

# Table of Contents

Foreword .....	9
<b>Part One: Brahms and Bruckner: A Radical Historical, Art-Theoretical and Artistic Contrast</b>	
I. Aspects and Issues .....	15
II. Art and Personality .....	21
III. The Conflict .....	25
IV. Art-Theoretical Controversies .....	29
1. <i>Zukunftsmausik</i> vs. Absolute Music .....	29
2. Heteronomic vs. Autonomic Aesthetics .....	33
3. Apologetics of Invention vs. Apotheosis of Execution .....	34
4. Progressivism vs. Traditionalism .....	38
V. On Historical Classification .....	41
VI. Parallelisms and Antitheses .....	47
VII. The Relation to Historicism .....	57
VIII. “Heirs” of Beethoven .....	61
1. A Common Model: Beethoven’s Ninth Symphony .....	61
2. About the Middle Movements of Brahms’ and Bruckner’s Symphonies .....	66

IX.	Parallelisms and Antitheses Once More .....	69
X.	Richard Wagner .....	73
<b>Part Two: The Unknown Brahms</b>		
XI.	Brahms: An Autonomous Composer? .....	79
XII.	“Young Kreisler” .....	91
	1. Documentation .....	91
	2. Brahms’ Identification with E. T. A. Hoffmann’s Chrysostomus-Kreisler .....	96
XIII.	Schumann’s Essay “Neue Bahnen”: A New Interpretation.....	107
	1. Genetic Documents .....	107
	2. “Johannes as the True Apostle”: the Essay as a Messianic Prophecy .....	110
	3. The Essay as <i>Lehrbrief</i> for the “Young Kreisler” .....	115
	4. “A Secret Alliance of Kindred Spirits”: The Essay as Musico-Political Manifest .....	119
XIV.	Schumann and Brahms: Brahms’ Schumann Variations (op. 9) and Schumann’s <i>Davidsbündlertänze</i> .....	123
	1. Biographic Backgrounds: “The Portentous Days: Clara, Aurora, Eusebius” .....	124
	2. Schumann as a Technical Model .....	129
	3. Schumann as a Spiritual Model: Brahms-Kreisler and Eusebius-Florestan. The Relation between the Variations and the <i>Davidsbündlertänze</i> .....	132

XV.	The Piano Variations Op. 23: A Monument to Robert Schumann.....	153
XVI.	“Benedictus qui venit in nomine Domini”: On the “Mass quotation” in the Adagio of the <i>Piano Concerto op. 15</i> .....	157
XVII.	A Special Kind of Father-Son Relationship.....	165

### Part Three: The Unknown Bruckner

XVIII.	Bruckner – “the most Absolute of Absolute Musicians”? .....	175
XIX.	Bruckner and the Program Symphony .....	179
	1. Relations to Liszt .....	179
	2. Relations to Berlioz.....	181
XX.	On Bruckner Exegesis: The “Tone Symbol of the Cross” (Liszt) .....	189
XXI.	The Program of the “Romantic” Symphony .....	193
	1. Bruckner’s Explanations, Especially in the Letter to Paul Heyse.....	193
	2. Bruckner’s Conception of the “Romantic.” Affinity with <i>Lohengrin</i> .....	195
	3. The Program Particulars and the Music .....	198
	4. Conclusion.....	201

XXII. The Program of the Eighth Symphony: Musical Semantics and Historical Contexts .....	203
1. The Letter to Weingartner (1891) and Stradal's Account (1886).....	203
2. The Program of the First Movement and the Dutchman's Aria .....	207
3. The "German Michel" (Scherzo).....	210
4. The Adagio and Joseph Schalk's Commentary (1892) .....	217
5. Finale.....	223
Afterword.....	251
Notes .....	255
Selective Bibliography .....	289
1. General.....	289
2. Literature about Brahms.....	292
3. Literature about Bruckner .....	298
4. Literature about Brahms and Bruckner.....	305
5. Literature about Clara und Robert Schumann .....	306
Register of Works .....	309