



The Bruckner Journal

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Translation from the German (p. 4) by Peter Palmer

Chronology (p. 12) based on the Anton Bruckner Chronologie by Franz SCHEDER

Silhouette by Otto Böhler

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Anonymous drawing of Josefina Lang, to whom Bruckner sent a proposal of marriage in 1866. His letter was included in a summer exhibition staged in Linz by the Library of the Upper Austrian National Museum

LONDON

For his penultimate concert as Music Director of the Cleveland Orchestra, Christoph von Dohnányi chose Bruckner's EIGHTH SYMPHONY. The performance in the Barbican Hall on Thursday, 13 June displayed the refinement, culture and homogeneity of the orchestra he has headed for the last two decades.

Bruckner can be more rough-hewn and volatile. The music can ascend to the summit with more passion, yet this No. 8 aimed high. Architectural control did not impede shapely phrasing; beautiful sound was not manicured or saturated; enlightenment and authority were even-handed. Power and depth of content didn't induce fist-waving or excessive decibels. This account was thoughtfully balanced, wind and string detail tellingly blended to reveal Bruckner's contrapuntal mastery, the smallest timpani figures crystal clear. (The drum intervention at the start of the Finale was tepid, though.) Dohnányi's Central European lineage was underlined by the integrated brass. His considered soundscape also featured antiphonal violins, with cellos left-centre and double basses behind the first fiddles. While never an end in itself, American virtuosity was not denied, and it was heard at its most acrobatic in the spanking Scherzo. The first movement was a triumph of concentrated culmination. A shame that the clock couldn't just stop in the final bar--for me even the merest ritardando spoils the effect. Dohnányi knocked a few minutes off his recorded Adagio for Decca. This still allowed a magical episode of stillness and purification en route to the cymbal-capped climax, eloquently delayed by Haas' rejection of Bruckner's cut. In the Finale, Dohnányi was prudent in negotiating one of Bruckner's less successful experiments in continuous structure. By the end it was more a view of the mountain top than an arrival on it. Nevertheless this was impressive and rewarding musicianship, especially in the revealing of all Bruckner's strands and the orchestra's ability to work as a team.

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At the BBC Proms, Bernard Haitink conducted the London Symphony Orchestra in the FOURTH SYMPHONY on Thursday 12 September. The acoustic vagaries of the Royal Albert Hall mean that on-the-spot impressions will vary. A friend standing in the arena declared this performance "big and brassy". From my position in the stalls, Haitink led a finely honed rendition--the brass was rarely intrusive and textures were transparent. The performance suggested the epithet 'Pastoral' rather than 'Romantic': this was a walk through a Paradise Garden. Tempi were spacious in the first two movements. The first movement mixed introspection and resolution, the second became a long Parsifalian meditation; I was transported to places hitherto unsuspected in this music. The hunt of the Scherzo was apprehended rather than observed, while the Trio became a shepherd's forsaken carolling. The Finale combined impetus and a vision of the wide yonder which was emphasised by the awe-struck coda. The hall's ambience created moments when Celibidache could have been conducting. In reality, Haitink served the music unerringly. There was magnificent string playing, and the principal winds excelled.

COLIN ANDERSON

WHAT THE PAPERS SAID: ROYAL FESTIVAL HALL, Wednesday 25 September
Kurt Masur conducts the London Philharmonic Orchestra

The unpretentious Austrian roots of Bruckner's Symphony No 7 were tellingly suggested: there was playfulness here besides grandeur and, in the great Adagio, a gently insistent onward movement that also allowed room for warmth of expression and, in the closing bars, poignant tragedy. Masur's less than crystal-clear beat had the ensemble in danger of coming apart at the seams a couple of times, but in every other respect the orchestra was lustrously excellent.

Malcolm Hayes, "Sunday Telegraph"

The focus was on a work which honoured Masur's own musical roots. Bruckner's Seventh Symphony was first performed in Leipzig, where Masur's great 19th-century predecessor, Arthur Nikisch, first reacted to the music by becoming "all fire and flame"... With no score, no baton, and his tall body positively bristling with nervous energy, Masur kindled his players to little less than a conflagration of the mighty work...

In the golden climax points of the outer movements where, first, noble horns and then Wagner tubas sign and seal the energies amassed from motif and theme, one could almost physically feel the strength and rigour emanating from Masur himself, to inspire and galvanise his players. Those great verticals of octaves...became joyful acclamations; robust counter-melodies were buoyant with dance...

Hilary Finch, "The Times"

SOUTHWELL

One thing that is abundantly clear from the history of Bruckner performances is that his symphonies demand more than a minimum of rehearsal. (Knappertsbusch in Vienna was the great exception, but even 'Kna's' recorded endeavours have an element of hit-and-miss about them.) Amateur and semi-pro orchestras will have their technical limitations, but these can be outweighed by the benefits of assiduous weekly rehearsals undertaken for pleasure. Jacques Cohen is a young British composer and orchestra trainer with an ear for what is particularly forward-looking in the music he programmes. Hence his choice of Bruckner's Sixth--"die Sechste ist die keckste [cheekiest]," declared its composer--to round off his first season as musical director of Nottingham Philharmonic Orchestra. The performance in Southwell Minster in rural east Nottinghamshire on Saturday 22 June showed just what careful preparation can achieve.

Bruckner emerged from Cohen's reading as the heir not so much to Beethoven as to Berlioz, with more than a hint of the latter's wit. The symphony started out as a celestial mystery tour and ended, some 55 minutes later, with a brilliant and compelling return to the main subject. The players had mastered the "Bruckner rhythm" that animates each strand in the textures, while accents and dynamics were finely gauged. It was typical of Cohen's measured approach to tempi and tempo relations that even the pauses between movements seemed an integral part of the music. Brass and timps were trenchant, the woodwinds expressive, and the string ensemble brought glowing warmth to the journey.

PETER PALMER

LUCERNE

To conclude this year's Lucerne Festival, the Chicago Symphony Orchestra conducted by Daniel Barenboim played three Bruckner symphonies--the Fourth, Seventh and Ninth--on three consecutive days, along with works by Pierre Boulez, W.A. Mozart and J.S. Bach. The undersigned could only attend the first two concerts (Friday 13 September and Saturday 14 September) and cannot say for sure what the ultimate effect of these three symphonies was, coming at the end of a month-long festival. But even without hearing the final concert, it was evident that these were neither dramatically differentiated performances nor spiritually inward ones, but a conception of Bruckner which relied upon splendour of sound and orchestral virtuosity.

There was no getting away from the impression that the conductor was showing off first and foremost the indisputable qualities of an outstanding orchestra. These included a breathtakingly precise woodwind and brass ensemble, and a completely homogeneous string sound that was lucid and transparent in spite of the massive bottom register (nine double basses). Accordingly in the FOURTH SYMPHONY in particular, nearly all the climaxes amounted to violent eruptions of sound without any special nuances of agogics or dynamics. At the other end of the scale nearly all the piano and pianissimo passages were a degree too loud, although it was just where the sensational acoustics of the Lucerne Concert Hall would have allowed the most delicate shades of expression. What one was hearing was, as it were, a brass-plated Bruckner--albeit on an exceptionally high level of orchestral playing.

Naturally this concept did not work so well in the SEVENTH SYMPHONY, not even in the Adagio, where the cymbal clash gave the impression of being an extraneous effect rather than marking a well-earned climax. The marvellously played "tuba quintet" remained a moving but isolated episode. The Finale lacked that inner tension which might have wafted the listener across the over-long general pauses before the second subject. All in all the Seventh Symphony was performed with far less conviction than the Fourth, especially as regards the shaping of the transitions between sections of the music (changes of pace and dynamics). No new insights were offered into Bruckner's symphonic writing. The Lucerne Bruckner performances were acclaimed by the audience, but the gratification they gave was chiefly that of having witnessed a brilliant orchestral feat.

HANS-JOACHIM HINRICHSEN

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SALZBURG. The Vienna Philharmonic Orchestra under Nikolaus Harnoncourt played Bruckner's NINTH SYMPHONY at the 2002 Salzburg Festival on 14, 15 and 17 August. The Finale fragment was discussed with musical illustrations in the first part of the concert.

Bruckner: Symphony No. 8 (ed. Haas)
 Berliner Philharmoniker/Günter Wand

RCA 74321 82866 2
 2 discs priced as 1

WAND's Berlin Philharmonic recordings of Bruckner have been greeted with wide acclaim--not always, I fear, fully justified. This time, however, conductor, orchestra and engineers have got things just about right. And I've always felt that the Eighth was the symphony Wand was best attuned to.

The reading remains essentially the same as in the two NDR recordings, appreciably broader than Wand's studio account from Cologne, with a steady underlying pulse subtly inflected, and with a wide expressive range. But the sheer tone and dynamic capabilities of the orchestra add an extra dimension. The result is a truly cosmic vision, often overwhelming in its intensity. As always with Wand, the woodwind have a low profile in tutti but are otherwise well balanced. The timpani seem recessed at crucial moments, but this is my only small gripe.

Numerous interpretative refinements include the now apocalyptic timpani roll in the Scherzo (letter N) and the beautifully shaded ending to the harp flourishes in the Trio. The Berliners, better than any other orchestra, are able to sustain Wand's legato at the work's opening and throughout the Adagio. And yet it is not all super-smooth: there is a welcome grain to the sound (rather different from that in the Cologne recording). If you have time to sample before buying, try the very opening of the Finale--a powerful, urgent crescendo. Ultimately, however, this performance is far more than the sum of its considerable parts.

Bruckner: Symphony No. 4 (ed. Haas)
 Chicago Symphony Orchestra/Daniel Barenboim

DG Eloquence 469 642-2

Bruckner: Symphony No. 9, Psalm 150

DG Eloquence 469 667-2

Ruth Welting (soprano), Chicago Symphony Orch & Chorus/Daniel Barenboim

BARENBOIM's Chicago cycle of Bruckner's symphonies has generally enjoyed a better critical reception than his Berlin Philharmonic performances on Teldec, so I was looking forward to re-hearing these 1970s recordings. What a disappointment! Certainly they lack the claustrophobic acoustic of their successors; the strings in particular are judiciously placed. But too much of the music seems to happen at mezzo-forte, and the brass is frequently overpowering. The effect is "Anton Bruckner meets John T. Williams". Much of this is typical of 1970s recording techniques, but it is surprising how quickly such things can sound dated.

As to the performances themselves, they are (save for a few glaring offences) as well played as one would expect from this ensemble, but little more than that. The magic of the Fourth and cosmic nature of the Ninth both elude Barenboim's grasp in readings that rarely depart from post-war routine. Where they do, it is usually on the wrong side. The ff brass and strings at letter H in the Fourth's finale are handled with crass bombast. The Ninth fares little better. The dynamic range is wider, but one feels too often that for Barenboim, playing something quietly and slowly is enough to make it profound. By way of a filler there is a fine performance of Psalm 150, the chorus well drilled by the uncredited Margaret Hillis, though the brass come close to overpowering the singing in tutti.

MARK AUDUS

A BRUCKNER MISCELLANY

Of two performances of Bruckner's Eighth from Urania, that by the Baden-Baden Orchestra under Hans Rosbaud dates from 1951. The sound is not bad in tuttis, but it has the dreaded 'no-noise' hallmark of 'sickly' turned-in reproduction at quiet moments and lower frequencies--and 'watery' woodwind. Initially this is a clean-textured, scrupulous reading that balances stealth and control impressively. Rosbaud handles the 'stopping clock' at the first movement's close superbly, and his poised and fleet Scherzo is admirable. 1951 pre-dates Nowak's edition of the 1890 version and its acceptance of the cut in the Adagio. Rosbaud takes just 18'05" for this movement (within an overall timing of 64'35"), yet it begins broadly. Although the opening measures are rendered murky by the transfer process, this is sublime music-making until one almighty excision at 14'11" that removes not only the cymbal-topped climax but all the steps towards it: about ten minutes of music at Rosbaud's tempo. The movement becomes one long meditation. Anna Gulatieri's notes rightly cite Rosbaud's "modern" way with the music but don't mention the missing bars. I hear no tape-join except for a slight muffled noise at that point. It is a shame, for this is a great performance [URN 22.188].

Carl Schuricht's Hamburg Radio account of the Eighth is from the previous year. It has a strange join at 0'27" in the first movement that brings a tempo-related and fuller-sounding 'take'; with two minutes barely reached, the image moves to the right and then back again. Schuricht gives a big-boned reading, rather brass-dominated (as recorded), somewhat unbending and bullish if 'humane', quite broad in the first movement (17 minutes). The slow movement is richly moulded although a little theatrical, and it is complete--in the context of Haas. I felt a bit pummelled after this 79-minute performance [URN 22.152].

A performance of the "Romantic" Symphony (live in Munich) by the Vienna Philharmonic under Furtwängler dates from 29 October 1951. Furtwängler's broad, impulsive and sectionalised reading doesn't always convince me, but there is no doubting the individuality of this interpretation or the sure instincts of the VPO. I regret some of the rallentandos, yet there's much that is persuasive, such as the fading from Scherzo to Trio and the Finale's cymbal clash. The sound is excellent [ORFEO C 559 022 I, two CDs with Beethoven, Haydn and Schumann].

Also on Orfeo from Munich's Deutsches Museum are performances of Bruckner's Third, Eighth and Ninth Symphonies conducted by Hans Knappertsbusch. Here special dispensation is required. First, the editions are corrupt; second, 'Kna's' impromptu concert performances (he seems not to have liked rehearsing) are for better or worse. All are with the Bavarian State Orchestra and the mono sound is clean and unprocessed. The Third (11 Oct 1954) is the final version as edited by Franz Schalk. Roughly played though it is, there's a sense of energy which compels attention. The debilitated Trio, with its school-orchestra playing, is worth sampling, and so is the Finale's arthritic polka! Such spurious moments add a certain period charm [ORFEO C 576 021 B]. The version of the Eighth (5 Dec 1955) is the most contentious: the 1890 version edited by Schalk and Oberleithner. Dynamic tweaks and changes of

A BRUCKNER MISCELLANY

orchestration abound in an urgent rendering that will be a purist's nightmare. I thought I was a purist myself but, scrawny strings aside, I loved it [ORFEO C 577 021 B]. Knappertsbusch's Ninth (10 Feb 1958), edited by Ferdinand Löwe, is in terms of duration symmetric in the outer movements at 20 minutes apiece. Unvarnished, pushing ahead, sentiment eschewed, this is conducting which has the measure of Bruckner's music [ORFEO C 578 021 B].

Both Michael Gielen and Ferdinand Leitner offer performances of the Sixth with the Baden-Baden Orchestra (2001 and 1982 respectively). The Gielen performance is glorious, ideal in pace and in sound, wonder and logic memorably espoused. This is a rapt Sixth, instrumental lines contrapuntally revealing, which enjoys antiphonal violins to open up the sound-theatre. The slow movement is intense, the 'funeral march' radiantly moving. The Scherzo will hang fire for some, but not me, while the Finale avoids thickness of texture or heaviness of expression. A wonderful performance [HÄNSSLER CD 93.058 with Bach/Schoenberg].

Leitner's reading of the Sixth is not as translucent as Gielen's, but he shapes the music convincingly. The Adagio perhaps flows a shade too quickly but does not lack feeling. The two conductors give the Scherzo a similar gait. Leitner's is the heavier sounding, and he makes the Finale seem a tad pedestrian. The coupling is an excellent account of Karl Amadeus Hartmann's Sixth Symphony. If Bruckner introduces more people to this outstanding work, I'll be happy! [HÄNSSLER CD 93.051]. Like the Knappertsbusch performance mentioned above, Leitner's 1983 Stuttgart Radio rendition of Bruckner's Ninth has symmetrical outer movements--25 minutes each in this case. The Scherzo is paced with deliberation. Although this live performance takes a little while to establish itself, the interpretation is equal to the music's yearning and apocalyptic states and structurally cohesive. Leitner's refusal to rush fences--the lack of push to the development, for example--might be thought pedantic, but there is plenty of power and lucidity elsewhere. The concluding Adagio aches intensely, the 'farewell to life' theme being both rarefied and moving [HÄNSSLER CD 93.052].

To return, finally, to the Eighth, Riccardo Chailly has come late in his Bruckner cycle to this mighty symphony. His 1999 recording is an imposing reading which starts broadly and suggests great import, malleable in expression without losing sight of Bruckner's formal concentration. The first movement is especially successful, world-weary yet craggy and defiant. If only Chailly hadn't put an unnecessary ritardando on the final phrase! Although the Scherzo's breadth is impressive too, this is really a juggernaut of a movement, and Chailly rather toys with it. Doubts are erased with his Adagio, whose sublimely balanced arches of emotion pull towards the climax inexorably. The Finale is equally successful from its trenchant opening (I like the slight holding for the timpani interjection at 0'23") to the achievement of the final summit. The playing of the Royal Concertgebouw Orchestra is seasoned, committed, and features much gratifying detail [DECCA 466 653-2].

COLIN ANDERSON

CORRECTION. On p.8 (third paragraph) of our July 2002 issue, the line "certain frequencies at quieter dynamic levels attract total degeneration" should read: "...attract tonal degeneration."

Bruckner: Symphony No. 3. Transcribed by Ernst-Erich Stender and played by him on the Great Organ of St Marienkirche, Lübeck. ORNAMENT RECORDS 11458. Mehrleinweg 7, D-23566 Lübeck

I have the same misgivings about this CD that I expressed in my July review of Stender's transcription of the Seventh Symphony. His technical prowess is not in question, and I certainly enjoyed his realisation of some sections of the work--the skilful contrasts of register in the development section of the first movement, for instance.

Compared to Bruckner's Seventh, however, the Third does not lend itself so readily to organ transcription. Stender again takes unnecessary liberties with tempo fluctuations and rubatos. There are rhythmical inaccuracies as well as a few questionable registrations which lead to loss of clarity and some top-heavy textures. Important thematic material is also 'lost' in the texture at times--most regrettably the symphony's Urmotiv or primary motif at the beginning of the exposition, development and recapitulation, and the counter-melody for cellos in the second part of the opening movement's second-subject material. This also applies to the integral chorale element of the second theme in the Finale, where undue prominence is given to the polka. And, for me, to use a composite of the symphony's 1877 (movement I) and 1889 (movements II-IV) versions is really unforgivable!

CRAWFORD HOWIE

Friedrich Klose: Prelude and Double Fugue based on an Improvisation by Anton Bruckner. With organ works by H. Huber, R. Moser and A. Honegger. Bernhard Leonardy at the Great Organ of Berne Minster. ORGAN ORG 7015-2. Wergo, Postfach 36 40, D-55026 Mainz. EUR 12 + p&p

Although born in Karlsruhe, Friedrich Klose (1862-1942) came of Swiss stock and acquired Swiss citizenship--hence his appearance on a disc entitled "Swiss Organ Composers". In 1927 he published a memoir



Theme by Anton Bruckner

of his prentice years under Bruckner's tutelage in Vienna. Klose's 1907 Praeludium und Doppelfuge is dedicated to Bruckner's memory. The prelude lasts around five minutes and the fugue, which is often meditative in mood, around fifteen minutes. Klose's union of Baroque forms with the Romantic spirit would surely have pleased his teacher. The work is performed with deftness and verve on a new 71-stop organ installed by Kuhn in an 18th-century case. Listeners will need to turn the volume control up to catch the softest of openings--and probably to turn it down again thereafter.

Even more Lisztian in construction as in temper is a Phantasie on passages from the Psalms written in 1882 by the dean of Swiss Romantic composers, Hans Huber. A Passacaglia with fugue by Rudolf Moser (who died in a climbing accident) and two early organ pieces by Honegger complete a rewarding CD. Notes in English are provided.

PETER PALMER

CD ISSUES JULY-OCTOBER 2002

Compiled by Howard Jones & John Wright

In spite of gloomy forecasts for the record industry, the past year has given us plenty of CDs to list. It is sad that Hänssler are in difficulties because they do promote Bruckner and the ongoing Gielen cycle is getting better all the time. Once again we have left out several "conductor portraits" because they include only one Bruckner re-issue.

SYMPHONIES

* = new issue

- No. 1 Neumann/Gewandhaus Orch (Leipzig 12-65) BERLIN CLASSICS 0094662 [51:21]
- No. 3 Knappertsbusch/Bavarian State Orch (Munich 10-54) ORFEO C576 021B [51:06]
- Nos 3, 5 Knappertsbusch/Munich PO (Munich 1-64, 3-59) LIVING STAGE LS1003
[60:01, 64:14]
- Nos 3-5, 7 Jochum/Hamburg State Orch/VPO (Hamburg 5-44, 6-39, 6-38, 5-39)
TAHRA TAH457-460 (5-CD set) [56:53, 63:10, 80:24, 64:08]
- Nos 3, 8 Haitink/VPO (Vienna 12-88, 1-95) PHILIPS 470 534-2 [61:41, 83:16]
- No. 4 *Asahina/Osaka PO (Osaka 1-01) EXTON OVCL-00065 [62:02]
Furtwängler/VPO (Stuttgart 10-51) ORFEO C559 0221 [65:51]
with Schumann, Beethoven & Haydn (2-CD set)
- Nos 4, 5 Haitink/VPO (Vienna 2-85, 3-88) PHILIPS 470 537-2 [68:47, 77:22]
- Nos 4-6 Jochum/Concertgebouw Orch (Amsterdam 1-75, 12-86, 11-80)
TAHRA TAH440-443 (4-CD set) [64:58, 82:35, 58:32]
- No. 5 Furtwängler/BPO (Berlin 10-42) RUSSIAN DISC RCD25005 [67:39]
Knappertsbusch/Munich PO (Munich 3-59) MUSIC & ARTS CD1105 [64:14]
with Brahms Tragic Overture (Südfunk SO)
- No. 6 *Gielen/SWR SO Baden-Baden (Freiburg 3-01) HÄNSSLER CD93.058 [57:00]
with Bach/Schoenberg Prelude & Fugue for Organ
*Leitner/SWR SO Baden-Baden (B-B 10-82) HÄNSSLER CD93.051 [55:55]
with K.A. Hartmann Symphony No. 6
- No. 7 *Asahina/Osaka PO (Osaka 5-01) EXTON OVCL-00068 [72:03]
Rosbaud/SWR RSO (Baden-Baden 12-57) TUXEDO CD1207 [63:09]
Böhm/Vienna PO (Vienna 6-43) TAHRA TAH444-446 [65:58]
with Beethoven and Brahms (3-CD set)
- No. 8 *Chailly/Concertgebouw Orch (Amsterdam 5-99) DECCA 466 653-2 [79:04]
Knappertsbusch/Bavarian State Orch (Munich 12-55) ORFEO C577 021B [70:14]
Knappertsbusch/VPO (Vienna 10-61) LIVING STAGE LS4035148 [82:37]
with Beethoven (2-CD set)
- Nos 8, 9 Furtwängler/VPO/BPO (Vienna 10-44, Berlin 10-44)
ARCHIPEL ARPCD0085 [76:36, 57:55]
- No. 9 *Leitner/RSO Stuttgart (Stuttgart 11-83) HÄNSSLER CD93.052 [61:16]
Knappertsbusch/Bavarian State Orch (Munich 2-58) ORFEO C578 021B [52:25]
Walter/Columbia SO (Hollywood 11-59) RETROSPECTIVE RET016 [58:45]
Barenboim/BPO (Berlin 10-90) ELATUS 0927 46746-2 [63:29]

CHORAL

- Te Deum Karajan/VS0/Vienna Singverein (Perugia 9-52)
URANIA URN22.210 [25:09]
with Stravinsky Oedipus Rex

A reprint of our NOVEMBER 1997 issue, containing articles on Bruckner's Requiem and String Quintet, is now available at £2.50. Photocopies will be replaced free of charge on request.

DVD VIDEOS

by DERMOT GAULT

- Bruckner: Symphony No. 8** (Haas version)
Vienna Philharmonic Orchestra/Pierre Boulez
St Florian, 21-22 September 1996, dir. Brian Large. TDK DV-VPOBR
- Bruckner: Symphony No. 8** (1890 version ed. Nowak)
Israel Philharmonic Orchestra/Zubin Mehta
Alte Oper, Frankfurt, 1987, dir. Barrie Gavin. ARTHAUS 100 298
- Bruckner: Symphony No. 3** (1877 version ed. Nowak)
Bavarian Radio Symphony Orchestra/Georg Solti
Gasteig Philharmonic Hall, Munich, 1993, dir. Hugo Käch. ARTHAUS 100 320

Until now the sales of classical music videos have lagged well behind those of ordinary compact discs, but things may change with the advent of DVD, which offers not only greatly improved picture quality and CD conveniences such as access points but also the possibility of "hi-fi" sound. The Boulez and Solti performances above are available on conventional CD, but being able to see as well as hear them adds an extra dimension of human interest to the experience.

The trouble is that "visuals" can be as much of a distraction as an enhancement. Bruckner's Eighth under Boulez has a special advantage in that the performance was recorded in the cathedral church of St Florian, Bruckner's spiritual home and final resting place. As a historic site which is both beautiful in itself and rich in associations with the composer it cries out to be used, but for me the director's eagerness to exploit the setting becomes intrusive. The first movement opens with a close-up of a religious mural, from which the camera slowly pulls back before tilting down to show a long shot of the nave of the church, with the orchestra at the far end. This lasts for the entire first subject, as far as bar 50. While it's impressive visually, it distances one from the music and turns it into an accompaniment.

Subsequently, architectural details are intercut with the usual pictures of the performers in a way which some will find distracting. At the end of the first movement Brian Large treats us to a shot of heaped skulls, lit in a ghostly blue. These are in the cathedral crypt where Bruckner lies buried, and the imagery derives from the programme he outlined to Felix Weingartner (letter of 27 January 1891), in which he describes the main theme as the 'death announcement' and the coda as the 'relinquishment'. Elsewhere he compared this passage to the Totenuhr ticking away the last moments of life. While not unjustified, the result--for me at least--is faintly ludicrous.

The accompanying 16-minute feature includes rehearsal footage and shots of St Florian and the idyllic surrounding countryside. We take a look at the spartan quarters where Bruckner lived as a choirboy and see tourists visiting his tomb in the crypt, the medieval skulls just visible in the background. Extras such as this are another advantage of DVD, but in this case there is actually too much potential: the material calls out for a more substantial documentary. Most of the feature is taken up by an interview with Boulez in German (subtitles in English, French, German, Spanish, Italian and Japanese are available). He talks sensibly about the famous 'programme' and about interpretation, explaining that one must not overdo the monumental side but conceding that if the music is too dringend--driving

or urgent, not 'overpowering' as the subtitles have it--it loses its character. True enough, but I'm not convinced that Boulez has found the right balance in this performance.

Unlike Boulez, Mehta opts for Nowak, although the edition is not identified in the accompanying documentation. His performance takes place in the Grosse Saal of the Alte Oper in Frankfurt, reduced to a shell in the Second World War and restored as a modern concert hall in 1981. Of the three conductors reviewed here, Mehta has the most theatrical platform manner, and he is given the most iconic, low-angle visual treatment. The Israel Philharmonic's playing is not as refined as the Vienna Philharmonic's. In the faster movements Mehta, while dramatic enough, misses the music's sense of scale and the inevitable-seeming unfolding of Bruckner's rhythms. The slow movement begins dangerously slowly (Robert Simpson reminds us that of all Bruckner's slow movements, this is the only one where he warns against dragging), but as it progresses the performance weaves a spell of its own. I like the little wink one of the violinists gives another near the end: an appealingly human touch. Incidentally, the defective cover shown in the last TBJ has been rectified.

Watching the veteran Georg Solti at work in Bruckner's Third Symphony is especially interesting. He establishes a rapport with the orchestra through eye-contact before lifting his baton, but his technique, economical for the most part, becomes pugilistic in moments of excitement. In the last two movements some of this aggression carries over into the playing --which is a pity, because the first two movements seem firm and spacious. Solti takes less time to perform the 1877 version of the scherzo with coda than most conductors take to give the versions without coda, and he ties with Vänskä in giving the quickest recorded performance of the 1877 finale at 13'24". (Compare Haitink/VPO at 15'40" and Asahina's 1984 performance at 17'20".) There is a substantial bonus--an excellent performance of Stravinsky's Symphony in Three Movements, apparently recorded at the same concert.

The two Arthaus DVD videos benefit from competent, unfussy camera work. The one of Solti features discreet mixing so that for much of the time we can follow the conductor as well as see who is playing. The Boulez disc was recorded in widescreen but plays perfectly well in the traditional 4:3 format.

My aforesaid reservations aside, these discs do demonstrate some of the potential of the medium. DVD players can play conventional CDs as well, and one can foresee a quiet revolution in home listening as more people hook up their sound-systems to DVD players and monitors. Indeed we may soon be enjoying Bruckner in both widescreen and hi-fi surround sound on a regular basis. Newer DVD players even have an 'angle' option where one can choose between different viewpoints of the same scene, always provided that it was recorded with multiple cameras. While not available with the present discs, it opens up the exciting possibility of interactive DVDs where one can override the director's choice of shots and select 'no conductor' or 'no extraneous artwork' options.

Reviewing the above video of Boulez and the VPO for Musicweb on the Internet, TERRY BARFOOT writes that Boulez conducts "a beautifully controlled performance" and that "there are some wonderful images of St Florian". He describes the original CD sound as outstripping that of the DVD, "although the latter is acceptable enough. But the volume level needs to be boosted to allow details to make their mark and climaxes their impact." The documentation is weak and includes one howler--the insert notes from Japan claim that the original adaptation of the score was published by Leopold Nowak in 1890[!] and later reworked by Robert Haas in the 1930s.

TB concludes, however, that it would be wrong to dwell on the less successful aspects of this DVD package. The orchestra plays as well as one would expect and offers the longer-bore horns familiar to Bruckner.

FIFTY YEARS AGO: BRUCKNER EVENTS IN 1952

- January 1 Dissolution of the Netherlands Bruckner Society following its revival in June 1947
- January 4 Sketches for the Eighth Symphony in the Austrian National Library are provided with new call-numbers
- June 5-11 Tenth International Bruckner Festival staged in Linz, St Florian and Steyr. One of the festival concerts is conducted by Paul Hindemith
- June 15 Mass in E minor performed in the presence of Pope Pius XII in the church of Santa Maria dell'Anima in Rome. Joseph Kronsteiner conducts the Linz Cathedral Choir and a wind ensemble from RIAS Symphony Orchestra. At an audience with the Pope, Max Auer petitions for the performance of Bruckner's symphonies in churches
- November 8 Address by Leopold Nowak to mark the 25th anniversary of the International Bruckner Society in Vienna
- November 22 Writing to Max Auer, Wilhelm Furtwängler recalls a performance of the Ninth Symphony which he conducted in St Florian on 11 October 1944: "What other work in the symphonic literature is more deserving of being heard in church!"
- November 30 Leopold Nowak gives the inaugural address at the Eleventh International Bruckner Festival in Basle. The programme booklet includes an article on "Bruckner and Basle" by Wilhelm Merian
- December 18 First Danish performance of the E minor Mass. It is reviewed by Jørgen Jersild and Poul Rovsing Olsen

Undated events

Leo Funtek conducts the first Danish performance of the First Symphony in Copenhagen

A new edition of the F minor Mass is published by the Bruckner-Verlag Wiesbaden

Leopold Nowak peruses the original printer's copy of the Sixth Symphony, which is in private hands, and writes a foreword to the study score for the Complete Edition

The Seventh Symphony is performed by the City of Strasbourg Orchestra under Fritz Münch and the Fifth Symphony by the Strasbourg Radio Orchestra, conducted by Louis Martin

Herbert von Karajan and the Vienna Philharmonic give the Ninth Symphony in Perugia

OTHER MUSICAL EVENTS IN 1952

First performance of Stravinsky's Cantata in Los Angeles and of Shostakovich's 24 Preludes and Fugues in Leningrad. Britten composes his canticle Abraham and Isaac; Copland completes his Old American Songs

BRUCKNER IN NEW YORK: The 1964-65 Philharmonic Cycle

by Mark Kluge

For one of his farewell concerts with the New York Philharmonic in May 2002, outgoing Music Director Kurt Masur programmed Anton Bruckner's Third Symphony. Today one finds nothing remarkable in that choice. Indeed, it would seem unusual if Bruckner had not figured in a New York season. Forty years ago, the situation was quite different.

From 1941-1957, the inclusion of Bruckner symphonies in New York Philharmonic concerts was primarily due to the efforts of a single conductor - Bruno Walter. In his role as a guest conductor, Walter did not bring a Bruckner symphony each season; in any case, he only conducted the Fourth, Seventh, Eighth, and Ninth in his later years. There were precious few other conductors appearing with the Philharmonic who ventured to play Bruckner.

After Walter's virtual retirement in 1957, Bruckner performances by the Philharmonic became scattered affairs. No Bruckner was heard for the next four seasons until Paul Hindemith's concerts including the Seventh Symphony in February 1960. The following season again held no Bruckner, then two symphonies appeared in the 1961-62 schedule. These were the Eighth Symphony, led by Josef Krips, and the Ninth, under Leonard Bernstein. In reviewing the concert performance of the Ninth, dedicated incidentally to the memory of Bruno Walter, critic Harold Schonberg observed, "Bruckner has had more performances than any season within memory." To place that remark in perspective, the Philharmonic played only the two works listed; the other Bruckner performances in New York that season were by visiting orchestras (the Fifth by the Pittsburgh Symphony under Steinberg, the Seventh by the Berlin Philharmonic under Karajan).

In German-speaking countries, Bruckner was a fixture in the repertoire from the early 1900s. The Vienna Philharmonic, despite giving a limited series of concerts, hardly ever failed to include Bruckner symphonies in their season. The situation in Berlin was even more favorable, given the more extensive Berlin Philharmonic season. From 1924-33, the Berlin Philharmonic even held an annual series of concerts under the auspices of the Bruckner-Vereinigung. In his long tenure with the Zurich Tonhalle Orchestra, Swiss conductor Volkmar Andreae typically conducted three of the Bruckner symphonies each season, and three times led the nine in a single season.

Bruckner festivals had been offered elsewhere. One took place in London in 1964, concentrating mainly on the pre-Viennese Masses and F-minor *Studiensymphonie*. Andrew Porter wrote of this series however that "events were, in the main, poorly attended; sometimes there seemed to be more performers than audience."

Given the comparative dearth of Bruckner performances in New

York and in America generally, it came as a surprise when the New York Philharmonic announced a Bruckner "cycle" of five symphonies and one mass for the 1964-65 season. This cycle would take place during a season when Music Director Leonard Bernstein was on sabbatical leave. Bernstein had naturally participated extensively in the Philharmonic's 1960 Mahler festival, as well as in subsequent composer surveys (including one of modern composers in the 1963-64 season). However among Bruckner's works, he conducted only the Ninth Symphony during his tenure with the Philharmonic (1958-69). Bernstein led that work in the 1961-62 season and again in 1969.

Bernstein's sabbatical opened the door for colleagues better known for repertoire such as Bruckner. These colleagues included Krips and William Steinberg, who bore the lion's share of the season (ten and twelve weeks of concerts respectively). It seems appropriate to include within the scope of this appraisal the two Bruckner performances given by the Philharmonic in the previous season, specifically in March of 1964. These were the Fourth Symphony conducted by Krips, followed three weeks later by the Seventh Symphony under George Szell (Szell did not appear the following season). This inclusion means that the Philharmonic presented in the space of just over a year seven of the numbered Bruckner symphonies - excluding the First and Second - as well as the Mass No. 3 in F minor. This Bruckner cycle proved to be a seminal event in establishing the composer's popularity in the US.

Bruckner and the New York Press

Despite its novelty, little attention was given to the significance of the Philharmonic's cycle. Howard Shanet in his history of the orchestra does not even list the Bruckner cycle in his discussion of the composer surveys given during the Bernstein era. Harold Schonberg of *The New York Times* referred only briefly to the upcoming cycle in a column chiefly devoted to his negative appraisal of the 1963-64 Philharmonic season.

Schonberg was not as openly contemptuous as his predecessor, Olin Downes, had been about Bruckner's music. He made no secret however that Bruckner was not among his favorites. In an earlier article contrasting Bruckner and Anton Webern, Schonberg wrote, "Despite the activity of a devoted band of proselytes, Bruckner's music has never made much headway in America...Most listeners - and that includes professionals as well as the so-called general public - find his massive symphonies, and equally massive apparatus, long-winded and empty." This article, prompted by a November 1961 Krips concert that paired Webern's *Passacaglia* and Bruckner's Eighth Symphony, was a predictable and simplistic paean to Webern's economy, spare instrumentation, and supposed musical superiority. Although Schonberg stated that Bruckner's admirers were "as vociferous in their admiration as the foes in their denigration," one could hardly anticipate that the Philharmonic would soon launch a comprehensive Bruckner survey given such a media atmosphere.

Winthrop Sargeant painted a dissenting picture: "In this country, I have rarely attended a Bruckner performance that didn't leave its audience shouting with enthusiasm. True, Bruckner has always had his troubles with a few critics...but at the moment the majority of the first-string critics of the New York newspapers are fervently pro-Bruckner. The exceptions are Mr. Schonberg, of the *Times*, and Mr. Lang, of the *Tribune*, both of whom consider him a bore. I am not questioning either Mr. Schonberg's or Mr. Lang's right to express his opinions...but I would like to point out that we Brucknerites have quite a lot of weight on our side." In addition to Ross Parmenter and Theodore Strongin of the *The New York Times*, critics Louis Biancolli of the *New York World-Telegram and Sun*, Miles Kastendieck of the *Journal-American*, and Harriett Johnson of the *New York Post* joined Sargeant in the pro-Bruckner contingent of the New York press. Raymond Ericson of *The New York Times* was essentially neutral, while Howard Klein joined Schonberg in the negative camp.

Krips and Szell Preface the Cycle

The first performance of the Philharmonic series under consideration was that of the Fourth Symphony under Josef Krips, including a broadcast concert on March 8, 1964. CBS Radio had dropped their longtime broadcasts of the Philharmonic in May 1963. Fortunately, the orchestra formed its own New York Philharmonic Radio Network prior to the 1963-64 season. Therefore, a nationwide audience as well as the attendees in Philharmonic Hall heard the 1964-65 Bruckner performances. Many radio listeners had little opportunity to attend live Bruckner performances. The Philharmonic broadcasts provided these listeners a comprehensive look at the composer's music in the days before any cycle of the Bruckner symphonies existed on record.

David Aldeborgh has written of the March 1964 Krips performance in his assessment of certain of Bruckner's revisions ("Austerity vs. Charm," *The Bruckner Journal*, Volume Five, Number Three). That article expounded more on the version of the score Krips used, the 1889 first publication (Gutmann), than upon Krips as a Bruckner advocate. Therefore, some background concerning the conductor is in order.

Josef Krips was born in Vienna in 1902. Mentored by Felix Weingartner at the Volksoper, he then advanced through positions in the provincial opera houses of Aussig, Dortmund, and Karlsruhe. In 1933 he assumed a post at the Vienna State Opera, only to lose it when the Nazis annexed Austria in 1938. After a season in Belgrade, Krips (who was half Jewish) struggled through the war years as an ordinary laborer, secretly coaching singers in exchange for food.

Krips has little reputation today as a Bruckner interpreter in English-speaking countries, being remembered chiefly for his recorded performances of Mozart, Schubert, and Strauss. He however led Bruckner's Fourth Symphony in Karlsruhe as early as 1926, and eventually conducted all of the symphonies

there except the Second. Krips also led a Bruckner Festival in Karlsruhe in 1929. His first Vienna Bruckner performance, again of the Fourth Symphony, was a radio concert in 1934. After the war, Krips played a key role in rebuilding Vienna's musical life. These efforts included several Vienna Philharmonic performances of Bruckner's Seventh and Eighth symphonies and the F Minor Mass. He also reopened the Salzburg Festival in August 1946. Krips led Bruckner's Seventh in Vienna on October 20, 1946, commemorating the fiftieth anniversary of the composer's death.

Krips served as conductor of the London Symphony from 1951-54. Upon leaving that post, he came to the attention of the Buffalo Philharmonic. That institution had been without a Music Director since William Steinberg departed for the Pittsburgh Symphony in 1952. Under Krips, the Buffalo Philharmonic flourished. The ensemble expanded in size and increased the length of its season. Reviewing a Buffalo Philharmonic tour appearance in Brooklyn, Eric Salzman described Krips as "a first-class conductor representing the best of the Central European tradition." During his Buffalo tenure Krips also debuted with the New York Philharmonic during their summer series at Lewisohn Stadium in 1958. His first regular subscription concert with the Philharmonic was in November 1961, a program of symphonies by Mozart and Brahms. The following week he programmed Bruckner's Eighth Symphony, including a broadcast of that work on December 3.

Alexander Witeschnik called Krips "above all, a pioneer of Bruckner, whose Fourth and Eighth he brought in performances to two continents." For example, during the 1950s Krips led the Fourth Symphony in Buffalo, Montreal, and Mexico City; he conducted Bruckner's Eighth in Buffalo, Bern, Vienna, Melbourne, and Montreal. It was no coincidence that he became an honorary member of the Bruckner Society of America.

Krips's New York Bruckner Eighth served notice that his was not a commonplace view of the composer. The performance, which can be heard in a surviving aircheck, was uncommonly energetic at just sixty-six minutes duration. Although a contemporary review identified this performance as the "version of 1890, prepared by Leopold Nowak," the broadcast tape preserves essentially the complete text of the 1892 first publication. All of the instrumental changes (e.g., bassoon doubling before letter G in the opening movement, solo cello before N in the Adagio, woodwinds instead of strings in the Finale passage leading to the coda) and structural amendments (omission of bars 93-98 in the Finale, and the repeat of two bars at Kk in the same movement) of the 1892 score are evident, with a single exception - Krips omitted the added cymbal crash at bar 479 in the last movement.

The New York audience reacted with obvious enthusiasm to Krips's Eighth. At the close of the broadcast performance, CBS announcer Jim Fasset paused while the cheers and applause rang through Carnegie Hall before continuing (with his characteristic understatement), "...and the audience likes it." Winthrop Sargeant liked it, too, proclaiming that "he is one of the finest maestros now before the public, and

it was a profound pleasure... to watch him patiently and enthusiastically illuminating every nook and cranny of a monumental composition, clarifying everything in the score and giving every moment its proper relationship to what came before and after it."

Given his success with the Eighth, it was natural that Krips would participate in more Bruckner performances in New York. He became Music Director of the San Francisco Symphony in 1963, and returned to the Philharmonic in October as a guest conductor for four weeks of concerts. Four additional weeks of Krips programs were on the schedule in February-March 1964, including Bruckner's Fourth Symphony.

Krips's March 1964 account of the Fourth represented another resounding success. Harold Schonberg in his concert review wrote, "Mr. Krips led an unusually pliant performance of the Bruckner. His tempos were a shade faster than those normally encountered, and he stressed the grace of the music. Most conductors tend to make the music sound rather solemn, but that was not Mr. Krips's way. He also spurred the orchestra into producing some very rich sound - a rich sound that was never soggy or heavy. The musicians seemed to put something extra into this performance. It was the Philharmonic on top of its form."

Even the description of this performance as "unusually pliant" hardly prepares the listener for Krips's extensive rubato and heart-stopping ritardandos, including a dramatic example in the work's very last bars (the Fourth exists in an aircheck tape). The flexibility of his interpretation may have found some inspiration in the 1889 score, but Krips himself supplied the fulfilling direction. The plasticity and impulse of this performance cannot fail to impress even those listeners familiar with Furtwängler and Walter in this symphony. This performance confirmed Witeschnik's description of Krips as impulsive, heartfelt, and dramatic, but no showman or star conductor.

Schonberg's remarks about the orchestral sound were especially telling, for by this time the New York Philharmonic was ensconced in its new home, Philharmonic Hall at Lincoln Center. The acoustics of the new auditorium proved troublesome, with the primary complaints centering on a harsh sound lacking in bass and bloom - hardly encouraging for Bruckner. Therefore, Krips's ability to attain rich orchestral sound in such a problematic venue was noteworthy.

Krips's Fourth thus provided an auspicious start to the year-long series of Bruckner concerts by the Philharmonic. Just three weeks later, George Szell took the podium in Philharmonic Hall to lead Bruckner's Seventh Symphony. Szell, the well-known director of the Cleveland Orchestra, was a welcome guest with the Philharmonic, having debuted with the ensemble in their first summer season in 1943.

George Szell was born in Budapest in 1897. Richard Strauss appointed him to the staff of the Berlin State Opera at the age of eighteen. Szell succeeded Otto Klemperer as conductor in Strasbourg, then returned to the Berlin State Opera in

1924. He later held posts in Prague, Glasgow, and The Hague. In 1940, Szell found himself stranded in New York with Europe locked in war. He conducted at the NBC Symphony, Metropolitan Opera, and all the major US orchestras. Szell's tenure as Music Director of the Cleveland Orchestra from 1946 to 1970 provided his most enduring legacy.

Szell was a frequent guest conductor with the New York Philharmonic, but his only previous Bruckner performances with that orchestra were concerts featuring the Eighth Symphony in December 1950. Unlike Krips, Szell did make commercial recordings of Bruckner: he taped the Third Symphony in January 1966 and the Eighth in October 1969, both with the Cleveland Orchestra.

It may be that Szell's characteristic iron-willed discipline struck a chord with the Philharmonic, accustomed to the Dionysian direction of Mitropoulos and Bernstein. Certainly his New York broadcasts often sounded less cut-and-dried than his studio work in Cleveland. In any case, as evidenced by a surviving aircheck, this March 1964 Seventh achieved a judicious blend of control and spontaneity. Ross Parmenter declared that Szell's reading "was a model of clarity, incisiveness, and structural comprehension. At the same time it was a model of the careful use of detail to obtain an absorbing over-all effect."

Parmenter did wonder whether Szell's concept perhaps lacked the last bit of nobility. He allowed that the troublesome Philharmonic Hall acoustics might have played a part in that impression. Listening to the broadcast tape at the distance of nearly four decades, one hears an unaccustomed warmth from the performance in light of Szell's commercial recordings, as well as fastidious detail that only enhances the sense of involvement.

Szell on this occasion conducted the first publication (Gutmann, 1885) of the Seventh, but made some additional adjustments. He added numerous timpani embellishments, including the transition to the first movement's third theme group where first a roll is added, then the timpani mimic the dotted brass rhythm in bars 121-122. Later additions include brief timpani rolls for emphasis in the development at bars 237, 241, and 243, and a quiet roll at letter 0 in the lead-back to the recapitulation.

Szell directed the Seventh Symphony again in New York in November 1965 concerts. As one might expect, conductor and orchestra were by then entirely comfortable with each other in this score. Theodore Strongin echoed Parmenter's earlier review in his appraisal: "Mr. Szell made the warmest kind of landscape out of the symphony...The conductor's sense of detail was phenomenal, but even more phenomenal was his unerring command of the total form. It was a marvelous performance."

Sony Classics released a 1968 Salzburg Festival performance of Bruckner's Seventh under Szell on CD in 1994. In this case, one wishes that the New York broadcast had been considered instead. Certainly it is interesting to hear

Szell at the helm of the Vienna Philharmonic, an ensemble he seldom conducted. However, where the New York reading proceeded with songful urgency and meticulous detail, the Vienna account lapsed into broader inflections and the detailing was less acute. As a point of comparison, Szell's opening tempo in New York was half note=60, a well-chosen Allegro moderato close to the 58 marked in the score. By 1968, the opening had sagged to a more conventional tempo of 51. In the process, much of the structurally motivated contrast with the second and third theme groups dissipated. In addition, where the 1964 performance followed the first publication in reestablishing Tempo I at letter M, the later performance at this point reflected the ill-advised "molto animato" marking found only in Nowak's edition of the Seventh. This change is another example of waning structural coherence between the two performances.

The Cycle Officially Begins

Josef Krips returned to the Philharmonic podium to open the 1964-65 season. Acoustical changes had been performed in Philharmonic Hall over the summer, to improve bass response and reverberation time. Thus the auditorium, while still flawed, promised a more congenial sound for the upcoming Bruckner cycle. Krips included the Third Symphony in his third week of concerts, paired with two Bach Violin Concertos played by Yehudi Menuhin. Krips led the 1890 edition of the Third, as first published by Theodor Rättig.

This concert found Schonberg in a less receptive mood. Influenced by a negative reaction to the work itself, he grouched that the symphony contained "Bruckner's usual combination of nobility and boredom" and termed Krips's performance of it lightweight. Schonberg felt that the conductor failed to pace the music convincingly enough to provide variety between the various elements.

This verdict seems surprising in light of the conductor's highly molded performance of the Fourth Symphony the previous spring. A surviving aircheck of the broadcast of the Third demonstrates that Krips's tempos were entirely within accepted bounds, and that similar flexibility (albeit not so extreme) to that apparent in the Fourth attended this performance of the Third.

Winthrop Sargeant, ardent in his praise of Krips's earlier Bruckner Eighth, wrote of this performance of the Third that Krips "showed himself to be the ideal Bruckner conductor - a rare species nowadays. His interpretation of the score was grand in conception yet extremely clear in matters of detail. It was also given masterly pace and proportion (the most difficult task of the Bruckner interpreter), and it reached its conclusion in just the right mood of jubilation." One can hardly imagine more conflicting reactions to a given performance.

Steinberg Arrives

William Steinberg appeared on the Philharmonic schedule more than did any other conductor during the 1964-65 season,

leading a total of twelve weeks of concerts. Born Hans Wilhelm Steinberg in Cologne in 1899, he studied under Hermann Abendroth. Steinberg served as Otto Klemperer's assistant in Cologne, then held posts in Prague and Frankfurt. Following the ascendancy of the Nazis, he first led a Jewish Kulturbund orchestra, then left Germany in 1936 and founded the Palestine Symphony Orchestra (later the Israel Philharmonic).

Steinberg settled in the US in 1938, and served as associate conductor of the NBC Symphony under Toscanini. He first appeared with the New York Philharmonic in the 1943 summer season. In 1944 Steinberg obtained US citizenship, adopting the name William. The following year he became Music Director of the Buffalo Philharmonic. He raised the standards of that ensemble with the addition of key players from Europe. In 1952 Steinberg was named Music Director of the Pittsburgh Symphony, remaining in that post until 1976 (thereby equaling Szell's Cleveland tenure). He also held posts with the London Philharmonic (1958-62) and Boston Symphony (1969-72).

Although he had not previously conducted Bruckner with the Philharmonic, Steinberg's interpretations of that composer were known in New York. He several times performed Bruckner with the Pittsburgh Symphony in their annual New York tour performances, including the Eighth Symphony in 1957, the Fourth in 1959, and the Fifth in 1961. On the first occasion, Howard Taubman wrote that he was one New Yorker who "wishes [Steinberg] could appear here more than once a year." The 1959 appearance brought this reaction from Louis Biancolli: "For me the concert was the Bruckner Fourth - that and the superlative playing of a great orchestra conducted by a man of prodigious power who deserves even greater recognition than he has so far received." Steinberg recorded the Fourth symphony in Pittsburgh for Capitol Records (April 1956), just the second Bruckner recording ever made in the US. Like Krips and Szell, Steinberg was an honorary member of the Bruckner Society of America for his efforts on behalf of the composer.

Steinberg obtained leave from the Pittsburgh Symphony for the 1964-65 season, due to his lengthy New York Philharmonic and Metropolitan Opera commitments. His second Philharmonic program, including a broadcast on November 22, featured a novel pairing of Aaron Copland's *Nonet* with Bruckner's Eighth Symphony (dedicated to the memory of the late President Kennedy, assassinated a year earlier). Harold Schonberg praised Steinberg's performance of the symphony in particular, stating that the orchestra's playing "sounded full, rich and beautifully ordered. There was neither technical nor spiritual slackness; the men played with all attention to the music at hand, sparked by the driving force of their conductor."

Schonberg's "driving force" was an apt description, for the airchecks of this New York performance and other Bruckner Eighth performances under Steinberg consistently demonstrate the dynamism and fluency of his approach to this score. When an indisposed soloist for Bartók's *Bluebeard's Castle* forced

a last-minute program change in a 1967 Philharmonic concert, Steinberg revived the Eighth Symphony. Raymond Ericson praised the constant vitality of the conductor's approach, saying Steinberg "found tempos to urge the work along" while providing apt variation of the pace.

Winthrop Sargeant also hailed the 1964 account: "Mr. Steinberg, who has an affinity for Bruckner, gave the work a solemn, majestic performance." Sargeant had one minor complaint, that in the slow movement the background overpowered the principal theme. One wonders if this objection was related to the hall's troublesome acoustics, since the balances heard in the broadcast tape sound entirely apt.

Steinberg customarily performed his own edition of Bruckner's Eighth Symphony. This text incorporated many elements of the first publication (Haslinger, 1892), including pizzicato rather than arco cellos after letter G in the Scherzo, solo cello in the section before N in the Adagio, the omission of bars 93-98 in the Finale, the repeat of two bars at letter Kk in the same movement, woodwinds rather than strings in the passage just before the coda, and certain alterations to the timpani part. Most of these changes are tabulated in the conductor's own score of the work, but the 1892 timpani contours after Ee in the Finale must have appeared only in the player's part.

In common with other conductors of his era, Steinberg tinkered variously with details of Bruckner's texts. In earlier performances of the Eighth Symphony with the Boston Symphony (January and August 1962), he made substantial cuts in the final two movements that he subsequently abandoned. The conductor's later performances of the Eighth, including those with the Chicago Symphony in November 1968, with the Boston Symphony in February 1972 (issued by the BSO in a commemorative (D) set), and with the Cleveland Orchestra in December 1976, incorporated individual timpani strokes under each of the work's final three chords - a feature not found in any of the printed scores.

Continuing the New York Bruckner cycle, Steinberg next presented the Sixth Symphony in four concerts including the Sunday broadcast on December 20, 1964. Winthrop Sargeant in an earlier article expressed his particular delight that the Philharmonic's cycle would include the seldom-heard Sixth Symphony, terming it "one of the most beautiful of the lot." At the time, the Philharmonic had not played this work since Josef Stransky conducted the November 1912 US premiere. Steinberg was one of the very few advocates of this score active in the US, having conducted it with his Pittsburgh Symphony in February 1959 (albeit with several small cuts he abandoned in subsequent performances). Steinberg later recorded the Sixth Symphony during his tenure as Music Director in Boston (November 1969).

An aircheck of the Philharmonic performance reveals a superbly committed performance similar to the Boston recording, although it benefited additionally from slightly more secure string playing and the Philharmonic's greater

tonal mass. Basses and low brass especially registered more vividly in the New York broadcast, even compared to the fine RCA stereo recording made in Symphony Hall.

Theodore Strongin noted in his favorable review that Steinberg had "spruced the orchestra up considerably during his stay. He draws from it a wide-ranging set of colors, dynamics, and accents. In the Bruckner, he created a sense of balanced proportions. He made the symphony spacious instead of lush, and he defined detail without interrupting the symphony's world of richly sustained sound." Strongin declared that the Sixth should be heard more often.

Irving Kolodin praised Steinberg's "artfully varied dynamics and subtly surprising touches of color and contrast," as well as "aptly chosen tempi and steady forward surge of momentum." Winthrop Sargeant called the performance "an entirely worthy reading - one that impressed the audience, myself included."

A Major Ninth

Josef Krips returned to the Philharmonic podium in February 1965 for a month of concerts. He presented Bruckner's Ninth Symphony in his first program, along with Bach's Brandenburg Concerto No. 5. Harold Schonberg noted, "As was his custom, Mr. Krips conducted a taut, fast-moving Bruckner." Schonberg recalled Bruno Walter's similar treatment, adding, "a conductor who wants to make a great philosophic exegesis of the slow movement always spreads the music out of shape. Taken with tension and suppleness, the melodies sing out and the form is clarified." Winthrop Sargeant added, "Mr. Krips is one of the finest Bruckner conductors now among us."

Irving Kolodin concurred, stating that "Krips's performance of it was the best that has been heard from the Philharmonic since the last by the late Bruno Walter on almost the same February day in 1957...The players, clearly, were drawn into the spell of the work by Krips's superior feeling for its intricacies of themes and counterthemes. Having been persuaded themselves, they were an active force in communicating the same persuasion to the listeners."

Once again, Krips used a different text from that published in the Complete Edition. Schonberg observed that Krips used elements of the original edition, but "did not hesitate to make use of Löwe's ideas when he thought they helped the original." Again, one thinks of Bruno Walter's performances of the Ninth with the Philharmonic, which also made several amendments to the score for dramatic effect.

Four weeks later, Krips presented Bruckner's Mass No. 3 in F minor in the last of his series of concerts. This performance featured some splendid soloists, including Maria Stader, Nell Rankin, and Donald Gramm, although the choice of French Canadian tenor Leopold Simoneau may raise one's eyebrows. Howard Klein's brief review admired the soloists, but noted that the Collegiate Choir was weak in the sopranos. The review called the performance "large-scaled but literal," adding that Krips interpolated Bruckner's

unaccompanied *Ave Maria* between the Credo and Sanctus of the Mass. Krips apparently took this idea from a performance Bruckner led in Linz in 1861.

The Cycle Concludes

Steinberg's performances of the Fifth Symphony closing the 1964-65 Bruckner cycle were the first time the Philharmonic played this score since Bruno Walter led it in 1933. Before Walter, one must again look back to the days of Josef Stransky (who led the New York premiere on December 14, 1911, and repeated the work in 1917). Joachim Meyer observed already in his review of Walter's performance in the New York *Staats-Zeitung* (January 13, 1933) that the work had "languished in almost total obscurity." The situation by 1965 had hardly changed, although Steinberg performed the score with the Pittsburgh Symphony in New York in 1961. Eugene Ormandy ironically led the Fifth Symphony with the Philadelphia Orchestra in a 1965 visit to Carnegie Hall just one month before Steinberg and the Philharmonic essayed the work.

Steinberg's way with the Fifth Symphony was not preserved on commercial records. A January 1978 broadcast tape with the Bavarian Radio Symphony appeared on CD in Japan. That recording documented that Steinberg also used his own edition of the Fifth Symphony, one which here and there enhanced the written timpani parts, doubled instrumentation in certain passages, and also made two cuts in the final movement (measures 324-353 and 390-459). Nearly all of these changes derived from the first published edition (Doblinger, 1896). Steinberg was by 1978 an ill man, and the Fifth Symphony was the only work on his program; in addition, he placed an intermission between the slow movement and the scherzo. Still, the conductor's drive and flair for rhetorical drama remained evident.

Raymond Ericson in his review of the New York performance contrasted Steinberg's way to Ormandy's, which he thought stressed the "tonal eloquence" of the score. Steinberg on the other hand achieved a lean, brilliant, transparent sound, with rigorous tempos and a sense of inevitability. Ericson continued, "The symphony seemed more intense this way, and, paradoxically enough, more emotionally exciting. Mr. Steinberg seemed to build the hour-long work to one climax only, the point where the chorale theme enters near the end of the final movement. This was done with such understanding that when the conductor had the brass players stand to emphasize the climax, there was no sense of theatricality. This orderly, but passionately felt, performance raised the work to another level."

Ericson was not alone in his acclaim. Irving Kolodin praised the conductor's "sense of proportion, discipline, and control." Winthrop Sargeant found "Steinberg's interpretation of the work was incisive, strong, and cumulative. The finale, to which he added the peals of three extra trumpets and three extra trombones, was more impressive than it has been in any other performance I have heard."

Steinberg's surviving Bruckner Fifth score bears notations indicating the conductor used the same amended text in his New York Philharmonic performances as in his Bavarian Radio broadcast described above. As in that Munich performance, an intermission divided the symphony. In New York, Gluck's Overture to *Iphigenia in Aulis* opened the program, followed by the first movement of the symphony. After the interval came the remainder of the Fifth.

Like his Bruckner offerings in Pittsburgh, Boston, Chicago, Cleveland, Dallas, Berlin, and Munich, Steinberg's 1964-65 New York Philharmonic accounts roused considerable audience enthusiasm. The conductor's grandson, Raphael Tennenbaum, recalled in 1994 how musicians who played under Steinberg "remember particular performances of Bruckner or Mahler or Beethoven which moved everyone within earshot to tears."

The reader will have noted that the Philharmonic cycle included what today would be considered surprising textual choices. Only Steinberg's performance of the Sixth Symphony came close to an unedited presentation of the critical edition (even there the conductor made a few minor retouchings). The use of older Bruckner editions for various concert performances was probably the case in many other musical centers circa 1960, despite a widespread perception that the critical editions were by then in universal use. Recorded evidence also indicates that conductors of the earlier generation actively made their own performance amendments to Bruckner's scores. The practice (which dates all the way back to Gustav Mahler) in fact persists to this day, readily detected by attentive listening.

These textual issues are discussed here not in an attempt to exculpate the conductors involved, merely to acknowledge them as a matter of historical fact. The same holds true in the matter of cuts. If William Steinberg is known to have made excisions in Bruckner's scores, the same can be said of Volkmar Andreae, Wilhelm Furtwängler, Eugen Jochum, Otto Klemperer, Serge Koussevitzky, Lovro von Matačić, Charles Munch, Hermann Scherchen, and Carl Schuricht, hardly a negligible list of musicians.

Afterward - Reputations, and Bruckner Triumphant

Harold Schonberg provided his usual summary of the 1964-65 New York Philharmonic season, addressing both the repertory and conductors. Of the two conductors who shared the bulk of the season (and all of the Bruckner performances), Schonberg felt that "Mr. Krips made the lesser impression. Quite good in certain kinds of music, he nevertheless did not succeed in coming across as either a strong musical personality or as a really good technician." As we have seen, others held a higher opinion of Krips, particularly in Bruckner. Regardless, his future Philharmonic appearances were relegated to the orchestra's summer series in 1968-69. Krips eventually led a total of 99 concerts with the Philharmonic, including 17 radio broadcasts. In 1970, Krips left San Francisco and returned to his homeland as chief conductor of the Vienna Symphony. Josef Krips died in Geneva on October 13, 1974.

Schonberg continued, "We shall be having quite a bit more of Mr. Steinberg. He made a good enough impression to be appointed principal guest conductor, starting with the 1966-67 season." Contrasting Steinberg with Krips, Schonberg said, "Mr. Steinberg, on the other hand, left no doubt in anybody's mind about his technical competence...This listener found him consistently sound, solid, and satisfactory, always in the best of taste, always a dedicated, accomplished musician. There are not too many of his breed."

Steinberg only appeared in four programs in the 1965-66 Philharmonic season, but as principal guest conductor the following two seasons led the orchestra numerous times. He conducted Bruckner's Fourth and Eighth Symphonies with the Philharmonic in 1967, and led the Seventh in 1968. That same year, Steinberg accepted an appointment to succeed Erich Leinsdorf at the Boston Symphony. Retaining his Pittsburgh post as well left Steinberg little opportunity to guest conduct, although he appeared in New York with both of his orchestras. The conductor's workload led him to give up the Boston post in 1972, and failing health compelled him to resign from his beloved Pittsburgh Symphony in 1976. Steinberg conducted the New York Philharmonic for the last time in a private concert on May 1, 1978. He entered the hospital in New York the following day, and died on May 16 at the age of 78.

Concerning the Philharmonic Bruckner cycle itself Harold Schonberg observed, "The heavy concentration of Bruckner did please those who admire the Austrian master, and he has a devoted, not to say religious, following. But it certainly did not lend variety to the season's make-up." This reaction was predictably shortsighted. Having brushed aside the previous season's avant-garde series as worthless, Schonberg now criticized the 1964-65 Philharmonic schedule because "the 20th century was hardly grazed." In fact, the Philharmonic played music of Mahler, Prokofiev, Bartók, and Copland during the season. If this programming was a more conservative selection of 20th century music than in the previous season, the negative reaction to the avant-garde series no doubt played a part.

Raymond Ericson, though more favorably disposed toward Bruckner, hardly had any greater appreciation for any long-term implications of the New York Philharmonic cycle. He did report that following the final concert the Bruckner Society of America presented their Medal of Honor to the Philharmonic for undertaking the cycle, but failed to comment further on its historical significance.

It was Winthrop Sargeant, always the outspoken Bruckner champion, who sensed the major triumph the New York cycle achieved: "I suppose the battle for Bruckner has finally been won...It has been a fine season for Bruckner, and audiences at the concerts I have attended have all applauded his symphonies with what amounted to frenzy." Two seasons later, as Steinberg successfully revived the Eighth in New York, Sargeant summarized the progression of Bruckner appreciation by both audiences and critics: "Nowadays, the

audience takes Bruckner just about as it does Brahms or Tchaikovsky...I find this development heartening. There is no doubt that he has arrived as far as the American public is concerned - that, in short, they regard him simply as one of the great composers."

In reviewing George Szell's 1964 performance of the Seventh Symphony, Ross Parmenter had mused, "Perhaps the time is not too distant when the symphonies of Bruckner will be as well-established in the affection and the knowledge of New York audiences as those of Brahms." Parmenter thus presaged the lasting effect of the Philharmonic Bruckner cycle, the composer's wholehearted acceptance.

Howard Klein commented in 1967 (in a review of William Steinberg's New York Philharmonic performance of the Bruckner Fourth), "We are in the midst of a Bruckner revival." Such a characterization was incorrect, because the term "revival" implied a past time when the composer's music was as fashionable in the US as it became in the 1960s. Klein was actually witnessing the unprecedented upsurge in Bruckner's popularity in the wake of the Philharmonic's Bruckner cycle.

Within a few seasons, not only Steinberg, but also guest conductors Claudio Abbado, Daniel Barenboim, Karl Böhm, and Stanislaw Skrowaczewski all led further Bruckner performances in New York. During the ensuing Boulez era, guest conductors did not hesitate to program a Bruckner Symphony. Laureate conductor Leonard Bernstein led the Sixth Symphony with the Philharmonic in 1976, a performance since issued by the orchestra in a CD box set commemorating the conductor.

The Philharmonic Bruckner cycle might be considered more as a signpost of growing acceptance than as a catalyst. Nevertheless, other signs are clear. Soon after the cycle, the American record giants Columbia and RCA began to release Bruckner recordings. By the end of the decade, Columbia issued the Third and Eighth Symphonies under Szell, the Fourth and Fifth under Ormandy, and Bernstein's recording of the Ninth. RCA added the Fourth Symphony under Erich Leinsdorf, the Sixth under Steinberg, and the Seventh under Ormandy. Suddenly, Bruckner was a consistently viable proposition in the US for both concert programs and recordings. When Daniel Barenboim recorded the Ninth Symphony with the Chicago Symphony in 1975, the eventual fulfillment of a complete cycle of symphonies from those forces was far more conceivable than a decade before. Just four years later, Georg Solti began a second recorded Bruckner cycle with the same orchestra.

These days we seem spoiled for choice where Bruckner is concerned. It is worth asking how this state came to be, especially in America where Bruckner for so many years met with a chilly reception. There can be little doubt that the bold step taken by the New York Philharmonic's 1964-65 Bruckner cycle played an important role in promoting the composer in the United States.

Bruckner's Cosmic Musical Background in Relation to the Zodiac

by Raymond Cox

IN THE JULY 1998 issue of this Journal, I briefly referred to RUDOLF STEINER, the founder of the Anthroposophical Society. His vast survey of the spiritual evolution of man included many diverse subjects and disciplines--the nature and spiritual background of music and the other arts among them. Steiner's teachings arose out of his personal and clairvoyant research into the world of spirit. In his early (1906) lecture series "Concerning Music" the effect of music upon man was discussed. Steiner explained that the individuality of a musician unites in a karmic* way with the physical characteristics of his heredity. Steiner's most important lectures on music came in 1923. They included "The Experience of Tone in the Human Being" and "The World of the Hierarchies and the World of the Tones" as well as the seminal course, "The Arts and Their Mission".

Throughout his life Steiner held Bruckner in high esteem. This inspired ERICH SCHWEBSCH to write a book entitled Anton Bruckner. Ein Beitrag zur Erkenntnis von Entwicklungen in der Musik ['Anton Bruckner: A Contribution to the Perception of Developments in Music']. In 1922 Schwesbch lectured on "Bruckner's Musical Mission" at Steiner's West-East Congress in Vienna. Both here and in his book he considers the significant part which the zodiac plays in the scheme of things: "...the keys in music represent space in soul and spirit, and, depending on the key, experiences can differ. They [keys] determine in a way the constellation of a theme in a symphony, the law by which it enters in, and assert their will, just as the constellations of the zodiac determine the rhythm of twelve months of the year, each with its special nature and its special effect upon the human soul."

STUART EASTON in Man and the World in the Light of Anthroposophy (New York, 1975) describes Steiner's insights into the arts from various points of view. Easton finds the zodiacal implications of great importance. In a section dealing with music, he quotes Steiner as saying that Pythagoras' "Music of the Spheres" is a reality, and that there is an area of the spiritual world into which an initiate enters and becomes 'clairaudient'. Some of the great composers, including Bruckner, have been able to enter this world. They could capture and retrieve the sounds they heard in a way that could be sung by human voices or played by human beings on musical instruments. The twelve signs, or constellations, of the zodiac have been connected by tradition with the twelve parts of the human organism. But they also have a connection with the original twelve consonants, from within which the vowels sound forth to create human speech and song. Similarly, in the cosmos or macrocosm the planets play the part of the vowels and sound forth through the 'fixed' stars of the zodiac in greatly varied tones. Man after death

* karma (Sanskrit): sum of person's actions in one of his successive states of existence, viewed as deciding his destiny in the next



experiences--actually sees and hears--the world of stars and planets as qualities of soul and spirit belonging to the different constellations.

Steiner likens sound to "a window opening on to a spiritual world. In the future we shall try to penetrate behind the sounds... each sound in itself will have a moral and spiritual value." He always said that we do not experience musical notes as such and that our souls create within us the intervals between the notes. This is what ELSIE HAMILTON, a student of Steiner, calls the "spiritual experience in time between the two notes". One cannot help recalling in this respect the significance of the pauses and spaces which are so characteristic of Bruckner's symphonic movements.

With regard to the zodiac, special attention must be given to the thoughts of ANNY VON LANGE and particularly her book Man, Music and Cosmos (Rudolf Steiner Press, 1992). Here Bach, Wagner and Bruckner are prominent figures, Bruckner taking up the whole of the concluding chapter. One of the book's striking features is the description of the relation of the various major and minor keys to certain qualities in human beings that are expressed through them--together with the connection with the zodiac. (Minor keys represent the return of the soul to its own inner world, major keys the movement of the soul forward to a world outside itself.) Bruckner's use of the key of D minor is touched upon twice, as is its place in the zodiac: the Ram, **Aries**. When it occurs in Bruckner's Third Symphony it denotes a process of development towards individuality and earthly existence seeking expression: "Man stands...between heaven and earth...he grasps the possibility of mentally combining both regions." The second occurrence is in Bruckner's uncompleted Ninth Symphony, which offers a parallel with Bach's The Art of Fugue. Bruckner's process of development would have ended with the crowning finale of the Ninth. According to von Lange, Bruckner trod an unconscious path from his First Symphony onwards, united as an artist with the world of divine origin, and protected from any deviation as one "who knew himself to be a child of God".

Von Lange does not include in her study Bruckner's early F minor and D minor ("Die Nullte") Symphonies, and she indicates that the process of spiritual development, for Bruckner, really began with the Third. What, then, of the two C minor Symphonies, Nos 1 and 2? These are represented by **Gemini** the Twins and show the composer setting out to gain mastery in his creative activity. The First Symphony finds joy in this creation and was written as the "outer" world sounding through the composer, while the Second was composed more from within. C minor is described as the world of Capability. The Twins operate between the duality of right and left in the body, between active and passive existence, between giving and receiving. When Bruckner reaches another symphony in C minor, the Eighth, it is in a higher sense of creation--von Lange says "creative play"--and he is now master of this realm. "It is the control of the unity of content and form in which one's every faculty works without question."

We are left with the major-key symphonies to consider. No. 4 in E flat has **Aquarius**, the Waterman, as its zodiacal counterpart. It is

described by von Lange as an Equilibrium. Here the attainment of the sphere of E flat confirms the discovery of the 'I': Bruckner is growing mature in a cosmic world-consciousness. The E flat element forms an axis in the zodiac with the Feeling element of A major, the key of Bruckner's Sixth Symphony. In this axis the soul is said to be connected to the regulating power of the harmony of the spheres. The Sixth Symphony is represented by **Leo**, the Lion, and it reveals the power of love. Highly inspired though it is, the Sixth remains a preliminary trial for the next stage of the process, which is found in the Seventh. Erich Schwebsch remarks of the Sixth: "Through the twelve spaces...which, as zodiacal spaces, form the whole heaven of sound for our music today, Bruckner lets the phases of the main theme ring through all twelve keys."

The Seventh Symphony brings a new experience in the round of the zodiac. Its key of E major is a key of light and illumination. The word is Contemplation and the sign is that of **Virgo**, the Virgin. Anny von Lange provides another poetic description:

A feeling of freedom arises like a sigh of relief, clear and light, as though one were standing before a wide sunlit landscape. The relationship between the 'I' and the universe, illumined by a knowledge which is still strongly united with feeling, is connected with the warmth of the sun and leaves a happy impression of undefiled purity... A work of resounding light has to be developed. On this path to the heights...dimensions are attained which sound in a divine, star-like way to the--by now clairaudient--ear of the maturing master.

Bruckner's Fifth Symphony lies on the axis of equilibrium between his Fourth and Sixth Symphonies. The sign is **Pisces**, the Fishes, and the description is Destiny. The 'angel-consciousness' of the Fourth Symphony was such that it had to be acquired anew, step by step. B flat, the key of the Fifth, is the natural progression from E flat. The B flat Symphony represents Bruckner's complete achievement of outward mastery. To quote von Lange again:

It must prepare the way to a conquest of the personal realm and to a powerful all-embracing love. The difficulty, the solitude and the responsibility of an overwhelming artistic destiny must be made to sound, but also the uplifting grace it brings.

At the 1922 Anthroposophical Congress in Vienna, I.L. Weber directed the Vienna Bruckner Choir in performances of Bruckner's Mass in F minor and Te Deum .

At a matinée concert in the Leipzig Conservatory on 13 October 1940, an address by Erich Schwebsch preceded the first performance of Bruckner's Quintet for Strings in its original form by the Strub Quartet of Berlin with Emil Seiler. The concert also featured Schubert's Quartet Movement in C minor and the première of Bruckner's two discarded sketches for the Trio of his Ninth Symphony, arranged by Armin Knab.

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L E T T E R

from James E. Cyphers (Boston, Massachusetts)

THIS ARCHIVIST was intrigued by the editorial comment on p. 21 of the July 2002 Bruckner Journal: "What about microfilm as the next-best option?" in reference to producing facsimiles of Bruckner's manuscript scores. It is strange that nowadays the easiest way to get an idea of what a Bruckner manuscript actually looks like is from the facsimile of the incompletely preserved Finale of the Ninth!

It's also something of a wonder that microfilming for preservation purposes was not undertaken earlier. Given the acid content of late 19th-century paper in combination with the chemical properties of the ink commonly used at the time, Bruckner's manuscripts have probably been in a more parlous condition than those of Mozart, Beethoven, or Schubert for quite some time.

Assuming that proper climate controls are in place at the Austrian National Library, the first step should be acquiring the services of a trained paper conservator to establish priorities for treatment and filming. If it can be safely done, the manuscripts should be unbound, interleaved with acid-free paper, and stored flat. Some non-invasive de-acidification process could possibly extend the useful life of the manuscripts for some time to come.

Preservation microfilming is a must. The key product of optimal storage conditions. Such a negative should never be used except to replace itself; a duplicate negative should be created in order to strike copies. This process is expensive; but there are ways to strategize such a program effectively.

Producing a set of facsimiles as traditionally understood, however, may not be the best, most feasible, or most cost-effective option. Given the expense of producing, reproducing, distributing (and purchasing!) bound volumes, serious consideration should be given to non-traditional methods of reproduction.

For several reasons, a digital camera may very well provide a solution. 1) Superior image quality; 2) Microfilm negatives--and later, positive prints--can be produced for a fraction of the cost required for source-document filming; 3) Digital images can be reproduced fairly easily and reasonably cheaply in a number of formats, including CD or print. In this day and age, individuals and scholarly institutions would no doubt welcome a choice among formats.

One caveat: digital formats are not considered appropriate for archival purposes. Rapid technology changes can render specific formats unusable. Moreover, there are still concerns about the lifespan of digitized data. Digital formats are not yet regarded as substitutes for silver-halide based microfilm among professional archivists.

Bruckner himself went to great pains to ensure that his manuscripts would be passed down to posterity. It is posterity's business now to preserve that treasure. The holding institution should not be shy of fundraising efforts to support a preservation project, which could involve soliciting government, foundations, interested organizations, music lovers, and the scholarly community whose livelihood ultimately depends upon the contents of those papers.

FEEDBACK. David Fanning has replied cordially to our protests against his "Daily Telegraph" review of Bruckner's Sixth. He remembers Hans Keller saying that when musical listeners express enthusiasm for generally disparaged works they must be right.

For Bob Wardell, our journal is a bit like TV's The West Wing: he doesn't understand it all but wouldn't miss an issue. "What appears is credible, pertinent, and very often breaks new ground without setting up rival camps."

BRUCKNER JOURNAL CONFERENCE 2003

As already announced, our third one-day conference will be held at the University of Nottingham on **Saturday, 26 April 2003**. This time the conference will be followed by an evening recital promoted by the University in association with TBJ.

We have also made other changes from 2001. The conference talks will be given in the Music Department's seminar room, reserving ample time for general discussion. We look forward to welcoming back one of our 1999 speakers, Dr Andrea Harrandt of the Anton Bruckner Institute. The main subject of the conference is "BRUCKNER IN VIENNA AFTER 1878"; if you would like to propose a talk, please contact one of the Editors. Towards the end of the afternoon it is hoped to eavesdrop on a rehearsal of Bruckner's String Quintet. Since 2001, the University arts centre has been extended to include a lakeside restaurant, where an evening meal will be available before the recital. Provisional time-table:

10am: Conference opens. 1pm: Buffet lunch. 2.15pm: Conference resumes. 4.45pm: Open rehearsal. 6pm: Dinner. 8pm-10pm: Recital

There will be a choice of menus for dinner. Meals and beverages will not be included in the conference fee but paid for at the time. The conference fee is £25 to include a recital ticket, and prior booking for the conference and a dinner place is essential. Please send your deposit of £10 or the equivalent to "The Bruckner Journal", c/o Raymond Cox, 4 Lulworth Close, Halesowen, West Midlands B63 2UJ.

For those staying overnight, we recommend the Toby Carvery & Innkeeper's Lodge, Wollaton Vale, Nottingham NG8 2NR, telephone 0115 9221691. Reservations: 0870 243 0500 or www.innkeeperslodge.com. The hotel is about one mile from the music department and arts centre. A map will appear in our March 2003 issue. The current Friday & Saturday charge for an en suite room with breakfast is £49.95 per night.

TERRY BARFOOT is to present a weekend course on Bruckner at the Earnley Concourse near Chichester between 28-30 March 2003. The course will focus on the Fourth, Sixth and Eighth Symphonies as well as Bruckner's Te Deum and shorter pieces. There will be illustrations on CD and DVD, and no technical musical knowledge is required.

The Earnley Concourse offers good food and accommodation, rural surroundings and excellent facilities. Fully inclusive course fees are £172 (Residents) and £120 (Non-residents). For further details call 01243 670392, fax 01243 670832 or e-mail info@earnley.co.uk.

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The new e-mail address of Crawford Howie is acrhowie@blueyonder.co.uk

KEN WARD gave an illustrated talk at an informal regional meeting of "Bruckner Journal" readers arranged by Michael Piper in Leamington Spa on 28 September.

IF YOU WOULD LIKE TO ORGANISE A SIMILAR MEETING IN YOUR AREA, Raymond Cox would be happy to notify local subscribers and to advise on the arrangements.

WIN TWO CDS. Recordings on Hänssler of Ferdinand Leitner conducting the SWR SO Baden-Baden in the Sixth Symphonies of Bruckner and Hartmann and the Stuttgart RSO in Bruckner's Ninth are reviewed in this issue. To enter a draw for a copy of each, send your name and address to TBJ-Leitner, 2 Rivergreen Close, Beeston, Nottingham NG9 3ES by 30 November, mentioning the city of Karl Amadeus Hartmann's birth.

BRUCKNER AND THE EMERALD ISLE



Irish composer **Gerald Barry** (born 1952), who studied in Austria with Friedrich Cerha, included Bruckner's Ninth in "Music that changed me" in July's BBC Music Magazine.

Interviewed by Christopher Wood, Barry said: "When I was a student I remember lying in a room listening to the Concertgebouw Orchestra and Eduard van Beinum playing Bruckner's Ninth. That's all you can do with Bruckner. He reduces you to lying down. There's real madness in this music. One such moment is the trumpet fanfares in the last movement, which go on and on for an unreasonably long period. I like that."

Gerhard Markson and the **National Symphony Orchestra of Ireland** have launched a 10-concert Bruckner symphony cycle in Dublin's National Concert Hall.

Symphony No. "0" was given on 4 October, followed by No. 1 (Vienna version) on 11 October and No. 2 (1877 ed. Nowak) on 18 October. The Third Symphony (1889 ed. Nowak) will be played on 1 November and the Fourth on 22 November. The series resumes in 2003 with the Fifth and Sixth Symphonies on 10/17 January. Symphonies Nos 7-9 can be heard on the first three Fridays of May.

Along with the première of Michael Alcorn's Lux Aeternitas on 10 January, the series also features works by Debussy, Varèse and Messiaen. Each concert begins at 8pm, with a pre-concert talk at 6.45pm. Call the box office on +353 1-417 0000.

Bruckner's Mass in E minor was given at the Harrogate Festival on 24 July. Norman Scribner conducted the Choral Arts Society of Washington and Manchester Camerata in the Royal Hall, Harrogate.

The E minor Mass was performed at a concert staged by the Orchestra of St John's, Smith Square, London in Dorchester Abbey, Dorset on 15 September.

During 2001 there were 17 English and 22 U.S. visitors to the Bruckner memorial centre in Ansfelden [IBG].

CONCERT CALENDAR

Bruckner's Ninth will be played by Bournemouth Symphony Orchestra under Yakov Kreizberg at Poole Arts Centre (5 February, 7.30pm), The Anvil in Basingstoke (6 February, 7.45pm) and Portsmouth Guildhall (7 February, 7.30pm). Stephen Kovacevich performs Mozart's Piano Concerto No. 20 in D minor, K.466.

A 20% discount can be claimed by readers on any ticket for the Poole concert, subject to availability. Call the box office on 01202 685222 quoting THE BRUCKNER JOURNAL.

Oxford subscriber Paul Coones is to conduct the Hertford Bruckner Orchestra in Bruckner's Fifth on 8 March 2003. The concert in the University Church of St Mary the Virgin, Oxford begins at 8pm.

Hallé is offering a 20% discount on the top three ticket prices (£31, £25.50, £20) for its concert devoted to Bruckner's Eighth on Thursday 13 March.

Stanislaw Skrowaczewski conducts the performance in The Bridgewater Hall, Manchester, and there is a pre-concert talk at 6.30pm. Quote BRUCKNER JOURNAL OFFER when contacting the box office, telephone 0161 907 9000 (subject to availability).

Bernard Haitink and the Vienna PO will now perform Bruckner's FIFTH Symphony at the Royal Festival Hall in London on 5 May.

U.S.A. In three concerts with the Houston Symphony, Hans Graf will conduct Bruckner's Ninth with the fourth movement in the completion by John Phillips et al., followed by Bruckner's Te Deum.

The concerts are in the Jones Hall, Houston, Texas on 16/17/18 November 2002.

Extracts from Bruckner's Third arranged for piano duet were given at New York's Bard College on 9 August, followed by the String Quintet in F on 11 August. The performances were part of a festival entitled "Mahler and His World".