

Anton Bruckner's Requiem in Dm: The Reinterpretation of a Liturgical Genre in the Viennese Romantic Context

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Abstract : The premiere of Anton Bruckner's Requiem in Dm, in September 1849, represents a turning point in the composer's creative evolution. This Mass of the Dead, which was dedicated to the memory of his esteemed friend and mentor Franz Sailer, establishes the beginning of a new creative aesthetic in the composer's production and links its liturgical development, which is contextualized in the monastery of St. Florian, to the use of a range of musical possibilities that are projected by Bruckner on an orchestral texture with choir and organ. Set on a strict tridentine ritual model, this requiem exemplifies the religious aesthetics of a composer that is committed to the Catholic faith and that also links to its structure the reinterpretation of a religious model that, despite being romantic, shows a strong influence derived from the baroque or the Viennese Classicism language. Consequently, the study responds to the need to show the survival of the Requiem Mass within the romantic context of Vienna. Therefore, it draws on a detailed analysis of the score and the creative context of the composer with the intention of linking the work to the tradition of the genre and also specifying the stylistic particularities of its musical model within a variability of possibilities such as the contrasting precedents of Mozart, Haydn, Cherubini or Berlioz's requiems. Tradition or modernity, liturgy or concert hall are aesthetic references that will condition the development of the Requiem Mass in the middle of the nineteenth century. In this context, this paper tries to recover Bruckner's Requiem in Dm as a musical model of the romantic ritual of deceased and as a stylistic reference of a creative composition that will condition the development of later liturgical works such as Liszt or DeLange (1868) ones.

Keywords : liturgy, religious symbolism, requiem, romanticism

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