98. Bruckner, Vienna, to Fräulein Martha<sup>1</sup>

1 Hessgasse, Apt. 7  
Vienna, November 5, 1888

Highly Respected Fräulein!

What will you think of me? I felt indescribably joyful over your dear, sweet letter and put it immediately in my pocket next to my heart, where it was to stay until Fräulein Martha [can] come to Linz. Suddenly, I can find my jewel no more. Perchance, my [housekeeper] Kathi is at fault.—[But,] we seek in vain.

Therefore, [I am using] this address, which I picked [out just] now.

I thank Fräulein Martha very sincerely for this distinction, and request her beautiful photograph right [away]. Unfortunately, I cannot see you now (I mean, in reality). For that reason, I want to look upon your picture often and with pleasure.

I have dreadfully much to do and am a little desperate for this reason. Stay in genuinely good health. [As for myself,] I am not completely [well] and will visit Prof. Schrötter<sup>2</sup> in the [very] near future, because of my larynx.

To the gracious wife of the State Councillor, a handkiss; to the Councillor, my respects! You remain my honored friend.

With a kiss on the hand and affectionate compliments,

Yours, with highest esteem,

A. Bruckner

*Incipit:* Was werden Sie von mir denken?

*Source:* Gräflinger, Letter No. 67 (pp. 77-78).

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<sup>1</sup> An otherwise unidentified lady that Bruckner had met; obviously he was enchanted with her. She did send him her portrait, but nothing more is heard from or about her.

<sup>2</sup> Prof. Hermann von Schrötter was Bruckner's physician.

99. Anton Bruckner, Vienna, to Arthur Nikisch,<sup>1</sup> Leipzig

Vienna, November 23, 1888

Dearest, Most Noble and Genial Friend, Patron, and Kapellmeister!

[Here is] a most sincere request of you [that] you will be truly unwilling to reject. In case you truly are to perform my Seventh Symphony in Berlin, I plead [with] you: please let me know several weeks beforehand, so that the Wagner Verein in Berlin, through the one in Vienna, can be advised [of] it. I pray this of you.

Hanslick!!!<sup>2</sup> Bülow!!!<sup>3</sup> Joachim!!!<sup>4</sup> In God's name! I work; I do whatever is possible. To your dear lady, my *handkiss!* Farewell!

Your indebted friend,

A. Bruckner

*Incipit:* Eine innigste Bitte...

*Source:* Auer, Letter No. 207 (pp. 222-223).

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<sup>1</sup> Arthur Nikisch (1855-1922), most impressive and influential conductor of his day. (See Bruckner to Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>2</sup> Eduard Hanslick (1825-1904), critic, scholar, "philologist"; he was unnecessarily unkind to Bruckner in his criticism.

<sup>3</sup> Hans von Bülow (1830-1894), German conductor and pianist. At first he disliked Bruckner's music but was later "converted" and championed Bruckner. (See Bruckner to August Göllerich, July 7, 1885.)

<sup>4</sup> Josef Joachim (1831-1907), violinist; founder of the Joachim Quartet in 1869, which played frequently in Vienna.

100. Anton Bruckner, Vienna, to Fräulein Martha<sup>1</sup>

Vienna, November 23, 1888

Highly Respected Fräulein!

I cannot express my great joy at [receiving] your magnificent portrait. Thank you for it, from the bottom of my heart! That, being portrayed through this very well-done likeness, is not a trivial thing; you are such a highly intelligent, splendidly turned-out, beautiful young lady, proclaimed with the most noble feminine virtues. Whoever knows you [better] can only admire you; and, please, God, that you remain so! Once more, thank you very much. (I do not have your address.) I kiss the hand of the assistant Councillor's gracious wife, as well as yours, my honorable friend. To Herr Councillor, my respects! With the most sincere respect, I remain

Your admiring old friend,

A. Bruckner

*Incipit:* Wie gross meine Freude...

*Source:* Gräflinger, Letter No. 68 (pp. 78-79).

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<sup>1</sup> At this writing, Fräulein Martha has still not been identified.

101. Franz Schalk,<sup>1</sup> Reichenberg, to Anton Bruckner, Vienna

Reichenberg, December 18, 1888

Most Sincerely Honored Master!

In remembrance of all the beautiful hours in which I enjoyed the [good] fortune and blessing of your instruction and intimate conversation, I ask that you accept me into the circle of those who enthusiastically and from their hearts are permitted to express their best wishes to you, dear Master, in these days. For me, it is probably the most painful deprivation no longer to be able to participate in your work personally. Therefore, I have to envision how a new work is growing robustly [so] that it shall fill living and future generations with awe; and I hope that it shall be granted us to hear [your works] perhaps in the coming springtime.

Until then, of course, I have to be contented with wishing you a splendid, prosperous year in which the Muse and Spirits remain with you for the completion of the Ninth Symphony, for the sake of us all. On New Year's Eve, I will think of you, my dear Master, in most thankful affection; and on behalf of the prosperity of the Ninth, I will not fail to drink a toast.

In deep reverence and gratitude,

Francisce

*Incipit:* In Erinnerung an all' die schönen Stunden...

*Source:* Auer, Franz Schalk Letter No. 1 (p. 356).

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<sup>1</sup> Franz Schalk (1863-1931), Austrian conductor, student, then friend of Bruckner. In 1900, he became the first conductor of the Vienna Court Opera under Mahler's directorship, later becoming Director himself, and going on to conduct at the Metropolitan Opera and at Covent Garden. He and his older brother Josef (1857-1900) were among the first to recognize Bruckner's genius and to champion his music. In trying to have Bruckner's music performed, they presented his works in unauthentic versions, prepared by themselves and others. Franz Schalk's influence can be seen in the first edition of the "recomposed" version of Symphony No. 3, from 1890. He collaborated with Ferdinand Löwe for the first revised edition of Symphony No. 4, also from 1890; and was solely responsible for the spurious first edition of Symphony No. 5, from 1896.



102. Anton Bruckner, Vienna, to Baron Hans von Wolzogen,<sup>1</sup> Bayreuth

Vienna, January 1, 1889

Dear Honorable Herr Baron!

From [the] fullness of [my] soul, I shout to my noblest patron, especially today at the [beginning of] the new year: three cheers!

May God bless you, Baron, and be a generous benefactor to you for all the proven good [that you do]! I am again healthy and have been working steadily since June on my Third Symphony in *D minor*, [the] Wagner Symphony,<sup>2</sup> which I have thoroughly revised. Oh, if only the immortal blessed one could be here.<sup>3</sup> What indescribable bliss for me! The Brahms<sup>4</sup> cult has achieved here the most unbelievable thing. Hans Richter,<sup>5</sup> the very first in line!!! maintained [that] the new way would have no justification in the concert at all; and (because of Hanslick)<sup>6</sup> [he] no longer dares to accept anything of mine for the prospectus.

To the gracious Baroness, I send a handkiss. With deepest respect and gratitude, [I remain]

Indebtedly yours,

Anton Bruckner

*Incipit:* Aus vollster Seele rufe ich...

*Source:* Auer, Letter No. 208 (p. 223).

<sup>1</sup> Baron Hans von Wolzogen (1848-1938), German writer on music and librettist; Bruckner friend and enthusiast. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

<sup>2</sup> This is the one symphony which was improved by Bruckner's revision. He strengthened the work and actually made it better than before; this is not true of the others which were revised to suit conductors, friends, and his own insecurity.

<sup>3</sup> Richard Wagner (1813-1883).

<sup>4</sup> Johannes Brahms (1833-1897), Romantic composer. (See Bruckner to Dr. Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>5</sup> Hans Richter (1843-1916), Austro-Hungarian conductor of international acclaim. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

<sup>6</sup> Eduard Hanslick (1825-1904), scholar, "philologist," and critic who wrote scathing articles about Bruckner's music. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

103. Anton Bruckner, Vienna, to Members of the Court Opera Orchestra, Vienna

Vienna, March 1, 1889

[Esteemed] Members of the Court Opera Orchestra!

[Please] allow the undersigned to offer herewith this most heartfelt thanks to the conductor, Dr. Hans Richter,<sup>1</sup> and all of the members of the I[mperial] R[oyal] Court Opera Orchestra, for the brilliant conducting and excellent performance of his Seventh Symphony.<sup>2</sup>

Anton Bruckner

*Incipit:* Der Gefertige erlaubt...

*Source:* Auer, Letter No. 209 (p. 224).

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<sup>1</sup> Hans Richter (1843-1916), Austro-Hungarian conductor of international acclaim. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

<sup>2</sup> Symphony in E major.

104. Anton Bruckner, Vienna, to Rosalie Hueber,<sup>1</sup> Vöcklabruck

Vienna, March 14, 1889

Dear Sister!

[Please] accept my heartfelt sympathy at the deepest, saddest loss of your only daughter! God give you two-fold strength! For the departed (our dear niece), however, eternal peace! A week ago (Wednesday), I attended a high mass which was said at the Scohottenkirche<sup>2</sup> for the deceased Johanna; I am sending the enclosed twenty Gulden to help [with] the cost of the funeral. Let us pray regularly for the dear one who has gone before us!

Your brother,

Anton

Yesterday a young officer, [the] son of a very rich citizen, was stabbed to death at fencing practice!<sup>3</sup>

*Incipit:* Nehmt mein herzlichstes Beileid...

*Source:* Auer, Letter No. 210 (p. 224).

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<sup>1</sup> Rosalie Hueber was Bruckner's sister. (See Bruckner to Johann Nepomuk Hueber and Rosalie Hueber, February 9, 1885.)

<sup>2</sup> Around the thirteenth century, missionaries from Scotland and Ireland came to found a monastery through which to spread the word of Christianity. Thus the name: Schotten.

<sup>3</sup> This is not a usual statement that would appear in a letter of condolence. Was Bruckner trying to console by pointing out the sorrow of others? Was he saying that the good die young? Was he thinking of his own death? Today we would have a label for his emotional problems and counselling to cure his mother's damage to his self-esteem. He never learned to cope as an adult; his attempts are those of a young child. In addition, he had Asperberger's Syndrome.

105. Anton Bruckner, Vienna, to August Göllerich,<sup>1</sup> Bayreuth

Vienna, August 12, 1889

Dear Noble Friend and Patron!

Excuse me: yet another request! I wish to know of what the spires above the dome of the two city towers (where we were) consist.<sup>2</sup> Next to the dome is: a.) the stud, then b.) the weather-vane with ornament; isn't it? Then - - - c.) a cross??? And a lightning rod or what else? Is there a cross?

What is on the spire of the Catholic church? [I believe] only a weather-vane without a cross?

Excuse [me] many times, and [I] thank you in advance. Please make a note of *everything*; in [the] autumn I shall ask for clarification, at which time I will have much to tell my dearest of all friends and patrons. With a thousand kisses,

Yours,

Bruckner

*Incipit:* Verzeihen Sie: noch eine Bitte!

*Source:* Auer, Letter No. 211 (p. 225).

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<sup>1</sup> Bruckner's official biographer. (See Bruckner to Felix Mottl, June 7, 1885.)

<sup>2</sup> During his Linz period (in 1867), Bruckner experienced a serious nerve disorder, perhaps exacerbated by overwork. (His disorder was really an on-going one which is now recognized as Asperger's Syndrome and always includes some degree of autism.) One aspect of this "nerve disorder" bore some resemblance to number mania: for example, wishing to put elements in his own type of order; it has been said that at times he would even count the number of windows in a building. In his decline, the symptomatology recurred. In this case, Bruckner is asking about the architectural details of the (Protestant) Stadtkirche with its two connected towers on the west end of the edifice, and then about the Catholic Church. Such details are probably not those about which most people would be interested.

106. Anton Bruckner, Vienna, to Wilhelm Floderer,<sup>1</sup> Linz

Vienna, October 11, 1889

Dear Friend!

Whether the text,<sup>2</sup> in regard to the content and the textual emphasis, is suited to the old music, I must leave to you as composer. You are, therefore, the responsible one. For the rest, I am glad whenever the Austrians sing anything of mine. A handkiss to your gracious lady, greetings and a kiss to you.

Yours,

Anton Bruckner

*Incipit:* Ob sich der Text...

*Source:* Auer, Letter No. 212 (p. 225).

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<sup>1</sup> Wilhelm Floderer (1843-1917), Kapellmeister and composer living and working in Linz. (See Bruckner to Wilhelm Floderer, April 13, 1886.)

<sup>2</sup> Wilhelm Floderer was choirmaster of the *Sängerbund* in Linz. Karl Kerschbaum had replaced the text of one of Bruckner's vocal compositions with a completely different set of lyrics. This change did not bother Bruckner in the least; here he answers a letter from Floderer in regard to the words and sends him a copy of the music with the second set of words.

107. Anton Bruckner, Vienna, to Leopold Hofmeyr, Steyr<sup>1</sup>

Vienna, November 11, 1889

True Friend!

In view of your name day, which for me is so joyful, I wish you every good fortune and blessing! May God fulfill your own wishes! Kiss your little Polderl for me. To your wife my heartfelt greetings! How is the Micherl?<sup>2</sup> I am sending to you, right away, his companion, the Trio; and meanwhile, until I get your bill, I am sending you the amount of ten Florins.

Hofkapellmeister Hans Richter<sup>3</sup> is inexpressibly enthusiastic about my First Symphony.<sup>4</sup> He ran off with my score. He had it copied, and he conducted it in a Philharmonic concert; afterwards he cried, kept on kissing me, and *prophesied* immortality [for] me. I was astonished!

I greet Herr Dorfer<sup>5</sup> and beg him to fulfill the promise he extended regarding Herr Ritterstein;<sup>6</sup> I have yet to receive my photograph.

[Congratulating you again,]

Anton Bruckner

*Incipit:* In Sicht Ihres für mich...

*Sources:* Auer, Letter No. 213 (p. 226).

Gräflinger, Letter No. 41 (pp. 49-50).

<sup>1</sup> Leopold Hofmeyr (alternate spelling: Hofmeyer) appears in only two other letters in this collection, those dated February 2, and July 4, 1890. He was obviously a copyist and someone whom Bruckner liked very much.

<sup>2</sup> *Der deutsche "Micherl"* was Bruckner's pet name for his Scherzo to the Eighth Symphony, the fair copy of which Hofmeyr was reading at that time.

<sup>3</sup> Hans Richter (1843-1916), Austro-Hungarian conductor of international acclaim. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

<sup>4</sup> Symphony in C minor.

<sup>5</sup> Herr Dorfer appears in only one other letter (to Leopold Hofmeyr), dated July 4, 1890.

<sup>6</sup> An Adjutant to His Majesty the Duke of Maximilian Emanuel. In English, he was the equivalent of an Earl.

108. Anton Bruckner, Vienna, to Leopold Hofmeyr,<sup>1</sup> Steyr

Vienna, February 2, 1890

Dear Friend!

You have written everything wonderfully. Sincere thanks, and I shall look highly upon your splendid copy as a gift from heaven. I will later inconvenience you again, if I may. Enclosed [please find] five Gulden.

To your gracious lady, my deepest respect!  
[To] Polder!—my kiss!

Yours sincerely,

Anton Bruckner

*Incipit:* Sie haben alles herrlich geschrieben.

*Sources:* Auer, Letter No. 226 (p. 234).

Gräflinger, Letter No. 39 (pp. 48-49).

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<sup>1</sup> Leopold Hofmeyr appears infrequently in Bruckner's letters and not in the other literature. He was a friend of Bruckner and seems to have been one of Bruckner's copyists.

109. Anton Bruckner, Vienna, to Ignaz Bruckner,<sup>1</sup> St. Florian

Vienna, February 3, 1890

Dear Brother!

How very alarmed I am over your misfortune, you can only imagine. We thank God out of fullest heart that He has saved you so wonderfully. All the same, be really careful about what you eat, and inspect each bite you intend to eat. Frau Kati<sup>2</sup> and I congratulate you on your life's being saved! [Please find] 10 Florins enclosed. Be careful later about [eating] smoked meat, and I will be grateful. *So be really careful!* Sali<sup>3</sup> complained that she had to give the doctor 45 Florins. Do you know anything of that? *I received no answer.* Farewell!

Your Brother,

Anton

Talk has it in Vienna that there is a teacher whose name is Anton Bruckner; and [he] pretends to be my brother. Thank you very much!

*Incipit:* Wie sehr ich über Dein Unglück...

*Source:* Auer, Letter No. 215 (p. 227-228).

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<sup>1</sup> Ignaz Bruckner (1833-1913), younger brother of Anton. He was a gardener in St. Florian.

<sup>2</sup> Frau Kati was Bruckner's housekeeper during the latter years of his life. She was motherly and rather direct with him at times.

<sup>3</sup> Sali is Bruckner's younger sister Rosalie. (See Bruckner to Johann Nepomuk Hueber and Rosalie Hueber, February 9, 1885.)



110. Anton Bruckner, Vienna, to Theodor Helm,<sup>1</sup> Vienna

Vienna, March 30, 1890

Honorable Herr Doctor!

In all haste, I ask you sincerely, for my sake, to make no mention today—since I myself am at fault—that the Philharmonic has performed nothing of mine. I have taken away from them the “Audacious Broom” ([the] First Symphony)<sup>2</sup> and the D-minor Symphony<sup>3</sup> is not yet printed. Also, Richter<sup>4</sup> did not know that the Sixth Symphony<sup>5</sup> is already written. At both ends, we have waited on the D-minor Symphony about which Herr Schalk<sup>6</sup> has been assuring me for three months that it will undoubtedly come in good time.

With thanks and respect,

A. Bruckner

*Incipit:* In aller Eile bitte ich...

*Source:* Auer, Letter No. 216 (p. 228).

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<sup>1</sup> Theodor Helm (1843-1920), Austrian writer on music and music critic. (See Bruckner to Theodor Helm, June 19, 1885.)

<sup>2</sup> Symphony in C minor.

<sup>3</sup> The Third Symphony, recomposed with Franz Schalk (1863-1931), in 1888 and 1889.

<sup>4</sup> Hans Richter (1843-1916), Austro-Hungarian conductor of international acclaim. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

<sup>5</sup> Symphony in A major.

<sup>6</sup> Franz Schalk (1863-1931), conductor; younger brother of Josef Schalk (1857-1900). Both had been students of Bruckner at Vienna Conservatory and remained his lifelong friends and enthusiasts. They were extremely interested in attending to his works' being performed; however, their ideas for cuts and rearrangements often spoiled the expanded forms Bruckner employed.

111. Anton Bruckner, Vienna, to Kaiser Franz Joseph I,<sup>1</sup> Vienna

Vienna, March, 1890

Your Imperial and Royal Apostolic Majesty!

The most subservient undersigned, to whom a few years ago [very] great fortune became [his] lot,<sup>2</sup> in receiving the most distinguished, highest sanction of all—following completion of his Eighth Symphony<sup>3</sup>—and inspired by courage [and] in deepest veneration to the highest throne of all, begs to lay before the same high feet, a very humble request:

Will Your Imperial and Royal Apostolic Majesty concede to permit the most reverential dedication—and in the case of the highest honor of all most gracious favors—to be allowed to be printed on the title page of the score.

Anton Bruckner

*Incipit:* Der alleruntertänigst Gefertigte,...

*Source:* Auer, Letter No. 218 (p. 229).

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<sup>1</sup> Kaiser Franz Joseph I (1865-1912), reigned from 1848. (See Bruckner to Amalie von Bayern, July 9, 1886.)

<sup>2</sup> In 1887, Emperor Franz Joseph I had bestowed upon Bruckner honorary membership in the Order of Franz Joseph.

<sup>3</sup> Symphony in C minor.

112. Anton Bruckner, Vienna, to Franz Bayer,<sup>1</sup> Steyr

Vienna, June 21, 1890

Most Worthy Friend!

Monastery Organist Herr Gruber<sup>2</sup> wrote me of late the following: Choir Director Herr Bayer in Steyr will by the earliest post (on [a] matter of importance) make a joyous announcement to you. Also, a priest writes me from St. Florian's Monastery touching on this. I ask most courteously for clarification, for I cannot understand what it is supposed to mean. At St. Florian's, I am very embarrassed. In the future, please do not say anything about me. Has your daughter, the vocalist, married the master baker yet? Many compliments to your gracious lady.

Yours,  
Bruckner

On July 31, in Ischl, I have to play the organ for the holy wedding. Thus the request [is] "from on high."

*Incipit:* H. Stiftsorganist Gruber schrieb mir...

*Sources:* Auer, Letter No. 219 (p. 230).

Göllerich IV-3 (p. 67).

Orel (p. 78, fragment).

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<sup>1</sup> Franz Bayer, friend of Bruckner and choir director at the "new" church, built in the 1600's, in Steyr. Since Bruckner did much symphonic composing there, it is only natural that he would befriend the musicians of the town, a town which is now resplendent with memorials to him.

<sup>2</sup> Josef Gruber (1855-1933), organist and composer who became a music teacher in Linz.

113. Anton Bruckner, Vienna, to Leopold Hofmeyr,<sup>1</sup> Steyr

Vienna, July 4, 1890

My Dear Friend!

Monastery Organist Gruber<sup>2</sup> wrote to me from St. Florian, on May 2, that Choir Director Bayer<sup>3</sup> will make a joyous announcement to you—on a matter of importance—as soon as possible.

Gruber must also have told of it in the monastery, since I also received a letter from a priest [there].

A few weeks ago, I took the liberty of writing to Herr ..... in regard to this, and [I] asked for clarification; all the same, Herr ..... has given me *no* answer. How often I still remember that expression which you quoted for me in regard to the sincerity of the named .....!

Was perhaps his fiancée Fräulein Baileitner with you—apart? Be most graciously solicitous with respect to learning all of this for me. Ask Herr ..... what he meant; to you he will, of course, give clarification; and let me know in detail the exact status of the situation. [I] will certainly be appreciative. Ask Herr Dorfer,<sup>4</sup> I beg of you, about everything [with] Ritterstein.<sup>5</sup> How often was he there? What did they talk about? Where is he now? I have heard a few things I cannot believe. I look forward very much to the most *precise* information. Spare no effort and inquire of several people *in the know*. Even the Pastor didn't write today. I believe there may be connections here.

To your wife my heartiest compliments! Herr Dorfer, himself, is bound to write. Greetings to him. A thousand greetings to my dear secretary.

Yours,

Anton Bruckner

*Incipit:* Stiftsorganist Gruber schrieb mir aus St. Florian...

*Sources:* Auer, Letter No. 220 (pp. 230-231).

Gräflinger, Letter No. 42 (pp. 51-52).

Göllerich, IV-3 (pp. 67-68, fragment).

M. Wagner (p. 293).

<sup>1</sup> Leopold Hofmeyr appears only infrequently in the letters and not in the other literature. He was a friend and confidant of Bruckner and probably one of his copyists. Bruckner spent much time composing in Steyr.

<sup>2</sup> Josef Gruber (1855-1933), organist and composer who became a music teacher in Linz.

<sup>3</sup> Franz Bayer, friend of Bruckner and choir director at the "new" church, built in the 1600's, in Steyr.

<sup>4</sup> Herr Dorfer is not identified in the literature.

<sup>5</sup> Ritterstein was an Adjutant to His Kingly Highness of the Duchy of Maximilian Emanuel.

114. Anton Bruckner, Vienna, to Pius Richter,<sup>1</sup> Vienna

Vienna, July 22, 1890

Right Honorable Court Kapellmeister!

Thank you for your kindness! It is *my* week, after all; thus, [I] have to play for[the] *benediction mass and benediction*. Since, as an "exile," I have no right over the high mass, then you are my "dictator."

If I must play for it, then I await your command.

With respect,

A. Bruckner

*Incipit:* Danke für Ihre Güte!

*Sources:* Auer, Letter No. 221 (pp. 231-232).

Gräflinger, Letter No. 151 (p. 166).

Nowak (p. 80).

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<sup>1</sup> Pius Richter (1818-1893) organist, composer, *Kapellmeister*. In 1867, he succeeded Simon Sechter (1788-1867) who had been Bruckner's counterpoint teacher.

115. Anton Bruckner, Vienna, to Prof. Bernhard Deubler,<sup>1</sup> St. Florian

Steyr, August 18, 1890

Honorable Prof. Deubler!

[Please] permit me to send you my most heartfelt congratulations for your noble name day. May God keep you always completely in good health and may He bestow His blessings on you abundantly.

I just arrived in Steyr and will work constantly. (His Reverence the Bishop has not invited me, for the second time; believe me that this horrible affair—for my part—is really becoming a burden.)

I thank you very much, Herr Professor, for the invitation; because you are not yet at home, I could not make use of it.

About Mr. Habert,<sup>2</sup> and still another, I have heard [of] some very offensive [business], so that gladly I will not be together [with him].

Once more, I wish you everything good, as also the same for your parents. I am, with deepest respect,

Most indebtedly yours,

A. Bruckner

*Incipit:* Gestatten mir Hochselber,...

*Source:* Auer, Letter No. 222 (p. 232).

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<sup>1</sup> Prof. Bernhard Deubler (1842-1907), priest and Choir Director at St. Florian, Professor of Theology, consultant, and friend to Bruckner. (See Bruckner to Ignaz Bruckner, February 27, 1885.)

<sup>2</sup> Mr. Habert does not appear in the literature.

116. Hermann Levi,<sup>1</sup> Munich, to Anton Bruckner, Vienna

Munich, September 20, 1890

Honored Friend!

By this time, you must view me as a swindler, who always carries the whole world in his mouth, but permits no deeds to follow. And, of course, it is not like that! Over all, I simply find doors where I knock [to be] locked! In Vienna, people had given me the best hope; repeatedly, our Princess Amalie<sup>2</sup> has spoken for you, but nothing happens. I don't know what they are playing there. Likewise, my efforts to find a publisher for your Eighth Symphony<sup>3</sup> have been unsuccessful. No doubt I could have again, like before, provided a little subsidy to the cost of production; but I think that we [will] wait with it a few months yet until the Symphony is performed. Unfortunately, I no longer conduct the concerts here. On the other hand, Weingartner<sup>4</sup> would like to perform the Eighth in Mannheim, preferably during November or December. He is a thoroughly reliable man and [has proven] loyal to me. Therefore, whenever he takes charge of [a] matter like this, he will carry through to the end; [he] holds numerous rehearsals and [will] be [loyal] to you in service. Also, I would come to the performance in Mannheim. If my proposal is acceptable to you, then relinquish [the] parts [for] copying. The outlay [of money] for it and for the full score will be taken care of—and write Weingartner a word! I have already played the Adagio for him, and he was very charmed. To the performance, I am going to invite Strecker (Schott) in Mainz, or perhaps Heckel, the publisher in Mannheim will take over publication. In short,—I heartily advise you to accept my recommendation.

Please tell Herr Löwe<sup>5</sup> that I have recommended him as musical assistant<sup>6</sup> for the next music festivals.—

<sup>1</sup> Hermann Levi (1839-1900), distinguished German conductor. (See Bruckner to Dr. Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>2</sup> "Princess" Amalie Maria of Bavaria (1865-1912), oldest daughter of (Eye Doctor) Duke Karl Theodor of Bavaria. She is often referred to as the Duchess of Bavaria because of her mother's early demise. It was she who made the arrangements for Bruckner's receiving of the Franz Joseph Medal, thus bestowing upon him membership in the Order of Franz Joseph (Knighthood).

<sup>3</sup> Symphony in C minor. Symphonies No. 1 and 2 are also in C minor.

<sup>4</sup> Felix Weingartner (1863-1942), Austrian conductor, composer, and author who was encouraged by Hanslick (1825-1904) and mentored by Liszt 1811-1886). (See Bruckner to Felix Weingartner, October 2, 1890.)

<sup>5</sup> Ferdinand Löwe (1865-1925), orchestral conductor and choral director, active mostly in Vienna and Munich, but appearing regularly in Budapest and Berlin; a former Conservatory student of Bruckner and a friend and admirer.

Your true devoté,  
Hermann Levi

*Incipit:* Sie müssen mich nachgerade für...

*Source:* Auer, Hermann Levi Letter No. 8 (pp. 320-321).

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<sup>6</sup> As early as 1885—and probably earlier—there were summer and early fall music festivals in Austria and in Germany; and they may have been coordinated. There was even an important one that went under the title of German Music Fest, but that was held in Vienna. Bruckner loved Berlin and Munich,—and Levi as well as his work—so it is not surprising that Levi would be writing to him about having his symphony published and about recommending Ferdinand Löwe (1865-1925) as director of the next festivals. Bruckner was to hear his *Te Deum* in Berlin, the rehearsal to be held on May 31, 1891. (There are letters in April and May that confirm this.) Furthermore, Bruckner states in 1891, that the German Musik Fest, held in September, wants to perform his *150th Psalm*.



117. Anton Bruckner, Vienna, to Felix Weingartner,<sup>1</sup> Mannheim

Vienna, October 2, 1890

Highly Esteemed Herr Kapellmeister!

Please, Herr Kapellmeister, allow me to recommend my Eighth Symphony,<sup>2</sup> when once copied, it [will] come to your hands. (I have already refused Herr Richter.)<sup>3</sup> The future of the child [remains] suspended on the first performance. (Herr Nikisch<sup>4</sup> wants to conduct it.)

Once more, pleading from my whole heart for your kindness, I am

A. Bruckner

The finale has the large cuts;<sup>5</sup> because of the length of the same, I beg you to allow [these] cuts.

*Incipit:* Gestatten Sie mir die Bitte H. Hofkapellmeister...

*Sources:* Auer, Letter No. 223 (p. 233).

Gräflinger, Letter No. 115 (pp. 128-29).

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<sup>1</sup> (Paul) Felix Weingartner (1863-1942), Austrian conductor, composer, and author who was encouraged by Hanslick and mentored by Liszt, beginning his conducting career in 1884. After short periods with various opera companies in Germany, he became Court Kapellmeister for the Berlin Opera, finally succeeding Mahler at the Vienna Court Opera in 1908. Eventually he would return briefly to the Vienna Staatsoper (formerly the Court Opera) in 1935. He developed an international reputation and was in great demand as guest conductor in several European cities. This letter finds him in Mannheim just before he went to Berlin.

<sup>2</sup> Symphony in C minor. Symphonies 1 and 2 are also in C minor.

<sup>3</sup> Hans Richter (1843-1916), Austro-Hungarian conductor of international fame. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

<sup>4</sup> Arthur Nikisch (1855-1922), most impressive and influential conductor of his day. (See Bruckner to Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>5</sup> Bruckner is referring to the version "recomposed" with the "help" of Josef Schalk.

118. Anton Bruckner, Vienna, to Felix Weingartner,<sup>1</sup> Mannheim

Vienna, October 11, 1890

Highly Esteemed Herr Hofkapellmeister!

Just now, I have sent the full score [of my Eighth Symphony<sup>2</sup>] to Herr von Levi in Munich,<sup>3</sup> [he] is having the parts copied.

Thank you very much, and [I] beg for your kindness.

With respect,

A. Bruckner

*Incipit:* So eben [*sic*] habe ich die Partitur...

*Sources:* Auer, Letter No. 224 (p. 233).

Gräflinger, Letter No. 116 (p. 129).

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<sup>1</sup> Felix Weingartner (1863-1942), Austrian conductor, composer, and author. (See Bruckner to Felix Weingartner, October 2, 1890.)

<sup>2</sup> Symphony in C minor. Symphonies No. 1 and 2 are also in C minor.

<sup>3</sup> Hermann Levi (1839-1900), distinguished German conductor; he was the son of a rabbi. (See Bruckner to Wilhelmus Ludovicus van Meurs, February 9, 1885.)

119. Anton Bruckner, Vienna, to Leopold Hofmeyr,<sup>1</sup> Steyr

Vienna, November 12, 1890

Dear Friend!

For your beloved name day, [I send] my most sincere congratulations and my thanks for your proven kindness toward me. In anticipation, I remit 7 Florins (Austrian currency) and request [that] in due course [the remainder be] held on account.

My most sincere compliments [to your] gracious wife. To little Polderl, a kiss! Many greetings to you! (I have already received the linen two weeks ago.) How is the ill young lady (the future sister-in-law of my secretary, No. 2)?

Greetings to all.

Your old friend,

Anton Bruckner

*Incipit:* Zu Ihrem lieben Namensfeste...

*Sources:* Auer, Letter No. 225 (p. 234).

Gräflinger, Letter No. 40 (p. 49).

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<sup>1</sup> Leopold Hofmeyr appears only infrequently in the letters and not in the other literature. He was a friend and confidant of Bruckner and probably one of his copyists. Bruckner spent much time composing in Steyr. (See Bruckner to Leopold Hofmeyr, July 4, 1890.) Hofmeyr probably performed some secretarial tasks for Bruckner, also.

120. Franz Fischer,<sup>1</sup> Munich, to Anton Bruckner, Vienna

Munich, December 11, 1890

Dear Herr Bruckner!

Your Fourth Symphony (Romantic)<sup>2</sup> was a sensational success at yesterday's Music-Academy performance.—I congratulate you on it from the bottom of my heart! The orchestra played very artistically. About my humble self, I may not speak; [but] I know only this: that I did everything within my power to perform as beautifully and well as possible. Unfortunately, the printed material from your publisher was so *inaccurate* that I had to make corrections during rehearsal—[the] result of which was that actually the rehearsals became distressing.—All the same, fortitude prevented us from sinking; [we] had a tremendous success that made me happy to the bottom of my heart.

With sincere greetings from my cherished colleague Levi,<sup>3</sup> whose affliction prevented his attending the performance; he greets you cheerfully and sincerely.

Yours truly,

Franz Fischer  
Royal Court Hofkapellmeister

*Incipit:* Ihre 4. Sinfonie (romantische) hat...

*Source:* Auer, Franz Fischer Letter No. 10 (p. 323).

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<sup>1</sup> Franz Fischer, also called Fritz, was the Royal Court Kapellmeister in Munich.

<sup>2</sup> Symphony in E-flat Major.

<sup>3</sup> Hermann Levi (1839-1900), distinguished German conductor. (See Bruckner to Dr. Wilhelmus Ludovicus van Meurs, February 9, 1885.)

121. Hermann Levi, Munich<sup>1</sup> to Anton Bruckner, Vienna

Munich, December 11, 1890

Honored Friend!

The "Romantic"<sup>2</sup> was performed yesterday, and I—was not there. Already for three weeks I have been suffering from a headcold; for two weeks, I have been [confined to my] room—however, at present I am better, and I hope [to be able] to go out by week's end. Also, I have not been able to hear the Quintet!<sup>3</sup> I enjoined Fiedler<sup>4</sup> to come and report to me following the concert; today Fiedler was here again. According to both conversations, the symphony was a great success. Most [of all], the first movement, after which Fischer<sup>5</sup> had to bow three times. The orchestra was said to have played beautifully and [in a] lively [manner]. Unfortunately, the first rehearsal had to be interrupted because of the thoroughly inaccurate parts, which had to be checked first by a copyist; thus, one less rehearsal—but one should not have been aware [of] that at the performance, since at that time, the musicians all played with pleasure and fire. (I prefer to be silent about the conduct of Gutmann.<sup>6</sup> It is unheard of that the parts [should] not yet be printed, and that those written are not even correct! He dispatched only the simple string-quartet parts to me [by themselves]—after dealing with him for a year and [a] day! And if, at the present time, another city wants to perform the symphony once more, again there are no parts?!!)

I have had no news from Mannheim. The parts have been finished *there* because the local copyist—we have only *one* dependable [one]—was kept thoroughly occupied [by] theater work. How willing I would be—as you suggested to me—to give a concert of my own, but I must either take charge of everything again or I may conduct no more. The real reasons why I am handing over the concerts are very numerous; but, above all, I am hesitant to take up again a position in which I have *twice* before become ill, and indeed midway in a musical work! Such strenuous stage activity as mine, combined with concert activity, is for the duration impossible; I have done it for fifteen years, and have done serious damage to my nerves thereby!—Also, Princess Amalie<sup>7</sup> was not at the

<sup>1</sup>Hermann Levi (1839-1900), distinguished German conductor. (See Bruckner to Dr. Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>2</sup>Symphony No. 4 in E-flat major (1874), 1878-80.

<sup>3</sup>Quintet in F, for two violins, two violas, and cello, 1879, (1884).

<sup>4</sup>Dr. Conrad Fiedler (1841-1895), art critic and author in Munich, where Bruckner met him in March 1885.

<sup>5</sup>Franz Fischer, also called Fritz, was the Royal Court Kapellmeister in Munich.

<sup>6</sup>Albert J. Gutmann (d.1914), publisher and concert agent in Vienna, who first published Bruckner's Fourth and Seventh Symphonies and the String Quartet.

<sup>7</sup>Princess Amalie of Bavaria (1865-1912), daughter of Duke Carl Theodor, brother of the Empress. She later became Duchess of Urach. (See Hermann Levi to Bruckner, September 20, 1890.)

concert. (She is with her cousin Hohenzollern in Potsdam.) Fischer will write to you.  
The Fiedlers send [their] greetings.

In reverence and friendship, your most devoted

Hermann Levi

*Incipit:* Die "romantische" wurde gestern aufgeführt...

*Source:* Auer, Hermann Levi Letter No. 9 (pp. 321-322).

122. Anton Bruckner, Vienna, to Hans Puchstein,<sup>1</sup> Vienna

Vienna, December 12, 1890

Highly Honored Sir!

I must beg greatly for [your acceptance of my] apology for being prevented from [meeting with you] on Wednesday evening, which I had not realized is Christmas Eve. I beg you whole[heartedly] for another evening of your choice [when] I can be of service, which will make me very happy. Dr. Helm<sup>2</sup> (I heard) reproached Richter;<sup>3</sup> I very much beg you not to do that. We are familiar with the situation. Spoken details [when I see you]. With the greatest thanks in advance and wishing [a] Happy New Year to [all of] you, I remain yours,

[With] the highest admiration,

A. Bruckner

*Incipit:* Ich muss sehr um Entschuldigung bitten,...

*Sources:* Auer, Letter No. 227 (p. 285).

*Allgemeine Musikzeitung*, No. 66, 1939 (pp. 450-451).

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<sup>1</sup> Hans Puchstein, music reviewer in Vienna.

<sup>2</sup> Theodor Helm (1843-1920), professor; one of Bruckner's first admirers. (See Bruckner to Theodor Helm, June 19, 1885.)

<sup>3</sup> Hans Richter (1843-1916), Austro-Hungarian conductor of international acclaim. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

123. Anton Bruckner, Vienna, to the Philharmonic Society, Vienna

Vienna, December 22, 1890

To the Highly Praiseworthy Philharmonic Society!

Allow me most graciously to be permitted herewith to express my most heartfelt thanks and my deepest admiration for the highly poetic performance and highly artistic rendering of my Third Symphony,<sup>1</sup> and, of course, to the I[mperial] R[oyal] Court Kapellmeister Dr. Hans Richter,<sup>2</sup> for the masterly conducting, and to all of the distinguished artists, who have supported this effort with affectionate enthusiasm.

Cheers to the esteemed gentlemen of the Philharmonic!

A. Bruckner

*Incipit:* Gestatten mir gütigst, dass ich...

*Sources:* Auer, Letter No. 214 (p. 227).

Gräflinger, Letter No. 129 (p. 140).

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<sup>1</sup> Symphony in D minor. Bruckner is referring to the premier of the second printed revision of the Third Symphony, which took place on December 21, 1890.

<sup>2</sup> Hans Richter (1843-1916), Austro-Hungarian conductor of international acclaim. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)



124. Anton Bruckner, Vienna, to Theodor Helm,<sup>1</sup> Vienna

Vienna, December 30, 1890

Honorable Herr Doctor!

[May I wish] you and your entire, highly respected family everything good in the coming year. My profoundest thanks and greatest admiration (for your splendid, ingenious article); please do not look down but allow a few tears to fall, from a practical citizen of Klosterneuburg—as an outward sign—on the New Year's Feast.

The *Credo*, in the absence of the orchestra, requires at least two keyboards, four hands; and [then] requires solid full-score playing in order to bring out well the [bass as the] foundation of the entire work—to bring out the *unison* sections for the whole string orchestra in the "*et resurrexit*,"—the symphonic basses and the same with all [of the] *unison* [lines for] the string orchestra.

With deepest respect,

A. Bruckner

*Incipit:* Alles Gute Ihnen und der sämtlichen Hochgeehrten Familie...

*Source:* Auer, Letter No. 217 (pp. 228-229).

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<sup>1</sup> Theodor Helm (1843-1920), critic and professor; one of Bruckner's first admirers. (See Bruckner to Theodor Helm, June 19, 1885.)

125. Gustav Mahler, Hamburg, to Anton Bruckner, Vienna

[c. 1891]

My Dear, Honored Professor!

I know [that] already for a long time you have been angry with me—but believe me, you do me wrong. I have drifted about only a little on the waves of life and now am still on the high sea! But I think of you in old respect and friendship, and it is one of my life's goals to help your magnificent art and masterly skill triumph. I hope soon to be able to demonstrate [that].

Your *faithfully* devoted Mahler

*Incipit:* Ich weiss, Sie sind schon seit langem böse...

*Source:* Auer, Gustav Mahler Letter No.1 (p. 329).

126. Anton Bruckner, Vienna, to August Göllerich,<sup>1</sup> Vienna

*Calling Card*

[c. 1891]

Anton Bruckner

Imperial and Royal Court Organist  
Lecturer at the Imperial and Royal University  
Professor at the Conservatory  
Knight of the Franz Joseph Order

gives you heartfelt thanks for everything! Please [accept my] excuse for Saturday!  
Saturdays are never free; perhaps Monday at the Weingartl (next to the Theater an der  
Wien).

*Incipit:* Anton Bruckner... dankt vom ganzen Herzen...

*Source:* Auer, Letter No. 242 (p. 245).

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<sup>1</sup> August Göllerich (1859-1923), Bruckner's official biographer. (See Bruckner to Felix Mottl, June 7, 1885.)

127. Anton Bruckner, Vienna, to Theodor Helm,<sup>1</sup> Vienna

[c.1891]

Highly Honored Doctor!

Thanks from [the bottom of my] heart to my only great literary patron! A  
thousand cheers!

Bruckner

*Incipit:* Danke von ganzen Herzen...

*Source:* Auer, Letter No. 233 (p. 240).

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<sup>1</sup> Theodor Helm (1843-1920), music critic and professor; one of Bruckner's first admirers. (See Bruckner to Theodor Helm, June 19, 1885.)

128. Anton Bruckner, Vienna, to Hans Puchstein,<sup>1</sup> Vienna

[c. 1891]

Honorable Patron!

Most kindly permit [me] to send you two issues of the *Weltblatte*—very interesting! [I] don't know who? .....? May I not look forward to seeing my noble patron again soon? The second performance of the *D minor* was splendid, wasn't it? In Graz, the Fourth with jubilation—and encore.

Yours,

Bruckner

*Incipit:* Gestatten gütigst, dass ich...

*Source:* Auer, Letter 231 (pp. 238-239).

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<sup>1</sup>Hans Puchstein, music reviewer in Vienna.

129. Anton Bruckner, Vienna, to Theodor Helm,<sup>1</sup> Vienna

1891<sup>2</sup>

*Calling Card*

Telegram from Salzburg: *D minor Symphony*, yesterday; marvelously sensational success.

A toast! With May wine! To [my] noble patron.

*Incipit:* Telegram aus Salzburg...

*Source:* Auer, Letter No. 233 (p. 240).

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<sup>1</sup> Theodor Helm (1843-1920), music critic and professor; one of Bruckner's first admirers. (See Bruckner to Theodor Helm, June 19, 1885.)

<sup>2</sup> Exact date illegible.

130. Anton Bruckner, Vienna, to August Göllerich,<sup>1</sup> Wels

Vienna, January 1, 1891

Most Highly Honored, Most Noble, Great Composer, Warmest Friend and Patron!

I greet and kiss you a thousand times! And wish you everything good—simply: as much as anyone can wish! Cheers for the New Year!

I am still deeply moved [by] the acceptance of the audience at the Philharmonic concert,<sup>2</sup> which hailed me [back] twelve times—and how!!! That was not all. [You will have to] be astounded: yesterday Hanslick revered me [with] his photograph, the inscription on which reads “to my esteemed friend.” And Munich—Paul Heyse,<sup>3</sup> of course, you know that already. Herr Puchstein<sup>4</sup> is a wonderful friend to me!

I look forward to that moment when I will be able to see you [again]. God bless my noble patron and most highly honored friend!

At present, the new D-minor Symphony<sup>5</sup> has grown on my heart. Hugo Wolf<sup>6</sup> threw himself around my neck, crying, following the concert, which also affected me, and yet a third musician with us.

Therefore: the weeping<sup>7</sup> trio. I ask you to greet sincerely Herr Leopold Seiberl<sup>8</sup> and every[one else] who would ask after me.

With touching respect,

Yours,

A. Bruckner

<sup>1</sup> August Göllerich (1859-1923), Bruckner's official biographer. (See Bruckner to Felix Mottl, June 7, 1885.)

<sup>2</sup> Bruckner is writing in reference to the original performance of the third version of the Third Symphony on December 21, 1890.

<sup>3</sup> Paul von Heyse (1830-1914, ennobled in 1910), novelist, poet, and playwright; author of *Gesammelte Novellen in Versen* (1864). He was awarded the Nobel prize for literature in 1910.

<sup>4</sup> Hans Puchstein (variant spelling: Buchstein), Music reviewer in Vienna.

<sup>5</sup> New version, that is, of Symphony No. 3; to date, there are three versions.

<sup>6</sup> Hugo (Filipp Jacob) Wolf (1860-1903), Austrian composer (especially of *Lieder*), critic, and friend to Bruckner. The expressive intensity of the vocabulary in his songs has never been surpassed. Wolf was very sensitive to the necessary qualities required to wed poetry artistically to music. He embodied these characteristics in each Lied and was able to condense the dramatic intensity of opera into the song form.

<sup>7</sup> A pun in German. *Der Wein*, the beverage; *weinen*, to weep.

<sup>8</sup> Leopold Seiberl, member of a musical family living in the area. Bruckner probably means Karl Seiberl II. They knew each other as choristers at St. Florian and remained life-long friends, although Seiberl preferred to stay with Mozart's music as Bruckner moved on to that of Wagner. As a composer, Bruckner often received encouragement from Seiberl, especially during the early years.

I wish a speedy recovery to your dear old uncle who is deeply ill. To your sister,  
a handkiss.

*Incipit:* Ich grüsse und küsse Sie tausendmal!

*Source:* Auer, Letter No. 228 (pp. 235-236).



131. Gustav Schönaich,<sup>1</sup> Vienna, to Anton Bruckner, Vienna

I. [Bezirk], Kärtnerstrasse No. 31  
Vienna, January 15, 1891

Dear Friend Bruckner!

Kapellmeister Carl Franck, a very capable musician and First Conductor at the City Theater in Nürnberg,—and who for several years participated in the preparation for the Bayreuth Festival, and just recently did a praiseworthy performance of the Parisian revision of *Tannhäuser*—would like to bring your D-minor Symphony<sup>2</sup> to Nürnberg as soon as possible. He has turned to me to convey to you, the question of your being able to deliver over to him the material in the manner of a loan. I ask you, therefore, to reply to this question for me with a short note. On this occasion, I cannot refrain, however, from saying to you that your work at the last performance made a really unforgettable, deeply moving impression on me. That is precisely the difference between the materially wealthy and the spiritually wealthy. *The former* is only for yourself—the latter for the whole world. If the former distributed their wealth among the living, no one would have anything; if the latter distributed theirs, everyone would be rich. Hopefully, your treasures will now become more accessible to the world year after year!

Thus, heartfelt greetings and sincere admiration from

Your devoted friend,

Schönaich

*Incipit:* Kapellmeister Carl Franck, ein sehr tüchtiger Musiker...

*Source:* Auer, Gustav Schönaich Letter No. 1 (pp. 357-358).

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<sup>1</sup> Dr. Gustav Schönaich (1840-1906), Viennese musician, music critic, and Bruckner enthusiast. (See Bruckner to Felix Mottl, June 7, 1885.)

<sup>2</sup> Symphony No. 3.

132. Anton Bruckner, Vienna, to Hans Puchstein,<sup>1</sup> Vienna

January 19, 1891

Highly Honored Patron and Very Noble Friend!

Thousands and thousands [of] thanks for your genial, wonderful article. How often I've read it; in addition, I did [so] again on Saturday when I read for the *first* time—with shuddering—the one by Hanslick.<sup>2</sup> [At first,] I almost became ill; then, I quickly reached for *yours*, and I became well again! God be thanked, and may He bless you. Herr Göllerich writes to me from Wels, and I have raved to him about what a wonderful person you are. Now, when and where may I hope to see my highly noble benefactor? I am already rejoicing greatly. It's to be hoped: really soon, is it not?

With sincerest respect and deepest thanks, [I remain]

Yours,

Bruckner

*Incipit:* Tausend und tausend Dank...

*Sources:* Auer, Letter No. 229 (p.236-237).

*Allgemeine Musikzeitung*, No. 66, 1939 (pp. 450-451).

Gräflinger, NWT 01-29-35 (p. 12).

Göllerich, IV-3 (p.103-104, fragment).

*Il Giornale d'Italia*, 02-03-39 (p. 3).

International Bruckner Gesellschaft, No. 36 (p. 9).

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<sup>1</sup> Hans Puchstein, music reviewer in Vienna.

<sup>2</sup> Eduard Hanslick (1825-1904), Viennese music critic, scholar, civil servant, and "philologist." (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

133. Anton Bruckner, Vienna, to Felix Weingartner,<sup>1</sup> Mannheim

Vienna, January 27, 1891

Highly Esteemed Herr Kapellmeister!

Sunday was the second performance of the D-minor Symphony, No. 3.<sup>2</sup> Conducting: Hans Richter,<sup>3</sup> ideal; performance: Philharmonic, perfect; in addition, the most cultivated audience, with enthusiasm and jubilation of the greatest proportion imaginable. Could you not, Herr Court Kapellmeister, have this inserted into the newspaper? It would be very good! How is it going with the Eighth?<sup>4</sup> Have you already had rehearsals? How does it sound? Please cut the *Finale*, as it is indicated, because it would be too long and [will] matter only [in] later times and certainly for a circle of friends and those in the know. I ask [that] the *tempi* be intentionally altered, completely *ad libitum* (as is necessary for clarity). What, I ask, is the fee for the copies? Thank you very much!

Herr Kapellmeister, for all that do you have a favorable critic? Will Herr Schott<sup>5</sup> come from Mainz? There is hope because of the publishing company. The symphony is dedicated to the *Emperor*,<sup>6</sup> and I would readily like to request that the good Emperor not be permitted to pay for the cost of publishing, at least not this symphony. Hans Richter has already pestered me about this symphony.

Again I ask: how does the Eighth sound?

In the first movement the trumpet and horn passage is out of the rhythm of the theme: the *Death Announcement*,<sup>7</sup> which occurs sporadically ever stronger, ultimately very strong, to the cadence: Resignation.

Scherzo: hypothetically called the "*Deutscher Michel*," [the German Everyman];<sup>8</sup> in the second section, the poor fellow wants to sleep; and, dreaming, he does not find his little song; finally, complaining, he returns [to wakefulness].

Finale: at that time, our Emperor received the visit of the Czar in Olmütz. Therefore, escapades: ride of the Cosacks; brass: military music; trumpets; fanfare, as the majesties meet each other. Eventually, all themes: (comic) as in the second act of

<sup>1</sup> Felix Weingartner (1863-1916), Austrian conductor, composer, and author. (See Bruckner to Felix Weingartner, October 2, 1890.)

<sup>2</sup> The version "recomposed" with Franz Schalk.

<sup>3</sup> Hans Richter (1843-1916), Austro-Hungarian conductor of international acclaim. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

<sup>4</sup> Symphony in C minor. Symphonies No. 1 and 2 are also in C minor.

<sup>5</sup> Franz Philipp Schott (1811-1864), member of well-known publishing family, Firm: B. Schött's Söhne, Mainz.

<sup>6</sup> Franz Joseph I (1830-1916), Emperor of Austria.

<sup>7</sup> The symphony is *In memoriam* to Wagner.

<sup>8</sup> This movement was nicknamed "the German Fellow" by detractors.

majesties meet each other. Eventually, all themes: (comic) as in the second act of *Tannhäuser*, the King's Approach, just as the Deutscher Michel by this time returns from his journey: everything is resplendent.

The Death March is also heard in the Finale; and, then, brass transfiguration.

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

Please do not be angry, and write...

[From] your admiring

Bruckner

*Incipit:* Sonntag war die 2. Aufführung...

*Sources:* Auer, Letter No. 230 (pp. 237-238).

Gräflinger, Letter No. 117 (pp. 129-131).

Ameln and Schnoor, (p. 238).

Grasberger 150 (p. 103, fragment)

M. Wagner (p. 295).

134. Hermann Levi,<sup>1</sup> Munich, to Anton Bruckner, Vienna

Munich, February 7, 1891

Honored Master!

I probably do not need to describe for you my great joy about the success of your D-minor Symphony,<sup>2</sup> and that now success finally comes [to you] in Vienna. You know that I take in the most serious interest everything with which you are concerned! I have not heard from Weingartner<sup>3</sup> for a long time. (I immediately presented to him your instructions at that time.) I hear that he was in Halden<sup>4</sup> for five weeks recovering from his shattered health but that at the present time he is better again. Whatever the copying costs come to is our matter to resolve here. I have written to Weingartner that at this stage he [must] finally schedule the date of the performance. Hopefully, I will be able to attend it. My health is improving, but I must still be careful. That you, too, are ill worries me very much. I sincerely wish you good improvement!

Should Weingartner have sent you the bill,—in the face of my injunction—I request that you send it *to me*.

With respect and true loyalty,

Yours,

Hermann Levi

*Incipit:* Meine grosse Freude über den Erfolg...

*Source:* Auer, Hermann Levi Letter No. 11 (pp. 323-324).

<sup>1</sup> Hermann Levi (1839-1900), distinguished German conductor. (See Bruckner to Dr. Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>2</sup> Symphony No. 3.

<sup>3</sup> Felix Weingartner (1863-1942), Austrian conductor, composer, and author. (See Bruckner to Felix Weingartner, October 2, 1890.)

<sup>4</sup> A city in Southeastern Norway near the Swedish border.

135. Hans von Wolzogen,<sup>1</sup> Bayreuth, to Anton Bruckner, Vienna

Bayreuth, February 11, 1891

Highly Esteemed Professor!

In a new edition of my "Recollections of Richard Wagner,"<sup>2</sup> of which [an] additional revision seems assured, I tell the following story:

Now and then, he sighed, "I would be so happy if something great and genuine would come across in our music!" Therefore, he greeted with sincere joy the thoroughly honest and genuine symphonic music of another Viennese, "B.,"<sup>3</sup> his steadily gracious and touchingly childlike follower: Anton Bruckner! The original performance of a trumpet [line] struck him immediately as a genuinely symphonic "idea" of the sort, that this trumpet became to him a *leitmotiv* for the composer's person: the jovial manner of his good-natured social intercourse with good and sincere people. "Bruckner, the Trumpet!" The name was sufficient for cheerfully suggesting [the] relationship he had with his admirer. He accepted the dedication of the *D-minor Symphony* (No. 3) with pleasure and said to the artist at that time,<sup>4</sup>—to his never-forgotten happiness—"Your work gives me great joy!"

This is the *only* story, which I venture to relate in my publication, that I did not *actually* witness with my own eyes and ears; for that reason, I would nevertheless like to be as correct as possible; and therefore ask you, if I have narrated it accurately. Naturally, one must indeed omit many a charming "trimming," whenever one interpolates such [an] individual sketch of an entire description. Therefore, as I gave it here, following my memory with regard to your information, it best fits the situation, where before, the impossibility that the music of B—"Brahms" would have touched Wagner was discussed. I believe, "the Trumpet" will resound well there.

For the success of the Symphonies in Vienna and Munich, I send you, on this occasion, my best wishes. Someone wrote to me: "At Bruckner's Symphony (in Munich) we had our *shining joy!* The work was a decided success—thanks to the 'pedants' who, from the old custom, abandoned the hall in droves before the symphony. We were with

<sup>1</sup> Hans (Paul) von Wolzogen (1848-1938), German writer on music, as well as a librettist. (See Bruckner to Baron Hans (Paul) von Wolzogen, March 18, 1885.)

<sup>2</sup> Hans (Paul) von Wolzogen, *Erinnerungen an Richard Wagner* (Vienna, 1883; enlarged 1891; Eng. trans. 1894).

<sup>3</sup> The first Viennese "B." was Beethoven.

<sup>4</sup> Of course, von Wolzogen is referring to Richard Wagner (1813-1883).

others like ourselves and [allowed] our enthusiasm free rein. In addition, Rheinberger<sup>5</sup> remained and nodded his head approvingly. Anything is possible!" Indeed, Hanslick<sup>6</sup> is said to have formed a sour attitude of late:

A certain "Leporello" sings [about him]: "He nods with his head and *appears to understand us!*"

Sincere greetings.

Yours very devotedly,

H. von Wolzogen

*Incipit:* In einer Neuausgabe meiner "Erinnerungen..."

*Source:* Auer, Baron Hans von Wolzogen Letter No. 3 (pp. 382-383).

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<sup>5</sup> Joseph Gabriel Rheinberger (1839-1901), composer, organist, and conductor; from 1877 to 1894 Hofkapellmeister in Munich. His own compositions were more in the Classical tradition, but he also stood with Wagner and later Bruckner.

<sup>6</sup> Eduard Hanslick (1825-1904), Viennese music critic, civil servant, and "philologist." He wrote cruel reviews of Bruckner's music. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

136. Theodore Helm,<sup>1</sup> Vienna, to Anton Bruckner, Vienna

Vienna, February 17, 1891

Revered Master!

Sincere congratulations on [your] latest splendid success [in] Prague. [I] have already sent the relevant press notice from the *Deutsche Zeitung*.

In the meantime, the sunshine of your renown expands constantly over new areas. Think [of it, and what is more,] even in the small North-Bohemian town of Warnsdorf<sup>2</sup> (which was, of course, the region entrusted, already in 1830, [to give] the first complete performance of Beethoven's *Missa Solemnis*)! Hence, even there, on the Sachsen-Bohemian border, one conceives of performing your D minor Symphony.<sup>3</sup> Perhaps in this case, Most Highly Honored Master, you [might] be interested in seeing in the enclosed letter from Warnsdorf that I have contributed slightly to your great name's honor.

Incidentally, have you possibly heard of my article about the performance of your Romantic Symphony<sup>4</sup> in Graz [on] the first of February? My article in regard to [that concert] appeared in the *Grazer-Tagespost* from the third of February (morning paper).

What do you [have] to say [about] Dr. Robert Hirschfeld's<sup>5</sup> technical analysis of your D minor Symphony in the last edition of Emil von Hartmann's "*Neue Wiener Musikzeitung*"? Are you in agreement with it? In any event, the article reveals much expert knowledge and good will. In addition, since the unforgettable Philharmonic performance of December 21, Schönaich<sup>6</sup> is again [an] enthusiastic Brucknerite...

<sup>1</sup> Theodor Helm (1843-1920), Austrian writer on music and critic. (See Bruckner to Theodor Helm, June 19, 1885.)

<sup>2</sup> The original village of Warnsdorf was established prior to the year 1233 and is now part of the Czech Republic. The first written mention of it comes from 1357.

<sup>3</sup> Symphony No. 3 in D minor.

<sup>4</sup> Symphony No. 4 in E-flat Major.

<sup>5</sup> Robert Hirschfeld (1857-1914), one of the younger music critics who defended the music of Wagner and a member of the Wiener Wagner-Freunde. Whenever Wagner's music was played Bruckner and his young followers would be there to cheer it on. Bruckner was caught up in the Wagner-Brahms dispute, which made things only that much more difficult for Bruckner.

<sup>6</sup> Dr. Gustav Schönaich (1840-1906), Viennese musician, music critic, and Bruckner enthusiast. (See Bruckner to Felix Mottl, June 7, 1885.)



Thus, the number of your sure supporters increases, notwithstanding Hanslick,<sup>7</sup> Heuberger<sup>8</sup> Mandyeczewski,<sup>9</sup> Bülow,<sup>10</sup> and [their associates], about which no one is happier than

Your highly respectful and proven supporter,

Dr. Theodore Helm

*Incipit:* Gratuliere von Herzen zu dem neuen...

*Source:* Auer, Theodor Helm Letter No. 1 (pp. 297-298).

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<sup>7</sup> Eduard Hanslick (1825-1904), German music critic, aesthetician, musicologist, and civil servant, who was scathingly critical of Bruckner's music in later times because of Bruckner's association with the music of Wagner.

<sup>8</sup> Richard Heuberger (1850-1914), composer, writer, and conductor in Vienna. He directed several Viennese choral societies at various times; he wrote for the *Wiener Tageblatt* and the *Neue Freie Presse*, becoming Hanslick's assistant in 1895.

<sup>9</sup> Eusebius Mandyeczewski (1857-1929), writer on music and friend of Brahms. He was with Felix von Kraus (1870-1937) when an urgent message came from the Gesellschaft der Musikfreunde, and von Kraus agreed to sing at sight in a public rehearsal of Bruckner's Mass in F minor. The year was 1894, and Bruckner's specialist told von Kraus that this was probably the last opportunity that Bruckner would have to hear his own work.

<sup>10</sup> Hans von Bülow (1830-1894), pianist, conductor, and composer. (See Bruckner to August Göllerich, July 7, 1885.)

137. Anton Bruckner, Vienna, to Theodor Helm,<sup>1</sup> Vienna

Vienna, February 18, 1891

Honorable Herr Doctor!

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

Noble people live in Warnsdorf.<sup>2</sup>

In *secret*, Richter<sup>3</sup> told me that he will perform the D minor Symphony<sup>4</sup> in the third or fourth London concert. Genuine *secrets* today. Herr Doctor! The second secret: the "Beserl,"<sup>5</sup> that I have been restoring since March, 1890, is at last ready. This is the not [previously]-performed First Symphony (C minor). Secret No. 3: the Ninth Symphony<sup>6</sup> is begun.

At present, the secrets are ended.

Baron Wolzogen<sup>7</sup> implored me to tell them of the *situation* at the reception ceremony, through the Master's voice, since he wants to publish a book and include that information.

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

[With] replete thanks and respect, I am

Sincerely,

A. Bruckner

To the ladies—a handkiss.

<sup>1</sup> Theodor Helm (1843-1920), Austrian writer on music and critic. (See Bruckner to Theodore Helm, June 19, 1885.)

<sup>2</sup> Warnsdorf (Varnsdorf), town in Czevrosky Province, Czech Republic, on today's map; actually in Northern Bohemia on the German Border. It is a railroad junction and textile-manufacturing center. Known to exist as far back as the fourteenth century, surrounding areas recognized it as a village in 1868; the union of six settlements in 1849 had made it the largest village in Bohemia.

<sup>3</sup> Hans Richter (1843-1916), Austro-Hungarian conductor of international acclaim. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

<sup>4</sup> Symphony No. 3 in D minor.

<sup>5</sup> Bruckner called his First Symphony "*Der Gassenbube*," the street urchin.

<sup>6</sup> Symphony No. 9, also in D minor, remains unfinished, partly due to Bruckner's demise and partly due to his predilection to revise his other symphonies.

<sup>7</sup> Hans von Wolzogen (1848-1938), German writer on music as well as a librettist. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

*Incipit:* Danke herzlich für Alles und jedes;...  
*Sources:* Auer, Letter No. 232 (p. 239).  
Gräflinger, Letter No. 30 (pp. 38-39).  
Orel, (p. 206, fragment).

138. Anton Bruckner, Vienna, to Theodor Helm,<sup>1</sup> Vienna

February 19, 1891

*Calling Card*

The *D minor Symphony* was received with enthusiasm on Sunday, the fourteenth, in the second Philharmonic Concert in Prague. (Thus said Director Neumann.<sup>2</sup>) Many Thanks.

*Incipit: Die D moll Sinfonie...*

*Source: Auer, Letter No. 233 (p. 240).*

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<sup>1</sup> Theodor Helm (1843-1920), music critic and professor; one of Bruckner's first admirers. (See Bruckner to Theodor Helm, June 19, 1885.)

<sup>2</sup> Angelo Neumann, director of the opera house in Bremen in 1883. 1891 found him in Prague as director of the Philharmonic Concerts, where he must have heard the symphony and read the critical reviews.

139. Anton Bruckner, Vienna, to Ignaz Bruckner,<sup>1</sup> St. Florian

Vienna, Feb. 19, 1891

Dear Brother!

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

Frau Kathi<sup>2</sup> greets you.

Your brother,

Anton

*Incipit:* Danke Dir für das herrliche Fleisch.

*Source:* Auer, Letter No. 234 (p. 240).

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<sup>1</sup> Ignaz Bruckner (1833-1913), Bruckner's younger brother: his only male sibling to live past childhood.

<sup>2</sup> Katharina Kachelmaier (1846-1911), variant spellings of last name are Kachelmayer and Kachelmayr. Bruckner's housekeeper. She assumed this position upon the death of Bruckner's sister Maria Anna, "Nani" (1836-1870). Frau Kathi was motherly but a bit tyrannical, in addition. From 1876 on, she received seven Gulden per month as payment for her services.

140. Anton Bruckner, Vienna, to Felix Weingartner,<sup>1</sup> Mannheim

St. Florian, near Linz  
March 17, 1891

Highly Honored Herr Kapellmeister!

Because I have been suffering from throat and stomach disorders for a long time, it was advised [that I] go to the countryside for a certain time; and, thus, at the present time, I find myself at St. Florian Monastery in Upper Austria—one and one-half hours<sup>2</sup> from my birthplace [of] Ansfelden (1824). I did my serious studies with Prof. Sechter<sup>3</sup> in Vienna from 1865 to 1861; then composing [until] 1863.

Please just let me know what your orchestra needs; however, [I] ask that the full score not be changed. Also, [it] is one of my fondest prayers [that], at the printing, the orchestra parts remain *unaltered*.<sup>4</sup>

If Schott<sup>5</sup> would accept the printing, the goal would be achieved; and I would have great joy. That he has gone to great lengths to further recognition of me and my work is for me a great consolation, namely through your ingenuity.

By all means, accept the abridgement in the Finale because otherwise it would be too long, and [that] would be detrimental.

With sincerest request for perseverance and patience—(for my Seventh Symphony,<sup>6</sup> there were 15 rehearsals in Mannheim) I am filled [with] admiration.

Most gratefully,

Anton Bruckner

Hans Richter<sup>7</sup> will conduct the Third (D minor) Symphony in London. (He would have liked to conduct the Eighth.)

<sup>1</sup> Felix Weingartner (1863-1942), Austrian conductor, composer, and author. (See Bruckner to Felix Weingartner, October 2, 1890.)

<sup>2</sup> Bruckner mens walking time: the time that it takes to walk from Ansfelden to St. Florian.

<sup>3</sup> Simon Sechter (1788-1867), renowned Austrian theorist, composer, conductor, and organist. His most outstanding theory student was Bruckner; Schubert had one lesson from Sechter before the former died. Others who studied with him were Vieuxtemps, Nottebohm, Pohl, Vesque von Püttlingen, Thalberg, Umlauf, and the poet Grillparzer. It was said of Sechter that he never let a day go by without composing a fugue; in all, he wrote over 8000 pieces.

<sup>4</sup> Symphony No. 8 in C minor.

<sup>5</sup> Musikverlag B. Schott's Söhne, publishing house in Mainz, established by Bernhard Schott in 1770.

<sup>6</sup> Symphony in E Major.

<sup>7</sup> Hans Richter (1843-1916), Austro-Hungarian conductor of international acclaim. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

*Incipit:* Da ich seit langem Hals...

*Sources:* Auer, Letter No. 235 (p. 241).

Gräflinger, Letter No. 118 (pp. 131-132).

Göllerich, IV-3 (pp. 139-140, fragment).

Wagner, M., (p. 295).

141. Felix Weingartner,<sup>1</sup> Mannheim, to Anton Bruckner, Vienna

Mannheim, March 20, 1891

Very Honored Herr Bruckner!

Yesterday I held the first rehearsal of your Eighth Symphony<sup>2</sup> with the orchestra. First, the strings alone; then [with the] winds. The impact [of the] sound will be powerful.

At all events, with your instrumentation, you had in mind the strong Viennese string section. As for us, the large wind section stifles the moderate string section; and I beg of you to be permitted to take out the woodwind and horn doublings in a few spots. Rest assured that I will make these [deletions] expertly, in the most artistic manner—necessary only [in the case of] a weaker string section—and perhaps imperceptible even to you.

I would be very thankful if you would be good enough to pass on to me a few biographical notes about yourself; I want them for an introduction published in the local newspapers.

Since the *St. Matthew Passion* is on Good Friday the 27<sup>th</sup>, I had to postpone the seventh Academy Concert until April 2 (Thursday), which, as I have already written to you, [will] have absolutely no affect on [your] visit, because these Academy Concerts are completely sold out from [the] beginning of the season on.

Will I have the pleasure of seeing you here?

Please write a few lines to your sincere admirer,

Felix Weingartner

*Incipit:* Gestern hielt ich die ersten Proben mit Orchester...

*Source:* Auer, Felix Weingartner Letter No. 1 (pp. 368-369).

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<sup>1</sup> Felix Weingartner (1863-1942), Austrian conductor, composer, and author. (See Bruckner to Felix Weingartner, October 2, 1890.)

<sup>2</sup> Symphony in C minor. Symphonies No. 1 and 2 are also in C minor.



142. Anton Bruckner, Vienna, to August Göllerich,<sup>1</sup> Wels

St. Florian, March 27, 1891

Highly Honored Herr Director!

I do not know from where the nice letter of my noble patron and defender came. All the same, Wels will shortly have a joyous time.<sup>2</sup>

On Easter Sunday, I am playing the organ in Linz for the Bishop's Pontifical Mass; then [I] am returning to St. Florian where I will stay through Saturday, in order to take a rest, particularly since I am continually suffering from throat and stomach [problems].

[I] wish you [a] good holiday and [a] good rest!

Yours,

Bruckner

Many heartfelt thanks.

April 2, in Mannheim, the Eighth Symphony;<sup>3</sup> H. Richter,<sup>4</sup> in London, the Third Symphony.

*Incipit:* Woher das liebe Schreiben...

*Source:* Auer, Letter No. 236 (p. 242).

<sup>1</sup> August Göllerich (1859-1923), Bruckner's official biographer. (See Bruckner to Felix Mottl, June 7, 1885.)

<sup>2</sup> Since Bruckner was so humble, this may have been an attempt at humor.

<sup>3</sup> Symphony in C minor; Symphonies No. 1 and 2 are also in C minor.

<sup>4</sup> Hans Richter (1843-1916), Austro-Hungarian conductor of international fame. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

143. Anton Bruckner, St. Florian, to Karl Waldeck,<sup>1</sup> Linz

St. Florian, March 27, 1891

Dear Friend!

In advance, I thank you very much for your trouble. By this time, I am at St. Florian; and [on] Sunday will come to the Cannon<sup>2</sup> in good time for the High Mass.<sup>3</sup> Can you perhaps let the most reverent Bishop know through the valet; that, I beg of you.

I believe [that I] should introduce myself right after the high mass. [Please] do not be angry over the many inconveniences on my behalf. Until I joyfully see you again, [I remain]

Yours,

Bruckner

*Incipit:* Vorläufig danke ich Dir sehr...

*Sources:* Auer, Letter No. 237 (p. 242).

Gräflinger, Letter No. 113 (p. 127).

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<sup>1</sup> Karl Waldeck (1841-1905), student of Bruckner; from 1868 to 1900, organist who followed Bruckner at the Linzer Dom- und Stadtpfarrkirche. From 1890, he was Kapellmeister there.

<sup>2</sup> The "Kanone" was the name of a restaurant or inn which Bruckner and his friends frequented.

<sup>3</sup> On Easter Sunday, Bruckner was to play at high mass in Linz.

144. Anton Bruckner, Vienna, to Count Fürstenberg,<sup>1</sup> Enns

St. Florian, March 31, 1891

Noble Count Fürstenberg!

I am inexpressibly sorry that Your Lordship troubled himself to no purpose on my account, [by] coming to St. Florian [Monastery] at that time, because I was in Linz.<sup>2</sup>

Dr. Boller<sup>3</sup> told me that your Lordship has received five hundred Gulden for me for safe keeping. Would not Your Lordship graciously permit me to come to Enns, and to ask kindly for [the] surrender of this 500 Viennese Florins to me, since I still need money now. Saturday, I am returning to Vienna.

Requesting your gracious answer, I [remain], with deepest respect

Yours most submissively,

A. Bruckner

*Incipit:* Unaussprechlich Leid that es mir...

*Source:* Auer, Letter No. 238 (p. 243).

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<sup>1</sup> Landgraf Vinzenz Egon zu Fürstenberg (1847-1896), Royal and Imperial Chamberlain in charge of public finance and administration for the district of the Black Forest and the Swabian Uplands. As a member of the Consortium, the Landgraf wanted Bruckner to be assigned a fixed salary for his work as organist at St. Florian Monastery. If enacted, Bruckner would no longer have had to give private lessons.

<sup>2</sup> Bruckner had become organist at the "Old" Cathedral in Linz, where his image and acknowledgement can still be seen, cut in bas relief, on the right outside wall of the edifice.

<sup>3</sup> Viktor Boller (1853-1904), judge at the Austrian Court of Appeals; from 1884 to 1893, he was chairman of the Wiener Akademischer Richard Wagner Verein.

145. Anton Bruckner, Vienna, to Count Fürstenberg,<sup>1</sup> Enns

St. Florian, April 1, 1891

Noble Herr Landgraf!

Obeying Your gracious order, I am thus free to visit Your Lordship a week from Thursday<sup>2</sup> at four o'clock in the afternoon.

With deepest respect, [I remain]

Indebtedly,

A. Bruckner

*Incipit:* Ihrer Gnädigen Erlaubniss...

*Source:* Auer, Letter No. 239 (p. 243).

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<sup>1</sup> Landgraf Vinzenz Egon zu Fürstenberg (1847-1896), Royal and Imperial Chamberlain in charge of public finance and administration for the district between the Black Forest and the Swabian Uplands. He knew Bruckner very well. (See Bruckner to Landgraf Vinzenz Egon zu Fürstenberg, March 31, 1891.)

<sup>2</sup> This is correct dating because April 2, 1891, was a Thursday.

146. Felix Weingartner,<sup>1</sup> Mannheim, to Anton Bruckner, Vienna

Mannheim, April 9, 1891

Honorable Herr Bruckner!

You are not going to believe what sincere regret I feel that I can no longer perform your symphony. The summons to Berlin came so unexpectedly, and the change of my situation so abruptly, that I was not able to conduct even one more of the subscription concerts, but had to leave them to my successor. In the theater, I will now be made use of, so that I have to conduct every other day; and for me, too little time remains [for] preparation for the concerts. A work such as yours can be performed well only through the most amply numerous rehearsals. No more would I have been able to rehearse it. On top of that comes the fact that in the military band, from which we received our supplemental musicians, new players have been engaged for the tubas; [and they] are not proficient on the instruments. I had already held three special rehearsals with the four tubists for your symphony without being able to obtain a reasonable sound. In my despair, I had informed you already, via telegraph, in Vienna; but you had already left, which was proven by your letter from St. Florian, which arrived the next day. My consolation is this: that your work, by our little string section (we have only eight first violins), would not have made enough [of] the desired impact, and [that] this would be achieved elsewhere in a better performance.

Accept the assurance of my greatest esteem for your genius, dear Herr Bruckner, and that I will as soon as possible do a performance of one of your works in Berlin. Don't be angry with me. It was not I but outside circumstances that have prevented a performance of your symphony.

Accept the assurances of my great admiration.

Devotedly,

Weingartner

*Inciipit:* Sie glauben nicht, welch aufrichtiges Bedauern...

*Source:* Auer, Felix Weingartner Letter No. 2 (pp. 369-370).

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<sup>1</sup> Felix Weingartner (1863-1942), Austrian conductor, composer, and author. (See Bruckner to Felix Weingartner, October 2, 1890.)

147. Anton Bruckner, Vienna, to Count Fürstenberg,<sup>1</sup> Enns

Vienna, April 15, 1891

Noble Herr Landgraf!

Your kindness, for which I already am so much indebted, made me very happy of late with 500 Viennese Florins, which Attorney Kogerer delivered to me. I thank Your Lordship from the bottom of my heart and beg for further kindness.

At present—rehearsals: May 31 of *Te Deum* [in] Berlin at the *Musikfest*.

With expression [of] deepest respect and most heartfelt thanks, I remain

Most gratefully yours,

Anton Bruckner

Incipit: Ihre Huld, der ich schon so viel verdanke,...

Sources: Auer, Letter No. 241 (p. 244).

Muckenschnabel, Bruckner Symposion 1978 (p. 60).

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<sup>1</sup> Landgraf Vinzenz Egon zu Fürstenberg (1847-1896), Royal and Imperial Chamberlain in charge of public finance and administration for the district between the Black Forest and the Swabian Uplands. He knew Bruckner very well. (See Bruckner to Landgraf Vinzenz Egon zu Fürstenberg, March 31, 1891.)

148. Hermann Levi,<sup>1</sup> Munich, to Anton Bruckner, Vienna

Munich, April 19, 1891

Honored Friend!

That your Eighth Symphony<sup>2</sup> was not performed in Mannheim was to me a huge disappointment. Weingartner<sup>3</sup> repeatedly assured me that it would be played on March 26, and I had already appropriated vacation for that day. It seems that Weingartner, through being called to Berlin, became a bit confused [particularly since] he lacked the needed peace and concentration,—which is, indeed, perfectly understandable. *That falls in line*, of course, with your usual—misfortune!! This I ask you: whatever concerns the copying costs, [should] it [not be] left to me? Already earlier, I asked Weingartner to send the invoice to me; he answered me, however, under the date of February 8: “I am not permitted to let either you or Bruckner pay for the copying costs because a local association has voluntarily made available to me 300 Marks specifically for this concert.” Now I will send the money directly to Mannheim. Weingartner writes to me [saying that] Richter<sup>4</sup> will perform the Eighth in London.—Is that so?

The parts of your Fourth Symphony<sup>5</sup> will be delivered to Gutmann<sup>6</sup> tomorrow.—The Ochs<sup>7</sup> Choir is supposed to be *very good*; the director [is] an intelligent and gifted young man.

I am in the midst of rehearsal for Peter Cornelius's<sup>8</sup> opera “*El Cid*,” which [gives] me great joy but also makes me much work. The performance is [scheduled for] next

<sup>1</sup> Hermann Levi (1839-1900), distinguished German conductor. (See Bruckner to Dr. Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>2</sup> Symphony in C-minor. Symphonies 1 and 2 are also in C-minor.

<sup>3</sup> Felix Weingartner (1863-1942), Austrian conductor, composer, and author. (See Bruckner to Felix Weingartner, October 2, 1890.)

<sup>4</sup> Hans Richter (1843-1916), Austro-Hungarian conductor of international acclaim. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

<sup>5</sup> Symphony in E-flat Major.

<sup>6</sup> Albert J. Gutmann (d. 1914), publisher and concert agent in Vienna. Bruckner's Fourth and Seventh Symphonies were first published by Gutmann.

<sup>7</sup> Siegfried Ochs (1858-1929), German chorus master and composer, although he did not learn to play the piano until he was a university student. In 1920, he assumed the position of director of the oratorio department at the Berlin Hochschule. (See Bruckner to Siegfried Ochs, June 26, 1891.)

<sup>8</sup> (Carl August) Peter Cornelius (1824-1874), German composer of operas, lieder, songs, and choral works. He also taught theory and harmony, as well as metrics and poetics, at Munich's Royal School of Music; his writings on music appeared in the well-known newspapers of the day. Although Cornelius belonged to the Wagner circle,—and indeed Wagner had helped him along—he was never a blind partisan; he remained true to himself. Some of his works have survived; for example, the operas *The Barber of Baghdad* and *El Cid*.

Tuesday—[only] the *second* in 25 years! [On] the public at large, the work will descend heavily; but [on a] selected few, a deep impression will surely [be] made.

Greeting you [with] honor and friendship, [I remain,]

Yours devotedly,

Hermann Levi

*Incipit:* Dass Ihre 8te Sinfonie in Mannheim...

*Source:* Auer, Hermann Levi Letter No. 12 (pp.324-325).



149. Anton Bruckner, Vienna, to Karoline Weinböck,<sup>1</sup> Neufelden

Vienna, April 21, 1891

Highly Esteemed Fräulein!

Finally, I come to settle my prolonged debt. Why so late—once by word of mouth. How often I contemplate the beautiful picture of “*my dear replacement*.” How often I think of the wonderful hours which you sacrificed all day for me!

Thanks again for them!

Most cordial greetings to your brother and sister; likewise to your aunt and those who know me and know about me.

To be able to see you again [would mean] happiness; in the meantime, your friend kisses your little hand, very [sincerely].

Yours,

A. Bruckner

*Incipit:* Endlich komme ich, meine lange Schuld abzutragen.

*Source:* Auer, Letter No. 240 (p. 244).

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<sup>1</sup> Karoline Weinböck, daughter of Josefine Lang, (1844-1930), the recognized poetess, and Joseph Weinböck (1836-1889), a merchant. Bruckner had once proposed to Josefine Lang, but she married Herr Weinböck in 1870. The physical likeness of Fräulein Weinböck to that of her mother caused Bruckner to refer to her as “my dear replacement.”

150. Anton Bruckner, Vienna, to August Göllerich,<sup>1</sup> Nürnberg

Vienna, May 11, 1891

Most Intimate Friend!

Thank you<sup>2</sup> very much for your *splendid* picture! The lovely women of Nürnberg will be crazy! Can you obtain a *very brief* poem written by Archduchess Valerie<sup>3</sup>? If possible, I would set it to music for your Ladies' Chorus. I hope to see you in Berlin. It goes without saying that you are my appointed biographer. In all love and enthusiasm, and thanking you for everything, [I remain]

Yours,

A. Bruckner

*Incipit:* Danke Dir sehr für Dein *herrliches* Bild.

*Sources:* Auer, Letter No. 242 (p. 245).

Göllerich, I (p. 33) (fragment).

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<sup>1</sup> August Göllerich (1859-1923), pianist, conductor, teacher, and music editor. (See Bruckner to Felix Mottl, June 7, 1885.)

<sup>2</sup> It was just this year that Bruckner began to address Göllerich as "du." In a letter to him, dated January 1, 1891, Bruckner still says "Sie," although the letter begins, "I greet you and kiss you a thousand times!" A March letter gives no clue because no "you" pronoun is present.

<sup>3</sup> Marie Valerie (1868-1924), Archduchess of Austria; daughter of Emperor Franz Josef (1830-1916) and Elisabeth of Bavaria (1837-1898). Marie Valerie, most often referred to simply as Valerie, married Francisco Salvator, Archduke of Tuscany.

151. Siegfried Ochs,<sup>1</sup> Berlin, to Anton Bruckner, Vienna

Potsdamer Strasse, No. 122a  
Berlin W., May 21, 1891

Highly Honored Professor!

Through the Chairman of our Association, Dr. Sternfeld,<sup>2</sup> I received the welcome news that you will honor [us] with your presence on the occasion of the performance of your *Te Deum*, at the forthcoming music festival, and in particular at our concert. Now, on this occasion, I will not neglect to ask you to arrange to arrive here early, if possible, to attend the last choral rehearsal preceding the general rehearsal on Thursday the 28<sup>th</sup> of May; and your desires, relating in particular to the execution of the tempi and dynamic nuances, can be communicated on this occasion. Of course, time for evaluation is so limited in the general rehearsal that, if you still want changes, we would be very much in a tight spot.

I would be obliged to thank you profusely if you would apprise me [of] the exact time of your arrival—by return post, or possibly by telegram. I hope that our performance will give you joy; at all events, my choir and I have spared no effort to produce the work to the best of our abilities.

I remain

Yours very devotedly,

Siegfried Ochs

*Incipit:* Durch den Vorsitzenden unseres Vereins,...

*Source:* Auer, Siegfried Ochs Letter No. 1 (pp. 340-341).

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<sup>1</sup> Siegfried Ochs (1859-1929), German chorus master and composer. While studying chemistry at Heidelberg, he learned to play the piano. In 1877, he moved to Berlin to study at the *Hochschule für Musik* where he studied with Joachim and others. After he was dismissed, he studied privately. In 1882, he founded a choral society which was absorbed by the *Hochschule*, where he became director of the oratorio department. He gave the first Berlin performances of the *Te Deum*.

<sup>2</sup> Dr. Richard Sternfeld was President of the Philharmonic Chorus of Berlin. He worked with Siegfried Ochs.

152. Anton Bruckner, Vienna, to Richard Sternfeld,<sup>1</sup> Berlin

Vienna, May 21, 1891

Right Honorable Sir!

My thanks for the good news. Friday the 29<sup>th</sup>, I am going to be in Berlin with a friend. Please, where will the rehearsal be and at what time? Also, forgive this inconvenience. Sincere compliments to the conductor.

With respect,

A. Bruckner  
I. Hessgasse 7

*Incipit:* Meinen Dank für die gütige Mittheilung.

*Sources:* Auer, Letter No. 244 (p. 246).

Gräflinger, Letter No. 103 (p. 119).

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<sup>1</sup> Dr. Richard Sternfeld was President of the Philharmonic Chorus of Berlin. He worked with conductor Siegfried Ochs.

153. Anton Bruckner, Vienna, to Theodor Helm,<sup>1</sup> Vienna

Vienna, June 12, 1891

Right Honorable Herr Doctor!

Having just returned from Berlin, I permit myself to ask you to put together a few words from the enclosed reviews, and even the best from your celebrated newspaper. All of the Berlin papers pass very good judgements; nothing unfavorable.—That was never the case. Tappert<sup>2</sup> and Lehmann,<sup>3</sup> wonderful.

The jubilation at the reception after the final choir rehearsal and at the general rehearsal: marvelous—at the end also, trumpets and timpani.

However, the jubilation after the concert defies description; most of the notables came to me, and [they] congratulated me so [much that] I had to remain on the podium for a long, long time thanking them.

Next winter, the *Te Deum* will be performed again in Berlin, and one or two [of my] symphonies; likewise, in Dresden, Stuttgart, etc. *Christiania*<sup>4</sup> came eight days earlier.

Von Bülow<sup>5</sup> recommended the *Te Deum* for performance, brought my photograph to conductor Siegfried Ochs<sup>6</sup> (who led the orchestra in a masterful performance of the work), and called the work excellent.

The laurel wreath has just arrived. A giant!

Thanks you very much for your benevolence. My thanks in advance!

Very respectfully, I request that the newspapers be returned *post festum*.<sup>7</sup>

<sup>1</sup> Theodor Helm (1843-1920), Austrian writer on music and critic for the *Vienna Neues Fremdenblatt* and later the *Deutsche Zeitung*. (See Bruckner to Theodor Helm, June 19, 1885.)

<sup>2</sup> Wilhelm Tappert (1830-1907), music editor for the *Allgemeine deutsche Musikzeitung*, music theorist, and author living in Berlin. As a fellow Wagnerite, Bruckner was delighted to meet him in Bayreuth and considered his critical writings to be of significant value.

<sup>3</sup> Lehmann. Undoubtedly another music critic but not identifiable in any of the sources consulted. He is mentioned in only one other letter.

<sup>4</sup> Christiania is the old name for the city of Oslo, Norway.

<sup>5</sup> Hans von Bülow (1830-1894), German conductor and pianist. It was common knowledge that formerly von Bülow had felt hostile toward Bruckner and his music.

<sup>6</sup> Siegfried Ochs (1858-1929), German chorus master and composer, although he did not learn to play the piano until he was a university student. Having moved to Berlin in 1877, he founded his own choral society in 1882, which became known as the Philharmonic Choir during the 1887-88 season and eventually grew to over 400 members. In 1920, it dissolved for financial reasons; but its members were largely absorbed by the choir of the Hochschule where Ochs had assumed the position of director of the oratorio department. Von Bülow admired the work of Ochs and sometimes conducted the choir himself.

<sup>7</sup> *Post festum*, Latin. After the feast or festival. Bruckner may be referring to the music festival in Germany; or he may simply mean "as soon as possible"; or both.

Most gratefully yours,  
A. Bruckner

*Incipit:* Eben von Berlin zurückgekehrt erlaube ich...

*Sources:* Auer, Letter No. 245 (pp. 246-247).

Gräflinger, Letter No. 31 (pp. 39-40).

154. Anton Bruckner, Vienna, to Prof. Bernhard Deubler,<sup>1</sup> St. Florian.

Vienna, June 14, 1891

Most Venerable Herr Professor!

Sincerest thanks for your utmost kind-[hearted] letter, through which I perceive myself very honored. Berlin—most incredibly—is again going to present the *Te Deum* this winter (even the Imperial Couple is supposed to appear) and one or two of my symphonies; von Bülow has recommended the *Te Deum*.

Thus, also in Dresden, Stuttgart, Christiania,<sup>2</sup> and other places. In London, the *D minor* Symphony will now be performed.

My brother, as he writes to me, has been afflicted with influenza for a week.

Might I not request the most venerable Herr Professor—on my account—to arrange [for] a replacement and doctor for him, because this insidious disease, when it is neglected, often leaves behind bitter consequences.

Again, very much pleading, with thanks in advance and deep respect,

A. Bruckner

*Incipit:* Innigsten Dank für Ihr äusserst liebvolles Schreiben,...

*Sources:* Auer, Letter No. 246 (p. 247).

Gräflinger, Letter No. 14 (p. 25).

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<sup>1</sup> Prof. Bernhard Deubler (1842-1907), priest and Choir Director at St. Florian, Professor of Theology, consultant, and friend to Bruckner. (See Bruckner to Ignaz Bruckner, February 27, 1885.)

<sup>2</sup> The old name for Oslo, Norway.

155. Anton Bruckner, Vienna, to Theodor Helm,<sup>1</sup> Vienna

Vienna, June 15, 1891

Right Honorable Herr Doktor!

Your noble High-mindedness has caused me the greatest pleasure. [Please] receive my heartfelt thanks for that reason.

Herr Doktor! Be and remain, as I perceive, my greatest patron. Therefore, once more: three cheers to the close of spring.

(It will follow.<sup>2</sup>)

A. Bruckner

*Incipit:* Ihr hoher Edelmuth hat mir...

*Sources:* Auer, Letter No. 248 (pp. 248-249).

Gräflinger, Letter No. 32 (pp. 40-42).

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<sup>1</sup> Theodor Helm (1843-1920), Austrian writer on music, critic, and professor; one of Bruckner's first admirers. ( See Bruckner to Theodor Helm, June 19, 1885.)

<sup>2</sup> A package of Bruckner's favorite wine (Klosterneuburger Convent) arrived shortly. Professor Helm had to accept the the gift because Bruckner's feelings would have been hurt if Helm had not. There was, however, the matter of a fee which had to be paid by the recipient.



156. Siegfried Ochs,<sup>1</sup> Berlin, to Anton Bruckner, Vienna

Berlin, June 15, 1891

Highly Honored Professor!

Here in Berlin, the firm of Raabe and Plochow,<sup>2</sup> which has a very good reputation as a publisher, would be willing to publish your Eighth Symphony—together with editing the piano reduction—for a subsidy of 1200 Florins. If the relevant arrangement is acceptable, please write to the firm [at] Pottsdam Strasse 7a, Berlin W., by return mail with regard to the matter. I will gladly be ready to watch over and take care of everything in your [best] interest.

Perhaps I may expect your scores, promised by Herr von Oberleithner,<sup>3</sup> [to come] to me soon; it is very important to me to receive the same as fast as possible.

Also, the pictures that you so graciously promised us will be longingly anticipated from the presumed owner. Frau Emilie Herzog, Fraulein Cäcilie Kloppenburg, [and] Herr Joseph Mödlinger<sup>4</sup> have requested the same with a few words of dedication; and, in the end, even I am sufficiently unassuming to join this long line myself. We really want to have a token [of] remembrance [from] the splendid time [for] which we are indebted to your work and to your being here. The following personages have requested me to deliver to you their most respectful greetings: Herr Otto Lessmann, Herr Dr. Sternfeld, Herr O. Eichberg, Herr Hermann Wolff, my wife, Frau Herzog, and Herr Dr. Reinmann.<sup>5</sup> [I] join these with the best compliments to you.

Yours most devotedly and respectfully,

Siegfried Ochs

*Incipit:* Die Firma Raabe und Plochow dahier,...

*Source:* Auer, Siegfried Ochs Letter No. 2 (pp. 341-342).

<sup>1</sup> Siegfried Ochs (1858-1929), German chorus master and composer. (See Bruckner to Theodor Helm, June 12, 1891.)

<sup>2</sup> An old, firmly established, and very reputable publishing house in Berlin. Ochs had gathered information regarding possible publication of Bruckner's Symphony No. 8 in C minor. Here, he was offering to oversee the project. Josef Schalk was also a primary mover in seeing to its publication.

<sup>3</sup> Max von Oberleithner (1868-1935), conductor and composer who studied at the University of Vienna. Felix Mottl advised him to become a private student of Bruckner. In gratitude, he was instrumental in having Bruckner's Mass in D minor published. (See Bruckner to Siegfried Ochs, February 3, 1891.)

<sup>4</sup> These three people had experienced Bruckner's music and supported it; each wanted his picture with a dedication and autograph.

<sup>5</sup> These people were friends, associates, and "fans" of Bruckner.

157. Anton Bruckner, Vienna, to Anton von Oelzelt,<sup>1</sup> Vienna

Vienna, June 15, 1891

Right Honorable Herr von Oelzelt, Patron and Knight!

About a week after your noble name day, I beg to request your deepest pardon, [in addition] to laying most fervent thanks—filled with congratulations—at your feet! May God, Himself, repay all of the innumerable good things that Your Honor has [so] kindly done [for] me since 1877, through truly speedy fulfillment of all of your desires! I pray regularly about this; may God grant my [requests]!

I have just returned from Berlin where my *Te Deum* was performed with indescribable success; Berliners—all, it seems—are very much disposed [toward] my [music]. In the winter, the performance will be repeated and, in addition, more than one of my symphonies. The same, also, in Dresden, Stuttgart, etc.

With the expression of deepest thanks and respect, I kiss the hand of your gracious wife—and, if you permit me, your own, as well.

Your admiring servant,

A. Bruckner

*Incipit: Infra octavam Ihres hohen Namensfestes...*

*Source: Auer, Letter No. 247 (p. 148).*

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<sup>1</sup> Anton Oelzelt Ritter von Newin (1854-1925), philosopher and Bruckner's landlord, who charged him a very modest rental fee from 1877 to 1895 for his lodgings at Hessgasse 7. He had become acquainted with Bruckner through Bruckner's university lectures.

158. Hermann Levi,<sup>1</sup> Munich, to Anton Bruckner, Vienna

Munich, June 16, 1891

Honored Friend!

Forgive me for not carrying out your wish immediately! I am not sure where to begin. If the University or a friend of yours called upon me in such a way, it would be another thing; but [for me] to write an assessment [of] your work, and your significance, for yourself: that seems hardly possible. Should it be done in letter form—or in the style of a “testimonial”—(the first is more likely...)? Could you not call forth a friend of yours to appeal to me? Or could you request someone [in your] circle at the University to write to me? The answer to your wish would then follow, as I do not need to assure you! I hope that you will not interpret this as ungracious or that I am not fulfilling your wish...! The day after tomorrow [Friday], I am traveling to Bayreuth in the morning! Just write to me there (without a more specific address). I will then answer you immediately!—Many thanks for your news from Berlin! Next year the Congress of Musicians will meet here. And, naturally, I am going to conduct [your] Seventh or Eighth at that time!

With friendly greetings, [I remain]

Faithfully [and] devotedly yours,

Hermann Levi

*Incipit:* Verzeihen Sie, dass ich, Ihren Wunsch...

*Source:* Auer, Letter No. 249 (pp. 249-250).

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<sup>1</sup> Hermann Levi (1839-1900), distinguished German conductor. (See Bruckner to Dr. Wilhelmus Ludovicus van Meurs, February 9, 1885.)

159. Anton Bruckner, Vienna, to Siegfried Ochs,<sup>1</sup> Berlin

Vienna, June 26, 1891

Wonderful Conductor!

Above all, [and] once more, in [the] deepest feeling of my heart, my thanks for the highly brilliant rendering of my *Te Deum*, as [well] as for the excellent effort [put forth] toward the thorough learning [of the work], which resulted in a never[-before] achieved level.

Also, for my masterful, dearest beloved choir, I ask you [very] much to give members my sincerest thanks and heartfelt greetings. Still today I hear the *fff* of the "*Tu Rex gloriae*," etc.

Nevermore will I hear my work [performed] like that.

Right Honorable Sir, I will remain, through your genius, elevated high—very high overhead and [will] see symphonies conducted in a manner, [at] which the world will be admirably astounded. You have, of course, the ideal *Meister* Hans von Bülow<sup>2</sup> at your side. Since 1865, I have never again heard the woodwinds in the Prelude to *Tristan* so wonderfully [done]!

I should perhaps fear that it will be considered presumptuous of me when I openly request you to convey my fullest admiration and deepest respect!?

N.B. I intend to secure the [publishing] firm of Raabe for myself.

To Herr Otto Lehmann, Dr. Sternfeld (our very dear *praeses*), Herr Dr. Reimann, Otto Eichberg, Hermann Wolff, Herr Herzog, etc., deepest compliments. To your gracious wife, the gracious Frau Wolff, and to the Fräulein, as to all of the ladies in the circle, my handkiss.<sup>3</sup> To the little prince, a kiss.

Has Herr von Lestmann<sup>4</sup> written yet? Also, Fritsch's *Musik-Zeitung*<sup>5</sup> in Leipzig is supposed to have written very well. I am indebted to you, for [there] was no unfavorable review in Berlin. [May] unending thanks, replete with admiration, be brought to *Herr Direktor* [once] again. Three cheers!

<sup>1</sup> Siegfried Ochs (1858-1929), German chorus master and composer. Having learned to play the piano while studying chemistry at Heidelberg, he furthered his music studies at the Hochschule in Berlin, studying privately after his dismissal. He founded a choral society which began with eleven members and grew to be over 400. It was absorbed by the Hochschule where Ochs had become director of the oratorio department. He gave the first performance of Bruckner's *Te Deum* and works by Hugo Wolf (1860-1903). Of his own opera, choral works, and many songs, nothing survives; but there is a humorous set of piano variations on "*s kommt ein Vogerl geflogen*." Noted for his care in rehearsal, musicianship, and sense of style, he conducted the first Schütz work ever recorded (1928).

<sup>2</sup> Hans von Bülow (1830-1894), German conductor and composer. (See Bruckner to August Götterich, July 7, 1885.)

<sup>3</sup> Dr. (Richard) Sternhold was President of the Philharmonic Chorus of Berlin; (Otto) Lehmann was a critic.

<sup>4</sup> Herr von Lestmann is Hermann Wolff von Lestmann.

<sup>5</sup> The *Musikalisches Wochenblatt* was edited by Ernst Wilhelm Fritsch (1840-1920), a German Music Publisher. He is also mentioned in a letter to August Götterich, dated July 7, 1885.

A. Bruckner

*Incipit:* Vor Allem in tiefster Rührung...

*Source:* Auer, Letter No. 249 (pp. 249-250).

160. Anton Bruckner, Steyr, to Felix Weingartner,<sup>1</sup> Mannheim

Town of Steyr  
August 8, 1891

Right Honorable Herr Hofkapellmeister!

Genuine heartfelt thanks for taking part in my being honored. Nevertheless, I still have no diploma and believe that the documents from the Ministry and [the] Kaiser will be returned [to me only after much] difficulty. Premature gossip came out in the *Linzer Volksblatt*. On this occasion I once more beg your goodwill, Herr Hofkapellmeister, in reference [to] the performances of my symphonies. You have my fullest trust. I ask please, please!

To Herr Siegfried Ochs,<sup>2</sup> I ask most sincerely to be commended.

In Berlin the days were so beautiful for me—as at no [other] time.

N.B.: Herr Levi<sup>3</sup> wants to conduct the Seventh or Eighth at the 1892 Musikfest.

With deepest respect,

Anton Bruckner

*Incipit:* Ich danke recht von Herzen für die Theilnahme...

*Source:* Auer, Letter No. 250 (p. 250).

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<sup>1</sup> Felix Weingartner (1863-1942), Austrian conductor, composer, and author. (See Bruckner to Felix Weingartner, October 2, 1890.)

<sup>2</sup> Siegfried Ochs (1858-1929), German chorus master and composer. (See Bruckner to Theodor Helm, June 19, 1885.)

<sup>3</sup> Hermann Levi (1839-1900), distinguished German conductor. (See Bruckner to Wilhelmus Ludovicus van Meurs, February 9, 1895.)

161. Anton Bruckner, St. Florian, to Pius Richter,<sup>1</sup> St. Florian

St. Florian, August 30, 1891

Right Honorable Court Kapellmeister!

A thousand thanks for your great goodness; and [I] will be sure to be at the worship service on September 19, and the same for September 26 and 27—[when] with immense joy I offer myself for your use.<sup>2</sup> To you, I wish the most pleasant vacation! I have been in residence at St. Florian since August 27. Tomorrow (August 31), [I] am going to Vöcklabruck for a few days, then return to St. Florian; and on September 9, back to Steyr. On September 18, I will arrive in Vienna.

With deepest respect,

A. Bruckner

*Incipit:* Danke tausendmal für Ihre... Gute,...

*Source:* Gräflinger, Letter No. 152 (p. 167).

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<sup>1</sup> Pius Richter (1813-1893), organist, composer, *Kapellmeister*. In 1867, he succeeded Simon Sechter (1788-1867) as Cathedral Organist. Sechter had been Bruckner's counterpoint teacher. (See Bruckner to Pius Richter, July 22, 1890.)

<sup>2</sup> Bruckner is referring to his playing for religious services at St. Florian.

162. Anton Bruckner,<sup>1</sup> Vienna, to Pius Richter,<sup>2</sup> Vienna

[c. September, 1891]

*Calling Card*

Anton Bruckner  
K. K. Hoforganist  
Lecturer at the K. K. University  
Professor at the Conservatory  
Knight of the Franz-Joseph Order

Written on the obverse: If you wish a piece [of music] from me today Saturday [for] Benediction, then I ask for [your] instructions.

On the reverse side: Dear Hofkapellmeister! I have just arrived and will comply [with your wishes concerning] my service at 8:45. With deepest respect

A. Br.

*Incipit:* Anton Bruckner, K. K. Hoforganist

*Source:* Auer, "Letter" No. 153 (p. 167).

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<sup>1</sup> Bruckner had been vacationing at St. Florian Monastery.

<sup>2</sup> Pius Richter (1818-1893) organist, composer, Kapellmeister. In 1867, he succeeded Simon Sechter (1878-1867) as Cathedral Organist in Vienna. Sechter had been Bruckner's counterpoint teacher from 1788 to 1867. (See Bruckner to Pius Richter, July 22, 1890.)



163. From Minna Reischl<sup>1</sup>, Altheim, to Anton Bruckner, Vienna

Altheim, September 16, 1891

Dear Right Honorable Herr Professor!

I very much regret not being able to accept your flattering proposal, and may you allot this to my youth alone. Likewise, I ask you to hold no hope [for the] future.

Yours respectfully, [and] most of all,

Devotedly,

Minna Reischl

*Incipit:* Es tut mir sehr leid, den mir

*Source:* Göllicher, Biography, Part III (pp. 614-615).

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<sup>1</sup>Minna Reischl was the beautiful, young daughter of a merchant in Altheim. Bruckner met her in 1891 while she was working as a maid in the home of Ida Buhz in Berlin. Bruckner fell in love with her, although he was many years her senior. (Frau Buhz objected on religious grounds, the girl's parents on maturity grounds.) Bruckner even visited her at the home where she was employed; but in 1893, their friendship ceased. However, in 1896, she did go to visit him at the Belvedere.

164. Anton Bruckner, Vienna, to August Göllerich,<sup>1</sup> Nürnberg

Vienna, October 31, 1891

Noble, Beloved Brother in Art and War!

I thank you and everyone who so troubled themselves to secure the arrival of the Romantic Symphony<sup>2</sup> with my whole heart; and I congratulate you in particular, you noble hero of the battle won!

Porges<sup>3</sup> in Munich wrote a year ago: "The Finale of the Romantic Symphony is by far the weakest movement. I would have liked to pull the themes together, but it was not possible for me [to do so] successfully"—and such chatter. I request [that] you chastise this unhappy man; tell him how the Finale was conceived and that it did not occur to me to make *all* of the themes reconcilable. The same learned man finds this only in the Finale of the Eighth. Once again, thanks and a brother-kiss from your

Bruckner

*Incipit:* Dir und Allen, die sich so bemüht haben,...

*Source:* Auer, Letter No. 251 (p. 251).

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<sup>1</sup> August Göllerich (1859-1923), pianist, conductor, teacher, music editor; Bruckner's official biographer. (See Bruckner to Felix Mottl, June 7, 1885.)

<sup>2</sup> Symphony No. 4 in E-flat Major.

<sup>3</sup> Heinrich Porges (1837-1900), conductor, writer on music, and music critic for the Munich *Neueste Nachrichten*.

165. Anton Bruckner, Vienna, to the *Liedertafel* "Frohsinn," Linz

November 20, 1891

Highly Laudable *Liedertafel* "Frohsinn"!

From my whole heart, I am thanking my renowned, home-town<sup>1</sup> [singing] society for [its] kind participation in my academic honor.<sup>2</sup> Three cheers! to my beloved Brothers in Song.

Dr. Anton Bruckner

*Incipit:* Ich danke meinem berühmtem heimatlichen Vereine...

*Source:* Auer, Letter No. 253 (p. 252).

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<sup>1</sup> Linz was indeed a kind of "home-town" for Bruckner for an extended period. Bishop Rudigier would sit in the Old Cathedral and listen to Bruckner's organ improvisation, and his "beloved" *Liedertafel* rehearsed and sang there. Bruckner was commemorated in bas-relief on the outer right wall (in evidence today) of the Old Cathedral.

<sup>2</sup> Bruckner's last years saw the publication of most of his symphonies and an increasing number of performances of his works. In addition, he received grants, awards, and honors, among them an honorary doctorate from the University of Vienna. At the reception, Dr. Adolf Exner concluded his address with this tribute: "I, *rector magnificus*,...bow humbly before the former assistant teacher of Windhag."

166. Anton Bruckner, Vienna, to the Concert Committee of the Vienna Philharmonic Society

November 25, 1891

Highly Laudible Concert Committee of the Philharmonic Society!

[I am] deeply touched and honored by the kind interest in my academic honor from the University,<sup>1</sup> on the part of such a highly artistic student society.<sup>2</sup> Permit me, herewith, to express my most sincere and warmest thanks to the laudable Committee of the Philharmonic as well as to all the members of the Court Opera Orchestra.

With the expression of fullest admiration,

Anton Bruckner

*Incipit:* Tief gerührt und geehrt...

*Source:* Gräflinger, Letter No. 130 (pp. 140-141).

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<sup>1</sup> Bruckner had received an honorary doctoral degree from the University of Vienna, on November 7, 1891.

<sup>2</sup> Fellow faculty members at Vienna Conservatory were often rude and cruel to Bruckner. Some ignored him altogether, but generally the students loved him and his music.

167. Hermann Levi,<sup>1</sup> [Vienna,] to Anton Bruckner, Vienna

[c. December, 1891]

Honored Friend!

Unfortunately, I cannot see [you at this point],—In the evening I am at the Theater, and tomorrow I travel—but you will be hearing from me soon!

First Symphony *wonderful!!* It must be published and performed—but please, please—change little, if anything—it is entirely good as it is. The instrumentation, too!

Please, please, do not retouch much!

Löwe<sup>2</sup> performed [it] magnificently—

In haste, these few lines. Please continue to think well of me.

In sincere friendship and respectfully yours,

Levi

*Incipit:* Leider kann ich Sie nicht mehr sehen...

*Source:* Auer, Hermann Levi Letter No. 16 (p.328).

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<sup>1</sup> Hermann Levi (1839-1900), distinguished German conductor. (See Bruckner to Dr. Wilhelmus Ludovicus van Meurs, February 9, 1885.)

<sup>2</sup> Ferdinand Löwe (1865-1925), orchestral conductor and choral director active mostly in Vienna and Munich, but appearing regularly in Budapest and Berlin.

168. Anton Bruckner, Vienna, to Otto Kitzler,<sup>1</sup> Brünn

[c. December, 1891]

*Calling Card*

Prof. Anton Bruckner  
 Honorary Doctor of Philosophy  
 of the Imperial Royal University of Vienna  
 Knight of the Franz-Joseph Order  
 Imperial Royal Court Organist

thanks his highly honored teacher for [his]<sup>2</sup> sincere congratulations.<sup>3</sup>

Dr. A. Bruckner

*Incipit:* Prof. Anton Bruckner... dankt seinem hochedlen Meister...

*Source:* Auer, "Letter" No. 257 (p. 254).

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<sup>1</sup> Otto Kitzler (1834-1915), Kapellmeister. While living in Linz, Bruckner studied orchestration, performance theory, and methods of composition with Kitzler, although Bruckner felt that composition itself could not be taught. Kitzler always felt very humble when he was recognized as one of Bruckner's teachers.

<sup>2</sup> Kitzler would not have missed the occasion for very much in the world, but it seems that it was necessary. Otherwise, the "thank you" would have been a little longer.

<sup>3</sup> Bruckner's appointment as *Doctor hon. causa*.

169. Anton Bruckner, Vienna, to August Göllerich,<sup>1</sup> Nürnberg

December 5, 1891

Dearest Beloved Herr Colleague!

To see you or simply to be able to be near you is for me indescribable joy and delight! Accordingly, away with diabolical influences, at present and in all time to come. You know my way of thinking now, and have for such a long time. You also know my character.

Lies—suspicion—dissent are the weapons of my enemies! But you have mercy upon me, you, [my] noble [friend], so extensive [a journey] to travel as far as here!!!

If you come, however, naturally I will be overjoyed. (I have been [living] in Vienna for twenty-three years.)

I entrust everything to you: [even] more [details] when you are here. My First Symphony<sup>2</sup> [will be performed] on the 13th of the month; on the 20th, [the] *Te Deum*.  
[A] brotherly kiss.

Yours,

A. Bruckner

*Incipit:* Dich zu sehen oder auch nur in Deiner Nähe...

*Sources:* Auer, Letter No. 255 (pp. 252-253).

Göllerich, I (p. 35).

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<sup>1</sup> August Göllerich (1859-1923), Bruckner's official Biographer. (See Bruckner to Felix Mottl, June 7, 1885.)

<sup>2</sup> Symphony in C minor.

170. Baron Hans von Wolzogen,<sup>1</sup> Bayreuth, to Anton Bruckner, Vienna

Bayreuth, December 9, 1891

Highly Honored Professor!

I cannot allow myself to pass over the day of your Testimonial Banquet without saluting you on my part, as well, and congratulating you for the recognition you have received from the University of Vienna.<sup>2</sup> I sincerely regret not being able to be in Vienna on these days, to attend the performances of your works, particularly the *Te Deum*. I want the enclosed book to act on my behalf; it is a compilation of various lectures given in Vienna, wherein I also then interwove notes—through your kindness—about your connection to Wagner. You will find this passage on pages 28 through 29, and I have certainly put to the test [my] rule [of never] including Wagner's sayings that I, myself, have not [been present] to hear.<sup>3</sup> I believe, however, that in such a memorial booklet, leaving out your name [would be] sinful.

With deepest respect, I remain

Yours very devotedly,

Baron H[ans] P. v[on] Wolzogen

Incipit: Den Tag Ihres Ehrenkommerses...

Source: Auer, Baron Hans von Wolzogen Letter No. 4 (pp. 383-384).

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<sup>1</sup> Hans von Wolzogen (1848-1938), German writer on music and a librettist; Bruckner enthusiast and friend. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

<sup>2</sup> Bruckner had recently received an honorary doctoral degree from the University. It is not surprising to find von Wolzogen in Bayreuth, for he also loved the music of Wagner.

<sup>3</sup> Bruckner reported that Wagner had promised to perform all of his symphonies. Unfortunately, Wagner died before this could come to fruition.



## 171. Anton Bruckner, Vienna, to the Vienna Philharmonic

Vienna, December 16, 1891

Highly Honored Philharmonic Society!

May I extend herewith my inexpressible thanks for the splendid rendering of my First Symphony,<sup>1</sup> both to Herr Hofkapellmeister Dr. Hans Richter<sup>2</sup> and to all of the gentlemen of the Philharmonic. In everlasting admiration—three cheers!

Dr. A. Bruckner

*Incipit:* Für die wunderbare Wiedergabe...*Sources:* Auer, Letter No. 256 (p. 253).

Gräflinger, Letter No. 131 (p. 141).

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<sup>1</sup> Symphony in C minor.

<sup>2</sup> Hans Richter (1843-1916), Austro-Hungarian conductor of international acclaim. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

172. Anton Bruckner, Vienna, to August Göllicher,<sup>1</sup> Nürnberg

[c. January, 1892

*Calling Card*

Dr. Anton Bruckner

A Cheer to Frau and Herr Göllicher for the New Year!

A. Bruckner  
(Signature)

Right now, I am going to Berlin.

*Incipit:* Hoch Frau und Herrn Göllicher...

*Source:* Auer, "Letter" No. 258 (p. 254).

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<sup>1</sup> August Göllicher (1859-1923), pianist, teacher, conductor, and writer on music; Bruckner's official biographer.

173. Anton Bruckner, Vienna, to Hans Puchstein,<sup>1</sup> Vienna

Vienna, January 3, 1892

Right Honorable Sir!

Herr Speidl<sup>2</sup> is supposed to have written [that] the recently performed symphony was that one which already in 1873 and 1876 came to performance. No, that was the *Second (C-minor) Symphony*; this, however, although also in *C minor*, is the First, composed in 1865 and newly restored throughout a full year in 1888/89; it was never performed. This is the one about which Hans Richter<sup>3</sup> was so enthused, as Dr. Helm<sup>4</sup> wrote—tales are circulating; of course, more when we can talk. Also, I am prepared to give everyone exact information about the form. With [only] one hearing, [complete] understanding [of the work] is an impossibility; however, the impression was still very good. My very sincerest congratulations and heartfelt thanks for all [of the] kindnesses received in [regard to] the New Year. I beg for further affection.

A Bruckner

The *Harmonie* (woodwinds and brass) are mostly indispensable (for keeping the lines separate).

*Incipit:* Herr Speidl soll geschrieben haben,...

*Source:* Auer, Letter No. 259 (p. 254-255).

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<sup>1</sup> Hans Puchstein, music reviewer in Vienna.

<sup>2</sup> Ludwig Speidel (1830-1906), Viennese author and music critic who did not always champion Bruckner's works; however, he dubbed the performance of the String Quintet an event for musical Vienna.

<sup>3</sup> Hans Richter (1843-1916), Austro-Hungarian conductor of international acclaim. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

<sup>4</sup> Theodor Helm (1843-1920), Austrian writer on music who became a critic. (See Bruckner to Theodor Helm, June 19, 1885.)

174. Siegfried Ochs,<sup>1</sup> Berlin, to Anton Bruckner, Vienna

Berlin, January 20, 1892

Venerable Sir and Master!

Yesterday I received your Mass in D,<sup>2</sup> and I cannot refrain from expressing [my] greatest enthusiasm to you for *this magnificent work*. Once more, it is [as] grand as [if] chiseled from rock! Our choir will be delighted! Not only about the superb composition, but also because the memory of your presence in Berlin, most venerable Professor, is among the most beautiful that the Association possesses. Should a performance of the Mass somewhere else be forthcoming, I would be exceedingly grateful for timely news of it; I will travel there, wherever it [may] be. And then, our turn will come, as soon as I can make it *at all* possible. At present, we have in mind Liszt's *Prometheus*, the Ninth Symphony,<sup>3</sup> and *probably* the *Te Deum* as assignments for this winter. We will do the *Te Deum* in the Opera House if it fits Weingartner's<sup>4</sup> frame of mind. Then, however, the Mass should be among the first numbers for study.

With the most devoted greetings to the Chief Director,<sup>5</sup> too, I am

Yours truly,

Siegfried Ochs

*Incipit:* Gestern erhielt ich Ihre Messe in D...

*Source:* Auer, Siegfried Ochs Letter No. 3 (pp. 342-343).

<sup>1</sup> Siegfried Ochs (1858-1929), German chorus master and composer. (See Bruckner to Theodor Helm, June 12, 1891.)

<sup>2</sup> Most likely Mass No. 2 in E minor.

<sup>3</sup> ~~Beethoven~~.

<sup>4</sup> Felix Weingartner (1863-1942), Austrian conductor, composer, and author. (See Bruckner to Felix Weingartner, October 2, 1890.)

<sup>5</sup> Max von Oberleithner (1868-1935), private student of Bruckner at the time when this letter was written. Oberleithner was a conductor and composer; although he wrote symphonies and *Lieder*, he devoted himself mostly to composing operas. Ever grateful to his former teacher, he was instrumental in the publication of Bruckner's Mass in D minor and the Schalk piano reduction of the Eighth Symphony.

175. Anton Bruckner, Vienna, to Siegfried Ochs,<sup>1</sup> Berlin

I Hessgasse 7  
Vienna, February 3, 1892

Right Honorable Herr Director!

Your letter honoring me so highly has given me vastly indescribable joy. Hardly a day goes by that I do not proclaim your renown, but as such a nobly artistic and admirably dignified character. And are you perhaps willing to hear anything conducted by Herr *Gericke*<sup>2</sup>? They also liked the *Te Deum* very much here; however, would not the Viennese have been astounded to have heard the same work done by you and your beloved choir? I will never again hear it thus!!! Never but never again. Thank you, [noble friend]. Permit me, also, the *First Symphony in C minor* (I have had three [performances of it]) had great success in the Philharmonic concert. It is one of my *most difficult and best*; Hans Richter<sup>3</sup> revelled in it secretly (owing to Hanslick<sup>4</sup>).

At first, the orchestra declared it to be the work of a madman; after that, to be phenomenal. Hanslick writes absolutely nothing. (This symphony is difficult to understand after [only] one hearing, but makes [a] significant impression.) My fondest wish is and will remain eternally this: [that] you yourself, likewise, should conduct my symphonies. For me, you are a second *artistic father*! *Genius and character* in one person; there are no more wishes! There are more experienced conductors, [who] promise me the blue of heaven; yet the poor Bruckner has none of it!!! Also, [it] appears [that] Weingartner,<sup>5</sup> himself, will try it out again, notwithstanding his nice letters! Here, someone says that Baron Bülow<sup>6</sup> will not conduct in Berlin ever again; also, then, [good and noble friend], take the symphony into your domain!!! Then—safe [haven] for me!

<sup>1</sup> Siegfried Ochs (1858-1929), German chorus master and composer. (See Bruckner to Theodor Helm, June 12, 1891.)

<sup>2</sup> Wilhelm Gericke (1845-1925), composer and conductor in Vienna. He studied with Simon Sechter and Otto Dessoff at the Conservatory there. In 1868, he became Kapellmeister at the Stadttheater in Linz; while there, he composed his first work, for the Liedertafel Frohsinn. In 1880, he became Kapellmeister of the Vienna Court Opera where he remained until 1884, only to return in 1890 for five more years. From 1898 to 1906, he conducted the Boston Symphony. On February 15, 1887, he conducted Bruckner's Seventh Symphony in Boston, making this event one of the first Bruckner performances in America.

<sup>3</sup> Hans Richter (1843-1916), Austro-Hungarian conductor of international acclaim. (See Bruckner to Hans von Wolzogen, March 18, 1885.)

<sup>4</sup> Eduard Hanslick (1825-1904), Viennese music critic, scholar, and civil servant. He wrote unkindly of Bruckner's work. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

<sup>5</sup> Felix Weingartner (1863-1942), Austrian conductor, composer, and author. (See Bruckner to Felix Weingartner, October 2, 1890.)

<sup>6</sup> Hans von Bülow (1830-1894), German conductor and pianist. (See Bruckner to August Göllerich, July 7, 1885.)

I kiss the hand of the most gracious one; to the little prince, a heartfelt kiss; to the Choir, unmatched in my heart, the most sincere greetings; and to you everything together.

A. Bruckner

Many compliments from Oberleithner.<sup>7</sup>

*Incipit:* Eine ungeheuere, nicht zu sagende Freude...

*Sources:* Auer, Letter No. 260 (pp. 255-56).

Gräflinger Letter No. 86 (pp. 95-97).

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<sup>7</sup> Max von Oberleithner (1868-1935), conductor and composer who studied at the University of Vienna. Upon the advice of Felix Mottl, he became a private student of Bruckner, undoubtedly one of the best decisions he made in regard to his education. He acted as *Theaterkapellmeister* in Teplitz in 1895, advancing to the same position in Düsseldorf in 1896; but in later years, he lived mostly in Vienna. He did write symphonies and *Lieder*, but devoted himself mostly to composing operas. Ever grateful to his former teacher, he was instrumental in the publication of Bruckner's Mass in D minor and the Schalk piano reduction of the Eighth Symphony.

176. Anton Bruckner, Vienna, to Bernhard Deubler,<sup>1</sup> St. Florian

Vienna, March 7, 1892

Right Reverend, Right Honorable Professor!

I am allowing myself to send you [my] *Vexilla regis*. I composed it following purely heartfelt urgings. May it find favor. [In addition], may it go well for Herr Aigner<sup>2</sup> and the Boys' Choir, and may they study [it] *very slowly!*

With sincere respect,

A. Bruckner

*Incipit:* Ich erlaube mir das "Vexilla regis"...

*Source:* Auer, Letter No. 262 (p. 257).

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<sup>1</sup> Prof. Bernard Deubler (1842-1907), priest and Choir Director at St. Florian, Professor of Theology, consultant, and true friend to Bruckner. (See Bruckner to Ignaz Bruckner, February 27, 1885.)

<sup>2</sup> Karl Aigner (1863-1935), bookkeeper for a bank, monastery musician, and copyist.

177. Anton Bruckner, Vienna, to Theodor Helm,<sup>1</sup> Vienna.

Vienna, March 26, 1892

Right Honorable Herr Doctor!

The Berlin *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 Fourth as very interesting, fresh, and elaborate. "Der Michl"<sup>2</sup> [*sic*] is called the Austrian-German and [is] certainly no joke.—Have much to do; must compose music [for] the 150<sup>th</sup> Psalm.

Deepest respect,

A. Bruckner

*Incipit:* Der Börsen-Courier vom 17. März...

*Sources:* Auer, Letter No. 261 (pp. 256-57).

Gräflinger, Letter No. 34 (pp. 42-43) (variant).

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<sup>1</sup> Theodor Helm (1843-1920), Austrian writer on music: critic for the Vienna *Neues Fremdenblatt* and later the *Deutsche Zeitung*. (See Bruckner to Theodor Helm, June 19, 1885.)

<sup>2</sup> The Fourth Symphony was always very dear to Bruckner's heart; thus he gave it a nickname. (*Der deutsche Michel* is Everyman.) In this work, he became his own composer.



178. Gustav Mahler,<sup>1</sup> Hamburg, to Anton Bruckner, Vienna

Annastrasse 10/ III  
Hamburg, April 16, 1892

Highly Honored Master and Friend!

Finally I am so fortunate [as] to be able to write to you; I have performed a work of yours. Yesterday (Good Friday) I conducted your magnificent and powerful *Te Deum*. The participants, as well as the *whole audience*, were most deeply moved by the strong composition and the genuinely sublime conception; and I experienced, at the end of the performance, what I celebrate as the greatest triumph of a work: the audience remained sitting silently, without stirring, and only when the conductor and the members of the orchestra left their places, did the storm of approval burst forth.

In the performance, you have had your joy. I have rarely seen in person such rapture at work as [I did] yesterday. As a result of the feast day, the reviews will appear in just a few days; I will not fail to send [them] to you.—“Bruckner” has now achieved his victorious entry into Hamburg. I sincerely shake your hand, honored Friend, and am in the truest sense of the word,

Your Gustav Mahler

*Incipit:* Endlich bin ich so glücklich, Ihnen schreiben...

*Source:* Auer, Gustav Mahler Letter No. 2 (pp. 3293-30).

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<sup>1</sup> Gustav Mahler (1860-1911), Austrian composer, operatic and symphonic conductor, chorus master, teacher, and true friend to Bruckner. (See Bruckner to Arthur Nikisch, January 1, 1887.)

179. Wilhelm Zinne,<sup>1</sup> Hamburg, to Anton Bruckner, Vienna

Klub Drebahn 19, 2  
April 18, 1892  
2:00, Easter

Highly Honored Herr Professor!

On Good Friday, your mighty *Te Deum* was performed for the first time here in Hamburg [at] the City Theater, under Kapellmeister Mahler's<sup>2</sup> inspired direction. As at the time of the premier of your Seventh Symphony, now also, in the same way, I am sending you reviews [from] newspapers which have discussed your work, because I understood from your letter to my unworthy self that this package was dear to you. Also, if I never assume that one who stands as tall as a mountain over ordinary composing, an original and fearlessly creative personality—the printer's ink on the paper ascribed to the *work* of a [master-composer]—then I believe, for all that, Honored Master, that you—in the passing of a quarter hour [of] your precious time remaining for that which was written—unfortunately—the masses form and have formed [their opinion of yourself]—according to the small talk or even now and again seriously meant opinion of the presumed “spiritual aristocrat” of the music world: the critic. Actually, there is only one who plays the fool in great costume, the Biedermann in the *Fremdenblatt* (is otherwise the self-same, whom the honorable Hanslick<sup>3</sup> in the *Freie Presse* cites in the discussion of the E major Symphony,<sup>4</sup> with his disparaging words). One fool can make many [more fools]! In this case is the definitive fool, an otherwise completely esteemed man, Prof. H. Kretzschmar in Leipzig, from whose book *Der Konzersaal*,<sup>5</sup> the critic [for] the *Fremdenblatt*, indeed! borrowed his great discoveries with almost identical wording. I am surprised that this Kretzschmar,—whose first part of *The Concert Hall* is so candid—produces sound opinions about the symphonic poems of Berlioz<sup>6</sup> and Liszt,<sup>7</sup> [but] in mentioning your E major Symphony (page 294) leaves literary decency

<sup>1</sup> Wilhelm Zinne (1858-1934), critic for the *Hamburg Press* and (school) teacher—and a true friend to Bruckner.

<sup>2</sup> Gustav Mahler (1860-1911), Austrian composer, operatic and symphonic conductor, chorus master, and teacher. (See Bruckner to Artur Nikisch, New Year's Day, 1887.)

<sup>3</sup> Eduard Hanslick (1825-1904), Viennese music critic, scholar, and civil servant. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

<sup>4</sup> Symphony No. 7.

<sup>5</sup> *The Concert Hall*. Prof. H. Kretzschmar of Leipzig could hardly be called a philologist; however, he was a fine critic—in most cases—but did not understand the works of Bruckner. He touted his own opinions loudly in his book *Der Konzertsaal*, later using the material in newspaper reviews.

<sup>6</sup> (Louis-)Hector Berlioz (1803-1869), renowned French composer known for his original orchestration, and also known for his lost maid's disguise when in pursuit of a certain English actress.

<sup>7</sup> Franz Liszt (1811-1886), extremely innovative and dramatic Hungarian composer, pianist, teacher, and conductor. (See Bruckner to Felix Mottl, April 17, 1885.)

immediately and acts in blindness and indifference. I think, then, of the catchwords: "caprice," "pilgrimage on horseback," an unheard of imitation; you know [very] well that this book is [quite] valuable in individual passages; but due to his copious number of errors (See his Brahms analyses.) becomes pernicious, for our designated noble [man], at least, in our opinion!—

As I came to know from personal association with Mahler, he is a genuine admirer of your work.<sup>8</sup> By the way, one of your students rehearsed the choir for this [performance]; Mr. William Sihal, Choir Director at the City Theater, and from Vienna, [where he is] acknowledged as one of the best keyboard students. Likewise, [he performed] at the event with inspiration and conviction. During the Mozart *Requiem* (to be sure), [he] performed with nervous haste, making no great impression; in your work, he brought about breathtaking power, drawing [it] *directly* to a fiery choral conclusion.

The great applause was unprejudiced, sincere, and—for these reasons—gratifying for those who have already known and revered the work.—The performance of the work under von Bernuth's<sup>9</sup> conducting was cancelled, notwithstanding the project of the singing academy, on account of lack of understanding by committee members for whom, at that time, your symphony went over their heads. Four years ago, I was attempting to interest Bülow<sup>10</sup>—it was shortly after the death of Marxsen,<sup>11</sup> on this occasion it occurred to me—in your symphony. I believe the ill-humored visitor who elevates Brahms<sup>12</sup> so high is being pressured somewhere or other. He makes much of that which is not beautiful and is giving his wicked tongue freedom where he is not at all informed. At all events, he interrupted my discussion of "Bruckner as symphonist" and [made it clear that he did not want] to speak any more about it in the future.<sup>13</sup>

A devoted admirer of your works, E. Schweitzer,<sup>14</sup> thirty-four years old, died two years ago. He had once tried to meet with you in Vienna. But at the time you were in Steiermark. In any case, this year I am vacationing near Trieste—[in] Venice and so forth, and we will be coming through Vienna in the middle of July. I trust that you, Honored Master, will allow me to make your personal acquaintance for at least a moment, on the occasion of the Viennese Exhibition.

In long-lived, admiring respect and fully reverent esteem,

W. Zinne

<sup>8</sup> When Bruckner was teaching at the Conservatory, Mahler was a student there; however, Mahler was never officially enrolled in one of Bruckner's classes. They became friends and agreed to meet on Friday evenings for beer, to be furnished by Bruckner, and Austrian bread, to be furnished by Mahler, who was as poor as any student could be. Often they had only the beer.

<sup>9</sup> Julius von Bernuth (1830-1902), German conductor of the Hamburg Philharmonic and the *Singakademie* concerts from 1867 to 1894.

<sup>10</sup> Hans von Bülow ((1830-1894), German conductor and pianist. (See Bruckner to August Göllicher, July 7, 1885.)

<sup>11</sup> Eduard Marxsen (1806-1887), German composer, pianist, and teacher. (See Bruckner to Wilhelm Zinne, June 16, 1886.)

<sup>12</sup> Johannes Brahms (1833-1897), German composer who lived in Vienna and was almost forced into being Bruckner's rival. (See Bruckner to Dr. Wilhelm Ludovicus van Meurs, February 9, 1885.)

<sup>13</sup> Perhaps von Bülow had a right to be at least a bit ill-humored due to personal problems, but he did—in the end—become a Brucknerite.

<sup>14</sup> E. Schweitzer (c.1856-1890), musician from Hamburg.

*Incipit:* Am Charfreitag ist im Stadttheater...

*Source:* Auer, Wilhelm Zinne Letter No. 3 (pp. 387-389).

180. Bruckner, Vienna, to Oddo Loidol,<sup>1</sup> Kremsmünster

Lazarethgasse 18  
Vienna, Austria  
April 26, 1892

Reverend Sir,  
To the Highly Venerable Father Oddo Loidol,  
[Member of the] Benedictine House,  
Of the Highly Honorable Monastery at Kremsmünster,  
Upper Austria.

Highly Honored, Highly Revered Friend!

Please have the goodness to send word [of] my deepest respect to the highly venerable Bishop, and my great joy about the invitation for Pentecost. I have never yet been in Upper Austria for Pentecost; I am delighted [that I will] be [there]. Should I be hindered, I will ask for postponement until the holidays. I must set the 150<sup>th</sup> Psalm for the *Musikfest* in September. Otherwise, I know of nothing else. The Eighth Symphony will be first performed in the Autumn. *Te Deum*—pleased enormously in Hamburg; also in St. Louis in North America. The *Lied*<sup>2</sup> is going to be [very] honorably received. To Honorable Herr R[omauld]<sup>3</sup> many greetings.

Sincere greetings from your old friend,

Dr. A. Bruckner

P.S. To the Prior—Georg, etc., Best Wishes!

*Incipit:* Wollen Hochwürden die Güte haben...

*Sources:* Auer, Letter No. 263 (pp. 257-258).

Gräflinger, Letter No. 60 (pp. 68-69).

<sup>1</sup> Oddo Loidol (1842-1907), Choir Director and Professor of Theology at St. Florian. (See Bruckner to Bernhard Deubler, June 17, 1885.)

<sup>2</sup> *Das deutsche Lied* (1892).

<sup>3</sup> Herr Romauld was a professor at the Chapter House in Kremsmünster.

181. Anton Bruckner, Vienna, to Oddo Loidol,<sup>1</sup> Kremsmünster

Vienna, June 1, 1892

Reverend Sir [and] Highly Honored Friend!

The heat is intensive! Everyone is fleeing from Vienna. But I must thank Your Grace most deeply—as much as it pains [me] (because I [would] with pleasure be in Kremsmünster)—on behalf of the invitation honoring me so. My feet, particularly the right, are swollen [so much] (by edema) [that] I am able to walk only ponderously and cannot play the organ [at all]. Please be informed, Your Grace, of my deepest respect and thanks; perhaps Your Grace may permit me to pay [a] visit some time later. Please remember me to the Reverend Chapter, especially Professor Romuald.<sup>2</sup> Heartfelt greetings.

Yours,

A. Bruckner

*Incipit:* Die Hitze ist gross!

*Sources:* Auer, Letter No. 264 (p. 258).

Gräflinger, Letter No. 61 (p. 69).

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<sup>1</sup> Father Oddo Loidol, Raphael Loidol (1858-1893), priest, composer, and friend of Bruckner. (See Bruckner to Bernard Deubler, June 17, 1885.)

<sup>2</sup> Herr Romuald was a professor at the Chapter House in Kremsmünster.

182. Anton Bruckner, Vienna, to Bernhard Deubler,<sup>1</sup> St. Florian

Vienna, June 14, 1892

Reverend Sir, Right Honorable Professor!

Cheers! for the performance of the *Vexilla regis*;  
 Cheers! for the nice congratulations honoring me;  
 Cheers! for my noble patron!

I was really sorry that I was unable to be at St. Florian. Since April 25, I [have] been suffering from pain [and] swelling in my feet [edema]. I cannot and dare not play the organ. In particular, the right foot is distended every day.—*Post molestam senect.*, etc.<sup>2</sup>—Also, I wish everything good to Herr Gruber,<sup>3</sup> as well [as] to my brother Ignaz.<sup>4</sup> Tomorrow evening, the 15<sup>th</sup>, at 8:00, my Fourth Symphony will be performed in concert. Later, the Third. Perhaps the Seventh as well.

With the expression of most sincere thanks and respect,

A. Bruckner

*Incipit:* Hoch! Für die Aufführung des *Vexilla regis*;

*Source:* Auer, Letter No. 265 (p. 259).

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<sup>1</sup> Prof. Bernhard Deubler (1842-1907), priest and Choir Director at St. Florian, Professor of Theology, consultant, and true friend to Bruckner.

<sup>2</sup> *Post molestam senectutem*, Latin; after troublesome labor [comes] old age. This quotation is taken from the dialogue of Marcus Tullius Cicero (106-46 B.C.) entitled *De senectute*; also, a line from *Gaudeamus igitur*.

<sup>3</sup> Franz Gruber (1855-1933), followed Josef Seiberl as *Stiftsorganist*; composer and teacher at St. Florian; also taught in Linz.

<sup>4</sup> Bruckner's younger brother who lived in the town of St. Florian.

183. Siegfried Ochs,<sup>1</sup> Berlin, to Anton Bruckner, Vienna

Potsdamerstrasse 118C [Berlin]  
June 18, 1892

Highly Honored Sir and Master!

The winter with all of its tribulations and the intensity of work has hindered me—until today—[from] writing to you, which I should have and wanted [to do for the] longest [time]. Just the day before yesterday the season closed for me, and I can again think about fulfilling duties not simply of a forced [nature] but also of a pleasurable [one]. In the first place, to such [matters] belong the preservation of the connection to you, Highly Honored Professor.

Since I last gave you news, big things have been in the works; I am sorry to say [that] for the present [they] are [being] stymied, but at a later time will be realized. We, our association, were invited to give a concert in Leipzig and I had put your *Te Deum* on the program. Everything was in the best running [order]. However, the people in Leipzig would guarantee only a very small amount of the enormous cost of the event and we could not risk the whole sum of 8000 Marks; so, the plan must be set aside for now. Perhaps, though, it [may] still come [to pass] next winter. How I would love to direct the work in Vienna one time! At the present time, would it not be [possible] to do it at the exhibit? The Composers' Convention [will] be [held] in Vienna in the autumn; they want to [hear] *Prometheus* by Liszt.<sup>2</sup> That would be, however, a fine program for one evening—the *Te Deum* as the first piece! I am prepared for all rehearsals, whenever someone merely supplies me [with] the choir and the orchestra; perhaps—through Richter!<sup>3</sup>—you can influence Herr von Bronsart<sup>4</sup> to it.

[Looking] toward next winter, I have here in mind your *Mass*<sup>5</sup> or a repeat performance of the *Te Deum*. We want to perform the Berlioz *Requiem*, and since it lasts only one and a quarter hours, a second work will fit in quite well.<sup>6</sup> Tomorrow evening

<sup>1</sup> Siegfried Ochs (1858-1929), German chorus master and composer. (See Bruckner to Siegfried Ochs, June 26, 1891.)

<sup>2</sup> Franz Liszt (1811-1886), Hungarian composer, pianist, and teacher of renown. At this point, Europe was still revelling in his music; and it is not surprising that one of his tone poems would appear on the program for a composers' convention.

<sup>3</sup> Hans Richter (1843-1916), Austro-Hungarian conductor of international fame. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

<sup>4</sup> Von Bronsart would be the conductor; though not an impossible person, he was very particular about choosing works to conduct.

<sup>5</sup> Ochs is referring to Mass No. 1 in D minor, an SATB setting with organ and orchestra. (See Bruckner to Siegfried Ochs, June 26, 1891.)

<sup>6</sup> This statement is misleading because Mass No. 1 lasts over an hour while the *Te Deum* lasts only about twenty minutes. The time for the Berlioz is correct, but pairing it with the *Te Deum* would result in a lopsided concert.



Weingartner<sup>7</sup> comes to [see] me, and I want to work on him once more thoroughly on this occasion, for the Eighth Symphony. Richter will conduct here, however, [for] three concerts; could *he* not do one of your symphonies then? If I could do as I wanted to do, I would perform all at the same time. I possess now the full scores for the E, E-flat, D minor,<sup>8</sup> and the Eighth [Symphonies]. How blind, though, are the conductors of our symphony concerts! That they allow such fine works to elude them! Be assured [that] I [will] do whatever I can to cause others to perform those of your works which I, unfortunately, lack opportunity to perform.

But with the *Te Deum* in Vienna in [the] fall—that would be splendid! If [a letter] is written from Vienna to Bronsart, and a repetition of the work for the Composers' Convention is insisted upon, [then] if you express your wish that I should conduct it, it will—I hope—be carried through.

Perhaps you will be interested.

In the meantime, the best from my wife and me.

Always yours in honor and admiration,

Siegfried Ochs

*Incipit:* Der Winter mit allen Drangsalen und der Fülle...

*Source:* Auer, Siegfried Ochs Letter No. 4 (pp. 343-345).

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<sup>7</sup> Felix Weingartner (1863-1942), Austrian conductor, composer, and author. (See Bruckner to Felix Weingartner, October 2, 1890.)

<sup>8</sup> Ochs is referring to Symphonies Nos. 7, 4, and 3 in this order.

184. Anton Bruckner, Vienna, to the *Liedertafel* "Frohsinn,"<sup>1</sup> Linz

July 13, 1892

*Telegram*

The Estimable *Liedertafel* "Frohsinn" in Linz

To Linz, from Vienna 26 96 5:00 P.M. July 13 10 Words

Thanks to my dearest of all, my distinguished [singing] society, from the bottom of my heart!

Bruckner

*Incipit:* Danke meinem allerliebsten,...

*Source:* Auer, "Letter" No. 254 (p. 252).

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<sup>1</sup> Ten terse words in German do not translate to exactly ten in English.

185. Anton Bruckner, Vienna, to E. Koch von Langentreu,<sup>1</sup> Vienna

Vienna, July 27, 1892

Right Honorable Herr Doctor!

Thank you very much for the account from Bronsart's decree. It is a cunning [piece of writing], by which the German gentlemen, themselves, can spread [their influence] all the easier.<sup>2</sup> [It refers to] a choral work from last year, but things are the same today, and [I am usually considered] a symphonic composer. I will not so soon again disturb the German gentlemen; indeed, this year it is my fondest wish [to remain] in my homeland. Could you give me a single hour? The *Psalm*<sup>3</sup> belongs precisely at the closing of the festival. I beg you, Herr Director, once more [for] your intercession. If the German gentlemen don't want [to talk with you], then they will have to be happy with me. In Munich, Levi<sup>4</sup> wanted to perform the Seventh or Eighth Symphony at this Festival, as he wrote to me. Now I will go to the Steyr town rectory and continue my *Carlsbad Cure* there. Again, [my] request.

With thanks and respect,

Dr. Anton Bruckner

*Incipit:* Danke sehr für die Nachricht...

*Sources:* Auer, Letter No. 266 (pp. 259-260).

Gräflinger, Letter No. 25 (pp.33-34).

Neue Zeitung für Musik, 84 (17).

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<sup>1</sup> E. Koch von Langentreu (1839-1900), friend of Bruckner. Langentreu was well-informed, served in a position of authority, and could have considerable influence in musical circles.

<sup>2</sup> Bruckner is referring to the Composers' Festival which was held in Vienna under the auspices of the Society of Composers.

<sup>3</sup> *Psalm 150* in C major is the last of the Psalms in the English translation of the Douay Version of the Bible. The title is *Laudate Dominum in sanctis*, with the subtitle of "an exhortation to praise God with all sorts of instruments." "Alleluia." Bruckner has scored it for Soprano, a four-voice choir, and orchestra; and it dates from 1892.

<sup>4</sup> Hermann Levi (1839-1900), distinguished German conductor. (See Bruckner to Wilhelmus Ludovicus van Meurs, February 9, 1885.)

186. Anton Bruckner, Vienna, to Father Oddo Loidol,<sup>1</sup> Kremsmünster

Steyr, August 2, 1892

Most Venerable, Most Noble Friend!

To my sadness, I heard that you, the Right Reverend Father, are still sick. I want most sincerely to beg God that He, through His divine goodness, take away this difficult affliction and grant you [the] best [of] health! I am in Steyr, likewise [a] patient; [I] have liver, stomach, and foot ailments (swollen feet) and must avail [myself of] the *Carlsbad Cure*. *Post molestam senectutem*.<sup>2</sup>

Repeating my most heartfelt wish, I ask again that you allow me to know how you are.

Your admiring, warmest friend,

Anton Bruckner

The 150<sup>th</sup> Psalm is finished.

*Incipit*: Zu meinem Schmerze hörte ich,...

*Sources*: Auer, Letter No. 267 (p. 260).

Gräflinger, Letter No. 62 (p. 70).

<sup>1</sup> Father Oddo Loidol, Raffael Loidol (1858-1893), priest, composer, and friend of Bruckner. (See Bruckner to Bernard Deubler, June 17, 1885.)

<sup>2</sup> Latin; after troublesome labor [comes] old age. This quotation is taken from the dialogue of Marcus Tullius Cicero (106-46 B.C.) entitled *De senectute*; also, a line from *Gaudeamus igitur*.

187. Anton Bruckner, Vienna, to the *Liedertafel* "Frohsinn,"<sup>1</sup> Linz

Steyr, August 2, 1892

Highly Laudable *Liedertafel* "Frohsinn"!

The chorus *Ein Kracher* (An Old Dodderer) is properly entitled *Der Deutsche Gesang* ["The German Song"]. I *had* to set it to music for the Academics at the Salzburg Festival. After the holidays, I will turn this over to my dear, young friends<sup>2</sup> [who will] bring about the desired result.

In all fondness and admiration,

Your honorary member,

A. Bruckner

*Incipit:* Der Chor (ein Kracher)...

*Source:* Auer, Letter No. 268 (p. 261).

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<sup>1</sup> A male singing society founded in 1845 and based in Linz. (See Bruckner to The *Liedertafel* "Frohsinn," February 2, 1886.)

<sup>2</sup> Bruckner is referring to the members of the "Frohsinn." He had become an honorary member after he left the "Frohsinn" for the second time.

188. Wilhelm Zinne,<sup>1</sup> Naples, to Anton Bruckner, Vienna

Naples, August 8, 1892  
From the 10th: in  
Birreria Cambrinus

Dear Professor!

Most splendid greetings from the most beautiful region. So far, everything has proceeded according to desire and schedule. Yesterday in Pompeii (the ancient city); from there, today *Vesuvius*, tiring ascent in lava and ash, but the highest payoff: remarkably majestic crater; it always roared when granular lava and steam would thrust outward. I permitted myself to stand on the edge [of it] for a [whole] hour.—In Rome, for eight days; there I found the most beautiful women I know. Aurelia<sup>2</sup> herself returns there! Naturally, I will marry only a Roman lady after all.

Heartfelt greetings.

Yours,

W. Zinne

*Incipit:* Schönsten Gruss aus der schönsten Gegend.

*Source:* Auer, Wilhelm Zinne Letter No. 5 (pp. 391-392).

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<sup>1</sup> Wilhelm Zinne (1858-1934), music critic and (elementary-school) teacher in Hamburg; keen enthusiast of Bruckner's work.

<sup>2</sup> From the Latin, meaning golden. Hence, a beautiful lady's name.

189. Anton Bruckner, Steyr, to Cyrill Hynais,<sup>1</sup> Vienna

Steyr, August 11, 1892

Dear Herr Cyrill!

Enclosed [please find] ten Gulden for *anticipando*.<sup>2</sup> Kindly hand them over to Herr Gutmann<sup>3</sup> for the exhibition. How much you ask for is your concern. Should Herr Gutmann tell you [that] the German Music Fest does not form part of the exhibition, then you have to inform him otherwise; namely, that the Germans are stopping by just for this festival in Vienna. I consider this first performance as a trial [run] for the second performance, [with my composition] appearing at the closing ceremony; the Psalm<sup>4</sup> was written for it.

The Singing Society must [be] as [well] prepared for it as [possible], and this music will go even better at the end. Except I do not know [whether] Herr Gericke<sup>5</sup> or Hans Richter<sup>6</sup> will undertake the Psalm. About that, I request that you find more precise [information]; I then ask [you] to entrust *him* with the notes. I hope [that] the Direktor L. Koch<sup>7</sup> will tell you everything accurately; and [I] ask you to let me know [about] this. Above all, [I need to know] when the last three rehearsals will be [held]; write this to me because I want to come to Vienna to [attend] them. Once again, [I remain] sincerely grateful.

Dr. A. Bruckner

*Incipit:* Beiliegend zehn Gulden für Sie...

*Source:* Auer, Letter No. 269 (pp. 260-261).

<sup>1</sup> Cyrill Hynais (1862-1913), teacher, composer, and author; friend to Bruckner. He became Bruckner's student at the suggestion of Josef Schalk (1857-1900, pianist, teacher, and author). As an intimate friend and confidant, he was entrusted with the reduction of the Sixth Symphony. Furthermore, he provided for Bruckner's last work to be copied and was a witness to Bruckner's Testament.

<sup>2</sup> *Anticipando*, Latin, anticipating. Literally, in anticipation of the remainder of the cost, much like today's earnest money.

<sup>3</sup> Albert J. Gutmann (d. 1914), publisher and concert agent in Vienna. (See Bruckner to Dr. Wilhelm Ludovicus van Meurs, February 9, 1885.)

<sup>4</sup> The 150<sup>th</sup> Psalm.

<sup>5</sup> Wilhelm Gericke (1845-1925), composer and conductor in Vienna; Kapellmeister of the Vienna Court Opera. (See Bruckner to Siegfried Ochs, February 3, 1892.)

<sup>6</sup> Hans Richter (1843-1916), Austro-Hungarian conductor of international acclaim. (See Bruckner to Hans von Wolzogen, March 18, 1885.)

<sup>7</sup> E. Koch von Langentreu (1839-1900), friend of Bruckner. Von Langentreu was well informed, served in a position of authority, and could have considerable influence in musical circles.

190. Anton Bruckner, Steyr, to Prof. Bernhard Deubler,<sup>1</sup> St. Florian

Steyr, August 18, 1892

Your Reverence, Right Honorable Professor!

Once again, [in honor of] your noble name day, I have made bold to lay at your feet the feelings of my heart, which consist primarily in [praying] that God may bless Your Reverence at all times, and guard and protect you! Good health, and with it physical and spiritual strength, toward the realization of your high calling; may He never deny [you] well-being in any respect.

I am in Steyr with swollen feet and *may not do any organ playing*; on the contrary, I require the *Carlsbad Cure*. In September, I must [go] to Vienna for the German *Musikfest*, since, according to letters from Weimar, they want to perform my new composition, the *150<sup>th</sup> Psalm*.

Again and again, my most sincere wishes and with deepest respect, [I remain],

Yours devotedly,

A. Bruckner

*Incipit:* Zu Ihrem hohen Namensfeste erkühne ich...

*Source:* Auer, Letter No. 270 (p. 262).

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<sup>1</sup> Prof. Bernhard Deubler (1842-1907), priest and Choir Director at St. Florian, Professor of Theology, consultant, and true friend to Bruckner. (See Bruckner to Ignaz Bruckner, February 27, 1885.)



191. Anton Bruckner, Steyr, to Cyrill Hynais,<sup>1</sup> Vienna

Steyr, August 18, 1892

Most Sincere and Esteemed Herr Hynais!

Herr Gericke<sup>2</sup> will conduct.<sup>3</sup>

First rehearsal on Monday, the fifth of September, expressly for which I shall return to Vienna. The conductor would like very much to have a piano score. Could you not simply write one out, just the vocal parts. If not, then I request a full score [in order that the work may be] learned thoroughly [and] well; and, on top of [that, for] the accompanying rehearsal, the same; or in the most pressing case, look up Herr Löwe<sup>4</sup> (in the rectory) at the Trauenkirche in Ebensee,<sup>5</sup> in mine and all of our names, [to see whether] he may undertake this dear work. Thank you truly from my heart.

Yours,

Bruckner

*Incipit:* H. Gericke wird dirigieren.

*Source:* Auer, Letter No. 271 (p. 263).

<sup>1</sup> Cyrill Hynais (1862-1913), teacher, composer, and author; friend to Bruckner. (See Bruckner to Cyrill Hynais, August 11, 1892.)

<sup>2</sup> Siegfried Ochs (1858-1929), German chorus master and composer. (See Bruckner to Siegfried Ochs, February 3, 1892.)

<sup>3</sup> Gericke was to conduct Bruckner's newly composed 150<sup>th</sup> Psalm at the upcoming Composers' Fest, which would be given under the auspices of the Society of Composers. Bruckner had been very ill with the malady which would ultimately claim his life; but he willed himself well enough to travel to Vienna for the last three rehearsals and did, indeed, go.

<sup>4</sup> Ferdinand Löwe (1865-1925), orchestral conductor and choral director, active mostly in Vienna and Munich, but appearing regularly in Budapest and Berlin; a former Conservatory student of Bruckner and a friend and staunch supporter of his music—in his own way. With Bruckner's knowledge, he and Franz Schalk collaborated on a spurious score of Bruckner's Fourth Symphony, with cuts and Wagner-like orchestration. Although Bruckner allowed its printing, he refused to sign the printer's copy, releasing his own definitive version of 1880. This was neither Löwe's only nor his last musical indiscretion in regard to Bruckner.

<sup>5</sup> Ebensee is a resort town in central Austria (south Upper Austria) on the south shore of the Trauen River where it flows into Lake Trauen.

192. Anton Bruckner, Steyr, to Cyrill Hynais,<sup>1</sup> Vienna

Steyr, September 6, 1892.

The second full score is meant only for me, and [is] to be written at my expense. Of course, it doesn't have to be beautiful; just correct. (Otherwise copy nothing.) Think [of it]; Herr Gericke<sup>2</sup> wrote to me [saying that] he intends to put the Psalm<sup>3</sup> on the first *Gesellschaft*<sup>4</sup> concert program. I did not answer him. I would have believed that he would be permitted to do that only with the permission of the Directorship. Please speak about this with Herr Director Gutmann,<sup>5</sup> whom I most highly recommend.

My feet are much better, but are not yet healthy.

I shall thus be staying in Steyr.

Yours,

Bruckner

*Incipit:* Die zweite Partitur ist nur für mich...

*Source:* Auer, Letter No. 272 (p. 263).

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<sup>1</sup> Cyrill Hynais (1862-1913), teacher, composer, and author; friend to Bruckner. (See Bruckner to Cyrill Hynais, August 11, 1892.)

<sup>2</sup> William Gericke (1845-1925), composer and conductor in Vienna. (See Bruckner to Siegfried Ochs, February 3, 1892.)

<sup>3</sup> Bruckner's newly composed 150<sup>th</sup> Psalm.

<sup>4</sup> *Die Gesellschaft der Musikfreunde*, literally the Society of Friends of Music.

<sup>5</sup> Albert J. Gutmann (d.1914), publisher and concert agent in Vienna. (See Bruckner to Dr. Wilhelm Ludovicus van Meurs, February 9, 1885.)

193. Anton Bruckner, Steyr, to An Unnamed Lady,<sup>1</sup> Steyr

Court Church Rectory  
In the City of Steyr  
October 1, 1892

Highly Honored Lady!

[In] accordance [with] my promise, [please] accept my portrait. [I] beg [for] one of you. On Wednesday, October 5, I will be [coming to] Amstetten [on] the noon train, [arriving] about 2:00 to 3:00. Shall I call on you *then*, first of all, or later? Please write to me concerning this. With [a] handkiss,

Yours,

Bruckner

*Incipit:* Meinen Versprechen gemäss empfangen mein Bild.

*Source:* Auer, Letter No. 273 (p. 264).

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<sup>1</sup> This unnamed lady is partially identifiable. When Bruckner was in Steyr, he met a young girl—the daughter of the jailor—whom he would visit at her home. Her parents did not object because they knew both his personal and professional reputations. Bruckner liked to sit in the garden with her and discuss his music. When she went to Amstetten as a maid, he traced her through another acquaintance and wrote to her for permission to visit. Her mistress was very approving and sanctioned his coming. Since he was between trains, he could not stay long but was very happy to see her again.

194. Anton Bruckner, Vienna, to Father Oddo Loidol,<sup>1</sup> Kremsmünster

Vienna, October 18, 1892  
On the 17<sup>th</sup> Day, University  
Filled, Great Spectacle

Most Venerable, Most Noble Friend!

On this occasion, I am sending you the Hymn<sup>2</sup> for the holy Mass of my dear, young friends, whom I salute very sincerely. If the text would not be appropriate, another could easily be written. I permit myself to send along my favorite *Tantum ergo*,<sup>3</sup> composed in 1868. Witt<sup>4</sup> took care of the printing. Perform it slowly and ceremoniously. In Steyr, I have heard it three times. I thank Right Reverend Father Georg for everything, and I [will] advise the Director of these small matters. [To] Prof. Romuald,<sup>5</sup> everything beautiful. To His Grace, Father Prior, and all of the venerable gentlemen of the monastery, my respect! and thanks!!

May these lines find you in further progression toward your recovery! With most heartfelt greetings,

A. Bruckner

N.B.: If I am not mistaken, Prof. Sebastian wanted a picture of me.

*Incipit:* Hier sende ich Ihnen den Choral...

*Sources:* Auer, Letter No. 274 (pp. 264-265).

Gräflinger, Letter No. 63 (pp. 71-72).

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<sup>1</sup> Fr. Oddo Loidol (1858-1893), priest, composer, and friend of Bruckner. (See Bruckner to Prof. Bernhard Deubler, June 17, 1885.

<sup>2</sup> In *St Angelum custodem* (*Iam laci orto sidere*). Hymn to the Guardian Angel, 1868. Text by R. Kiepl.

<sup>3</sup> Written in the Phrygian Mode.

<sup>4</sup> Franz Xaver Witt (1834-1888), founder of the *Allgemeine Deutsche Cäcilien-Verein*.

<sup>5</sup> Prof. Romuald was a resident in Kremsmünster and a special friend of Bruckner.

195. Anton Bruckner, Vienna, to the *Liedertafel "Frohsinn,"*<sup>1</sup> Linz

Vienna, October 18, 1892

Highly Estimable "Frohsinn"!

I have just found the only score of the desired chorus,<sup>2</sup> which is in my possession; and I hurry to send it to the association. The tempo is slow [and] ceremonial throughout. Please let me have one of the better scores from [the printing] as soon as possible.

With most sincere greetings [from] your honorary member,

A. Bruckner

*Incipit:* So eben habe ich die einzige Partitur...

*Source:* Auer, Letter No. 275 (p. 265).

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<sup>1</sup> The "Frohsinn" was a singing society in Linz; choral societies for men were very prevalent in Germany and Austria at this time. During his Linz period (the 1860's), Bruckner was associated with the principal choral society there, the "Frohsinn," first as a singer (second tenor) and then as its choral director.

<sup>2</sup> Auer calls this piece *Der deutsche Gesang*, but Leopold Nowak lists it as *Das deutsche Lied* (*The New Grove Dictionary*, 1980). It is scored for male chorus and four trombones.

196. Anton Bruckner, Vienna, to the Philharmonic Society,<sup>1</sup> Vienna

Vienna, December 21, 1892

Highly Honored Philharmonic Society!

Deeply pleased, the composer wishes to be permitted to thank, from the bottom of his heart, both the Very Right Honorable Court Kapellmeister Dr. Hans Richter,<sup>2</sup> your admirably worthy, unsurpassed conductor; and also all [of the] members of this most highly artistic music society, for the magnificent performance of my Eighth.<sup>3</sup>

Three cheers!!!

Dr. Anton Bruckner

*Incipit:* Tiefgerührt bittet der Gefertigte, es wolle...

*Source:* Auer, Letter No. 277 (p. 266).

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<sup>1</sup> This letter is a variation of Auer Letter No. 252 (p. 251), perhaps a final version of the other letter.

<sup>2</sup> Hans Richter (1843-1916), Austro-Hungarian conductor. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

<sup>3</sup> Symphony in C minor.

197. Anton Bruckner, Vienna, to the Philharmonic Society,<sup>1</sup> Vienna

Vienna, December 21, 1892

Highly Honorable Philharmonic Society!

Deeply pleased, the undersigned asks that it be allowed him [to] extend thanks, from the very bottom of his heart, to the Court Kapellmeister: [the] Right Honorable Dr. Hans Richter,<sup>2</sup> your admirably esteemed conductor; as well as to all of the members of the most noble of artistic associations for music; for the magnificent performance of his "Eighth."<sup>3</sup>

Three Cheers!

Dr. Anton Bruckner

*Incipit:* Tiefgerührt bittet der Gefertigte,...

*Sources:* Auer, Letter No. 252 (p. 251).

Gräflinger, Letter No. 132 (p. 141-142).

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<sup>1</sup> This letter is a variation of Auer Letter No. 277 (p. 266), perhaps an original draft of the other letter.

<sup>2</sup> Hans Richter (1843-1916), Austro-Hungarian conductor. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

<sup>3</sup> Symphony in C minor.

198. Anton Bruckner, St. Florian, to Otto Kitzler,<sup>1</sup> Linz

St. Florian, December 27, 1892

Highly Respected Herr Professor and Friend!

Thank you very much for your kind participation, and [I] wish you and your gracious lady a very Happy New Year. Also, thank you very much for your proposal with regard to conducting the Fourth.<sup>2</sup> Whether I am actually able to come depends on my constantly precarious [state of] health; and the performance of one of my [own] works always agitates me. Stay very healthy.

[My] compliments to you.

Your former student,

Dr. Anton Bruckner

*Incipit:* Danke recht sehr für Deine liebe Teilnahme,...

*Sources:* Auer, Letter No. 276 (p.266).

Gräflinger, Letter No. 46 (p. 55).

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<sup>1</sup> Otto Kitzler (1834-1915), Kapellmeister in Linz; from 1861 to 1863, Bruckner studied orchestration and form with him. Kitzler always felt very humble when referred to as Bruckner's teacher.

<sup>2</sup> The "Romantic" Symphony in E-flat major; among his own works, a favorite of Bruckner.



199. Anton Bruckner, Vienna, to Theodor Helm,<sup>1</sup> Vienna

Vienna, January 3, 1893

Right Honorable Herr Doktor!

I have just now come back from St. Florian, and I ask most kindly [that] you accept, herewith, my fondest New Year's Congratulations and my deepest, warmest thanks in the first place for your upright, highly ingenious review and truly heroic advocacy for my Eighth.<sup>2</sup> God bless Your Honor for such noble effort.

We shall shout the "profit" over the land.

N.B.: Herr Doktor! In the Finale [of the Eighth Symphony] at [double letter] Zz [in the score], all four of the themes are united. [Please] pardon very much my bringing [this matter] to your attention. Your articles, so wonderfully memorable, I will preserve for myself for life.

Once again, thank you most sincerely!

With deepest respect [and] in admiration,  
A. Bruckner

*Incipit:* Soeben bin ich aus St. Florian...  
*Source:* Auer, Letter No. 279 (p. 267).

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<sup>1</sup> Theodor Helm (1843-1920), Austrian writer on music and critic. (See Bruckner to Theodor Helm, June 19, 1885.)

<sup>2</sup> Symphony in C minor.

200. Anton Bruckner, Vienna, to Oddo Loidol,<sup>1</sup> Kremsmünster

Vienna, January 4, 1893.<sup>2</sup>

Being thankful from the bottom of my heart, I beg God above all for your health!  
Alas! [if] I knew how to help!<sup>3</sup>

Dr. A. Br.

*Incipit:* Vom ganzen Herzen dankend,...

*Sources:* Auer, Letter No. 278 (p. 267).

Gräflinger, Letter No. 64 (p. 72-73).

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<sup>1</sup> Father Oddo Loidol, Raffael Loidol (1858-1893), Choir Director and Professor of Theology at St. Florian.  
(See Bruckner to Bernhard Deubler, June 17, 1885.)

<sup>2</sup> This communiqué may have been a telegram.

<sup>3</sup> Father Loidol died in 1893.

201. Anton Bruckner, Vienna, to Louis Nicodé,<sup>1</sup> Dresden

Vienna, January 9, 1893

Herr Nicodé!

My Eighth [Symphony] is being published in Berlin, at Linau and Schlesinger (in partnership with our Haslinger). What more can I do? On no account would I trust myself to bother the members of the Philharmonic, who are—with Hans Richter<sup>2</sup> and the public—[already] enthusiastic.

In most sincere respect,

Dr. Anton Bruckner

*Incipit:* Meine Achte ist in Berlin...

*Source:* Auer, Letter No. 280 (p. 268).

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<sup>1</sup> Louis Nicodé, conductor and friend of Bruckner.

<sup>2</sup> Hans Richter (1843-1916), Austro-Hungarian conductor of international acclaim. (See Bruckner to Baron Hans von Wolzogen, March 18, 1885.)

202. Minna Reischl,<sup>1</sup> Altheim, to Anton Bruckner, Vienna

Altheim, October 12, 1893

My Dearest Herr Doctor!

Certainly this little letter still does not bring a decisive "Yes," yet I hope, at the current time, to obtain consent from my parents.

[Announcements about local events follow. She is going to sing Schubert's "Wanderer" in a concert. She has also learned the *Tantum Ergo*, and it sounds very good.]

Be delighted once again, my dear Herr Doctor, through this little note.

Yours devotedly and highly respectfully,

Minna Reischl

*Incipit:* Zwar bringt Ihnen dieses Briefchen...

*Source:* Göllicher, *Leben*, Part III (p. 615).

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<sup>1</sup>A beautiful, young lady that Bruckner had admired. ( See Minna Reischl to Bruckner, September 16, 1891.)

203. Bruckner's Testament<sup>1</sup>*Testament*

In the event of my demise, I affect after careful consideration the ensuing last-will instructions:

## I

I request that my mortal remains be placed in a metal coffin, in the vault under the Monastery Church of the Lateran Rule and, to be sure, under the great organ; it shall be free-standing inside [the vault] without being buried; and I, myself, already during my lifetime, have obtained approval for this from the most reverend dignitaries of the above-named monastery, [the coffin] designated to be kept up by the monastery. My body is also to be interred, of which beloved act of kindness Professor Paltauf has already declared himself to be willing; and all is arranged (first-class funeral), thereby to effect the transport and internment in the place of rest which has been designated by me in St. Florian in Upper Austria.

## II

I prescribe that to the aforesaid monastery St. Florian the guarantee of the costs of the upkeep of my sarcophagus, in addition to four holy Masses; to be sure, three Masses for my birthday, the anniversary of my death, and my name day, and a fourth Mass for my parents and my brothers and sisters, which shall be said each year; a designated sum of money will be given.

## III.

To my only heirs, my brother Ignaz Bruckner in St. Florian and my sister Rosalie Huber [*sic*], (born Bruckner), in Vöcklabruck, I convoke equal portions between them. The aforementioned, in particular, lawfully belongs to the heirs; and in the publishing contracts, on the part of my publishers, is covered by the stipulated promise of royalties, hopefully more abundant, will be put aside for them in the future, because during my lifetime, I myself have scarcely drawn upon the material returns from my works.

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<sup>1</sup> August Göllerich and Max Auer, Ergnzer und Herausgeber. *Anton Bruckner: Sein Lebens- und Schaffens-Bild, band IV, 2. Teil.* Regensburg: Gustav Bosse, 1926.

## IV.

I bequeath the original manuscripts of my compositions as follows: the symphonies numbering eight until now,—the ninth will, as God wishes, soon be finished—the large Masses, the Quintet, the *Te Deum*, the 150<sup>th</sup> Psalm, and the choral work *Helgoland*—to the Imperial and Royal Court Library in Vienna, directorship of the aforementioned place most kindly to take care of these manuscripts. At the same time, I designate that the firm of Joseph Eberle and Company shall be authorized to borrow from the Imperial and Royal Court Library the manuscripts of the compositions they are to publish, for a reasonable time, to take to press for publication. The latter shall be obliged to place at the disposal of Messrs. Joseph Eberle and Company the aforesaid original manuscripts as a loan for an appropriate [amount of] time.

## V.

To my servant, Katharina Kachelmeier, in recognition of loyal service for many years, which she has rendered to me, I bequeath the sum of 400 Florins. In the event that she is still in my service at the time of my demise, she shall receive a further 300 Florins, so that by entry of this provision, she receives a total of 700 Florins. I request that this legacy will be paid immediately upon my death without any deductions.

## VI.

I appoint Dr. Theodore Reisch, Imperial Legal Advocate in Vienna XIX, Oberdöbling, as my executor, and request the aforementioned to take care of fulfillment of my final wishes. I have prepared the same in the presence of the witnesses signed in their own handwriting.

Dr. Anton Bruckner, m.p.

Ferdinand Löwe, m.p. as requested witness  
Cyrill Hynais, m.p. as requested witness  
Dr. Theodor Reisch, m.p. as requested witness

*Incipit:* Für den Fall meines Ablebens treffe ich...

*Source:* Göllerich and Auer, *Anton Bruckner: Sein Lebens- und Schaffens-Bild, Band IV, 2 Teil* (pp. 320-322).

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