



# The Bruckner Journal

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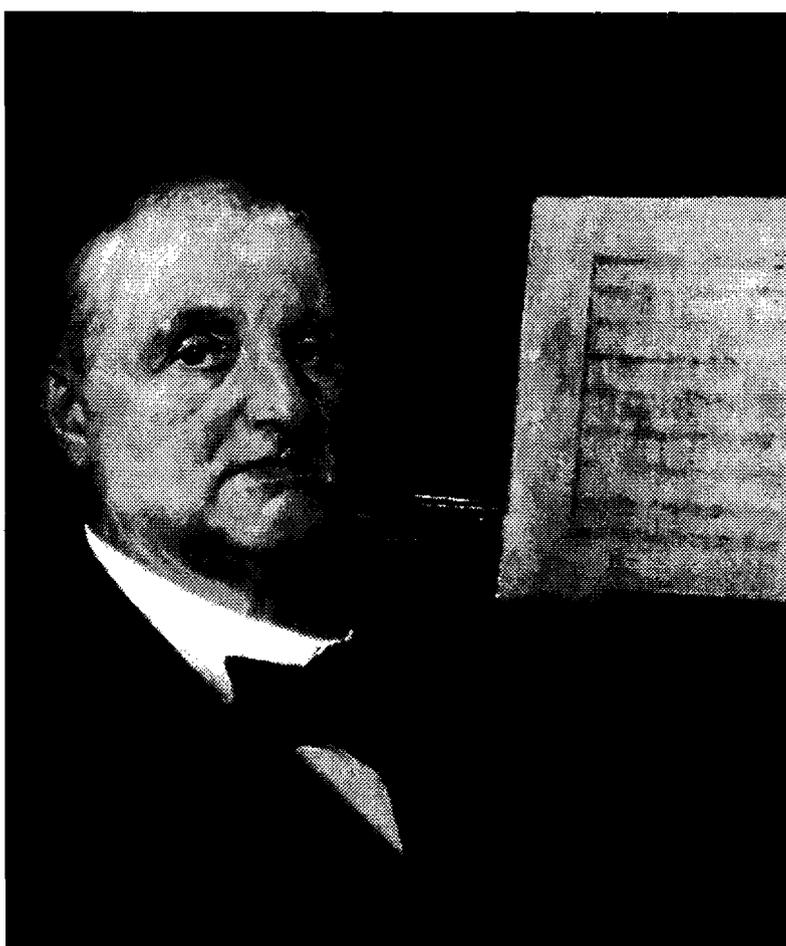
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## C O N C E R T S

**LEIPZIG GEWANDHAUS ORCHESTRA/Herbert Blomstedt**  
**CITY OF BIRMINGHAM SYMPHONY ORCHESTRA/Matthias Bamert**  
**Symphony Hall, Birmingham**

Many readers will have heard the first of these orchestras in Birmingham as the performance was broadcast live on BBC Radio 3 (October 14). Given the orchestra's long Bruckner tradition, it would be surprising if the playing had lacked assurance. That is especially true of the **Seventh Symphony**, for it was the musicians of the Leipzig Gewandhaus who gave the first complete performance to great acclaim in 1884, and their present conductor has developed an affinity with it over many years.

Herbert Blomstedt's recording of the work in 1980 with the Staatskapelle Dresden became a benchmark release. It was the first CD I bought, and the warm performance and sound remain a combination one can live with. At Symphony Hall a similar experience was on offer. The performance was rich and coherent, intelligently paced and structured, with glowing strings and brass. It is pointless, really, to single out particular passages--suffice it to say that Blomstedt's unassuming methods still allowed for many moments of properly powerful emphasis, each of them wonderfully subordinate to the whole.

In the first part of the concert, the young American violinist Leila Josefowicz was the soloist in Mozart's Violin Concerto No. 5 in A. The programme was repeated in Leeds Town Hall on October 15.

\* \* \*

Matthias Bamert conducted the CBSO in a fluent and articulate account of the **Ninth Symphony** (December 16) which emphasized the importance of the string sound to the world the composer was entering here. The players were in fine form, and the balance of strings and brass was most satisfying --the woodwinds a little at bay. The performance lasted 57 minutes, so Bamert did not dawdle. I would have liked more character and intensity to the phrasing at times. However, the cumulative nature of Bamert's reading of the first movement was powerfully realized in the final pages. The Adagio was similarly fluent until the last, serenely floating bars (a little flaccid, perhaps, but in keeping with the overall pace).

The Scherzo came as a revelation. The pace seemed right, the playing superb, and the dance element was refreshingly jolly. The Trio fared even better, full of character and the result of obvious care. In a movement bereft of its usual terrors, the elementals were prancing around in glee. Does Bamert view the symphony as less riven by doubts than many believe? The audience was one of the most attentive I've known.

Raymond Cox

**Masur tour.** Kurt Masur conducted the London Philharmonic Orchestra in Bruckner's Seventh Symphony at the Royal Concert Hall, Glasgow (December 1), Warwick Arts Centre (Dec 2) and the Royal Festival Hall, London (Dec 4). **Chailly in E.** The Seventh Symphony was played by the Royal Concertgebouw Orchestra, Amsterdam, at the Royal Festival Hall on February 5.

**BBC PHILHARMONIC ORCHESTRA/Sir Edward Downes**  
**The Bridgewater Hall, Manchester**

The concert conducted by Edward Downes on October 9 consisted of Bruckner's **Fourth Symphony** in the second half and music by two composers associated with Bruckner: Wagner's overture to Tannhäuser and Mahler's Songs of a Wayfarer, in which the baritone soloist was Sir Thomas Allen.

The first movement of the symphony opened tentatively, but the second half was beautifully paced, the noble chorale passage in the development emerging gloriously from the surrounding reminiscences of the main theme. The floating flute descant at the return of the first subject was played with great sensitivity. Downes' handling of the brass was exemplary, especially in the apotheosis of the main theme in the coda of this movement. It achieved its cumulative effect without being overpowering.

The contrast between chamber-music textures and full orchestral tutti passages in the Andante second movement was superbly realised. There was rhythmical energy and instrumental panache in the succeeding Scherzo. In his programme note, Stephen Johnson (who was interviewed by Lynne Walker before the concert and read extracts from his book Bruckner Remembered) drew attention to the "problematical" Finale. There is no doubt that it is less taut than the earlier movements. Nevertheless Downes and the orchestra succeeded in negotiating the "joins" in the structure and gave a highly convincing performance. A clear overall shape was maintained and the instrumental balance finely judged. The magnificent ending was played with great awareness of Bruckner's architectural skills.

\* \* \*

In Manchester University's Department of Music on October 3, Keith Elcombe conducted a spirited performance of Bruckner's **Mass in E minor**. The department's musicians had been well rehearsed, and it was good to hear such freshness and vigour.

Crawford Howie

**ULSTER ORCHESTRA/Matthias Bamert**  
**Ulster Hall, Belfast**

All Bruckner's symphonies have now been played in the North of Ireland. In 1995 the Ulster Orchestra performed all the early symphonies for the BBC in a series which was played accurately, but not always conducted with sympathy. They were fortunate in the choice of Matthias Bamert to direct the **Eighth Symphony** (1890 ed. Nowak) on October 8. Few conductors have obtained such refined and expressive playing.

Bamert's approach was flowing and flexible (Jochum rather than Karajan), making up in warmth and affection what it occasionally lacked in grandeur. At the same time the climaxes had plenty of heft. Above all Bamert realised the importance of controlling balance in a work which makes such a feature of the brass and adds four "Wagner tubas". The orchestra's dark golden sound was just right. At times--notably the start of the slow movement--one was reminded that it is not a full-strength orchestra, but the playing itself was consistently excellent.

Dermot Gault

SPECIAL OFFERS  
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**Royal Philharmonic Orchestra**  
Barbican Centre, London

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**Robert Bachmann** conductor

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BRUCKNER Symphony No. 3  
(1877 version)

**Bernard Haitink** conductor  
**François-Frédéric Guy** piano

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**Royal Philharmonic Orchestra**  
Barbican Centre, London

Wednesday 17 May 2000, 7.30pm

Programme to include  
BRUCKNER Symphony No. 9

**Robert Bachmann** conductor

Discounts: as Thursday 16 March

**GEORG TINTNER**

(died 2 October 1999, aged 82)

Reading about the death of Georg Tintner, in a fall from his apartment, came as a shock. I had just received and played the most recent disc in his Bruckner series, the Ninth Symphony, which now seems a fitting epitaph for a much neglected conductor. I admire the astuteness of Klaus Heymann in signing him up for Bruckner, of all composers. At least we are left with a monument in sound to one man's deep insight into these complex and still controversial works.

The fact that Tintner worked with orchestras that are not regarded by the musical Establishment as "first rank" shows what a remarkably persuasive conductor he was. Not all these recordings are consistent; conducting three different orchestras precludes this. One can only wonder that he achieved what he did, given the condition of his health and the stresses of working with players on an almost one-night-stand basis.

Georg Tintner was not good publicity material--thank goodness. He kept his integrity.

There is something rather touching about his Bruckner recordings. Here is a composer who had the misfortune to be chosen as a "representative" composer by the Nazis, who forced Tintner out of Vienna. Appreciation of Bruckner's music at large did not really start until it was championed by Bruno Walter, Otto Klemperer and others. In the Record Guide of 1952 it was felt that Bruckner symphonies did not travel well outside central Europe; at least we have progressed beyond that. Although there are many recordings by "world-class" conductors and orchestras, I shall cherish Georg Tintner's for their musical insight.

Does the BBC have tapes of the studio relay of the Bruckner Fifth he conducted? Let us try in some way to make up for past neglect.

David Suffolk

COMPACT DISCS

reviewed by Colin Anderson

**Bruckner: Symphony No. 3; Symphony No. 9**Royal Scottish National Orchestra / Georg Tintner  
NAXOS 8.553454; NAXOS 8.554268 [from Select]

GEORG TINTNER lives on through his Bruckner cycle. He might have been no more than a footnote in musical history, but his Naxos Bruckner discs brought him late fame. Given the favourable price and positive critical coverage, he has no doubt introduced to Bruckner many who would not have been persuaded to listen otherwise. He loved this music, and he conducted it with insight, sincerity and dedication. His dedication was reciprocated by the various orchestras involved, so that occasional technical failings matter little.

I think, however, that a special case needs to be made for some of Tintner's recordings, and that includes the new **Ninth**. It's admirable in many ways, but there is something a little generalised about, something missing from, Tintner's interpretation. I'm not totally convinced that he conveys Bruckner's struggle to live or his searching for the musically new. Two examples of this. From 23'41" (the coda of the first movement) the violins, beginning with the firsts, present a triplet-dominated motif in dialogue (Tintner has antiphonal violins). This idea sounds positively jaunty; the woodwind chord above lacks mystery, the clarinet doesn't call from darkness. In the third movement the woodwind staccatos just before 17'12" have little suggestion of nightmare. From that point onwards, the second violins nervously nag at their demi-semiquavers--initially beneath Bruckner's "farewell to life" tune, and continuing as the music fragments. Yet there is little sense of impending doom. Despite obvious care with the printed text, the strangeness of the music eludes Tintner.

I have no problem with Tintner's glorious, epic account of the **Third Symphony** in its original version, edited by Nowak. Time has precluded my comparing Tintner's interpretation with those of Inbal and Norrington, and just the other day I read something to the effect that Bruckner prepared TWO versions of his original. Possible editorial differences aside, however, the respective timings are interesting:

	Inbal	Norrington	Tintner
I	24'00	18'48	30'34
II	18'52	17'14	20'37
III	6'07	6'24	6'47
IV	16'14	14'57	19'22
<hr/>			
Total	65'13	57'23	77'20

Tintner is so compelling here that I never found him slower than necessary. He revels in the imagery, grandeur and stillness of the original Third, conducting with total belief in Bruckner's individuality. Essential listening.

**Bruckner: Symphony No. 3**

Vienna Philharmonic Orchestra / Carl Schuricht  
Preiser 90409 [from Harmonia Mundi UK]

I've been waiting a long time to hear Carl Schuricht's recording of Bruckner's Third Symphony, in the 1889 version. It was this fine musician who introduced me to the Ninth on LP many years ago, and I have since collected all his official Bruckner recordings from the 1930s onwards. The present release was previously available in Japan. It is now on general release in Preiser's excellent transfer of the 1965 EMI taping (although a higher-than-usual volume setting is needed for full impact).

The recording does not start well: seven seconds in, a jolting "edit" brings a drop in volume. But this is the only technical gremlin worth mentioning, and the stereo sound--the lightish bass aside--is more than acceptable.

Schuricht is a "belt and braces" conductor, to borrow a friend's affectionate description. He takes a direct, unfussy view of the first movement. There's an urgency to his conducting which is controlled and always considerate to Bruckner's expression; the slower, lyrical moments do not suffer.

The opening of the slow movement is naturally shaped, elements of serenity and striving nicely poised. The scherzo, which is taken at a moderate tempo, hangs fire slightly despite Schuricht's muscle. The country-dance trio is ideally paced but a tad heavy-handed. Schuricht's all-encompassing tempo for the finale is very successful at negotiating transitions, not least the lead-in to the polka. This movement's opening may be a little staid, but the closing bars are majestic and satisfyingly conclusive.

\* \* \*

**Bruckner: Symphony No. 7**

Vienna Philharmonic Orchestra / Nikolaus Harnoncourt  
Teldec 3984-24488-2 [from Warner Classics UK]

Harnoncourt's approach is light and flowing, and the Vienna Philharmonic are correspondingly agile and quick-witted. This probing interpretation searches out bar-by-bar orchestral incident and textural clarity, antiphonal violins paying the usual dividends. For Harnoncourt, Bruckner's Seventh is chamber music. He favours Haas's quieter dynamics, and the climax of the Adagio is without percussion. He doesn't linger, always seeing individual episodes as part of the whole. This work becomes a great lyrical symphony in Harnoncourt's hands.

The performance was given live last June in the Vienna Musikverein. The occasional bump (and token digital watch) aside, the audience appears spellbound.

**Bruckner: Symphony No. 6** (with other composers)  
 Orchestre Philharmonique de Radio France en concert/Marek Janowski  
 Le Chant du Monde/Radio France CMX 378081.84  
 [4 CDs, from Harmonia Mundi UK]

FOR THE LAST sixteen years Marek Janowski has been working diligently with the Orchestre Philharmonique de Radio France (not to be confused with the Orchestre National, which is also under Radio France's aegis). During this time he has conducted the orchestra in a wide repertoire including three cycles of Wagner's Ring, all Bruckner's symphonies and, by contrast, the belated French premiere of William Schuman's New England Triptych. As he takes up appointments in Dresden and Monte Carlo Janowski will probably be greatly missed in Paris. On the evidence of the carefully chosen performances in a 4-CD set produced to document his tenure as music director, he has inspired some outstanding concerts.

Janowski, born in 1939 of Polish-German parentage, is occupied first and foremost with musical structure. His music-making is lucid and unsentimental, eloquent and deeply felt; his preference for a transparent sound clarifies the most complex of contrapuntal textures. There is no lack of power, though--his performances have the capacity to thrill. Immaculately prepared, the Orchestre Philharmonique play throughout with commitment and musicianship. Having got this far into the relationship, Janowski should be staying longer!

This attractive package includes symphonies by Richard Strauss (an impressive Alpine Symphony), Sibelius (a superb Seventh), Schumann (a swift, expressive C minor Symphony) and Brahms (a No. 2 which balances Romantic expression with Brahms's Classical leanings--until Janowski's theatrical instincts press hard on the accelerator at the very end, to exciting effect). There is some tender Fauré (Pelléas et Mélisande), a refined yet impulsive Debussy La Mer, and a scrupulous account of Henri Dutilleux's Timbres, espace, mouvement.

The performance of Bruckner's Sixth Symphony, given on 23 April 1999, is among the finest I know. Janowski stresses the symphony's lyrical aspects and is always suggesting an underlying emotion which blossoms gloriously. Thus at 3'29" and at 12'14" in the first movement the "big tune" is generously phrased by radiant strings. The symphonic trajectory of this concentrated movement is judiciously observed. The Adagio's funereal gait is admirably suggested by Janowski's virtually ideal tempo: a slow march. A wonderfully soulful atmosphere expands when that glorious melody arrives at 5'29", with unhurried phrasing and properly delineated timpani playing. This is organic Bruckner conducting at its best. The Scherzo is perhaps a notch or so too fast, but lines are articulate and details clear. The Finale is thrilling at times, if a shade rum-ti-tum. I was somewhat disconcerted by Janowski's view of the movement as a romp, and he could have eased into and shaped the second subject with more grace. But here is an interpretation bursting with creativity and conviction.

Consistently well recorded, the set is selling not only at mid-price but as four CDs for the price of three. The excellent booklet includes an interview with Janowski.

With few issues from the usual sources, and the policies of record companies not easy to understand, we are pleased that help has come from contacts. Our thanks to Richard Williams in Los Angeles and Dr Hans Roelofs in Antwerp.

At present the Rozhdestvensky recordings listed below are only available in Japan. These include a recording of the Fourth Symphony (1878/80 version) which was never issued on the original Melodiya LPs.

Although not listed here, the veteran Japanese conductor Takashi Asahina continues to add to his substantial discography. His latest recording of the Eighth Symphony on Fontec FOCD 9124/5 (1998) is very fine.

## SYMPHONIES

\* = first issue

- No. 3, 1873 version \*Tintner/RNSO (Glasgow 8-98) NAXOS 8.553454 [77.32]  
 No. 3, 1889 Schuricht/VPO (Vienna 12-65) PREISER 90409 [55.30]  
 Nos 4 & 7 Schmidt-Isserstedt/North German RSO (12-66, 10-68)  
 TAHRA TAH9901-2 [68.07, 59.40]  
 No. 7 \*Harnoncourt/VPO (Vienna 6-99) TELDEC 3984-24488-2 [60.01]  
 Knappertsbusch/VPO (Salzburg 8-49) PREISER 90408 [62.53]  
 No. 8, 1890 ed Nowak Böhm/VPO (Vienna 2-76) DG GALLERIA 463 081-2 [80.20]  
 No. 9 \*Wand/BPO (Berlin 9-98) RCA RED LABEL 74321 63244-2 [61.59]

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- Nos "00"-9 Rozhdestvensky/USSR Ministry of Culture SO (all recorded in  
 Moscow) BMG-MELODIYA  
 No. 1, Linz and Vienna versions (r1986, 1984) BVCX38001-2 [52.43, 50.15]  
 No. 2, 1877 & No. 3, 1877 (both r1984) BVCX38003-4 [61.38, 62.43]  
 No. 3, 1873; 1876 Adagio and 1889 version (r1988, 1985, 1988) BVCX38005-6 [72.26; 18.20, 59.21]  
 No. 4, 1874; 1878 Finale and 1889 rev Mahler (r1987, 1987, 1984)  
 BVCX38007-8 [76.28; 19.21, 49.44]  
 Nos 6 & 7 (r1984, 1985) BVCX38011-12 [56.24, 64.21]  
 No. 9 with Finale completed by Samale/Mazzuca 1986 & No. "00" (r1985, 1988, 1983)  
 BVCX38013-14 [58.13, 25.29, 52.02]  
 No. "0" & No. 8, 1890 version (r1983, 1985) BVCX38015-16 [45.02, 84.38]  
 No. 4, 1878/80 & No. 5 (r1988, 1984) BVCX38009\*-10 [69.30, 78.02]

Rozhdestvensky is the first conductor to record all three versions of the Third Symphony and the 1876 Adagio. The above Tintner CD brings the number of recordings of the 1873 version up to four in all. --There are, of course, other recent recordings of the 1877 version of Symphony No. 3 in addition to those mentioned in Jeremy Wilkinson's "Viewpoint" (TBJ, November 1999). There is also a very rare early LP (circa 1953) on Allegro Royale 1579. The performers are given as the "Berlin Symphony Orchestra under Gerd Rubahn"; Lani Spahr identifies them as the Berlin Philharmonic under Leopold Ludwig. I'd be most interested in hearing from any reader who has a copy.

The note on Trösterin Musik and Das deutsche Lied (Albany TROY 063) on the last issue's back cover should read "first recording on CD".

Howard Jones

**Christa Brüstle: Anton Bruckner und die Nachwelt. Zur Rezeptionsgeschichte des Komponisten in der ersten Hälfte des 20. Jahrhunderts.**  
Verlag J.B. Metzler (M & P Schriftenreihe), Stuttgart 1998.  
391pp DM 60

DURING the first half of the 20th century, there were some fundamental changes in the perception of Bruckner as man and composer. Christa Brüstle's comprehensive discussion of four main areas in the history of the composer's reception, particularly in Austria and Germany, provides the substance of this illuminating book.

In her first chapter, "Stations of Bruckner Interpretation until 1930", Dr Brüstle discusses not only writings on the composer but also the first important analyses of his works. These were significant at the time mainly because they attempted to show Bruckner as an important composer in his own right who wrote absolute, i.e. non-programmatic, music and who was not unduly influenced by Wagner. They are generally given short shrift today because, at their most extreme, they tend to put a certain gloss on the composer as a kind of visionary martyr. This is certainly true of some Bruckner biographies written in the period after the First World War, including parts of the four-volume Gollerich-Auer biography, which reflect the pessimistic "spirit of the age".

Brüstle examines the distinctive contributions made by Rudolf Louis (Munich 1905), August Halm (Munich 1914) and Ernst Kurth (Berlin 1925). She discusses the more anecdotal biographies of Friedrich Eckstein (Vienna 1923), Friedrich Klose (Regensburg 1927) and Max von Oberleithner (Regensburg 1933) and assesses articles written during Bruckner's lifetime by supporters who espoused the nationalistic, pro-German and increasingly anti-Semitic doctrines of the Christian Socialist party in Vienna led by Karl Lueger. The "nationalistic German" perception of Bruckner in these articles foreshadowed the more sinister politicizing of Bruckner and his music during the Third Reich. But there was an intervening period from roughly the beginning of the century when Bruckner's works--the symphonies in particular--were performed more frequently in Germany and reviewed more positively in journals like the Leipzig Neue Zeitschrift für Musik.

Brüstle turns next to the many organised societies of Bruckner devotees that mushroomed in the period up to the beginning of the 1939-45 war and mentions three characteristic features. First, there was a unique mixture of Catholicism and Wagnerianism. Second, these societies consisted primarily of Austrian and German enthusiasts, most of whom had "nationally or regionally determined pro-German political and politico-cultural views and expectations". Third, there was a specific motivation to "fight" for the composer, so that posthumous recognition would be given to this "misunderstood genius". The history of organised Bruckner appreciation began after the 1914-18 war with a "Bruckner association" in Berlin; the conductor Arthur Nikisch was its honorary president. Bruckner centenary celebrations in 1924 prompted Max Auer to suggest an International Bruckner Society with Wilhelm Marx, the new president of the Berlin association, as its leader, but there was opposition on account of his "outspoken political views".

The need for an umbrella organisation became more pronounced when

plans to publish Bruckner's works in a Complete Edition were gradually coming to fruition. A Bruckner Society was founded in 1927. Its name was changed to International Bruckner Society in 1928 at a meeting in Augsburg, and its headquarters were moved to Vienna in 1929. Max Auer was elected the first president, remaining in this post until 1938. All the regional Bruckner societies held concerts and festivals, or "concerts as festivals", on a regular basis. It was Ernst Kurth, the Austrian-born president of the Swiss Bruckner Society, who argued most vociferously for a truly international society. Kurth was instrumental in arousing interest in France, England and in particular America, where The Bruckner Society of America (which was committed to achieving recognition for Mahler as well) was founded in 1931.

The first festival to be organised by the International Bruckner Society [Internationale Bruckner-Gesellschaft] was held in October 1930, not in Vienna but in Munich. The Munich Philharmonic, conducted by Franz Schalk, played Bruckner's Fifth and Sixth Symphonies on the opening day. Siegmund von Hausegger directed performances of the Ninth and the Eighth (final concert). Plans for a festival in 1932 had to be cancelled, and the second IBG festival took place in Munich in August 1933. In the meantime the political situation was becoming tenser. Both Otto Klemperer and Bruno Walter were forced to leave Germany in 1933. In May of that year, Hitler imposed the "thousand mark toll" which meant that Germans could not travel to Austria unless they left the sum of 1,000 marks as security. It also became more difficult to obtain exit visas in Austria. Robert Haas, the editor of the Complete Edition, was a typical casualty and could not travel to Munich for the festival. Significantly it was in 1933 that the politicizing of the IBG began, and IBG events from this time onwards could hardly be distinguished from National Socialist cultural events. The first of the IBG festivals to be held in Vienna, between 7-15 October 1934, was the seventh overall. Vienna was able to host it largely because Kurt von Schuschnigg, who became Austrian president after the murder of Dollfuss, was both well disposed towards the IBG and more amenable to Hitler.

In February 1936 permission was given by the National Socialist authorities for a bust of Bruckner to be displayed in the Valhalla in Regensburg. Auer, Hausegger and Peter Raabe (who had succeeded Richard Strauss as president of the Reichsmusikkammer) were involved in planning a special IBG festival in June 1937. Goebbels, the head of the Nazi propaganda machine, agreed to speak at the unveiling of the bust. Hitler laid a laurel wreath at the foot of its pedestal and was presented by Auer with the society's first medal [Ehrenmedaille]. The whole occasion, in particular Goebbels' revisionist appreciation of Bruckner and the use of the IBG as a kind of propaganda arm of the National Socialists, is described by Dr Brüstle in some detail.

One consequence of the increasing politicization of the IBG was that the word "International" was removed and its name changed to the Deutsche Bruckner-Gesellschaft in June 1938. Only those regarded as "Aryans" were allowed to be members. Goebbels was responsible for the running of the society and the choice of officers, and Wilhelm Furtwängler was appointed its first president. Its headquarters were in the Gesellschaft der Musikfreunde in Vienna. In 1939 the first Grossdeutsches Brucknerfest, or Greater German Bruckner Festival, was held in Linz, St Florian and Vienna (30 June to 5 July). Six symphonies were played--Nos "0", 1 (Linz

version), 2, 5, 6 and 8--and several of Bruckner's motets, male voice choruses and the Mass in E minor were performed. In his presidential address Furtwängler, who did not entirely approve of the Haas editions and was by no means a party-political "poodle", spoke of the need to get rid of orthodoxies and slogans, and to appreciate that a love of Bruckner's music did not necessarily preclude a love of Brahms' or Wagner's music. In 1941 Furtwängler successfully resisted plans to move the headquarters of the DBG to Linz or St Florian.

The history of the IBG/DBG is closely associated with the origins of the first Complete Edition, with Robert Haas and Alfred Orel as principal editors, and the founding of the Musikwissenschaftlicher Verlag [MWV]. The first volume of the Complete Edition--Vol. 15: Requiem in D minor and Missa solemnis in B flat minor, ed. Haas--was published by the Benno Filser Verlag in Augsburg in 1930. Orel was responsible for the edition of Symphony No. 9 (including sketches and drafts) published in Augsburg in 1932 and in Vienna and Leipzig in 1934. Brüstle provides a thorough account of the background--which involved a considerable amount of backbiting--to the publication of Symphony No. 9, the Linz and Vienna versions of Symphony No. 1 (1935), Symphony No. 6 (1935), Symphony No. 5 (1935), Symphony No. 4 (1936), Symphony No. 2 (1938) and Symphony No. 8 (1939). She negotiates a clear passage through the stormy waters of the "original" versions as perceived by scholars and conductors at the time. Attention is drawn to Siegmund von Hausegger's "demonstration concert" in Munich in April 1932, when he conducted both the "original" and the first printed version of the Ninth; Peter Raabe's "first performance" of the Linz version of Symphony No. 1 at the Bruckner Festival in Aachen in 1934; Hausegger's performance of the "original" version of Symphony No. 5 in Munich in October 1935; Hans Weisbach's performance of the "original" version of Symphony No. 4 (with the original scherzo) in Leipzig in March 1936; and the performance of the "original" version of Symphony No. 8 by the Vienna Philharmonic under Furtwängler in Vienna in July 1939.

An important section of Dr Brüstle's book is the appendix. This contains documents that throw light on the uneasy relationships between Haas and Lili Schalk, Franz Schalk's widow, and between Haas and Orel, culminating in an open breach in February 1938 which left Haas as sole editor of the Complete Edition.

In his Valhalla speech in 1937, Goebbels undertook to provide financial support for the ongoing publication of the "original" versions of Bruckner's works. The old first-edition scores (Löwe's 1903 edition of the Ninth Symphony, for instance) became more and more discredited in favour of editions which would be faithful to the original manuscript text. Because of the lack of engraver's copies, letters to publishers and other intermediate sources in many cases, it was difficult to have a complete picture. There was also a generation split between the older Schalk and Löwe faction, on the one hand, and the younger faction which, on the whole, supported Haas. In the political climate of the time, "original" had various connotations, all positive: natural, pure, truly folk-like and so on; and the "original" versions presented Bruckner as a truly original composer with commendable rough-hewn, peasant-like qualities which distinguished him from Wagner. Thus, discussing the first performance of the "original" version of the Fifth, Oskar Lang was convinced that only this version bore the authentic stamp of Bruckner's style as far as the scholar was concerned.

With the official rubber-stamping of these original versions, the

older scores were used less and less often. In some instances, however, there was actually not much difference between the old Universal Edition score and the new version. The tendency to maximise the differences was regarded as unnecessary sensationalism by some independent scholars who took the time to compare them. Indeed in 1939 there was an official rebuke concerning the publicity for Symphony No. 6 because it gave more prominence to the discrepancies "than was justified on musicological grounds". It is also worth remembering that conductors of the old school like Furtwängler and Knappertsbusch persisted in using the older versions even after 1945. As early as 1936, the critic Max von Millenkovich-Morold argued that these older versions also deserved a place in the Complete Edition. Unlike Haas, he was convinced that Bruckner sanctioned many of the changes which appeared in the first published editions. Haas, for his part, attempted to adhere to the principles of true scholarship, as he put it, while dissociating himself from what he called the unjustified criticism of Schalk. When, however, Symphony No. 8 was published in the Complete Edition, it was clearly not the "original" version (the sources were not available) but essentially nothing more than a revision of the first printed version.

Even without official approval of the Complete Edition, it is highly likely that the momentum started by Haas and Orel in the early 1930s would have been unstoppable. Dr Brüstle observes: "The 'editorial guide-lines' of the Bruckner Complete Edition can be absolutely separated from the political developments of the 1930s and '40s and from the ideological implications of this period. It cannot be claimed that the editorial decision to abide by the autograph scores was characteristic of the period between 1930 and 1944 or was a result of it."

In 1939 the headquarters of the Musikwissenschaftlicher Verlag were moved from Vienna to Leipzig. Very little was published during the war years, mainly because it was difficult to gain access to manuscript sources of several works including the Third Symphony (vital material was in the possession of Alma Mahler-Werfel). An edition of the E minor Mass appeared in 1940 and a study score of the "original" Seventh Symphony in 1944. In the meantime MWV Leipzig, now called the Bruckner-Verlag, was moved to Braunau away from the Allied bombing. Brüstle explores at some length the authenticity of the cymbal clash in the Adagio of the Seventh and other issues that have still to be addressed in a Revision Report for the Nowak edition.

Dr Brüstle deals finally with major repercussions in the U.S.A. and Great Britain. In the U.S.A. the founding of the Bruckner Society of America was followed by the first issue of the journal Chord and Discord in 1932. Klemperer conducted the first American performance of the "original" version of the Ninth in 1934. In English-speaking countries there was growing awareness of Bruckner in general and the first Complete Edition in particular thanks to Austrian and German scholars who were forced to emigrate during the 1930s. Hans Ferdinand Redlich, Willy Reich and Egon Wellesz all wrote articles on Bruckner and his music in the leading music journals. But the war made it difficult for new scores to be exported, and it was not until after 1945 that there was truly international interest in the "original" versions. Further, many musicologists were just beginning to study Haas' editions when the first volumes of Nowak's were available.

CRAWFORD HOWIE

- Vienna.** Wolfgang Seifen performed organ improvisations on themes by Bruckner at St Augustine's Church (July 1999).
- Eisenstadt.** The Haydn Quartet played Bruckner's String Quartet at Esterházy Castle in July and August.
- Amsterdam.** Bruckner's Ninth was given by the Gelders Orkest under Lawrence Renes (August) with the Samale-Phillips-Cohrs-Mazzuca finale.
- Hamburg.** Heribert Beissel conducted the Sachsen-Anhalt Youth Orchestra and Choir in Bruckner's Mass in F minor (September).
- Linz.** August Humer and Johannes Marian played Bruckner's Fourth in the Old Cathedral in Ferdinand Löwe's four-hand piano arrangement (September).
- Maastricht.** Charlotte Riedijk performed Bruckner's Psalm 150 with Limburgs Symphonie Orkest and Projectkoor under Gunther Schuller (September).
- New York.** Lorin Maazel conducted the Vienna Philharmonic Orchestra in Bruckner's Fifth Symphony at Carnegie Hall (September).
- Salzburg.** Bruckner songs were given by Verena Krause, soprano, and Wolfgang Brunner, hammerflügel, in September.
- Berne.** Karl Anton Rickenbacher discussed Bruckner's Ninth Symphony and conducted a performance (October) by the Berlin Radio Symphony Orchestra.
- Brussels.** Bruckner's Fifth was given by Vladimir Fedoseyev and the Vienna Symphony Orchestra in Brussels and Ghent in October.
- Dublin.** Galway Baroque Singers and Radio Telefis Eireann Concert Orchestra performed Bruckner's Mass in E minor in the National Concert Hall (Oct).
- Moscow.** Robert Bachmann conducted the Russian National Orchestra in Bruckner's Fifth Symphony last October. [IBG]

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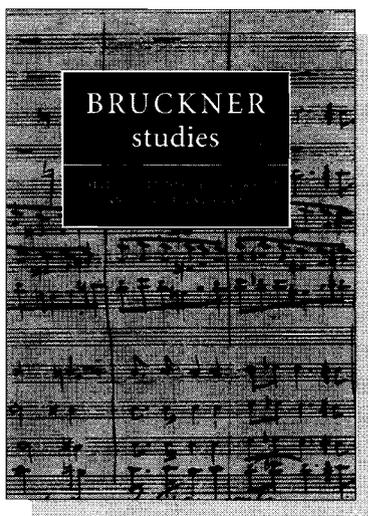
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## IGNAZ DORN AND HIS MUSIC

by Elisabeth Maier

"Have you heard any of Franz Liszt's compositions, or do you know one or two of them?"

Bruckner had to answer in the negative.

"Then may I invite you round to my place? I have a rare copy of his new Faust Symphony. I think you will be impressed with it. Even Richard Wagner sat up and took notice. Where would Wagner be if he hadn't absorbed and digested Liszt's symphonic music! The works of Liszt are the source, Wagner's the torrent. Listen to Liszt, and you are drinking from the well-spring."

The cathedral organist was surprised by this remark. So there was another miracle to behold besides Wagner and Tannhäuser, or before either of these, to be precise? He would have to encounter this phenomenon, and at once. He therefore asked the leader of the orchestra if he might visit him that very day. Pleased with the effect his words had produced, Ignaz Dorn promptly took him home with him. There, Dorn sat down at the piano and began to play Liszt's Faust Symphony....

This new music swept over Bruckner like a waterfall swollen by the rain. It made just as deep an impression as Tannhäuser, implying spirit, courage and a ruthless tearing down of all existing barriers in the interests of a new formal freedom that never degenerated into formlessness. This was a symphony, and yet not a symphony!

When, to the noble sound of the organ, the Gretchen theme eventually achieved supremacy over the infernal forces, the mystical chorus "Alles Vergängliche ist nur ein Gleichnis" solemnly rose from sempiternal depths, and Ignaz Dorn jubilantly announced the solo tenor and sang "Das ewig Weibliche zieht uns hinan", Anton Bruckner fell upon his neck, his eyes moist with tears. "Dorn! my dear friend!....Thank you! thank you!...." he stammered, and kissed him.

\* \* \*

THE AUTHORS of fictional biographies of creative artists nearly always have a sure instinct for those episodes in the lives of their victims which are still virgin soil for the serious biographer. There, they can weave their fantasies in a particularly elaborate and spectacular way. And that goes for Louise George Bachmann, from whose book Bruckner: Der Roman der Sinfonie [Bruckner: The Novel of the Symphony] the above extract is taken. In the Linz edition of 1946, Ignaz Dorn is presented to us between pp 171-210 as the closest friend of Bruckner, the Linz cathedral organist. He is depicted as a musical adviser, passing on his enthusiasm for new trends that inspire him, but also as a go-between in affairs of the heart.

Who was Ignaz Dorn in reality? The specialist literature is not very informative; where Dorn is mentioned at all, the reference is invariably based on statements in the Göllicher-Auer Bruckner biography. Just as frequently, however, writers regard Bruckner's prentice years as having come to an end after his studies with Otto Kitzler and their parting celebration at the "Jäger am Kürnberg" on 10 July 1863.

But where Ignaz Dorn's name does occur, mention is generally made of his importance to Bruckner. It will be noted that he not only expanded the latter's knowledge of Wagner (Bruckner had studied Tannhäuser with Kitzler, but it was with Dorn that he went through The Flying Dutchman and Lohengrin), but also acquainted him with the works of Berlioz and Liszt, especially the Symphonie fantastique and Faust Symphony. Dorn made his pupil a present of the score of the Faust Symphony, in which he inscribed the dedication: "Memento of your sincere friend Ig. Dorn."

The son of a schoolmaster, Ignaz Dorn was born in Vienna around 1830. He was probably meant to follow in his father's footsteps, because he sat a first examination for private students at the St Anna teachers' training college in Vienna on 24 September 1847. Compared to other students, his academic achievements were fairly mediocre. Teaching must have been forced upon him as a way of earning a living, because he never sat the second examination. We may safely assume that the young Dorn was among the enthusiasts flocking to cheer Hector Berlioz at his guest appearances in Vienna during the winter of 1845-46, which drew from a reviewer for the Neue Zeitschrift für Musik the censorious comment: "Berlioz caused an excitement among musicians that would be appalling, were it not so ludicrous." In the course of his visit Berlioz conducted his Symphonie fantastique twice in November 1845 and a third time by public demand at the beginning of 1846.

In the years that followed, Dorn resolved to become a musician. Soon he had mastered all the stringed and wind instruments "with equal facility", to quote Eduard Kremser in an obituary notice, and was engaged as a violinist by the theatre orchestra of the Vienna Opera. There he was soon known as an ardent supporter of the "Music of the Future", or a Wagner nut, as his colleagues put it.

In time Dorn's undoubted musical talents impelled him to try his hand as a composer. He composed not just as a hobby but was regarded by his fellow Viennese as a composer of the most ultra-modern tendency. On at least four occasions during 1861 and 1862 he presented his own compositions to audiences in the (old) Musikvereinssaal unter den Tuchlauben and the Ehrbar Salon.

In 1863 Dorn moved to Linz. He was employed at the regional theatre first as a violinist, then as an assistant conductor, and it was here that Bruckner got to know and appreciate him. Dorn not only fanned the flames of the cathedral organist's enthusiasm for Wagner but also introduced him to the arts of Berlioz and Liszt. He witnessed the genesis of Bruckner's Symphony No. "0" and First Symphony as well as the D minor Mass. He must be credited with supporting Bruckner when that composer's utterly original musical language was suddenly emerging and breaking free of its shackles. When, according to GÖllerich-Auer, Bruckner said to him: "Here, my dear Dorn, just take a look, is one allowed to write this?", Dorn replied: "You must feel free to do whatever you want. You've got what it takes, we all know that, and you are going to be a very great man."

When they met at Bruckner's lodgings in the sexton's house, Dorn went overboard not only for Bruckner's First Symphony, which was then on the stocks, but also for Kapellmeister Zappe's elder daughter, to whom he secretly became engaged. Soon, however, Kitzler appointed him as his assistant in Brunn (Brno). Three months before the wedding he had arranged, the young lady broke off the engagement. Dorn succumbed to

alcohol — presumably not only because of professional setbacks — and eventually, in 1871, he was dismissed from his post. He found work as a conductor at the "Neue Welt", a celebrated palace of delights in the Hietzing district of Vienna where Eduard and Josef Strauss were giving concerts, the Wiener Männergesang-Verein staged its summer serenades and a gala took place nearly every evening during the summer.

After the major Wagner concert that was held in Vienna on 12 May 1872, the three friends — Bruckner, Kitzler and Dorn — met for the last time. Dorn sought an audience with Wagner but was turned away "gruffly and coldly" (Kremser). This was too much for his unhinged, alcohol-ravaged mind. While conducting in Hietzing he was overtaken by madness and died in the Viennese poor-house soon afterwards. It was Bruckner who saw to his funeral, as is evident from his letter to Kremser dated 25 June 1872.

\* \* \*

As a composer, Ignaz Dorn was more prolific than was at first supposed. We now know of two masses, a symphony, two concert overtures, a piano fantasy, at least one string quartet, a quartet for four violins, a Grand Sonata for violin and piano in addition to at least nine stage works.

Through a fortunate sequence of events, Dorn's symphony for full orchestra came into the possession of the family of Carl Zappe, who was Kapellmeister at Linz Cathedral. Dorn called the work: Labyrinth-Bilder oder Traum und Erwachen. Charakteristische Sinfonie [Labyrinth Images or Dream and Awakening. Characteristic Symphony]. This, then, is an example of programme music, albeit in the broader sense and without a detailed programme; our thoughts are simply guided by the title in a particular direction. If Dorn was inspired by Berlioz's Symphonie fantastique, then it would have been the second, later version, in which the fever- or opium-induced dreams are dreamt by Lelio before he wakes up on the stage-apron. Another possible model would be the Per aspera ad astra sequence which underlies and dictates the form of nearly all the symphonic poems of Liszt.

The two parts of the programmatic content, "Dream and Awakening", are encapsulated in the first theme of Dorn's symphony. Another link with the Symphonie fantastique is a waltz episode which makes its first appearance in a rapt cantabile theme and recurs later, under the heading "Valse", in an imaginatively heightened ballroom scene.

The instrumentation? This is an interesting question in view of the fact that it was reputedly Dorn who introduced Bruckner to Berlioz's music. The orchestra does not go beyond the usual bounds of the period. The woodwind comprises a piccolo, two flutes, two oboes (plus cor anglais), two clarinets (plus bass clarinet) and up to three bassoons. The only difference in the Symphonie fantastique is that this has no bass clarinet but uses up to four bassoons. Liszt is even tamer in his Faust Symphony, where he uses double woodwinds, although the "Gretchen" movement calls for eight flutes.

Let us draw a brief comparison with Wagner and Bruckner. Tannhäuser, The Flying Dutchman and The Mastersingers are scored for double woodwind, Lohengrin for triple, Parsifal and The Ring for quadruple woodwind. Whenever Wagner enlarges the woodwind section, he selects a third instrument with a different timbre, such as a cor anglais or bass clarinet. Bruckner only uses triple woodwinds in his Eighth and Ninth Symphonies. So

in this respect, Dorn comes closest to the Symphonie fantastique or early Wagner. He uses extra instruments not to reinforce the basic sound but for the sake of nuance and characterisation.

The brass in Dorn's instrumentation consist of four French horns, two trumpets (four in certain passages) and three trombones (alto, tenor, bass). By comparison, Berlioz adds two cornets à pistons and two tubas. Liszt substitutes a second tenor trombone for the alto trombone and adds one tuba. Wagner and Bruckner supplement the three trombones with a tuba (bass or contrabass), and Bruckner uses up to eight horns in his Ninth Symphony. Hence Dorn's scoring for brass is fairly conventional.

In keeping with the swiftly changing pictorial associations in Dorn's "Labyrinth Images", the percussion is copious: two kettledrums, cymbals, triangle, tambourine, snare drum and bass drum. Berlioz uses only two kettledrums, cymbals and a bass drum in his Symphonie fantastique, Liszt kettledrums, cymbals and a triangle in his Faust Symphony. All three works feature a harp — and, of course, a string section.

In their instrumentation, then, the three composers do not differ greatly. There is, however, a perceptible difference in the way they use their instruments, and thus in the orchestral sound. Compared to Dorn's slender, transparent sound, the scores of Berlioz and Liszt seem more solid and compact, even where individual instruments are emphasised (Berlioz's "Scène aux champs", Liszt's "Gretchen" movement). Dorn's orchestral writing is colourful, kaleidoscopic, divided into segments, indeed restless. Almost throughout, the thematic activity and structurally important passages are entrusted to the winds, whose dominance is striking. Wind and string "choirs" are generally opposed to one another, or else one block of instruments will fade right into the background and accompany the other. There is little mixing together of wind and string sonorities; this tends to occur only at tutti climaxes. The frequent recourse to solo or recitative-like passages lends to the central section in particular an extremely expressive character.

With regard to formal structure, the differences from the foregoing works by Berlioz and Liszt are even more pronounced. Dorn's "Labyrinth Images" are subdivided into musical sections like a symphonic poem, but not into movements. Overall, the work might be divided into either two parts (the "Dream" and the "Awakening") or three.

Considered in its more external features — the poetic concept and instrumentation — Dorn's score suggests the influence of the Symphonie fantastique, but thematic analysis shows that Liszt's Faust Symphony was a dominant influence. The premiere of this symphony was given in Weimar on 5 September 1857 to mark the unveiling of the Goethe-Schiller monument. It sparked off a fierce controversy between modern (neudeutsche) and conservative schools of thought. According to August Stradal (this reference must be credited to Constantin Floros), the Faust Symphony was the only symphonic work by Liszt which Bruckner knew intimately and which he admired. As we have seen, it was Ignaz Dorn who acquainted Bruckner with the work only a few years after its premiere and gave him the score. And Dorn's Labyrinth-Bilder Symphony is, in a sense, a homage to Liszt's Faust.

\* \* \*

Dorn introduced his symphony to the Viennese public in the Musikvereinsaal on 2 February 1861. The programme included several other works by him, and this was the first major concert of his music. The devastating criticisms of Selmar Bagge in the Deutsche Musik-Zeitung ("features of the most modern anal art" was one comment) must have been a crushing blow for him. Eduard Kremser was to couch his reservations in rather milder language in his obituary notice: "His compositional talent was by no means insignificant. He composed with great facility, showed no lack of themes and motifs and ranged freely across the whole spectrum of musical techniques. He was, however, not yet mature enough, and had experienced too little grief and sorrow, to be capable of proving in his music that his heart was governed by great and rapturous emotions. Nor was his position in the second violins of an opera orchestra calculated to give his style the necessary unity; there were too many reminiscences of other composers ringing in his ears, and he was not always able to dismiss these from his mind."

In his feuilleton, Kremser followed this notice with a review of Bruckner's Mass in F minor. Bruckner responded to the article in a letter to Kremser, and it is to Bruckner that I leave the final words on the tragic personality of Ignaz Dorn:

"I have just returned from the obsequies for my intimate late friend Dorn, which I arranged in the chapel of the municipal poor-house. How I thank you for the affection you showed for our departed friend! Precisely the two of us managing to appear on the same page!!! That was very moving! "On the day of the Wagner concert Dorn was with me until nearly midnight and asked to see my compositions, with which he was highly delighted. "I deeply admired his talent! What a pity this is!"

*Dorn war am Tage des  
Festens = Concertes noch  
bei mir, u. manlauffen  
meiner Compositionen zu sehen  
mit einem an große Freude  
er zeigte. etc.  
Ich bewunderte tief sein  
Talent! Bedauere nur ihn!*

The above article is adapted from a text published by the Anton Bruckner Institut Linz in the Bruckner Symposionbericht Linz 1987 (MV 308) and kindly brought to our notice by Bo Hyttner. Further information will be found in Dr Maier's article "Bruckners oberösterreichische Lehre" in the Bruckner Symposionbericht Linz 1988 (MV 309).

COPY OF BRUCKNER'S LETTER TO KREMSER KINDLY PROVIDED BY DR FRANZ SCHEDER, NUREMBERG

## FRANZ SCHALK AND BRUCKNER'S FIFTH SYMPHONY

by David H. Aldeborgh

Franz Schalk was born in Vienna in May of 1863, the second son of Ignaz and Anna Schalk. In 1877 his elder brother Josef began his studies at the Conservatory, taking piano under Julius Epstein and music theory under Bruckner. The following year Franz entered the Conservatory, taking violin under Joseph Hellmesberger, piano under Epstein and music theory under Bruckner. It was during this year that Bruckner completed work on his Fifth Symphony.

In 1881, while still 17, Franz Schalk made his debut as a violinist in a recital in the Vienna Bösendorfersaal, performing Bach's Chaconne for solo violin before a large and enthusiastic audience. That year also saw the premiere performance of the first three movements of Bruckner's String Quintet, given at an internal concert of the Wiener Akademischer Wagnerverein at the initiative of Josef Schalk. Franz played second viola. During this same year, Franz completed his studies at the Conservatory and received an appointment as an orchestral violist under Felix Mottl in Karlsruhe. He immediately persuaded Mottl to undertake a performance of Bruckner's unpublished Fourth Symphony, which was given in December of that year. Franz must have been an extremely persuasive 18-year-old!

1883 (the year of Wagner's death) saw the second performance of Bruckner's Quintet, this time in the Bösendorfersaal, with Franz playing the first viola part. In 1884 Franz received his first appointment as Kapellmeister in Olmütz in Moravia — the beginning of his career as a conductor. This was followed by a series of similar appointments in Dresden, Czernowitz in the Ukraine, Karlsbad, Breslau and then Graz, the city where he would later premiere Bruckner's Fifth Symphony. In 1895 he became Kapellmeister at the Deutsche Landestheater in Prague, and in 1898 at the Königliche Oper in Berlin. Although he was now only 35, his reputation had already reached the shores of America, resulting in his serving as conductor at the Metropolitan Opera in New York for a large portion of the 1898-1899 season. He also conducted in Chicago. During 1898 he conducted the Wagner Ring cycle at Covent Garden in London, a cycle he was to repeat there in 1907 and 1911, giving performances which greatly impressed both audiences and critics.

In 1900, at the age of 37, Franz Schalk was appointed Erster Kapellmeister at the Wiener Hofoper — in reality first assistant conductor when Gustav Mahler was Director. In addition, he succeeded Ferdinand Löwe in 1904 as conductor of the Gesellschaft der Musikfreunde: a very prestigious post which he held for the next seventeen years and which provided him with important opportunities of performing Bruckner's music. In 1909 he assumed the directorship of the Conducting School of the Vienna Music Academy.

Mahler's term as Director of the Hofoper, or Court Opera, ended in 1908. He was succeeded by Felix Weingartner, who in turn was followed by Hans Gregor, a non-musician but an able manager and producer. In 1919 Franz Schalk and Richard Strauss became co-Directors of the Opera. It was no longer called the Court Opera because the Monarchy had been abolished after the First World War. It was now known as the Wiener Staatsoper or

Vienna State Opera, as it is today. The co-directorship worked well at first and included the premiere of Strauss' Die Frau ohne Schatten, which Schalk conducted. However, because of increasing differences between them, artistic as well as personal, Strauss took his wrathful leave (to use Bruno Walter's words) in 1924, leaving Schalk in sole charge of the Opera until 1929. During the closing years of Schalk's tenure the Opera flourished, its productions including works by such modern composers as Hindemith, Krenek, Korngold and Stravinsky. Although these composers did not appeal to Schalk's more traditional views, he felt it his responsibility to maintain ties with contemporary music, for which purpose he engaged an assistant conductor, Robert Heger. The year 1927 saw splendid productions of Fidelio and Der Rosenkavalier which Schalk took to Paris. The crown of Schalk's career came in 1930, when the Austrian government elevated him to the position of General Music Director, a title created especially for him. He died in the summer of 1931, as the result of a lung infection.

What kind of conductor was Franz Schalk? The most valuable information we have, aside from his very impressive list of achievements, is contained in recordings he made in 1927, 1928 and 1929. These include Beethoven's Fifth, Sixth and Eighth Symphonies, the Leonore Overture No. 3 and the "Unfinished" Symphony of Schubert. They are all available in a CD set put out by Dante Productions on the LYS label. A French scholar, Jean-Charles Hoffel , wrote interesting notes for the CD booklet, in which he states: "Franz Schalk was one of Mahler's pet hates. He [Mahler] made some very harsh, uncalled for judgments on this conductor from a different era, accusing him of incompetence, pedantry and outrageous conservatism." Hoffel  goes on to say: "Franz Schalk was no more conservative than the average conductor of his generation."

In respect of the recordings, Hoffel  states that Schalk's "death at the age of 68 meant that he was not able to benefit from the electric era of recording. Interestingly enough, the sessions planned by HMV for 1932 included two Bruckner symphonies: the Third and the Fourth. The recordings that Schalk made are surprisingly natural. The simplicity of the gestures, particularly obvious in the Pastoral, is complemented by a somewhat limited, yet skilfully mastered dynamic range, with a rare sense of tonal color and the ability to achieve stunning decrescendos that are rarely heard on 78s. Schalk was apparently not particularly careful about picking up on mistakes... But he did manage to set very intelligently chosen tempi and tended to apply them to whole movements, or even more globally, which was a new concept in Vienna, and in fact quite anti-Mahler.

"He also refrained from using portamentos and forbade vibrato in the strings, reducing to a strict minimum the expressive and ornamental glissandos, much to the despair of his Konzertmeister. The simplicity of this approach enabled all the qualities of the Vienna Philharmonic to shine, and the main value of these sessions comes from the orchestra itself, recorded when it was still playing old instruments."

\* \* \* \* \*

Franz Schalk began his revision of Bruckner's Fifth Symphony during the first half of 1892. In a letter to his brother Josef, dated 14 July 1892, he writes: "My work on the Fifth proceeds very slowly, but nonetheless ever forward. Just now I am at the concluding measures of the first movement. — The accomplishment of this was of enormous difficulty." This makes clear the thoroughness of his review of Bruckner's orchestration and the fact

that it was being substantially revised. Why Franz undertook the revision must be left to conjecture. It is certain that Bruckner had authorized him to mount the premiere, undoubtedly with a certain amount of freedom in respect of detail. Clearly Franz wanted the premiere to succeed and he naturally felt responsible for it. To understand what took place, one must realize that there was a virtual father-son relationship between Bruckner and his pupils, particularly Franz. This led Franz and Josef Schalk to extreme presumptions as to what they were justified in doing.

Erwin Doernberg writes in his biography of the composer: "Although it is inadmissible that Bruckner should have given his consent to versions not only differing from his own compositions in countless details, but which altered his style fundamentally, the fact remains that Schalk and Löwe were intimate and devoted friends of the composer... [Bruckner] discussed his works with them, despite their youth. By listening to their criticism he gave them a false idea of its value; sometimes he even acted on their advice." In fact he acted on their advice a great deal, as is evidenced by the 1889 edition of the Fourth Symphony and the 1890 edition of the Third.

Robert Simpson advances a similar view in The Essence of Bruckner: "There can be no doubt that the Schalk brothers, Ferdinand Löwe and others genuinely believed that they were of real assistance to Bruckner. His simplicity led them to think they were helping him discover his own dimly perceived intentions. The trouble is that they were wrong. Although the composer himself did in fact have no more than the dimmest explainable idea of his own goal, their conception of it, though lucid to themselves, was a complete misunderstanding based on what they found in Wagner."

I think that both these comments are perceptive, but taken at face value they are over-simplifications. I am inclined to give these Bruckner disciples a greater benefit of the doubt. They were among the first really to recognize Bruckner's genius. His own constant revisions, his problems with form in some of his finales, and his malleability with regard to suggestions by his friends all point to uncertainty over detail, as well as a lack of clarity over his objectives. Bruckner's objectives were truly monumental, and therefore never in easy reach. The great strength of his disciples lay in their ability, as performing musicians, to see Bruckner's vision in terms of his potential audience.

The most disturbing thing about Franz Schalk's emendations is not the final result but the fact that they were done behind the composer's back. Franz was, after all, making alterations to that which was most precious to the composer, namely his music; and we know that Bruckner was jealous of every detail. In a letter of 1891 to Felix Weingartner regarding a planned performance of the Eighth Symphony, he wrote: "Please arrange everything to the liking of your orchestra; however I beg you not to alter the score; also, in case of publication to leave the orchestral parts unaltered." Bruckner did know what he wanted and labored very hard to achieve it. This does not mean that he could not be persuaded to make significant alterations, the most dramatic example being the aforesaid 1889 version of the Fourth Symphony (largely the work of Ferdinand Löwe, done with the composer's permission). In respect of the premiere of that version, Bruckner wrote to the conductor Hermann Levi: "The success in Vienna is unforgettable for me." Indeed this version, deemed corrupt by today's musicological establishment, was performed seventeen times in Bruckner's lifetime. It obviously delighted audiences, Bruckner often having to mount the stage to accept the enthusiastic acclaim. He never

disowned it. Clearly, the brothers Schalk hoped to create a similar triumph for their master with the Fifth Symphony.

Interestingly, while Franz was revising the Fifth Symphony, Josef was engaged in an unauthorized reorchestration of Bruckner's Mass No. 3 — the most notable feature of this being the addition of two horns. He expressed his uneasy conscience in a letter to Franz, but his unease was focused more on doubts regarding his ability to do the revision well than on his lack of authorization to do it at all. Thomas Leibnitz, in his fine book Die Brüder Schalk und Anton Bruckner, comments on this letter: "Josef saw [...] his revision activity in the same light, as a part of his practical championship of Bruckner: as idealistic service of friendship; far removed from the sign of uneasy conscience developing here, he regarded himself, as ever, as one of the very true Bruckner friends of integrity (at times perhaps the only one)."

By the following spring Bruckner was growing impatient and Josef conveyed this in a letter to Franz dated 17 May 1893: "Bruckner speaks about the score of the Fifth. He has naturally become mistrustful, since you have not yet brought about a performance." According to Thomas Leibnitz, a reconstruction of the exchange of letters between Josef and Franz reveals the following: "In close co-ordination, Josef and Franz Schalk deceived Bruckner deliberately, but apparently with the best subjective intention and good conscience: they led him to believe that his own version would be performed in Graz and told him nothing about the revision. On the other hand they wanted his presence at the performance. The underlying intention had already become discernible at Josef's performance of the F minor Mass, namely that Bruckner should be set before the completed work and, through actually hearing it and witnessing its success with the audience, convince himself of the soundness of the improvements resulting from the interventions."

This is indeed astounding. The notion that someone, however close, could take another's work of art, completely rework it without the artist's knowledge or permission, present it to him as a fait accompli and expect him to be pleased with the result boggles the mind. From where could the Schalks have possibly gotten such an idea? The curious thing is that they seemed to think it would work. Either they were crazy, or they really understood their man!

In my opinion, three factors came into play, which provided the motivation for this seemingly bizarre undertaking. First of all, the Schalks felt that the composer's orchestration did not serve the music as well as it should. They knew the music well from having played it on the piano. Where the brothers, Franz in particular, learnt the art of orchestration is not clear from material that I am acquainted with, but my guess is that it came from their association with the Wiener Akademischer Wagnerverein. In any case Wagner's principles of orchestration were becoming widely accepted as the latest thing.

Secondly, correspondence shows that the brothers were well acquainted with Löwe's work with Bruckner on the Fourth Symphony — in fact Franz had become involved in the project. Furthermore the premiere of this version under Hans Richter in 1888 had been a huge success, as were subsequent performances under other conductors. The triumph of the Fourth Symphony was the ice-breaking precedent through which Bruckner might be persuaded to revise the Fifth.

Thirdly, Bruckner's advancing age and increasing ill-health, to say

nothing of his other commitments, must have made his active co-operation in another revision project seem unlikely in the extreme. That left Franz Schalk's authorization to mount the premiere of the Fifth Symphony as the only clear opportunity for making and presenting a revision.

As to the first of these considerations, I would like to provide a defense based on my own experience as a listener. In the mid-1980s I attended a performance of the Fifth Symphony in Carnegie Hall in New York with a friend who is a Bruckner expert. It was the first time he had heard the Fifth in live performance, and after the concert he remarked: "It's so cold, it's so cold." He knew the symphony well from scores and recordings but couldn't get over the lack of warmth projected and was blaming the conductor. It was the sixth time I had heard the piece live, and in respect of warmth the performance was no worse than others I had heard. Some years earlier I had been present at two performances by the New York Philharmonic under William Steinberg in Lincoln Center. During the Finale, eleven brass players filed out on to the stage behind the orchestra (the use of extra brass having been specifically authorized by the composer). This was handsomely done and generated excitement in the audience. But when the brass players finally intoned the chorale, the effect, rather than the crowning glory we had been led to anticipate, was simply a louder dose of what we had already heard.

It takes a long time for a Bruckner-lover to admit, let alone come to terms with, an aesthetic flaw in one of the master's universally acknowledged masterpieces, yet my experience with six live performances and three rehearsals points to some kind of problem. The music itself is not cold. Nonetheless, it has an objective quality which tends towards the impersonal, and for this reason the orchestration should be such as to minimize this — if the piece is to sound friendly, that is. Bruckner's penchant for heavy brass writing does just the opposite. This must be one of the things that Franz Schalk saw in the score when he made the decision to mount the premiere performance of 8 April 1894. Loudness is almost inherent in Bruckner's Fourth and Fifth Symphonies, and this is primarily because of the brass writing. In his preface to the critical edition of the Fifth Symphony, Leopold Nowak notes that, in the Schalk edition, "the work in many places sounded softer than Bruckner had intended", to which I must add a quiet "hurrah".

Schalk's emendations are very far-reaching, leaving scarcely a bar untouched, yet it is unlikely that the average concert-goer would notice much difference, except in the Finale. The effect of the changes is a subtle enrichment and softening of tone, resulting from a blending of instruments and a reduction in the use of brass, particularly the trumpets. This is sometimes to the disadvantage of the music if a point-by-point comparison is made. There is, however, an aesthetic logic to Schalk's over-all plan, which is to gratify the listener with warmer tones and to be more sparing with the full power of the orchestra, saving this for the closing pages of the Finale. Here, Schalk's emendations provide that promised new dimension of sound which is so liberating.

On 13 January 1995 the American Symphony Orchestra, under Leon Botstein, gave a Bruckner concert in Avery Fisher Hall at Lincoln Center. The final work was the Schalk version of the Fifth Symphony, and the event attracted musicologists from as far away as Berlin. Knowing the version from the old Hans Knappertsbusch recording of 1956, and feeling the sound on the LP to be a little opaque, I expected to experience some of this opacity in live performance. While attending the rehearsals, however, I

was struck by the radiance and gentle warmth of the sound (very much the impression I remembered from a performance by the New York Philharmonic of the Löwe version of the Fourth Symphony under Josef Krips). The effect was to involve the listener more intimately with the music; it was being played to him rather than at him. There is no way that the original version can deliver this benevolent sense of enveloping sound, and the instant success of the Schalk version at the 1894 premiere is no wonder to me at all.

Four years later, on 1 March 1898, the symphony made its Viennese debut with the Vienna Philharmonic under Ferdinand Löwe, and the response was even more spectacular. Not since the concerts conducted by Richard Wagner could the critic Theodor Helm remember so great an enthusiasm. Even Brahms' friend Max Kalbeck praised the richness of musical ideas and spoke of his high enjoyment of the work. In Hanslick's newspaper Richard Heuberger opined: "As to invention, the symphony is one of the most radiant that Bruckner has written; as to beautiful sound, it is one of the most outstanding works of the modern age." Please note Herr Heuberger's mention of beautiful sound!

Thomas Leibnitz quotes August Göllerich as follows: "The contrapuntal art herewith unfolded is unprecedented, the construction of the climaxes fabulous, and when the brass band proclaims an enlargement of the chorale theme like a halo arching over the entire surge of sound, the impression is overpowering." Leibnitz continues: "After the successful beginning, the Fifth Symphony in the Schalk revision continued on its victory march through the concert halls and became a firmly established part of the repertory."

Whatever happened to that victory march through the concert halls? While the Fifth Symphony in its original version is greatly admired by convinced Brucknerites and musicologists, it does not seem to be a favorite with audiences – at least not in the U.S.A. – whereas the Schalk version certainly was. I think that the reasons for this are partly addressed in the above remarks, and I think that another factor is the length of the original version.

What, then, should be the future of the Schalk version? Regardless of the conspiratorial aspects of its beginnings, it cannot be dismissed as totally inauthentic. It is definitely a product of Bruckner's workshop, albeit an illegitimate one; an offspring which, through stolen DNA, gestated in the mental womb of Franz Schalk. Though illegitimate, the combination of genes was very favorable, and the result was an extremely comely youth. This version should, by its intrinsic virtues, claim our respect and be allowed its place in the concert hall. Then let the public decide.

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The above text is an abridged and edited version of a paper given at the first Bruckner Journal Conference in the Djanogly Recital Hall, Nottingham, on 10 April 1999. David H. Aldeborgh is founder of the Bruckner Archive in Poughkeepsie, New York, a private collection of Bruckner-related recordings, scores, books and papers. During the past two decades the Archive has served to assist William Carragan in his completion of the Ninth Symphony, and in his editorial work on the Second Symphony.

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The 5th Symphony revised by Franz Schalk: a reevaluation

by TAKEO NOGUCHI

野口 剛夫

Bruckner died in 1896, two years after the première of the revised edition, and also in 1896 Schalk's edition was published in Vienna. The original version of the Fifth Symphony edited by Haas was first published in 1935. Since then, Schalk's revised edition has been ignored by all but a few conductors, e.g. Knappertsbusch. At present it is widely regarded as being a result of the meddling of one of the composer's pupils. However, this point of view seems incomprehensible to me, because I do not think that Schalk revised the composition poorly, particularly when I listen to the coda in the fourth movement. In the revised coda, the number of brass instruments is doubled compared with that in the original version. This enables the chorale theme and the fine accompaniment motif to be equally emphasized. According to Nowak, Bruckner himself agreed to Schalk's request to increase the number of brass instruments. The revised fourth movement ends with continuous B flat major tonic sounds which are not in unison as in the original edition. I am so delighted with this that I want to shout: "Schalk, you've done it!"

I wonder whether it is possible to show that the original score on which the Haas and Nowak editions are based was actually completed by Bruckner alone. No-one can prove that Bruckner finished it without being affected by the opinions of others. In addition there are other highly acclaimed composers whose works have been evaluated in arrangements by other musicians. Why is this not applicable to Bruckner?

I would like to insist that both the original version and the revised version of the Fifth Symphony be played and evaluated for the following two reasons. One is the historical implication of Schalk's revised edition. The revised edition was in circulation for about forty years prior to the publication of the original version. The conductors who were active in the first half of the 20th century played the Fifth Symphony based on Schalk and were influenced by this edition. This is a historical fact, and I cannot help but conclude that it is unreasonable and unnatural that at present the Fifth Symphony is being mainly played in the original version.

The other reason is related to the musical importance of Schalk's edition. Reviewing the scores vertically, i.e. in respect of sounds, the revised edition is not as forceful as the original edition but is soft and elegant as a whole. Very careful consideration has been given to balancing the respective instruments. For instance, this is clear from the strong sounds produced on the arpeggio in the introduction to the first movement. Linear brass instruments such as trumpets and trombones are moderate, while woodwind instruments and strings are conspicuous. When the brass instruments are used, their number is reduced, or their dynamics are reduced compared with the other instruments. In the famous fugue of the fourth movement, the main voice is specified to be played forte while the other voices are to be played mezzo-forte. In Schalk's

edition brass instruments are added to the woodwinds so as to perform parts which are written for either woodwinds or brass in the original version (e.g. where the chorale theme is first played in the fourth movement). Further, woodwinds accompany strings (e.g. at the beginning of the first movement). In other words, Schalk revised the original so as to avoid monotony.

When reviewing the composition horizontally, the following features of the revision will be noted. Instruments are deliberately changed in long phrases (e.g. the first theme of the second movement), and the combination of instruments is changed when repeating a motif. Schalk revised the original to make the composition more colorful. It is new and refreshing for the timpani to be played with a motif rhythm as well as with tremolo. Time and tempo are finely varied. At the beginning of the second movement, in place of 2/2 time, 4/6 time is used for strings and 4/4 time is used for wind instruments. For the second theme, all the instruments are in 4/4 time so as to be at a slow tempo. Some of Schalk's time and tempo requirements are still frequently observed when the Fifth Symphony is played (nominally) in the original version. This, I think, proves that Schalk's revision is justified in those respects.

It is often said that Bruckner's orchestral sounds were deeply influenced by the sounds of the organ. If so, it would be better to play his compositions on the organ. In Schalk's revision of the Fifth Symphony, however, the orchestration is very well organized, so that the symphony can be played by orchestras effectively.

The extensive cuts in the fourth movement may be unacceptable to those who consider the original version the standard. A number of scholars besides Nowak have pointed out that deleting the recapitulation of the first and second themes has destroyed the sonata-form of the fourth movement. However, since the coda, appropriately arranged, repeats the main themes apart from the second theme a number of times, Schalk might have thought that the coda resembles the recapitulation. I do not think that Schalk's fourth movement is insufficient or poor in terms of form. In fact I believe that the exposition, the development and the magnificent coda constitute an excellent tripartite form. Whether or not in sonata form, the fourth movement impresses us as though a number of rivulets were gradually merging into one large river.

The foregoing comments are simply my personal views. But it is certain that Schalk intended to revise Bruckner's Fifth Symphony for his master's good. Perhaps we should ask ourselves whether or not we understand Bruckner better than Schalk at that time.

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I owe this essay to many people. In particular I express my gratitude to Dr Günther Brosche and Mrs Elisabeth Wagner of the Österreichische Nationalbibliothek Musiksammlung in Vienna for supplying copies of the Schalk edition (Doblinger Verlag, 1896), and for permission to reprint this in Japan (Oto-to-Kotoba Edition, Tokyo 1998).

The Japanese first performance of Bruckner's Fifth Symphony revised by Franz Schalk was given in Tokyo in July 1996 (The Furtwängler Institute Philharmonic Orchestra Tokyo conducted by Takeo Noguchi) and recorded live (WING WCD 115). In January 1998 Leon Botstein recorded this edition with the London Philharmonic Orchestra (TELARC CD-80509).

## Bruckner, Franz Schalk and the Fifth Symphony

by DERMOT GAULT

In recent years a revolution has taken place in Bruckner studies. Access to previously unavailable manuscripts and letters has enabled — indeed, compelled — scholars to re-evaluate and sometimes reject the old certainties. In particular, Bruckner's relations with the brothers Franz and Josef Schalk have been reconsidered. There can no longer be any doubt that Bruckner not only approved of, but was involved in, the revision of the Fourth Symphony which Franz Schalk and Ferdinand Löwe undertook in 1887. It is also clear that in 1888 he revised the finale of his Third Symphony in active collaboration with Franz. It could be argued, therefore, that it is only right that Franz Schalk's 1894 version of the Fifth — the most notorious of all the first published editions of Bruckner's work — should also come up for re-evaluation.

But one cannot lay down all-purpose rules for what is or is not inadmissible in the complicated issue of Bruckner's revisions. Bruckner's acceptance of Franz Schalk's changes to Symphonies Nos 3 and 4 does not mean that we can endorse changes Schalk made to the Fifth.

Bruckner's Fifth Symphony differs from its predecessors in significant respects. It was begun at a very low ebb of the composer's career, on 14 February 1875. The opening of the slow movement, the first music to be written, conveys a mood of dejection, but nevertheless the completed work turned out to be the greatest and most ambitious Bruckner had written so far. The symphony is written on an unusually large scale, but the complete assurance with which Bruckner handles the form is evident in the very opening, with its blunt juxtaposition of contrasting elements, and exemplified most of all by the finale, with its triumphant combination of sonata form and fugue.

The Fifth was the first symphony by Bruckner which he did not feel the need either to discard or substantially revise. The manuscript (Mus.Hs. 19.477 in the Austrian National Library) shows that the work was subjected to what Bruckner called a "rhythmic revision", meaning its re-organization into periods of regular length (mainly of eight and four bars). But this revision is best regarded as a late compositional stage and cannot be compared to the surgery carried out on Symphonies Nos 1-4. To all intents and purposes, there is only one version of Bruckner's Fifth. The Fifth Symphony presents a solution to those formal problems which Bruckner had identified with his Third and Fourth.

The orchestral writing is beautiful, original and apt, matching the noble simplicity and seriousness (mis-named "austerity") of the material. Bruckner's orchestration, unlike Schalk's, is of a piece with the musical thought and does not seek to decorate the material. The one proviso is that Bruckner's heavy scoring for the brass, and his habit of writing dynamics "across the board", places an onus on the conductor to exercise a firm control on brass dynamics in the interests of balance — which is a way of saying that Bruckner expects good taste and common sense from his interpreters.

Nor is Bruckner's Fifth the cold monument it is sometimes made out to be. If the opening of the slow movement is melancholy, the warmth of the following C major string theme stands out all the more. An

ecclesiastical severity is evident in some places, but the more bucolic passages of the scherzo have a Ländler-like feel that is worthy of Mahler, on whom they could well have been an influence.

If there is a problem with the Fifth, it does not lie with the music itself but with the demands it makes on the listener's powers of assimilation. I suggest that it is solely for this reason that the autograph manuscript suggests a cut in the finale from bar 270 to bar 373 (throughout this article, bar numbers refer to Bruckner's original version as edited by Haas and Nowak). This cut, I believe, can be compared to the cut from letter H to letter M which is suggested in the manuscript of the slow movement of the Fourth. The first page of that score carries the note: "the great cut (at letter H) should be made only in the case of absolute necessity, as it does much harm to the work." This shows that the cut was suggested purely as a concession to contemporary audiences, and the same must surely be true of the cut in the finale of the Fifth.

These things stood until the first orchestral performance of the Fifth, in Graz in 1894; previously the work had been performed in Vienna by Josef Schalk and Franz Zottmann on two pianos. Bruckner's letters discuss strengthening the brass for the final chorale. A copy score has been recently found (Mus.Hs. 36.693) which includes another emendation in Bruckner's hand: the altered ending of the slow movement. Bruckner's letters also query the time Franz Schalk was taking to prepare the performance, and it seems that he never knew that Schalk was making a thorough revision of the score. In fact, as Benjamin Marcus Korstvedt tells us in his liner notes for the Telarc recording by the LPO, Schalk's correspondence "makes it quite clear that he and his brother Josef deliberately kept Bruckner in the dark about the exact nature and extent of the eventual revisions. Apparently they hoped that Bruckner would be won over by the effectiveness of the revised score." In the event, ill-health prevented the composer from travelling to Graz.

Recently the Schalk version has won advocates who think that it should be judged on its own merits as a virtuoso transcription. A comparison has been made with Rimsky-Korsakov's version of Mussorgsky's Boris Godunov (another work which is nowadays not thought to need any emendation). The remainder of this article will concentrate on describing the Schalk version and explaining — with all due respect to those who feel otherwise — why in my view it does not succeed.

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Franz Schalk's version of the Fifth Symphony is a very comprehensive revision. It leaves not a single page of the original untouched and takes in every aspect of the score, even the appearance of the music on the page: drum-rolls are notated as trills rather than tremolos, and Schalk changes the key signature where Bruckner uses accidentals, for instance at the start of the fugue in the finale.

Schalk's version is above all a good deal shorter than Bruckner's. He shortens the third movement by beginning the reprise of the scherzo at the recapitulation (letter K, bar 245), reducing the reprise from 382 bars to 138 and giving the movement a lop-sided effect in the process. In the finale, Schalk cuts two bars (13-14) from the slow introduction, and also bars 324-353, bars 374-459 (the recapitulation of the first and second groups) and bars 622-625. In all, Schalk removes 364 bars of Bruckner's music.

The first of the cuts in the finale ties in with the increasing amount of rewriting of the actual material to which Schalk resorts here. The two bars of string tremolando which preface the quote of the main theme of the first movement are removed (bars 13-14), but the tremolando accompanying the theme itself is extended backwards into bar 12. (An unfortunate aspect of the LPO recording under Leon Botstein is the fast tempo adopted for the slow introduction.) The excision of bars 324-353 entails an extensive rewriting of the preceding bars. Here Schalk cuts one of the most original parts of Bruckner's score, the ghostly pianissimo continuation of the fugue which is interrupted by loud drum beats and the chorale theme.

The largest cut in the finale begins at letter Q, the very point at which Bruckner's suggested cut ends, where the development section climaxes in the reprise of the first group. Schalk rejoins Bruckner at letter V, the recapitulation of the third group. This cut has major structural implications, and I hope readers will bear with me for some discussion of Bruckner's treatment of symphonic form.

Beginning with the Second Symphony--the work traditionally identified as the first fully-fledged example of the "Bruckner symphony"--the recapitulation had always come as a new beginning in both Bruckner's first movements and his finales. But in the first movement of the Fifth Symphony, the recapitulation arrives for the first time as the climax of one of Bruckner's great accumulating crescendos (letter O). The development section therefore leads directly into the recapitulation. Bruckner does this even more forcefully at letter Q in the finale. But Schalk apparently appreciated neither the dramatic significance of this point nor Bruckner's ingenuity in combining the recapitulation with the chorale theme first heard at bar 175.

The finale recapitulation had caused Bruckner trouble in the Third and Fourth Symphonies. In both cases he began by removing the quiet beginning, cutting instead to the loud statement of the principal theme, and in both symphonies he eventually opted for (or assented to) cutting the recapitulation of the first group altogether. But in his Fifth Symphony he triumphantly solved the problem. Schalk's cut shows not only lack of courage and stamina but also a lack of understanding of Bruckner's symphonic thought.

Schalk's huge cut also entails removing the entire second-group recapitulation: a matter of 62 bars. This is regrettable not because it violates some academic formula, but because it ruins the formal balance of the themes and hugely diminishes both the scale of the movement and the build-up of tension to the coda. It also deprives us of music which is very attractive in itself, and which forms an effective contrast to the surrounding passages. Schalk diminishes the coda further by removing four bars from the final peroration. It will be clear to anyone who listens to the original that Bruckner's sense of momentum is impeccable--as acute as Beethoven's at the end of his own Fifth Symphony.

Schalk's changes in orchestration are obvious on the very first page, where a bassoon doubles the violas from the third bar onwards. Throughout the work he makes winds double strings and strings double winds, contrary to Bruckner's tendency to keep them in separate "choirs". Schalk lightens Bruckner's brass scoring, but he also gives the brass more to do. Winds double the brass "chorale" in the slow introduction (bar 18), and a clarinet doubles the violas and cellos in the main theme of the Allegro.

Schalk aims for a warm, blended sound, whereas Bruckner prefers clear, unmixed colours. For example, Schalk has a flute double the high violin tremolando which introduces the first-movement Allegro, but Bruckner's original is much more atmospheric. In the approach to the second group, Schalk again adds woodwind to a passage for strings and brass. David Aldeborgh has drawn attention to the way Schalk uses the winds to add colour to the first section of the second group, which Bruckner scored very simply for pizzicato strings. But Bruckner himself does this too, although he waits until letter D, where he adds brass. The woodwind remain silent until bar 131, where there is an effective 14-bar colloquy for woodwind, brass and timpani--to which Schalk adds strings.

Throughout Schalk's score the winds not only double but also relieve the strings, for instance in the ethereal passage at bars 125-128 of the finale. The start of the fugue is taken from the violas and given to the horn; this is doubly pointless as the horn has just played the introductory reference to the theme at letter I. The use of winds in alternation with strings gives the passage leading to the coda a skittish, scherzando quality which diminishes its power, while in the coda itself the winds amuse themselves with Straussian trills and arpeggios which are totally out of style. This is the most notorious passage in Schalk's score, since he rewrites the brass parts and adds eleven new brass instruments to play the chorale.

It is true that Bruckner discussed strengthening the brass in this passage, but there is a difference between reinforcing existing parts and writing completely new ones. Much has been made of the "effectiveness" of Schalk's version, but neither the Botstein nor the Knappertsbusch recordings convince me that the extra brass make any impression at all. Other effects contrived by Schalk, such as the war-like woodwind trills added to the tuttis of the scherzo, and the big Mahlerian splash he makes of bar 107 (letter E) in the finale, are just vulgar. The ultimate "effect" is the addition of cymbals and triangle to the coda: the final decoration on the wedding-cake of triviality which Schalk erects on Bruckner's score.

There is not space to describe all Schalk's changes, but it is noteworthy how often small details stand out for sheer pointlessness. One might cite the use of muted horns, which Bruckner never uses in this work and hardly ever uses elsewhere, or the change to the harmony in bars 7-8 of the slow introduction, which Schalk achieves by leaving out the low G for the violins.

Why did he do it? I suspect that the Schalk brothers' attitude to Bruckner was governed by failures. Josef Schalk had been present at the disastrous premiere of the Third Symphony and was one of the handful of students who cheered Bruckner at the end. Franz had instigated and taken part in the second performance of the Fourth Symphony at Karlsruhe, where the audience was "openly restless". Bitter experience had led him to believe that Bruckner's earlier symphonies could not succeed with an audience as they stood.

We are often reminded that Bruckner never heard his Fifth Symphony played by an orchestra. It is not so often remembered that Franz Schalk never heard Bruckner's version either. It is not surprising, in the circumstances, that Schalk is sometimes bland where Bruckner is bold. The very emphatic brass in bar 168 in the first movement are smoothed down,

and so are the Kurt Weill-like sonorities of the climax of the Adagio (bars 197-198).

Schalk's use of rhythmical timpani parts has been commented on favourably, but Bruckner is perfectly capable of writing rhythmical timpani parts too. Witness bar 295 of the first movement, where the timpani thunder out the dotted-rhythm motif from the introduction (in Schalk the timpani are silent at this point), or the passage beginning at letter V in the same movement. The inevitable conclusion is that Bruckner understands better than Schalk the importance of keeping effects in reserve.

Schalk's taming of Bruckner's orchestration goes hand in hand with his toning down of Bruckner's dynamics. The string entry on the first page is p instead of pp, and elsewhere louder passages are made quieter. Schalk smothers the score with slurs and additional expressive markings; and he added extra dynamic and tempo indications.

When it comes to tempo modifications, Bruckner is sometimes sparing to a fault. For instance, bars 338-346 of the first movement--where the "chorale" from the slow introduction returns--seem to call for some flexibility, but Bruckner writes nothing at all. Takeo Noguchi correctly points out that tempo changes in Schalk's score can be heard in performances by conductors using the Haas/Nowak editions, a common instance being the direction to take the second group of the first movement more slowly. Here, however, Schalk is making explicit a tempo change which seems inherent in the music, whereas some of his other tempo modifications (such as the sudden change to a much faster tempo in the first-movement coda) are both arbitrary and destructive.

Perhaps the alteration which sums up Schalk's score comes at the very end, where he changes unison B flats to B flat major chords. Schalk is Bruckner re-packaged so that it no longer sounds like Bruckner. I am not persuaded that the Schalk version is in any sense more "effective" than the original, more formally cogent, more impressive--or indeed that the original stands in any need of emendation.

It is misleading to refer to the Schalk edition as the "1894 version" as though it were equivalent in status to Bruckner's own final version of 1878. It is true that the Schalk version made a great impression on musicians such as Sibelius and Arnold Bax, but these composers were unaware of how it stood in relation to Bruckner's original. Conductors such as Knappertsbusch remained loyal to Schalk. But when the Haas edition was published, Otto Klemperer instantly dropped the Schalk version with which he had made a reputation in the 1920s. Wilhelm Furtwängler commented that "this most monumental of symphonic finales has been given to us anew". The re-evaluations of recent scholarship have discredited some of the hitherto respected Haas editions, notably those of Symphonies Nos 2 and 8, because they are amalgams which do not reflect what Bruckner wrote. But in the case of the Fifth Symphony, Haas is entirely faithful to the autograph manuscript. Let us similarly credit Bruckner with knowing how to write his own music.

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The author would like to thank Dr Günther Brosche of the Austrian National Library for making available a microfilm of the Fifth Symphony; Takeo Noguchi for a score of the Schalk version; and David Aldeborgh for a copy of the LPO/Botstein recording.

## BRUCKNER'S "FANTASTIC" SYMPHONY

by Peter Palmer

"He lacked an understanding of Bruckner's mentality, the expressive options open to Bruckner, and his compositional technique." --Thus Ernst Hilmar, commenting in a paper of 1974 on the cuts made in Bruckner's symphonies by Gustav Mahler, most notoriously in the Vienna performance of the Fifth he conducted in February 1901.

Unlike Franz Schalk, Mahler applied his blue pencil to the first two movements of the Fifth Symphony, but with similar results: the removal of crucial elements of contrast leads to monotony. In my experience, cut versions of Bruckner's music almost invariably seem longer than uncut ones. Although Mahler and Schalk had different personalities and aesthetic standards, Hilmar's comment on the one is equally true of the other. Alive or dead, it was Bruckner's uncommonly bad luck that neither of these two early conductors of his Fifth could adhere to his text. In a liner note to the Telarc recording of Franz Schalk's version, Benjamin Korstvedt points out that this was specifically a performing version. So, too, was the version prepared and conducted by Mahler: an adaptation to suit his own tastes. I can discern no good reason, other than historical interest, for reviving either travesty today.

Why, then, give so much space to an alternative to Bruckner-pure-and-simple? It is because Bruckner lovers today are not unanimous in shelving Schalk. Around the world there are devoted admirers of Bruckner's other symphonies to whom his Fifth remains a closed book.

To open that book carries risks. The more imaginative and challenging the composer, the more caution the would-be interpreter must show in his reading. Bruckner himself eventually gave up trying to account for the finale of his Fourth Symphony in words, and he left his Fifth to speak for itself. According to anecdotal evidence, however, he did refer to the Fifth as his "Fantastic" Symphony, thereby providing at least some general pointers regarding its form and content.

At a guess, Bruckner was not thinking solely of the example of the Symphonie fantastique. But he also knew the Grand' Messe des Morts and the Damnation de Faust and felt a certain affinity with Berlioz. The French composer's best-known orchestral works did not lack adversaries in the 19th century. There were features of the Symphonie fantastique that many listeners found unpalatable, notably the degrading of the love theme in the finale. One of the dictionary definitions of "fantastic" is quaint or grotesque. The gargoyle, metaphorically speaking, was part of Berlioz's artistic remit; for me it was also part of Bruckner's. Another shared feature is their musical diablerie. With Bruckner, the demons always retire defeated, but who could doubt the supernatural force of the battle in the development of the first movement of his Fifth? Bruckner might well have agreed with Gustav Holst that music has nothing to do with domestic emotions.

Formally, Bruckner may have been partly looking back to the fantasia cultivated in the time of Bach. The term "fantasia" denotes an improvisatory quality on the one hand, a consistently contrapuntal style on the other. (Early in the 20th century, Busoni united the two ideas in the

title of his palatial keyboard work, the Fantasia Contrappuntistica.) Bruckner described the Fifth Symphony as his contrapuntal masterpiece, but he also observed that counterpoint was no more than a means to an end. I will concede that the finale shows him at his most "constructivist", but not that it lacks inspiration.

"Cold" and "unfriendly" are David H. Aldeborgh's epithets for performances of the Fifth in the original version. For him, Schalk's orchestral retouchings are the remedy, but I wonder. There is cogency in the argument that both Brahms and Bruckner composed with the sound of the late 19th-century Vienna Philharmonic in mind. The power of brass instruments generally has increased drastically since then; moreover, as Ken Shifrin has suggested in this journal, players may have been misled into confusing Bruckner's expressive requirements with Mahler's. Any appraisal of Bruckner's success in balancing groups of instruments must take account of these factors. Here, the historical awareness of a Nikolaus Harnoncourt or a Roger Norrington could be a great asset.

Possibly, however, one key to the perceived problem of audition actually lies with the strings. Bruckner's Fifth contains a wealth of staccato markings in the first, third and fourth movements, often conducive to an acerbity which string players may be hard put to reconcile with their smoother lines between. But this difficulty is not, in practice, insurmountable: listen to the strings in one of the warmest performances I know, recorded in 1965 by the Philadelphia Orchestra under Eugene Ormandy. --As to Takeo Noguchi's (in my view, correct) assertion that Bruckner was not just seeking to reproduce the sounds of an organ, that instrument's role in his orchestral thinking cannot be ruled out completely. Giants are part of the Brucknerian landscape. At its most visceral, the Fifth Symphony surely evokes the rugged vibrations of a 32-foot organ stop.

Comparisons between Franz Schalk's adaptation of Bruckner and Rimsky-Korsakov's reworking of Boris Godunov are telling. A classic article on the latter subject was published by Nigel Osborne in 1975. The conflict between the two versions of Boris, writes Osborne, presents one of the central crises of European art. We must choose between "the polished art product and a less choate originality", between "the rational control of a stable musical grammar and an intuitive exploration of latent possibilities". For Osborne, the original Boris is a humble peasant, but his cloak conceals the stratagems of revolt. How closely this image conforms to the hesitant yet obstinate Bruckner--and how closely Schalk conforms to a Rimsky who took not only "his palette to Mussorgsky's material, but his vice and saw as well"!

A similar parallel might be drawn with so-called improvements to Janacek's operas by other hands. Even today, the early, unpolished Jenufa is beyond the pale for the Vienna State Opera, just as the crudities of the original Boris Godunov remain unacceptable to the Bolshoi Theatre. Mussorgsky, Bruckner, Janacek: none of them worshipped at the great earthly temples to outward splendour and elegance.

For me, finally, Bruckner's "Fantastic" Symphony is a Divine Comedy in music, a piercing vision that sweeps upwards from the Inferno to Paradise. Franz Schalk, by comparison, offers only a well-furnished purgatory. It is my hope that those who feel alienated, rather than exhilarated, by the real Bruckner will yet take him to their hearts.

## F E E D B A C K

HANS ROELOFS writes:

Little by little everything that one can say about the Haas and Nowak scores will have been said. Nowak's concept tallies with that of the New Criticism in literature, which caused a similar furore on the Continent after the Second World War — and which was very "reasonable", but slightly one-sided. And that also applies to Nowak. In the Eighth Symphony Haas permitted himself modifications which are unacceptable to modern scholarship — but in my view (and in the view of Haitink, Karajan, Wand and Rozhdestvensky among others), the structure of the Adagio is more logical and aesthetically more satisfying in the Haas edition. The dilemma is insoluble. In the last analysis it is the conductor's personality (and the qualities of the orchestra) that will decide whether his interpretation is convincing or not; the edition, and indeed the version, plays a lesser role in this. Botstein's Fifth is uninteresting, Knappertsbusch's Fifth (e.g. on the Music & Arts label) is exciting despite the poor sound. Sanderling's Third is overwhelming in spite of Schalk, while Norrington, for all his musical scrupulousness, conducts a Third that gets on one's nerves (or at least on mine). That said, I do think it important for CDs to give precise details of the version and printed score used. [Translated from the German]

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D.C. COLEMAN writes:

I am not a music scholar nor a proficient musician but an enthusiastic listener to the classical repertoire. I think that to understand a composer's music we must look at the character and try and relate the two. That is why Bruckner is of such fascination to me. How can such an apparently insecure man write such confident and original music? No doubt his deep faith in God had an influence on it. The increasingly secular audiences of his time had difficulty understanding his creations. I admire his single-mindedness in ignoring the pressures of so-called friends and colleagues. I think the man was in many ways a prophet.

I share the view of most people that his revised versions of his symphonies are "superior" to the originals, but the originals hold an equal amount of interest for me.

I think one of his main skills is writing codas. And of all the amazing finishes to his movements, the thunderous ending to the first movement of the Ninth Symphony is particularly awesome. Bruckner must have been going through a quite different spiritual state than in previous works, but later here he still produces moments of great peace, as if his relationship with God is restored.

[Mr Coleman would welcome readers' comments on Celibidache's Bruckner interpretations, compared to those of other conductors]

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RAYMOND COX writes:

There is certainly something to be said in favour of live recordings, which are numerous these days. A few coughs here and there are no real distraction. The digital watch and anything else might be. I doubt, though, if many live recordings would have satisfied Celibidache, say, as they are often taken from two or more performances. Is it cheating to announce "Live Performance" on the CD?

COVER ARTIST: FERRY BERATON

Ferry Bératon was a pseudonym for the Viennese artist Franz Peratoner (1859-1900). The second of his two oil paintings of Bruckner dates from 1889; it was owned by the composer and passed to the Vienna Historical Museum after his death.

Ferry Bératon also drew a caricature showing Bruckner in the role of the Deutsche Michel, the folk hero he linked with the scherzo theme of his Symphony No. 8. The engraving reproduced on the right is based on a drawing made by Bératon two days after Bruckner's death.



**MARATHON.** Bruckner's 175th birthday was celebrated in Carlsbad, California on September 4 last year. Present were Ramón Khalona, Dave Cook, Curtis Croulet, Dave Griegel, Lawrence Kasimow and Richard Williams. Bruckner recordings were played from 9am until late evening (with breaks for meals!). Performance notes written for the event will be published in our next issue.

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I was not quite right in saying, on page 6 of our last issue, that Bruckner was first played in the U.S.A. under Theodore Thomas [writes Peter Palmer]. True, this conductor introduced the Seventh Symphony to Chicago, New York and Boston in 1886, and the Te Deum to Cincinnati; but Walter Damrosch appears to have conducted the Third Symphony in New York on December 5, 1885. Anton Seidl was also mentioned in this context by Göllerich-Auer and Werner Wolff.

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David Griegel of San Diego (page 34, last issue) now has his own website independently of Deryk Barker. It is <http://www.geocities.com/dkgriegel>. His main interests are historical Bruckner recordings and rare versions. His E-mail address is: [dkg@hnc.com](mailto:dkg@hnc.com)

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Wolfgang Hoffmann contributed an article "Über Anton Bruckners Klang-Kontrapunkt", focusing mainly on the 1884 Christus factus est, to *Die Musikforschung* 1999:4 (Bärenreiter).

Single-issue prices for the March 1999 *Music Analysis* mentioned last time are: North America \$48, U.K. & Europe £22, Rest of World £29.

**DAY SCHOOL.** There was a capacity audience of 100 for the Chichester Bruckner Day given by **Terry Barfoot** and **Michael Oliver** in January. The chief topic was the Eighth Symphony.

**CONCERTO.** **Stanislaw Skrowaczewski** conducted the Hallé Orchestra in his two-movement Concerto for Orchestra, conceived as a tribute to Bruckner, at Manchester's Bridgewater Hall in January.

**NOVEMBER COMPETITION.** The required answer was Josef or Joseph, and the first correct entry drawn came from Mr E. Beacock. The Hundred Years War (1338-1453!) was a trap for the unwary.

**Donations.** Donations are gratefully acknowledged from Eric Beacock, George Bullen, Dr Paul Coones, Kenneth Cooper, Richard Crowder, G.W. Gill, Douglas Godden, Dr Colin Hammond, William Lewis, Rev. Warren Malach, Ian Marks, Tony Martin, Dr Werner Metzeler, J.B. Molyneux, Stephen Moorbatch, Rev. A.T.P. Newsum, David Suffolk and David Woodhead.

## C A L E N D A R

**A REGIONAL meeting** of Bruckner Journal readers will be held in the Reference Library, Halifax Hall, University of SHEFFIELD, on **Saturday 15 April** (2.15pm-4.45pm). Peter Palmer will present the recent German recording of the finale of Bruckner's Ninth Symphony, in the Samale-Phillips-Cohrs-Mazucca completion.

After refreshments, a selection of questions relating to Bruckner and his music will be discussed by a panel of contributors. Send your questions to the Editor, 2 Rivergreen Close, Beeston, Nottingham NG9 3ES. Admission to the meeting is free; donations would be welcome.

Halifax Hall is situated to the west of Sheffield. There is free parking within the grounds and street parking nearby. If driving via the M1, leave at J33. This route into Sheffield is the Parkway. At the end of the Parkway take the last exit and follow signs to the University and A57 Glossop Road. On joining the Fulwood Road in Broomhill, continue until you see the Forte Posthouse Hotel to your right. Turn left into Woodvale Road and left again into Endcliffe Vale Road.

If arriving by rail or coach take a taxi or the 60 bus (change given) to Fulwood, alighting opposite the Forte Posthouse and turning left as above. For a map please ring Raymond and Patricia Cox on 01384 566 383.

A LONDON meeting of readers is provisionally planned for 30 September. Details will appear in our July issue.

**Internet.** Because of problems of access to our Internet site, Crawford Howie has established a new website at <http://www.zyworld.com/BrucknerJournal>  
E-mail: [acrhowie@dialstart.net](mailto:acrhowie@dialstart.net)

The **International Bruckner Festival 2000** will take place in LINZ between 10 September and 1 October. There will be performances of Bruckner's Mass in D minor (24 Sept), Fourth Symphony (26 Sept) and Seventh Symphony (30 Sept). A symposium will consider "Creativity and Society: The Material and Social Situation of the Artist" (20-24 September).

**Sir Andrew Davis** and the **BBC Symphony Orchestra** are to perform Bruckner's Seventh Symphony in Germany this spring. It will follow Britten's Nocturne at the Kulturzentrum Jahrhunderthalle, FRANKFURT-HOECHST (5 April) and the Meistersingerhalle, NUREMBERG (11 Apr). Berg's Violin Concerto precedes the symphony at the Konzerthaus, FREIBURG (6 Apr) and the University of REGENSBURG (10 Apr).

Rob Cowan will speak on "Bruckner 3: A History of Interpretation" at 6.15pm in the Royal Festival Hall, LONDON, before the **London Philharmonic Orchestra's** Mozart-Bruckner concert on 5 April. **Bernard Haitink** will conduct the same programme at the LUCERNE Easter Festival on 8 April.

**Yoav Talmi** is to conduct the **BBC Scottish Symphony Orchestra** in Schoenberg's Verklärte Nacht and the Ninth Symphony of Bruckner at the City Hall, GLASGOW, on 6 April.

The University of Nottingham Sinfonia under Tim Pottier will play Bruckner's Overture in G minor at the Djanogly Recital Hall, NOTTINGHAM, on 12 March. The orchestra will then perform the overture, together with Vaughan Williams' Fifth Symphony, on a visit to PRAGUE.

Bruckner's Seventh Symphony will be given by Derek Williams and the Nottingham Symphony Orchestra at St Mary's Church, High Pavement, NOTTINGHAM, on 8 July.