

**INTERNATIONAL BRUCKNER FESTIVAL LINZ 2021**

**SPIRITED IMPULSES – BRUCKNER AND HIS PUPILS**

Linz is Bruckner and the whole of Linz becomes the setting of the Bruckner Festival: churches in and around Linz as well as „Bruckner sites“ in the city centre are venues for the International Bruckner Festival Linz 2021, organized this year under the motto „Spirited Impulses – Bruckner and his Pupils“. With his teaching activities Anton Bruckner exercised a formative influence on hundreds of his pupils and a whole generation of musicians - teaching which possessed quite special qualities and extended across a period of 50 years.

The International Bruckner Festival Linz 2021, in a year full of challenges, extends an invitation to experience a very special story, that of Anton Bruckner as a human being, a composer, a teacher, a masterful driving force and spirited source of inspiration, and also as a friend. With a series of musical highlights we want to awaken your urge to make new discoveries and give a voice to largely forgotten composers. Fascinating orchestral concerts, a brilliant selection of internationally renowned interpreters, singers, orchestras, conductors, superstars (among them one of the greatest pianists of our time), lieder recitals, chamber music concerts, a DJ who shows that dance beats and Bruckner are by no means mutually exclusive, an academic symposium, audience favourites paired with grandiose, multi-layered sound-worlds, rarities, musical treasures and breathtaking peaks as well as any amount of girl power – this is what is waiting for you at the International Bruckner Festival Linz 2021!

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**MUSICAL HIGHLIGHTS IN A BRUCKNER FESTIVAL FULL OF DISCOVERIES**

Rarities never performed, riches and musical treasures of extraordinary interest, magnificent interpreters, astonishing conductors, veritable superstars, orchestras in demand internationally and a fantastic programme – that's what the International Bruckner Festival Linz 2021 has to offer.

After „Controversy – Bruckner and his contemporaries“ last year, „New Worlds – Bruckner and the Symphony“ in 2019 and „What you inherit from your fathers – Bruckner and Tradition“ in 2018, this year's festival, which takes place for the fourth time in succession under the direction of Mag. Dietmar Kerschbaum (Artistic Direktor of LIVA and Intendant of the Brucknerhaus Linz), spans a vast range in around 30 events with one consistent theme, under the resonant motto „Spirited impulses – Bruckner and his Pupils“. Among these are many short concerts with free admission at seven „Bruckner sites“, the opening ceremony, three lieder recitals, four chamber concerts, eight orchestral concerts, two choral concerts, two piano recitals, an organ recital, the academic symposium, a reading with music and the preview to an accompanying exhibition, the Linz Klangwolke, the Children's Klangwolke and the Classical Klangwolke (Standard price: 5 Euros!), a series of master classes open to the public, as well as BrucknerBeats for a young audience plus an exclusive film preview and lots of concentrated girl power.

In this special year – which for the Brucknerhaus Linz too was full of challenges, and still is - one of the most important Austrian festivals of classical music has a special story to tell: the Brucknerhaus Linz invites its Bruckner Festival audiences to experience a very special story, that of Anton Bruckner as a human being, a composer, a teacher, a masterful source of inspiration, and also as a friend. With a series of musical highlights we want to awaken your urge to make new discoveries and give a voice to largely forgotten composers! A unique concentration of concerts: of works which were the subject of Bruckner's teaching, of hidden treasures from the pen of Bruckner's pupils, but also of well-known works of major composers and companions of Bruckner as well as impressive versions of Bruckner symphonies which are not the work of the composer alone, but the result of considerable input from pupils. All this and more can be experienced under the motto „Spirited Impulses – Bruckner and his Pupils“ at the International Bruckner Festival Linz 2021.

*„Anton Bruckner paid special attention to passing on his knowledge in the musical sphere. This year's International Bruckner Festival is devoted to the pupils who were the recipients of his talents as a composer and communicator. Bruckner fans will be overwhelmed by the performances of the symphonic and chamber works of Gustav Mahler, Hans Rott and Mathilde Kralik von Meyrswalden, born in Linz. Their music will also be at the centre of the Classical Klangwolke 21. I am especially pleased that the city of Linz, in preparation for the coming Bruckner jubilee year 2024, has initiated a special innovative cultural support programme with the title ‚an\_TON\_Linz‘. The aim is to motivate artistic discourse around Anton Bruckner and to transform his undoubted importance into enthusiasm. Projects with an interdisciplinary and digital focus will be promoted above all. As citizens of Linz we can rightly be proud of Anton Bruckner. After all, through his achievements and his works he had a great influence on musical history until well into the 20th century. On that note I wish the renowned international artists as well as the Brucknerhaus Linz all possible success and many large audiences of music enthusiasts.*

**Klaus Luger,** Mayor of the city of Linz

*„The repositioning of the International Bruckner Festival Linz is of particular importance to me. I wanted to focus it once again more strongly on Anton Bruckner without having to make sacrifices in the variety of the programmes. By having a motto for each festival to set the tone for illuminating particular aspects of Bruckner's works and achievement, this has been a great success, I believe. We have been able to make an impressive and striking improvement in the utilized capacity of around 20%. The motto of the Bruckner Festival 2021 is „Spirited Impulses“, and it is dedicated to Bruckner's pupils. One of his favourite students, Hans Rott, who died at a very early age, was described by his fellow student Gustav Mahler as the „originator of the new symphony“, a genre that Mahler himself would bring to fruition.The works of Hans Rott form a thread through the programme, which also focusses on the Linz composer Mathilde Kralik von Meyrswalden, who studied with Bruckner as well. I am very happy that so many renowned artists and ensembles have accepted our invitation to take part. Alongside Francesca Dego, Paul Lewis, Sir Antonio Pappano and the Bamberg Symphony Orchestra under Jakub Hrůša there are illustrious guest singers such as Waltraud Meier, Günther Groissböck und Thomas Hampson. Above all I am delighted about the concert with Martha Argerich and Lilya Zilberstein, who will perform Mahler's piano duet version of Bruckner's 3rd Symphony. The fact that both these artists have learnt this work specially for Linz shows how highly the Bruckner Festival is valued once again.“* Mag. **Dietmar Kerschbaum**, Artistic Director of LIVA, Intendant of the Brucknerhaus

**BRUCKNERS INFLUENCE ON A WHOLE GENERATION OF MUSICIANS**

Not only learning but also teaching played a central part in Bruckner's life at all times. His teaching activities stretched over a period of 50 years, and the very special qualities of his teaching at the Conservatory of the Society of Friends of Music in Vienna and at Vienna University, but also in his private composition lessons had a formative influence on hundreds of students, indeed on a whole generation of musicians, and this proved to be important for the reception of his own works. There was perhaps no „Bruckner-School“ in the aesthetic sense, for he seemed to have had no interest in establishing a tradition of his own highly individual symphonic style.

**IMPORTANT WORKS WHICH WERE SUBJECTS OF STUDY IN HIS TEACHING**

At the International Bruckner Festival 2021 there will also be an opportunity to hear works which were the subject of Bruckner's teaching. One of these is Schubert's „Unfinished“ symphony, the advanced harmony of which Bruckner presented to his pupils as a „precursor“ of Richard Wagner's, even calling Schubert Wagner's „John the Baptist“. Another interesting fact, given the widespread view of an irreconcilable antagonism between the two composers, is that Bruckner used the example of Brahms' 1st Piano Concerto to illustrate musical structures as the basis for exercises. Bruckner recognized with infallible intuition the theme for a symphony in the first subject of the opening movement of the concerto, and the work was indeed intially conceived as a symphony.

**THE MASTER AND HIS TEACHING METHODS**

In his readings from the written memories of pupils in „Böck is Bruckner IV – apprentice years with Bruckner“, audience favourite Wolfgang Böck gives an insight into the teaching methods of Bruckner and the quite special relationship of the teacher to his pupils. Bruckner set great store by a relationship based on authority, yet his social interaction with his students was often remarkable for its intimacy.

**THE TEACHER AND HIS PUPILS**

Above all the Bruckner Festival 2021 is presenting works by Bruckner's private pupils, among them Mathilde Kralik von Meyrswalden (1857–1944), born in Linz, to whom an exhibition during the festival is also dedicated. Other pupils include Josef Vockner (1842–1906) from Ebensee, Hermann Behn (1859–1927) from Hamburg, Friedrich Klose (1862–1942), himself a successful composer and teacher, as well as Max von Oberleithner (1868–1935), whom Bruckner helped in printing individual works and who had later success with his operas.

There will also be a focus on compositions by students from Bruckner's classes at the Vienna Conservatory, including Rudolf Dittrich (1861–1919), who was his teacher's indirect successor as Court Organist in 1901 and als Organ Professor at the Conservatory in 1906; Cyrill Hynais (1862–1913), Bruckner's confidant and colleague as well as one of the witnesses to his will;

Carl Führich (1865–1959), who became a highly-regarded organist and choirmaster; as well as Hans Rott (1858–1884), who died tragically young and Franz Marschner (1855–1932), who were regarded by their teacher in each case as his *„best pupils“.*

**BRUCKNER'S FOLLOWERS**

In addition the focus falls on those composers who, though not pupils of Bruckner in the literal sense, were nevertheless his declared adherents and for some of the time were in close contact with him, like Hugo Wolf (1860-1903) and Gustav Mahler (1860-1911), who attended Bruckner's lectures at Vienna University.

**THE COMPOSITIONAL PROCESS AS A WORKSHOP**

In addition to the formative influence of the teacher on his pupils an important element was their interaction with his compositions, and there are many pieces which take up Bruckner themes or came into being in the immediate environment of his teaching such as the *Symphonic Prelude*, an orchestral movement, which was found in Bruckner's estate by his organ student Rudolf Krzyzanowski (1859–1911). An intensive engagement with the teacher's work was also involved in the consultation and co-operation during the reworkings of his compositions, which were a constant feature throughout his life.

In particular the brothers Josef and Franz Schalk enjoyed his confidence in this field, as did Ferdinand Löwe. The resulting influence of the pupils on the oeuvre of their teacher, which for a long time was held to be problematic, or even manipulative, can be clearly heard in the final versions of the 3rd and 4th symphonies, which were not the work of Bruckner alone; his pupils played a very considerable part in their creation. The fact that the process of composition shifted from a position of unique authorship to a kind of workshop operation was difficult to reconcile with the Romantic aesthetic of a genius, to which homage was paid not only in the 19th century. It is, however, indisputable that Bruckner himself invited his pupils to participate, and they also assisted greatly in the breakthrough of the works of their beloved teacher by organizing performances and by energetic advertising, not only in his lifetime but in many cases long after his death.

**THE PUPILS PREPARE THE WAY**

On the occasion of the 125th anniversary of Bruckner's death the Bruckner Festival 2021 celebrates the accomplishments of his (former) students who became indefatigable trailblazers, and gives largely forgotten composers a voice again. Hardly a single one of their works has ever been heard in the Brucknerhaus, although among Bruckner's pupils there are many masterly musicians. The performances of these rarities promise to be highlights of a Bruckner Festival full of discoveries.

**EVENTS & HIGHLIGHTS**

**SAT.| 4 SEPT. |**

**QUATUOR DIOTIMA**

In the Birthday Concert programme are String Quartets by Anton Bruckner and Friedrich Klose.

**Anton Bruckner** (1824–1896)

Theme and Variations in Eb major for String Quartet, WAB 210 (1862) **BHP**

String Quartet in C minor, WAB 111 (1862)

Rondo in C minor for String Quartet, WAB 208 (1862)

**Friedrich Klose** (1862–1942) **BHP**

String Quartet in Eb major (1908–11)

**Quatuor Diotima BHD**

**Yun-Peng Zhao** | Violin

**Constance Ronzatti** | Violin

**Franck Chevalier** | Viola

**Pierre Morlet** | Cello

For the fourth time in succession the International Bruckner Festival Linz comes to the parish church in Ansfelden, next door to the parental home of Anton Bruckner, for a concert on Bruckner's birthday, September 4th. His 197th birthday is dedicated to the supreme discipline of chamber music: the string quartet. The renowned Quatuor Diotima will play the great symphonist Bruckner's single completed contribution to the genre, the String Quartet in C minor composed during a period of study with the Linz theatre conductor Otto Kitzler, including the *„Rondo in größerer Form“* , the alternative final movement added to the score a few days later. In addition they perform a veritable rarity: the Theme with Variations in Eb major which was also sketched in the so-called *Kitzler study book.*

A further Brucknerhaus premiere is the monumental string quartet in Eb major by Bruckner's student Friedrich Klose, completed in 1911. Confirming the accolade of his teacher who described him as having *„a theoretical mastery (….) that few others possess“*, Klose creates in this work a virtuoso panorama of motifs and themes, commenting himself on this masterful structure in the mischievous subtitle: *„a tribute in four instalments paid to his rigorous German schoolmaster“.*

Standard price: € 25,– // Young people : € 10,–

**1. Concert in the 4 Churches Subscription Series**

**SUN. to FRI. | 5–10 SEPT | City Centre | Linz**

**REWRITING ROTT**

Walks with short concerts and free admission follow the traces of Bruckner through the old city of Linz. In the Jazz Lounge of the Hotel Wolfinger on the Main Square there is free admission to jazz performances from the pen of composition students.

**Free admission**

Following the walks with short concerts on 6th to 10th September there will be a Jazz Lounge daily (free admission) in the Hotel Wolfinger, Hauptplatz 19. Jazz numbers by composition students - also based on Rott fragments – are on the programme.

From 5th to 10th September the International Bruckner Festival Linz 2021 invites you to a daily walk following Bruckner's footsteps through the city centre of Linz. At seven „Bruckner sites“ there will be short concerts to accompany the walk consisting of new works by composition students of the Anton Bruckner Private University, who have taken the studies, sketches and drafts of the Bruckner student Hans Rott as a starting point and extended them creatively in their own independent style: in front of the former „Präparandie“ in Hofgasse 23, where Bruckner completed his training as an assistant schoolmaster in 1840/41; on the back balcony of the monastery house of St. Florian, Landstrasse 22; in front of the house, Pfarrgasse 7, where he lived in the weeks following his move to Linz at the end of 1855; in the City Parish Church and the Old Cathedral with the famous Bruckner organ – the two houses of God where he carried out his duties as cathedral and city parish organist; in the Redoutensaal, Promenade 39, where he gave many concerts with the Liedertafel (men's choral society) „Frohsinn“, and where his Symphony No. 1 in C minor celebrated its premiere on 9th May, 1868; and finally in the votive chapel of the New Cathedral of St. Mary, where his Mass in E minor (No. 2) was first performed on the occasion of the consecration of the cathedral on 29th September, 1869.

**SAT.| 11 SEPT. Danube Park | Linz**

**LINZ KLANGWOLKE 21 (CLOUD OF SOUND)**

presented by the SPARKASSE OÖ & LINZ AG

Fans of the Klangwolke (Cloud of Sound) will look forward with great anticipation to an unforgettable open-air spectacle in the Donaupark (Danube Park).

The Linz Klangwolke 20 was a declaration of love to the city of Linz, filling the whole city centre with sound. Peter Androsch, Sam Auinger, Wolfgang „Fadi“ Dorninger and Gitti Vasicek created an alternative Klangwolke with *Sounding Linz,*for which the people of Linz were invited and encouraged to listen to their city and their living environment with new ears. The culmination of this experience was a symphony constructed from the sounds of the city. Last year's Klangwolke could not only be experienced live, but also in the internet. While an audience of around 50,000 were on the move outside, at least as many were able to be there via Livestream, thanks to a worldwide broadcast to 120 countries in co-operation with the Ars Electronica Center.

The Linz Klangwolke, one of the highlights in the event calendar of the Upper Austrian capital, captivates hundreds of thousands every year. This major event has had an audience of around 3.25 million since the first Klangwolke in 1979! After a modified concept last year necessitated by the Corona pandemic, Klangwolke fans from far and near can look forward again to an unforgettable open-air spectacle in the Donaupark this summer.

**SUN. | 12 SEPT. |**

**OPENING CEREMONY**

The Ceremonial Opening of the International Bruckner Festival Linz 2021

**Hans Rott** (1858–1884)

*Pastoral Prelude* in F major for Orchestra(1877–80) **BHP**

**Gustav Mahler** (1860–1911)

*Blumine*. Symphonic Movement in C major for Orchestra (1884)

**Hugo Wolf** (1860–1903)

*Italian Serenade* in G major for Small Orchestra (1887, 1892)

**Friedrich Klose** (1862–1942)

*Elfen Dance*  in D major for Orchestra (1892)**BHP**

**Mathilde Kralik von Meyrswalden** (1857–1944) **BHP**

*Festival Overture* in G major for Choir and Symphony Orchestra (1897)

**voestalpine Choir Linz**

**Upper Austrian Youth Symphony Orchestra**

**Finnegan Downie Dear** | Conductor **BHD**

Throughout his life the themes of learning and teaching played a central role in the artistic work of Anton Bruckner. On the one hand he was always on the search for improvement, and even when he was already a prominent organist and church composer he took on the role of a student again, starting a course of study with the Linz theatre conductor Otto Kitzler at the age of 37; on the other hand, as the son of a schoolmaster from Ansfelden he decided early on to pursue a career as a teacher, a decision which took him from the post of assistant in a school in Windhaag near Freistadt to one as a conservatory professor in Vienna.

At the heart of this year's International Brucknerfest Linz is the work of his most important students and followers, and this theme is illustrated by the programme for the opening ceremony, which displays the extraordinary variety and complexity of this „school of composition“. Alongside the familiar names of Gustav Mahler and Hugo Wolf, the Upper Austrian Youth Symphony Orchestra under the direction of Finnegan Downie Dear, winner of the renowned Mahler Competition 2020, presents music by Mathilde Kralik von Meyrswalden, Hans Rott and Friedrich Klose, three of the most fascinating and unjustly neglected of Bruckner's students.

Seats in the gallery are available at a standard price of € 10,–

**SUN. | 12 SEPT. |**

**KINDERKLANGWOLKE 21 (CHILDREN´S CLOUD OF SOUND)**

presented by the SPARKASSE OÖ & LINZ AG

At long last we are going on an adventure trip again!

The pandemic has forced children and families to stay in safe havens for the time being. But the urge to explore the seas of life has not been stilled by a year of inaction. Now at last we face the challenge of setting our sails anew and starting again on an exciting voyage of adventure. A child is like a ship: in the safe haven of the family, which can have so many different faces, children are built and developed into a unique vessel, made ready for the journey over the rough seas of life.

Our Children's Klangwolke 21will celebrate life in all its variety with the help of specially composed music, live performances, and space and time enough for total immersion in an enthralling story. In the familiar style of Kuddelmuddel, the Children's Cultural Centre, which has organised the Children's Klangwolke for the last 23 years, we offer all our visitors, large and small, great pictures and an abundance of music. A diverse, all-round programme in the Danube Park next to the Brucknerhaus invites you once again this year to get in the mood and linger as long as you like. At the Children's Klangwolke the public can also take an active part themselves, and together with the actors on the stage create a flood of excitement.

**SUN. | 12 SEPT. |**

**PAUL LEWIS & MARKUS POSCHNER**

present Johannes Brahms´ First Piano Concerto. Also in the programme : Franz Schubert´s *„Unfinished“*.

**Anton Bruckner** (1824–1896)/**Rudolf Krzyzanowski** (1859–1911)

*„Symphonic Prelude“* in C-minor, WAB add 332 (1876)

**Franz Schubert** (1797–1828)

Symphony Nr. 7 (*„The Unfinished“*) in B minor, D 759 (1822)

**Johannes Brahms** (1833–1897)

Concerto for Piano and Orchestra Nr. 1 in D minor, op. 15 (1854–57)

**Paul Lewis** | Piano **BHD**

**Bruckner Orchestra Linz**

**Markus Poschner** | Conductor

There are not only works by Bruckner and his students to be heard at the International Bruckner Festival 2021, but also some which were the subject of Bruckner's teaching. One of these is Schubert's „Unfinished“ symphony, the advanced harmony of which Bruckner presented to his pupils as a „precursor“ of Richard Wagner's, even calling Schubert Wagner's „John the Baptist“. Another interesting fact, given the widespread view of an irreconcilable antagonism between the two composers, is that Bruckner used the example of Brahms' 1st Piano Concerto to illustrate musical structures as the basis for exercises. Bruckner recognized with infallible intuition the theme for a symphony in the first subject of the opening movement of the concerto, and the work was indeed intially conceived as a symphony. The star pianist Paul Lewis will cetainly not neglect the symphonic dimension of the concerto in his Brucknerhaus début.

A *Symphonic Prelude* in C minor transcribed in 1876 also clearly has its origins in a teaching environment. It was only discovered in 1948 as part of the estate of the Bruckner student Rudolf Krzyzanowski, and represents the copy of a composition of Bruckner's, or rather the beginning of a work which the teacher handed over to his pupil to complete as an exercise in instrumentation.

**Tues. | 14 SEPT. Foyer Middle Hall | Brucknerhaus Linz**

**EXHIBITION OPENING.**

The Opening of the Exhibition *„Ich bin hinausgegangen“ – Portrait of a Linz composer,* with works *by* Astrid Esslinger.

**Mathilde Kralik von Meyrswalden** (1895)

*Rhapsody* in F minor for Piano **BHP**

**Medeea Teodora Iftimie** | Piano **BHD**

With the music classes of the Adalbert Stifter Grammar School, the Federal Grammar School in Hamerling Street Linz, and the Dr.-Ernst-Koref-Schule which is the Music Secondary School 22 Linz.

Mathilde Kralik of Meyrswalden, born in Linz in 1857, was one of the very few successful female composers of her time. Her musical talent was recognized and encouraged when she was only a girl. After her family moved to Vienna she received private tuition with Anton Bruckner and then studied in the same class as Gustav Mahler at the Conservatory of the Society of the Friends of Music (Konservatorium der Gesellschaft der Musikfreunde). She lived and worked in Vienna until her death in 1944. The International Bruckner Festival Linz 2021 has chosen this remarkable composer as the subject of this year's exhibition, created by the Linz artist Astrid Esslinger, which also focusses the spotlight on historical, social and societal questions. The exhibition is set up in co-operation with TONALi Tour, a project that has been honoured with an Echo Klassik for youth development among other awards. This project has the goal of providing basic skills in event and culture management. Young people from three schools in Linz actively help to design and organize both the exhibition and the concert on October 9 th (see pages 62-63) and so gain new and genuine insights into classical music.

A project created in collaboration with TONALI

**Free admission.** (Free numbered tickets are available from 4 September at the Bruckner House Service Centre.)

The exhibition is open until 9 October. Free Admission.

**Tues. | 14 SEPT.**

**SOPHIE RENNERT & HELMUT DEUTSCH**

Song Recital with works by Hugo Wolf and students of Anton Bruckner.

Songs by

**Franz Marschner** (1855–1932) **BHP**

**Mathilde Kralik von Meyrswalden** (1857–1944)

**Hugo Wolf** (1860–1903)

**Friedrich Klose** (1862–1942)

**Max von Oberleithner** (1868–1935) **BHP**

**Sophie Rennert** | Mezzo soprano

**Helmut Deutsch** | Piano

„Bruckner as a teacher combined Upper Austrian earthiness with Viennese warmth.(...) For this reason even the most motivated rejection of blind obedience was taken for uncouth impropriety, and this often led to disagreements. These, however, always ended in a rapid reconciliation.“ In this manner Friedrich Klose remembered the ambivalent nature of his teacher Anton Bruckner. I wonder if Bruckner took it as „uncouth impropriety“ that many of his pupils concentrated their attention on the art song, a genre which he himself had almost entirely neglected? The young Austrian mezzo-soprano Sophie Rennert, already successful on the international stage, immerses herself - with the support of Helmut Deutsch - in the cosmos of the late Romantic art song, a field largely forgotten nowadays, and in the process brings to light many treasures worthy of attention. Her programme ranges from the songs of Franz Marschner, whom Bruckner rated as „the best student among those I have had at the conservatorium“, and Max von Oberleithner, who occasionally helped Bruckner as an assistant and copyist, via works by Mathilde Kralik von Meyrswaldens and Friedrich Klose – two of the most successful of Bruckner's pupils in his lifetime – to Hugo Wolf, without doubt the most important Lieder composer of his generation.

**WED. | 15 SEPT.**

**YOUNG 0RGANISTS**

play works by Anton Bruckner and his students.

**Anton Bruckner** (1824–1896)

Prelude and Fugue in C minor for Organ, WAB 131 (1847)

Prelude (*„Perger Präludium“*) in C major for Organ, WAB 129 (1884)

**Karl Borromäus Waldeck** (1841–1905)

Fantasy in G minor for Great Organ on a theme by Anton Bruckner, WV I.1.4 (1867)

**Rudolf Dittrich** (1861–1919)

*Paraphrase on the Kaiserlied „Gott erhalte, Gott beschütze“* in G major for Organ (1915) **BHP**

**Mathilde Kralik von Meyrswalden** (1857–1944)

Offertorium in E major for Organ (1907) **BHP**

Interludium in Gb major for Organ, after the Quintet from Richard Wagner´s *Die Meistersinger vom Nürnberg*  (o. J.) **BHP**

**Anton Bruckner**/**Rudolf Dittrich**

Introduction and Double Fugue (*„Dittrich-Doppelfuge“*) in Bb major for Organ, WAB add 262 (1880) **BHP**

**Josef Vockner** (1842–1906) **BHP**

Sonata in Bb minor for Organ, op. 121 (1903)

**Carl Führich** (1865–1959) **BHP**

Prelude and Fugue in D minor for Organ, on an Original Theme by Anton Bruckner (1883, 1935)(1883, 1935)

**Franz Xaver Müller** (1870–1948)

*In memoriam Anton Bruckner* in D minor for Organ (1930)

*Passion*. Prelude in C minor for Organ(1925) **BHP**

**Friedrich Klose** (1862–1942)

Prelude and Double Fugue in C minor for Organ, four Trumpets and four Trombones. (1907) **BHP**

**Bruckner Brass**

**Matthias Kastenhuber**, **Franz Landlinger**, **Tobias Reisinger**, **Samuel Sigl** | Trumpet

**Niklas Pöttinger**, **Johann Reiter**, **Michael Spindler**, **Johannes Wagner** | Trombone

**Marina Ragger**, **Franziska Riccabona**, **Theresa Zöpfl**, **Nikita Gasser [BHD]**, **Gerhard Raab**, **Martin Riccabona** | Organ

As an organist Anton Bruckner was acclaimed and respected throughout Europe, but left behind only a handful of organ works. His pupils followed suit in this respect, even those who took over some of his positions, such as Karl Borromäus Waldeck who became organist of the cathedral and the City Parish Church in Linz, Rudolf Dittrich, later Court Organist in Vienna, and Josef Vockner, who took over Bruckner's organ professorship at the Vienna Conservatory. In this concert six young organists from the Linz area are presenting works by Bruckner and his pupils, whose themes often have their origins in lessons with Bruckner.

**SAT. | 18 SEPT. |**

**KLASSISCHE KLANGWOLKE 21 (CLASSICAL CLOUD OF SOUND 21)**

presented by the SPARKASSE OÖ & LINZ AG

The Linz Bruckner Student Mathilde Kralik von Meyrswalden

Francesca Dego, Jacquelyn Wagner, Magdalena Hasibeder, the Female Symphonic Orchestra Austria and Silvia Spinnato are performing works by the Linz composer Mathilde Kralik von Meyrswalden.

**Hans Rott** (1858–1884)

Symphony in Ab major for String Orchestra (1874–75) **BHP**

**Mathilde Kralik von Meyrswalden** (1857–1944)

Concerto for Violin and String Orchestra in D minor (1936–37) **BHP**

**Mathilde Kralik von Meyrswalden**

Symphony in F minor (1902–03, rev. 1942) **BHP**

**Francesca Dego** | Violin

**Jacquelyn Wagner** | Soprano

**Magdalena Hasibeder** | Organ

**FSOA – Female Symphonic Orchestra Austria BHD**

**Silvia Spinnato** | Conductor **BHD**

„I was born in Linz on the Danube on 3 rd December 1857. My father Wilhelm Kralik of Meyrswalden was a glass maker (…) I owe my musicality and my love of music to my father and mother (…) After we moved to Vienna (…) I became the private piano pupil of Professor Julius Epstein. He took an active interest in my compositions and advised me to study further with Anton Bruckner for counterpoint, whose private teaching I enjoyed for a year before being admitted to the composition school of the Vienna Conservatory in October 1876“. With these words the Bruckner pupil from Linz, Mathilde Kralik von Meyrswalden, a vibrant personality in fin-de-siècle Vienna, presented herself in an autobiographical note of 19 th October 1904. Her violin concerto of the 1930's and her Symphony in F minor, which was the reworking of a work written 40 years earlier and premiered in Prague in 1904, show the Bruckner pupil as a composer with a distinctive musical language. The women of the Female Symphonic Orchestra Austria under their founder and conductor Silvia Spinnato are joined for the violin concerto by the violinist Francesca Dego, in demand worldwide, and for the symphony by the organist Magdalena Hasibeder, also from Linz, and the internationally acclaimed soprano Jacquelyn Wagner. Together they will take up the cudgels for an important Linz composer.

Standard price: € 5,–

Free admission for those under 26, Active Pass holders and people with disabilities with the appropriate documentation

**SUN. | 19 SEPT. |**

**MICHAIL JUROWSKI & THE TONKÜNSTLER ORCHESTRA**

Anton Bruckner´s Mass (Nr. 3) in F minor and his Te Deum are on the programme

**Anton Bruckner** (1824–1896)

Mass (Nr. 3) in F minor for Soloists, four part mixed Choir, Orchestra and Organ,

WAB 28 (1867–68, rev. 1868–69, 1872–73, 1876–77, 1881, 1883, 1893)

Te Deum in C major for Soloists, four part mixed Choir, Orchestra and Organ, WAB 45 (1881, 1883–84)

**Chen Reiss** | Soprano

**Michaela Selinger** | Mezzo soprano

**Peter Sonn** | Tenor

**Liang Li** | Bass **BHD**

**Singverein der Gesellschaft der Musikfreunde Vienna**

**Tonkünstler Orchestra**

**Michail Jurowski** | Conductor

*„I think (…) if I didn't pass muster at the Last Judgement, I would show our Lord the score of the Te Deum and say: 'Look, I wrote this just for you!' And then I'd slip through alright.“* This anecdote, reported by his biographers August Göllerich and Max Auer, vividly reflects the exceptional status of Bruckner's Te Deum, completed in 1884, which he described to his pupil Franz Marschner as „the pride of my life“. The composer underlined this view again himself with the suggestion that the work might be used as a substitute for the uncompleted final movement of his 9th Symphony. The Mass No. 3 in F minor, already completed in 1867-68, also accompanied Bruckner into the last years of his life. Over a period of around 25 years the work was repeatedly subjected to revisions, both large and small. On 14th April 1895 he wrote to his friend, the conductor Siegfried Ochs: *„Bruckner is getting old and longs to hear his F minor (mass) again! Please, please! That would be the high point of my life.“* Together with a hand-picked quartet of soloists, the Singverein der Gesellschaft der Musikfreunde in Wien and the Tonkünstler Orchestra, the distinguished veteran conductor Michail Jurowski takes on these two outstanding milestones in Bruckner's sacred music.

**TUES. | 21 SEPT.**

**BRUCKNER´S MUSICAL HOME**

Preview of an ORF Documentation about the St.Florianer Sängerknaben (St. Florian Boys´ Choir)

**Manfred Corrine** (\* 1963)

*St.Florianer Sängerknaben. Anton Bruckner´s Musical Home*  (A 2021)

**Anton Bruckner** (1824–1896)

*„Locus iste“*. Gradual in C major, WAB 23 (1869)

*„Os justi“*. Lydian Gradual , WAB 30, 2 (1879)

**St.Florianer Sängerknaben**

**Markus Stumpner** | Musical Director

The St. Florianer Sängerknaben (Florian Boys' Choir), whose existence has been documented since 1071, celebrates its 950th birthday in 2021.

Former members include innumerable musicians and composers, of whom Anton Bruckner is undoubtably the most famous. On the occasion of this jubilee the ORF has commissioned a documentary by the Viennese director and screenwriter Manfred Corrine on the subject of Bruckner's childhood, comparing the life of a choirboy then and now. The film searches for traces and clues in Ansfelden, where Bruckner's birthplace is now a museum dedicated to the composer; in Hörsching, where the 11-year-old was taught organ and basso continuo by his cousin Johann Baptist Weiß; in St.Florian, where he was accepted as a choirboy in the Augustinian monastery; and in Kronstorf, where he worked as an assistant teacher from 1943 to 1845 and discovered the full extent of his musical talent. Bruckner's years of apprenticeship are re-enacted dramatically, juxtaposing these with everyday life as a modern choirboy. There is in addition a reconstruction of the sound-world of the 1830's set against a backdrop of current concerts by the St. Florianer Sängerknaben, and the video portrait is rounded out with interviews, historical pictures and 3-D animations.

**WED.| 22 SEPT:**

**WALTRAUD MEIER & SIR ANTONIO PAPPANO**

Waltraud Meier and Günther Groissböck sing Lieder by Hugo Wolf, Gustav Mahler, Hans Rott and Anton Bruckner. At the piano: Sir Antonio Pappano

**Hugo Wolf** (1860–1903)

*Drei Gedichte von Michelangelo* (1897)

**Hans Rott** (1858–1884)

Three Songs based on poems by Johann Wolfgang von Goethe (1876–80) **BHP**

**Anton Bruckner** (1824–1896)

Drei ausgewählte Lieder (Three Selected Songs) (1864–68)

**Hugo Wolf**

Selected songs: settings of poems by Eduard Mörike (1888)

**Gustav Mahler** (1860–1911)

Selected songs, to texts from the collection *Des Knaben Wunderhorn* (1888–1901)

**Waltraud Meier** | Mezzo soprano **BHD**

**Günther Groissböck** | Bass

**Sir Antonio Pappano** | Piano

## In his *Memories of Anton Bruckner* the privately-taught Bruckner pupil Friedrich Eckstein remarks on Bruckner's love of song: *„Once we were travelling by sleigh in deep snow and fierce cold amid a violent blizzard, squeezed tightly together in fur coats. As we glided past the last houses of Heiligenstadt a crow with its wings widely spread flew low over us and crossed our path. Immediately Bruckner, leaning over towards me, sang the beginning of Schubert's immortal song: 'Eine Krähe war mit mir aus der Stadt gezogen' softly in my ear in a mournful voice'.*

While from Bruckner himself and also from his conservatory pupil Hans Rott, who died at the early age of 25, only a handful of songs exist, Gustav Mahler and Hugo Wolf, two ardent Bruckner-supporters, are among the greatest Lied composers of the turn of the century. In this concert, a fascinating juxtaposition of widely-contrasting compositions shared with Günther Groissböck, the star singer Waltraud Meier celebrates her late but all the more exciting début at the Brucknerhaus, for which the prominent conductor Sir Antonio Pappano lays down his baton and takes a seat at the piano.

**THURS. | 23 SEPT.**

**MARKUS POSCHNER & THE BRUCKNER ORCHESTRA LINZ**

Anton Bruckner´s Symphony Nr. 4 in Eb major, *die Romantische (*the Romantic)*,*  and *Das klagende Lied* by Gustav Mahler are on the programme.

**Anton Bruckner** (1824–1896)

Symphony Nr. 4 (*Romantische*) in Eb major, WAB 104 (1874, rev. 1876–78, 1880–81, 1886–88) *„1888 Version“*

**Gustav Mahler** (1860–1911)

*Das klagende Lied:* Symphonic Cantata in three parts for Soloists, Choir and Orchestra (1878–80) **BHP**

**Emily Magee** | Soprano

**Tanja Ariane Baumgartner** | Mezzo soprano **BHD**

**Michael König** | Tenor **BHD**

**Adrian Eröd** | Baritone

**Soloists from the St.Florianer Sängerknaben**

**The Czech Philharmonic Choir Brno (Brünn)**

**The Bach Choir Salzburg**

**The Bruckner Orchestra Linz**

**Markus Poschner** | Conductor

*„Es war eine stolze Königin, / gar lieblich ohne Maßen, / kein Ritter stand nach ihrem Sinn, / sie wollt’ sie alle hassen.“* (There was a proud queen, / Her beauty did enthrall./ No knight could please her,/ She hated them all).

Gustav Mahler's symphonic cantata *Das klagende Lied* tells of ancient times. The work, composed to Mahler's own text, was begun in 1878 at the age of 18, directly after he had graduated from the Vienna Conservatory (Konservatorium der Gesellschaft der Musikfreunde in Wien). For the text Mahler drew on Ludwig Bechstein's story of the same name, but above all on the fairy tale *The singing bone* by the Grimm brothers. The young composer, for whom it was his first large-scale opus (he himself described it as „*a real problem child“*), finished the work two years later; at the same time as he was writing a four-handed piano version of Bruckner's „Third“ with his student colleague Rudolf Krzyzanowski.

Like Mahler, only a few years earlier Bruckner had ventured into the fantastical and myth-enveloped realm of German folk poetry in his Symphony No. 4 in Eb major. He not only gave his work the telling title of *Romantic*, but also furnished it with programmatic explanations whose picturesque imagery, fluctuating between pastoral idyll and medieval knight romance, is drawn fundamentally from the world of saga and fairy tale.

**SAT. | 25 SEPT.**

**QUATUOR DANEL**

The Quatuor Danel presents the entire string quartet oevre by Hans Rott und Hugo Wolf.

**Hans Rott** (1858–1884)

String Quartet in C minor (1876–77) **BHP**

**Hugo Wolf** (1860–1903)

Intermezzo in Eb major for String Quartet (1886) **BHP**

**Hugo Wolf**

String Quartet in D minor (*„Entbehren sollst du, sollst entbehren“*) (1879–84) **BHP**

*Italianische Serenade* in G major for String Quartet (1887)

**Quatuor Danel**

**Marc Danel** | Violin

**Gilles Millet** | Violin

**Vlad Bogdanas** | Viola

**Yovan Markovitch** |Cello

The Quatuor Danel returns to Linz, after its magnificent Brucknerhaus début last year, with works by Hans Rott and Hugo Wolf, performing the entire string quartet oeuvre of two composers whose revolutionary artistic existences ended tragically: both died after an illness of many years' duration at the Lower Austrian lunatic asylum in Vienna-Alsergrund.

The C minor string quartet of Hans Rott, praised by his teacher Anton Bruckner as *„a brilliant musician“* and his *„best pupil“*, represents an astounding symbiosis of a productive engagement with compositional tradition and a bold artistic vision, a jewel of Romantic chamber music, seldom performed even today. Two other precious rarities come from the pen of Hugo Wolf: the string quartet in D minor, at the opening of which he wrote a line from Goethe's *Faust 1:“Entbehren sollst du, sollst entbehren“ (Thou shalt forgo, shalt do without),* which seems prophetic in view of his own fate; and his Intermezzo, designated as „humorous“ as a contrast. Max Reger thought these pieces were *„almost works of genius“*, while describing the scintillating *„Italian Serenade“* as *„the most delightful work we possess in the genre of serenade“.*

**SUN. | 26 Sept.**

**RIAS KAMMERCHOR BERLIN (CHAMBER CHOIR)**

The programme includes vocal works by Anton Bruckner, the sacred choral works of Hugo Wolf and songs by Gustav Mahler.

**Hugo Wolf** (1860–1903)

*Grablied* in F major (1876) **BHP**

*Gottvertrauen* A major (1876) **BHP**

Six Sacred Songs: settings of poems by Joseph von Eichendorff(1881)

**Karl Borromäus Waldeck** (1841–1905)

Prelude in G major, WV I.1.3 (1867) **BHP**

**Anton Bruckner** (1824–1896)

*„Pange lingua“*. Hymn in C major, WAB 31, 1 (1835–37)

*„Vexilla regis“*. Phrygian Hymn, WAB 51 (1892)

*„Os justi“*. Lydian Gradual, WAB 30, 2 (1879)

*Ave Maria*. Offertorium in F major, WAB 6 (1861)

**Valentin Fheodoroff** (\* 1993)

Improvisation on themes by Anton Bruckner

**Anton Bruckner**

*„Tota pulchra es, Maria“*. Phrygian Antiphon, WAB 46 (1878)

*„Christus factus est“* (III). Gradual in D minor, WAB 11 (1884)

*„Locus iste“*. Gradual in C major, WAB 23 (1869)

*„Pange lingua“*. Hymn in C major, WAB 31, 2 (1891)

**Karl Borromäus Waldeck**

Fantasy in Bb major on a theme by Waldeck, WV I.1.5 (1868, 1904) **BHP**

**Gustav Mahler** (1860–1911)/**Clytus Gottwald** (\* 1925) **BHP**

*„Es sungen drei Engel“* in F major, from the Fifth Movement of the Symphony Nr. 3 in D minor (1895, 2008)

*„Ich bin der Welt abhanden gekommen“* in Eb major (1901, 1983) **BHP**

*Um Mitternacht* in B minor (1901, 2009) **BHP**

*Urlicht* in Db major, from the Fourth Movement of the Symphony Nr.2 in C minor (1893, 2008) **BHP**

**Valentin Fheodoroff** | Organ **BHD**

**RIAS Kammer Chor Berlin**

**Justin Doyle** | Musical Director **BHD**

Nowadays Anton Bruckner is regarded above all as a symphonist, though he was known to most of his contemporaries primarily as an organist and composer of important choral works. The distinguished RIAS Chamber Choir of Berlin illuminates precisely this facet of Bruckner's composition in the Alter Dom, the Old Cathedral, where Bruckner worked for many years. Alongside vocal works by Bruckner the programme features sacred choral pieces by Hugo Wolf and songs by Gustav Mahler in fascinating arrangements by Clytus Gottwald, as well as organ works by Karl Borromäus Waldeck, Bruckner's student and his successor as the organist of the Old Cathedral and the City Parish Church.

**SAT. | 2 OCT. |**

**BÖCK IS BRUCKNER IV**

Reading with Music: : *Apprentice years with Bruckner* – Wolfgang Böck reads extracts from letters and memorabilia.

Lieder and piano works by Bruckner´s students.

**Wolfgang Böck** | Reader

**Elisabeth Wimmer** | Soprano

**Daniel Linton-France** |Piano

The fourth instalment of the popular series *Böck is Bruckner*, live recordings of which have appeared successively on CD, shows Bruckner as a teacher and simultaneously as the focus of a circle of pupils and friends who served as a kind of substitute family for him. With the aid of letters written to and from Bruckner as well as excerpts from the numerous written accounts and memories of his pupils, the readings convey a vivid impression of Bruckner's teaching methods and the special relationship of the teacher with his students. While the balance of authority was strictly observed in the relationship, it was nevertheless remarkable for the close private interaction which often set the tone. Together with his mostly young friends, who as faithful followers and supporters worked – often their whole lives – to make his compositions more widely known and performed (works which they often helped to revise), the conservatory professor and university lecturer undertook excursions, attended concerts and drank in public houses.

The texts are framed and accompanied musically by piano pieces and songs from the pen of Bruckner's pupils, offering an opportunity to hear and discover many rarities.

**SUN. | 3 OCT.**

**THOMAS HAMPSON & MARTIN HASELBÖCK**

present Orchestral Songs by Hugo Wolf. The Wiener Akademie Orchestra conducted by Martin Haselböck also performs Anton Bruckner´s Symphony Nr. 3 in D minor.

**Hugo Wolf** (1860–1903)

Prelude to the opera *Der Corregidor* (1895, rev. 1897) **BHP**

Orchestral Songs to poems by Eduard Mörike (1889–91)

Interlude from the second act of the opera *Der Corregidor* (1895, rev. 1897) **BHP**

Orchestral Songs to poems by Johann Wolfgang von Goethe (1890, 1893)

**Anton Bruckner** (1824–1896)

Symphony Nr. 3 in D minor, WAB 103 (1872–73, rev. 1874, 1876–78, 1887–89) *„1889 Version“*

**Thomas Hampson** | Baritone

**Orchester Wiener Akademie**

**Martin Haselböck** | Conductor

Although Hugo Wolf studied at the Conservatory of the Society of Friends of Music in Vienna from 1875 to 1877, he did not attend Bruckner's harmony and counterpoint classes. If he was therefore not a Bruckner pupil in the strict sense, he nevertheless – after initial reservations about the *„works of an unsuccessful genius“ -* developed into one of the most vociferous supporters of the great symphonist, not least as a music critic in the pages of the fortnightly newspaper the Wiener Salonblatt. He praised Bruckner as *„an exceptional man, who (after Liszt of course) had the greatest claim amongst living composers to be performed and admired.“*  Martin Haselböck and the Orchester Wiener Akademie (Orchestra of the Vienna Academy) contrast instrumental excerpts from Wolf's only opera *Der Corregidor* and a selection of orchestral songs sung by no less an artist than star baritone Thomas Hampson, with Brückner's 3rd Symphony in D minor. The bizarre genesis of the third version of the work from 1889, the final form of which was substantially influenced not only by the Bruckner pupils Franz and Josef Schalk, but also by Gustav Mahler, is a remarkable example of reciprocal artistic interplay in a relationship between teacher and student.

2021/22 Season – Sunday matinee 1

1. of either 6 or 7 Subscription concerts (see page 57)

MON – WED 4th - 5th OCT.

**THOMAS HAMPSON MASTER CLASS**

A Master Class with star baritone Thomas Hampson and eight selected young singers, who will work together on Lieder by Hugo Wolf and Gustav Mahler.

Final concert of the Thomas Hampson Master Class>: Eight selected young singers perform Lieder by Hugo Wolf and Gustav Mahler.

Lieder by

**Hugo Wolf (1860-1903)**

**Gustav Mahler (1860 – 1911)**

**Master Class**

Monday to Wednesday

from 10.a.m.

**Final Concert**

Wednesday

at 7.30 p.m.

**Thomas Hampson**  Director

**Eight young singers**

**Bernadette Bartos, Daniel Gerzenberg** Piano **2 x BHD**

For forty years he has been at home not only in all the great opera houses, but also in the most prestigious concert halls in the world, and ranks as one of the most charismatic and influential singers of our time: Thomas Hampson. As a recognized expert for the songs of Gustav Mahler and Hugo Wolf – in 2017 he and his accompanist of many years, Wolfram Rieger, were awarded the Hugo Wolf Medal by the international Hugo Wolf Academy – he will be passing on his knowledge and experience to the younger generation within the framework of the International Bruckner Festival 2021. In a series of exclusive master classes, taking place between 4th and 6th October in the Middle Hall of the Linz Brucknerhaus, we can experience the star baritone from a different side: as an empathetic teacher and a born communicator. The master classes, in the course of which eight selected singers will work with Thomas Hampson on the songs of Wolf and Mahler, is accessible to all admission free. They will thus open up fresh perspectives on these masterly works and on the supreme art of lieder-singing to the public as well as the performers, culminating in a concert given by the participants at the end of the course.

**Public Masterclass.**

**Final Concert**

**TUES. | 5 OCT.**

**MARKUS POSCHNER & THE BRUCKNER ORCHESTRA LINZ**

perform Gustav Mahler´s Symphony Nr. 3 in D minor.

**Gustav Mahler** (1860–1911)

Symphony Nr. 3 in D minor (1892–96, rev. 1899)

**Christa Mayer** | Alto **BHD**

**St. Florianer Sängerknaben**

**Women of the Bachchor Salzburg**

**Bruckner Orchestra Linz**

**Markus Poschner** | Conductor

*„I was never a pupil of Bruckner's, this (')on dit(') can therefore only come from the fact that in my younger years, which I spent in Vienna, I was always to be seen in Bruckner's company and certainly admired him very much and spread the word about him. I even think that at that time my friend [Rudolf] Krzyzanowsky and I […] were the only ones.“* With these words Gustav Mahler, to some extent Anton Bruckner's most prominent 'non-student', described to Bruckner's friend and biographer August Göllerich his esteem for the great symphonic composer, in whose footsteps – as far as the history of the genre is concerned – he had trod. *„And so I may claim, with more justification than most, to be called his „pupil“, and will always do this in grateful veneration.“* In the summer of 1896, just a few weeks before Bruckner's death,

Mahler was able to complete four years of work on his monumental six-movement Symphony No. 3 in D minor, a grandiose and multi-layered sound construction full of devastating depths and breathtaking peaks. For the ascent Markus Poschner and the Bruckner Orchestra Linz have the notable assistance of Christa Mayer, the St. Florian Boys' Choir and the women of the Bach Choir Salzburg.

**THURS. | 7 OCT.**

**TAL & GROETHUYSEN DUO**

The internationally celebrated Tal & Groethuysen Duo present piano arrangements of works by Richard Wagner and Anton Bruckner´s Symphony Nr. 7 in E major.

**Richard Wagner** (1813–1883)

The overture to the opera *Tannhäuser und der Sängerkrieg auf Wartburg* in a piano version for hands. **BHP**

**Richard Wagner**/**Alfred Pringsheim** (1850–1941)

*Siegfried’s Tod* (Siegfried´s Death) from the third act of *Götterdämmerung* arranged for two pianos. (1879)

**Richard Wagner**/**Max Reger** (1873–1916)

*Tristan und Isolde. Isolde´s Liebestod* for two pianos, from: Selected Pieces from Operas by  *Richard Wagner*, Book 2 (1914) **BHP**

**Anton Bruckner** (1824–1896)

Symphony Nr. 7 in E major, WAB 107 (1881–83) **BHP**

[An arrangement for two pianos by **Hermann Behn** (1859–1927), published in 1896]

**Duo Tal & Groethuysen**

**Yaara Tal** | Piano

**Andreas Groethuysen** | Piano

The „world premieres“ of Bruckner's symphonies Nos. 4, 5, 7 and 8 (or parts of them) were given in piano versions written by his pupils; indeed, the 1st movement of the „sixth“ was only heard in his lifetime in a 2-handed piano version by Ferdinand Löwe. It was also Löwe, together with Josef Schalk, who christened the Symphony No. 7 in E major in a version for two pianos in a concert of the Wiener Akademischen Wagner-Vereins (Vienna Academy Wagner Society) on 27th February, 1884. Since these versions remained unpublished, Hermann Behn's arrangement for the same forces published in 1896 was vastly more influential for the dissemination of the symphony. Behn was a private pupil of Bruckner's who later, especially in his home city of Hamburg, was a powerful advocate of the works of his teacher.

The programme performed by Tal & Groethuysen, internationally one of the most famous piano duos of the present day, is in two distinct parts: Bruckner's „Seventh“, the symphony whose success led to his breakthrough, of which the 2nd movement, deeply influenced by the news of Richard Wagner's death during its composition, contains the funeral lament *„in memory of the blessed, deeply-loved and immortal master“*; the second half of the concert is dedicated to piano transcriptions of excerpts from Wagner's music dramas, which were of particular importance to Bruckner.

**SAT.** | **9 OCT.**

**TONALI TRIO**

On the programme are piano trios by pupils of Anton Bruckner.

**Paul Caro** (1859–1914) **BHP**

Piano Trio in E major, op. 8 (1886)

**Mathilde Kralik von Meyrswalden** (1857–1944)

Piano Trio in F major (1880) **BHP**

**Franz Marschner** (1855–1932)

Piano Trio in C minor, op. 30 ( around 1902) **BHP**

**TONALi Trio BHD**

**Johanna Ruppert** | Violin

**Christoph Heesch** | Cello

**Alexander Vorontsov** | Piano

In stark contrast to their teacher, a number of Bruckner's pupils dedicated themselves with great passion to the composition of chamber music, of which the three piano trios featured in this concert are good examples. Paul Caro from Breslau studied with Bruckner from 1880 to 1885 and in September 1886 made him a present of the printed edition of his Piano Trio in E major; the score from Bruckner's estate with the hand-written dedication *„To Professor Anton Bruckner in grateful admiration“* is to be found today in the monastery of St. Florian. Mathilde Kralik von Meyrswalden, born in Linz, who was a private pupil of Bruckner from 1875, had one of her greatest successes with her Piano Trio in F major, premiered in 1880. Franz Marschner, born in the Bohemian town of Leitmeritz, was a counterpoint student of Bruckner's from 1883 to 1885 and with his Piano Trio in C minor of 1902 created an ambitious work of almost symphonic dimensions. This concert, for which three young musicians already in demand came together to form the TONALi Trio, is the culmination of the first Austria-wide co-operation with TONALi Tour (see pages 18-19), a project which involves young people from three schools in Linz in the entire event management.

**MON. | 11 OCT.**

**HARTMUT HAENCHEN & THE BRUCKNER ORCHESTER LINZ**

The festive Final Concert to celebrate the 950th Anniversary of the Monastery of St. Florian, which will include Anton Bruckner´s Symphony Nr. 5 in Bb major.

**Otto Kitzler** (1834–1915)

*Trauermusik* (*Funeral Music in Memory of Bruckner*) in E minor for Symphony Orchestra (1904–05) **BHP**

**Anton Bruckner** (1824–1896)

Symphony Nr. 5 in Bb major, WAB 105 (1875–76, rev. 1877–78)

**Bruckner Orchestra Linz**

**Hartmut Haenchen** | Conductor

On the 195th anniversary of the death of Anton Bruckner the International Bruckner Festival Linz 2021 comes to an end with the traditional Memorial Concert in the basilica of the monastery of St. Florian, which this year celebrates 950 years since its foundation. For the first time a symphonic work by Bruckner is on the programme: the Symphony No.5 in Bb major, with which its composer demonstrated the will to *„extreme cyclical coherence“,* and at the same time his phenomenal mastery of compositional technique to create a lasting monument to his craft; he rightly recognized in this huge, sublime work his *„contrapuntal masterpiece“.* Before this work there is a performance of the *Funeral Music* in E minor for large orchestra which Otto Kitzler, Bruckner's most important teacher, composed in 1904/05 in memory of his most important pupil. The score of this work was rediscovered a few years ago in Weimar. Its world premiere took place in Brünn (Brno) on 11th November 1905, while the first performance in Linz followed on 21st October 1906 – almost exactly 115 years ago.

The Bruckner Orchestra is directed by Hartmut Haenchen, a notable Bruckner expert and one of the greatest Bruckner conductors of our time, whose single appearance at the Brucknerhaus Linz was almost 46 years ago.

**TUES.| 28 SEPT.**

**JAKUB HRŮŠA & THE BAMBERGER SYMPHONIKER**

This concert includes works by Hugo Wolf, Gustav Mahler and Hans Rott, whose Symphony (Nr. 1) in E major will be performed.

**Hugo Wolf** (1860–1903)

Scherzo in G minor and Finale in Bb major for Symphony Orchestra (1876–77) **BHP**

**Gustav Mahler** (1860–1911)

*Lieder eines fahrenden Gesellen* for Singer and Orchestra (1884–85, 1890–93)

**Hans Rott** (1858–1884)

Symphony (Nr. 1) in E major (1878–80)

**Michael Nagy** | Baritone **BHD**

**Bamberger Symphoniker**

**Jakub Hrůša** | Conductor **BHD**

From the middle of the1870's Hans Rott, Hugo Wolf and Gustav Mahler all studied, in part at the same time, at the Konservatorium der Gesellschaft der Musikfreunde in Wien (Conservatory of the Society of Friends of Music in Vienna). While Rott and Mahler completed their studies successfully, Wolf was expelled from the Conservatory for sending a threatening letter as a joke to the Rector. He then shared a flat on the Opernring in Vienna for a time with Mahler and Rudolf Krzyzanowski, like Rott a pupil of Bruckner. Alma Mahler-Werfel later reported on this memorable triumvirate: *„Since they were musicians, all three were sensitive to noise. If one of the three was working on a project, the other two had to spend the whole night walking the streets“.* Only a few years later Rott was admitted to the Lower Austrian mental hospital, where he died in 1884 at the age of 25; Wolf was overtaken by the same tragic fate almost 20 years later.

The Bamberger Symphoniker under their principal conductor Jakub Hrůša, together with Michael Nagy, transform into sound this seething chapter of contemporary history around three Viennese „Bohemians“, illuminating among other things the momentous influence which Rott's wonderful Symphony No. 1 in E major exerted on Mahler's music.

**WED.| 29 SEPT.**

**THE EDUCATION CONCERT IN THE SERIES AN.TON.HÖREN. SCHULKONZERTE**

*(Listen.To. Sound. School concerts)* intrioduces the composer Hans Rott and his pioneering Symphony (Nr. 1) in E major.

**Rott rediscovered**

*The „Begründer der neuen Symphonie“* „Founder of the New Symphony“ in the *An.Ton.Hören Schulkonzert*

**Hans Rott** (1858–1884)

Symphony (Nr. 1) in E major (1878–80)

**Bamberger Symphoniker**

**Jakub Hrůša** | Conductor

Taught and encouraged by Anton Bruckner, admired by Gustav Mahler, discredited by Johannes Brahms – Hans Rott, born at the gates of Vienna in 1858, made an enormous impression in Austria's imperial city during the few years of his creative life. Even the student works he composed at the Vienna Conservatory testify to his exceptional talent; his fellow student Mahler later went so far as to call him the *„originator of the new symphony“.* Yet under the pressure of having to prove himself in the musical life of the metropolis he became ill with *„insanity“* and *„hallucinatory persecution complex“*, dying in 1884 at the age of only 25 in the Lower Austrian mental hospital. He fell into oblivion until his works were rediscoverd in the 1990's.

The short, tragic life of Hans Rott, his musical vision and the enthralling background to the reception of his compositions are at the focus of this concert in the series *An.Ton.Hören Schulkonzerte*. Rott's Symphony No. 1 in E major, which he began to write at the age of just 20 years, is performed by the Bamberg Symphony Orchestra under their principal conductor Jakub Hrůša, who also explains his own view of this masterpiece.

Education Concert in the series *An.Ton.Hören Schulkonzerte*

**MIT | 29 SEPT |**

**MARTHA ARGERICH & LILYA ZILBERSTEIN**

Martha Argerich, one of the greatest pianists of our time, will honor the Brucknerhaus Linz together with Lilya Zilberstein on September 29th. Originally planned for this concert was the rehearsal of the piano version of Bruckner's 'Third'. Unfortunately, this is not possible due to illness, but Martha Argerich and Lilya Zilberstein do not want to cancel under any circumstances the performance in Linz, which now features works by Mozart, Schumann, Brahms, Liszt and Bruckner. We can look forward to a fantastic piano evening with breathtaking sounds, on the piano with piano legend Martha Argerich, who is returning to the Brucknerhaus after more than 25 years at the side of the Brucknerhaus debutante Lilya Zilberstein!

**Martha Argerich** | Piano

**Lilya Zilberstein** | Piano **BHD**

**Wolfgang Amadé Mozart** (1756–1791)

Sonate D-Dur für Klavier zu vier Händen, KV 381 (123a) (1772)

**Robert Schumann** (1810–1856)

Sechs Studien in canonischer Form für den Pedalflügel, op. 56 (1845)

[1891 entstandene Bearbeitung für zwei Klaviere von **Claude Debussy** (1862–1918)]

**Johannes Brahms** (1833–1897)

Variationen über ein Thema von Haydn B-Dur für zwei Klaviere, op. 56b (1873)

– Pause –

**Robert Schumann**

Andante und Variationen B-Dur für zwei Klaviere, op. 46 (1843)

**Anton Bruckner** (1824–1896)

Quadrille für Klavier zu vier Händen, WAB 121 (um 1854)

**Franz Liszt** (1811–1886)

Concerto pathétique e-moll für zwei Klaviere, S. 258/2 (1856, rev. 1877)

**THURS. | 30 SEPT.**

**MARIN ALSOP & THE ORF RADIO-SYMPHONIEORCHESTER WIEN**

On the programme are works inspired by antiquity and reflected in the mirror of literary adaptation, by Hans Rott, Hugo Wolf and Gustav Mahler.

**Hans Rott** (1858–1884)

*Ein Vorspiel zu „Julius Cäsar“ ( A Prelude to „Julius Caesar“)* in Bb major for Orchestra (1877) **BHP**

**Hugo Wolf** (1860–1903)

*Penthesilea. A Symphonic Poem for Symphony Orchestra based on the eponymous tragedy by Heinrich von Kleist. (1883–85)*

**BHP**

**Gustav Mahler** (1860–1911)

*Titan. Eine Tondichtung in Symphonieform (A Tone Poem in Symphonic Form)* in D major (1885–88, rev. 1893)

**ORF Radio-Symphonieorchester Wien**

**Marin Alsop** | Conductor

In contrast to Anton Bruckner, who was at best only sporadically interested in historical and literary themes, and along with these the various forms of programme music which were flourishing at the time, the three works to be heard in this concert, by Hans Rott, Hugo Wolf and Gustav Mahler respectively - all students and apologists of his work – are all inspired by the fascinating history and mythology of Greek and Roman antiquity as reflected in the mirror of literary adaptations. Rott's *Prelude to „Julius Caesar“,* composed when he was still studying at the Conservatory in Vienna, displays a musical language clearly indebted to the stage works of Richard Wagner and relates to William Shakespeare's tragedy about the murder of the Roman dictator; Wolf's extraordinarily colourful symphonic poem is based on Heinrich van Kleist's drama *Penthesilea*; and Mahler's *tone poem in symphonic form*, in which he intended to portray *„a powerful, heroic man (…), his life and suffering, struggle and ultimate defeat at the hands of fate,* refers in its title to to Jean Paul's four-volume novel of social criticism *Titan*, and thus indirectly to the mythological race of gods of the same name.

**FRI./SAT. | 1/2 OCT.**

**ANTON BRUCKNER´S STUDENTS**

A scientific Symposium in cooperation with the Anton Bruckner Institute Linz

**Among the lecturers are:**

In the course of many decades as a teacher Anton Bruckner taught hundreds of pupils and students, in schools, at the Conservatory and the University of Vienna , and also privately.

The two-day symposium is dedicated to this important aspect of his work, and shows how far Bruckner's influence reached in this way after his death. The lectures of the internationally renowned speakers illuminate the relationship between teachers and their pupils in the 19th century and present one of the most important teachers for the young Bruckner, Johann Baptist Weiß (1813–1850). There will be a broader look at Bruckner's pupils, an analysis of the light this casts on our picture of Bruckner and a closer look at the students from eastern and southern Europe. Special attention will then be paid to the lives and works of a handful of individuals, including Franz Marschner (1855–1932), Mathilde Kralik von Meyrswalden (1857–1944), born in Linz, Friedrich Eckstein (1861–1939), Hermann Haböck (1869–1946), Ernst Décsey (1870–1941), the almost-forgotten operetta composer Karl Kapeller (1859–1934), Heinrich Reinhardt (1865–1922), Leo Held (1874–1903) and Leopold Welleba (1878–1953).

Also included is a look at second-generation students (pupils of pupils)

**FRI. | 1 OCT.**

**PLATTFORM K+K VIENNA**

On the programme is chamber music by Anton Bruckner, his followers Gustav Mahler und Hugo Wolf , and students Cyrill Hynais and Josef Vockner.

**Gustav Mahler** (1860–1911)

Piano Quartet Movement in A minor (approx. 1876–78)

**Cyrill Hynais** (1862–1913) **BHP**

String Quartet in E major (1895)

**Hugo Wolf (1860-1903)**

Concerto for Piano and Violin, op. 6 (1875) **BHP**

**Anton Bruckner** (1824–1896)

*Abendklänge*. (*Evening Sounds*). A character piece in E minor for Violin and Piano, WAB 110 (1866)

**Josef Vockner** (1842–1906)

Quintet in B major for Piano, two Violins, Viola and Cello, op. 70 (1888) **BHP**

**Plattform K+K Vienna BHD**

**Kirill Kobantschenko** | Violin

**Katharina Engelbrecht** | Violin

**Michael Strasser** | Viola

**David Pennetzdorfer** | Cello

**Gottlieb Wallisch** | Piano

Even if Anton Bruckner's chamber works cannot bear comparison with his symphonies and sacred works – the *Abendklängen* of 1866, for example, represent literally his entire oeuvre for violin and piano – his teaching methods, with their emphasis on a profound compositional craft, bore astonishing fruit in the form of outstanding chamber works by his pupils. Josef Vockner, for instance, who as an already successful composer took private tuition in music theory from Bruckner between 1876 and 1888, composed his Piano Quintet in Bb major in the final year of his study as a kind of journeyman piece, in which characteristic Brucknerian features of harmony and melody can be found. This is also the case in the String Quartet in E major by Cyrill Hynais, who attended Bruckner's classes in counterpoint at the Vienna Conservatory from 1883 to 1885 and was later a close collaborator of his. In the 1870's Hugo Wolf and Gustav Mahler wrote the works featured in this concert during their studies at the very same conservatory. Although neither composer studied with Bruckner in the proper sense, they had a very friendly relationship and were among his most passionate admirers and advocates.

**AFTERWARDS: BRUCKNERBEATS – KIRILL KOBANTSCHENKO PLAYS THE DJ!**

**FRI. | 1 OCT.**

Kirill Kobantschenko plays the DJ! A DJ set with a touch of Disco-House – the relaxing sound of dance music from Lounge to Jazz.

A DJ set with a touch of Disco-House – the relaxing sound of dance music from Lounge to Jazz to get the body and the soul dancing.

**Kirill Kobantschenko** | DJ

He is not only a passionate musician and virtuoso who since 2001 has played first violin in the Vienna State Opera Orchestra and since 2004 in the Vienna Philharmonic, but also pursues a hobby unusual for sensitive string players: in the orchestra Kirill Kobantschenko follows the beat, in the DJ set he provides the beat. But music has always been the top priority for the charismatic Philharmonic star from a family of musicians in the Ukraine, though as a violinist too he resists classification into any one category. He demonstrates that with the chamber music ensemble Plattform K+K Vienna he founded in 2009, which in various formats combines classical, jazz and electronic music in an intoxicating way, making a speciality of resurrecting seldom-performed or completely unknown works. It's no surprise in such an adventurous artist to find that he plays the DJ in clubs, electro and pop music in his leisure time. He will now also be pursuing this unusual hobby for a classical musician at this year's International Bruckner Festival, showing that Bruckner can be quite compatible with a dance beat.

Free admission ( Free numbered cards are available from 4th September at the Bruckner House Service Centre.

**Before: Plattform K+K Vienna** – Chamber music by Anton Bruckner and his students (see pages 48–49)

Futher Information: [www.brucknerfest.at](http://www.brucknerfest.at), [www.brucknerhaus.at](http://www.brucknerhaus.at)

Tickets: +43 (0) 732 77 52 30