



# The Bruckner Journal

<http://www.zyworld.com/BrucknerJournal>

ISSUED THREE TIMES A YEAR AND SOLD BY SUBSCRIPTION

Editorial and Advertising: telephone 0115 928 8300  
2 Rivergreen Close, Beeston, GB-Nottingham NG9 3ES

Subscriptions and Mailing: telephone 01384 566 383  
4 Lulworth Close, Halesowen, West Midlands B63 2UJ

**VOLUME SEVEN, NUMBER ONE, MARCH 2003**

EDITOR: Peter Palmer

MANAGING EDITOR: Raymond Cox  
[raymond@cox269.freereserve.co.uk](mailto:raymond@cox269.freereserve.co.uk)

ASSOCIATE EDITOR: Crawford Howie  
[acrhowie@blueyonder.co.uk](mailto:acrhowie@blueyonder.co.uk)

## In This Issue

	page
<b>BJ Conference Update</b>	2
<b>Würzburg Festival</b>	3
<b>Concerts</b>	5
<b>Compact Discs</b>	6
<b>Book Reviews</b>	8
<b>Composer-Conductors of Bruckner</b>	
by Peter Palmer	11
<b>Approaching Bruckner</b>	
by Henry Raynor	18
<b>Carlsbad Marathon 02</b>	26
<b>Letters</b>	30
<b>Chronicle &amp; Diary</b>	32

Copyright in all pieces  
remains with the author/s

Silhouette by Otto Böhler

Photo of Hans Rott reproduced  
by courtesy of Uwe Harten

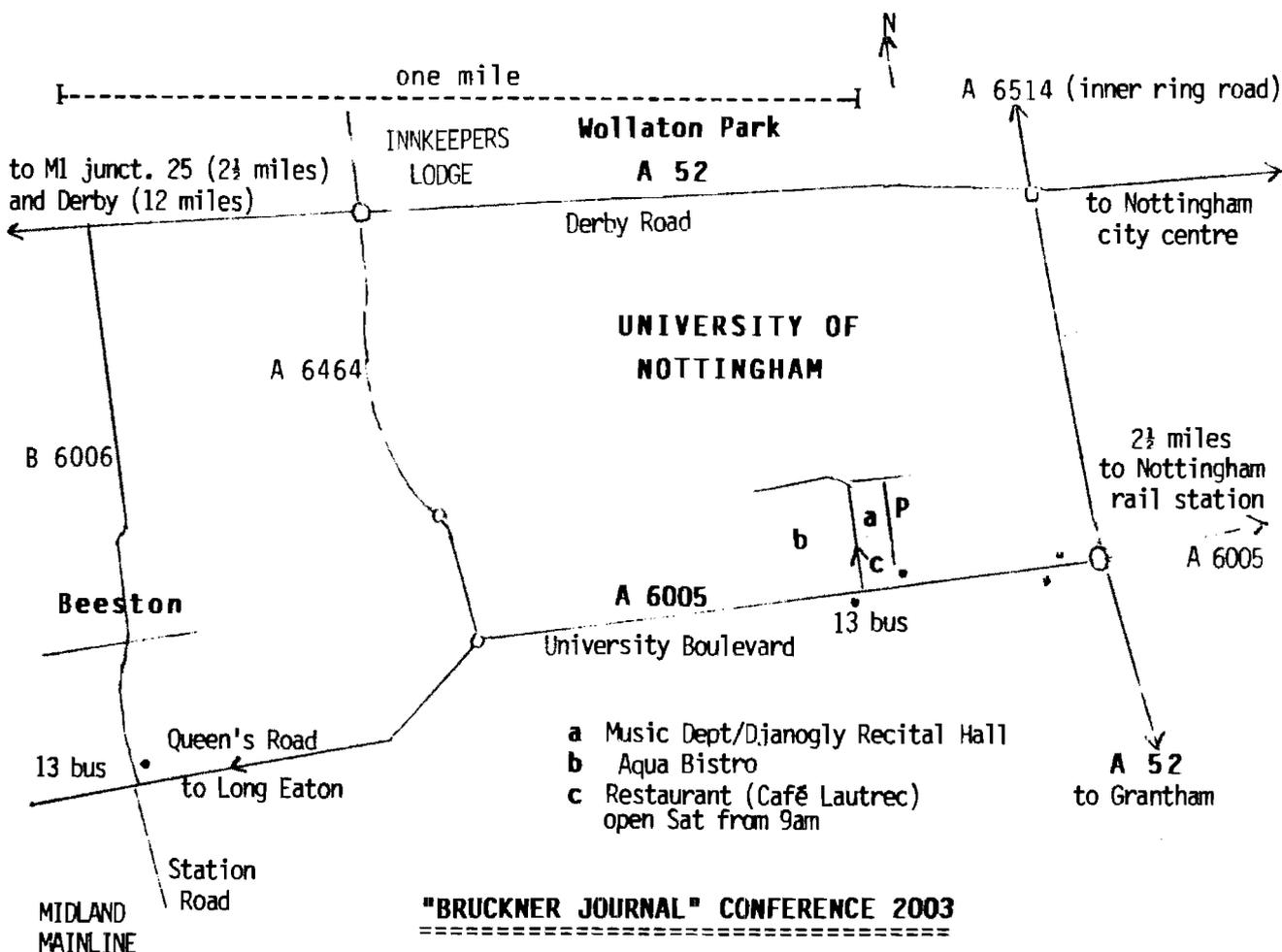
Drawings of Max Reger by  
Willy von Beckerath

Drawing of Wilhelm Furtwängler  
by William Flowers



**HANS ROTT (1858-1884)**

Music by Bruckner's organ pupil was  
featured at the Fourth Bruckner-Fest  
in Würzburg



Seats are still available for our third one-day conference in Nottingham on **Saturday 26 April**. Send your £10 deposit to "The Bruckner Journal", 4 Lulworth Close, Halesowen, West Midlands B63 2UJ. The total fee will be £25. If you would like to attend but cannot stay for the evening recital by the Fitzwilliam Quartet (plus one), the fee will be £15 and the deposit £5. To book for the recital only, call the box office after Easter on 0115 846 7777.

Speakers include Crawford Howie on the String Quintet in the context of Bruckner's career; Dermot Gault on the autograph score of the Eighth Symphony; and William Carragan (who promises to be less technical than before!) on Bruckner's "Golden Arches". The conference opens at 10am—see previous issue for a time-table.

Hints for travellers. If taking a taxi, ask for Lakeside Arts Centre, University South Entrance. We shall assemble for 10am in the Music Department foyer (marked 'a' on the map), where there will be a porter to assist you throughout the day. If driving to Innkeepers Lodge, Wollaton Vale, note there is no direct access from Derby Road. Turn north at the roundabout and cross the gap 50 yards along the dual carriageway to enter the Carvery car park. Wollaton is pronounced 'Woolaton'. Another map can be downloaded from [www.innkeeperslodge.com](http://www.innkeeperslodge.com)

Nottingham City Transport bus fares are 80p for under 2 miles and £1 for longer journeys (e.g. from Nottingham railway station to the University); no change is given.

Ignore any sign that states 'Nottingham Trent University'!

**THE FOURTH WÜRZBURG BRUCKNER FESTIVAL**

by FRANZ ZAMAZAL

SINCE 1993 the German university and cathedral town of Würzburg has celebrated Anton Bruckner every three years. Two of the main performing venues--each offering spacious acoustics and an atmosphere of spirituality--have been the mighty St Kilian's Cathedral and the equally appealing St Augustine's Church with its large Klais organ. Moreover Bruckner has been at home in Würzburg for decades, thanks to excellent performances of his liturgical works by the cathedral choir and symphony performances under noted conductors.

The 2002 Bruckner-Fest was organised jointly by religious institutions, the City of Würzburg and the High School for Music with the support and guidance of Prof. Paul-Werner Scheele, the diocesan bishop. The organisation of the artistic side was in the skilful hands of Siegfried Koesler, music director at the Cathedral, Erwin Horn, academy director and well-known concert organist, and Bertold Hummel, the honorary president of the Würzburg Music School (sadly, he died in the summer). This team put together an attractive series of twelve concerts given between 11 October, the anniversary of Bruckner's death, and 20 October. The series was built entirely around Bruckner and his brilliant organ pupil, Hans Rott (1858-1884). Over two weekends there was plenty to interest the connoisseur, and the acclaim was considerable.

The first weekend featured two Bruckner symphonies. The "Linz" version of the First Symphony was played in St Augustine's Church by the Würzburg Philharmonic Orchestra under its music director, Daniel Klajner. Jörg-Peter Weigle and the Stuttgart Philharmonic performed the Eighth in the abbey church of Münsterschwarzach. In the liturgical domain, the Mass in E minor was given in St Kilian's Cathedral by the cathedral choir and wind ensemble under Siegfried Koesler. In addition there was some rarely heard chamber music by Bruckner: the piano piece Erinnerung, five songs and the String Quartet. This chamber concert took place in the hall of the former Mozart School and also featured a string quartet by Hans Rott and a number of his songs, mostly in first performances. Erwin Horn, playing on his "home" organ in St Augustine's Church, contributed organ transcriptions of his own devising. As well as Bruckner's "Kaiserliche Festmusik nach der Ischler Skizze zur Ersten Symphonie" he played selected extracts from Bruckner, Wagner and Rott, all receiving exemplary performances.

A highlight of the second weekend was a splendid interpretation of Bruckner's Ninth Symphony by the Linz Bruckner Orchestra under its principal conductor, Dennis Russell Davies. This great forward-looking three-movement structure added up to a vivid and memorable experience. Noteworthy details of the performance included the scherzo's sharply etched, timpani-dominated crotchets; the solemn chorale passages; the distinct pause for breath after bar 172 in the Adagio; and the very compact final chord at bar 206. The playing combined intensity and drama, grandeur and lucidity. The conductor took the cathedral's resonance into account in his choice of tempo--an observation I owe to having also attended the faster performance which the orchestra gave in Linz a few days later. Under the young conductor Sebastian Weigle, the Munich Radio Orchestra followed this up with the unfinished finale of the Ninth, in

## THE FOURTH WÜRZBURG BRUCKNER FESTIVAL

the 2002 performing version by Gunnar Cohrs and his colleagues.

These two concerts offered further encounters with Hans Rott as a composer. The Linz orchestra played his "Pastoral Prelude" (in the form of a prelude and fugue), a work which has solemn and dark sides. The Munich orchestra has closely studied his E major Symphony and found it not wanting in craftsmanship. Both pieces, when interpreted with care and sympathy, confirm Bruckner's high opinion of his pupil. The symphony was first performed in 1989 by the Cincinnati Philharmonia.

Large vocal forces were assembled for a special choral concert devoted to Bruckner. The cathedral choir was joined by the resident girls' choir and the men of the cathedral boys' choir for Psalm 150 and five of Bruckner's greatest motets. Under their music director, their performances were charged with meaning. Augmented by the Bach Choir of St John's and the Philharmonic Choir of St Stephen's, the same singers performed the Te Deum with one accord--the effect was simply overwhelming. The cathedral orchestra accompanied the choirs impeccably. It also reminded us of two "marginal" pieces in Bruckner's oeuvre with exquisitely phrased performances of the Overture in G minor and "Adagio II" from the Third Symphony. The quartet of solo singers did not make a united impression.

At the Sunday morning service on the second weekend, the fresh, light and confident voices of the cathedral choirboys were heard in church compositions from Bruckner's Kronstorf period (1843-45). The music included the four movements of the "Mass without Gloria and Credo" and two movements from the "Mass for Maundy Thursday".

The depths of Bruckner's String Quintet, with all its nuances, were vividly revealed by a group of Würzburg performers in St Augustine's Church. They coupled the work with Mozart's String Quintet in G minor, KV 516.

Another model aspect of this festival was Erwin Horn's series of preliminary talks on Bruckner's life and music, given at monthly intervals from February onwards. The eighty-page programme book contained a great deal of useful information. Hans Rott was discussed in a talk by a Rott expert, Dr Uwe Harten from Vienna.

---

A German version of the above report appeared in the Mitteilungsblatt 59 (December 2002) of the International Bruckner Society.

During the Würzburg Bruckner Festival an INTERNATIONAL HANS ROTT SOCIETY ([www.hans-rott.de](http://www.hans-rott.de)) was founded; the new Society is based in Vienna.

-----

The Würzburg Bruckner Festival can be visited on the Internet: [www.brucknerfest.de](http://www.brucknerfest.de)

-----

A review-article by Dermot Gault on Hans Rott and his orchestral music will be published in our July issue.

**CONCERTGEBOUW, AMSTERDAM** (broadcast performance)

Unable to attend the London performance of Bruckner's Ninth by the touring Berlin Philharmonic under Simon Rattle last autumn, I was grateful for a live BBC Radio 3 broadcast from Amsterdam two days earlier, on Wednesday 9 October. Here my minidisc recorder played its part too!

Everyone must know that Rattle is the Berliners' new chief. Whether this relationship is heaven-made or not remains to be seen. EMI has set great store by the partnership, as the publicity for Mahler's Fifth demonstrated. The danger with hype and acolytes--I gather that some of the London audiences offered immediate cheering ovations, while more seasoned listeners looked on incredulously--is that anybody with a following can succeed at anything. However, the artist concerned is, most likely, the innocent party in the shenanigans. We know that Rattle is a brilliant musician and the Berliner Philharmoniker a great orchestra. But informed criticism will sometimes raise questions. The first movement in this particular performance of Bruckner's Ninth was levelled out and lacking in penetration. It didn't quite cohere or enjoy enough dynamic contrast (although the latter might have to do with the airwaves). Rattle exchanged the music's danger and vision for something homogenised. The thrust and sheen of the playing aside, this was rather ordinary. The Scherzo made a moderate impact. The Adagio was more engaging: noble and deeply felt if not without indulgence. Here the orchestra focused more on musical expression than on surface euphony, although the strings sounded distractingly plush at times.

And there is the nub--the applying of something foreign that detracts from the music. Klemperer cared for architecture, not tone; Celibidache, the master acoustician, commanded structure and built sound from the composer's use of orchestral instruments. Simon Rattle's attention to Bruckner is welcome, yet he seems too outside of the composer at present. I believe he conducts only Bruckner's Fourth, Seventh and Ninth Symphonies. This performance of No. 9 suggested that he loves Bruckner's edifices because of the opportunities for producing rich timbres and generous but sometimes obvious phrasing. Beautiful playing is not enough. For most of this broadcast I craved more identification with Bruckner's very particular musical thinking.

COLIN ANDERSON

**BIRMINGHAM**

The Birmingham Ensemble consists of members of the City of Birmingham Symphony Orchestra including its leader, Peter Thomas. Four years ago they played Bruckner's String Quintet in F in the Barber Institute. On Friday 11 October the venue was the CBSO Centre in Berkley Street, a short walk from Symphony Hall.

"Dessert followed by the main course" was Thomas's comment on a lunchtime programme which opened with the youthful String Sonata No. 3 by Rossini. The written programme note described Bruckner's Quintet as one of the great spiritual odysseys of the 19th century, containing music of poetic and heartfelt profundity. Bruckner's symphonies and sacred choral works tend to obscure the importance of his Quintet in Late-Romantic chamber music. It was given a warm and very Romantic rendering here; tempo relationships (just as crucial as in the symphonies) were beautifully judged.

RAYMOND COX

## COMPACT DISCS

**Bruckner: Symphonies Nos 6 and 9**

London Symphony Orchestra/Sir Colin Davis  
 LSO Live LSO 0022 [No. 6] and LSO 0023

Recorded live in the London Barbican Hall in February last year, these are likely to be considered controversial performances. The recording quality, as engineered by Tony Faulkner, will also divide opinion. Having previously reviewed the concerts for TBJ, I find that my keen sense of anticipation for these releases is justified, but also that my view has shifted in a few areas.

First the sound, which is immediate and analytical. Everything is crystal-clear, not least Davis's untypical but apposite use of antiphonal violins, with double basses on the left. Those who like Bruckner to take them on a spiritual journey may be disappointed that the orchestra's 'wall' of sound lacks depth and refulgence. Personally I love the explicitness of it all --the opportunity to be so involved with the score itself and Davis' reading of it.

Previously I suggested that the first movement of Symphony No. 6 didn't quite gel. I no longer think this: it now seems gloriously pulsating and co-joined. The curious thing is that numerous LSO Live releases never seem to use the concert I was at! The standard practice is for concerts to be given twice and for each to be recorded; rehearsals, certainly the dress rehearsal, are also recorded for patching purposes. Yet (maybe because of clever microphone positioning) one is rarely aware of an audience. This is true here and poses the question of whether these CDs are concerts with 'patching' or concert-pitch rehearsals. Even when listening on headphones, audience intrusion is rare--a blessing, but not necessarily reality. There is no applause after the loud-ending Sixth. But whatever the circumstances, it's a wonderful performance in which the music is propelled and sings. The 20-minute slow movement is deeply eloquent and affecting. What might seem problematical to some listeners is the Scherzo, the most measured I know. For me, Davis is spot-on: his tempo helps make filigree detail so clear and melodies so articulate.

The Ninth Symphony at the concert I attended was overwhelming. On disc it seems slightly less so. One or two points of phrasing that 'worked' live now appear less convincing. Nevertheless Davis conducts an imposing and spacious account. The recorded perspective has a little more depth and bloom than that of the Sixth. The lyricism is long-spun, the fortissimos are full-toned. Aided by superb orchestral playing, Davis's devotion to the music marries patience with the bigger span in a way which is both engrossing and illuminating. The Scherzo stamps furiously in big strides, the Trio is perfectly judged, and the Adagio aches and searches.

Several years ago Davis and the LSO gave the finest performance of Symphony No. '0' I have heard. A coupling of this and Bruckner's Eighth, which I long to hear Davis conduct, would be quite a treat.

COLIN ANDERSON

CD ISSUES NOV 2002-FEB 2003 Compiled by Howard Jones and John Wright

We Bruckner enthusiasts continue to be well supplied by the record companies. Those dedicated Brucknerians who keep their eye on the market will be aware that there are even more pirate/private issues than the regular company releases we list here. Of particular note below is the SonArte release of three versions of #3, a most worthwhile issue with excellent notes by Gunnar Cohrs.

## SYMPHONIES

\* = new issue

- Nos 1-9 Jochum/BPO/Bavarian RSO (Berlin/Munich 10-65,12-66,1-67,6-65,2-58,7-66,10-64,1-64,12-64) DG COLLECTORS EDITION 469 810-2 (47:20,51:55,53:16,64:46,76:52,55:07,67:57,74:16,60:49)
- No. 3 \*Wildner/New Philharmonia Westphalia (Recklinghausen 10-01/01-02)  
3 CD set - versions of 1873,1877 plus adagio from 1876,1889. SONARTE SP20  
(71:47, 77:44, 49:56)
- No. 4 Jochum/Bavarian RSO (Munich 10-55) DG 469 389-2 (65:34)  
Kempe/Munich PO (Munich 12-75/1-76) LIVING STAGE LS4035164 (65:13)
- Nos 4 & 5 Ormandy/Philadelphia O (Philadelphia 10-67,4-65) SONY SB2K87742(63:14,72:38)  
4 & 9 Knappertsbusch/BPO (Berlin 9-44,1-50) URANIA URN22225 (60:11,55:04)
- No. 6 Furtwängler/BPO (Berlin 11-43) ARCHIPEL ARPCD0106 (36:00)  
last three movements only with Brahms #2 (VPO)
- Nos 6 & 7 Haitink /RCO (Amsterdam 12-70,11-66) PHILIPS 473 301-2 (54:18,60:31)
- No. 7 \*Inoue/New Japan PO (Tokyo 01-02) EXTON OVCL00092 (69:06)  
\*Skrowaczewski/NHKSO (Tokyo 1-99) ALTUS ALT030 (68:09)  
Knappertsbusch/Cologne RSO (Cologne 5-63) GOLDEN MELODRAM GM40064  
with Haydn #88, Schubert #9 & other orchestral works (3 CD s) (65:32)
- No. 8 \*Welser-Möst/Gustav Mahler Youth O (Vienna 04-02) EMI 7243 5 57406 (77:59)  
Knappertsbusch/BPO (Berlin 01-51) AURA AUR255 (77:33)  
Solti/Chicago SO (Leningrad 11-90) DECCA ELOQUENCE 473 474-2 (76:41)  
\*Kobayashi/Czech PO (Prague 11-01) EXTON OVCL00076 (84:39)  
also available on EXTON SACD OVGY00003 (84:39)
- No. 9 \*Davis/LSO (London 02-02) LSO LIVE LSO0023 (65:33)  
\*Asahina/Osaka PO (Osaka 09-01) EXTON OVCL00073 (63:11)  
also available on EXTON SACD OVGY00007 (65:09 with applause)  
Knappertsbusch/Bavarian State O (Munich 02-58) LIVING STAGE LS1009 (51:05)  
\*Wand/NDRSO (Tokyo 11-00) RCA RED SEAL BVCC-34039/40 (62:31)  
with Schubert #8 also available on DVD BVBC-31005/6

## CHAMBER

String Quintet (arranged for String Orch) \*Schneidt/German Music School Orch.  
(Berlin 2001) with Janacek Suite for String Orch. ARS MUSICI AM1309-2 (48:07)

## CHORAL

Mass #3 plus 3 Motets Gillesberger/Vienna Kammerorchester/Wind instruments of  
State Opera O (Vienna 1964) 1990 CD re-issued in UK TUXEDO TUX1031 (48:10)

**Crawford Howie: Anton Bruckner--A Documentary Biography.**

Edwin Mellen Press (Lampeter), 2002. Vol. 1 £59.95, Vol. 2 £69.95

WITH HIS TWO-VOLUME biography the English scholar Crawford Howie has done an enormous amount of spadework. For the first time ever, there is now a reliable standard Bruckner biography for the English-speaking reader. Howie has sifted through an immense quantity of specialist writings, and his command of the findings of recent Bruckner researchers is evident from the bibliography in the Appendix to Volume 2 along with a host of well grounded details. Drawing on important publications such as Franz Scheder's Bruckner-Chronologie, Andrea Harrandt's edition of the Bruckner letters and the major Anton Bruckner Institute studies of the last 25 years, Howie's work rectifies for the first time a number of errors concerning Bruckner which have persisted in English-speaking circles since Göllerich-Auer.

Many new documents, concert reviews and letters have been made available here in English translation (by the author). Volume 1 describes Bruckner's path From Ansfelden to Vienna, Volume 2 his Trial, Tribulation and Triumph in Vienna; and in these two volumes Howie charts the composer's career on the basis of solidly researched sources. He pays particular attention to recent socio-cultural perceptions of Bruckner the social climber as presented, for example, by Manfred Wagner in his various writings. Admittedly the abundance of material is so great as to defeat the author himself here and there--as when he repeats his remarks on the origins of the Mass in E minor (Vol. 1, pp. 171ff.) almost word for word barely fifty pages later (see pp. 229ff.). Here, two different elaborations on the same first draft have obviously crept into the final text by accident.

The book delivers everything that the title promises; in his very language Howie is at pains to preserve an objectivity which is clearly calculated to counteract the well-known clichés and anecdotes. He shows great restraint in his speculations without failing to reflect on basic issues where necessary. To be sure, the text as a whole makes for thoroughly sober reading at times, especially as there are no illustrations. The main drawback for the reader is the book's format and appearance: the text of over 1,000 pages (328 + 751) could surely have been fitted into a far more manageable single volume if the publisher had not adhered to the layout usual for a scholarly dissertation (double spacing, even in the footnotes!)--especially since the double volume is highly expensive. Purchasers are also advised to wrap the two volumes in a dust-jacket, because the quality of the print on the linen cover is so poor that the colours soon flake off completely.

Irrespective of his publisher's failings, Howie has produced a work that belongs to the basic equipment of every Bruckner scholar. It fills a yawning gap not only in the English-speaking domain, and from this standpoint a translation of the book into other languages could be very useful.

BENJAMIN GUNNAR COHRS

This and the following book review were first published in German in the *Studien & Berichte (Mitteilungsblätter)* of the International Bruckner Society and are reproduced here by kind permission.

**Wolfgang Doebel, Bruckners Symphonien in Bearbeitungen**

(Publikationen des Instituts für Oesterreichische Musikdokumentation 24).  
522 pp. Hans Schneider, Tutzing, 2001

THE TITLE of the thesis which blossomed into this book is an accurate summing-up of its contents: "On the Problem of the Adaptations of Anton Bruckner's Symphonies by Others. Studies of the Adaptation Concepts of the Schalk Brothers, Ferdinand Loewe and Max von Oberleithner, of Changes in Bruckner Reception at the Beginning of the Twentieth Century, and of the Complete Edition by Robert Haas." This already presents a dilemma. How often, in such studies, the field turns out to be so rich that one could immediately write another three books on the subject! It is not that Wolfgang Doebel has been insufficiently thorough. On the contrary he offers a host of new observations, for this is the first ever comprehensive discussion of the problems described. For that reason alone, the usefulness of his book cannot be estimated too highly. It is all the more welcome at a time when some writers on Bruckner are seriously preaching a return to the first printings without waiting for or carrying out the pertinent musicological studies, let alone providing the right context (e.g. Leon Botstein). Doebel sensibly limits himself to the above class of adaptations and excludes any such "arrangements" as symphony movements transcribed for wind ensemble or organ--an area that would be worth a separate study.

The first valuable point Doebel makes is that some of the symphonies exist in more than one "first-issue adaptation". Franz Schalk, for instance, made a little known edition of the Sixth which differs appreciably from the first printing edited by his brother, Josef. The versions undertaken by Wöss in the 1920s are also mentioned, although here I would have welcomed at least a brief overview. Since Doebel has examined many of the original sources and compared them with the printed editions where possible, his book is very helpful on a number of details. Conductors and scholars torn between the Haas and Nowak editions of the Eighth Symphony will find for the first time a nuanced presentation of this subject, since the Revisionsbericht dealing with this in the newer Complete Edition has not yet appeared. One real discovery is Doebel's observation that evidently Bruckner himself had started revising the ten bars before Q which are cut in Nowak but re-inserted by Haas. Only six bars, however, were completed in full score. Doebel concludes that Robert Haas' insertion of the original bars from the first version constitutes an anachronism which could never have corresponded to Bruckner's artistic intentions.

This and further examples highlight one major shortcoming in Bruckner research--and this would be my only serious criticism of Doebel himself. So far neither scholarly minds nor publishers' editors have paid sufficient attention to Bruckner's particular way of working. There are still considerable gaps in the research into source material as well: this is shown by Doebel's rediscovery and rough outline of the printer's copy of the Eighth (long believed lost) in the archives of the Gesellschaft der Musikfreunde in Vienna. It would be useful to study all the types of paper utilized by Bruckner and to compare the handwriting of the copyists who came within his orbit. Meanwhile, Doebel's book offers many talking-points. It should be in the library of every scholar and performer.

B.G. COHRS

**Nineteenth-Century Music**, edited by Jim Samson and Bennett Zon. 396pp. Ashgate, Aldershot, 2002. ISBN 0 7546 0205 2. £59.50

THIS IS A SELECTION of papers presented in July 1998 at the biennial Nineteenth-Century Music conference held at the University of Bristol. The recognised format of "parallel sessions" makes it impossible for a delegate to listen to every paper, and it is good to have a representative selection in book form. The book is divided into six parts. Part I consists of Andrew Bowie's 'Musical Meaning?': a digest of a round-table session on musical aesthetics. Part II is devoted to articles on Wagner by Roger Scruton, Thomas Grey and John Deathridge. In Part III Liszt comes under scrutiny in articles by Alexander Rehding, James Deaville, Anna Celenza, Márta Grabócz and Cornelia Szabó-Knotik. Part IV has the title 'Mediating Music: Creating, Collecting and Publishing in Nineteenth-Century France'. 'Music and Nation' is the theme of Part V with articles by Friedemann Kowohl, Elizabeth Sullivan and Bennett Zon. Part VI comprises two fascinating articles by Juanita Karpf (on the work of the African-American musician Amelia Tilghman) and Harald Krebs ('Josephine Lang and the Schumanns').

Two of these articles are of particular interest to Brucknerians. Szabó-Knotik describes the successful first stage performance of Liszt's oratorio The Legend of St Elisabeth at the Vienna Court Opera on 25 December 1889, at a time when his symphonies and symphonic poems were rarely performed in the Austro-Hungarian capital. The work was repeated during the 1889-90, 1890-91 and 1894-95 opera seasons. From 1898 (the year Elisabeth of Austria was murdered while visiting Geneva) until 1916 it was regularly performed on 19 November, the name-day of St Elisabeth. The work was composed in 1857. Liszt originally intended it to be performed as a non-staged piece of sacred or semi-sacred music, and it was as such that Johann Herbeck directed its first performance in Vienna at the Gesellschaft der Musikfreunde on 4 April 1869, less than a year after Bruckner had moved to Vienna from Linz. The Legend was repeated a week later, and it is more than likely that Bruckner attended one if not both of these performances. On 15 April he mentioned in a letter to Rudolf Prohaska that Liszt had been "very kind" to him and had made very favourable comments on his musical ability. Since we know that Bruckner had a high opinion of the Legend, it might be assumed that he also attended some of the later performances in the Vienna Opera.

Elizabeth Sullivan charts the performances of the Czech String Quartet in Vienna from 1893, when they played four times during January and February to enthusiastic audiences, until 1908. She gives particular attention to the relative percentages of German and non-German chamber music performed in Vienna at a time when German nationalism was becoming more vociferous. Compared with the local Rosé Quartet, the Czech Quartet played a significantly greater number of works by non-German than by German or Austrian composers. For historical and political reasons, Czech music and musicians were seen as a threat to German cultural pre-eminence; a "Czech ensemble performing Czech music could not hope to be welcomed without political comment." Nonetheless the Czech Quartet were able to hold their own in the Germanic repertoire. One item they gave in Vienna on 27 March 1896 was Bruckner's String Quintet. Josef Suk, who played second violin, later recalled visiting Bruckner to invite him to the concert. Although Bruckner declined because he was "working on the Ninth", he was undoubtedly too ill at the time to leave his apartment.

CRAWFORD HOWIE

## SOME EARLY COMPOSER-CONDUCTORS OF BRUCKNER

by Peter Palmer

SOME PERFORMANCE STATISTICS in the Musikbuch aus Österreich for the 1906-1907 concert season make fascinating reading. They claim to cover first, and also first local, performances in Austria, Germany and Switzerland. There are demonstrable gaps in the records, and the figures are also affected by the lumping together of large-scale and smaller works. Thus Max Reger, who was then writing a great deal of chamber music, easily tops the list, just as he would for the next few seasons. Richard Strauss comes second; and third, ten years after his death, was Bruckner. Reflecting the importance of the Bach renaissance (Albert Schweitzer had just published his biography of the composer in French), J.S. Bach appears in fourth place. Good results were also achieved by Mahler, Pfitzner and Sibelius among living composers, together with the now more or less forgotten Max von Schillings, Camillo Schumann and Hugo Kaun.

Two of the above top names, Mahler and Richard Strauss, were conductors of leading orchestras at the time. Another two, Reger and Pfitzner, were shortly to take up conducting appointments in Meiningen and Strasbourg respectively. Each of them conducted more than one Bruckner symphony at some stage in his career, but their stated views of Bruckner's music varied widely. (I have not discovered the views of Schillings, who conducted Bruckner in Stuttgart before the First World War; however, we have Oscar Schröter's word for it that a performance of the Seventh Symphony by the Hofkapelle was a "brilliant highlight" of the 1912-1913 season.)

Mahler's conducting of Bruckner was discussed by Crawford Howie in the July 2001 issue of TBJ (p. 23). When Mahler introduced the Fourth Symphony to Hamburg in 1895, the performance is said to have gone down well with the audience. Nonetheless it prompted one reviewer to describe Bruckner's writing as jumpy and nervous, and another to speak of it as "arbitrary, rhapsodic". One wonders how much of Mahler's youthful personality found its way into his interpretation. When he subsequently conducted Bruckner in Vienna, he made textual changes that went far beyond the instrumental retouchings he practised on Beethoven and Schumann. He gave a reason for cutting Bruckner in conversation with Natalie Bauer-Lechner. There was, he maintained, a Beethovenian grandeur to Bruckner's symphonic themes, but the composer had failed to carry them through. The first movement of the Fifth added up to "a collection of cabbages and beets" or "a sort of fabric woven with old threads chosen at random". Bruckner, he believed, would never enter the established repertoire, and the only way to promote his music was to abridge it.

During his student years in Vienna, Mahler had been one of Bruckner's greatest admirers. There is no doubting the veracity of his remark to that effect (made to August Göllerich). But by the time of his last Bruckner performance after the turn of the century, Mahler had reached the age of forty and had composed four remarkable symphonies of his own. The personality clash between him and Bruckner was patently too great for him ever to be fully reconciled to Bruckner's symphonic style.

Together with Mahler, Richard Strauss was the most influential German-speaking composer in the first decade of the 20th century. His public profile was heightened by appearances as conductor of the Berlin Royal Opera between 1898-1918, with the Berlin Tonkünstler-Orchester on numerous occasions and with other orchestras at home and abroad. During a tour with the Tonkünstler-Orchester he conducted the local première of Bruckner's Third Symphony in the Zurich Tonhalle in 1903. Strauss had previously conducted the work in Berlin, Halle, Hanover and Stettin. The critic Richard Batka praised him for putting it on the programme in Prague. Strauss' other Bruckner concerts included two early performances of the Ninth Symphony at the 1903 Heidelberg Festival and--along with Bruckner's *Te Deum*--at the Regensburg Festival on Whit Sunday 1904. In 1906 he stepped in for the indisposed Karl Muck and conducted the Ninth again at the Salzburg Festival, which was then devoted largely to Mozart. Mahler again used a culinary metaphor when commenting on this matinée performance in a letter to Alma: "Salzburg was quivering with excitement. It was a kind of musical morning-pint radish with salt-and-caraway bread."

Strauss' last active encounter with Bruckner's music appears to have been on a South American tour with the Vienna Philharmonic in 1923. By his own account Bruckner's Seventh Symphony was well received in Buenos Aires.

Strauss' success as an early Bruckner interpreter raises intriguing questions about the process of conducting. Does a conductor need to be completely (or at least strongly) in sympathy with the work he's performing, or is he simply a central channel of communication: a professional trying to do a good job? The question arises here because all Strauss' recorded remarks on Bruckner down the years are negative in tone. One of the first Bruckner symphonies that he got to know was the Seventh. Soon after the Leipzig première, August Göllerich showed the music to Strauss and his friend Alexander Ritter when they met in Bayreuth. Strauss and Göllerich played the Adagio together on a piano. In Strauss' opinion the first movement of the Seventh lacked a climax, and the second subject was utterly "academic".

In 1894 Richard Strauss returned to his native Munich, where he had gained early experience as a conductor. An astronomer named Egon von Oppolzer asked him to include Bruckner in his subscription concerts there. Strauss gave his cautious assent but took no further action. He may, however, have been impressed by the response to a performance of Bruckner's Fourth by the Kaim Orchestra in 1897, when the opening movement was encored. At all events he wrote to Ferdinand Löwe requesting his permission to attend a final rehearsal of the Fifth the following year.

Strauss never ceased during his long life to criticize Bruckner's compositional technique, as is evident from an end-note to Michael Kennedy's most recent Strauss biography. A letter written in 1904 sums up his views on Bruckner: "Because I sincerely love the melodist in him, I shall willingly hold my tongue and refrain from smiling in disbelief when his primitive contrapuntal stammerings are decorated with a commendation for his mastery." Despite his reservations, Strauss lent

his support to a plan for a Bruckner memorial in Linz ten years later. He also supported a campaign to restore the "Bruckner organ" at St Florian Abbey in the composer's centenary year, and he acquired a manuscript page of the unfinished finale to Bruckner's Ninth. What really divided Bruckner from Strauss was the hedonistic streak in the latter. "Who knows," he once wrote of Bruckner's Te Deum, "perhaps it is simply too lofty for me, up there in Heaven, and I would rather carry on living on this beautiful Earth."

Felix Weingartner, a lesser composer but renowned conductor of much the same age as Strauss, shared his opinion of Bruckner's structural methods. In Bruckner's life-time Weingartner got off on the wrong foot with him by cancelling a proposed performance of the Eighth Symphony in Mannheim. Matters weren't helped when he played from the slow movement of the symphony to Bruckner and the composer, so the story goes, failed to recognise it. Had he heard the mutilated form of his Fourth Symphony which Weingartner conducted in 1895, Bruckner might not have recognised that either. Nearly forty years later, Weingartner conducted the *Orchestre Lamoureux* in the Paris première of the Fifth; Franz Schalk's was then still the only readily available version.

The gist of Weingartner's view of Bruckner is contained in his essay Die Symphonie nach Beethoven, first published in 1897 with revisions in 1909 and 1926 (English translation in the Dover paperback Weingartner on Music and Conducting, New York 1969). "Bruckner's symphonies," he wrote, "are like the ruins of a wonderful temple which have been restored by an inexpert hand. We see mighty columns, glorious capitals and monumental beams, but one part does not always accord with another, and the gaps are often filled in with ordinary masonry." Weingartner's praise was reserved for Bruckner's idealism, his refusal to compromise. "One can do nothing but bow low before this phenomenal man."

Another composer and conductor who viewed Bruckner with a good deal of scepticism was Hans Pfitzner. While music director in Strasbourg between 1908 and 1918, he conducted a Bruckner symphony--the Third--just once. In 1920 he also performed the Fifth in Munich. Later his biographer Walter Abendroth, the author of an excellent book on Bruckner, tried to revive his interest in the composer. Accordingly the 71-year-old Pfitzner went to hear a performance of the Ninth which Franz Konwitschny conducted in Frankfurt, but this only confirmed his opinion of Bruckner as a "more than life-size dilettante". There was, he wrote, musical inspiration to be found in Bruckner's scherzo movements. Elsewhere, however, Pfitzner perceived only a "boundless wallowing in dynamics and harmony".

Max Reger, who was born four years later than Pfitzner, took a more sanguine view of Bruckner's music. In 1899, while thanking the Vienna critic Theodor Helm for a kind review of two piano pieces, he took the opportunity to praise Helm's enthusiastic advocacy of Bruckner. In his letter he lamented the fact that Jean-Louis Nicodé had given up conducting in Dresden (Nicodé, himself the composer of the choral ode Das Meer, programmed several Bruckner symphonies and the Te Deum). In 1901 Reger wrote to a friend in Munich: "The Ninth Symphony of Bruckner is at the beginning of October! Unfortunately I don't know the score!

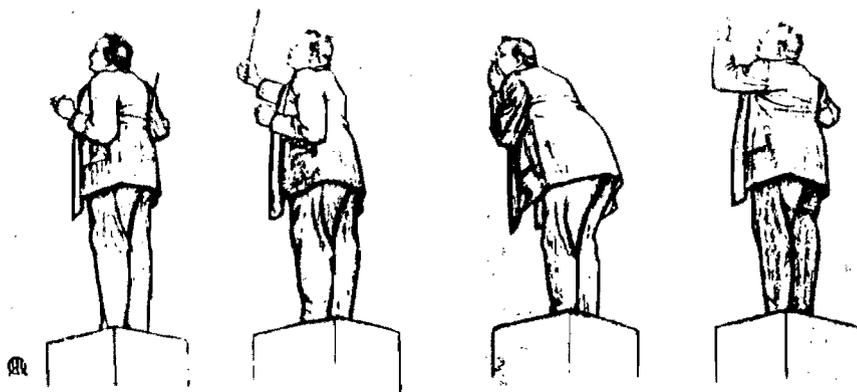
But I think I shall manage to understand it." The first performance of the Ninth did not in fact take place until 1903, in Vienna, but there is a probable explanation for this puzzling reference. A couple of musicians made unsuccessful bids for the honour of premiering the symphony, and one of them was Reger's organist friend Karl Straube, who may have told Reger of his intention.

After moving from Upper Bavaria to Munich and subsequently Leipzig, Reger led a hectic life as a composer, teacher and pianist in chamber recitals. Many of his compositions are usually associated with Brahmsian rather than Brucknerian models. But his interest in Bruckner's music was re-kindled upon his appointment in 1911 as director of the Meiningen Hofkapelle. This small court orchestra had achieved a high reputation under Hans von Bülow and Fritz Steinbach. As well as continuing its strong Brahms tradition, Reger introduced it to Bruckner. "We are now hard at work studying Bruckner's Fourth Symphony," he reported to his ducal employer early in 1912. "It's a splendid work, and I regret very much that it was merely [...] intrigues in Vienna which prevented Brahms from taking more of an interest in Bruckner." Reger's pupil Hermann Unger recorded him as saying that Bruckner's musical ideas were far superior to those of Brahms. He did criticize Bruckner's constructional methods as too uniform, particularly at the beginning of a work, but as a whole the Fourth Symphony afforded him "tremendous pleasure".

By 1913 Reger and his Hofkapelle had also prepared Bruckner's Third Symphony. Between performances in Giessen and Meiningen, Reger heard Bruckner's F minor Mass given in Heidelberg and vowed to stage it himself. That spring he was in touch with Universal Edition about performing Bruckner's First Symphony. The plan fell through because Universal stipulated a performance in Meiningen only, whereas Reger wanted to conduct it elsewhere. It was, he declared, a point of honour with him to play Bruckner to the highest standard on tour, and especially in those smaller towns where his music was little known. In January 1914 Reger conducted the Third Symphony in Ansbach, Ulm, Landau, Heidelberg and Frankfurt; one last concert in Marburg followed in February. Then he suffered a nervous breakdown and resigned from his post. The Duke of Saxe-Meiningen died soon afterwards, and with war looming his son disbanded the orchestra.

The marked-up scores Reger used for conducting Brahms survive in Meiningen. If his Bruckner scores have also survived, one would expect to

REGER  
ON THE  
PODIUM



see orchestral retouching but scarcely the kind of cuts that Mahler practised. The subject merits investigation.

Of German composer-conductors in the first half of the 20th century, Wilhelm Furtwängler became one of the most celebrated names in the latter capacity, and his special gifts don't need re-stating here. This year TBJ intends to re-print a translation of his 1939 address to the German Bruckner Society in Vienna (first published in English in 1974 by Music & Musicians). Furtwängler's Austrian near-contemporary Anton Webern, on the other hand, is remembered more for his composing than his conducting. Yet Webern held a series of conducting posts before the First World War, was involved with Schoenberg's Society for Private Performances from 1918 and presided over workers' symphony concerts in Vienna for more than a decade. That the master of musical concision should favour Bruckner's broad canvases may seem surprising, but Webern conducted the Fourth Symphony in Vienna in 1922, the F minor Mass in 1925 and the Seventh Symphony three years later. On 3 May 1936, during the last of five visits to London, he took charge of a performance of the Seventh for the BBC.

The remainder of this brief survey will be devoted to four Swiss musicians, Bruckner admirers to a man, who divided their time between composing and conducting in different proportions. They were Hermann Suter (1870-1926) in Basle, Fritz Brun (1878-1959) in Berne, Volkmar Andreae (1879-1962) in Zurich and Othmar Schoeck (1886-1957) in St Gallen. Suter's compositional magnum opus is Le Laudi, a choral work based on St Francis of Assisi's "Hymn to the Sun" which Leopold Nowak mentioned with justified enthusiasm at a Swiss Bruckner celebration. He wrote a single symphony, sub-titled the "Swiss". His Bruckner concerts in Basle range from the Eighth Symphony in 1903 to performances of Psalm 150, the E minor Mass & the Te Deum in 1925, the year before his early death.



Bernische Musikgesellschaft

FRITZ BRUN

Fritz Brun was Switzerland's leading symphonist in the first part of the 20th century, while Othmar Schoeck became her foremost song composer. Brun directed the orchestral subscription concerts in Berne from 1908 to 1943, and by 1927 he had conducted all Bruckner's numbered symphonies. Although the Bruckner scholar Ernst Kurth was also active in the Swiss capital from 1912, there seems to have been minimal contact between the two. Like Reger, the Cologne-trained Brun started out as a Brahms follower but became more and more attracted to Bruckner. When writing his own Fourth Symphony in the mid-1920s, he said that he was only too conscious of Bruckner breathing down his neck! Brun conducted both Bruckner's Fifth and the Ninth in 1922. When he repeated the Fifth in

1937, he used the Haas edition which Siegmund von Hausegger had pioneered in Munich two years earlier. Brun's conducting was noted for perspicacity rather than polish. In 1925 he registered an uncommon success with the first Berne performances of Bruckner's Sixth. According to the critic Gian Bindi, Brun "has something that eludes a number of modern conductors; he has the long breath [den langen Atem] for movements of this kind. He allows himself time to let everything be heard and shows an ability to draw out and sustain the broad lines that encompass Bruckner's melos."

Othmar Schoeck studied with Reger in Germany. He began his conducting career with a Zurich male voice choir and chose Bruckner's Helgoland in 1914. Between 1917-1944 he directed orchestral concerts in the eastern Swiss town of St Gallen. Schoeck conducted Bruckner's Third there in 1920 and worked his way through the rest of the symphonic canon. A concert he devoted to the Eighth Symphony in 1941 is noteworthy on account of the circumstances. Although a war-time fuel shortage had led to the curtailment of the concert season, a number of well-wishers clubbed together to sponsor this extra event at popular prices. Happily, the concert was so well attended that the players went home with a bonus payment.

Another of Schoeck's Bruckner concerts was notable for a different reason. On 14 January 1935 he made the first of two rare conducting appearances in Volkmar Andreae's bailiwick of Zurich. The programme featured Bruckner's Fourth together with Lebendig begraben, a Schoeck song-cycle for bass-baritone, orchestra and organ. The performance was attended by the writer James Joyce (in Zurich to consult an optician). Unfortunately Joyce's correspondence tells us only that he was bowled over by the song-cycle and not what he thought of the Bruckner.

Volkmar Andreae, the son of a Swiss father and an Italian mother, was principal conductor of the Zurich Tonhalle Orchestra for 43 years. That's one season longer than Eugene Ormandy's tenure in Philadelphia. To my knowledge Andreae's record has been surpassed only by Ernest Ansermet with the Suisse Romande Orchestra that he founded (49 years) and by Willem Mengelberg with the Royal Concertgebouw (50 years). When Andreae took up the reins in 1906, only two Bruckner symphonies had been played in the Tonhalle: the Third under Richard Strauss and the Eighth under Andreae's predecessor, Friedrich Hegar. Beginning with the Swiss première of the Ninth Symphony in 1907, Andreae conducted more than seventy Bruckner performances in Zurich.

One milestone in his career as a Brucknerian was reached in 1936, the year Zurich hosted the sixth festival of the International Bruckner Society. At the opening concert on 20 June, Andreae directed Psalm 150 and the F minor Mass. Three days later Bruckner's Fifth and Sixth Symphonies in the new Haas editions were conducted by Siegmund von Hausegger. On 25 June Andreae conducted the Eighth in what was then--and would remain for many years--the only available version; it was wrongly advertised as the "original version". The following day the Tonhalle Orchestra gave Bruckner's Ninth and the "Linz" version of the First under Peter Raabe. The perennial question of the versions generated a great amount of heat within the Bruckner Society. Not all



VOLKMAR ANDRAEAE

its members were convinced that the new editions should be universally adopted. Max Morold, a scheduled festival speaker, was replaced because he insisted on airing the controversy. On a practical level, Hausegger informed Andreae in advance that he would conduct Bruckner's Fifth and Sixth "faithfully according to the original text with some necessary additions to the performance markings. Only the final chorale of the 5th cannot remain in the original version".

Like a number of other conductors then and since, Andreae himself kept his options open. In 1934, the year of the Orel edition of the Ninth, he came out in favour of Ferdinand Löwe's version in the Schweizerische Musikzeitung. While recognizing the claims of the Haas Bruckner editions, he never abandoned Schalk/Löwe entirely; sometimes his solution was to mix and match. This pluralism is evident from his post-World War II recordings for Austrian Radio and Philips. After the war Andreae was much in demand for Bruckner performances in Austria. In 1949, when he retired from the Tonhalle, he conducted Symphony No. "0" in Linz. The Seventh and Eighth were given under his baton in St Florian.

Andreae kept in touch with Siegmund von Hausegger over a period of many years. They occasionally performed each other's compositions. In both cases composing increasingly gave way to conducting, teaching and administration. In contrast to Fritz Brun's ten symphonies, Andreae wrote only two (Friedrich Hegar advised him to call one of these a tone poem or fantasy).

What was Andreae like as a conductor? Witnesses agree that he was well organized, as befitted an officer in the Swiss citizen army, and that he eschewed the dictatorial methods that were much in fashion in his era. A Zurich colleague described him as the antithesis of the flashy Weingartner, who succeeded Hermann Suter in Basle. In his kindness and warmth he was seen as resembling Bruno Walter--for whom he deputized at a Linz performance of Bruckner's Eighth with the Vienna Philharmonic which was broadcast to England and America. As his commercial recordings (all too few) illustrate, Andreae shared Brun's appreciation of the "long breath" in Bruckner. Of the Bruckner conductors of the next generation, it is perhaps the late Günter Wand whom he anticipates in his intuitive grasp of Bruckner's symphonic architecture.

---

ACKNOWLEDGEMENTS. Much useful information was gleaned from Franz Scheder's Anton Bruckner Chronologie: Die Jahre 1897 bis 1999 (Nuremberg, loose-leaf). I am indebted to Andrew Youdell for a tape of Volkmár Andreae's 1955 recording of Bruckner's Third with the Vienna Symphony.

## AN APPROACH TO ANTON BRUCKNER

By HENRY RAYNOR

As a writer on music Henry Raynor is remembered chiefly for his studies in the field of social history. He emerges as a vigorous champion of Bruckner - at a time when Deryck Cooke and Robert Simpson were just beginning to take up arms - in this article published in the February 1955 issue of The Musical Times. It is re-published here partly for the picture it gives of Bruckner reception in Britain at the time, but above all for the author's enduring insights into the composer's methods and mentality.

\*

BRUCKNER'S reputation in this country is something of a mystery. We are told that he was a simple-minded peasant who wrote over-long and simple-minded symphonies; that he was, moreover, a 'Wagnerian symphonist' and mystically linked with Mahler. The average intelligent English musician is properly impressed by the German-Austrian musical tradition; but when he is told that in these countries Bruckner is treated as the equal of Brahms and indisputably the superior of Sibelius, he decides that there are aberrations of taste even in the most musical of nations. He expels Bruckner from his consciousness not so much because he dislikes Bruckner's symphonies--for at best he has probably heard only the fourth and seventh--but because he has been told by a variety of English historians, writing with patronizing conviction, that Bruckner was a well-meaning bore 'written up' by the Wagnerites to impress the Brahmins. In the 1860's and 1870's, they say, Zukunftsmusik needed a symphonist: as Bruckner idolized Wagner and wrote (once) [sic] for Wagner tubas, he attained a place far beyond his natural deserts, so that any attention paid to him now is to be accounted for by his position as a propaganda figure then.

Bruckner's music, then, has not been tried and found wanting; and the rejection of it is generally based upon the misapprehensions of inexperienced critics condemning one composer's style for not being that of others. No three composers were ever more staggeringly different in personality, outlook and natural musical gifts than Bruckner, Mahler and Wagner. Bruckner, the simple-minded peasant, wrote symphonies that are, in tonal organization, as subtle as any theorist could wish if his theories are more than conventional abstractions. Unfortunately, most theorists base their beliefs upon matters of precedent and a sort of lowest common denominator of musical practice, so that they find themselves in difficulties with composers whose musical instinct prompts them to abandon the customary routes or persuades them to do what look like traditional things for new reasons. It is difficult to come to terms with Bruckner, because we do not at first realize how many of our preconceptions must be suspended. Bruckner often seems to be indulging in conventional practices and yet to be moving in a direction which the listener cannot justify in his usual terms. Tovey, for instance, wrote of the opening of the development section in the first movement of the sixth symphony:

The enemy blasphemes when the devout Brucknerite exclaims at the mastery of these devices. Technically, they are remarkable only for their naiveté; the genius of them lies in the fact that they sound thoroughly romantic.

This comes as a surprise from a critic of Tovey's stature. He is not, of course, condemning the naïveté, but his words can only draw the reader's attention to the inessential fact that some of Bruckner's practices look naive, whereas the important thing is surely that they sound right. The English critic can hardly avoid a Bruckner legend that leads him to search for naïveties and to mistake them, when they arise, for the essential substance of the music. And yet Bruckner's simplicities lead him towards powerful conclusions, and we are wrong to consider the incidentals rather than the ends they serve. Tovey advises the listener to approach Bruckner's fourth and sixth symphonies as he would approach 'a simple old soul talking to a child about sacred things'. The hypothetical child would be rather puzzled, not by the subject matter of the discourse, but by its wide-ranging references, its complex associations and its application to matters related to it only by a startling insight.

A tempting analogy might be drawn between Bruckner and Wordsworth, who sought to recapture in "Michael" the simplicities of peasant life because, he says, they illuminate 'man, the heart of man, and human life'. Such an analogy would be dangerous, however, if it suggested that Bruckner deserves our attention for some analogous illumination; that would be too great a simplification. We accept the facts that Bruckner was a peasant, and a devout unquestioning Catholic; that he tipped Richter (not over-generously) for conducting his fourth symphony; that his table manners were notable for robust simplicity rather than refinement; and that he was completely carried away by "Tristan und Isolde" in spite of the music's intense sensuality and complete lack of any of that religious feeling that was the strongest factor in his conscious mind. (It may well be that he loved "Tristan" as sound rather than as the expression of a purpose and a meaning.) Probably most admirers of Bruckner begin by relishing isolated moments of grandeur or benign simplicity, and only after repeated hearings defy Euclid and conclude that after all the whole is greater than the sum of its parts. Bruckner's mundane simplicity is as irrelevant to music as Bach's narrow-minded, ill-informed religion or Beethoven's self-pitying, semi-literate letters. Haydn's religion, for that matter, was perhaps even simpler than Bruckner's, for in Haydn's Masses there are only occasional suggestions that religion is a mystery. All we can truly say of Bruckner's naivety is that it is a feature of musical designs of large extent and very considerable imaginative power.

He was, first of all, a church musician steeped in polyphonic music and an organist famous for his powers of improvisation, which means that he was himself a master of polyphonic device. He emerged into symphonic music after Schubert had enlarged its time-scale by wide-ranging, often discursive, harmonic movement and the use of lyrical, sometimes quasi-national, melody, while Wagner was expanding tonality through wider and wider chromatic excursions. To the 1860's, Schubert's last two symphonies were still somewhat suspect: while the battle over Wagner's music was still undecided, they seemed irrelevant. The contest was between Brahms and Wagner, a revitalized symphonic tradition opposed to an ardent modernism which, though it derived considerably from symphonic method, had not yet applied itself to the symphony proper. Because Bruckner admired Wagner and wrote symphonies approximately traditional in outline, he was used as a stick with which Wagnerites could beat Brahmins. Bruckner's symphonies have four movements and can be related to sonata form, since

they show two groups of materials in contrasted keys reaching a recapitulation and a coda. Nevertheless, in the Pelican Books symposium, "The Symphony", Richard Capell suggested that 'there is no evidence that Bruckner ever looked closely at a Beethoven score', and in "The Oxford History of Music" H.C. Colles declares that Bruckner was 'right outside the symphony in the sense in which the classics have defined the term for us'.

Although such criticism does not prevent the listener from discovering the incidental delights of a Bruckner symphony, it does leave him with the feeling that, whatever duties he may have towards other composers, he is absolved from the task of thinking of any movement, let alone any symphony, by Bruckner as a whole. It is easier to regard any work as a large bran-tub holding a number of valuable articles protected by a wealth of saw-dust. If we expect Bruckner's symphonies to proceed with that sense of urgent drive towards a culmination which we experience with Beethoven, we shall be disappointed. But that sense was a personal characteristic of Beethoven's music rather than of the more amorphous thing we call 'the symphonic tradition'. We shall be equally disappointed if, expecting a 'Wagnerian' symphony, we listen for Wagner's disturbing sensuality. The gulf between Wagner and Bruckner is never clearer than when Bruckner's melodies are closest to the Wagnerian idiom--in the great rising cello theme of the Andante in the fourth symphony, for example.

Bruckner not only wrote his own kind of symphony, he also bequeathed to posterity an appalling textual problem. His own manuscripts present so many modifications, alterations and revisions that it is difficult to know what his final intentions may have been. Then the published edition by which the works are best known was further edited, possibly with the composer's agreement in some matters, and a definitive edition based upon the manuscripts was published only during the 1930's. The earlier editors, devoutly Wagnerian, modified Bruckner's orchestration along Wagnerian lines. More seriously, they cut the works in accordance with notions of traditional symphonic procedure in a way that once or twice creates some fine dramatic effects--which were not Bruckner's interest--at the expense of what we can only call 'architectural symmetry', which was something for which the composer obviously cared intensely. The Eulenberg scores of the second and fourth symphonies, for example, shear away recapitulations in a wholesale way. In the second symphony's finale, almost everything between the end of the development and the opening of the coda has disappeared. The scherzo and finale of the fourth symphony each loses the recapitulation of its first subject. Oddly enough, the critics who have attacked Bruckner's symphonies for their lack of formal balance have done so on the strength of these mutilated editions. Tovey praised the cut in the scherzo of the fourth symphony on the grounds of its dramatic effectiveness; but the composer's own version has a completeness of form which is its own reward.

To consider Bruckner's achievement with any real accuracy, it is necessary to remember the historical position of the symphony at the time. The first two symphonies, which he subsequently disowned, were written in 1863-64. [Scholars now assign the early D minor Symphony, No. '0', to 1869 - Ed.] Neither Schubert's incomplete but vastly important Symphony in E of 1821 nor the "Unfinished" was known, and only the great C major had reached any degree of popularity. Schumann was dead, but his flawed though intrinsically valuable symphonic work had a considerable influence,

through Brahms, among the traditionalists. Brahms was nine years Bruckner's junior, though his first symphony preceded Bruckner's by three years. Brahms's C minor symphony, composed in 1862, was undoubtedly the greatest symphonic achievement since Schubert's C major. Its essential conservatism has probably been overestimated, for our attitude to Brahms is just as coloured by battles long ago, and the memory they leave, as is our attitude to Bruckner. In his first symphony, Brahms followed the precedent of Beethoven's ninth, placing the emotional centre of gravity in the finale, and evolving for his purpose a design based upon contrast and juxtaposition. The conservatism of the work really lies in its treatment of tonality; and its most notable feature is the introduction of lyrical features into the form as Beethoven left it. In some respects, the Brahmsian reaction is as much a reaction against the Choral Symphony as against 'modernism' and the length and proliferation of Schubert's "Great" C major--a proliferation which, whether or not we idolize the Schubert work, is the outcome of a fine and original harmonic sense.

Symphonic styles in the mid-nineteenth century included the progressive conservatism of Brahms, the 'nationalism' of Dvorak with Schubert's untraditional lyricism added, and the overtly programmatic romanticism of Berlioz and Liszt. All these innovations and divergencies were rooted in Beethoven's ninth symphony. One of the disadvantages of a masterpiece is that later ages take it for granted; and we easily forget that the ninth symphony, by extending the boundaries of the permissible to the extremities of the horizon, implied that everything could find a place within the symphonic style. The ninth symphony both made later developments possible and created the problems they had to solve.

It is in Schubert, more than in any other composer, that we find the adumbrations of Bruckner's style. When Mendelssohn attempted to give the C major symphony in London in 1844, the performers objected to the long passages of unvaried figuration that in the score look like a prophecy of many similar pages by Bruckner; the Symphony in E's slow introduction has a rising trombone figure inside vast harmonies which, although the figure in itself is not specially Brucknerian, brings the later composer to mind through its solemn spaciousness. The suggestion of a chorale at the opening of the C major symphony and the trombone interjections which perform the Brucknerian feat of lifting the music bodily from C flat into G major again suggest vast solemnities and fall grandly across the swift violin figurations--these are moments that show Bruckner's affinities in previous symphonic music.

Nevertheless, the essentials of Bruckner's style are not Schubertian. Even at their most beautiful his melodies are never so near to song, and his acceptance of the post-Schubertian harmonic range is lost in his assimilation of Tristanesque harmony. Bruckner's attitude to tonality is not so much dramatic, like that of Haydn, Mozart or Beethoven, as structural; and he is the historical link between Schubert and the 'progressive tonality' of Mahler and the final Viennese disruption of tonality. Schubert's music occasionally modulates so rapidly through a circle of keys that the effect is almost that of turning a kaleidoscope; a passage of equally rapid modulation, in Bruckner's work, usually remains in a clear relationship to its home tonality. In the Andante of the fourth symphony, for instance, the C minor of the opening remains in control throughout a passage of constant modulation; so that when the

section at length closes in C major, we are left with the realization that the perspective of the music has not altered in spite of the enlarged horizon it has presented. Furthermore, the establishment in their own rights of tonalities that have been alluded to in the context of another basic tonality has considerable formal importance in Bruckner's work. There is a great difference between these 'allusions' to related tonalities and real modulation, which is generally achieved with a sense of effort whilst the enriching allusions are accomplished with Schubertian ease. The first theme of the sixth symphony, for example, is a squarely diatonic statement announced under a driving rhythm that clouds the tonic key, A minor, which is not fully established until the theme's first restatement, after twenty-four bars, in an enormous tutti. It is then referred to C sharp, D and F as relations of A before a deliberately pointed modulation to E for the second group. This feeling for extended tonality creates vast, concentric circles of keys. The second group in the Andante of the fourth symphony first appears in what we may call 'D as related to G'. When it is restated in an autonomous D, as though it were the reappearance of a formal episode, it provides a tonal nucleus for a further group of related keys and also permits the Brucknerian memory to relate the new tonalities grouped round D to the earlier group of which D was a part.

I say 'the Brucknerian memory', because these huge tonal edifices occupy a considerable time and they are static; we are not suddenly recalled, by the dramatic force of a recapitulation, to a startled understanding of the movement's purposes. If the customary adjective applied to Bruckner's symphonies--'pyramidal'--has any force, it implies a form that must be completed symmetrically, and one that the listener will fully understand only when his memory is trained to retain the entire substance of a movement throughout its course. Once he is able to view the constituent trees as part of a huge homogeneous wood, the apparent languors and passages in which long stretches of figuration seem to be massing themselves for a dramatic stroke that never arrives, take their places as necessary and impressive features of the music. Although we must know any music in order to understand it, the process of getting to know a Bruckner symphony is unusually long and difficult, because it depends upon training the ear to assimilate the Brucknerian form. In England this is almost impossible. The entire canon of his symphonies is not even available upon gramophone records, none of them is frequently performed; and performances of the eighth, the grandest, and the ninth, the most deeply personal and prophetic, are more rare than performances of any other music of comparable greatness, except perhaps "Les Troyens". This essay itself is not written to proclaim the results of a total experience but to discover and analyse the special qualities that the writer has found, in spasmodic acquaintance with the relatively more accessible symphonies, most powerful and impressive.

The architectural, 'pyramidal', style implies, of course, the symmetry that Bruckner's editors have usually succeeded in destroying in their eagerness to turn his symphonic style into one in which Beethoven's dramatic tension of form is married to Wagnerian orchestral method. It should be remembered that some of the most Wagnerian-sounding passages in the symphonies, so far as orchestration is concerned, represent the modifying ideas of editors. 'Symmetry' does not mean either an exact or a full recapitulation of the process undergone in the exposition, just as a

matter of routine; and, as I have suggested, the return of a dominant group to the tonic key often brings the proliferation of a further group of tonalities around a new nucleus. Bruckner's recapitulations are as condensed as his form allows. In an architecture of key relationships, the factors by which such relationships are created must be allowed to reappear at the end of the movement in order to carry the weight that was thrown upon them in the exposition. As the climax of each movement--its apex, to pursue the pyramid metaphor--is usually in a new tonality not necessarily closely related to the original tonic but evolved in the development, the movement can be regarded as a process of expansion in concentric circles around a central tonality. In the Adagio of the seventh symphony, for example, the main subject is stated first in C sharp minor; but the movement is a species of rondo and the episodes appear first in F sharp and then in A flat, after which the subject bursts into solemn glory in C major and then fades into a D flat enharmonically identical with the opening C sharp. The movement radiates out from its C major climax, and the Brucknerian memory recognizes any abridgments as mutilations of the essential structure. The detailed and sympathetic analysis of the eighth symphony in Leichtentritt's "Musical Form" provides possibly the most acceptable Brucknerian terminology by referring to the outer tonalities as 'terraces' and the tonality of the climax as the 'peak'. Certainly some such formal language is needed to demonstrate that whatever success or failure attended Bruckner's efforts, he was not merely failing to write according to the pattern set by Beethoven.

Tonal architecture largely determines Bruckner's choice of material. His first themes are often fanfares, always squarely diatonic, the product of a mind saturated in polyphony and capable of considerable polyphonic treatment. Their inversions are almost as important as themselves, and the simultaneous appearance of their erect and inverted forms is the signal for a climax or a peroration. In contrast, second subjects are usually elaborate melodies, often extremely beautiful in their own right and highly chromatic. The dynamic balance of related tonalities weakens the traditional opposition of tonic and dominant, and it is possible to see in Bruckner's contrast between the diatonic and the chromatic a legitimate extension of the sonata clash. His themes tend to coalesce vertically; the enigmatic capering of the violins in the scherzo of the ninth symphony eventually piles up into an almost unclassifiable dissonant chord of which it is the linear extension. The codetta melodies--and in them Bruckner's naivety appears--are always firmly diatonic and close to song; they qualify the opposition between the diatonic theme and the chromatic second subject. Bruckner tends to march along steadily in four-bar phrases; and this is a weakness upon which even Tovey pounces in the two essays which forgive Bruckner for not being Brahms because of some magnificent 'passages'. But the material of these four-bar phrases is intensely diversified, and the generally polyphonic cast of Bruckner's mind leads him to treat them in a way that largely avoids the metrical monotony that always seem to threaten in reading a Bruckner score. In the later symphonies, the eighth in particular, the symmetry of the whole form does much to make a virtue of these instinctive balancing phrases.

Those countries in which a Bruckner tradition has grown up--Germany and Austria in particular--hold the composer's final greatness to be demonstrated by his mastery of the entire range of a symphony. After the "Eroica", Beethoven avoided symphonic Adagios until the ninth, and then he

changed its position with the scherzo and balanced it with the mountainous choral finale. The Adagio had become, in other words, not an indication of tempo but a style of expression that could balance in profundity and power the weight of Beethoven's scherzos and first movements. At the same time, the transformation of the traditional minuet and trio into a scherzo demanded what continental critics have called an 'apotheosis' finale. Where a Beethoven finale is comparatively lightweight, after the "Eroica", the scherzo is unmistakably light, and in the eighth symphony it reverts to the Minuet. Brahms avoids the scherzo in his symphonies, and only his second approaches an Adagio, but there the direction ma non troppo modifies his purposes. Only his fourth has a scherzo, and only the first and fourth have 'apotheosis' finales. Thus Brahms avoids the problems left by the ninth symphony, whilst Bruckner attempts to solve them. From the "Eroica" onwards, Beethoven seems to have had mixed feelings about the slow introduction, which he used automatically, and with profound effect, in the first, second and fourth symphonies. In the ninth, the introduction displays the theme in alien tonalities before launching into the tonic. The introduction is an integral part of the first movement in Bruckner's work; in it, he 'creates' the theme rather as Beethoven did in the ninth symphony. Only twice does Bruckner give his theme the motto-like significance of, say, the opening of Beethoven's fifth; usually his first movement is a preparatory movement, for all its diversity of thematic interest and breadth of style. In the third and sixth symphonies, where the theme has a Beethoven-like significance, Bruckner treats it cyclically, allowing it to return in combination with the climactic themes of the finale.

In all but the seventh of Bruckner's symphonies, the weight taken from the first movement is given to the finale. Part of the intense poignancy we feel at the close of the unfinished ninth is due to the fact that we have been led only part of the way. Whereas Schubert's "Unfinished" symphony satisfies us as it is, Bruckner's ninth merely stops with the falling to silence of the noble Adagio--it does not complete itself. The seventh symphony, with the great tonal mountains of the first movement and the massive solemnities of the second, declines through a lighter scherzo to a concise finale, much as Beethoven's fourth and sixth do; but in the other symphonies, the Adagio and a deep-breathed, powerful scherzo fall into place as movements of increasing tension. The finales climb usually to a general pause and then plunge into a brass-choir chorale. At the same time, the key-movement throughout the symphonies is beautifully designed to return with tremendous culminating force to the tonic key for the final statement.

In short, then, we must realize that out of the diversity of the symphonic tradition, Bruckner evolved a symphonic style of his own, just as Beethoven and Brahms had done, and used it, as they used theirs, for his own purposes. Any consideration of Bruckner's work in other terms is entirely unrealistic. Historically, Bruckner's work was inevitable; the new characteristics of Schubert's mature symphonies demanded some such development. Just as we see

how and in what directions Bruckner was influenced by Wagner despite the incompatibility of their temperaments, we see how, despite an equal incompatibility, he influenced Mahler and thus contributed to the latest Viennese symphonic style. These are not questions of hierarchy. Bruckner's ninth symphony, after the monumental consummation of the eighth, looks forward to a new harmonic world, leading the way towards the fierce dissonances and further tonal explorations of Mahler; for there is no truth whatever in the theory that any one of Bruckner's symphonies, fully known, will do duty for all the rest.

It would be fatuous to suggest that Bruckner's symphonies represent eight and three-quarters unalloyed masterpieces. Like almost every other composer whose work is worthy of attention, we watch him overcoming or utilizing inherent defects, making a style out of what was possible to him. We are the losers if we reject music before we are in a position fully to understand it, on the grounds that it does not tally with what we have come to expect from other music. There are many matters with which Bruckner's music patently fails to concern itself. Even at its most golden it is unsensual; it is not angry or rebellious; it is too grand to be pathetic, though it passes through dark and tragic experiences. 'Power' is perhaps the quality we feel most strongly in these works, an elemental yet controlled strength which exercises itself according to laws and beliefs held with unshakable conviction. If we listen to his music with an open mind, we realize that we are listening to a composer who is unlike all other composers; and that fact implies that his music needs no justification.

We have been unable to trace the holder(s) of the copyright in this article and ask them to contact us so that suitable acknowledgement can be made.

**NEW MINI-FESTIVAL.** The first Herreweghe Festival will be held on July 4-5 in Ghent, the Belgian conductor's native city. There will be evening concerts in St Boofs Cathedral representing two of Philippe Herreweghe's passions: a Bruckner symphony and a large oratorio-like work. Featured this year are Bruckner's Fourth Symphony and Brahms' Ein deutsches Requiem, both with the Royal Philharmonic of Flanders. Daytime activities include chamber music, movies and a meeting with Herreweghe when he will talk about the festival programme and Bruckner. He will be joined in a round-table discussion on July 5 (11am) by Crawford Howie, Jan Roes (managing director of the Royal Philharmonic of Flanders) and Prof Francis Moes from the University of Ghent. For more details visit the orchestra's web-site-- [www.defilharmonie.be](http://www.defilharmonie.be), or contact: [inge.simoens@defilharmonie.be](mailto:inge.simoens@defilharmonie.be)

IN OUR NEXT ISSUE (EXCLUSIVE!): "The Finale of Bruckner's Ninth: an alternative vision". Jacques Roelands compares and criticizes the performing versions by William Carragan, Samale/Mazzuca and Phillips/Samale/Mazzuca/Cohrs in addition to John Phillips' Reconstruction.

**2002 BRUCKNER MARATHON**

Carlsbad, California on August 31, 2002

---

Hosted by Ramón Khalona and Dave Griegel

**Symphony in F minor**

USSR Ministry of Culture Symphony Orchestra/Gennady Rozhdestvensky  
 EMG Melodiya BVCX-38016, studio recording, 1983

Performances of Bruckner's F-minor symphony cover a broad spectrum, from a light, almost Schubert-like to a heavy late-Bruckner approach. Rozhdestvensky follows the latter, and some listeners may find it inappropriate. Yet we have always found room for diversity, and Rozhdestvensky's Bruckner almost always has unusual and interesting elements. We are pleased to begin with this somewhat "over-the-top" recording of Bruckner's student work.

**Symphony No. 1 in C minor**

Stuttgart Radio Symphony Orchestra/Leif Segerstam  
 Private issue, live recording, 1996

Leif Segerstam chose to perform what is the standard "Linz" version of the First, but that's about all that is standard in this performance. Many may have first encountered Segerstam in his complete Sibelius and Mahler cycles for Chandos. Those performances are noteworthy for their unique but eminently musical interpretations, and Segerstam is just as unique and as musical in Bruckner. We are particularly taken by his tempi and phrasing; his is probably the loveliest Bruckner First ever. We can only hope that Segerstam will have an opportunity to make some commercial Bruckner recordings.

**Symphony in D minor ("Die Nullte")**

Concertgebouw Orchestra, Amsterdam/Bernard Haitink  
 Philips CD 442 041-2 (from complete set), studio recording, June 1966

Recordings of Bruckner's early D minor symphony are rare, and we are fortunate that Haitink chose to include it in his first traversal of the master's symphonies with the Concertgebouw orchestra. Although Haitink has always had a preference for steady and generally broad tempi in his Bruckner interpretations, he presents a youthful and vigorous reading of "the Littlest D minor": one of the most satisfying this work has received. The playing of the orchestra--fully under Haitink's command after his brief apprenticeship under Jochum, following van Beinum's passing--is superlative.

**Symphony No. 2 in C minor**

Bavarian Radio Symphony Orchestra/Erich Bergel  
Lucky Ball CDR, live recording, 16 March 1978

Although Erich Bergel (1930-1998) would appear to be an obscure entry among Brucknerians, the Romanian conductor has left us an interesting reading of this seldom-performed symphony. The recording dates from the period that followed his emigration to Germany, where he taught at the Berlin Academy and conducted various orchestras, including the Berlin Philharmonic following Karajan's invitation. Bergel had great affinity for the music of Bach and left two books: "The Art of the Fugue" (1980) and "Bach's Last Fugue" (1985), which served as the basis for his completion of the last fugue of the work. (Interested listeners can sample his magnificent live recording of "The Art of the Fugue" with the Cluj Philharmonic on the Budapest Music Center label, BMC CD 011.)

The present recording follows the Haas edition, with the omission of scherzo repeats. Even though this edition is now considered spurious, Bergel gives an inspired performance, with committed playing from the Bavarian Radio Symphony, with whom he seems to have forged an understanding partnership.

**Symphony No. 3 in D minor**

Vienna Philharmonic Orchestra/Carl Schuricht  
EMI/Electrola CD CDZ 25 2924 2 (Germany); studio recording, 2-4 Dec 1965

The esteem in which the VPO held Schuricht can be fairly gauged by recognizing that he was one of only a few conductors who was awarded the Otto Nicolai medal (1956) and honorary membership of the orchestra (in commemoration of his 80th birthday in 1960). By one of those strange turns of fate his partnership with the orchestra intensified during his later years; he was selected to lead them, along with André Cluytens, during their American tour of 1956, following the death of Furtwängler and Erich Kleiber. Schuricht reciprocated their affection by conducting memorable live performances during that tour and a series of studio and live recordings.

This is the last in Schuricht's series of great Bruckner recordings with the orchestra, and it is his only recording of the Third. He follows the 1890 revision (ed. Röttig). Throughout, the listener can find characteristic examples of Schuricht's way with Bruckner: flexible tempi, affectionate phrasing without sentimentality, and an ear for the orchestral line.

**Symphony No. 4 in E flat major**

Vienna Philharmonic Orchestra/Wilhelm Furtwängler  
Orfeo C559 022 I, live recording, 29 October 1951

Furtwängler learned his Bruckner from the first printings, but as the Orel and Haas editions came out he switched to them, with the exception of the Fourth. The combination of Furtwängler's conducting and the 1888 version of the score make this one of the most, if not the most, exciting Bruckner Fourth's on record. Three recordings survive. The early BPO wartime recording is not quite complete; the other two derive from the tour Furtwängler made with the VPO in 1951. We have decided to present the later of the two complete performances, as it has just been reissued in a new transfer by Orfeo, presumably from the original master tapes.



### **Symphony No. 5 in B flat major**

London Philharmonic Orchestra/Franz Welser-Möst  
EMI 55125, live recording, 31 May & 1 June 1993

With a duration of less than 69 minutes, this live Bruckner Fifth qualifies for the "fast and furious" category. Gone are the quasi-religious aura and laboratory conditions that are part of most recent Bruckner recordings. Instead we have a daring performance that may not please everyone, but we consider it to be a knockout. Franz Schalk felt the need to add extra percussion during the final chorale. Franz Welser-Möst does not follow Schalk's score, but he did arrange for his timpanist to give just a bit extra (to put it mildly). That combined with some fine brass work leads to an unusually rousing end to the symphony.

### **Symphony No. 6 in A major**

Munich Philharmonic Orchestra/Sergiu Celibidache  
Sony VHS SHV 48348, live recording, 26-30 November 1991

Bruckner connoisseurs have long hailed Celibidache's interpretation of the Sixth symphony as one of his finest achievements. During the latter phase of his career he could indulge in very expansive tempi which, frankly, can make recordings such as that of Bruckner's Eighth sound distended. There is none of that here. Celibidache's affinity for one of Bruckner's most elusive works is evident, and so convincing is his interpretation that all questions of tempo relationships are simply forgotten. This video appears to be an edited version from several performances. The companion recording released by EMI (from 29 November) is very similar in nature, with minor differences in the timings of the individual movements. We think the visual aspect provides an added dimension.

**Symphony No. 7 in E major**

Hague Residentie Orchestra/Evgeni Svetlanov  
Private issue, live recording, 21 May 2001

**In Memoriam Evgeni Svetlanov**

Evgeni Svetlanov (1928-2002) was destined for a career in the theater. He made his Bolshoi debut at the tender age of three, as Butterfly's child in Puccini's opera, and later served as that theater's music director for many years. His immense discography is mainly of Russian music (including the complete symphonies of Myaskovsky), but he conducted and recorded the music of Elgar, Mahler and Bruckner. He also composed symphonic, choral and chamber music works. His studio recording of Bruckner's Eighth was issued on the Melodiya and Olympia labels. The present recording of the Seventh symphony, in the Nowak edition, dates from barely a year before his passing, when Svetlanov was working mainly as a guest conductor. It is a reading in the grand manner and the listener will be rewarded with an uncommon and surprisingly effective finale.

**Symphony No. 8 in C minor**

BBC Symphony Orchestra/Günter Wand  
Private issue, live recording, 11 November 1983

**In Memoriam Günter Wand**

If and when a Günter Wand (1912-2002) discography and concert record is undertaken, the Eighth symphony will figure prominently. One of us [RK] recalls fondly a 1989 performance of the Fifth with the Chicago Symphony that helped cement his reputation in the United States as one of the great Brucknerians of the 20th century. The present recording followed his impressive UK debut in 1982 as he was forging a close partnership with the BBC Symphony. As in all of his recordings of the work, Wand selected the Haas edition, and he turns out a ruggedly convincing performance, wonderfully played by the British orchestra.

**Symphony No. 9 in D minor**

Tokyo Symphony Orchestra/Takashi Asahina  
Pony Canyon PCCL-00126, live recording, 16 March 1991

**In Memoriam Takashi Asahina**

Takashi Asahina may have made more Bruckner recordings than any other conductor. John Berky's discography currently lists six recordings of the Bruckner Ninth alone! Out of these, we have chosen a live recording from 1991 to honor the memory of this great Brucknerian and to complete our fourth annual Bruckner marathon. This is the fastest of his recordings of the Ninth, and it has the air of excitement we expect of a great live recording.

## L E T T E R S

From Nicholas Fogg (Stepney, London):

As an amateur pianist and organist of moderate ability, I have for many years enjoyed studying the harmony of the Common Practice Period (c. 1700-1914) covering the Baroque, Classical and Romantic eras. I am fascinated, in particular, by the more rarely used so-called "dissonances" such as the exceptionally beautiful and expressive dominant major and minor elevenths and thirteenthths. These are five-part harmonies serving as extensions of the more commonly employed dominant seventh and the major and minor ninth: the piling-up of thirds over the dominant. ( $V^{11,9,7}$ : in C major: G, D, F, A, C; in a minor: E, B, D, F, A; and  $V^{13,11,9,7}$ : in C major: G, F, A, C, E; in a minor: E, D, F, A, C.)

I have been struck by the fact that Bruckner employed dominant major and minor elevenths and thirteenthths fairly frequently in his mature symphonies, Nos 4-9. He was probably influenced in the use of these very Romantic harmonies by his great idol, Richard Wagner, whose operas he heard and studied carefully. Examples are to be found in the orchestral conclusion to the second scene of Das Rheingold (1853-54); the "Venusberg-Bacchanale" music of Tannhäuser (Paris version, 1860) and the overtures or preludes to Tristan und Isolde (1857-59), Die Meistersinger von Nürnberg (1862-67) and Parsifal (1877-82).

Wagner must have been introduced to dominant elevenths and thirteenthths in the music of his friend and father-in-law Franz Liszt, as evidenced in such piano works as the Consolation No. 1 in E major, G172 (1849-50), Liebesträum No. 3 in A major, G541 (1850) and the Sonata in b minor, G178 (1852-53). Liszt, in turn, must have been indebted to another master of chromatic harmony, his great pianist-composer rival, Frédéric Chopin. Chopin employed these sonorities with some frequency from c. 1830 onwards, as shown for instance in his Etudes in C major and E major, Op. 10, Nos 1 and 3.

It is more difficult to ascertain who influenced Chopin, but I believe that it is significant that he studied and admired the music of J.S. Bach-- although it is a moot point whether he was acquainted with Bach's free organ works, which feature a number of dominant elevenths and thirteenthths: Preludes in D major, BWV 532, e minor, BWV 548, and b minor, BWV 544; Fantasias in G major, BWV 572, and g minor, BWV 542; Toccata in d minor ("Dorian"), BWV 538, and Fugue in d minor, BWV 539.

Naturally, Bruckner as a great organist will have known Bach's works extremely well. Furthermore he might have been influenced by Simon Sechter, his teacher in harmony and counterpoint, during his extensive studies with him.

From Michael Piper (Leamington Spa)

Who's for a Bruckner Marathon in Britain? I would be interested to receive some responses--for or against. If the response is favourable, early September might be a good time.

[Please contact Michael at 4 Portway Close, Leamington Spa CV31 1RZ, or via two.teds@virgin.net, suggesting how and where the Marathon might be held.]

From Ramón Khalona (Carlsbad, California):

In the November 2002 issue of The Bruckner Journal, Colin Anderson reviews Urania's release of Hans Rosbaud's recording of the Eighth symphony with the SWR Symphony Orchestra of Baden-Baden ('A Bruckner Miscellany', p. 6). In his review Mr Anderson notes with regret that Rosbaud makes "an almighty excision" in the Adagio. In reality, Rosbaud never made that cut. His recording, as preserved in the SWR archives, indicates that he recorded the symphony complete following the Haas edition, as shown by these timings: SWR original recording-- 13:39, 13:28, 26:11, 19:20; Urania CD 22.188-- 13:35, 13:24, 18:05, 19:29. Incidentally, this recording was made on 17 November 1955 (not in 1951 as indicated by Urania), as shown in Joan Evans' discography in Hans Rosbaud: A Bio-Bibliography (Greenwood Press, 1992, see p. 121, entry T115, under 'Non-Commercial Recordings').

A comparison leaves us in no doubt that we are dealing with the same recording--according to Evans, the only surviving recording of the Eighth by Rosbaud. One can only suspect that either Urania's source was missing a significant section of the Adagio or that it was damaged and that Urania chose to edit this large passage out.

In accepting Urania's date, however, Mr Anderson wrote: "1951 pre-dates Nowak's edition of the 1890 version and its acceptance of the cut in the Adagio." This reinforces the common misconception that the Nowak edition is cut in this movement. In reality Nowak gives us the symphony as Bruckner revised it in 1890. Haas' edition, while also based on the 1890 revision, actually restores a passage from Bruckner's first version of 1887 in the Adagio and adds four passages that originated in the first version--and another by Haas himself--to the Finale. (For the precise locations, see David Griegel's description at <http://www.geocities.com/dkgriegel/versions.html> and Appendix A of Ben Korstvedt's book Bruckner: Symphony No. 8.) It is time to put this misconception to rest.

From Colin Hammond (Bristol):

A group of readers met at The Manor House Hotel, Leamington Spa on Saturday 28 September 2002 for a two-part presentation by Ken Ward. Firstly, there was the Finale of the Fourth symphony followed by the Adagio of the Eighth. With both movements Ken dealt with matters of orchestration, tempi, dynamic range, as well as differences between versions and editions of the Eighth. Differences were heightened by recorded examples from Knappertsbusch, Celibidache, Klemperer, Jochum, Wand, Tintner and Skrowaczewski. The enjoyment of the afternoon was clear from the tone and enthusiasm of the discussions which followed both sessions. Many thanks to Ken Ward for an immaculately prepared presentation, and to Michael Piper and his wife for hosting a most profitable afternoon.

\* \* \* \* \*

In Mark Kluge's article on Bruckner performances in New York (1964-65) in our last issue, references to Steinberg's score markings were by courtesy of Raphael Tennenbaum, the conductor's grandson. The author would be happy to send readers his article as an e-mail attachment, which must be saved to disk in order to see further source references. The address is: [MWKluge@aol.com](mailto:MWKluge@aol.com)

RAYMOND COX has a new e-address--  
[raymond@cox269.freemove.co.uk](mailto:raymond@cox269.freemove.co.uk)

TILLY EDER has succeeded Dr Herbert Vogg as managing director of the Musikwissenschaftlicher Verlag Wien, publishers of the Complete Critical Editions of Anton Bruckner and Hugo Wolf in addition to books on music. The new Homepage of the MWV is at [www.mwv.at](http://www.mwv.at)

CD DRAW. The winner of two Hänssler CDs in our November 2002 draw was Andrew Lewis from Kent.

The 2003 LINZ BRUCKNER FESTIVAL will take place between 14 September and 5 October (<http://www.brucknerhaus.at>).

## CHRONICLE

Bruckner's Seventh figured in Zubin Mehta's final programme with the Los Angeles Philharmonic in the Dorothy Chandler Pavilion on 9 January.

On 10 January Leon Botstein conducted the American Symphony Orchestra and Concert Chorale of New York in Bruckner's Mass in F minor and Symphony No. 1 (Vienna version) in Avery Fisher Hall, Lincoln Center.

Vladimir Fedoseyev and the Vienna Symphony Orchestra gave Bruckner's Ninth in the Vienna Musikverein on 15 and 16 January.

Bruckner's Ninth in a revised completion by William Carragan—with enrichment of the orchestration of the fugue—was played by the Saratoga Symphony under Jason Klein on 19 January in Saratoga, California.

The Linz Bruckner Orchestra under Dennis Russell Davies performed Bruckner's Third at San Bartolome, Lanzarote on 7 February.

Hans Vonk conducted the Dallas Symphony in four performances of Bruckner's Third at Mayerson Symphony Center, Dallas between 13 and 16 February.

After giving Bruckner's Fourth in the Musikverein (19 Feb), Nikolaus Harnoncourt and the Vienna Philharmonic took the work to Orchestra Hall, Chicago (26 February).

[Information supplied by George Banks, Peter Bishop and U.S. correspondents]

---

Stephen Johnson gave an illustrated talk on Symphony No. 9 in the BBC Radio 3 series "Discovering Music" on 2 February.

---

DONATIONS are gratefully acknowledged from George Banks, Richard Crowder, Jerome Curran, Geoffrey Gill, Thomas Paton, Michael Piper, Gerard Robello, Michael Toohey, Ken Ward, Robert Wardell, David Wilson, David Woodhead and John Wright.

## D I A R Y

**March 8** Symphony No. 5. Hertford Bruckner Orchestra/Paul Coones. University Church of St Mary, Oxford (8pm).

**March 13** Symphony No. 8. Hallé/Stanislaw Skrowaczewski. Bridgewater Hall Manchester. Quote BRUCKNER JOURNAL OFFER for a 20% discount on the top 3 ticket prices, subject to availability. Pre-concert talk, 6.30pm.

**April 5** Symphony No. 4. Hague Philharmonic Orchestra/Jaap van Zweden. Symphony Hall Birmingham (8pm).

**April 6** Symphony No. 8: second version, arr. for organ. Lionel Rogg. Konzerthaus Vienna.

**April 10** Symphony No. 7. Pittsburgh Symphony Orchestra/Mariss Jansons. Musikverein Vienna.

**April 24** Symphony No. 5. City of Birmingham Symphony Orchestra/Sakari Oramo. Symphony Hall Birmingham. Pre-concert talk by Stephen Johnson, 6.15pm.

**April 26** String Quintet. Fitzwilliam Quintet. Djanogly Recital Hall, University of Nottingham (8pm).

**May 2** Symphony No. 7. National Symphony Orchestra of Ireland/Gerhard Markson. National Concert Hall Dublin (8pm). Pre-concert talk by Ian Fox, 6.45pm.

**May 5** Symphony No. 5. Vienna Philharmonic Orchestra/Bernard Haitink. Royal Festival Hall London.

**May 8** Symphony No. 4. BBC National Orchestra of Wales/Richard Hickox. St David's Hall Cardiff.

**May 9** Symphony No. 8. National Symphony Orchestra of Ireland/Markson. National Concert Hall Dublin (8pm). Talk by John Buckley, 6.45pm.

**May 10/11** Symphony No. 1. Vienna Symphony Orchestra/Marcello Viotti. Musikverein Vienna

**May 16** Symphony No. 9. NSO of Ireland/Markson. National Concert Hall Dublin (8pm).