

WFe
7700.470
300872
資料

The New Grove LATE ROMANTIC MASTERS

BRUCKNER BRAHMS DVOŘÁK WOLF

Deryck Cooke Heinz Becker John Clapham Eric Sams



Masters

PAPERMAC

Late Romantic Masters

BRUCKNER BRAHMS
DVOŘÁK WOLF

Deryck Cooke

Heinz Becker

John Clapham

Eric Sams

M
MACMILLAN

Copyright © Deryck Cooke, Heinz Becker, John Clapham,
Eric Sams 1980, 1985
All other material © Macmillan Press Limited 1985

All rights reserved. No part of this publication
may be reproduced or transmitted, in any form or by any means,
without permission.

First published in
The New Grove Dictionary of Music and Musicians®,
edited by Stanley Sadie, 1980

The New Grove and *The New Grove Dictionary of Music and Musicians*
are registered trademarks of Macmillan Publishers Limited, London

First published in UK in paperback with additions 1985 by
PAPERMAC
a division of Macmillan Publishers Limited
London and Basingstoke

First published in UK in hardback with additions 1985 by
MACMILLAN LONDON LIMITED
4 Little Essex Street London WC2R 3LF
and Basingstoke

British Library Cataloguing in Publication Data
Late romantic masters.—(The Composer
biography series)
1. Music—Europe—History and criticism
2. Composers
I. Cooke, Deryck II. The new Grove
dictionary of music and musicians III. Series
780'.92'2 ML240

ISBN 0-333-39025-3 (hardback)
ISBN 0-333-39026-1 (paperback)

First American edition in book form with additions 1985 by
W. W. NORTON & COMPANY
New York and London

ISBN 0-393-01697-8 (hardback)
ISBN 0-393-30101-X (paperback)

Printed in Great Britain

General abbreviations

A	alto, contralto [voice]	<i>Jb</i>	Jahrbuch [yearbook]
acc.	accompaniment, accompanied by	<i>Jg.</i>	Jahrgang [year of publication/volume]
Ag	Agnus Dei		
Anh.	Anhang [appendix]	κ	Köchel catalogue [Mozart]
ant	antiphon	Ky	Kyrie
appx	appendix		
aut.	autumn	lib	libretto
B	bass [voice]	movt	movement
Bar	baritone [voice]		
bn	bassoon	n.d.	no date of publication
Bs	Benedictus		
BWV	Bach-Werke-Verzeichnis [Schmieder, catalogue of J. S. Bach's works]	ob	oboe
		off	offertory
		orch	orchestra, orchestral
		orchd	orchestrated (by)
		org	organ
		ov.	overture
<i>c</i>	circa [about]	PO	Philharmonic Orchestra
c.f.	cantus firmus	posth.	posthumous(ly)
cl	clarinet	pubd	published
collab.	in collaboration with		
conc.	concerto		
corr.	corrected		
Cz.	Czech	qnt	quintet
		qt	quartet
D	Deutsch catalogue [Schubert]	R	photographic reprint
<i>d</i>	died	recit	recitative
db	double bass	repr.	reprinted
dbn	double bassoon	rev.	revision, revised (by/for)
ded.	dedication, dedicated to		
		S	soprano [voice]
edn.	edition	San	Sanctus
		Sp.	Spanish
facs.	facsimile	str	string(s)
frag.	fragment	sum.	summer
		sym.	symphony, symphonic
Gl	Gloria		
grad	gradual	T	tenor [voice]
		timp.	timpani
hn	horn	tpt	trumpet
Hung.	Hungarian	transcr.	transcription, transcribed by/for
inc.	incomplete	trbn	trombone
inst	instrument, instrumental	Turk.	Turkish

U.	University	WoO	Werke ohne Opuszahl
v, vv	voice, voices		[works without opus number]
va	viola	ww	woodwind
vc	cello		
vn	violin		

Symbols for the library sources of works, printed in *italic*, correspond to those used in *Répertoire International des Sources Musicales*, Ser. A.

Bibliographical abbreviations

<i>AcM</i>	<i>Acta musicologica</i>
<i>AMw</i>	<i>Archiv für Musikwissenschaft</i>
<i>BJb</i>	<i>Bach-Jahrbuch</i>
<i>BMw</i>	<i>Beiträge zur Musikwissenschaft</i>
<i>CAUSM/</i> <i>ACEUM j.</i>	<i>Journal of the Canadian Association of University Schools of</i> <i>Music/Association Canadienne des Ecoles Universitaires</i> <i>de Musique journal</i>
<i>CMc</i>	<i>Current Musicology</i>
<i>DJbM</i>	<i>Deutsches Jahrbuch der Musikwissenschaft</i>
<i>FAM</i>	<i>Fontes artis musicae</i>
<i>GfMKB</i>	<i>Gesellschaft für Musikforschung Kongressbericht</i>
<i>HR</i>	<i>Hudebni revue</i>
<i>HRo</i>	<i>Hudebni rozhledy</i>
<i>HV</i>	<i>Hudebni věda</i>
<i>IMSCR</i>	<i>International Musicological Society Congress Report</i>
<i>JbMP</i>	<i>Jahrbuch der Musikbibliothek Peters</i>
<i>Mf</i>	<i>Die Musikforschung</i>
<i>MGG</i>	<i>Die Musik in Geschichte und Gegenwart</i>
<i>ML</i>	<i>Music and Letters</i>
<i>MMR</i>	<i>The Monthly Musical Record</i>
<i>MO</i>	<i>Musical Opinion</i>
<i>MQ</i>	<i>The Musical Quarterly</i>
<i>MR</i>	<i>The Music Review</i>
<i>MT</i>	<i>The Musical Times</i>
<i>NZM</i>	<i>Neue Zeitschrift für Musik</i>
<i>OM</i>	<i>Opus musicum</i>
<i>ÖMz</i>	<i>Österreichische Musikzeitschrift</i>
<i>PMA</i>	<i>Proceedings of the Musical Association</i>
<i>PRMA</i>	<i>Proceedings of the Royal Musical Association</i>
<i>RaM</i>	<i>La rassegna musicale</i>
<i>ReM</i>	<i>La revue musicale</i>
<i>RIM</i>	<i>Rivista italiana di musicologia</i>

<i>SM</i>	<i>Studia musicologica Academiae scientiarum hungaricae</i>
<i>SMw</i>	<i>Studien zur Musikwissenschaft</i>
<i>SMz</i>	<i>Schweizerische Musikzeitung. Revue musicale suisse</i>
<i>SovM</i>	<i>Sovetskaya musika</i>
<i>ZfM</i>	<i>Zeitschrift für Musik</i>
<i>ZMw</i>	<i>Zeitschrift für Musikwissenschaft</i>

Preface

This volume is one of a series of short biographies derived from *The New Grove Dictionary of Music and Musicians* (London, 1980). In its original form, the text was written in the mid-1970s, and finalized at the end of that decade. For this reprint, the texts have been re-read and modified. The material on Wolf and Dvořák has been amended by the original authors. The Brahms article has been amended by its author, too, with the assistance of Margit McCorkle, who also has taken responsibility for the revision of the work-list. The author of the Bruckner text is the late Deryck Cooke; minor emendations have been made to his text and work-list with the assistance of Hans-Hubert Schönzeler, and Richard Evidon has updated the bibliography (originally supplied by Leopold Nowak).

The fact that the texts of the books in the series originated as dictionary articles inevitably gives them a character somewhat different from that of books conceived as such. They are designed, first of all, to accommodate a very great deal of information in a manner that makes reference quick and easy. Their first concern is with fact rather than opinion, and this leads to a larger than usual proportion of the texts being devoted to biography than to critical discussion. The nature of a reference work gives it a particular obligation to convey received knowledge and to treat of composers' lives and works in an encyclopedic fashion, with proper acknowledgment of sources and due care to reflect different standpoints, rather than to embody imaginative or speculative writing about a composer's character or his music.

It is hoped that the comprehensive work-lists and extended bibliographies, indicative of the origins of the books in a reference work, will be valuable to the reader who is eager for full and accurate reference information and who may not have ready access to *The New Grove Dictionary* or who may prefer to have it in this more compact form.

S.S.

ANTON BRUCKNER

Deryck Cooke

Leopold Nowak

Contents

List of illustrations

Preface

Anton Bruckner	<i>Deryck Cooke,</i> <i>Leopold Nowak</i> (bibliography)	
I	Life	1
II	Works	32
	Work-list	55
	Bibliography	62
Johannes Brahms	<i>Heinz Becker</i>	
I	Life	77
II	Works	110
	Work-list	150
	Bibliography	181
Antonín Dvořák	<i>John Clapham</i>	
I	Life	205
II	Works	230
	Work-list	275
	Bibliography	293
Hugo Wolf	<i>Eric Sams</i>	
I	Life	303
II	Works	330
	Work-list	365
	Bibliography	385
Index		391

List of illustrations

1. Anton Bruckner in 1863 (Gesellschaft der Musikfreunde, Vienna)	8
2. Anton Bruckner with Richard Wagner: silhouette by Otto Böhrer (Österreichische Nationalbibliothek, Vienna)	14
3. Anton Bruckner in 1894 (Österreichische Nationalbibliothek, Vienna)	23
4. Autograph MS from the second movement of Bruckner's Symphony no.7 (Österreichische Nationalbibliothek, Vienna)	48
5. Anton Bruckner in 1894 (Österreichische Nationalbibliothek, Vienna)	51
6. Johannes Brahms, c1850 (Robert-Schumann-Haus, Zwickau)	80
7. Autograph MS from Brahms's 'German Requiem' (Gesellschaft der Musikfreunde, Vienna)	92
8. Johannes Brahms with Allgeyer and Hermann Levi (Historisches Museum der Stadt Wien)	101
9. Johannes Brahms with Alice Barbi in Vienna, 1892 (Österreichische Nationalbibliothek, Vienna)	107
10. Autograph MS from Brahms's Piano Quintet in F minor (Library of Congress, Music Division, Washington, DC)	122
11. Johannes Brahms, c1856 (Gesellschaft der Musikfreunde, Vienna)	130
12. Johannes Brahms with Adele Strauss (Österreichische Nationalbibliothek, Vienna)	138
13. Autograph MS from Brahms's 'Vier ernste Gesänge' (Gesellschaft der Musikfreunde, Vienna)	146

14. Programme of the Prague concert (8 February 1863) conducted by Wagner, in which Dvořák played the viola (Antonín Dvořák Society, Prague)	208
15. Antonín Dvořák, c1877–8 (Antonín Dvořák Society, Prague)	215
16. Hanuš Wihan, Dvořák and Ferdinand Lachner (Antonín Dvořák Society, Prague)	221
17. Autograph letter (14 February 1896) from Dvořák to the secretary of the Royal Philharmonic Society, London	227
18. Autograph sketch of the beginning of Dvořák's Symphony no.8 (Antonín Dvořák Society, Prague)	240
19. Family group at Vysoká, c1901, including Dvořák, his wife and his children Aloisie, Antonín, Anna and Magda (Antonín Dvořák Society, Prague)	246
20. Autograph MS from Dvořák's Symphony no.9	254
21. Antonín Dvořák	269
22. Hugo Wolf (Historisches Museum der Stadt Wien)	311
23. Hugo Wolf, 1895 (Österreichische Nationalbibliothek, Vienna)	322
24. Hugo Wolf with his nurse (Historisches Museum der Stadt Wien)	327
25. Opening of the autograph sketch for Wolf's song 'Mignon' (Österreichische Nationalbibliothek, Vienna)	343
26. Autograph MS from the second orchestral version of Wolf's song 'Anakreons Grab' (Österreichische Nationalbibliothek, Vienna)	353
27. Autograph MS from Wolf's song 'Fühlt meine Seele' (Österreichische Nationalbibliothek, Vienna)	357

CHAPTER ONE

Life

I Early years

Anton Joseph Bruckner was born in Ansfelden, near Linz, on 4 September 1824. He was the eldest of five surviving children of the Ansfelden schoolmaster and organist, Anton Bruckner (*b* 1791), and his first acquaintance with music was when he was taken to Mass by his mother, who sang in the church choir. He received his first musical tuition from his father, learning to play hymn tunes on a miniature violin at the age of four, and soon afterwards finding their harmonies on the family spinet; by the age of ten he was already able to deputize for his father as organist at the church services. At this time his parents would sometimes take him to the nearby Augustinian monastery of St Florian where, amid the splendours of its Baroque architecture, he heard far more impressive services, accompanied by the majestic sound of the great organ. His first lessons in music theory came at the age of 11, when he was sent to the nearby small town of Hörsching, to stay with his 21-year-old cousin and godfather Johann Baptist Weiss, who was schoolmaster and organist. Weiss was a local composer of some repute, and Bruckner learnt harmony from him, chiefly by the old traditional method of playing the organ from a figured bass; he also heard a Mozart mass for the first time, as well as Haydn's oratorios *The Creation* and *The Seasons*, and he per-

haps made his own first attempts at composition.

The following year, the fatal illness of Bruckner's father necessitated his return to Ansfelden to deputize in the schoolhouse and the church and as fiddler at the village dances. But when his father died in 1837, his mother refused to allow the 13-year-old boy to lose his education by supporting the family; she moved with her four other children to cheap lodgings in another village, and secured from Michael Arneth, the kindly prior of St Florian, his admission as a chorister. The monastery was to be his home for the next three years, and his spiritual home for the rest of his life. As a chorister there, he pursued his education and music studies, taking further organ lessons from Anton Kattinger, the St Florian organist; he was eventually allowed to deputize for him at the less important services. He worked hard at theory, devoted much of his time to organ improvisation and also renewed his violin lessons, so that in 1839, when his voice broke, he was able to stay on for a further year as a violinist. But the time was approaching when he had to make his own way in the world, and with a surprising lack of self-confidence he decided to rely on the minimal security of his father's profession of schoolmaster-organist, rather than brave the hazards of a purely musical career.

To take his teacher-training course, Bruckner had to spend a year in Linz, the capital of Upper Austria, and since the post of schoolmaster was associated with that of organist, music played a large part in the curriculum. He studied music theory with the author of a standard and expert book on the subject, August Dürnberger, while in the cathedral he heard some more of Mozart's masses and first encountered those of Joseph and

Early years

Michael Haydn. Much more important, however, was the fact that, as a 16-year-old provincial product of the organ loft, he first came into contact with metropolitan and international concert music: overtures by Weber, and particularly Beethoven's Fourth Symphony, gave him a glimpse of an entirely new world. After this experience his appointment to the humble post of assistant schoolmaster at the little village of Windhaag (near Freistadt), satisfactory as it was for supporting his family, could only be the more unpalatable to him. He took up the post in 1841 at the age of 17, and he also persevered with his own interests: he copied out Bach's *Art of Fugue*, as well as fugues by Albrechtsberger; he played the fiddle at the local dances; and he began composing again, with a small-scale Mass in C for alto solo, two horns and organ, written for a singer in the church choir. But the village was remote from his native district, his salary was pitiful, his superior was unsympathetic to his musical preoccupations, and his duties included farm labouring, even down to muck-spreading.

Bruckner was relieved when, after some 15 months, his St Florian mentor Michael Arneth arrived on a tour of inspection. There was no vacancy at St Florian, but Arneth found him a position as assistant schoolmaster in the village of Kronstorf (near Steyr), within his own native area. Although Kronstorf was even smaller than Windhaag, the situation was much more congenial: his salary was higher, his superior acted as a father towards him, and he made many close friends who took part with him in music-making. The horizon was also less limited: he could now visit St Florian whenever he had the time; he was able to take theory lessons once more, with the main choirmaster in the town of Enns, who

based his teaching on Bach's chorales and the '48'; and he could play a large organ again, that of the Steyr parish church. He had acquired more fluency as a composer, and he wrote a number of modest works during his three-year stay at Kronstorf, the most successful being another small-scale mass (for Maundy Thursday) for four-part unaccompanied choir.

II St Florian

At last, in 1845, the post of first assistant teacher at St Florian fell vacant, and Bruckner, at the age of 21, was able to return to the place he loved. He remained there for the next ten years, still regarding himself as a schoolmaster rather than a musician, though he continued studying and composing music. He pursued his course in Bach's music with the choirmaster in Enns; he attended Bach organ recitals in Linz, also encountering the music of Mendelssohn at concerts there; he formed a male-voice quartet with some friends, and composed the first dozen or so of his numerous pieces for the medium, as well as a few cantatas for particular occasions. He also enjoyed the luxury of playing on a Bösendorfer grand piano belonging to a friend, Franz Sailer, his brother's godfather; when Sailer died in 1848 he bequeathed the instrument to Bruckner, who composed at it for the rest of his life. It was Sailer's death that motivated Bruckner's first notable work, the Requiem in D minor for soloists, chorus, orchestra and organ, which was first performed at a memorial service in St Florian the following year. In 1848 he had been appointed provisional organist at St Florian, after the transfer of Kattinger to Kremsmünster, and in 1851 he was given the full appointment, an event which marked