



# The Bruckner Journal

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Editorial and Advertising: [tbj@dsl.pipex.com](mailto:tbj@dsl.pipex.com)

23 Mornington Grove, Bow, London E3 4NS

Subscriptions and Mailing: [raym-@tiscali.co.uk](mailto:raym-@tiscali.co.uk)

4 Lulworth Close, Halesowen, B63 2UJ

☎ 01384 566383

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Editor: Ken Ward

Managing Editor: Raymond Cox. Associate Editors: Peter Palmer, Crawford Howie, Nicholas Attfield

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## Musicology and Mysticism

In recent issues of The Bruckner Journal we have published a considerable amount of material about the Ninth Symphony and its Finale, and the Readers Conference in 2005 was partially concerned with the questions arising from unfinished works. Other pieces about the subject have been submitted for publication in The Journal but I began to feel that maybe it was time to let the matter rest awhile. After all, there is much else to discuss in the music of Bruckner besides the Finale of the Ninth.

Nevertheless, there are two items in this issue which continue this theme. Jacques Roelands was to have presented his paper at the 2005 Conference but was unable to attend, so it is appropriate that the full paper should be made available to Bruckner Journal readers. In the first part of his paper he summarises various strategies available in relation to unfinished works, but I'm not sure he anticipated the approach adopted by Peter Jean Marthé for his completion, to be première at St. Florian on 18th August 2006. Marthé's great influences are Sergiu Celibidache and an Indian musician, Ameer Mohamed Khan, and he believes the music of Bruckner speaks to a deep longing in our time for mystical experience. In completing the Ninth he says he has dispensed with musicological scruples and became like a schoolchild's pencil in Bruckner's hand. You can find his description of his approach in the article on page 20.

Roelands and Marthé are the opposite ends of a wide spectrum. This proliferation of different ways of finishing the Ninth may well begin to undermine efforts of those who seek to establish the four movement version of the symphony as part of the canon of Bruckner's works - unless one version of a fourth movement proves itself by the overwhelming acclaim of audiences and performers to be more convincing than all the others. Whether it will be musicology and philology, creative 'free' composition or something more akin to mystical insight that provides the most convincing answer remains to be seen, and heard.

KW

## **CONCERT REVIEWS**

OXFORD University Church of St Mary the Virgin, 4th March 2006  
 Wagner – Prelude to Act III Lohengrin  
 Wagner – Wesendonck Lieder, soloist Sara Jonsson  
 Bruckner – Symphony No 4  
 Hertford Bruckner Orchestra / Paul Coones

The University Church of St Mary the Virgin, with its very beautiful 16th century perpendicular style nave, makes a wonderful venue in which to hear music, and seems thoroughly suited to Bruckner. The Hertford Bruckner Orchestra exists in order to perform the symphonies of Anton Bruckner. This is an extraordinary project under the leadership of Paul Coones, in association with Hertford College Music Society, which has born fruit since February 2000 in performances of symphonies 3, 5 and 9. The orchestra consists of amateur players from Oxford and beyond, no audition required and hence includes some very fine instrumentalists together with ‘others who have a passion to become so or who want to play in a concert to the best of their ability.’

The orchestra was depleted by sickness on this occasion, but Paul Coones courageously affirmed that ‘the show must go on’, and they launched into the Prelude to Act III of Lohengrin with élan and enthusiasm, in a version without the normal brash concert ending - the Wedding March steals in quietly to finish. This was followed by a radiant performance of the Wesendonck Lieder by Sara Jonsson. This was fine singing indeed, the outwardly calm delivery nevertheless going to the passionate heart of the songs.

It would be pointless to deny that the problems of intonation that afflicted the string section made the performance of Bruckner’s 4th difficult to listen to at times. The ‘Vogel Zizi-Be’ birdsong of the Gesangsperiode was transmuted into something rather more like Bartok or Ligeti insect noise, and as such was curiously fascinating; but at other times one just had to wait till the wind or brass brought things back to tune. Paul Coones was magnificent in his ability to hold things together with the necessary clear beat, but also with a degree of expressive gesture with the left hand to encourage the performance to rise above the merely pedestrian.

He chose impressive slow tempi for the outer movements that balanced each other well. The brass section sported a sterling trombonist whose bell was forever raised towards us which gave him some extra prominence during the tuttis. The horns were splendid, achieving their apotheosis in the first movement coda. The Andante was well shaped, the climax and coda working well; a lightly pointed Scherzo was of-a-piece with a quick Trio.

Given the varied skills of the performers, it was remarkable that the Finale held together at all, but having established a steady tempo in the opening expectant tread of the cellos and basses, Paul Coones kept things going so that one could still sense the expansiveness of his conception to which this performance aspired. Let us hope that there were others amongst the orchestra and surprisingly large and youthful audience who also gained an intimation of the splendour of Bruckner’s achievement in this symphony.

A group of half a dozen or so Bruckner Journal readers attended the concert.

*Ken Ward*

LONDON Cadogan Hall, 5 Sloane Terrace SW1 7th March 2006  
 Beethoven – Fidelio Overture  
 Brahms – Concerto for Violin and Cello, soloists Rafal Zambrzycki-Payne & Thomas Carroll  
 Bruckner – Symphony No 6  
 London Phoenix Orchestra / Levon Parikian

MANCHESTER The Bridgewater Hall 11th March 2006  
 Wagner – Lohengrin Prelude to Act I  
 Beethoven – Piano Concerto No. 4 – soloist Andrea Lucchesini  
 Bruckner – Symphony No 6  
 BBC Philharmonic / Sir Edward Downes

The Sixth Symphony is not often performed, so it was amazing to find two performances within a week. The London Phoenix Orchestra is the orchestra of the Financial Services Industry – previously known as the Insurance Orchestra, founded in 1924. It's gratifying that they should have chosen to do the 'Cinderella' 6th. They are an amateur orchestra of considerable ability, and although as with many amateur orchestras it was the strings that were most vulnerable to problems of intonation, they nevertheless produced a performance that was a great pleasure to listen to.

Indeed, it was a pleasing rather than a searching performance that Levon Parikian presided over. It was light, in fact quite jaunty in tone which meant that the first movement didn't really carry the weight I'm used to hearing in this work, but this is not a totally unacceptable approach – it may indeed be what Bruckner had in mind for 'die Keckste', the cheekiest, falling as it does between the monumental Fifth and the glorious Seventh. Levon Parikian gave them a good clear beat and kept the tempo steady most of the time, though things almost came adrift in the ritard in the last bar of the first movement. The orchestra has some very fine brass players, and also the oboist handled her plaintive solo in the Adagio with appropriate expressiveness. In line with the general tone of the performance, the Adagio did not languish, but was kept moving – nothing very funereal about the funeral march third theme. The weird Scherzo was lightly articulated, and the dialogue between horns and pizzicato strings in the trio particularly effective. The finale with its disparate collection on themes was as intriguing and enthralling as ever. It is unlikely that many in the audience had heard Bruckner's 6th before, so all credit is due to the London Phoenix Orchestra for providing such an attractive performance.

The Manchester performance was preceded by a pre-concert event in which Stephen Johnson was in conversation with Julian Gregory, one of the violinists of the BBC Philharmonic. Although such occasions are often quite informal, it was disappointing that the sound system was inadequate, and that Stephen Johnson had not prepared a CD of examples to save him doing an audible fast-search through the whole Finale to find the passage he wanted to play. His main points were that in the two clichés, that Bruckner composed the same symphony nine times, and that the symphonies were cathedrals in sound, there was a nugget of truth. Cathedrals have for centuries been built to the same ground plan, facing the same direction, but they are wonderfully different buildings. He suggested that the 6th had not become popular because it had a persistent ambiguity with respect to key, and there was no grand, final peroration in which the home key was triumphantly exalted; but rather there was something tentative about the end, the key of F minor recurring twice in the coda to unsettle the affirmative A major. And he drew comparisons with the rhythmic drive of Beethoven's A major symphony, the 7th – the opening rhythm of the Bruckner echoing the rhythm of the Beethoven first movement – and Mahler's 6th in the pounding rhythm that opens the Bruckner scherzo.

The performance itself began very well indeed, the tempo well judged, the rhythm on the high strings perfect from the start. The theme in cellos and basses was impressively phrased, and the whole exposition was carried through convincingly. Sir Edward Downes conducts without a score, but he was alive to every cue and lovingly coaxed the orchestra throughout the work. It was very moving to see him turn toward the strings with caressing gestures during many lyrical passages in this symphony. But I had begun to notice that the brass, trumpets and trombones, were rather forthright. Maybe it was where I was seated, maybe it's the acoustic of the Bridgewater Hall, maybe it was the wish of Sir Edward Downes, but as the performance went on I found it increasingly offensive. It was disastrous

in the Adagio where as soon as the brass entered the oboes' mournful melody could no longer be heard, and as the performance proceeded I found myself dreading every next sounding of the trumpet. Come the finale there was an urgency in the tread of the lower strings pizzicato which brought to mind Siegmund's flight from Hunding through the storm in the prelude to Act I of *Die Walküre*, and with good cause: the blaring brass were not far behind, and in a moment they were upon us.

So for me, this was a fine but disfigured performance. Readers will be able to test it for themselves: BBC Radio 3 inform me that they will be broadcasting it after the Proms season, some time in the autumn 2006. I hope that the engineers will provide a better balance than seemed available to me in the hall.

*Ken Ward*

NOTTINGHAM St Mary's Church, High Pavement, Saturday 25 March 2006  
 Bruckner - Motets Jacques Charpentier - *Quatuor de forme liturgique*  
 Mozart - *Requiem*  
 Nottingham Bach Choir & Orchestra / Paul Hale

To a musician steeped in the Anglican church tradition, the intensity of Bruckner's devotional writing may seem a little alien. Yet links there are between Canterbury and Rome; and in 1984 the motet *Ecce sacerdos magnus* was performed at Nottingham Forest football ground when Archbishop Runcie arrived to celebrate a Southwell diocese centenary Eucharist. A few years ago the Nottingham Bach Choir gave the relatively early Bruckner *Requiem* to poignant effect. This March they opened their concert in a large city church with seven Bruckner motets, of which four (*Locus iste, Os justi, Ave Maria, Virga Jesse*) were unaccompanied. Conductor Paul Hale inspired confidence in his singers, intonational lapses being barely perceptible. The music's stylistic range and variety of texture were deftly realized. A veteran choirmaster expressed pleasure at hearing, for the first time, Bruckner's dramatic *Inveni David* for male voices and four trombones. Three trombones provided a noble underlay to the offertory verse *Afferentur regi* for mixed choir. The rich harmony of the concluding *Ecce sacerdos* - here Bruckner the symphonist begins to be sensed - gained animation from Philip Collin's verve at the Marcussen organ. As an interlude, the brass played an arresting three-movement quartet by Jacques Charpentier, a former Messiaen pupil and currently organist of St Nicholas du Chardonnet in Paris.

*Peter Palmer*  
*peter@peterpalmer.wanadoo.co.uk*

LONDON Cadogan Hall, Friday, March 31, 2006  
 Beethoven - Piano Concerto No.1 in C, Op.15  
 Bruckner - Symphony No.7 in E  
 Philharmonia Orchestra / Ian Brown

Ian Brown is probably best known as the redoubtable pianist of the Nash Ensemble, a wonderfully illuminating musician in that role. He has a diverse career outside of his Nash commitments – as a conductor, solo pianist, accompanist, and professor.

Cadogan Hall, for all its inviting interior and immediate sound, does have a threshold, and this Bruckner symphony slightly crossed it. From 14 first violins to 6 double basses, the Philharmonia was as 'numerical' as it could be in this venue, and accredited principal players were all in place, but the biggest climaxes were too loud and brass-dominated, strings swamped. In addition, an extra trumpet and trombone (making four of each) were employed (if not given a mention in the programme's listing of personnel), and although used sparingly, presumably as 'bumpers', the 'normal' brass contingent was already in need of being restrained.

This was a pity, for allowing some lack of polish (rehearsal was no doubt 'on the day'), there was much to admire in both Brown's interpretation and the Philharmonia's assured response. Brown, conducting from memory, and with easeful and lucid directions, had the measure of the symphony across its whole. An expressive and lyrical account, tempos were unerringly convincing as were

relationships between them (especially so in the Adagio and the Scherzo and Trio). Everything that flautist Kenneth Smith and oboist Gordon Hunt played carried expressive significance, and the silky-smooth Wagner tubas were especially impressive.

The programme didn't identify the Edition used (no more than it did the date of the concert!) and as it was Nowak this meant the dubious percussion at the Adagio's climax (triangle inaudible though). An informed comment heard before the concert that Ian Brown is "one of the great chamber music pianists", which he is, can now be supplemented by praising Brown as an assured and perceptive conductor.

*Colin Anderson*

*This is an edited version of a review that appeared on www.classicalsource.com, reproduced here with their kind permission*

LONDON – St John's, Smith Square, 31st March 2006  
 Bruckner - Mass in E minor  
 Dvorak - Serenade for Winds  
 Spicer - The Deciduous Cross  
 Whitehall Choir with Brandenburg Sinfonia / Paul Spicer

ST. ALBANS - St Saviour's, 1st April 2006  
 Haydn - Te Deum for the Empress Marie Therese  
 Mozart - Piano Concerto No. 21 in C  
 Bruckner - Mass No. 3 in F minor  
 Alice Bishop - soprano, Helena Newsom - mezzo-soprano,  
 Steven Rooke - tenor, Nicholas Warden - bass-baritone  
 Aeolian Singers, Herfordshire Philharmonia / Stephen Jones

Preparing to attend these concerts it seemed a good idea to re-familiarise myself with the text of the mass, and its translation. This process cannot help but raise in ones mind the religious concerns that are at the heart of it, and so I was disposed to hear the mass as a work that would speak of things spiritual. However, the Whitehall Choir and Paul Spicer rarely communicated any sense of the gravity and passion of the issues at the heart of the *Mass in E minor*.

After an unsteady opening to the *Kyrie*, Paul Spicer led a flowing performance that was light of touch and at times very beautiful. The wind band performed splendidly (and later came into their own in a very attractive performance of the Dvorak *Serenade for Winds*), and as always it is a surprise to hear live the sonorities and dynamic range sound so much more dramatically than on ones audio-reproducing equipment at home.

The following night I took the train to St Albans to hear the Aeolian Singers perform the Mass in F minor, and for me this was an experience of a totally different quality. From the moment the strings' falling phrase introduced the *Kyrie* it went straight to the heart. When the excellent bass soloist stood up and sang the falling octave, 'Christe,' I was absolutely gripped, shivers down the spine. The soprano's response – often somewhat shrill and disruptive on recorded performances – was here perfectly judged. The double *forte* climax that closes the *Christe eleison* section was quite shattering, and a revelation to me of how strong this work is. And things only got better! The *Credo* was visceral in its presentation of the drama of belief, the tenor's *Et incarnatus est* deeply touching. By the time we got to the *Benedictus* and *Agnus Dei* there was a lump in my throat, tears in my eyes.

The choir was magnificent in dynamic range, expressiveness and beauty of sound. The orchestra had particularly firm bass players who provided a foundation on which their colleagues built, woodwind and brass of excellent quality, and under the perceptive guidance of Stephen Jones they produced a performance of a great power. For me it was a very moving occasion and has led me to reconsider my view of this great mass, and never for a moment did I feel the need to question the religious commitment of the performance.

*Ken Ward*

*Tony Newbould was also at the St Albans concert and wrote this review:*

The sheer rarity of a performance of the F minor Mass made the trip to St Albans imperative, let alone the outstanding value for money of this generous programme! The relative intimacy of the Haydn and Mozart works persuaded the substantial choir and orchestra to come forward into the nave with the audience, and nowhere was this more welcome than in the quite beautiful playing of the Piano Concerto's slow movement which was maintained at perfect tempo throughout. It was also effective in quieter parts of the Bruckner Mass – the wonderful Kyrie and the final drifting away of the Agnus Dei – and it gave the soloists a special intimacy with the audience, but proved increasingly bruising in the sustained strident passages of the middle movements.

The 1960 Nowak second revised edition of the 1881 revision of the Mass was used for this performance. Stephen Jones showed that he was no stranger to Bruckner, and his sure feel for tempo complemented his excellent rapport with the choir and orchestra. The lower strings and brass gave secure foundations, and nowhere was the orchestra found wanting except perhaps in the notoriously difficult intonation of the strings' bridge passage in the Benedictus. It was only in parts where both brass and choir were going full tilt that one noticed the confused acoustic of the nave and could have valued fuller use of the vaulted loftiness further back in this large church. The real heroes, though, were the Aeolian Singers whose intonation was miraculous, commitment total and enjoyment obvious throughout the exhausting hour-long Mass. They fully deserved their goodly audience who came along despite a rival concert including the Fauré Requiem taking place simultaneously in the Abbey, such is the richness of life these days in St Albans.

## **CD REVIEW**

Bruckner

Symphony No. 4 in E flat (Romantic) [1878/80 version edited Nowak]

Orchestre des Champs-Élysées/Philippe Herreweghe

Harmonia Mundi HMC 901921

At a few seconds short of 65 minutes, any anticipated novelty to be found in this performance is not in the timing, nor in the edition used. The sound is the thing, the mellowness, the unforced climaxes, the natural balances, the radiance of the (antiphonal) violins (the firsts are 12 in number), and the warmth of the bass line (there are 6 double bassists credited, and they are left-positioned). Recorded live (it seems, the documentation doesn't specify), the acoustic is a spacious but not blurring one; this helps add vibrancy without impairing the clarity of the performance. Philippe Herreweghe allows the music to flow, the rhythms are danceable and slower episodes have their reflective beauty while being integrated into the whole.

With the strings employing, I imagine, gut strings and also a minimum use of vibrato, the Andante, quasi Allegretto takes on a particularly nocturnal hue, sepulchral and haunting, and opening up a twilight world of expectation. Woodwinds and horns are especially expressive. Herreweghe's tempo for the second movement is quite measured (without impeding the march-like gait); by contrast the Scherzo is rather impetuous, the Trio surprisingly dainty and moved along (but not rushed) as if it were an elegant courtly dance. It's convincing.

Herreweghe unfolds the finale with a real sense of occasion, episodes again integrated, a fine balance between events and overall structure; there's an infectious bounce as well as time for introspection, and the music blazes with confidence, too. There's an engaging 'pastoral' quality to this performance, one that suggests contentment with earthly life, a penchant for deep contemplation, and a restless urge to climb the mountain. The ultimate coda emerges from mystery to jubilant vindication; the brass plays at its loudest, but there's no bombast. Throughout, the musicians of the orchestra play with character and commitment and the recording is excellent. There is much to relish here.

*Colin Anderson*

## Bruckner Symphony No. 4 - Bavarian Radio Symphony Orchestra / Sanderling

There is an editing fault in bars 21/22 of the CD recording of Sanderling and the Bavarian Radio Symphony that Colin Anderson drew attention to in his review on page six of the last issue of *The Bruckner Journal* - Vol. 10, part 1. Raymond Cox informs us that the CD will be replaced free of charge to anyone who contacts Günter Hänssler at [g.haenssler.profil@arcor.de](mailto:g.haenssler.profil@arcor.de) Colin was rather diffident about this performance but Robert McColley of *Fanfare* is more enthusiastic: 'Urgently recommended'.

## DVD REVIEWS

### Günter Wand Edition Part Two:

Beethoven Overture *Leonore III*; Brahms Symphony No.1;  
 Bruckner Symphonies Nos 4 *Romantic* & 7 (Haas);  
 Schubert Symphonies Nos 5, 8 *Unfinished* & 9 *The Great*  
 NDR Symphony Orchestra, Günter Wand  
 Live at the Schleswig-Holstein Musik Festival (1990-99)  
 (322 mins) Director: Hugo Kach  
 TDK DVD DVWW-COWANDBOX2 (4 discs)

Bruckner Symphony No 8 (Haas)  
 Vienna Philharmonic Orchestra, Pierre Boulez (live, St Florian 1996)  
 (76 mins) Director: Brian Large  
 DVD EuroArts 2012756

Bruckner Symphony No 7 (Nowak)  
 Wagner: *Tristan und Isolde - Prelude & Liebestod*  
 French National Orchestra, Eugen Jochum  
 Live at the Theatre des Champs-Elysees (Paris 1980)  
 (95 mins) Director: Mate Rabinovski  
 EMI DVD DVB3101909



Reviewed by Philip Constantine

The Günter Wand Edition on DVD has had nothing to do with the earlier part of his life, when he was given the awesome job of rebuilding musical life in the city of Cologne after the war, and everything to do with his late period, the much remarked upon Indian summer of his eighties. We might consider that this cannot accurately sum-up the man, not when those thirty years in Cologne - first at the opera, then the Gürzenich orchestra - are nowhere in sight. But it is important to remember that he only conducted four of Bruckner's symphonies during that time (of those, the Ninth was not added until as late as 1959). The Fifth Symphony was not part of his repertoire until as late as 1974 when he made an impressive broadcast recording for West German Radio.

On CD, Günter Wand appears to have become a latter day Furtwängler, with various live recordings of the same symphonies vying for contention in an already crowded market. Following years of obscurity, it is as if companies like RCA wanted to make up for lost time by documenting what many now regard as the most significant period in Wand's career. Surprisingly, Part Two of TDK's Günter Wand Edition includes another, earlier performance of Schubert's Unfinished Symphony from 1995 (coupled with the Great C major), thus replicating the programme from Berlin already available on CD. (I have counted five Schubert Eighths and six Bruckner Eighths and Ninths on different media.)

Yet it is precisely because Wand was understood in his final years to be striving after some kind of musical perfection ('to depict the otherworldly dimension') that there is this treasure trove of TV footage from the Schleswig-Holstein Festival, (footage, the importance of which we may only fully appreciate in the years to come.) As with Part One, the picture quality is superb: the on-screen

menus and box design as straightforward as before. Each disc is likely to become available separately, so I have listed them individually, below. Parts One & Two both sell at the equivalent of four for the price of three.

DVWW-COWAND5

(1990):

The *Romantic* (67 mins), recorded “live at the Dom” a week after the Hamburg concert formerly available on CD (RCA), is preceded by a suitably forthright performance of Leonore III (offstage trumpet atmospherically caught.) Actually, the Dom is Lübeck’s gothic cathedral which couldn’t be more different from St Florian, visually and aurally. I must say that despite the religious setting I found myself thinking all the more of pastoral landscapes, and this had much to do with the cathedral acoustic and its generous supply of reverberation. There is a fine sense of urgency after the horn’s misty-morning summons, an echo of gunfire from the trombones is evocatively brought out in the scherzo, and the Valkyries’ flight is described in the midst of terrifically stormy weather. One could imagine the music leaving behind trails of ectoplasm, clouds of psychic energy. I believe that for Wand, the location is appropriate not because of any religious connotations (‘I am a musician and not a priest!’) but because it must substitute for what is really needed: a performance *alfresco*, in a valley ringed with mountains and the music resoundingly played on giant instruments by autochthonous deities; something like the vision that supposedly inspired Janacek’s Glagolitic Mass. ‘Beauty sleeping in the lap of terror’. The performance is similar to that recorded in Berlin eight years later - e.g. the big *ritardando* (12’ 48’’ff) following the turbulent core of the finale. Apart from some loss of tension in the build up to the first movement’s coda, and one or two imbalances in the heftier *tutti*s, this DVD can be warmly recommended, and is mercifully free of the distractions that spoil the filming in St Florian.

DVWW-COWAND6

(1995):

Trying to compare the two performances of Schubert’s Eighth - same orchestra, same conductor, same hall, same director - I began to feel like Rob Cowan junior. The newcomer is a little quicker, a little more robust, and possibly a little more secure. The conducting is also much more vehement. The very elderly conductor of 2001 appears content, on the other hand, to just let things happen: to be less dictatorial. The later performance is mellower, with greater expressive freedom and very powerful in the climaxes. There is also a perceptible contrast in the photography. A gorgeous image can be found at the start of Schubert’s slow movement (2001): glittering horns brought close-up but faded-out before the picture can come into focus: like drowsing in an emerald glade. In the earlier concert, the repeated use of superimposition makes the event seem like an out-of-body experience - rootless and restless. Asked to choose between them, I would prefer 2001 because it offers I think the more moving portrait of the conductor, hovering over the orchestra like an apparition. But in each case the performance is affected by its companion piece on the day. You might say Wand 1995 has more physical determination: Wand 2001 more spiritual contact. Schubert’s Eighth remains on a quest for something greater. The Ninth is mightily exuberant, with much growling and snarling from the brass that almost alarmed me in the slow movement. The scherzo’s trio section features a marvellous shot panning across the orchestra, compensating visually for a lack of musical swing. Thankfully, Wand skips the outer movements’ repeats. Whatever your thoughts about divided strings, the spectacle of massed violins sawing away in unison in the finale’s grand coda is one more than likely to galvanize the viewer, no matter how familiar the music. Seeing the old man so invigorated cannot help but lift the spirits as well.

DVWW-COWAND7

(1997):

Schubert’s Fifth comes from Kiel Castle, a more atmospheric setting in so far as the audience is properly darkened (the exterior resembles a prison). The Brahms One is a rather disappointing blend of the heartfelt and half-hearted, so that I began to wonder if the orchestra was tired out at the end of August. (The hall looks very humid as well.) The first movement seemed too jaunty but much musical detail is heard. The middle movements fare better but the finale is full of abrupt tempo changes and some doubtful timpani entries: increased vibrato may even have been an attempt to give the noble horn theme an authentic ‘Alphorn’ flavour. The closing pages are nevertheless suitably tumultuous. A



performance then of peaks and troughs, not dissimilar to Wand's other recorded performances in Hamburg and Chicago.

DVWW-COWAND8

(1999):

After a faulty edit in his Hamburg recording cost Günter Wand the top spot in Stephen Johnson's shortlist for *Building A Library*, I was very excited about this opportunity to both see and hear the Seventh Symphony (65 mins) under his baton. The final DVD in the box, it was recorded, like so many other concerts, in the Musik- und Kongresshalle of Lübeck. This film makes a fitting end to Part Two as it incorporates the most imaginative direction from Hugo Kach to be found in any of the concerts. After the introductory applause the screen fades-to-white; as the symphony's tremolo emerges, so does the face of Günter Wand out of the white screen as if materializing through some hallowed portal. For the adagio, as if inspired by its funereal associations, the screen fades-to-black from a long shot of the stage and Wand's more sober expression is faded-in onto a black backdrop. Perhaps the director makes too much of these effects, as the fade-to-white device is repeated several times, but he deserves praise for the variety of discreet camera movements and perspectives that are given to the performance. At no stage whilst watching the Günter Wand Edition have I felt distracted by the same kind of rapid jumping between cameras that can afflict live TV broadcasts in the UK.

The performance of Bruckner's most popular symphony is very good indeed. Never before has the first movement's Wagnerian credentials been so apparent to me: echoes of *Das Rheingold's* prelude and the entrance of the gods into Valhalla ('In every fugitive vision...playful rainbow colours'). Up till then I had been missing the long flowing lines that Karajan was able to conjure so majestically in Vienna, but in place of that lodestar, Wand and the NDR provide moments of character and apprehension that contribute to a sense of earthly conflict which Karajan glides over. This is particularly evident in the finale: the forward motion is not so much stop-go as touch-and-go; will everything end in tragedy or jubilation, or indeed in something more equivocal? This terseness brought to mind the finale of the Sixth but also the adagio of the Ninth where inner peace is restored after catastrophe. Things could go either way with Wand. He may not have a deluxe orchestra to hand but in place of the self-importance of a mighty metropolitan orchestra, Wand can call upon a worthy band of players who are capable of giving life to music that is always in danger of becoming stale through monotonous performances.

Aside from having a near identical box, this second box-set is slightly enhanced by longer booklet notes from Wand's biographer Wolfgang Seifert and some rare photographs of the conductor as a younger man (a dead ringer for Alec Guinness; old age bringing a closer resemblance to Yoda\*). At present there is little competition but a part of me did yearn for playing with greater tonal allure: more glamour, if that is not too dirty a word. The sound quality is good but obviously no match for a top-notch compact disc, and not wholly consistent throughout. I did think it a little recessed in one or two places, rather like some of Wand's recordings from Hamburg and Lübeck made in the late 1980s and early 1990s. Any shortcomings in the sound are more than compensated for by musicianship of great feeling and dedication, sensitively photographed for posterity.

These DVDs document not isolated special occasions, but instead a special time in the career of a venerable old conductor: the Indian summer in which he focused on those few composers whose symphonies meant the most to him and delved into them with more manifest emotion than before. Much as these DVDs concentrate on Bruckner, they are actually all about Günter Wand, a German conductor who got the international recognition he deserved very late in his career (a bit like Bruckner). To invest in these films is to celebrate with him that productive time in his musical life and, as I suggested when reviewing Part One, the image of Wand conducting Bruckner can be as moving as the music itself. The complete Günter Wand Edition is therefore most strongly recommended as an audio-visual counterpart to the Berlin recordings available on compact disc.

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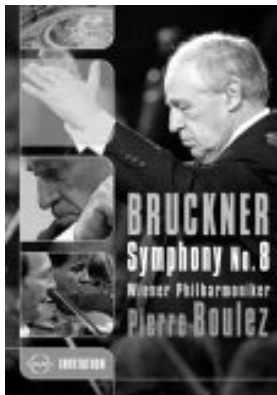
\* A revered ancient master in *Starwars* films. Ed.

A very different Eighth from Wand's, that of Pierre Boulez, has recently returned to the catalogue and now becomes the most affordable version on DVD. This anniversary performance from St Florian may be more visually sumptuous, but it cannot rightly be called a great occasion, and only a good performance. One wonders what might have happened with a different conductor (or no conductor). At seventy-six minutes Boulez's reading is comparable with Furtwängler's, but where Furtwängler is manic-depressive, plunging into the tragic depths before sky-rocketing heavenward, Boulez seems determined to remain in the shallow end. Without the Vienna Philharmonic this would seem very ordinary indeed. The sporadic focusing upon individual frescoes is an irritant and I for one was soon feeling stifled and yearning for the cameras to take us out into the countryside. (A separate tour of St Florian's art and history would have been very welcome.) Bernstein said of conducting Mahler that it was a kind of flight, not a trance. For all his briskness, Boulez attains neither, merely a job well done. [Dr. Paul Terry takes a more positive view of this performance – see below. Ed.]

The most affordable Seventh features Eugen Jochum live in Paris (69 mins). I enjoyed it as a fascinating contrast to the Wand but, truth be told, it is in every way inferior. The conductor is given quite an ovation by both audience and orchestra, but I couldn't help thinking they were ready but perversely unwilling collaborators. Brittle tremolos, wonky violins, buzzing brass, watery picture colour and an irritatingly stop-start interpretation: but for all that, there is fiery conducting to be enjoyed and a wayward but very engaging adagio (26 mins). If Wand is saintly, Jochum is the benevolent schoolmaster, jabbing with one hand and scribbling away with his baton - hushing, tweaking, cajoling; seemingly improvising the whole thing. In the adagio there is poignant dialogue between violins and cellos and the dark murmuring of the basses to be relished. Jochum's Bruckner is more adventurous but alas, it seems to me, structurally flawed, inorganic. If you are not a devoted admirer, try before you buy.

*Philip Constantine*

*The following review of the Boulez 8th DVD was originally published on the Amazon.co.uk web-site, with the heading 'Superb!' and is published here with the kind permission of the writer.*



This performance was obviously a very special event. The Vienna Philharmonic gave the world première of the symphony in 1891, and the monastery was Bruckner's home for many years before he moved to Vienna: indeed, he is buried beneath the very church where this performance was given. The special intensity comes across extremely well, and everyone gives of their best, not just the performers, but also the camera team under the experienced direction of Brian Large. For me, the high point is the climax of the slow movement (bar 239), where the sound of the orchestra seems somehow even more sumptuous than before, and the camera comes to rest on the conductor's face, as Boulez allows the stunning impact of Bruckner's symphonic concept to make its point in the acoustic that he surely had in mind when composing his epic works.

The accompanying documentary track makes some fascinating points both about Bruckner himself, and about Boulez' interpretation of the symphony. Altogether, a noble reading captured in excellent sound, and with clear 'unfussy' camera work.

*Paul Terry*



**CD ISSUES MAR - JUN 2006**

Compiled by Howard Jones and John Wright

A quieter spell for Bruckner releases. Wand is again to the fore and in addition to those listed we await three releases from the Profil label of recordings he made with the Munich PO. The Mehta #8 gets its first international release on CD. The Wand and Karajan re-issues are at mid-price and use previous CD numbers. We have been unable to get full details of the Furtwängler set but the #6 is only 3 movements. Chandos have released a CD entitled "Experiments on a March" with the RNCM Wind Orchestra conducted by Clark Rundell which includes the March in E flat major (CHAN10367).

## SYMPHONIES

\* = new issue

- No. 3 Wand/NDRSO (Hamburg 1-92) RCA RED SEAL 09026 61374 (53:52)
- No. 4 \*Herreweghe/Orchestra des Champs-Elysees (Dijon 10-05) HM HMC901921 (64:42)  
Karajan/BPO (Berlin 5-75) DG ENTREE 477 5006 (63:56)
- Nos 4-9 Furtwängler/VPO/BPO (1944-51) URANIA URN22287 5 cd set (Details not known)
- No. 5 \*Bosch/Aachen SO (Aachen 5-05) COVIELLO COV30509 (71:48)
- No. 6 Wand/NDRSO (Hamburg 5-95) RCA RED SEAL 09026 68452 (55:07)
- No. 7 \*Sakari/BBCNOW (Swansea 1-02) BBC MUSIC MM267 (68:22)
- No. 8 \*Oue/Osaka PO (Osaka 7-04) FONTEC FOCD9256 (77:07)  
Mehta/LAPO (LA 4-74) DECCA 475 7470 (78:52) 6 CD set "A Seventieth Birthday Tribute" includes 17 other composers
- No. 9 \*Goodall/BBCSO (London 5-74) BBC LEGENDS BBCL4174-2 (66:46)  
Wand/NDRSO (Hamburg 3-93) RCA RED SEAL 09026 62650 (65:07)



## DVD VIDEOS

- Nos 4 & 7 \*Wand/NDRSO (Lübeck 6-90,8-99) TDK DVWW-COWANDBOX2 (68:42,65:39) Schleswig-Holstein Musik Festival Part 2. A 4 DVD set plus Beethoven Leonore Brahms #1 and Schubert #5, 8 & 9
- No. 8 Boulez/VPO (St. Florian 9-96) EUROARTS 201 2756 (77:18) previously on TDK.

*Readers are also referred to 'New Releases' on John Berky's website at [www.abruckner.com](http://www.abruckner.com)*

# "My Symphonies are My Only Pleasure": Anton Bruckner in a New Perspective<sup>1</sup>

by Constantin Floros

Speaking on the subject of Anton Bruckner in Austria is like taking coals to Newcastle. For it is primarily in Austria that Bruckner research has flourished. Alfred Orel, Robert Haas, Leopold Nowak, Othmar Wessely and Franz Grasberger were all active here; Theophil Antonicek and Manfred Wagner are pursuing their researches here, and the Anton Bruckner Institut Linz [ABIL] has its seat in Vienna.

My love of Bruckner's music was awakened in Vienna when I was studying conducting with Hans Swarowsky at the beginning of the 1950s. As a student at the Musikwissenschaftliche Institut I also heard Leopold Nowak give lectures on Gregorian chant. When my book on Brahms and Bruckner appeared many years later (in 1980)<sup>2</sup>, he said to me during a conversation: "I have found nothing in your book that I felt impelled to contradict." I have never forgotten those words.

At the end of the 1970s I got to know and respect Franz Grasberger in Vienna. He invited me to the symposia of the ABIL, in which I have regularly taken part for many years since 1980. My friendship and lively exchange of views with Elisabeth Maier, Andrea Harrandt, Uwe Harten and Erich Wolfgang Partsch date from this time.

One of the merits of the ABIL and recent Bruckner research in general is that they have laid to rest many prejudices concerning Bruckner as a man and artist. Above all they have successfully demonstrated that this allegedly unworldly artist was a realistic thinker and planner (Manfred Wagner called him a "social climber") who mounted the rungs of the career ladder in a very resolute fashion.

Another important topic of discussion which caused heated controversy for a long time was the relationship between Bruckner's life and his work. The journalist Karl Grebe wrote the following in 1972: "A description of Anton Bruckner's oeuvre cannot be incorporated in an account of his life. The life and work betray nothing of each other. [...] The life tells us nothing about the work and the work nothing about the life: any narrative has to take this awkward fact as its starting-point."<sup>3</sup> On the contrary, I was always convinced that all great music - in the 19th century especially - has a human substratum. Happily, this important issue was a theme of an ABIL symposium in 1992, when I was already of the view that Bruckner's music, like the music of many other major composers, reflects his emotions, his spirituality and his "inner" world.

Views on Bruckner's personality have long diverged greatly. To many commentators he gave the appearance of being a "simple" man, while others characterized him as "God's musician". So what was Bruckner really like? A blockhead dominated by career ambitions? It must be the aim of any character investigation to understand the contradictoriness of human beings. The essence of hermeneutics, claims the philosopher Hans-Georg Gadamer, is the hypothesis that the other person might be right. The prevailing mode of enquiry has a cognitive bias. In the case of Bruckner, however, one must endeavour to do justice to the emotional side of his complex personality as well. If, for example, one focuses on Bruckner's avarice or his alleged greed, one must go into the origin of these two features. And even if the relationship of the Press to Bruckner can be described as oppositional or downright hostile, the fact remains that his fear of the enmity of the Viennese Press in general and the powerful Vienna music authority Eduard Hanslick in particular sometimes began to resemble a persecution mania.

In my researches, my primary concern was to get closer to the heart of Bruckner's personality; to find out how he behaved at extreme moments in his life, what motivated him and how he coped with the existential questions besetting him. It has been my goal to develop a nuanced character-portrait in the light of all the available sources, and with the help of psychological categories.

On 29 January 1865 Bruckner wrote to his friend Rudolf Weinwurm: "The whole world annoys me - all I have left is art."<sup>4</sup> This statement could serve as a motto for his biography. He made a similar

<sup>1</sup> Unrevised text of a lecture given by the author to the Austrian Society for Musicology in the Musicological Institute of the University of Vienna on 24 May 2005.

<sup>2</sup> C. Floros, *Brahms und Bruckner. Studien zur musikalischen Exegetik*, Wiesbaden 1980

<sup>3</sup> K. Grebe, *Anton Bruckner*, Reinbek bei Hamburg 1972, p. 7

<sup>4</sup> *Anton Bruckner. Sämtliche Werke* Vol. 24/1. *Briefe* Vol. 1 1852-1886, edited by Andrea Harrandt & Otto Schneider, Vienna 1998, p.51.

comment a few months earlier in another letter to Weinwurm: “Here I often feel very out of temper and sad. False world - pitiful rabble.”<sup>5</sup> Although friends and acquaintances did play a part in his life, he was basically so lonely that his pupil Franz Schalk rightly wrote of him: “He went through life a solitary man.”<sup>6</sup> In some of his letters Bruckner complains of feeling lonely, writes expressly of melancholy and indicates that he was occasionally overwhelmed by a nagging sense of abandonment. He was often embittered; in a letter to Weinwurm he aired his dislike of the “false world” and confessed that it was only in composing that he found solace for life’s unpleasantness. “My symphonies are my only pleasure,” he said to his Conservatoire colleague Robert Fuchs when plagued with teaching duties.<sup>7</sup>

It is often argued that Bruckner was a difficult man, over-sensitive, indeed mimosa-like, and that he could sometimes be downright unjust. Statements of this nature sound “objective” but nevertheless are still often misleading because they ignore some cardinal psychological factors.

Without exaggeration it can be said that from the Linz period onwards, at the latest, composition filled Bruckner’s life. It was only natural that he should want to be performed. Up to his sixtieth birthday, however, his works were performed only rarely, if at all. It is understandable that his concern to establish his musical works, which he himself regarded as original and significant, became an important theme in his life. Since he was receiving only bad reviews from the leading Viennese critics, it greatly mattered to him that at least those periodicals which were favourably disposed to him should carry reports of successful performances in Vienna or abroad.

The speech of thanks that Bruckner gave in April 1886 when some of his pieces were given in a concert by the Linz “Frohsinn” male chorus is both moving and revealing. Here, curiously, he described as “guardians” those four conductors who were tirelessly promoting his works, namely Arthur Nikisch, Hermann Levi, Hans Richter and Felix Mottl. He also made clear that he demanded the maximum of them – namely total commitment, enthusiasm for his music, identification with it and the most scrupulous preparation.

Bruckner’s sublime symphonies were regarded for a long time as a perfect example of “absolute” music. This peculiar view, however, can no longer be sustained today. For to begin with, there is no clear-cut definition of “absolute” music. It is uncertain what the term really means. According to Carl Dahlhaus, the idea of absolute music arose around 1800 as the notion that “music is a revelation of the ‘absolute’ precisely because it ‘detaches’ itself from the concrete and ultimately even the affective sphere”.<sup>8</sup> If we accept this as an accurate definition, then Bruckner’s music is diametrically opposed to it, for reasons which I am about to explain.

One of the most ardent advocates of “absolute” music in the 20th century was Ferruccio Busoni. In his *Sketch of a New Aesthetic of Music* he was already calling for a renunciation of 19th-century art, an emancipation from literary values and the explicit rejection of programme music. But it would be a mistake to think that the postulates of this little book met with universal agreement. Both Paul Hindemith and Arnold Schoenberg raised many objections to it. At all events, Hindemith’s comments on some of Busoni’s theses were not only sarcastic but positively devastating. When Busoni defined “absolute music” as something “quite sober”, Hindemith’s remark was: “This absolute music went out of existence a long time ago. Those of its advocates who are still alive today will be found in any decent natural history museum.”<sup>9</sup> And in response to Busoni’s total condemnation of programme music, Schoenberg could not resist saying: “Music is able to imitate man in his inner state, and in that sense programme music is a possibility.”<sup>10</sup>

What Schoenberg was saying here might also be applied to Bruckner. His monumental symphonies, conceived as they were in a daring and modern way, reflect his emotional life, his religiosity and his “inner” world. It is well known that in conversation and in his letters he provided hermeneutical explanations for some of his symphonies, and that for a long time these explanations were not taken seriously, indeed derided. In my book on Brahms and Bruckner I demonstrated that

<sup>5</sup> *Ibid.*, p. 42.

<sup>6</sup> F. Schalk, *Briefe und Betrachtungen*, Vienna/Leipzig 1935, p. 92

<sup>7</sup> Göllicherich-Auer IV/1, p.31, n. 1.

<sup>8</sup> C. Dahlhaus, *Die Idee der absoluten Musik*, Kassel 1978, p. 23.

<sup>9</sup> Wolfgang Rathert, *Das ist ja alles schon tot! Ein Kommentar zum Verhältnis Buson-Hindemith*, in: *Hindemith-Jahrbuch. Annales Hindemith* 2004/XXXIII, pp. 214-233, here p. 228

<sup>10</sup> F. Busoni, *Entwurf einer neuen Ästhetik der Tonkunst*, with notes by Arnold Schoenberg and an afterword by H.H. Stuckenschmidt, Frankfurt am Main 1974, p. 63

the aforesaid commentaries are authentic and that when composing his symphonies Bruckner was beset by visual ideas which decisively influenced the musical construction. I also pointed out that his creative associations were not to be comprehended as a fully-fledged programme in the Lisztian mould; rather, that they were like sequences of “genre pictures strung together”.

Since the term programme music is open to much misunderstanding, I would rather speak today of Bruckner’s associations than of his imaginations.

What is meant by “imaginations” in Jungian psychology are series of fantasies which are similar to dreams and can be assigned to a no-man’s-land between the conscious and the unconscious. In this sense, Bruckner’s creative associations and pictorial ideas can often be described as imaginations. It is significant in this context that in a copy of the first version of his *Romantic Symphony*, Bruckner entered in his own hand the revealing catchwords “night”, “dreams” and “confused dreams”.<sup>11</sup>

Thoughts and ideas of death, the fear and horror of death: everybody must experience these feelings. With the première in Bayreuth of *Der Ring des Nibelungen* in 1876, Richard Wagner made an impression on many of his contemporaries with the “Announcement of Death” scene in *Die Walküre* (Act II, scene 4). Here, Brünnhilde reluctantly tells Siegmund that he must soon die and that he will enter Valhalla. This “solemn” scene became famous, and it must have made an indelible impression on Bruckner, because in the first movement of his Eighth Symphony – whose second version he completed in 1890 – he realized it in a completely new and highly dramatic fashion. At the climax of the recapitulation (at letter V) the horns and trumpets together play *fortissimo*, ten times in succession, the dotted rhythm of the principal theme: a passage of truly elemental power which Bruckner expressly described in a letter to Felix von Weingartner as “the announcement of death”. A general pause signals a breaking off; three drum-rolls, *pianissimo*. Then the epilogue commences, taking up the first phrase of the principal theme like a lament and fading away in a triple *piano*. Bruckner explained this passage as “resignation”, but also as a “death-knell” or “death-watch”.

Gustav Mahler was fascinated by Wagner’s music-dramas all his life. So it is not surprising that he, too, was familiar with the idea of the “Announcement of Death”. The last three movements of his posthumous Tenth Symphony were composed at a time of severe crisis in the summer of 1910. In my book on Mahler’s symphonies<sup>12</sup> I speculated twenty years ago that Mahler conceived the short third movement, headed Purgatorio, after reading the famous letter from Walter Gropius to Alma in which the young artist implored Mahler’s wife (with whom he was passionately in love) to leave everything and join him. Fearing that he would lose his wife to Gropius, Mahler wrote the Purgatorio in a state of utter suffering and torment: a hypothesis that has been fully confirmed by modern research. In a short-score sketch for this spectral movement that was published recently, the motto “Announcement of Death” is written in Mahler’s hand over bars 95-97 - a sign that Mahler must have taken the news of his wife’s infidelity as his own condemnation to death.

According to Carl Dahlhaus, so-called “absolute” music detaches itself from the concrete and even from the affective sphere. There can be no question of this happening with Bruckner. What fills many people all over the world with enthusiasm when they hear Bruckner’s music is the intensity and breadth of expression, the glowing ecstasy, his preference for the solemn, ceremonial and visionary, the jubilant conclusions, and the sublimity of his symphonies.

No less a thinker than Ernst Bloch referred to Bruckner’s “eloquent music” and thereby hit the nail on the head.<sup>13</sup> This similarity to speech is most clearly evident in the music’s inflexions, its gestures, in recitative-like passages and above all in such characteristic forms as arioso, chorale, hymn, march and funeral march, pastorale, scherzo, ländler and so forth. It will be immediately obvious that a particular semantics resides in every such musical form. Thus a march has different semantics from a funeral march. Pastorale-like music has different connotations from a scherzo; the chorale will always have a religious connotation and the ländler a secular one.

One might put it this way: Bruckner’s multifarious symphonic writing resembles a cosmos where the secular and the religious, the sacred and profane exist side by side. That was what Bruckner meant when, in conversation with his biographer August Göllerich, he explained the curious combination of

<sup>11</sup> See L. Nowak, *Über Anton Bruckner. Gesammelte Aufsätze 1932-1984*, Vienna 1985, p. 167.

<sup>12</sup> C. Floros, *Gustav Mahler III: Die Symphonien*, Wiesbaden 1985, pp. 304ff.

<sup>13</sup> E. Bloch, *Essays on the Philosophy of Music*, transl. P. Palmer, Cambridge 1985, p. 42

two contrasting characteristic forms in the finale of his Third Symphony. “The polka,” he said, “signifies life’s humour and gaiety – the chorale, on the other hand, life’s sadness and pain.”<sup>14</sup>

Like many composers before and after him, Bruckner was in the habit of giving his music an extra-musical meaning through quotations (from himself and others). His Mass in D minor and Mass in F minor are quoted by him in the Second, Third and Ninth Symphonies. The Benedictus quotations in the Adagio of the Second Symphony have an eminently personal significance, being intended as a thanksgiving for his recovery from illness and the restoration of his creative powers. At the close of the exposition in the first movement of the Third Symphony, Bruckner quotes note for note a *miserere* phrase from the Gloria of the D minor Mass. The meaning of these passages as a plea for mercy will be immediately evident if one has noticed that the entire close of this exposition is permeated with religious semantics.

The numerous Wagner quotations are especially significant. Those appearing in the first version of the Third Symphony are to be read both as a homage and as an expression of allegiance to Richard Wagner, Bruckner’s lofty model. Numerous echoes of Wagner in the opening movement of the Seventh Symphony again serve the purpose of paying tribute to the beloved Master. Admittedly some of these echoes are free quotations and allusions; philological niceties did not matter to Bruckner. There are numerous observations to support the thesis that Bruckner’s Seventh is his second Wagner symphony.

In this connection, perhaps it will suffice to recall that Bruckner composed the solemn Adagio of his Seventh Symphony as an epitaph to his dear Master. Thus on 26 January 1894 he said to the music critic Theodor Helm and his son when they visited him at home: “Yes, gentlemen, I truly wrote the Adagio upon the death of that great and unique man – partly as a foreboding, partly as funeral music after the catastrophe.”<sup>15</sup> The sketch of the Adagio was completed on 22 January 1883. Wagner died in Venice on 13 February. When Bruckner received the sad news by telegraph the following day, he had reached the work’s coda. The passage for horns and Wagner tubas at letter X, which was written under the immediate impact of this news, Bruckner wished to be interpreted as “funeral music in memory of the Master’s passing”. Thematic connections with the closing movement of his *Te Deum* reveal that the Christian idea of assurance *non confundar in aeternum* is the basis for the Adagio as well. It is particularly symptomatic that in its conception, structure and expression, this funeral music shows revealing analogies to the funeral march Wagner wrote for the death of Siegfried. Both compositions derive their special flavour from the sound of the Wagner tubas. The Adagio and Finale of the Seventh Symphony are the first movements for which Bruckner required four Wagner tubas and a bass tuba.

A propos of Wagner quotations, one final example. While at St Florian in August 1884 Bruckner composed his *Präludium* in C major WAB 129, known as the *Perger Präludium*. This 27-bar piece is developed from the “Sleep” motif in *Walküre*, which keeps recurring in different transpositions. The quotation is a very literal one, and Bruckner adopted it in the form it takes in the third Act of *Walküre* (scene 3). Here the motif appears in the music accompanying Wotan’s words *In festen Schlaf verschließ’ ich dich* [‘I enwrapped you in a sound sleep’]. Bruckner not only quotes the chromatically falling melodic line but also uses, in part, the chord progressions, although these are modified in places.

WOTAN

In fes - ten Schlaf ver - schliess' ich  
nicht schleppen.

*p dim. pp*

<sup>14</sup> Göllerich-Auer IV/2, p. 663

<sup>15</sup> *Der Merker* IX (1918), p. 182

## Präludium C-dur

Feierlich langsam  
Sempre legato

mf f dim. mf cresc.

mf f dim. mf cresc.

8  
sempre ff

sempre ff

On the rail journey to Bayreuth in August 1884, Bruckner met Josef Diernhofer, a leather merchant from Perg. The latter asked him for a small composition for his harmonium as a souvenir of their Bayreuth stay.<sup>16</sup> Thus the *Präludium* has the function of a homage to Wagner and is also an acknowledgement. The quotation of the “Sleep” motif indicates, moreover, that the piece was conceived as a souvenir.

To conclude: a comment on Bruckner’s continuing relevance today. Bruckner is relevant because – more than any of his contemporaries with the exception of Wagner, his model – he cast his spear far into the future; because it is today that many listeners are able to appreciate the modernness and originality of his musical language; because at a time dominated by a lack of direction the question of life’s meaning (the basic question of all religions) is being posed more insistently again; and because, finally, countless people today have developed a sense of spirituality and of spiritual values as a result of being moved by his music.

*The German text of the above lecture was published in the November 2005 issue (Mitteilungsblatt 65) of the Studien & Berichte of the Internationale Bruckner-Gesellschaft, Vienna.*

*English translation © Peter Palmer 2006.*

## Doing justice to Bruckner

### by Jacques Roelands

[This is the full text of a paper to The Bruckner Journal Readers Conference, 25 June 2005, where extracts were read out as the author was unable to attend on that occasion.]

Very different attitudes towards incomplete music works are possible. Here I will concentrate on these differences in attitude.

Some commentators are totally against any interference with incomplete works. Colin Matthews mentions in two articles the position of Theodor Adorno, who wanted to reserve incomplete works for the circle of experts and file them away as being a danger to the general public. Matthews calls it a monstrous proposition. The fact that without realisation important incomplete works would remain unknown should be a reason to venture attempts to realize them. Matthews assisted Deryck Cooke in his work on Mahler’s Tenth symphony. Cooke had the conviction that ‘the substance of the Tenth is there in the manuscript, even if its finished texture and sonority are not.’ And, in the words of Matthews, the incompleteness is no excuse to withhold the music. What we should hear is what the

<sup>16</sup> See Erwin Horn in: *Anton Bruckner. Ein Handbuch*, Salzburg 1996, pp. 339ff.



composer left. Cooke stressed however that his realisation is not a reconstruction or a completion; it is not Mahler's Tenth symphony.

An attitude towards incomplete music is not an abstraction but is always strongly influenced by the specific problems of the work in hand. The Mahler work was visible as a whole, either in sketch, partcell or draft orchestral score, and with the Adagio in an advanced state.

To stay with symphonies, Elgar's Third is a very different case. Here there is no overall continuity, so 'to hear what the composer left' is not enough, if a performance score is attempted. Anthony Payne's score is therefore even less Elgar's symphony than Cooke's score is Mahler's Tenth. So it is correctly named: *The sketches for Symphony no. 3, elaborated by Anthony Payne*, or the Elgar/Payne Symphony. As such it is a successful work.

The incomplete Schubert symphony no.10 poses problems comparable with Mahler. The source is a piano score with some indications for orchestration and, in the words of Brian Newbould, the realisation was 'fraught with problems.' Here, differently from his earlier symphonic attempts, Schubert's death was the reason for incompleteness. Newbould calls his performing version 'necessarily speculative', but the alternative is that Schubert's last thoughts would 'remain ink-and-paper'.

Using the same material, Luciano Berio in his *Rendering* acted in a totally different way. Berio was very much opposed to musicological completions. He used Schubert's fragments to imbed them in his own musical background. He compared his method with the way frescos are restored, without completion of destroyed parts, only adding plaster in the empty places. Berio's plaster is very personal and therefore *Rendering* is a comment on Schubert; he called it his love letter to Schubert. It is however (and consciously so) not an attempt to realise Schubert's intentions, or, stated otherwise, to reconstruct or complete Schubert's work. Berio's standpoint is: history cannot be restored and therefore he does not try to create the illusion of the lost beauty. Robert Simpson took very much the same position when he wrote about the unfinished Bruckner Finale:

'If Bruckner had finished it, it would have been in his own terms, in the language he was conditioned to use in his own time. For later composers or scholars it is a problem of pastiche, since they perform are conditioned by a different epoch.'

Manfred Wagner also is sceptical about musicological reconstructions, especially in the case of Bruckner. In his opinion, completions can only reflect the way of thinking of the author of the completion, and not Bruckner's own constructive thinking.

Like Berio, Stravinsky did not act like a musicologist in his *Sacrae Cantiones* after Gesualdo, but used his imagination to recreate it as a work of his own. It is the privilege of the real composer.

Keeping in mind the preceding discussion about the various possible attitudes, some further remarks about Bruckner's last Finale. It is a special case because the work was not only left incomplete at the death of Bruckner, but material also disappeared later. Once, the work was an entity, albeit not finished. What we have is the remainder of a score in progress. In the case of Schubert's earlier symphonic attempts, before his 10th, we are not sure whether the composer simply left work on the fragments. That Bruckner wanted to finish the Ninth and had in his mind a clear concept of the Finale, is certain. What are the possible attitudes towards *this* unfinished work?

In 1974, Hans-Hubert Schönzeler performed the exposition of the piece as it was handed down, without any interference. Recently, Nikolaus Harnoncourt performed Phillips' *Documentation of the fragment* which intends to do the same for the whole movement. Here, however, one has to take for granted some interference from the Samale/Phillips/Mazzuca/Cohrs version. The opposing alternative - shown in the SPMC and Samale/Cohrs performing versions - to complete the piece as if we could finish it in Bruckner's place - and this is my personal opinion - implies the danger of too much speculation, and of distortion of the composer's intentions. Berio of course is right: lost history cannot be restored.

Nevertheless, above all we wish to understand how the fragments fit in the context of a completed structure. To hear what the composer left (Matthews), or in this case what is handed down, is not enough because of the fragmentation. To complete the Finale as if we by scientific means could take the place of Bruckner, including the last composition stage for which Bruckner was not granted the time (SPMC, SC), is too much. William Carragan, without the intention and without the pretension to imitate Bruckner, takes more composer's freedom. In his version the grand, ingenuous line of development of the second part unfortunately has a confusing start as result of a change of place of

fragments. The coda is his own composition, with the use of Bruckner's ideas. The very last measures, with the return of the introduction theme from the 1st movement, (better recognisable in the recording from 2003 of the revision than in the 1986 Talmi recording), are convincing to my ears (or is it the resemblance to the last notes from the String Quintet of Schubert?). The fact that he does not integrate in his score the last of the transmitted bifolios, undoubtedly influences the connection of his coda with what precedes it.

Well, with so many uncertainties there cannot be only one truth - so why not try various possibilities? In the versions of his earlier symphonies Bruckner himself, while using the same material, wrote very different works, as Manfred Wagner remarked. This fact certainly gives Wagner little confidence in completions by others, but one could also conclude to the contrary, with John Phillips, that there cannot be any claim for an 'authenticity that is fixed in every detail and for all time'. Many finished masterpieces also exist in more than one version, not only in the case of Bruckner. Different performing versions can give us different aspects of the truth about the incomplete piece.

I take the opportunity once again of defending a method which stays close to what is transmitted (the last we have from Bruckner in manuscript), but which at the same time, for the purpose of performing, gives more than a 'documentation of the fragment.' It departs from a documentation, in order to restore the lost continuity. In this way, it will be possible 'to hear what the composer left' in the context of a completed structure in which the meaning of the fragments will come out better. It will be clear that this method does not pretend to create Bruckner's Finale as it would have been after completion by the composer. The fact however that the manuscripts did once form an uninterrupted, although not complete, score gives the justification for all attempts to reconstruct the continuity.

What follows is a short description of this method, with emphasis on the attitude behind it. The first step is a philologically sound reconstruction of the composition history and the order of the existing score bifolios. It is clear that John Phillips' reconstruction cannot be neglected as a starting point. There can be little controversy about very much in it. (In another place I criticized some of his conclusions. Therefore my reconstruction is in these points different from his.) Four bifolios from older composition stages can, with some adaptation, be integrated in the exposition part of the score.

After reconstruction, the first necessity is to bridge the remaining gaps in the second part of the score, that is all that comes after the exposition. It means drawing possible outlines in the open parts of the fresco. Bridging the gaps is after all for the greater part possible by using the sketches or the so-called continuity drafts. In this way, four out of seven missing bifolios can be completely and one partly filled in, amounting to 57 measures in total. Some speculation is however unavoidable. For one missing bifolio an analogy with a discarded bifolio (Bg. 12C) can be used. There remains only one bifolio-gap where no material at all exists. In my score 47 measures had to be added to fill real gaps (not reckoning the absent coda).

After making an uninterrupted whole, we meet the problem of additional instrumentation. How much should be added? My version has been criticised for being neither a documentation nor a performing version. It is however simply a version with more restraint than others towards the transmitted manuscripts. My view about doing justice to Bruckner is, that we horizontally bridge the gaps and vertically add some necessary orchestration, both only in such a way that the great line becomes clear, with the least possible interference.

The scantiness of much of the manuscript material forms one of the arguments to be careful in adding instrumentation. It is not only due to the incompleteness of the material. In those bifolios of the exposition that were the latest to be composed, there are several examples of Bruckner simplifying earlier notations. For instance, in the 6-measure passage after the introduction, all the brass of the earlier instrumentation was removed.

The last part of the *Lyrical period* in the exposition was also simplified. The tremolos in the strings and the flute-triplets were removed and only three bowed string parts remained. The ensuing closing sentence was also revised in an utterly elementary sense. In these cases, the measure-rests in all other instruments make it clear that this simplicity is what the composer eventually wanted.

In the centre of the *Lyrical period* there are two bifolios that are not known in their final stage. Several lyrical countervoices in the sketch for the *Lyrical period* don't appear in these bifolios, which are not definitive. Here, we should at least be aware how our standpoint influences our decision-

making. Do we want to complete Bruckner's work for him, with all implicit uncertainties and subjectivity, or do we reconstruct and keep the last composition stage we have? When the conservative standpoint results in a reasonably playable score, we can avoid a lot of speculation. It is possible that the final stage of the whole *Lyrical period* should be plain and severe.

The mere accentuation of the strings in one passage by only Clarinets 2 and 3 is not proved by measure-rests in the other wind instruments, but here we can agree with Phillips that the orchestration is probably complete in all its simplicity. We only need to add the Clarinets in 4 measures of the foregoing bifolio.

The issue of how to keep what we have can also be illustrated by the very start of the movement. The latest bifolio here, although completed, is not definitive, but it can be used in a performing score by an instrumental adaptation in the last measures to the more sober orchestrated next bifolio, already mentioned before. So, the use of bifolios from different composition stages makes some adaptation necessary in four places. Only 12 measures are influenced by this and there are in all four places indications from Bruckner.

In the second part, the uncertainty is greater than in the exposition. The strings are complete in all transmitted bifolios, but the portion of completed wind parts becomes gradually less. This is in harmony with Bruckner's normal composing procedure. Although 7 bifolios are missing here, two of which are right at the beginning of the second part, the simple and great all-over conception, with sharp lines and uncompromising contrasts is visible, because of the already mentioned existence of drafts. A series of developmental passages, including a fugue on the main theme, creates a cumulative effect to attain momentum for the great climax in the centre. I must confess not to be very fond of the horn-motif at the climax, no matter how well it can be explained in terms of mutation of earlier motifs. Bruckner has it collapse in a very unorthodox but effective way, to make place for the return of the *Lyrical period*. This also is a mutation. Compare the start of the first violins' countervoice in the *Lyrical period* with the last 3 measures of the collapse.

After making the best of Bruckner's sporadic indications for the wind in the *second part*, there remain three passages where the overall balance of the work requires heavier orchestration: the great climax in the centre, the so-called *double unisons* which end the recapitulation of the *Lyrical period*, and the recapitulation of the *Chorale*. It is only here than I have gone beyond Bruckner's indications.

I admit that a realisation without a conclusion is not a very pragmatic solution. But my opinion is that the coda cannot be reconstructed convincingly with the scant material we have. I don't see where Bruckner is up to. Every present-day attempt to imitate a Bruckner coda must lack conviction and necessity. We live in a time where great apotheoses are not very appropriate.

Composers may see this open end as an invitation to compose as conclusion a tombeau, hommage, etc. for, or a commentary or even critique on Bruckner. There is one work that can be called a tombeau for Bruckner: the orchestral work *Stèle* by György Kurtág composed in 1994. It was of course not composed as the end of the ninth symphony, but the work does contain connections with the symphony.

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Note: For the remarks about Mahler I am indebted to Colin Matthews' article *The Tenth Symphony and Artistic Morality; Muziek & Wetenschap Vol. 1, nr. 5 (1995/96), 303-319* and about Elgar his *Elgar/Payne Symphony no. 3, A justification; (1997); www.elgar.org*.

Regarding Berio, I used an article by Reinhard Schulz: *Nur horchen, immer ins Neue hinein; NMZ 52, nr. 7-8 (2003), 33-34* and a program booklet by Norbert Bolin: *"...eine Welt verändern", Luciano Berio: Rendering (nach Schubert) per orchestra; WDR/Köln Rundfunk Symphonieorchester, (1998)* For Schubert I relied on the CD booklet by Brian Newbould: *Schubert's other unfinished symphonies (1997), Scottish Chamber Orchestra/Sir Charles Mackerras, Hyperion*.

The remarks by Manfred Wagner are from the CD-booklet: *Bruckner Symphonien 5 & 9 Finale, Radio Symphonieorchester Frankfurt/Eliahu Inbal, Teldec 1987*.

Robert Simpson's text is to be found in: *The Essence of Bruckner, rev. ed, London 1992, 226/7*.

For John Phillips' opinion see: *Neue Erkenntnisse zum Finale der neunten Symphonie Anton Bruckners, Bruckner Jahrbuch 1989/90 (1992), 147*.

**CODE CRACKED! BRUCKNER'S NINTH  
– DEDICATED “TO THE DEAR LORD” –  
IN REALITY AN INITIATION RITUAL CAPTURED IN  
MUSIC?**

Peter Jan Marthé on his completion of the Ninth  
First night première on 18th August 2006 within the framework of  
the “Bruckner Days St. Florian”, Upper Austria

*The hand of the Lord was upon me, and brought me forth in the spirit of the Lord:  
And set me down in the midst of a plain that was full of bones... there was a noise,  
and behold a commotion: and the bones came together, each one, its joint... And  
I saw, and behold the sinews, and the flesh came upon them: And the skin was  
stretched out over them ... and the spirit came into them, and they lived...*

*Ezekiel, Chapter 37 1-10*

Some time ago the late Augustinus Franz Kropfreiter, himself an Augustinian friar, Bruckner expert, internationally successful composer and legendary organist of St. Florian, made me acquainted with the fragments of the finale of the Ninth Symphony, as left to us by Bruckner. A thorough study of the material followed after which I fully agreed with Kropfreiter's opinion, however painful the realization was for me: these loose drafts were the shattered image of a severely ill man already in an advanced state of mental, psychological and physical decline. Late in the evening Kropfreiter and I sat together in one of St. Florian's inns which was once also one of Bruckner's most beloved places, and we both agreed: hands off!

But then things changed. It happened after the overwhelming, unanimous success of the première of my completely revised version of Bruckner's Third during the “Bruckner Days” at St. Florian in 2005. From all sides I was confronted with requests to take up Bruckner's unfinished Ninth. But I remembered not only my meeting with Kropfreiter, but I thought also of all the previous attempts to complete the Ninth and of the results with which I was so familiar. All that confirmed me in my conviction to say “NO” to these plans. But there was one thing I hadn't reckoned with.

“Dare it! Open your ears and write down what you hear inside you! I have already bequeathed to you the mantle”. That was Bruckner's voice. At first I heard this voice only vaguely, but it became clearer and clearer, until it rose to the level of an implacable command. Of course, first I had to be clear to myself: did I really have the astounding chutzpah to rise to such a challenge, as well as the humility, equally essential, of an uninhibited and curious child? But above all, had I the courage to lay on one side any musicological scruples and be prepared to be led only by Bruckner's spirit? In the end Bruckner's voice within was stronger than all if's and but's.

Of course, after my work on the finale of the Ninth became known, Bruckner's self-styled guardians of the grail charged me with presumption and blasphemy, just as they did when I worked on Bruckner's Third. But I couldn't have cared less. All of a sudden it hit me like a thunderbolt: after ceaseless re-reading and empathising I saw the revelation of Bruckner's entire plan for his symphony - it was no less and no more than a complete revision of all previously held symphonic principles. Without really knowing what he did Bruckner had manoeuvred his final symphony to a point which was unthinkable within the whole history of western music to that time: a symphony as an archaic initiation ritual captured in music.

Well, I had cracked the code, but the reality still lay before me. I suppose that I began with feelings like the people had who started to rebuild the “Frauenkirche” of Dresden. Like them I was standing before a chaotic mass of single stones from which I had to erect the splendour of the building. Bruckner knew only too well why it was impossible in any case to close this, his last symphony, with the Adagio. The first movement confronts us with the entire power of fate; in the Scherzo the unleashed powers of the under- and over-world hurl us to all conceivable heights and depths of our

own inner-world; indescribable yearning and despair of the Adagio lead us to the doors of paradise, and finally in the last bars to experience the peace of reconciliation with ourselves – only then are we ready for a new vista of our lives. First earthwards, and then heavenwards: that's Bruckner's intention for the complete four movement Ninth.

“Dem Lieben Gott” - that's the dedication of Bruckner's ultimate symphony. What Bruckner originally thought to offer “To The Dear Lord” was nothing else than one of the most powerful symbols of all religions and cultures, but on a musical plane - the universal symbol of the cross as a magical instrument of initiation. So it's the process of accepting your own life in all its heights and depths, breadths and lengths - whatever that might mean for each individual.

Indeed, the message of the Ninth is as unequivocal as that of the secret, barely-fathomed initiation rituals of all cultures - from the Egyptian books of the Dead up to the initiation rites of the Freemasons: a person never finds their salvation by belief at second hand, but only by a personal crossing of the threshold where beyond all confessional dogmas, under- and over-world, God and the devil, heaven and hell await them.

Thus that was the secret that Bruckner took with him to the grave. Is that some sort of blasphemy? Quite the reverse! I share with Bruckner the belief that the “materialistic” philosophy which is penetrating all parts of life today obstructs the view of the true reality. And this true reality - in stark contrast to the material view of the things - signifies nothing other than that “the Spirit is unbounded and immortal and blows wherever and whenever it wishes”.

Bruckner himself of course lives and works even still in 2006. I needed – just as before with the Third – to do nothing other than to be the slate-pencil in Bruckner's hands. Indeed, the time is ripe for Bruckner to reveal himself from a side not known up to now, and play himself thus into the hearts of many people, above all those who have till now not yet even known his name, let alone his music.

Innsbruck, 20th March 2006.



## **BRUCKNER DAYS AT SAINT FLORIAN**

14th - 19th August 2006

“Im Unvollendeten liegt die Unendlichkeit” -  
In the unfinished lies infinity...

This music festival has been taking place since summer 2003, and gives an opportunity to ‘open a very special access to the world of Anton Bruckner’. The festival this year includes performances of Bruckner's string quartet, the unfinished 9th arranged for two pianos, organ improvisation on various themes, including from the 9th symphony performed by Robert Kovacs, Shostakovich's last work, the sonata for viola and piano Op. 147, and closing with a performance of Mozart's Requiem.

On the 18th August there will be the première of a completion of the 9th Symphony by Peter Jean Marthé, performed by the European Philharmonic conducted by Marthé himself. Last year they performed Marthé's controversial version of the 3rd symphony.

Peter Jean Marthé: eccentric follower of Sergiu Celibidache, Maestro of the European Philharmonic Orchestra of which he was the co-founder with Yehudi Menuhin in 1994, organist who has given solo recitals at Notre Dame in Paris, St Mark's Venice and the Grand Hall of the Musikverein, Vienna, and composer.

**Further details of this festival available at <http://www.brucknertage.at>**

**Readers are invited to write about how they first discovered and came to love the music of Anton Bruckner. Below is the latest welcome contribution to this ongoing series.**

## Discovering Bruckner in the '70s

My introduction to Bruckner occurred in about 1969–70 when I moved from a secondary modern school to John Ruskin Grammar near Croydon in Surrey. I felt a certain pride in attending this school for no other reason than its possession of a windmill which formed a striking centrepiece around which the school itself had arisen at a later date. This 19th-century black-and-white tower mill, furnished with a full set of dummy sweeps, stood in the middle of a rose garden along one side of which was the music department. My principal A-level subjects were geology, chemistry and zoology, but I was given free reign to borrow LP recordings from the music department. My borrowings more often than not featured my twin gods — Wagner and Mahler — of whom I then had much still to discover. It was suggested to me that, given my fondness for these two composers, I would be certain to like Bruckner, a name then completely unknown to me. I started with the Fifth Symphony under Jochum with the Bavarian Radio Symphony Orchestra (recorded I suppose in the 1960s). What a revelation! My experience of listening to this symphony for the first time was rather like undertaking a monumental journey into some great uncharted region — in search of the Holy Grail perhaps. This recording is still for me one of the greatest of all Bruckner interpretations.

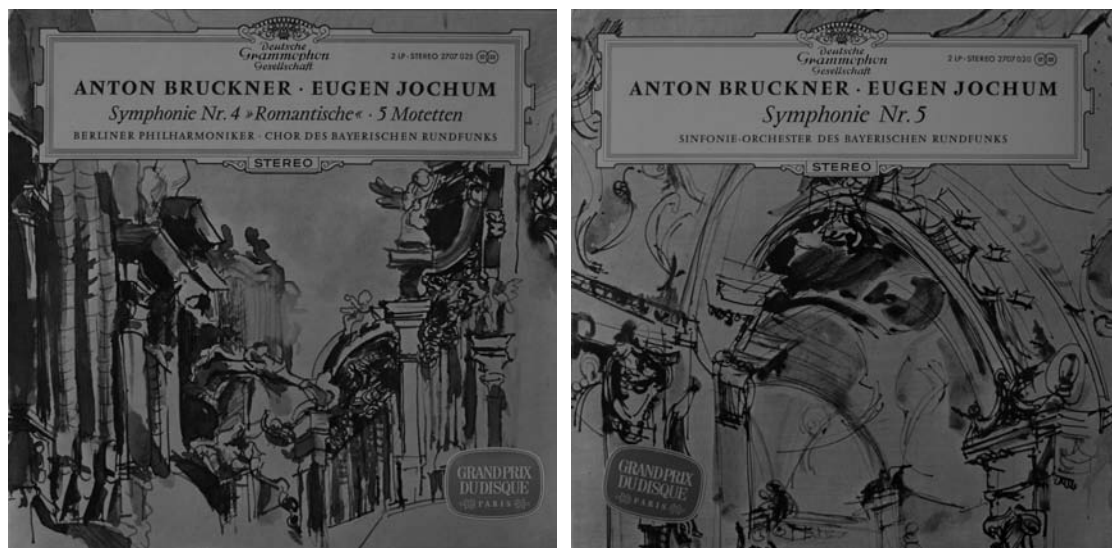
At this time there were few books in English about Bruckner's life and music. But in 1970 there appeared a wonderfully readable account by Hans-Hubert Schönzeler (*Bruckner*, published by Calder & Boyars), a book which I have read at least three times and still cherish to this day. I also vividly recall a radio broadcast from the 1970s in which Schönzeler discussed and conducted performances of the sketches of the Finale of Bruckner's Ninth Symphony. I likewise cherish a recording by him of the Requiem in D minor, coupled with the rarely heard Four Orchestral Pieces of 1862 (Unicorn UNS 210, recorded 1970).

Staying on the subject of books, there was of course Robert Simpson's *The Essence of Bruckner* (published 1967) — another of my early purchases, though somewhat expensive then at 38 shillings! Although I do not read music, and have no formal training in the subject, I still find it possible to extract nuggets of wisdom from this book. Indeed, the author's passion for Bruckner can hardly fail to rub off on the reader. Simpson's own music (of which I particularly like his Third Symphony) often betrays more the influence of Nielsen than of Bruckner, but in the first movement of his Ninth Symphony he makes specific allusion to a passage from the first movement of Bruckner's Third — though I'm sure you all know that!

I soon became acquainted with Haitink's Bruckner cycle for Philips with the Royal Concertgebouw, completed in 1972. I love Haitink's performance of the Second Symphony, where I think he conveys the ebb and flow of this work to perfection. The other personal favourites from this cycle are numbers Nought and Three. It was interesting to hear Haitink's re-recording of the Third Symphony with the same orchestra some years later, I think in the mid 1980s. He then chose a slightly different version of the work (though I forget which), and I recall some oddities in the pacing, though I confess I don't own a copy of this recording and cannot now check the point. I have wonderful memories of Haitink conducting Bruckner at the Festival Hall during this period.

Many of my Bruckner recordings were acquired on vinyl disk, which I refuse to give up. But it was nonetheless well that Philips chose to reissue the early Haitink cycle in 1994 as a neat and reasonably priced CD boxed set; because frankly their vinyl pressings from the 1970s had more snap, crackle and pop than a favourite breakfast cereal of the time. I acquired three separate LP pressings of 'Die Nullte' in a futile attempt to secure a clean copy. Regrettably, and predictably, every one of them proved fit only for use as Frisbees! I was even foolish enough at the time to purchase an attractive boxed set of the entire Haitink LP cycle in the hope of extracting some clean pressings from it. Alas, the only part

of the whole package worth retaining proved to be the box itself with its relief bust portrait of the composer emblazoned within a gold cartouche.



On the subject of packaging, and LP sleeve design in particular, I think that the Jochum cycle on DGG was particularly well served by the attractive series of cover designs featuring church architectural details drawn by Malte Sartorius. I confess to having a weakness for such things. I believe also, reflecting dare I say the spirit of Wagner's *Gesamtkunstwerk*, that the LP/CD packaging (art, design and accompanying text) should all contribute to the total artistic experience. Philips' sleeve designs for their Bruckner cycle were mostly as execrable as their pressings.

As for the DGG Jochum cycle itself (I am less keen on his later HMV cycle) I favour his performance here of the First Symphony (issued 1966), the first movement of which sweeps the listener along as though caught up in a great tide. The Fourth Symphony (recorded 1965) is invested with great pathos and nobility, and I have already mentioned Jochum's monumental interpretation of the Fifth.

Respecting other favourite Bruckner interpretations, I share the almost universal admiration for Klemperer's performance of the Sixth Symphony (recorded 1965), which otherwise seems to fare rather badly in recorded performance. Klemperer's way with the slow movement is particularly fine; he invests it with a darkly tragic quality, and its quiet coda provides perhaps the most moving and hauntingly memorable conclusion of any Brucknerian *Adagio*, lingering in the mind long after the work has finished.

The Seventh is something of a problem for me, though for reasons that I do not entirely understand. I have sampled and purchased many interpretations, but none of them seems to hit the spot. Perhaps it is the symphony itself, or rather, my response to it. This is a beautiful work and one can well understand why it is no doubt Bruckner's best-loved symphony. It largely avoids troubled waters and steers a sublime course without meeting a single storm along the way. There are moments of tension, but even the funeral close to the slow movement is an act of homage rather than of self reflection. Indeed, to me the Seventh seems the most earthly, even sensual, of all Bruckner's symphonies. There is much less evidence of inner struggle or heavenly supplication — qualities that strike more of a chord with me than the 'golden gleam' (as Simpson puts it) of this undoubtedly glorious symphony. That golden gleam is something that sadly I do not yet possess, and cannot therefore appreciate in music; but I hope one day that I may find it, and perhaps then the Seventh will take on a more familiar resonance for me.

I am perhaps in the minority for preferring Solti's account of the Eighth with the Vienna Philharmonic (Decca SET 335-6, recorded 1967). I find this to be both a beautifully recorded performance (done in Decca's heyday) and a very powerful interpretation. I seem to recall that the critics were subsequently

rather dismissive of Solti's decision to record the Nowak edition, which was then somewhat discredited in favour of Haas. What an ironic twist therefore that Nowak is now recognised as being the authentic voice of Bruckner, and Haas something of a subjective hybrid. I find it strange that a recent contributor to TBJ should complain that Dermot Gault's preference for Nowak is based on a faulty premise, and to further maintain that Bruckner was coerced into making changes to the symphony perhaps against his better judgement. This suggests weak-mindedness on Bruckner's part, which I simply don't believe. I never could take to the Haas edition, and I find the extra bars in the final movement to be a superfluous distraction. In my own experience constructive external criticism, painful as it invariably is to the perfectionist mind, almost always leads to beneficial results provided that the author remains essentially true to himself or herself. I have always personally favoured concision in all things (though I may have failed to observe it in these ramblings), and I think Bruckner was right to tighten up his musical argument. I seem to recall Benjamin Britten being quoted once as stating that the art of composition is to achieve *concision* — good advice to be sure.

In respect of the Ninth Symphony my choice would have to be the classic earlier account by Karajan (recorded about 1969). This is a truly sublime interpretation. Karajan at his finest could produce performances of wonderful luminosity, and this symphony clearly brought out his best qualities. (Karajan's greatness is amply demonstrated by his powerfully incandescent and, dare I say, definitive interpretations of Beethoven's Fifth, Prokofiev's Fifth, Shostakovich's Tenth, and Schumann's Third — all of course with the Berlin Philharmonic on DGG.)

There is no doubt that the late '60s and early '70s was a time of joyful discovery for British audiences embarking on their first Brucknerian adventure. Even rare items were put on record during this period. I rather like, for example, the 'Study Symphony', of which EMI issued I think the first recording in 1972. This featured Elyakim Shapirra conducting the London Symphony Orchestra, and was coupled with the Overture in G minor. There was also the String Quartet and the Intermezzo from the Quintet recorded by the Keller Quartet in 1970 and issued on the Oryx label. I was lucky enough in the mid or late '70s to discover, in Harrods of all places, a copy of the String Quintet recorded by the Amadeus on DGG (1965), even though it had long been deleted from the catalogue by this time (it may have been a stray import).\*

But I think now this contribution is already over long, and I haven't even discussed the sacred works!  
Ah well, perhaps another time.

*David Bate (Geologist)*

\* This recording has recently been reissued on a 2 CD set of Bruckner, Smetana, Verdi, Tchaikovsky and Dvorak - 477 573-9. Ed.

***And also in the '70s:***

**DERYCK COOKE**  
**compares the Revised Version [edited by Robert Haas]**  
**of Bruckner's Symphony No. 8 with the Original 1887 Version.**

[Text of BBC Radio 3 Talk, prior to the First performance of the 1887 Version, 2 September 1973.]

[In this transcript, the orchestral examples are represented by timed extracts from Karajan/VPO (427611-2) in respect of the Revised Version, and Inbal/Frankfurt RSO (4509-93679-2) for the Original Version.  
'[Example]' indicates where the talk was illustrated on the piano.]

In 1885 the famous Wagner conductor Hermann Levi directed a performance of Bruckner's Seventh Symphony at which the composer was present and received a tremendous ovation. Bruckner, at the age of sixty, was just beginning to taste recognition and more seemed likely to follow, since Levi declared that from now on he would work for his acceptance as a great composer.



The two men became firm friends and the humble Bruckner referred to Levi as ‘my artistic father’. But two years later in 1887, when Bruckner sent Levi his nearly-completed Eighth Symphony he received a violent shock. Levi didn’t take to the work at all. Completely cast down by this unfavourable verdict from his ‘artistic father’, Bruckner set to work on a revision of his score which he completed in 1890. This is the version of the Eighth that we know today either in the straight edition of Leopold Nowak or in the edition of Robert Haas who brought back one or two features of the Original Version.

What particular objections Levi had to the Eighth, if any, we don’t know.\* It is, of course, a far more massive and complex work than the Seventh which he so admired and it seems most likely that he was just bewildered by it. But Bruckner felt obliged by Levi’s negative reaction to recast the work considerably and so his original 1887 version is different in many respects from the 1890 Revision we know today. It was never published or performed, but last April the International Bruckner Society issued the score and parts edited by Nowak and in a little while we shall hear the first performance of it.

There are four important large-scale differences from the Revision as well as a thousand and one differences in detail which I haven’t time to touch on. If you know the Revision, as I do, you’ll continue to be jolted by differences of melody, harmony, rhythm and orchestration. This is, of course because we do have the Revision firmly in our heads to start with and I think there can be little doubt that Levi’s negative reaction to the Original, even if it was not specific, was lucky for Bruckner in the long run. It impelled him to overhaul the work and make it much finer. Indeed, the two scores provide a fascinating example of a great composer at work, continually improving on his first thoughts both on the largest and the smallest scale.

An example of a small-scale improvement occurs right at the beginning of the work. Bruckner’s Eighth Symphony is a C minor symphony which begins in the key of B flat before shifting up to the home key of C by the end of its first thematic phrase. *[Example]* In the Revision, this daring harmonic process is stabilised by a brief figure on the clarinet at the end of that first phrase which establishes the home key quite firmly. *[Example]* Well, in the Original Version of the symphony, that clarinet phrase is simply missing.

One more example of a small-scale difference before we pass on to consider the crucial, large-scale ones. The second group of themes in the first movement contains this sequence on the woodwind: *[Example]* Some twenty bars later this sequence returns powerfully on the trombones and in the Original Version it’s practically the same except that the sequence moves up a third instead of down. *[Example]* But in the Revision the melodic line, the harmony and the rhythm are altered too. *[Example]* Here, as so often, the Original represents the background: the Revision, the foreground.

Well, now for the large-scale differences, and first, I should mention the re-orchestration. Apart from allotting certain lines to different instruments in the Revision, Bruckner used triple woodwind, as opposed to the duple woodwind of the Original, and gave the four Wagner tubas a much less prominent role in the opening movement.

The first large-scale difference in the music itself is the whole centre of the opening movement, the approach to the recapitulation, the recapitulation itself and the restatement of the recapitulated opening theme. The whole process begins with a reference to the lyrical main theme of the second group. *[Example]* This continues in sequence but gathers tension by repeating the first phrase of five notes with rising modulation. *[Example]* Now in the Revision, this lands surprisingly on the chord of the dominant seventh in the home key of C, *pianissimo*. *[Example]* A long working-up of tension begins based on the five-note phrase and the first two notes of the opening theme are repeated mysteriously in the bass in C minor. *[Example]*

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 \* More is now known of Levi’s reasons. See Crawford Howie *Anton Bruckner - A Documentary Biography*, Edwin Mellen Press (2002) pp. 553-555; Benjamin Korstvedt *Bruckner Symphony no. 8* Cambridge Music Handbooks (2000), pp. 15-19. Ed.

This arouses our expectations that the recapitulation is imminent and that it will, as all good recapitulations do, restore the home key of the movement, in this case C minor, by bringing back the opening theme in full in that key and not in B flat minor as at the first. (You remember that the opening theme began in B flat minor, out of key.) But the bass suddenly begins to ascend ominously. I can only play the outline of the score. [Example] The C minor tonality has disappeared and the bass arrives on the note F. This is the dominant of B flat minor and the working-up passage continues melodically a semitone higher now in that key, more powerfully, obviously in its final stage. [Example] And so, the recapitulation arrives in B flat minor with a *fortissimo* statement of the opening theme's first phrase in that key, as at first and not in the home key of C minor. This is the climactic duel between the two keys, with the defeat going to C minor. Let's hear this whole passage from the Revision on the orchestra now, one of Bruckner's great strokes of genius. [Karajan: I, 7.45→9.56]

And so, after that massive three-fold recapitulation of the opening theme's first phrase, the music eventually reaches the home key of C minor, but with a feeling of discouragement because the recapitulation, the main centre of the movement which normally restores the main theme in the home key, has been out of key as the beginning was. The whole basis of that tremendous passage is the conflict between the two keys, the feint at a recapitulation in the home key of C minor, the clouding over of that tonality and the eventual emergence of a recapitulation in B flat minor. But this is completely missing in the Original Version of the symphony, which is pretty incoherent from the tonal point of view.

The whole passage begins exactly the same with the reference to the lyrical main theme of the second group and in the same key, but the rising modulations lead not to the unexpected dominant seventh of C, but a semitone higher, to the not-at-all unexpected dominant seventh of D flat, a key which anyway has no connection with the basic argument of the movement. The modulations are, in any case, surer in the Revision, leading to the dominant seventh logically, through melodic *whole-tone* steps – D flat, E flat, F.

In the Original Version, the harmony is less pure, less exact. The modulations move melodically to the dominant seventh of D flat *not* by whole tones, but by semitones and a minor third, D natural, E flat, G flat. [Example] And now, since the implication is the key of D flat and not C, the tonal argument has lost its way, and especially since the working-up passage in D flat, [Example] is in the same pitch as the eventual B flat minor approach to the recapitulation. This can't match the dynamic rise in pitch of the semitone melodically as in the Revision, and although the bass ascends between the two as in the Revision, it ascends more sluggishly and the melodic line loses its impetus by dropping the inexorable five-note figure for a four-note one when the ascent begins. Again, I can only play the outline of the score [Example]

Here's the whole passage from the Original version on the orchestra. I think you'll find that it's sadly inferior to the passage from the Revised Version which we've just heard. The three-fold recapitulation of the opening theme's first phrase is essentially the same, but the approach to it isn't properly thought out. [Inbal: I, 6.23→8.16]

In both versions of the Symphony, this is the thematic recapitulation, a *fortissimo* three-fold statement of the opening theme's first phrase in B flat minor leading to C minor. And in both versions it's soon followed by a tonal recapitulation, a full statement of the whole opening theme in the home key of C minor. In the Revision, the music between these two points is masterly.

You remember we left the Revision with the flute trailing disconsolately downwards in C minor. [Example] Against this background, *pianissimo* trumpets play the rhythm of the opening theme on a monotone of C. [Example] Then a swirling passage follows out of which the tonal recapitulation emerges, the full statement of the whole opening theme of in the home key of C minor. But this recapitulation is disguised. The oboe certainly begins the theme in the C minor pitch, but casually, almost unnoticeably, while the flute and the high strings, *pianissimo*, are in the middle of playing mysterious harmonies in other keys. Bruckner found it best in the Revision to make little of this

moment. He decided to save up the *fortissimo* statement of the opening theme in its home key until the end of the finale. Here's the passage from the Revision now on the orchestra. (I'll speak over the record to indicate the unobtrusive entry of the oboe with the C minor recapitulation of the opening theme.) [Karajan: I, 9.56→11.50.] Tonal recapitulation on the oboe: [11.04]

In the Original Version, one feels that Bruckner is rather at a loss to deal with this situation. After the three-fold recapitulation of the opening theme's first phrase, he continues immediately with two further statements of it *pianissimo*, which are surely redundant, and only after this does he introduce the trumpet playing the rhythm of the opening theme on a monotone of C. Then a quite different but less effective swirling passage leads to the tonal recapitulation, the full statement of the opening theme in C minor which is not disguised at all. It's *pianissimo* admittedly, as it was at first, and its entry is advertised by preceding it with six statements of its first two notes, as in the approach to the recapitulation, which are now redundant. Here's the passage from the Original version now on the orchestra. [Inbal: I, 8.09→9.39]

One point I should make is that in revising these passages Bruckner shortened them a little. The Revision has six bars less in the first passage and three less in the second. But where he lost most of the thirty-six bars which disappeared from this movement was at the very end of it, by a very bold stroke indeed. He cut out the last thirty *fortissimo* bars of the movement entirely and replaced them with four new bars, making the movement end quietly. The Eighth, as we know it today in the Revision, is the only symphony of his in which the first movement doesn't end with a triumphant blaze of sound. It ends tragically, with whispered references to a figure of its main theme. [Example]

But in the Original, this closing passage, left appropriately open, is followed by a vast pause and then by thirty bars of *fortissimo*. These are based on a double augmentation of the opening theme's first phrase in its original form, leading from B flat minor, now harmonised as G flat major to C major. This is a truly magnificent passage, just as impressive an end to the movement in its way as the *pianissimo* one we have in the Revision. Bruckner probably removed it because he felt it forestalled the blazing C major ending of the whole symphony, but it's a pity that it had to go. I won't play it for you now because you can't miss it in the performance which will follow.

I won't play any of the *Scherzo* either, because it's essentially the same music in both versions. The chief differences are that the original is sixteen bars longer. It shows Bruckner even more obsessed with his main theme. It lacks some of the delightful detail of the Revision and there are one or two startling harmonic weaknesses, especially one descending sequence of chords that sets my ears on edge every time I hear it.

But we shall have to hear the trio, because in the Original it has quite a different opening theme. Let's listen to the first section of the trio as we know it from the Revised Version. Note that half way through at the entry of the full orchestra *fortissimo*, the second theme begins. Also note during this the triplet figures given to the trumpets, and in the quiet closing bars, the magical effect of harp and *legato* horns. [Karajan: II, 6.05→8.00]

In his Revised Version, Bruckner only altered the second theme in detail. In the Original it's four bars longer, the trumpets have duple figures instead of triplets, the horns are *staccato* and the harp is not there at all. But the first theme is completely different. The bar lengths and the general drift of the tonality are the same, but the actual tune is not such a fine one. Still, it's nice to hear a Bruckner tune you've never heard before, and this one is beginning to grow on me. [Inbal: II, 5.18→8.07]

There are other differences in the second part of the trio, but we must pass on to the *Adagio* now, in which another of the large-scale changes is to be found. There are plenty of small-scale ones, too, but I'll concentrate on the climax of the movement. I should say to start with that in the Original Version, the harp is not missing as it is in the trio of the *Scherzo* and the climax is further enhanced by a piccolo, which Bruckner never used in his other symphonies and which disappeared in the Revision, and by six cymbal clashes which in the Revision he reduced to two.

Everyone who knows Bruckner's Eighth well recognises with a thrill of expectation a certain moment in the *Adagio* when the movement begins to move towards its climax, which is one of the greatest in all music. This is the moment I mean. [Example] Let's hear this whole passage in the Revised Version. Note as the climax draws near, the excitement of the ascending brass chords, the tremendous tension of the two bars of preparation on a German sixth until the movement seems ready to burst, and the sudden splendour as the movement's great fanfare theme bursts out in E flat major, a tone higher than the movement's home key. And note also, when the climax is over, how the strings enter and continue where the fanfare theme left off. [Karajan: III, 18.00→20.50]

In the Original Version, that same climax on the fanfare theme arrives not in E flat major, but in C major. Again Bruckner must have changed it so as not to anticipate the *fortissimo* ending of the whole symphony. The passage also begins the same, but between the beginning and the climax, the music is entirely different, four bars longer and much inferior. At one point, it brings in the fanfare theme *fortissimo* and develops it, thereby much reducing its effect at the climax. Also there are no rising brass chords and no tense German sixths preparation at the last moment. The one thing that is impressive is the strings' continuation after the climax; the subtle way their phrase restores the key from a much more far-way tonality. By changing the key of the climax from C to E flat, Bruckner made it much easier for this phrase to provide a natural continuation. [Inbal: III, 18.26→21.15]

When we come to the *Finale*, we find that Bruckner, in his Revision, made no large-scale changes but only a lot of small-scale ones. In fact, whereas he wrote out the first three movements again, producing new scores, he retained the original score of the *Finale* and revised it by crossing out, adding and pasting over. He made it sixty-two bars shorter, but Robert Haas in his edition of the Revision restored thirty-eight of these bars as he restored ten of the thirty-eight bars lost in the *Adagio*; and rightly so, I think. These were cases where Bruckner didn't re-compose the music more tautly, but took a blue pencil and simply crossed out a complete passage. He undoubtedly did so under the influence of Joseph Schalk, who worked with him on the Revision and is known to have advocated such cuts. [More recent scholarship calls this view into question. Readers are referred to, 'Bruckner's Eighth: The 1890 Version' by Dermot Gault in *The Bruckner Journal*, Vol.8 No.3 Nov.2004. Ed.]

In the *Finale*, the most striking small-scale difference occurs in the *Coda*. At the pianissimo beginning of the *Coda*, the original contains some brass lines which were deleted in the Revision, and at the *fortissimo* conclusion, the symphony doesn't end with a mighty orchestral unison as the Revision does. The Revision, in outline sounds like this: [Example] But the Original just stops. [Example]

But the most important change was that just before the *fortissimo* blaze, the Original Version has eight bars of *pianissimo* trumpet fanfares, a most beautiful and original piece of scoring which disappeared in the Revision. This is one of the features that Bruckner could perhaps have retained with benefit. Anyway here's the end of the symphony now in the Original Version.

R J Humphries  
(Transcribed 28.v.95.)

TBJ is very grateful to Roger Humphries for sending this transcript, and to the BBC for permission to print it here. If there are other claimants to copyright, please contact us.

## Letters

If readers have any comments, inquiries or issues they wish to raise in the pages of The Bruckner Journal, the editor would be very happy to receive and publish letters.

## To Build A Cathedral

Theodore Enslin lives in Milbridge, Maine, USA, where he is working on a 20-CD series of readings from his work of the past sixty years. His poem *To Build A Cathedral* is published on-line at [www.beardofbees.com](http://www.beardofbees.com) where it can be downloaded as an 11 page .pdf. (Anyone who would like to have a copy but is unable to download it, please contact TBJ editor.) The poem is prefaced by the words, 'What is done and yet undone'. The first two pages are printed here. It continues with meditations seemingly upon Bruckner's work as a builder of cathedrals, on what it is to revise and to re-vision, on shelter that ruins the sky, on building stones and their relation to one another and the whole, on the conception and the actuality, knowledge and faith - and throughout on the idea that 'a cathedral is never finished'.



The need is always with us  
 what is needed also there  
 Bruckner built cathedrals  
 careless of his congregations  
 who might come later in the spaces  
 empty at the building

There were others building and more fortunate  
 so they thought a populace around them  
 to congratulate a need fulfilled  
 so they thought  
 the taste turned dull with time  
 a blade that darkened and no longer cut

Later there were those who entered  
 not quite trusting where they were  
 the silences of what was left  
 a need part fulfilled

Where did time go unanswered  
 'The mornings of genius are long'  
 length is no answer to ask  
 such a question impossible  
 none at all  
 of days there are others  
 of quality to be accounted  
 ah the count goes awry

Where did we go in a time  
 of no limits? answers pose questions  
 what there is not serious  
 as is  
 where and the why  
 the days and their figments  
 miniscule as their length  
 nothing to measure and of quality  
 which is is not or in description  
 what can be expected of genius?  
 not from its mornings or later  
 its twilight such length  
 or dimension  
 to build a cathedral

## Arthur D. Walker

We mourn the passing of Arthur D. Walker, aged 73. Arthur, who had been suffering from progressive heart disease for some time, died peacefully at his home in Haworth, West Yorkshire on 28th February.

Before his death, Arthur had already made arrangements for his extensive personal collection of books and scores, which contained several important first editions of Bruckner, Mahler, Elgar and Handel works and was important enough to be recognised as a British Library outlier library, to be bequeathed to the Manchester University library where it will now form an important part of the reference collection.

Arthur will be remembered for his cataloguing of the Newman Flower Handel collection in the Henry Watson Music Library, Manchester, as well as his pioneering contributions to Bruckner and Mahler scholarship, particularly during the 1960s and 70s when the importance of these composers was gradually being recognised in this country and performances of their symphonies were no longer unusual events. In the late 1960s, he provided a transcription of the surviving material for the Finale of Bruckner's Ninth Symphony, as published by Alfred Orel in 1934, and was the first to recognise the significance of the composer's metrical numbers not only here but in other autograph scores. His musical proof-reading skills were of great help to Hans Ferdinand Redlich in the preparation of several Eulenburg Edition scores. Readers of the Bruckner Journal will also recall Arthur's contribution to the March 2005 issue (9/1, pp. 25-31), an updated version of his article: 'Anton Bruckner's Works. Published Scores of the various Versions' which first appeared in *Brio* in 1966.

Arthur Walker was brought up in the Bradford area, and it was no great surprise that, when he took early retirement from his post as music librarian at Manchester University twelve years ago, he 'moved back home' from Lancashire to Yorkshire where, as well as pursuing his musical interests, he was able to devote his time and energy to his other great passion, the history of the Bronte family.

*Crawford Howie*

## Bruckner scores: instrumental music

This is the fourth part of an endeavour to extend Arthur D. Walker's list of the published scores of Bruckner's works and cover the composer's entire output.

Abbreviations: *ABSW* = *Anton Bruckner Sämtliche Werke*: 'new' Complete Edition, ed. Leopold Nowak et al. Vienna, 1951-.

*G-A* = August Göllerich and Max Auer. *Anton Bruckner. Ein Lebens- und Schaffensbild*. 4 volumes in 9 parts. Regensburg, 1922-37; reprinted 1974, including supplementary volume containing corrections and additions.

**Abendklänge WAB 110**: for violin and piano. Composed Linz, 7 June 1866.

*G-A* I, 1922, pp. 104-5. Facsimile of original.  
*ABSW* XII/7 (ed. Walburga Litschauer), Vienna, 1995.

**Aequale in C minor WAB 114**: for three trombones. Composed St. Florian, January 1847.

*G-A* II/2, 1928, p.83.  
*ABSW* XXI/1, 1984, p. 52.

**Aequale in C minor WAB 149**: for three trombones. Composed St. Florian, January 1847.

*ABSW* XXI/1, 1984, p. 53.

**Andante (Vorspiel) in D minor WAB 130:** for organ. Composed St. Florian, 1846?

Anton Böhm & Sohn (6942), Augsburg and Vienna, 1927. No. 1 of *Zwei Orgelstücke*, edited and with foreword by Josef Gruber.  
 Doblinger, Vienna, 1970. *Anton Bruckner Orgelwerke*, ed. Hans Haselböck.  
 Belwin Mills, New York (Kalmus Organ Library 3266), p. 3.  
 ABSW XII/6 (*Werke für Orgel*, ed. Erwin Horn), Vienna, 1999, p.4.

**Drei kleine Stücke WAB 124** for piano duet. Composed St. Florian, between 1853 and 1855.

Universal Edition (U.E.8171), Vienna, 1925. Edited and with foreword by Josef L. Wenzl.  
 ABSW XII/3 (*Werke für Klavier zu vier Händen*, ed. Walburga Litschauer), Vienna, 1994, pp. 4-7.

**Erinnerung WAB 117:** for piano. Composed Linz, c. 1868.

Doblinger (D.2502), Vienna, 1900. Edited and with foreword by August Stradal.  
 Doblinger (D.8616), Vienna, 1953. Edited by Erwin Christian Scholz.  
 ABSW XII/2 (*Werke für Klavier zu zwei Händen*, ed. Walburga Litschauer), Vienna, 1988, pp.# 25-8.

**Fantasie WAB 118:** for piano. Composed Linz, 10 September 1868.

Hüni, Zürich, 1921.  
 G-A III/2, 1930, pp. 246-9. Facsimile of autograph.  
 ABSW XII/2, 1988, pp. 19-24.

**Fuge in D minor WAB 125:** for organ. Composed Linz, 6-8 November 1861.

Franz Gräflinger, *Anton Bruckner. Bausteine zu Bruckners Lebensgeschichte* (Munich: Piper, 1911), insert after p. 87.  
 Universal Edition (U.E.8752), Vienna, 1926. *Präludium C-Dur / Fuge d-Moll für Orgel*, edited and with foreword by Josef V. Wöss.  
 Doblinger, Vienna, 1970. *Anton Bruckner Orgelwerke*.  
 Belwin Mills (Kalmus Organ Library 3266), pp. 32-4.  
 ABSW XII/6, 1999, pp. 9-11 (sketch and exposition with alternative counter-subject also printed on pp. 12-15).

**Klavierstück in E flat major WAB 119:** for piano. Composed St. Florian or Linz, c.1856.

G-A III/2, 1930, p. 182. Facsimile of original.  
 ABSW XII/2, 1988, p. 16.

**Lancier-Quadrille WAB 120:** for piano. Composed St. Florian, c.1850.

ABSW XII/2, 1988, pp. 5-14.

**March in E flat WAB 116:** for military band (two flutes, four clarinets, two flugelhorns, three euphoniums, four horns, six trumpets, three trombones, side drum and bass drum). Composed Linz, 12 December 1865.

G-A III/2, 1930, pp. 225-33. Facsimile of original.  
 ABSW XII/8 (ed. Rüdiger Bornhöft), Vienna, 1996.

**Nachspiel in D minor WAB 126:** for organ. Composed St. Florian, 1846?

Anton Böhm & Sohn (6942), Augsburg and Vienna, 1927. No. 2 of *Zwei Orgelstücke*, edited and with foreword by Josef Gruber.  
 Doblinger, Vienna, 1970. *Anton Bruckner Orgelwerke*.  
 Belwin Mills (Kalmus Organ Library 3266), pp. 4-7.  
 ABSW XII/6, 1999, pp. 1-3.

**Präludium in C major ('Perger Präludium') WAB 129:** for organ. Composed St. Florian, 20 August 1884.

Universal Edition (U.E.8752), Vienna, 1926. *Präludium C-Dur / Fuge d-Moll für Orgel*; supplement to *Musica Divina XIV/10*, 1926. Edited and with foreword by Josef. V. Wöss.  
 Doblinger, Vienna, 1970. *Anton Bruckner Orgelwerke*.  
 Belwin Mills (Kalmus Organ Library 3266), p.20. Ending altered.  
 ABSW XII/6, 1999, p. 16 (sketch printed on p. 17).

**Präludium in E flat major WAB 127:** for organ. Composed Hörsching, c.1836. Authenticity doubtful.

Max Auer, *Anton Bruckner*, Vienna, 1932, music example 1 in Appendix.  
 ABSW XII/6, 1999, pp. 24-5.

**Quadrille WAB 121:** for piano duet. Composed St. Florian, c.1854.

G-A II/2, 1928, pp. 23-42. Facsimile of original.  
 Heinrichshofen (H.V.13551), Wilhelmshaven, c.1944. Edited and with foreword by Heinrich Lemacher.  
 ABSW XII/3, 1994, pp. 8-23.

**Sonata in G minor (1<sup>st</sup> movement, sketch):** for piano. Composed Linz, 29 June 1862.

ABSW XII/2, 1988, pp. 29-39.

**Steiermärker WAB 122:** for piano. Composed St. Florian, c.1850.

G-A II/2, 1928, p. 43.  
 Anton Böhm (9060), Vienna. Arrangement for choir by Rehmann.  
 ABSW XII/2, 1988, p. 15.

**Stille Betrachtung an einem Herbstabend:** for piano. Composed Linz, 10 October 1863.

G-A III/2, 1930, pp. 217-8. Facsimile of original.  
 ABSW XII/2, 1988, pp. 17-18.

**Vier Präludien in E flat major WAB128:** for organ. Composed Hörsching, c.1836. Authenticity doubtful.

G-A I, 1922, pp. 97-102.  
 Belwin Mills (Kalmus Organ Library 3266). Nos. 3 and 4 only.  
 ABSW XII/6, 1999, pp. 27-30.

**Vorspiel und Fuge in C minor WAB 131:** for organ. Composed St. Florian, 15 January 1847.

G-A II/2, 1928, pp. 77-82. Facsimile of first page of fugue in G-A II/1, after p. 60.  
 Benno Filser (88974), Augsburg, 1929. Completed and arranged by Franz Philipp, with foreword by Max Auer.  
 Doblinger, Vienna, 1970. *Anton Bruckner Orgelwerke*.  
 Belwin Mills (Kalmus Organ Library 3266), pp. 15-19.  
 ABSW XII/6, 1999, pp. 5-8.



*Bruckner in national press:*

## The Holy Father's Favourite

It seems it takes all sorts to make a Brucknerian, a fact amply illustrated by three references to Bruckner in the national press over the last three months. In *The Financial Times* on 4th May 2006. Roger Blitz was meditating on the implications of an Ofcom study that shows girls aged 12 to 15 are more likely than boys to listen to the radio (amongst other things). "The behaviour of teenage boys must be alarming their parents, compared with the intellectual pursuits obviously being followed by their darling girls. For what else could explain why their girls closet themselves in their upstairs bedrooms for hours on end? Clearly, these are sensible girls ... who listen to Bruckner on Radio 3."

And Michael Felmingham sent an item from *The Daily Telegraph*, 24th April 2006, a distressing story of the thoroughly amiable Eric the Bore, patron of "the best second hand classical record shop in the world", who was exposed as a shoplifter. The writer of the piece, Damian Thomson, is greeted by the shop assistant with the words: "'We've got a Furtwängler Bruckner set on vinyl.' He said this in the awestruck tones that cocaine dealers reserve for a shipment of pure Colombian." But shock, horror: inexplicably, the Bruckner, though unsold, is no longer on the shelf. They examine the CCTV footage: "And there was chatty Eric ("people think Carshalton Beeches is in Surrey, but it's actually Greater London"), ambling over to the Bruckner and moving it with studied nonchalance to a shelf near his supermarket bag."

I'm grateful to TBJ reader Frederick Stocken for passing on the information that on March 10th 2006 *The Catholic Herald* published an editorial that began, "News that the Pope is the proud owner of an iPod personal music player will be welcomed by Catholics and music fans alike." But the editor goes on to lament that fact that the Vatican Radio employees who donated the iPod to the Pope, only saw fit to give him "a measly 2GB Nano ... how will the device cope with papal favourite Anton Bruckner, the 19th-century Austrian composer of deliciously long orchestral works inspired by polyphonic harmonies (one of them bearing the splendid title *Symphony No.0*)? One would be lucky to fit a Bruckner scherzo on a Nano, let alone a symphony."



That Bruckner is the Holy Father's favourite is wonderful news, but perhaps not too surprising. The Pope comes from a musical family, his elder brother Georg Ratzinger being a noted musicologist and choir master (until his retirement). But I don't think on the basis of these reports we can reliably conclude either that teenage girls are taking to Bruckner, or that amiable shoplifting LP collectors are likely to be Brucknerians. However, in a previous editorial I was pleased to note that the Governor of the Bank of England counted Bruckner amongst his favourite composers: we are now assured that amongst the highest echelons of the worlds both of finance and of religion are those who are alive to the true value of Bruckner's music.

How Bruckner would have reacted to these news reports is beyond imagining, but it's sad that he was not aware of such exalted acclaim during his lifetime.

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Donations to The Bruckner Journal have been gratefully received from:

Franz Scheder - Nuernberg, Germany

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## Bruckner at the music festivals:

### ***The Edinburgh Festival***

A Bruckner cycle of symphonies 1-9 is being presented in the Lloyds TSB Scotland Concerts in Usher Hall, Edinburgh. At 5.30 pm on concert evenings there will be a cycle of Beethoven symphonies, Scottish Chamber Orchestra (except for the 9th) conducted by Sir Charles Mackerras; followed at 7.30 pm by a Masterwork Series of such works as *Das Lied von der Erde*, *The Trout Quintet*, *Josephslegende*, *Brandenburg Concerti*, *Des Canyons aux Etoiles*; followed at 9.30 by a Bruckner symphony:

Symphony No. 1 - Finnish Radio Symphony Orchestra / Sakari Oramo - Tuesday 15th August  
 Symphony No. 2 - BBC Scottish Symphony Orchestra / Ilan Volkov - Thursday 17th August  
 Symphony No. 3 - Royal Scottish National Orchestra / Günther Herbig - Saturday 19th August  
 Symphony No. 4 - Royal Scottish National Orchestra / Stéphane Denève - Tuesday 22nd August  
 Symphony No. 5 - Rotterdam Philharmonic Orchestra / Ingo Metzmacher - Thursday 24th August  
 Symphony No. 6 - BBC Scottish Symphony Orchestra / Donald Runnicles - Saturday 26th August  
 Symphony No. 7 - Royal Scottish National Orchestra / Claus Peter Flor - Sunday 27th August  
 Symphony No. 8 - Philharmonia Orchestra / Herbert Blomstedt - Wednesday 30th August  
 Symphony No. 9 - BBC Symphony Orchestra / Jiří Bělohlávek - Friday 1st September

Each evening is a marathon: if you are of a strong enough constitution to attend all three concerts from 5.30 pm on the last Friday you will hear Beethoven's 9th played by the Philharmonia with the Edinburgh Festival Chorus, followed by Beethoven's Hammerklavier Sonata played by Llyr Williams, before you ready yourself for the challenge of Bruckner's 9th. [www.eif.co.uk](http://www.eif.co.uk) ☎ 0131 473 2000

### ***BBC Proms***

Only two Bruckner concerts at The Proms this year. On Thursday 31st August at 7 pm Jiří Bělohlávek and the BBC Symphony Orchestra give a performance of the 9th, (to be repeated at Edinburgh) preceded by Mozart's A major Piano Concerto, K488 played by Richard Goode. A couple of nights later on Saturday 2nd September at 6.30 pm, Sir Simon Rattle and the Berliner Philharmoniker perform Bruckner's 7th symphony. In the first half of that concert is a performance of Szymanowski's Violin Concerto No. 1. [www.bbc.co.uk/proms](http://www.bbc.co.uk/proms) ☎ 020 7589 8212

### ***The Lucerne Festival***

There are three pieces by Bruckner being performed at the 2006 Lucerne Festival. Soloists from the Lucerne Festival Orchestra will perform Bruckner's Quintet in a concert with Brahms' String Sextet No. 1 at 6.30 pm on the 12th August. Claudio Abbado and the Festival Orchestra also couple Brahms and Bruckner: Maurizio Pollini will be performing Brahms' 2nd Piano Concerto, this followed by Bruckner's Symphony No.4, on the 18th and 19th of August. (They take this programme to Bologna and Tokyo). And on the 2nd of September Welser-Möst conducts the Cleveland Orchestra in a performance of Bruckner's 5th Symphony.

[www.lucernefestival.ch](http://www.lucernefestival.ch) ☎ +41 (0)41 226 44 80 LUCERNE FESTIVAL Kartenverkauf Postfach CH-6002 Luzern

### ***Brucknerfest Linz***

On the 9th September the Brucknerfest 2006 commences with a concert in which the Bruckner Linz Orchestra performs the March in D minor, WAB 96. On the 12th and 13th September Welser-Möst and the Cleveland Orchestra play the 5th Symphony at St. Florian. August Humer and Johannes Marian will perform an arrangement for piano, 4 hands, by Ferdinand Löwe of the 1st Symphony in the Alter Dom on the 20th September. Staatskapelle Weimar play the three Orchestral Pieces as a prelude to Strauss and Zemlinsky on the 27th, and on the 28th Lionel Rogg performs his own transcription of the 8th Symphony for organ at St. Florian. For the final concert on the 30th of September the Slovenian Philharmonic perform a programme in which the Overture in G minor and the 1st Symphony frame a performance of Mozart's 5th violin concerto. George Pehlivanian will conduct.

[www.brucknerhaus.linz.at](http://www.brucknerhaus.linz.at) ☎ ++43 732 77 52 30 Brucknerhaus-Kasse, Untere Donaulände 7 A-4010 Linz.

### ***...and other selected performances worldwide***

**Daniel Barenboim** conducts a performance of the **9th symphony** played by the Chicago Symphony Orchestra on the 16th June in the Symphony Center, Chicago.

The Bruckner Orchester Linz is performing the **7th symphony** on 29th and 30th June in Mattighofen and Saint Florian respectively, and 2nd July at the Studienkirche, Passau, conducted by **Hans Graf**.

The New Zealand Symphony Orchestra under **Matthias Bamert** give two performances of the **6th symphony**, on the 21st July in Wellington, 4th August Auckland Town Hall.

The NDR Sinfonieorchester with **Christoph von Dohnanyi** are performing the **5th symphony** in Hamburg on 10th and 11th September.

The Berlin Festival will close with a performance of the **5th Symphony** on the 17th September, **Herbert Blomstedt** conducts the Deutsches Symphonie-Orchester

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On 28th September, **Akira Naito** and the Tokyo New City Orchestra will perform the **9th Symphony** (with 4th movement).

**Sir Roger Norrington** and the Radio-Sinfonieorchester Stuttgart are doing the **3rd symphony** in Mannheim on the 4th and Stuttgart on the 5th and 6th of October.

**Simone Young** is following up her success with the 2nd symphony by three performances of **Symphony No. 3** (Urfassung - presumably 1873) with the Philharmonisches Staatsorchester Hamburg in Hamburg, 15th, 16th, 17th October ☎ +49(0)40 - 34 69 20, and two performances of the **9th Symphony** with the Dresdner Philharmonie in Dresden on 11th and 12th November.

**Michael Gielen** with the Radio Sinfonieorchester Wien will be doing the 1877 version of the **3rd Symphony** in the Großer Saal, Konzerthaus, Wien on the 20th October.

Orquesta Nacional de Espana with **Philippe Herreweghe** give three performances of the **7th symphony** in Madrid on the 27th, 28th and 29th October.

**Symphony in D minor 'Die Nullte'** gets two performances - **Osmo Vänskä** in Minneapolis with the Minnesota Orchestra on the 2nd and 3rd November.

On 7th of November **Kent Nagano** conducts the Deutsches Symphonie-Orchester Berlin in a performance of the **2nd symphony**.

### **Three days - eight concerts...!**

At the end of March there was what seemed like a mini Bruckner festival in the south east of England. Over the course of three days, 31st March to 2nd April, there were eight concerts: performances of the Mass in E minor in London, Norwich and Ely, the latter two with the Overture in G minor done by the Britten Sinfonia under Stephen Layton; the Mass in F minor in St. Albans (see *Concert Reviews*); the 4th symphony in Aldershot by Farnborough SO, the 3rd in Brentwood by the Brentwood Philharmonic, the 7th by the Philharmonia in London, and the Overture in G minor also performed in Felsted, by the Essex Chamber Orchestra under Colin Touchin. If any readers attended any of these concerts, a comment or review for The Bruckner Journal would be most welcome.

### **Josephson's Completion of the Ninth**

A completion of the finale of the 9th by Dr. Nors S. Josephson, first performed in Hot Springs, Arkansas in 1997 has received further hearings in the area where Dr. Josephson is now resident, and was performed by the Sinfonieorchester der Musikhochschule Mannheim. They gave three concerts, 12th April at Pfalzbau, Ludwigshafen; 19th April Stadthalle Heidelberg; 20th April at the Saalbau, Neustadt a. d. Weinstraße.

### **A mixed programme...**

Peter Palmer sent details of these concerts that took place at the Grosse Orangerie Elfenau, and at Johanneskirche Bern on June 10th and 11th. Stefan Däppen conducted the Orchester Stadtturnverein [City Gymnastic Club] Bern in: *Ketèlbey By the Blue Hawaiian Waters*, Finzi Violin Concerto (soloist: Susanna Holliger), Bruckner Four Orchestral Pieces and *Ketèlbey In a Persian Market*.

### **Bruckner Symphonies Study Weekends**

Ian Beresford Gleaves will be presenting a series of three study weekends at Madingley Hall, nr. Cambridge (<http://www.cont-ed.cam.ac.uk/Hall>). Symphonies 1-3, Sept. 7-9 2007, symphonies 4-6 Nov 30-Dec 2 2007, symphonies 7-9 March 7-9 2008 - some time off as yet, but those who have attended previous such weekends at a different venue warmly recommend them.

## FIFTH BRUCKNER JOURNAL READERS CONFERENCE 2007

Plans are well under way for the Fifth Biennial Bruckner Journal Readers Conference. The date will be April 20/21st 2007 (with an evening session on Friday 20th for those able to be there). Speakers so far agreed are William Carragan, Ben Korstvedt, Julian Horton, Paul Hawkshaw, Nick Attfield, Dermot Gault, Peter Palmer, Crawford Howie, Ken Ward, and the general theme of the conference will be 'Mystery in the Music of Anton Bruckner'.

The venue for this year has been changed to Carrs Lane Church Centre, Birmingham (just opposite Birmingham Moor Street station) in the expectation that this will be more easily accessible. Britannia Hotel Birmingham is the nearest hotel at New Street, Birmingham B2 4RX  
☎ 0121 631 3331 - details at [www.britanniahotels.com](http://www.britanniahotels.com)

## BRUCKNER JOURNAL READERS MEETING 5th NOV.

jointly with THE GUSTAV MAHLER SOCIETY of the UK, to be confirmed.

Dr Jim Pritchard of the GMSUK and Dr Crawford Howie of *The Bruckner Journal* will introduce a performance of Mahler's first published work – his transcription (with Rudolf Krzyzanowski) of Bruckner's 3rd Symphony for piano, 4 hands. The performers will be Marielena Fernandes and Ranko Markovic.

*We have been so far unable to confirm the venue of this event as the Austrian Cultural Forum where it was to have taken place is being refurbished and may not be available. UK readers will receive a separate mailing with full details as soon as final arrangements have been made.*

## International Nineteenth-Century Music Conference, July 2006 University of Manchester

Three papers at this conference will be of special interest to Brucknerians. Two associate editors of *The Bruckner Journal* are taking part. Nicholas Attfield will be presenting a paper "Bruckner's 'Farewell to Life': *Auflösung* and the absolute in Ernst Kurth's reading of the Adagio of the Ninth Symphony"; Crawford Howie will deliver a paper entitled "Johann Ritter von Herbeck: an important link between Schubert and Bruckner". Richard Giarusso (Harvard University) talks on "The Adagio of Bruckner's Seventh Symphony and the reification of the aesthetic of musical slowness in the late nineteenth century"



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