



# The Bruckner Journal

ISSUED THREE TIMES A YEAR AND SOLD BY SUBSCRIPTION

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Thanks to John Berky for supplying the photo of Robert Haas, p.32, and to Michael Felmingham for his drawing of Ansfelden, p.15; Bruckner bow-tie pp.9, 24. Copyright in all pieces remains with the author.  
Silhouettes by Otto Böhler

## A Many-Splendoured Music

“If Mahler’s star ascended towards the end of the 20th century, Bruckner’s seems poised to illuminate at least the first decade of the 21st.” writes Rob Cowan in BBC’s *Music Magazine*, November 2004. We might all hope that this will be so, though Rob Cowan doesn’t give any evidence but he goes on to say that nowadays we are “gravitating more and more towards music with a spiritual dimension”. This prompts a letter in the January 2005 issue asking, “What do we mean when we say a piece of music has spiritual qualities?” The writer, Mike Wheeler from Derby, finds as much spirituality in a Debussy prelude as in a Bach cantata.

The more Brucknerians I am in contact with, the more I become aware of the enormous variety of responses there are to his work. Certainly there are many for whom the symphonies speak of God and spiritual matters, and there are many for whom the sounds evoke landscapes and Romantic vistas. Others are gripped by the sheer drama, the contrasts of energy and repose, by the puzzle of the musical form, the battle between keys that Robert Simpson elucidates in his analyses, the ‘oddness’ of the music, or the glorious sound it makes. Some are wonderfully obsessed by ‘the Bruckner problem’, the multiplicity of versions and revisions. And ranging from the sublime to the..., well, there are those who ‘jog’ to a background of Bruckner and even swim with Bruckner on their brain.

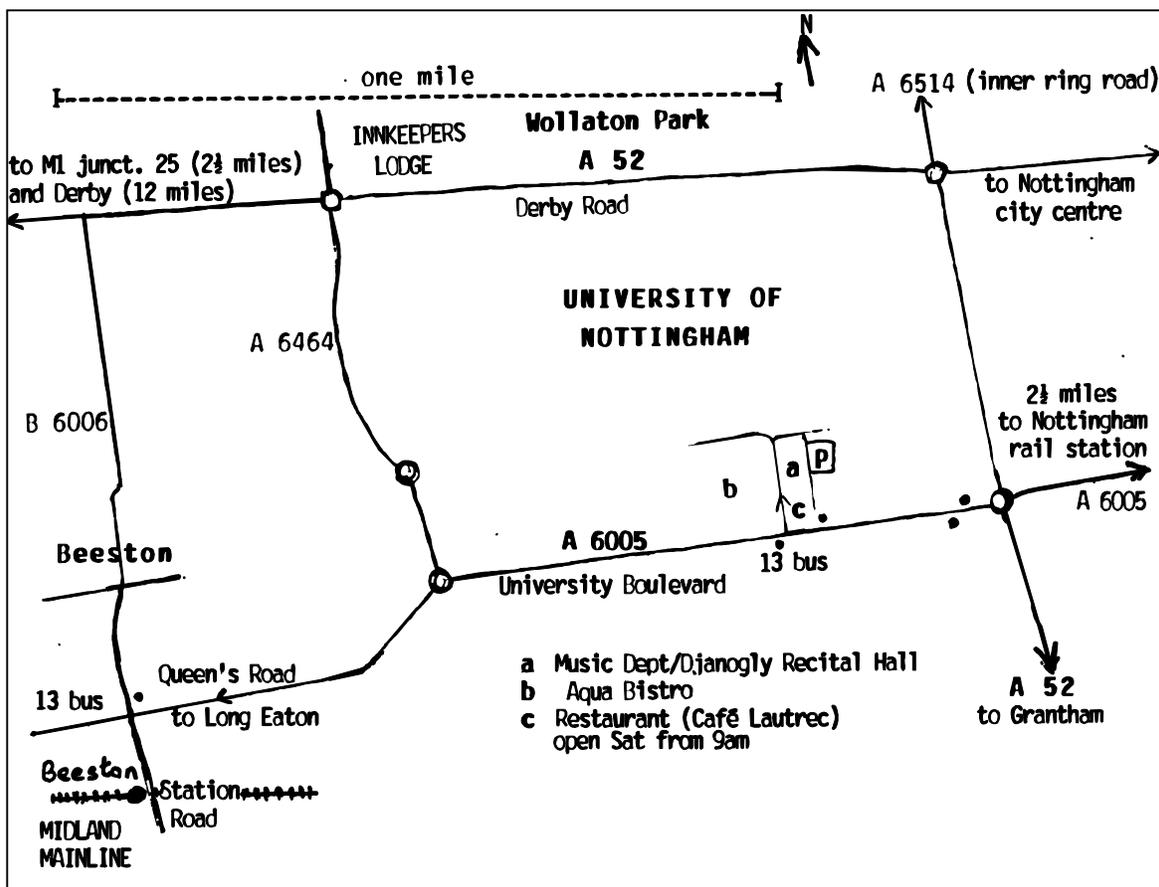
Rob Cowan’s article introduced 5 days of Bruckner recordings broadcast on Radio 3 in October 2004 and Brucknerians of all persuasions have cause to be grateful for that. As the new editor of The Bruckner Journal it will be my aspiration to continue as successfully as my predecessor in providing a publication that will reflect the full spectrum of illumination cast by the music of Anton Bruckner upon his diverse devotees in the 21st century. kw

## FOURTH BIENNIAL CONFERENCE IN NOTTINGHAM

### SATURDAY 25 JUNE 2005, 10AM – 4PM (registration from 0930 am)

There are still places available for the conference. Send £6.00 deposit to “The Bruckner Journal”, 4 Lulworth Close, Halesowen, West Midlands, B63 2UJ. The total fee will be £18.00, balance payable on the day. This will include the afternoon choral concert but not the evening orchestral concert, meals or refreshments. Priority seats for the Schubert and Bruckner orchestral concert in Southwell Minster, “Unfinished Business”, at 7.30pm will cost £11.00 (over-60s and students £10) on the day. Southwell is about 16 miles from the conference venue.

Speakers to include conductor Jacques Cohen on preparation of the performance of the 9th symphony, Professor Brian Newbould on unfinished Schubert, Dermot Gault on aspects of the 8th symphony, William Carragan on ‘Bruckner’s Songs Without Words’, Crawford Howie on unfinished Bruckner. Stephen Johnson will chair a discussion of unfinished works, and the conference will end with a short but varied choral concert.



#### 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 through the day. If you're prepared to walk a mile then the venue is about that distance from Beeston Station. If driving to the Innkeeper's Lodge, 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). More detailed directions can be found at [www.lakesidearts.org.uk](http://www.lakesidearts.org.uk) or phoning their 'info line' on 0115 8467777. Ignore any sign that states 'Nottingham Trent University'!

## Concert Reviews

LONDON

Bruckner Symphony No.8 (1890) Nowak in the Barbican Hall, 28<sup>th</sup> November 2004  
London Symphony Orchestra / Lorin Maazel

One of the most mouth-watering prospects of the London Symphony Orchestra's 2004-5 season was the 9-concert Schubert and Bruckner cycle under Lorin Maazel, intended for November and December. But no sooner had the LSO published its plans than Clive Gillinson (the LSO's Managing Director) was advising that the series was cancelled due to the conductor-composer being behind with his opera, *1984*, due at the Royal Opera in May 2005. The concerts were duly re-planned, the Schubert/Bruckner pairing no more. As it turns out, Maazel did make two of the concert dates; one evening was of Mendelssohn and Dvořák, while this one retained a flavour of original intentions, the eighth symphonies of Schubert and Bruckner. In one sense, it was a shame that it was these particular works: previously with the LSO Maazel had paired the Unfinished with Bruckner's Symphony No.7, and in June 2001 he conducted the Philharmonia Orchestra in a memorable account of the 8th. Memorable too is his EMI Berlin Philharmonic recording; indeed it has claims to be one of the finest recordings of the 1890 version as edited Nowak.

This LSO concert account was, to say the least, disappointing. There was something unappealingly manufactured about it and, too often, the brass was horribly loud and hectoring. One could admire Maazel's technically perfect conducting and his memory for every detail that he wished to cue but, structurally, the symphony seemed static and lacking cohesion – caused by ill-fitting tempo relationships and the micro-managing of 'moments'; undue emphases and some schmaltz also contributed to losing the bigger picture.

The symphony seemed curiously inorganic and rooted to the spot. The Scherzo lumbered and the Trio never found common ground between impatience and wallowing. The slow movement was curiously shorn of momentum, which shouldn't be taken as meaning too slow (although Maazel did break through the 30-minute mark); rather it was a case of one step forward and two back. The Adagio's summit was (hopefully) the ultimate in vulgarity; the tempo was crassly broadened and with it came the suggestion of a big, gaudy sign advising, in flashing letters, "this is the climax".

The whole performance was sign-posted like this, almost as if Maazel was giving a lecture on the music's constituents and exaggerating features for the uninitiated. Too much was forced and applied, even gratuitous, and important emotional features were glossed over, not least towards the end of the finale; but by then the battering timpani had scared away any innate feelings. The ultimate coda seemed tacked on, and was certainly forcefully projected with yet more blaring brass and thumping drums. Enthusiastic applause, yes, but true Brucknerians, surely, will have spotted the discrepancy between manipulation and insight. A shame, too, that the programme couldn't be bothered to confirm that Nowak's edition was being used. Sloppy!

The conundrum is that Maazel can be a wonderful Bruckner conductor (the LSO 7th previously mentioned was impressive, too). Maybe his Schubert/Bruckner cycle can be rescheduled; in the meantime his 1989 Bruckner 8 recording (currently on CDR 5 69796 2) remains a valuable document of Maazel at his best in this repertoire.

Colin Anderson

### What the papers said...

National newspaper and web critics also had reservations. Here are some brief quotes from their reviews: *Martin Kettle in The Guardian*: "... from beginning to end it was Bruckner from the outside not the inside, sonic rather than spiritual drama." *Ivan Hewett in The Daily Telegraph*: "Bruckner's immense climaxes should give the impression of growing and flowering from within, whereas here they felt imposed from without." *John Allison in The Times*: "Equally, the huge adagio did not plumb all the depths, but nor was it boring. In fact, thanks to Maazel's super-gloss, the climax was momentarily thrilling. ...to judge by the sudden gear-shift into jubilation at the end [of the finale], his lack of emotional engagement had left everyone detached from the grand symphonic argument." *Bayan Northcott in The Independent*: "But it was the slow movement that proved the real casualty, with the dynamics ever more insistent, the tempos ever more halting as Bruckner reconnoitres his various routes to the summit. The climax itself, with every note of its decorative

five-point turn hammered out like a pile-driver, was grotesquely over the top. ...Maazel was absolutely on top of the music. It was just that he seemed so rarely inside it." *Marc Bridle on www.musicweb.uk.net*: "Yet, oddly, there were moments of integrity and imagination that stood out, notably the incredible way in which Maazel built up a sustained sense of internal struggle in the adagio's final climax. Taken in the context of the prolonged view he now has of this movement (some 30 minutes in breadth) it was a miracle of tension. Wonderful also was the coda to the final movement which, given the clarity of Maazel's conducting, simply breathed with a sense of knowingness."

(Thanks to Dick Williams for supplying national press reviews)

#### LONDON

Bruckner's 8th (Haas) in St John's, Smith Square. Sunday 24th October 2004.  
The Thorington Players (21st anniversary concert). Cond. David Cairns.

Speaking to members of The Thorington Players after their performance of Bruckner's 8<sup>th</sup>, it was apparent they had found the experience exhilarating. Most had had little previous knowledge of Bruckner, indeed one string player confessed she'd not seen a note of the score until 4 days before the concert, but for all the nail-biting exhaustion of it they had enjoyed every moment. So **they** had had a good time (especially the brass) - but what's in it for the audience? After all, we have CDs at home of perfect performances, immaculately played, presented by 'great conductors.' The special magic of amateur orchestra performances is that problems of intonation, missed cues, varied levels of instrumental accomplishment, and all the mini-disasters that happen, are far less destructive to the overall effect than they would be to a professional performance. It's partly, of course, that our expectations are far less; but more than that, it's the sense of a group of amateurs trying their best, really having a go at it, that gives heart to a performance. One senses, beyond the blemishes, the performance to which they aspire, and this is often as life-enhancing an experience as hearing a more perfect presentation.

As it was, The Thorington Players under the baton of David Cairns (he of the great Berlioz biography) produced a performance of the Eighth that was able to generate immense dramatic power, many profoundly touching moments, and an overall formal control that gave the symphony a cogency that is not always so apparent. Especially well judged were the tempi which allowed a real Brucknerian ebb and flow. The opening of the first movement had an unusual legato feel that allowed a real sense of organic growth towards that awful epiphany when the trumpets enunciate nothing but rhythm, and there followed a brisk scherzo with none of the disruptive languishing over the trio that some conductors prefer. The Adagio's opening was particularly well presented; the movement's climax loud, slow, sonorous and overwhelming. The finale also had some fine aspects, glorious brass, very effective playing of the tympani, though it was in this movement that one sensed that some of performers were tiring, concentration wavering, but Cairns' baton led them inexorably to the blazing coda, and the small audience cheered and applauded as though they were ten times their number – including half a dozen Bruckner Journal readers.

Ken Ward

The above review was sent to David Cairns. In his reply on 10<sup>th</sup> November he wrote:

*Thank you most warmly for that generous review, which naturally has given me great pleasure. I am still on a high after what was one of the most moving, exciting and fascinating experiences of my (admittedly limited) conducting life. I am so glad you found it rewarding.*

Colin Anderson was also at the concert. In his review he wrote:

"Making allowances for deficiencies of tuning and unanimity, and actual playing (some excellent, some less so), this performance came off pretty well. Certainly in David Cairns, the music was in the hands of a very sympathetic interpreter, one who trusts the composer and who led a rendition of sympathy and conviction, broadly paced but never somnambulant and with a real sense of direction and resolution. Cairns is a clear-enough time-beater and considerate to his players. He got the best results in the Adagio when preferring his hands to, otherwise, a short baton and produced a moving account of this astonishing music... and the epic coda [to the finale] found all the players making an immense effort to reach the summit where there was no doubting that this was an uplifting conclusion to a daring undertaking and which was a valiant effort all round"

LONDON

Bruckner *Christus Factus Est*,  
 Mahler *Symphony No.2*, RCM Concert Hall, 8th & 9th October 2004  
 RCM Symphony Orchestra and Chorus, Chorus Master Terry Edwards

This was a surprise. I went to the concert to hear the Royal College of Music students do Mahler's Resurrection Symphony. A big youthful choir was assembled. But before the Mahler began they were directed by Terry Edwards in an inspired and riveting performance of Bruckner's motet, *Christus Factus Est*. I had seen nothing in the announcements to prepare me for this and it was quite stunning. There was something about the mix of the young voices of a large choir and the dry acoustic of the RCM Concert Hall, the sheer range of volume, that gave the performance immense power. The eighty minutes of Mahler had to be very special indeed to follow this six minutes of Bruckner!

Ken Ward

LONDON

Bruckner *Symphony No. 7*, in the Barbican Hall, 15 December 2004.  
 London Symphony Orchestra / Bernard Haitink.

As recently as last September, London heard Haitink's Prom performance of this symphony with the Dresden Staatskapelle, then re-broadcast in January 2005. This performance was intended to be part of Lorin Maazel's entire cycle of Bruckner/Schubert symphonies. If the generally negative tone widely expressed in press reviews of Maazel's 8<sup>th</sup> was representative, many must surely have warmly welcomed Haitink's substitution!

Is there a Bruckner lover unfamiliar with Haitink's Bruckner & particularly the 7<sup>th</sup>? You can be confident there will be no Furtwängler-like surprises: mostly, you'll hear the musical equivalent of "what you see is what you get"! What seemed new, and one of the high points of the evening, was the terrifying, controlled crescendo and diminuendo timpani roll in the first movement coda – quite as overwhelming as the second movement climax. Timings for the last three movements have changed little since 1967 while the first movement has broadened by as much as 3 minutes.

With the successful refurbishment of the Barbican and heard in the balcony (and, indeed now, why pay more than £10?), we have at last a London hall capable of reproducing the glory, mellowness and transparency of a superb orchestra. The LSO strings can now be heard in all their great splendour with soft playing to die for: what a pity, particularly in the first movement, the wind failed to play with equal magical softness.

The question of architecture and Bruckner is regularly raised and, though a subjective matter, Haitink's handling of structure is invariably praised while Jochum's is as frequently questioned. To these ears, however, there was much stop/go, lacking Jochum's especial genius in wilfully maintaining tension through Bruckner's numerous pauses. But, as in any art form, structure lies in the "eye of the beholder".

Why did I attend this concert? Sadly, where, other than Haitink, are today's Bruckner conductors? And to celebrate a glorious orchestra rewarded at last with a worthy acoustic.

Dick Williams

## **CD reviews**

Six releases (of the best?) are included in this survey and commented on in alphabetical order of conductor.

First off, then, is an account of the Third Symphony recorded in the Free Trade Hall, Manchester on 18 December 1964; the Hallé Orchestra is under Sir John Barbirolli. The Third is, of course, something of an editorial minefield, conductors now favouring the 1877 version as opposed to the once more-familiar 1889 one. Barbirolli, it is stated, uses 1877/Nowak, which seems a little curious for the times; Lyndon Jenkins's booklet note says that Barbirolli "basically" performs the 1877

version. This is not a live performance; rather it is a without-audience account that the BBC broadcast live (and which followed three concert performances of the Third in September of that year in Manchester and Bradford).

The mono sound is expertly re-mastered by Tony Faulkner, with none of the contamination of pianissimo and bass frequencies or watery-sounding woodwinds that can affect 'lesser' productions more concerned with digits than music. That said, the recording needs some tolerance in its fortissimo harshness and 'tubby' bass line – but that's the source material. Barbirolli's conducting is certainly inside the piece; there's a fine balance between impetus and introspection, and symphonic progress; and the playing, no doubt buoyed by the earlier performances, is secure. It's a grand, generous performance of instinct and insight from the days when scholarly matters were of less concern than capturing the music's spirit. Given No.3's Wagnerian connections, it is fitting that the Overture and Venusberg Music from Tannhäuser is also included (it should be first on the CD though) ... but, in fact, it is the 1890 version ed. Röttig that JB conducts! (BBC Legends BBCL 4161-2).

Dennis Russell Davies has recorded Bruckner's Fourth Symphony in its Original Version, a strange and wonderful experience in relation to the much better known Revised Version. Somewhat dryly recorded, and decently enough played, Davies presses ahead a bit too robustly, and doesn't quite make the same case for Bruckner's 'original' as Lopez-Cobos, Gielen or Inbal. That said, for the modest asking price of this CD, it will serve well enough, and not least for Davies's persuasive 'swinging' account of the second movement. I would imagine there isn't a reader to this Journal who is not familiar with Bruckner's first thoughts, but this live performance, with the Linz Bruckner Orchestra, will serve as a good introduction, and to the scherzo that Bruckner jettisoned (Arte Nova 82876 60488 2).

Nikolaus Harnoncourt has now turned his attention to Symphony No.5. The opening pizzicatos are soft enough to be slightly outweighed by the ambience of Vienna's Musikverein, with mysterious and subtly growing strings and imposing brass and timpani to crown this introduction – and seeming a part of the whole. Integration is Harnoncourt's watchword, one that doesn't eschew beautiful reflection or eloquent expression. He conjures a rapt and powerful response from the Vienna Philharmonic. Harnoncourt's way with the slow movement asks questions of the music and of listeners; rather hasty ones it seems, the broad string melody rather contained, chaste even, albeit there's an ecclesiastical quality that has immediate conviction; yet some of the 'quicker' music seems decidedly brisk in its despatch. The scherzo is rough-hewn and fiery, somewhat manipulated too; and the finale, forward-moving, is both trenchant and enigmatic, if at times made a little small-scale in its scamper; but then, maybe, this symphony as a cathedral of sound is an ill-founded concept anyway; certainly from Harnoncourt No.5 it is less monolithic and more alive, earthy and even quixotic than the 'norm' and embraces an especially lucid account of the finale's fugue. An interesting and thought-provoking reading, then, and one that includes some emendations to the score in Bruckner's own hand, some of which Leopold Nowak made available in 1985; but, seemingly, Harnoncourt is the first to react and, certainly, to record them. His 73-minute account of Bruckner 5 fits comfortably, of course, on to one CD; the second is a sequence of rehearsal extracts, which are presumably gratis to the customer (RCA Red Seal 82876 60749 2, 2 CDs).

Otto Klemperer's famous EMI account of Bruckner 6 with the Philharmonia is now supplemented by a BBC Symphony performance from Maida Vale (the BBCSO's home and studio) from 12 January 1961. The opening 'Morse code'-like idea is very deliberately stated and, later, some changes of tempo seem less than organic; still, there's real personality here and a sense of journey, struggle and achievement. A gripping, intense symphony, the first half of this studio concert, is followed by the Te Deum, a thrilling account with the BBC Symphony Chorus and Heather Harper, Janet Baker, Richard Lewis and Marian Nowakowski; music that Klemperer didn't record commercially and which here makes an inspired addendum to his discography (Testament SBT 1354).

Strangely, it is the Sixth that is the one disappointment in Kurt Masur's Leipzig Gewandhaus cycle (1974-78) that has appeared in RCA's "Complete Collections" series. In that sense, this isn't complete; we have symphonies 1-9 but not the D minor or F minor works and the documentation advises that the 'original' versions are played; actually Masur plays the 'standard' versions (Linz for No.1, 1889 for No.3); anyone new to the complexities of Bruckner editions shouldn't start here!

But these rough-hewn, honest performances compel attention, and if the Sixth (by chance the first work I auditioned) leaves one disappointed then this isn't typical of a collection that is invariably seasoned, weighty and which has no falsehoods or gloss but, rather, a thorough understanding of Bruckner's music (RCA Red Seal 82876-60395-2, 9 CDs).

Seiji Ozawa's rapt account of Symphony No.7 was recorded in September 2003; the Saito Kinen Orchestra responds with dedication to Ozawa's moulding of the line and his equipoised concern for sound itself and the music's structure; a spacious account that radiates conviction without necessarily penetrating to the core and which has a beauty of utterance that may be perceived as somewhat superficial in relation to the depth of the music. Nevertheless, there's much to like without having one's perceptions altered; one black-spot though is Ozawa's crude and rhetorical handling of the Adagio's climax (horribly forceful brass) and, not surprisingly, including the debatable cymbal clash (Masur, by the way, leaves this feature, and the timpani, out; in other words, he plays Haas). Ozawa, overall, has more plusses than minuses, though (Philips 470 657-2, CD/SACD Hybrid).

Colin Anderson

*Raymond Cox is enthusiastic in his reaction to Harnoncourt and the VPO in Symphony No. 5:*

When I listened to this performance I was enthralled, especially as I was a little apprehensive of what this conductor's way with it might be. I need not have worried. With each Bruckner release Harnoncourt seems to get better. There's no point any more complaining about his mannerisms: if there are any here they work for the reading. This symphony seems suited to this conductor. It has clarity and a sense of wholeness. It also has a spiritual depth in the outer movements. If, at 73 minutes, it's on the short side on average as recordings go that's because of the quicker than normal pacing of the *Adagio*. But here there is a freshness and lovely lyrical flow with gentle emphasis at times on the first beat of the bar, even in the great second theme on the strings which - remarkably - also seems right, even though different from what we are used to. And it doesn't sound hurried. This style works even more so for the *Scherzo*, one of the most Austrian-sounding on CD. At the start of the Finale one hesitates to celebrate prematurely as there's still a long way to go, but again there was nothing to worry about. It all seemed dynamically right - to me. The sound - incidentally - is wonderful and the playing superb.

I would urge readers to hear this recording. It could be a "desert island" choice. Harnoncourt has not been everybody's conductor since he moved from the Baroque to the Romantic, but this (in addition to his fine Bruckner 9) might make a difference.

## TWO RECORDINGS ON THE LINZ BRUCKNER ORGAN



Bruckner was greatly esteemed as an organist and especially as an improviser, according to contemporary listeners. But written accounts can only hint at the experience of hearing him play. Now, though, recordings on authentically preserved organs with which Bruckner was associated for many years offer at least points of reference. A prime example is the organ in the "Alte Dom" at Linz, also known as the Jesuit or St Ignatius Church. Its qualities are documented on the two CDs *Musik im Alten Dom. August Humer spielt an der Brucknerorgel im Alten Dom Linz* [extempore 280132] and *Die Brucknerorgel im Alten Dom Linz* [extempore 280131].

August Humer, born at Ried im Innkreis, Upper Austria, in 1947, has taught at the Linz Bruckner Conservatory (now the Anton Bruckner Private University) since 1972 and has given many concerts as an organist, harpsichordist, pianist and chamber musician throughout Europe and in the USA. His playing and choice of pieces on these recordings were determined by his long-standing practical familiarity with the organ in question.

To explain the good fortune whereby this organ has stayed in the condition it was in during Bruckner's time, one must take a look at its history. When the diocese of Linz was founded in 1783/85, the former Jesuit Church became a cathedral church *de facto*. A suitable organ for it was sought, and the choice was a Chrismann instrument from Engelszell Monastery which was transported to Linz and installed there. After Bruckner's appointment as cathedral organist in 1855, modifications for liturgical purposes were undertaken in accordance with his ideas. And nothing changed when the Bishop moved into the "Neue Dom", also known as the Cathedral of the Conception of Mary. The "Alte Dom" continued to be used for the ministry, without having the role of a parish church. Subsequently, no major alterations were made to the organ. It was only in 1979/80, on the initiative of the Upper Austrian Bruckner Association, that the organ was restored to the condition in which Bruckner left it in 1868. Since the summer of 1980, organ concerts have been given on a regular basis. The instrument comprises a Hauptwerk (manual I, 10 stops), a Mittelwerk (manual II, 9 stops), an Oberwerk (manual III, 7 stops) and a pedal division (5 stops, Alois Forer).

The "Musik im Alten Dom" programme features very contrasting works whose stylistic and expressive variety amounts to a calling-card for this organ. The CD is largely oriented to composers who were highly regarded as organists and contains non-liturgical pieces as well as "incidental works". The names include J.S. Bach, Joseph Haydn, Mozart, Beethoven, Antonio Diana and Lefébure-Wely. Bruckner is represented by the Trio from the Fourth Symphony, arranged by Humer, and the Postlude in D minor.

"Die Brucknerorgel im Alten Dom" is entirely devoted to Bruckner and features his original pieces for organ, viz. Prelude and Fugue in C minor, Andante in D minor, Fugue in D minor, Perger Praeludium, Postlude and Fugue in D minor. Since all these pieces apart from the Perger Praeludium date from the St Florian and Linz periods, Bruckner will have performed them upon this organ. There are also Humer's arrangements of the Adagio from the String Quintet and once again the Trio from Symphony No. 4.

The present performances are distinguished by a clean technique and a purposeful structuring of each work in conjunction with clarity in the individual parts, which still produce a well-blended sound in spite of the search for plenty of contrast in the registrations. The CDs can be ordered from: Extempore Records, Atriumweg 16, 4073 Wilhering, Austria. Fax 0043 7221 88453. E-mail: [extempore@utanet.at](mailto:extempore@utanet.at)

Franz Zamazal (*translation by Peter Palmer*)

## ***DVD review***

Bruckner Symphony No.9  
Stuttgart Radio Symphony Orchestra: Carlo Maria Giulini  
Rehearsal and performance  
Arthaus Musik 101 065 - 123 minutes

No actual date for this rehearsal and concert is given. A production year of 1997 is stated, and then one finds confirmation in the booklet-note that this is indeed the year; Carlo Maria Giulini is reported as being 83 at the time of this film, so at least we know it was before 9 May that year. So, as Giulini heads, in 2005, to his 91st birthday, it's a privilege to see him rehearse Bruckner's 9th Symphony, and good to report that a complete concert performance follows.

Speaking in fluent German, and looking very well and reacting most alertly, Giulini's intensity is palpable during the hour-long rehearsal sequence. His requests are courteous and lucid, usually technical, micro-managing dynamics, balance and the length of notes; he is, effectively, clearing the way to make the music directly communicative.

The complete performance is less monumental than Giulini's earlier recording for DG with the Vienna Philharmonic and returns more to his earlier-still conception with the Chicago Symphony for EMI. Given that Giulini has now retired, and did so several years ago, this 'late' document of music that he has always conducted with enormous dedication is a priceless issue. When we get to the third (last) movement, Giulini has little to say (as far as this film is concerned), but the first

two movements are instructive as to how he interprets Bruckner's markings – staccato notes usually taken as marcato, for example – with an emphasis on the music singing and being sustained. Deeply expressive and solemnly focussed, too, which are of course Giulini hallmarks also. One wonders what he would have made of other Bruckner symphonies beyond the four that he conducted (Nos. 2, 7, 8 and 9).

At the end of the rehearsal, anticipating the concert, Giulini says to the orchestra: "Don't play too forcefully, nor too emotionally, otherwise it'll be too extravagant. We'll just play the notes." He laughs; he realises, I believe, the irony of what he has said. For Giulini performances, while not necessarily overly forceful or emotional, are profound, the music coming from within. The concert performance is dedicatedly played, and the Stuttgart Radio musicians, during the rehearsals, are evidently respectful of and convinced by Giulini's methods. More than that, the musicians are drawn into the process rather than being put upon or pressured. An instructive film, then, that is highly recommended, not least for admirers of this great conductor and of the great composer that this publication celebrates.

Colin Anderson



## **CD Issues**

NOV 2004 – FEB 2005 Compiled by Howard Jones and John Wright

This must be the longest listing we have produced. Only the most ardent of collectors would seek all these releases. We have included the Chailly Mass #3 because it is a 'new issue'. The Eichhorn #7 is listed because Codaex UK say they can now supply all the Camerata cycle. Those of us who have this cycle probably got the CDs from Japan or the USA. BMG (Arte Nova) would hope to do a new cycle with the Bruckner Orch. Linz, but so far only two symphonies have been recorded (#8 is due Feb 2005). The Oehms label have a possible new cycle with Levine and the Munich PO. The Tennstedt/Bavarian RSO #3, although advertised on the Profil label, is not yet available. Of particular interest in this listing is the Akira Naito/Tokyo New City Orch. #8. Mvts. 1, 2 & 4 are from the 1890 Mss Ed. Nowak. The Adagio however is of the intermediate (probably 1888) Mss Ed. Dermot Gault and Takanobu Kawasaki. It's well worth a listen. Also of interest is the Harnoncourt/VPO #5 which uses manuscript No. 36.693 held in the Austrian National Library, with several important corrections made in the composer's own hand to an undated copy of the score. Harnoncourt is probably the first conductor to respect all of these corrections in this recording.

### **SYMPHONIES**

\* = new issue

Nos 1-9 Masur/Leipzig Gewandhaus Orch (Leipzig except 4,7,9 Dresden 11/12-77, 1-78, 1-78, 6/7-75, 11/12-76, 9-78, 6-74, 4-75) RCA RED SEAL 82876-60395-2 (50:40, 65:10, 58:12, 64:40, 78:30, 53:20, 64:25, 81:59, 54:01)

No. 3 \*Barbirolli/Hallé (Manchester 12-64) BBC LEGENDS BBCL4161-2 (52:46)  
Knappertsbusch/Bavarian State Orch. (Munich 10-54) ARCHIPEL ARPCD0219 (51:06)  
\*Nott/Bamberger Symphoniker (Unknown) TUDOR 619911 071332 (1st vers) (63:12)

Nos 3-5, 7-9 Celibidache/Stuttgart RSO/Swedish RSO (#4) (Stuttgart and Berlin 11-80, 9-69, 11-81, 6-71, 11-76, 4-74) DG COLLECTORS EDITION 477 5136 (61:14, 69:02, 83:14, 66:32, 83:20, 59:18) plus Mozart #35 and Schubert #5

- No. 4 \*Davies/Bruckner Orch Linz (Linz 9-03) ARTE NOVA 82876 60488-2 (1st vers) 67:19  
Karajan/BPO (Berlin 4-75) DG ENTRÉE 477 5005 (64:11)  
Schuricht/Stuttgart RSO (Stuttgart 4-55) HÄNSSLER CD93.145 (69:03)
- Nos 4,7,9 Walter/Columbia SO (Hollywood 2-60, 3-61, 11-59) SONY ORIGINAL JACKET  
COLLECTION 2796-92460-2 (66:16, 64:39, 58:36) 13 CD set includes Te Deum (as  
below) and Mahler #1,2,4,5,9 and *Das Lied von der Erde* and Wagner orchestral music.
- Nos 4-9 + Mass #2, Te Deum & Mass #3 Rögner/RSO Berlin/Radio Choir Berlin (Berlin 7-83+  
1-84,9-83+1-84, 6-80, 5-83, 5-85, 2-83, 9+10-88, 1988) EDEL CLASSICS 000271CCC  
(58:21, 68:26, 52:19, 59:15, 75:01, 54:17, 58:58, 55:49) plus Mahler #3, Wagner  
Symphony in C and Siegfried Idyll.
- No. 5 \*Harnoncourt/VPO (Vienna 6-04) RCA RED SEAL 82876 60749-2 (73:08) (SACD)  
plus CD of rehearsal (74:49) in German only  
Schuricht/Stuttgart RSO (Stuttgart 10-62) HÄNSSLER CD93.146 (72:54)
- No. 6 \*Klemperer/BBCSO (BBC Maida Vale 1-61) TESTAMENT SBT 1354 (52:36)  
plus Te Deum with BBC Symphony Chorus (23:35)  
\*Albrecht/Czech PO (Prague 2-04) EXTON OVCL-00188 (54:13)  
Iimori/Tokyo City PO (Tokyo 1-02) FONTEC FOCD9211/2 (58:14)  
plus Schumann #4 on disc 2
- No. 7 \*Ozawa/Saito Kinen Orch (Japan 9-03) PHILIPS 470 657-2 (Hybrid) (66:31)  
Furtwangler/BPO (Cairo 1951) DG 476 270-1 (62:26)  
Eichhorn/Bruckner Orch Linz (Linz 4-90) CAMERATA 32CM-165 (67:10)  
\*Matacic/NHKSO (Tokyo 5-69) ALTUS ALT 093 (66:27)  
Schuricht/Stuttgart RSO (Stuttgart 3-53) HÄNSSLER CD93.147 (60:04) plus Wagner
- No. 8 \*Giulini/Philharmonia (London 9-83) BBC LEGENDS BBCL4159-2 (85:50)  
plus Dvorak #8 and Rossini Semiramide Overture  
\*Naito/Tokyo New City Orch (Tokyo 9-04) DELTA CLASSICS DCCA-0003 (74:36)  
\*Asahina/Osaka PO (Nagoya 2-01) EXTON OVCL-00199 (77:26)
- Nos 8\* & 9 Schuricht/Stuttgart RSO (Stuttgart 3-54, 11-51) HÄNSSLER CD93.148 (79:45, 56:00)
- No. 9 Wand/BPO (Berlin 9-98) RCA RED SEAL CLASSIC 81876 62323 (61:59)  
Jochum/Bavarian RSO (Munich 11-54) DG 474 990-2 (59:02)  
Walter/Columbia SO (Hollywood 11-59) SONY 5188122 (58:36)

#### CHORAL

- Mass No.2 \*Upadhyaya/Vienna University Choir & Wind Ensemble of the Joseph Haydn  
Conservatoire, Eisenstadt (Vienna 3-03) USHA 111902 (40:58) plus work by conductor
- Mass No. 3 \*Chailly/RCO/Netherlands Radio Choir (Amsterdam 10-96) Qdisc MCCM97033  
13 CD + 1 DVD set Radio recordings made during Chailly's tenure at the RCO (61:46)

#### DVD VIDEO

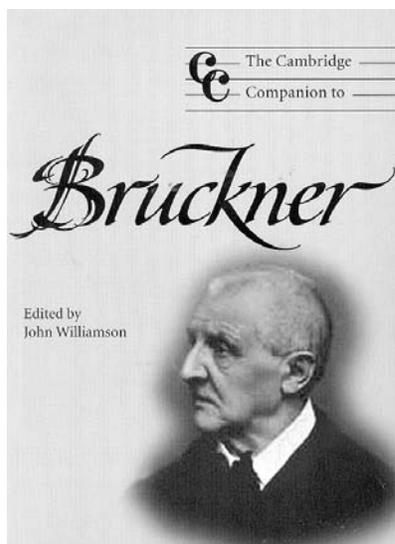
- No. 9 \*Giulini/RSO Stuttgart (Stuttgart 9-96) ARTHAUS MUSIK 101 065 incl. rehearsal. (123:00)

#### ORGAN MUSIC

- Die Brucknerorgel im Alten Dom Linz \*August Humer (Bruckner works) (9-00)  
EXTEMPORE 280131(35:32)
- Musik im Alten Dom (9-03) \*August Humer, plays 50:40 mins of music, inc. 6:00 of Bruckner.  
EXTEMPORE 280132

## Book Review

**Ed. John Williamson. The Cambridge Companion to Bruckner.** 303pp  
 ISBN 0 521 80404 3 (hardback) £47.50, US\$70.00; 0 521 00878 6 (paperback) £17.99, US\$25.99.  
 Cambridge University Press, 2004



This is the eighteenth in the rapidly expanding series of *Cambridge Companions* to individual composers. The word ‘companion’ is slightly misleading, suggesting as it does a basic work of reference, perhaps written with the novice in mind. These companions are not like that. It is true that they are systematically laid out to cover all aspects of the composer’s life and work and that they include a chronology (though not, strangely enough, a work list). But they assume in the reader both considerable existing knowledge and a high degree of musical literacy. In the *Cambridge Companion to Bruckner* there are ten different authors (under the leadership of John Williamson as editor) and one might liken the book to a whole crowd of ‘companions’, all experts in different areas of Bruckner scholarship, and all wanting to enlighten the reader who already has some understanding of Bruckner and his music. The book is perhaps written for music students or for people (like this reviewer) who, though not specialists,

nonetheless take their study of Bruckner seriously, and most of the time it succeeds in its purpose admirably. Just occasionally our ‘companions’ forget their role as guides and lapse into academic prose that is hard for the general reader to penetrate. Sometimes also they seem to contradict each other. At one point, for example, Julian Horton criticizes the work of Ernst Kurth because it was based on precisely those first published editions which the previous chapter has been trying to rehabilitate. But such contradictions are often more apparent than real, and they are in fact a strength. They give us a glimpse into the world of Bruckner studies where scholars grapple with the conundrums surrounding a very complex composer. It is a world where there is much room for debate and where ideas are continually changing.

Changing ideas is a recurring theme of the book. Perhaps no composer has been reconsidered so radically as Bruckner has during the past twenty-five years. Until then the common understanding of him had remained fairly fixed. We knew him as (to quote the editor in his introductory chapter) ‘a simple religious man, ill at ease in society, an anachronism in his age who suffered neglect, misunderstanding, and the malice of critics’. As for his music, we knew that he was heavily influenced by Wagner, that he orchestrated like an organist and that his original intentions as represented in his manuscripts were wilfully distorted by friends who assisted with publication. This book confronts each of these ideas, and either dismisses or at least considerably refines and qualifies them. All of this will come as no surprise to the reader who has kept abreast of current thinking but those who are less well informed will find much to challenge them. Significantly, the picture chosen for the front cover is a photograph from the 1890s which shows Bruckner at his most serious and thoughtful. This is not the country bumpkin of the popular image, but a ‘deeply fractured personality, torn by neuroses that were different from, but hardly less striking than, those of Mahler’ (Williamson again). It is also the face of someone who was not so much at odds with the society and culture of his day as shaped by these things – far more than we used to think.

The book falls into four parts (like a Bruckner symphony, though, with the third part as long as the other three put together, the proportions are rather different). In the first part, devoted to background, comes Williamson’s introduction and then two biographical chapters by Andrea Harrandt, whose work at the Anton Bruckner Institute in Linz supremely qualifies her for the task.

She is, incidentally, the only Austrian contributor to the volume. The emphasis here is on the course of Bruckner's musical career, the posts he held and the institutions with which he was associated. His struggle for recognition is illustrated with contemporary newspaper reports. The second part of the book is devoted to choral music and here a helpful chronological approach is adopted. Paul Hawkshaw surveys the larger sacred works, using an anecdote (Bruckner's outburst after a performance of Berlioz's *Te Deum*, 'and ecclesiastical it isn't!') to prompt reflections on the nature of sacred music as Bruckner saw it. Crawford Howie looks first at the motets and then at the secular choral music and the songs. The secular works provide 'a fascinating glimpse of the less serious side of the composer'. Perhaps this chapter will prompt singers to explore some of this music, which is so little known.

The third and largest part of the book concerns Bruckner the symphonist and here the chronological approach is abandoned. Instead of a guide to each work in turn, we have a series of essays on specific topics. In an introductory overview John Williamson examines some of the most discussed aspects of Bruckner's symphonies, including the archaisms, which he sees as analogous to the historical styles fashionable in architecture of the time. 'To speak of historicism rather than mysticism is at least to keep one's feet on the ground of the late nineteenth-century context', he writes, underlining a crucial theme of the whole book. He considers Bruckner's relationship to Beethoven, Wagner and Schubert, and finally looks at the Quintet and those features of the symphonic style which survive the move from symphony to chamber music. The Quintet could easily have been forgotten because it does not come under any of the book's main headings and it is good that it is included here. A later essay by Williamson turns to the vexed question of programmes in Bruckner symphonies and concludes with a plea for a 'reborn hermeneutics' where investigation of topics replaces an outdated and futile attempt to find a coherent narrative or consistent picture in any particular work. Here, as everywhere, Williamson's grasp of the literature on Bruckner is enormously impressive. Meanwhile, an essay by Derek Scott finds in the familiar image of darkness and light a way of understanding Bruckner which removes him far from the Beethovenian process of struggle and victory. It is a very stimulating essay, based on articles which first appeared in the *Bruckner Journal* in 1998. Benjamin Korstvedt tackles the problems of editions, summarising the assumptions and ideas which have underpinned them. He exposes the non-musical ideology which sometimes lay behind the dogmatic insistence on the autographs as alone having authority (and which in turn linked with the old idea of Bruckner as unworldly and easily led). There is a growing awareness that the first published editions may incorporate Bruckner's own emendations or else alterations of which he approved. Korstvedt sees this change of perception as enriching our understanding (and also our performances), although he does not know exactly where it will lead.

Four essays focus more specifically on the music. Julian Horton examines two rival claims about Bruckner's orchestration, namely that it derives from his organ playing and that it is Wagnerian, and finds them both wanting. His detailed description of the first movement of the Sixth Symphony could usefully have been condensed but the underlying insight is valuable. Horton notes the way that Bruckner builds up orchestral textures from rhythmic strata (rather like the combinations of species counterpoint) and sees in the composer's use of this technique something quite distinctive. A second essay by Korstvedt discusses Bruckner's approach to symphonic form and particularly the relationship between form and content, where some critics have seen an incongruity. Bruckner has been accused of pouring original ideas into traditional forms that were quite unsuitable for them. Korstvedt addresses this question in an article that looks particularly at the composer's first and last movements. The following chapter, by Margaret Notley, considers the slow movements as expressions of lofty and intimate spiritual experience. These two chapters penetrate deeply and the reader will need scores in order to follow the train of thought. Finally in this section comes Keith Swinden's article on Bruckner's harmony. He examines a number of characteristic chromatic passages, looking first at functional harmony and then considering the influence of pattern in creating chords. It is a thought-provoking essay, but perhaps too theoretical to be truly 'companionable'. Does the 'binary mapping of a hexatonic cycle' really help us to understand the song *Herbstkummer* or has the centre of interest here shifted from the music itself to the analytical method? Some readers may also find the musicological jargon off-putting. This

is a world where themes have 'regular four-bar periodicity' instead of consisting of regular four-bar phrases. Where the title of the chapter, 'Bruckner and harmony', might lead us to expect a general survey for the non-specialist, we are left with the impression of a conference paper that has strayed here by accident.

The final section on reception comprises two fine articles. Williamson looks for trends in interpretation, comparing different conductors and noting the choices they have made of version and editions. He focuses on a few specific pieces which makes this a clear and very readable account. And the book closes with a brilliant critical survey by Christa Brüstle of the image of Bruckner and how this has changed over the years. This brings the book back to the themes with which it started.

*The Cambridge Companion to Bruckner* is beautifully produced and free of misprints (a lack of cautionary accidentals in a few musical examples was the sole source of irritation for this particular reader). Nobody could pretend that it is an easy read, but it is full of riches for the reader who is prepared to persevere. And for light relief we can ponder on what might have happened if in 1867 Bruckner had acted on his impulse and actually applied for the post of court organist to the Emperor Maximilian of Mexico.

Tom Corfield

## **Linz Bruckner Festival 2004**

The 2004 festival took place between 12<sup>th</sup> September and 2<sup>nd</sup> October. With nineteen events there was plenty of variety, although some concerts had more to do with Bruckner than others. Performances of Bruckner symphonies remain one of the central themes. The organ recitals (now in their fifth season) were related to the composer's life and work in a number of ways. They were well received by the audience and constitute a vital part of the festival, not least because two of the instruments are associated with Bruckner particularly closely. In view of Bruckner's importance as a celebrated improviser, the revival of the International Organ Competition is a welcome step.

Under their chief conductor Zdenek Macal, the Czech Philharmonic Orchestra played Bruckner's Sixth Symphony in the abbey church of St Florian. The real shape of the work and the musical message did not always come over clearly in this performance. Some technical flaws muddled the picture to a greater or lesser extent. The interpretation was little suited to the church acoustics, and the dominance of the brass often disrupted the balance with the strings. This black-and-white perspective did not really overwhelm the audience.

The closing events of the festival were a different story. Here, two high-calibre orchestras made a powerful impression with their intense performances. Playing the Fifth in the Brucknerhaus under Rafael Frühbeck de Burgos, the Dresden Philharmonic conveyed the work's monumentality, its unique architecture and its imaginative part-writing vividly and incisively. The conductor guided the orchestra with great care, revelling in detail while also allowing the music to flow. The listener was drawn into the undertow of the compositional evolution of the individual movements. Moreover the relative weight of the parts was carefully evaluated, and the symphony created an outstanding effect. The Residence Orchestra of The Hague played the Eighth Symphony (1890 version) in the abbey church of St Florian under the orchestra's principal conductor, Jaap van Zweden. He produced clear articulation, a clean, lucid and fluent unfolding with particular heed to the acoustics. Hence even intricate details emerged from this rather rational interpretation. As well as the many intimate aspects of Bruckner, these two performances illustrated Bruckner's sound-world with all its friction, its dizzying descents and explosions.

Under the direction of Heinz Ferlesch, the estimable "Chorus ad libitum" gave a powerfully expressive account of the Mass in E minor in the Old Cathedral. The liturgical meaning and message of the individual sections was fully realised. The tricky orchestral writing was splendidly handled by the "Upper Austrian Bruckner Winds", mainly players from the state music schools.

At the great Rudigier organ in the New Cathedral, August Humer of Linz met a variety of challenges with great skill, achieving impressive and lucid performances not least through the way

he used this outstanding instrument. As well as playing a concert piece by Anton Heiller, he focused on J. S. Bach, providing a succinct and yet graphic survey of features of Bach's oeuvre. For Rupert G. Frieberger of Schlägl Abbey, the organ is his own special instrument. At the great organ of St Florian he played works by Bach, Heiller, Kropfreiter and Bruckner, and he also proved to be a skilled improviser. Here his starting-point was Bruckner's "Bad Ischl Sketches" of 1890 and above all a Lutheran chorale suggested by the audience. His imagination caught fire with dashing runs and mighty climaxes. Holland's Ton Koopman is a top-class performer of early music. His lucid playing was governed by animated phrasing, unshowy virtuosity, a feeling for sonority and impeccable taste. It was a pleasure to hear him in the Old Cathedral.

After a longish break there was again an international organ competition, now co-promoted by LIVA and St Florian Abbey. Taking symphonic organ music of the 19<sup>th</sup> century as their main subject, twelve candidates from seven different countries presented themselves to an international jury chaired by Wolfgang Kreuzhuber. Two third prizes were the only awards. At the closing recital on St Florian's great organ, the prize-winners displayed their artistry in a very challenging programme. Iris Claudia Rieg (Germany) made a strong impression in a rousing work by Charles Tournemire. Bernadetta Sunavaska (Germany, ex-Czechoslovakia) gave an incisive account of a large-scale work by Augustinus F. Kropfreiter, which she crowned with a piece by Marcel Dupré.

The biennial Bruckner symposium was devoted to the general interdisciplinary subject of "Art and Truth". Fourteen speakers, including five from abroad, produced enlightening results and an abundance of information. The symposium began with studies of perception, truth and ways of relativising it, and also virtual worlds. The interweaving of reality and subjectivity was illustrated with examples from the theatre, literature and music, and especially from Bruckner's life and works. Bruckner's differently weighted autobiographical statements, e.g. on his lack of money and his successes, determined his "image" long after his death. It was observed that where Bruckner appears on the printed score, he is not necessarily to be found there. This applies to some early and "occasional" works, and also in some measure to manipulations in the symphonies and to conductors' alterations.

Franz Zamazal (*translation by Peter Palmer*)

This year's Linz Bruckner Festival takes place 11th September to 2nd October 2005, includes performances of Symphonies 3,4, 7 & 9 (with a finale by Johannes Winbeck) , Thomas Schmögner's transcription of the 9th for organ, closing with the Mass No. 3 in f.

## *A Holiday in Linz*

I have been a fan of Bruckner's music for over twenty years and for a long time I have wanted to visit Linz, Ansfelden and St Florian. Owing to personal circumstances and a limited budget, such a visit has not been possible until now. For the first time this year, I found a package holiday to the Linz area of Upper Austria that was within my limited budget.

I left my home in Sheffield early on Saturday morning and returned a week on Monday at about 11 p.m. The holiday involved travelling by coach to the small town of Hellmonsödt, just outside Linz, staying at a lovely hotel in the centre of town. Various visits were included in the holiday, including a guided tour of Linz, a short visit to St Florian, a boat trip on the Danube and a trip to Passau. We left Hellmonsödt on Saturday morning, travelled into Germany, visited Rudesheim and Boppard and the Lorelei Rock on Sunday and then returned home on Monday.

This left two days in Hellmonsödt where we could do whatever we wished. On Thursday, my wife and I decided to visit Ansfelden and we travelled by public transport. We were able to visit the Brucknerhaus and the Church in Ansfelden. We had plenty of time to enjoy our visit and return to our hotel with ease in order to enjoy our evening meal.

On Friday my wife decided to stay in Hellmonsödt, so I decided to spend the day at St Florian. Again, I travelled by public transport – it was a simple matter of travelling by bus from Hellmonsödt to the Hauptbahnhof in Linz, then boarding a bus which took me straight to St Florian. This gave me lots of time to enjoy the guided tour of the Abbey and also to hear the afternoon organ recital on the Bruckner-organ in the Church.



Church and Bruckner's birthplace – Ansfelden  
(drawing by Michael Felmingham)

I do not need to say anything about the effect and impression that visiting these places has had on me, except to say that a holiday like this is a must for all Bruckner fans. There was plenty of time and opportunity to visit Linz, Ansfelden and St Florian, and an added bonus was the weather – it was perfect.

The company which organises this holiday is Travelsphere and it is in the holidays in Europe brochure. ([www.travelsphere.co.uk](http://www.travelsphere.co.uk)) The title of the holiday is 'Discover the Danube.' The holiday is in the 2005 brochure and the cost of the holiday is about £400 each, with two people sharing. If any of our readers wish to visit Linz but are on limited budgets, then both my wife and I would fully recommend this holiday. It allows plenty of time to turn it into a Bruckner Pilgrimage as well as enjoying a visit to this lovely part of Upper Austria.

Ted Watterson.

## *Ascension Day at St. Florian*

Ascension Day is widely celebrated and is indeed a national holiday in most European countries. In Roman Catholic Austria, shops and businesses close and churchbells ring out the call to Mass before 7 a.m., and throughout the day. We found that our long-awaited holiday was to include Ascension Day during our stay in Linz. This was to provide the most special of occasions, and one that we shall remember for ever.

Bruckner was organist at the Alter Dom (Old Cathedral), where his compositions included the Ave Maria and a mass for the consecration of the Neuer Dom (New Cathedral) in 1869, where he is commemorated with his own stained-glass window. Our accommodation was only a short distance from the Neuer Dom and the call to Mass at 6.45 a.m. was not to be ignored!

This is clearly a place for Bruckner devotees, but there is another place which holds greater importance for them. It is situated in the countryside some distance from the city, and reached either by road down many a country lane (on a post bus on this particular occasion) or alternatively by a series of tram rides, which become increasingly slow and shaky the further they stray from the town and villages. In fact, the final stretch of the tramline crosses fields of cabbages and leeks to reach the end of the line beneath a wooded hill on the outskirts of another village. Just visible through the tops of the trees high up on the surrounding hill are three shining gold crosses, the only clue to the final destination of many a pilgrim. To discover further, a walk through the village to the top of the hill is necessary. Here the reward is a view through the wrought-iron gates of one of the grandest of the Augustinian monasteries of Upper Austria. This is the monastery of St. Florian, a vast edifice which includes an abbey church, the top of which

was just visible through the wood from the little tram at the bottom of the hill. It is the most beautiful of places, the monastery buildings in their primrose coloured plaster with courtyards and quadrangles with fountains and the church with its baroque interior.

It was here that we had the privilege to celebrate Ascension Day. What a most moving and devotional experience this was. We arrived at the main entrance just as the service had begun (arriving as fast as the post bus timetable would allow). It was clear that a large choral mass was underway and stepping through the entrance arch below the organ loft we paused at the single stone slab with the simple inscription: "Anton Bruckner 1824-1896". The music was not Bruckner's, but perhaps just as fitting on this occasion was a mass by Mozart (Missa Brevis). The sound made by the Bruckner organ is wonderful and a delight to hear played as part of a service, especially accompanying this great celebration. We found ourselves among a large congregation, filling the church. The clouds of incense that rose from the altar at frequent intervals provided extra visual prompting for us in our following of the service and the sense of reverence of the occasion. We were left with a special spiritual refreshment on this great day of Christi Himmelfahrt, and felt privileged to be there in such an extraordinary place of worship.

After the service we explored the church and took in its grandeur, its sculptures, pictures and frescoes, and lingered in the peace and tranquillity of the monastery grounds, stopping for a salad lunch in the cloisters. There, as a musical finale, we were treated to the "Florian chime" from the overlooking bell tower, a long and harmonious peal of bells, some of which are 700 years old.

James Savage

#### Bruckner's Tomb

Ninety-nine years lies their symphonic master  
in this gray vault  
beneath his beloved instrument.

A walled audience of skulls, a Gestalt  
of forlorn victims  
from some great scourge, stare  
emptily and without blood or sinful stains  
toward the raised sarcophagus,  
peaceful as a mute adagio.

With humbled hand I had to stroke  
the coffin lid as though  
perhaps by this inaudible chord  
he might sense in death  
a music-lover's awe.

I was told that the Lord  
and the decay of one century  
have not yet ravaged his remains -  
he shall rest earth's small eternity  
here where the sun will never glare -  
nearest his God-fearing folk

the humble parishioners of Chapel Saint Florian.

This poem was written after a visit to St. Florian's in Austria in 1995. Upon returning home to Schwetzingen, Germany, I composed this, sent it off, and it was immediately accepted for publication by editor Neal Storrs in his literary quarterly, "Oasis" in mid-1997 in Largo, Florida. Here it is - for Bruckner-lovers.

Jack Kelso

## ***Discovering Bruckner for the first time***

Readers are invited to write about how they first discovered Bruckner's music. Here are two responses. It would be interesting to hear from any other readers on this subject.

**Martin Spiteri** writes:

I am a 45 year old senior public officer from Malta, married with two young sons, and first heard Bruckner about ten years ago just after completing my masters in economics at Reading University. It was the devotional Ave Maria which I listened to on our local church radio station. Soon after I obtained low-cost versions of symphonies nos 4 and 5 and was totally convinced that Bruckner's music effectively reflects God's infinity as well as His love to mankind. I then proceeded to listen and appreciate most of his choral and symphonic works - one work I have not heard yet is the String Quintet.

Through TBJ I also discovered Sergiu Celibidache and his wonderful Bruckner performances with the Stuttgart and Munich orchestras. I think through Celi one would come much closer to Bruckner especially by experiencing the timeless characteristics of those broad tempi as well as the impact of what I feel as salvation effect of such huge climaxes at the end of many movements. My other favourite Bruckner conductors include Matthew Best, Georg Tintner and Günter Wand.

**Philip Constantine** writes:

Bruckner first caught my eye, not the ear, whilst I was working in the classical department of the flagship Virgin Megastore. I was twenty-one and revelling in the music of Wagner and Mahler. Passing by the Bruckner section every now and again, glimpsing a Friedrich painting on a CD cover, or the now familiar and trusted names of Karajan, Haitink and Böhm; it was only a matter of time before curiosity got the better of me. It was the decision to play Karajan's Vienna Seventh over the speakers that led to my becoming a devotee. This time Karajan Gold really lived up to the name. In such an environment, I was now at liberty to listen and to experiment. A wonderful opportunity, I can tell you.

Later that year I attended my first Bruckner performance. Günter Wand and the NDR Symphony Orchestra were to play Schubert's Unfinished and then the Ninth at the Royal Albert Hall. The conductor's great age did unfortunately arouse some gallows humour amongst my colleagues, but by then I was aware of Wand's reputation and despite being confined to the gallery, I was determined to give this legendary Brucknerian my full attention. I remember thinking that the old man seemed very tall from my vantage point and I recall the tremendous ovation with which he was greeted upon first appearing - one I think most conductors would be glad to receive at the end of the concert. The Schubert I had never heard before, so you can imagine the pleasure Wand's reading afforded me. At the interval I chose to remain in the hall and was fascinated to observe the activity on stage. Dozens of chairs were being added, one by one, in preparation for the mighty orchestra that was due to appear in the second half. This quickened my anticipation and I believe there was a collective sense of something truly sublime about to take place; to take hold of us. Wand gave us a performance of considerable gravity, his arms outspread like the wings of an eagle, if you permit me the simile. My only regret is that my life as a Brucknerian did not begin sooner, as I never saw him again and would have cherished the memory of his London performances as much as I do that one great night at the Proms.

# Bruckner's Golden Arches

A paper presented to The Bruckner Journal Conference, April 26, 2003

William Carragan

Contributing Editor, Anton Bruckner Collected Edition, Vienna

*[The original presentation was accompanied by diagrams of the symmetries described, and musical examples, which very effectively supported and elucidated the argument. Unfortunately, it was not possible to include them here though some references to them have been retained. Ed.]*

## Introduction

By 1879 Bruckner had completed the first of his two symphonic tetralogies, written without interruption starting in 1871, and carried out a further process of revision to all four of its members as well as to the earlier First Symphony and the Mass in F minor. But during that time there had been only three performances of any of his symphonies, all conducted by the composer: two successful ones of the Second, and one disastrous one of the Third in one or another of its many versions. Although there doesn't appear to be any direct evidence for it, Bruckner must have realised that he could not continue in this way writing symphonies each one of which was twenty percent more ambitious than its predecessor. Instead, he turned to a more modest genre, in which the basic compositional tasks would be simpler, where he could develop further structural and formal ideas usable in future works that might not be larger, but would be in other ways more sophisticated.



St Florian Arches

The result was the viola quintet in F major, and the most prominent and easily-perceived innovative formal element employed there – probably for the first time in his work – is the arch structure which one observes in the finale. We can define an arch most simply as the thematic recurrence A, B, C, B, A. This excludes the simple song-form, whether three-part (A, B, A) as in the slow movements of the Study, First and “Nullte” symphonies, or five-part (A, B, A, B, A) as in most of the other slow movements; it is essential that there be at least two two-sided balancing members and a thematically distinct centre section to give the impression of a true arch. At the same time, the arch, if the correspondence between the two sides of each member is exact, is essentially static, in contrast to the highly dynamic, evolving contour of the traditional sonata form. The arch must therefore be a background, like a literary conceit, within which the usual dynamic development of a symphonic movement can still take place.

I am reminded of J.R.R. Tolkien's books, *The Hobbit* and *The Lord of the Rings*, in

both of which the protagonists make a lot out of their return home after their adventures. However, in both cases they are changed profoundly during the course of the story, so much so that neither of them can find a permanent home in his old diggings. Instead they both pass over sea to the uttermost West, of which before their exploits they had had hardly any idea at all. Similarly we expect in a Bruckner symphony that in one way or another, when the arch is completed, a great transformation, or a transforming change in viewpoint, shall have taken place.

### The Finale of the Quintet

This, probably the first of Bruckner's arch forms, is also the most classic. Thus the form is strictly A, B, C, B, A, and the arch encompasses the entire movement. Three performances were studied for this paper, by the Koeckart Quartet, the Kocian Quartet, and the Vienna Quartet. The balance of the main structures is extremely close in all three performances. The C theme in the centre is in five short sections, of 16, 10, 16, 8 and 8 measures, with a six measure reference to the B theme between the third and fourth. This reference to B is itself a mini-arch, consisting of two measures with the theme upright, two measures inverted, and two measures upright again; this is the keystone arch. Although the mini-arch is not centred in terms of measure count, Bruckner requests a slower tempo for the last two sections of the C group, thus moving the keystone closer to the true centre in terms of elapsed time. In this respect the performance of the Kocian Quartet is particularly observant of Bruckner's wishes.

Bruckner wrote a slightly grander ending for the publication than in the manuscript, perhaps coming to realise by stages that the completion of an arch form cannot by itself satisfy the listener as the closure of the movement. Yet the F major coda, either in its manuscript or its published form, in balancing an initial theme in the flattened supertonic (G flat, the tonality of the preceding slow movement), still embodies a profound metamorphism in that respect alone.

### The Finale of the Seventh Symphony

The finale of the Seventh is also an arch structure, a bit more elaborate than that in the Quintet since it has to include a full exposition, development, and recapitulation of the usual ingredients of a Bruckner finale: A, B, C, development, C, B, A, coda. [Additionally, there is] the codetta (derived from the A theme) at the end of Part I, the classical exposition. The centre of the arch comprises the codetta and development, placing an eerie inverted form of A just after the keystone. The arch form is made particularly evident because in this movement C is really a loud version of A, and the inverted order of the recapitulation makes sense to the listener even if the arch form is not initially detected. Notice that [the codetta], derived from A, can plausibly balance the later inverted A in the keystone area.

This identity between C and A makes it possible to draw individual arches for the exposition and recapitulation. The recapitulated forms of C and A are heavily developed, giving a fully symphonic sense of evolution through the movement. The coda, one of Bruckner's classic crescendos, lies outside the arch and forms a thunderous resolution to the hour-long symphony. In all these respects the symphonic concept of the finale of the Seventh is far more ambitious than that in the Quintet, but surely it was of help to Bruckner in creating this bold and challenging movement to have worked with the idea already.

Incidentally, it seems to me that the balance between the jaunty, angular A theme and the mighty ponderous C theme is made far more convincing if the ritardandos in the A theme, included in the first publication, excluded by Haas, and mostly reintroduced by Nowak, are taken by the conductor. Recordings by Klemperer, Vienna Symphony 1958, and Max Rudolf, Cincinnati 1966, take wonderfully deep ritardandos. Every time I hear the work of a young director who omits the ritardandos I wonder what is to become of us; *O tempora, o mores*. Both of these excellent performances from the old style of music making show throughout the symphony a strong influence from the tempo specifications of the first publication.

A very slow performance, Celibidache, Munich 1994, [in graphic comparison to] a very fast one, Ormandy, Minneapolis 1935 [shows that] the bloated tempos and feeble, mannered articulations of the Celibidache version still do not destroy the arch, even though the time spent in the B theme seems interminable on audition. By contrast, the fleet Ormandy reading, not perhaps the strongest aspect of this very early and interesting recording, still shows the arch quite well.

[There were] two performances, one by David Alan Miller conducting my hometown group, the Albany Symphony, and the other by Benjamin Zander conducting the semi-professional Boston Philharmonic, both from November 2000. I served as advisor in the preparation of both performances, the paper I wrote for Nottingham 1999, *Those Pesky Ritardandos*, being of great help in convincing these two quite individual maestri to take my advice on many aspects of interpretation. Accordingly, a real attempt was made by both conductors to replicate the tempos of the first publication, the result being that visually it is very difficult to see the difference between them even though the performances sound quite distinct.

### The Te Deum

The Te Deum also has an arch, clearly defined for even the most casual listener by the two similar solo passages (*Te ergo quæsumus* and *Salvum fac populus*), enclosing the words *Æterna fac cum sanctis tuis in gloria numerari* (“Make them to be numbered with your saints in glory everlasting”; this is the original end of Nicetas’s hymn). The primitive C major/minor gesture of the opening is balanced after the solos by a similar but much briefer passage setting the words *Per singulos dies benedicimus te* (Day by day we bless you”, Psalm 145:2), and the entire section devoted to the words *In te, Domine, speravi, non confundar in æternum* (“In you, O Lord, I have hoped; let me never be confounded”, Psalm 31:2) lies outside the arch form. But in another sense, this final five minutes of the Te Deum can be considered to be balanced by the whole opening section through *Judex crederis esse venturus* (“We believe that you will come to be our judge”) which is only a little longer. At any rate, the mood inspired in the listener evolves just as certainly in this piece as it does in any symphonic movement Bruckner wrote.

It is doubtful to me that Bruckner knew that the Te Deum is not all from the same period, the petitions from *Salvum fac* onward having been added to the original hymn attributed to St. Nicetas of Remesiana in Dacia, who lived from about 340 or 350 to after 414, at a later time. Nor, if he had known, do I think he would have cared enough to reflect it in his music; to him the liturgical text as accepted by the church for well over a thousand years would all need to be treated equally. The fact that Bruckner placed the join between the hymn and the petitions immediately after the keystone is probably ascribed to the similarity of accent between the half-lines *Te ergo quæsumus* and *Salvum fac populum* and

individual words *sanguine* and *benedic*, which seems to have cried out to him for similar musical expression.

The final words, *non confundar in aeternum*, although set by Bruckner to triumphant music, are not really triumphal but humble and supplicatory. In this respect Bruckner's *Te Deum* might appear not as appropriate to liturgical use as, say, his masses where the setting of the words *Agnus Dei, qui tollis peccata mundi, dona nobis pacem*, received hushed, devotional treatment consistent with the mood of the communion service at the time when they are to be sung. However, one must remember that the *Te Deum*'s most prominent use was not so much the concluding canticle of Nocturns, sung in a monastery in the middle of the night, but instead as a hymn of thanksgiving which could easily be a great public occasion requiring the most impressive music one could bring forward. Once again the arch structure shows how Bruckner was able to balance his treatment of the simple concluding distich with almost the entire original hymn, the many words proclaimed at the beginning expressing the magnificence of the faith, but the few words repeated over and over at the end being closest to the hearts of the people at prayer.

(St. Nicetas or Niketa, bishop of Remesiana in Dacia, today Bela Palanka, southeast of Nis in Serbia, friend of Paulinus of Nola, was consecrated about 370, and remained in the office of bishop until his death. He dedicated himself to spreading the faith in this most difficult region which Rome was seldom able to control. The *Te Deum*, not being strophic like the contemporary work of Prudentius but rather partaking of the style of the *Gloria in excelsis*, was a most unusual expression of religious poetry for the time.)

### The Finale of the Sixth

The individual arches of the Seventh show that we should expect to see other arch forms expressed as smaller ingredients of movements. For example, the Sixth offers one as the exposition of the finale. In it the latter part of the first theme group balances with the early part of the third theme group rather obviously, and the opening idea of the first group and the second idea of the third group also balance, but much more subtly. In the first theme group, the sinuous, mysterious A1 is followed by a pair of themes, A2a and A2b, repeated in different form as A3a and A3b, while in the third group, C1 is clearly an inverted and augmented version of A2b or A3b. The similarity of A1 and C2 is not nearly as clear and some might be inclined to reject it. But consider: the opening contours are quite close, where in C2 the first notes of the melody are G F E F with F in the bass, while in A1 the first notes are F E D E with E in the bass.

The B theme is in the middle of the arch, with two statements of B1 framing a dialogue at the keystone between two other themes, the second (C3) being a quotation from Tristan, which Bruckner weaves into his counterpoint utterly naturally.

### The Ninth Symphony

The first four melodic ideas of the exposition of the Finale of the Ninth are also disposed in an arch structure. If there is a keystone, it is the solemn trombone chords at the end of the first theme group which look forward to the great brass chorale which lies outside the arch.

There is also a mini-arch in the first part of the second theme group (*Gesangsperiode*). Here the first ten measures of the B theme, beginning with three statements of the basic thematic motive derived from A2, are followed by a six-measure interlude and then there are ten further measures also beginning with three statements of the motive. The six-

measure interlude is only indicated in Bruckner's sketches by a gap, and in my completion I had to write music to fill this gap. Nonetheless the sketches clearly show that an arch was desired by the composer.

At the beginning of this discussion it was specified that Bruckner's adagios would not be regarded as arch structures, but as five-part song forms. However, in this case as in many others, the Ninth is an exception, because of the reversed recapitulation of the two components of the second theme group, B1 and B2. Hence, the basic form is A, B1 and B2, A, B2 and B1, A, coda. Between B2, beginning part 4, and B1 beginning part 5, there is a substantial amount of A; also the final recapitulation of A is at the very top of the climax of part 5, not at the beginning of it as in the other adagios. The form of this movement is usually regarded as Brucknerian while being anomalous, though nobody would say that the result is not effective. [There are] the traditional formal elements but the arch-structure analysis tells a somewhat different story; the A elements are in exquisite global balance with the B elements separating them like beads on a chain. The final reference to the "farewell to life" recalls the antecedents of that theme in the Third Symphony and the Mass in D minor, still providing the balance to the original statement near the beginning. There is also a kinship between the "farewell to life" and the first four notes of B.

### First Movement of the Fourth

I have suggested that the arch form is a product of Bruckner's self-appraisal following the composition of the immense Fifth, which he must have wondered if he would ever hear. How could there be arches, then, in the Fourth? They come about, it would seem, by virtue of the revision of the Fourth he carried out in 1880. I am grateful to Laurence Wallach of Simons Rock College for giving me his numerical table of this movement in which the arch form is present both in measure count and in thematic recurrence, in a place where I would never have thought to look.

[In the first movement of the Fourth] the first theme group is balanced by the third by virtue of the fact that C is an inverted version of A2. The measure counts match very well both overall and in detail. The keystone is the chorale, where the pizzicato accompaniment in the 1888 version reminds David Aldeborgh of "a great mountain profile set against a tapestry of stars". There is no more profound moment in this composition.

But if Wallach's structural paradigm, derived from the 1880 text, is applied to 1874, the balance is not as close, and indeed might be accidental. In that version, C contains A1, not A2, and the significance is different; A1 is meant to pervade this movement (and the finale as well), much more thoroughly in 1874 than in 1880. Note also that in 1874 the arch, if it exists, must exclude the entire giant coda – a phenomenon we have after all seen elsewhere but which still inspires a certain skepticism. However, in 1880, part of what we consider to be the coda lies within the arch; only the true peroration, measures 557-573, needs to be outside.

The most reasonable explanation is that Bruckner wrote the 1874 version with no more similarity between A and the closing group (C) than one finds in many earlier classical compositions, for example in the Beethoven Fifth. But then in 1880, with the new concept of the arch fresh in his mind, Bruckner "metrically revised" the movement until the arch structure was created. This meant, (1) shifting the reference of the C theme from A1 to A2, (2) redesigning the development so that it could be considered to be symmetrical, and

(3) creating a new and very close relationship between the recapitulated C theme and the coda so that one would find it difficult to say where the coda begins. This last task had to be done because Bruckner needed some of the coda to lie in the right-hand part of the arch which balances the first theme group in the exposition at the opposite extreme of the movement, and he wanted it to sound natural there; only the short, triumphal *fortissimo* ending is external to the arch.

Wallach says that these external elements are like the ninth measure following an eight-measure phrase in Bruckner; it is that measure which contains the final chord which gives the phrase shape. But one could also say that the final, outside, music could be what is reached when one passes through the arch – the ultimate heaven where joyful harmonies never cease.

In a discussion of this paper I had with Paul Nudelman, he posed the question: Does the arch necessarily shift the climax from the end to the middle? The answer seems to be that the use of arch structure must not and cannot shift the traditional emotional climax, or denouement, away from the end if the movement is to remain symphonic. But there can also be an intellectual climax, the place where the inner meaning of the movement is clearest, a place where the movement seems most profound. We have seen this place to be, in more than one case, the keystone or centre-point of the arch. It is Bruckner's individual genius to be able to use the clash of two formal paradigms, the dynamic sonata-allegro and the static arch structure, to portray our lifelong journey of quest and yearning against the ageless background of eternal truth.

### The Eighth Symphony

The Finale displays an arch in the development, with the fantasy beginning at the keystone point. The exposition might also have an arch, principally due to the reintroduction of the A theme at measure 183. But in the recapitulation, this feature is replaced by a climactic reminiscence of the first movement, which presses on toward the conclusion rather than balancing a previous event.

[A diagrammatic representation of the Finale] also shows the golden section, with the exposition as the unit standard and nearly all of Part 2, the development, the recapitulation, and the first twenty or so measures of the coda being 1.618 times as long. This movement comes closer than any other of Bruckner's to fulfilling that much-discussed criterion. However, as with the arch structure, the section can be applied to segments of movements as well, and it turns out that the exposition of the finale of the Sixth is divided roughly the same way, with B, C, and K together being closely equal to 1.618 times A. The perception of any such feature is as always deeply affected by the relative tempos chosen by conductors, and as my work has shown over many years, they are not always sensitive to such arcane formulae.

### The Second Symphony

Considering the global symmetry of the finale of the Second, the pizzicato passage near the end should be considered a transitional section in the third theme group, not a part of the coda. Any appearance of an overall arch form is probably just an accident of composition. The 1877 revision did not make it more perfect, unless one agrees to leave the codetta (F Minor Mass quotation) out of the scheme along with the one-section coda.

However, the arch form in the development is real, and looks like that of the Eighth. In it there are four sections: an introductory passage deriving from the codetta, a fantasy on the

first theme, a fantasy on the second theme, and a dominant preparation for the recapitulation of A2. The revision history of the development is particularly interesting. Bruckner must have come to realise that the cuts of 1873 and the Neuer Satz threw things out of balance, for he tried to fix things up in 1876 and more thoroughly in 1877 when he replaced the Neuer Satz with an even shorter 1877-Satz. Except in 1873, the centre of the development (actually the centre of a pair of fantasies) is located near the end of the first fantasy. In 1872 the music found there is a weird and disturbing breakdown of the theme into dissonant fragments that would have startled Arnold Schönberg in the work of any other composer.



### ***Prof. Dr. Horst Haschek (1920-2004)***

It is with sadness that we note the death of Univ.-Prof. Dr. Horst Haschek on 29th December 2004. He had been President of the International Bruckner Society for the last 33 years, a former president of the Gesellschaft der Musikfreunde and Honorary Member of the Vienna Philharmonic. The obituary in Die Presse remarks, 'Music defined his life'. There will be an appreciation of his life and contribution to the world of music and of Bruckner's music in particular in the next issue of TBJ.

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### **PRE-RAPHAELITES AT NOTTINGHAM**

Readers attending the June Conference in Nottingham may be interested in visiting Nottingham Castle where an exhibition of Pre-Raphaelite art from the Delaware Art Museum entitled 'Waking Dreams' opens on Saturday 25th June. Organisers advise that tickets should be bought in advance: ☎ 0870 120 2224 – [www.pre-raphaelitesatnottingham.co.uk](http://www.pre-raphaelitesatnottingham.co.uk)

# ANTON BRUCKNER'S WORKS

## Published scores of the various versions

Although it is generally known that a good many of Bruckner's works, his symphonies in particular, exist in more than one version, there is frequently considerable confusion as to which version is contained in any particular score. The following is an attempt to present the facts about these publications in tabular form, and is based on a comparison of the scores. While no bibliographical detail can be given in the list, it should be remembered that many of the title-pages are seriously misleading in relation to the contents. They may give information which is either wrong, or is contradicted by the preface. The words 'newly revised' may mean that the score contains editorial changes which have not been indicated as such. It is also important to know that, although two publishers may use the same plate number when issuing the same work, the music of each is not necessarily identical.

This list will be supplemented in future issues of *The Bruckner Journal* by lists of scores of Smaller Sacred Works, Magnificat and Psalm Settings, Cantatas and Large Scale Choral Works, Secular Vocal Music, and Instrumental Music which Crawford Howie has provided.

We invite any readers with scores of the works listed below whose details have not been included to send information so that we can produce as complete a list as possible thereby creating a useful resource for anyone trying to find their way around Bruckner scores.

Abbreviations: *GA* = 'old' Complete Edition, ed. Robert Haas and Alfred Orel  
*ABSW* = 'new' Complete Edition, ed. Leopold Nowak et al.

**Mass ('Missa solemnis') in B flat minor** Composed 1854.

Original version (1854)

Filser Verlag, ed. Haas, 1930. (*GA XV*)

Musikwissenschaftlicher Verlag, ed. Haas, 1932 (*GA XV/2*)

Musikwissenschaftlicher Verlag, ed. Nowak, 1975 (*ABSW XV*).

**Mass in D minor** Composed 1864, revised 1876, 1881/82, first published 1892.

First published version (1892)

Johann Gross (S.A. Reiss) [On title-page: 'Messe in D'.]

Musikwissenschaftlicher Verlag, ed. Nowak, 1957 (*ABSW XVI*).

'Revised' version

Philharmonia (264), pl. nr. W.Ph.V. 264, ed. Josef V. von Wöss, 1924

[On title-page: 'Mass in D'.]

**Mass in E minor** Composed 1866, revised 1876-85.

1866 original version

Musikwissenschaftlicher Verlag, ed. Nowak, 1977 (*ABSW XVII/1*).

1876-85 version

Brucknerverlag, ed. Haas and Nowak, 1940; re-issued 1949 (*GA XIII*)

Musikwissenschaftlicher Verlag, ed. Nowak, second revised edition, 1959

[On title-page: 'Fassung von 1882'] (*ABSW XVII/2*).

Eulenburg (1606), ed. Nowak.

'Revised version'

Doblinger, pl. nr. D.2087 [1896].

Philharmonia (204), pl. nr. U.E. 7534; W.Ph.V. 204, revised Wöss, 1924.

**Mass in F minor** Composed 1867-8, revised 1876/77, 1881, 1890-94.

First published version (1894)

Doblinger, pl. nr. D.1866.

1881 revision

Brucknerverlag, ed. Haas, 1944 (*GA XIV*) [On title-page 'Originalfassung'].

Breitkopf (3624), ed. Haas, 1944.

Eulenburg (961), pl. nr. E.E. 6527, ed. Hans F. Redlich, 1967.

1881 revision, revised

Musikwissenschaftlicher Verlag, ed. Nowak, second revised edition, 1960 (*ABSW XVIII*).

'Revised' version, based on first published version of 1894

Eulenburg (11), pl. nr. U.E. 7049, rev. Wöss.

Eulenburg (961), ed. Wöss.

Eulenburg (961), pl. nr. E.E. 4436, ed. Wöss. Foreword by Adolf Aber.

Universal (7049), pl. nr. U.E. 7049, ed. Wöss.

**Overture in G minor** Composed 1862-3, revised 1863 (version 2).

Version 2

Eulenburg (681), pl. nr. E.E. 6488. Edited and with a foreword by Arthur D. Walker, 1969.

Musikwissenschaftlicher Verlag, ed. Hans Jancik & Rüdiger Bornhöft, 1996 (*ABSW XII/5*).

Version 2 'Revised'

Eulenburg (681), U.E. 7048, arranged for performance by Wöss, 1921.

Universal (7048), pl. nr. U.E. 7048, 'Für den Konzert-Vortrag eingerichtet von Jos. V. Wöss', 1921.

**Psalm 150** Composed 1892.

Original version (1892)

Musikwissenschaftlicher Verlag, edited Franz Grasberger, 1964 (*ABSW XX/6*).

'Revised' version

Doblinger, pl. nr. D.1804, 1892.

Philharmonia (205), pl. nr. W.Ph.V. 205; U.E. 7535, newly revised Wöss.

Universal (7535), pl. nr. U.E. 7535; W.Ph.V. 205. [J. Wöss].

Eulenburg (972), pl. nr. E.E. 4599, ed. Redlich, 1960.

**Rondo in C minor for String Quartet** Composed 1862.

Musikwissenschaftlicher Verlag, edited Nowak, 1985 ('Separatdruck aus Band XII der Anton Bruckner Gesamtausgabe').

**String Quartet in C minor** Composed 1862.

Original version (1862)

Musikwissenschaftlicher Verlag, ed. Nowak, 1955. Re-issued with Revisionsbericht, 1956 (*ABSW XIII / 1*).

**String Quintet in F major** Composed 1878-9, revised 1883-4 and later.

Original version (1878-9)

A.J. Gutmann, 1884.

1883-4 revision (version 2)

Eulenburg (310), pl. nr. E.E. 3322, ed. Alberti, 1945.

Musikwissenschaftlicher Verlag, ed. Nowak, 1963 (*ABSW XIII/2*) [includes Intermzzo in D minor].

Peters Edition (3842), pl. nr. 10435, ed. Herrmann.

Later revision (version 3)

Philharmonia (213), pl. nr. W.Ph. V. 213; U.E. 8764, newly revised Wöss, 1926.

**Requiem in D minor** Composed 1848-9, revised 1892.

Original version (1848-9)

Filser Verlag, ed. Haas, 1930 (*GA XV*)

Musikwissenschaftlicher Verlag, ed. Haas, 1932 (*G/A XV/1*)

Musikwissenschaftlicher Verlag, ed. Nowak, 1966 (*ABSW XIV*)

Musikwissenschaftlicher Verlag, ed. Nowak & Bornhöft, 1998 ['new edition'] (*ABSW XIV*)

**Symphony in F minor** Composed 1863.

Original version (1863)

Musikwissenschaftlicher Verlag, ed. Nowak, 1973 (*ABSW X*)

Andante

Universal (5255), pl. nr., U.E. 5255, 1913.

**Symphony no. '0' in D minor** Composed 1869.

Original version (1869)

Musikwissenschaftlicher Verlag, ed. Nowak, 1968 (*ABSW XI*).

'Revised' version

Philharmonia (206), pl. nr. U.E. 7615; W.Ph.V. 206, ed. Wöss, 1924.

Universal (7615), pl. nr. U.E. 7615; W.Ph.V. 206. edited Wöss, 1924.

**Symphony no. 1 in C minor** Composed Linz, 1865-6; revised Vienna, 1890-1.

1865-6 'Linz' version (version 1)

Musikwissenschaftlicher Verlag, ed. Wolfgang Grandjean, 1995 (*ABSW zu I/1*)

- 2. Satz Adagio (ursprüngliche Fassung), 3. Satz Scherzo (ältere Komposition).

1865-6 'Linz' version (version 1) revised

Musikwissenschaftlicher Verlag, ed. Nowak, second revised edition, 1953 (*ABSW I/1*).

Eulenburg (459), rev. Nowak, 1996.

1890-1 'Vienna' version (version 2)

Doblinger, pl. nr. D.1868 [1893].

Eulenburg (59), pl. nr. U.E. 3593, ed. Max Steinitzer [1912].

Eulenburg (459), ed. Wilhelm Altmann, c. 1930.

Musikwissenschaftlicher Verlag, ed. Günter Brosche, 1980 (*ABSW I/2*).

Eulenburg (1522), ed. Brosche, 1996.

Peters Edition (3840a), pl. nr. 10391.

1890-1 'Vienna' version (version 2) revised

Philharmonia (194), pl. nr. U.E. 3593; W.Ph.V. 194, ed. Wöss, 1927.

Universal (2878), pl. nr. U.E. 3593; W.Ph.V. 194, ed. Wöss.

Universal (2878), pl. nr. U.E. 3593.

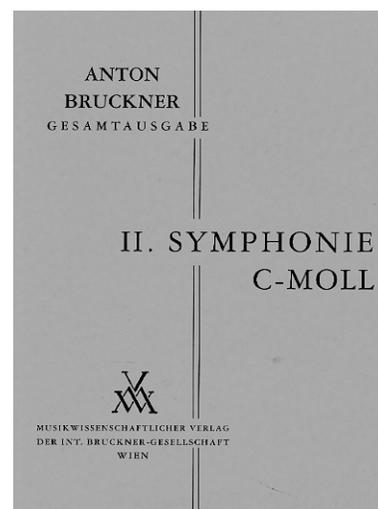
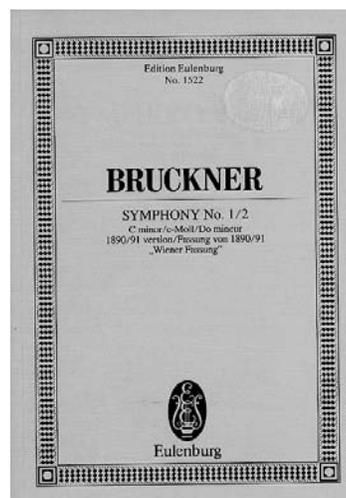
'Mixed form' of versions 1 and 2

Musikwissenschaftlicher Verlag, ed. Haas, 1935 (*GA I*), re-issued Brucknerverlag, 1949.

Breitkopf (3616), ed. Haas, 1937.

Eulenburg 1522  
Symphony No. 1  
'Vienna' version  
ed. Brosche

MWV  
Symphony No.2  
1875/76  
ed. Nowak



**Symphony no. 2 in C minor** Composed 1871-2, revised 1875-6 and later, also after 1891.

1871-2 original version

Musikwissenschaftlicher Verlag, ed. William Carragan (forthcoming).

1875-6 version revised by Bruckner and Herbeck

Doblinger, pl. nr. D.1769 [1892].

Eulenburg (60), pl. nr. U.E. 3594, ed. Steinitzer, 1912.

Eulenburg (460), ed. Altmann, c.1930

Peters Edition (3840b), pl. nr. 10392

1875-6 version revised

Philharmonia (195), pl. nr. U.E. 3594; W.Ph.V. 195, newly revised Wöss, 1928.

Universal (3594), pl.nr. U.E. 3594.

Universal (2880), pl. nr. D.1759.

Musikwissenschaftlicher Verlag, ed. Nowak, 1965. [On title-page: 'Fassung von 1877'].

(*ABSW II*).

Eulenburg (460), ed. Nowak

'Mixed form' of two versions

Musikwissenschaftlicher Verlag, ed. Haas, 1938; re-issued Brucknerverlag, 1949 (*GA II*).

Breitkopf (3617), ed. Haas, 1938.

**Symphony no. 3 in D minor** Composed 1873, revised 1874, 1876-7, 1888-9, 1890.

1873 original version

Musikwissenschaftlicher Verlag, ed. Nowak, 1977 (*ABSW III/1*)

Eulenburg (461), ed. Nowak, 1996.

1874-77 revision (version 2)

Musikwissenschaftlicher Verlag, ed. Nowak, 1981. [On title-page: 'Fassung von 1877'].

(*ABSW III/2*).

Eulenburg (1523), ed. Nowak, 1996.

1876 Adagio no.2

Musikwissenschaftlicher Verlag, ed. Nowak, 1980. (*ABSW zu III/1*).

1876-7 revision (version 3)

Rättig, pl.nr. T.R. 165a [1879].

Brucknerverlag, ed. Fritz Oeser, 1950. [On title-page: '2. Fassung von 1878'].

This corresponds to the text of the 1879 first published version

1888-9 revision (version 4)

Musikwissenschaftlicher Verlag, ed. Nowak, 1959. [On title-page: 'Fassung von 1889'].

(*ABSW III/3*).

Eulenburg (1524), ed. Nowak, 1996.

1890 revision (version 5)

Rättig, pl. nr. T.R. 165a [1890].

Eulenburg (61), pl. nr. S.9601c, ed. Steinitzer, before 1920.

Eulenburg (461), pl. nr. E.E.4553, ed. Redlich, 1961.

1890 revision (version 5) revised

Philharmonia (196), pl. nr. U.E. 3595; W.Ph.V. 196, newly revised Wöss, 1927.

Eulenburg (461), ed. Altmann, c.1930.

Peters Edition (3840c), pl. nr. 10393.

**For fuller details of the rather complicated posthumous publishing history of this symphony, you are advised to consult Thomas Röder, 'III. Symphonie D-Moll Revisionsbericht', *ABSW zu III, 1-3* (Vienna, 1997), pp. 346-62.**

**Symphony no. 4 in E flat major, 'Romantic'**

Composed 1874, revised 1876-8, 1878-80, 1887-8.

1874 original versionMusikwissenschaftlicher Verlag, ed. Nowak, 1975. (*ABSW IV/1*).

Eulenburg (462), ed. Nowak, 1995.

1876-8 and 1878-80 (Versions 2 and 3) amalgamated

Musikwissenschaftlicher Verlag, ed. Haas, 1936; re-issued Brucknerverlag, 1949.

[On title-page: 'Originalfassung']. (*GA IV*).

Dover Publications Inc., ed. Haas, 1990

1878 FinaleMusikwissenschaftlicher Verlag, ed. Nowak, 1981. (*ABSW zu IV/2*).1878-80 revision and later, up to 1886

Musikwissenschaftlicher Verlag, ed. Nowak, second revised edition, 1953.

[On title-page: 'Fassung von 1878-80']. (*ABSW IV/2*).

Eulenburg (1525), ed. Nowak, 1995.

1887-8 revision (version 4)

Eulenburg (462), pl. nr. E.E. 3636, ed. Redlich, 1954.

1887-8 revision (version 4) revised

Gutmann, pl. nr. A.J.G. 710 [1890].

Eulenburg (62), pl. nr. E.E.3636. ed. Steinitzer, 1912.

Philharmonia (197), pl. nr. U.E.3596; W.Ph.V.197, revised Wöss, 1920.

Eulenburg (462), pl. nr. E.E.3636, ed. Altmann, c.1930.

Peters Edition (3840d), pl. nr. 10394.

Universal (6575), pl. nr. U.E.6575.

Musikwissenschaftlicher Verlag, ed. Benjamin Korstvedt, 2004. [on title-page:

'Fassung von 1888 (Stichvorlage für den Erstdruck von 1889)']. (*ABSW IV/3*).**Symphony no. 5 in B flat major** Composed 1875-6, revised 1876-8 and later1875-6 original versionMusikwissenschaftlicher Verlag, ed. Haas, 1935; re-issued Brucknerverlag, 1949. (*GA V*).1875-6 original version revisedMusikwissenschaftlicher Verlag, ed. Nowak, 1951. (*ABSW V*).

Eulenburg (463), ed. Nowak, 1992.

1876-8 revision with re-orchestration by Franz Schalk, including addition of extra brass in the Finale

Doblinger, pl. nr. D.2080 [1896].

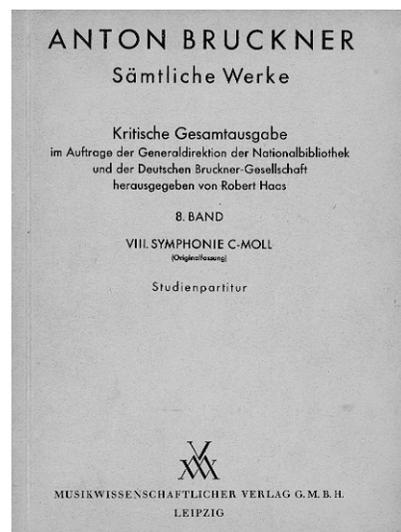
Eulenburg (63), pl. nr. U.E.3595, ed. Steinitzer [1912].

Eulenburg (463), pl. nr. U.E.3595, ed. Altmann, c.1930.

Peters Edition (3840e), pl. nr. 10395.

Philharmonia (198), pl. nr. U.E.3595; W.Ph.V.198, rev. Wöss.

1939 Study Score  
Symphony No.8  
(ed. Haas)



**Symphony no. 6 in A major** Composed 1879-81.1879-81 original version

Doblinger, pl. nr. D.2300 [1899].

Musikwissenschaftlicher Verlag, ed. Haas, 1935; re-issued Brucknerverlag, 1949. (GA VI).

Breitkopf (3620), ed. Haas, 1937.

1879-81 original version revised

Musikwissenschaftlicher Verlag, ed. Nowak, 1952. [on title-page: 'Originalfassung'].

(ABSW VI).

Eulenburg (464), ed. Nowak, 1992.

'Revised' version

Eulenburg (64), pl. nr. U.E.3596, ed. Steinitzer, 1912.

Eulenburg (464), ed. Altmann, c.1930.

Peters Edition (3840f), pl. nr. 10396.

Universal (3596), pl. nr. U.E.3596

'Revised' version revised

Universal (2886), pl. nr. U.E.2886, revised Wöss, 1927.

Philharmonia (199), pl. nr. U.E.3598; W.Ph.V.199, newly revised Wöss, 1928.

**Symphony no. 7 in E major** Composed 1881-3, revised 1885.1881-3 original version

Brucknerverlag, ed. Haas, 1944; re-issued 1949. (GA VII).

Breitkopf (3621), ed. Haas, 1944.

Dover Publications Inc., ed Haas, 1990

1881-3 original version revised

Musikwissenschaftlicher Verlag, ed. Nowak, second revised edition, 1954. (ABSW VII).

Peters Edition, pl. nr. 9707, ed. Nowak, 1954.

Eulenburg (465), ed. Nowak, 1994.

1885 version

Gutmann, pl. nr. A.J.G. 576 [1885].

Eulenburg (465), pl. nr. E.E.3637, ed. Redlich, 1958.

'Revised' version

Eulenburg (65), pl. nr. E.E.3637, ed. Steinitzer, 1912.

Philharmonia (211), pl. nr. U.E.3599; W.Ph.V.211, revised Wöss, 1927.

Eulenburg (465), pl. nr. E.E.3637, ed. Altmann, c.1930.

Kalmus (158).

Peters Edition (3840g), pl. nr. 10397.

**Symphony no. 8 in C minor** Composed 1884-7, revised 1888-90.1884-7 original version

Musikwissenschaftlicher Verlag, ed. Nowak, 1972.

[on title-page: 'Fassung von 1887']. (ABSW VIII/1).

Eulenburg (466), ed. Nowak, 1994.

1888-90 second version

Musikwissenschaftlicher Verlag, ed. Nowak, 1955.

[on title-page: 'Fassung von 1890']. (ABSW VIII/2).

Eulenburg (1526), ed. Nowak, 1992.

'Mixed form' of original and second versions

Musikwissenschaftlicher Verlag, ed. Haas, 1939; re-issued Brucknerverlag, 1949. (GA VIII).

Breitkopf (3622), ed. Haas, 1949.

'Revised' version

Haslinger / Schlesinger, pl. nr. S.8288 [1892].

Eulenburg (66), pl. nr. S.8288a, ed. Steinitzer, 1912.

Philharmonia (212), pl. nr. U.E.2495; W.Ph.V.212, newly revised Wöss, 1927.

Eulenburg (466), ed. Altmann, c.1930.

Peters Edition (3840h), pl. nr. 10398.

**Symphony no. 9 in D minor** Movements 1-3 composed 1887-94; Finale incomplete.

Movements 1-3, original version

Musikwissenschaftlicher Verlag, ed. Haas and Orel, 1934; re-issued Brucknerverlag, ed. Orel, 1949. (GA IX)

Breitkopf (3623), ed. Haas and Orel, 1934.

Eulenburg (467), pl. nr. E.E.3437, ed. Schönzeler, foreword by Redlich, 1964.

Movement 2

Musikwissenschaftlicher Verlag, ed. Benjamin-Gunnar Cohrs, 1998: 'IX Symphonie D-Moll, Scherzo und Trio: Entwürfe. Älteres Trio mit Viola-Solo (1893): Autograph Partitur' (ABSW zu IX/2)

Movements 1-3, original version revised

Musikwissenschaftlicher Verlag, ed. Nowak, second revised edition, 1951. (ABSW IX).

Eulenburg (467), ed. Nowak, 1995.

Musikwissenschaftlicher Verlag, ed. Benjamin-Gunnar Cohrs, 2000 ['New critical edition, with reference to the work of Alfred Orel and Leopold Nowak']. (ABSW zu IX).

Movements 1-3, 'Revised' version

Doblinger, pl. nr. D.2895, ed. Ferdinand Löwe, 1903.

Universal (931), pl. nr. D.2895, ed. Löwe, 1903.

Eulenburg (467), pl. nr. U.E. 2891, ed. Löwe [1910].

Universal (2891), pl. nr. U.E. 931, ed. Löwe [1910].

Eulenburg (67), pl. nr. U.E.931, ed. Steinitzer, 1912.

Philharmonia (218), pl. nr. U.E.931; W.Ph.V.218, newly revised Wöss, 1928.

Eulenburg (467), pl. nr. E.E.4557, ed. Altmann, c.1930.

Peters Edition (3840i), pl. nr. 10399.

Finale (incomplete)

Musikwissenschaftlicher Verlag, ed. Orel, 1934: 'Entwürfe und Skizzen'. (GA 9 Sonderdruck).

Musikwissenschaftlicher Verlag, ed. John Phillips, 1994 ['Reconstruction of the autograph score according to the extant sources'].

Musikwissenschaftlicher Verlag, ed. Phillips, 1996 ['Facsimile edition of all the autograph pages of the score'] (ABSW zu IX/4).

Musikwissenschaftlicher Verlag, ed. Phillips, 1999/2002 ['Documentation of the fragment'].

**Te Deum** Composed 1881, revised 1883-4.

1883-4 revision

Musikwissenschaftlicher Verlag, ed. Nowak, 1962. [On title-page: 'Fassung von 1884']. (ABSW XIX).

'Revised' version

Rättig, pl. nr. T.,R. 40b, 1885.

Rättig, pl. nr. T.R. 40b, revised T. Alan, 1904.

Universal (2989), pl. nr. T.R. 40b, revised T. Alan.

Eulenburg (10), pl. nr. E.E.4728, ed. Steinitzer, 1920.

Eulenburg (960), pl. nr. E.E.4278, ed. Aber, c.1930.

Eulenburg (960), pl. nr. E.E.4278, ed. Redlich, 1960.

Peters Edition (3488), pl. nr. S.9600.

Broude (USA).

**Vier Orchesterstücke**

Musikwissenschaftlicher Verlag, ed. Orel, 1934. (GA XI, Sonderdruck).

Musikwissenschaftlicher Verlag, ed. Jancik, 1974 (ABSW XII, Sonderdruck).

Musikwissenschaftlicher Verlag, ed. Jancik and Bornhöft, 1996. (ABSW XII/4)

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(with some additions by Crawford Howie)

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## Letters

from **Raymond Cox**

Ref. TBJ Volume 8/3:

1. I was delighted to see on page 31 the reference to Franz Schmidt's description of the first movement of Schubert's G major quartet, D.887, as "the seed corn from which Bruckner's entire life's work arose". I have for many years considered that this quartet (a special favourite of mine) has the mystery and visionary quality so similar to that which Bruckner realised in his music. The quartet, especially its first movement, could indeed have been an inspiration to him, though Schmidt's comment perhaps stretches the point.



Robert Haas

2. Dermot Gault's astute and detailed analysis of the Haas/Nowak dichotomy in respect of the 8th Symphony highlights the dilemma which some conductors must have in their choice of score. It must often be a conflict indeed between heart and head if the more correct and ethical Nowak editing has to take precedence over Haas. Personally I have always found preference for Haas if only because it sounds - and is - better structurally, especially in the *Adagio* and have agreed with \*Robert Simpson's view that the restoration Haas made around the climax of the movement prevents it from being premature and also it retains its organic growth at that point. He finds Haas with "correct instincts" again in relevant passages in the *Finale*. If the 1890 version is indeed, as Dermot concludes, "the composer's unaided work, uninfluenced by Joseph Schalk" and that Bruckner made expedient cuts to make his symphonies - especially perhaps the 8th - more digestible for the general public then it is Bruckner himself who is responsible for the slightly less satisfactory score in respect of structure in a few places in Nowak's edition, which Haas restored, particularly in the *Adagio* after bar 208 (10 bars restored), and in the *Finale* after bar 211 (20 bars restored) and after bar 566 (12 bars restored). (In many ways the 1890 score is, of course, a much better and more satisfactory score overall.) There is also Bruckner's own comment, albeit in apparent reference only to the *Finale*, that it "is valid only for later times" and "please cut the *Finale* severely", in reference to a planned performance. In an ideal world I believe Bruckner would, or should, have been closer to the Haas than Nowak at these points. I wonder if anyone would care to count up, for the record, the number of recordings and performances, where possible, as to which editions conductors have chosen, especially, say, in the last ten years.

\*Robert Simpson, *The Essence of Bruckner* Gollancz 1967, 3rd edition rev.1992

[On John Berky's *Bruckner Symphony Versions Discography*\*, since 1995 there were 22 Nowak recordings and 25 Haas, including 6 by Asahina and 5 by Wand. So of recordings there were more of Haas, but fewer conductors chose Haas. \*<http://home.comcast.net/~jberky/BSVD.htm>]

**Tim Girard** from *Ottawa, Canada* writes:

In his forcefully argued article in the November 2004 issue, 'The 1890 version of Bruckner's Eighth - Haas contra Nowak,' Dermot Gault offers readers this challenge: "*It is not enough to 'prefer' one version or another; it is for supporters of Haas to show why they cannot accept alterations made in the composer's own handwriting.*" (p.24) I wish to accept Dr. Gault's challenge.

Dr. Gault argues that the 1890 revision 'demonstrates a disciplined elimination of inessentials, together with a finer control of symphonic architecture and long-term harmonic rhythm.' (p.25) In other words, he believes that the 1890 version is structurally superior to the Haas hybrid, and that this makes the 1890 version musically superior. To put it bluntly, I submit that Dr. Gault is reasoning like a Brahmsian, not a Brucknerian. Unlike the symphonies of Brahms, the Bruckner symphonies are works in which the profundity and breadth of musical themes is more important than fidelity to classical form and architecture. Haas recognized this because he understood Bruckner at a time when few people did.

As an example of Haas's additions from the 1887 version, let's look at what Dr. Gault describes as the '*most important difference between the editions of Nowak and Haas*' - the passage in the Adagio of the 1887 version at bars 225-234. (p.18) He asserts that the "*longer passages that Haas inserted from the 1887 score [including bars 225-234] belong stylistically to that version, to its gentler and more overtly expressive idiom.*" (p.25) I am not convinced by this argument because the sections immediately preceding and following this passage are the same in both the 1887 and the 1890 versions.

Elsewhere, Dermot Gault emphasizes the structural significance of Bruckner's decision to remove this passage from the revised version, stating that the change was "*in line with the consistent trend of Bruckner's revisions to establish greater continuity and cohesiveness between sections.*" (p. 19) Structurally more sound it may be, but it is not, in Brucknerian terms, more successful musically. The 225-234 passage from the 1887 version, dominated by the flute solo, is surely one of the most beautiful and inspired episodes in the Brucknerian canon. Haas undoubtedly recognized this when he decided to insert it in the hybrid version. But the passage also serves an important symphonic purpose. It provides a breathing space between the two big tuttis; it is, in some ways, a voice of calm amidst a turbulent period in the movement, or a wistful commentary on the same. It also helps to make the big climax all the more satisfying. In his *The Symphony: A Listener's Guide* (Oxford, 1995), Michael Steinberg, puts it this way:

*Listen to a recording of the Adagio in the Nowak [1890] edition, paying particular attention to the approach to the climax ... then listen to it again with Rudolf Kempe or Herbert von Karajan using Haas. I am talking about thirty-five seconds of music; but the difference is stunning. The test is in the listening. After that the defense rests.* (p. 117)

Steinberg also asserts that '*Haas's compositional insight weighs more than Nowak's scholarly rectitude.*' (p. 117) No doubt, Nowak's approach was more scholarly than Haas's, but this does not mean that the 1890 version is musically superior to the hybrid. Thus, I could not disagree more with Dr. Gault when he says that '*it is hard to see why the preferences of conductors should outweigh the findings of scholars.*' (p. 25) Frankly, it is easy to see why if one recognizes that certain conductors firmly believe that the less scholarly version is the musically superior one.

Nowak's advocates would argue that the musical superiority of the Haas hybrid is irrelevant in light of the fact that the composer's changes were not 'coerced' by others. I do not dispute Mr. Gault's well-documented argument that no one but Bruckner wrote the 1890 score, but I do not accept that he was not, in a way, 'coerced'. All Brucknerians are aware that Bruckner suffered great pains at the hands of uncomprehending, hostile critics like Hanslick and Kalbeck. Bruckner was not the type of person who could calmly ignore malevolent criticism; to say that it bothered him a great deal is an understatement. The pain he experienced following Levi's rejection of the 1887 version was such that, in the revision process, he undoubtedly felt compelled, at least to some extent, to respond to the charges of his critics.

In many cases, critics charged that Bruckner's symphonies were 'formless' and structurally weak. This charge continues to be made today by people who simply do not 'get it' where Bruckner's music is concerned. (While walking out of a concert hall following a performance of the Bruckner Seventh recently, I overheard a man telling his wife that he felt that Bruckner's symphonies have no form!) In the face of constant criticism of this kind, it is not surprising that many of the changes Bruckner made to the Eighth were intended to improve the symphony's structural integrity. However, the fact that Bruckner made the 1890 revision himself, without the help of others, does not exclude the strong possibility that he would not have made several of the changes if the criticism and misunderstanding of his work had been less severe.

One more issue raised by Dermot Gault needs to be addressed. At the end of his article, he asserts that his intention is not "*to demonise Haas ....*"(p. 25) I find this hard to believe in light of his decision to play 'the Nazi card' in characterizing Haas's work:

*For some scholars the name of Haas has become demonised because of his political involvements in the Nazi era, and the entire basis of the 1930s Gesamtausgabe has been seen as ideologically suspect .... For this, the blame must fall on Haas.*(p. 24)

Dr. Gault then goes on to say: "*My concern here however is not so much with the motivation for Haas's 'return to the pure sources' as with the fact that he was not faithful to the sources in question.* (p. 24) Well, if that is where his concern really lies, then I see no reason why he decided to play the Nazi card except to impinge on Haas's credibility.

The fact is that from the mid-1930s on, it was impossible for top-flight musicians and musicologists to work meaningfully in Germany or Austria and simultaneously maintain a conscientious anti-Nazi posture. Thus, even Eugen Jochum and Karl Böhm, both of whom became prominent Nowakians after the war, sometimes worked on Nazi propaganda projects. The fact that people worked on Nazi projects, or even had Nazi sympathies, should not affect a critical assessment of their work. It has long been known that Webern was a Nazi sympathizer, but this doesn't seem to have affected his stature as an influential composer. Nor should it. I would have hoped that in the twenty-first century, thoughtful individuals would try to refrain from playing the Nazi card when discussing matters that have little or nothing to do with Nazism.

*In a recent, and different, discussion about the Haas edition of the 8th on the Yahoo Anton Bruckner Club message board, **Benjamin-Gunnar Cohrs** commented on September 13th, 2004:*

Please all wait with this kind of speculation at least until the Critical Report for the Eighth appears (unfortunately, at the moment nobody seems to be willing to check the more than 30 items in various libraries): Haas had obviously sources available which are no longer extant after the war; on the other hand, Nowak had sources available which were not available to Haas!! Haas made evidently clear in the preface of his score of the Eighth that it was intended to be his edition of Bruckner's Second Version, and that he would publish the First Version in a separate Volume which only the war prevented from appearance.

***Paul Hawkshaw** added a comment in the same forum on the following day:*

You might be interested to know that, the critical report of the F-minor Mass having been finished and waiting to print, I officially started the critical report for VIII this past summer. It will, of course, take years, but I have gotten far enough into it to be cautious about any observations about any editions at this point.

## **Editorial**

### **Thanks to Peter Palmer**

I'm sure readers would like to join with the editorial committee in expressing appreciation of Peter's editorship over the first eight years of *The Bruckner Journal*. I think all would agree that there wasn't one of the 24 issues he edited that was a disappointment.

TBJ was inaugurated in 1997 following the initiative of Malcolm Bennison with the initial advertisement in *The Gramophone* magazine. Peter's journalistic expertise - apart from a love and knowledge of Bruckner and his music - was admirably suited to the development of TBJ, and his meticulous and perceptive attention to editorial and grammatical matters has been an asset. In addition to the time spent on the production of each issue Peter also played the important role of ambassador for the journal with the advertising work which was obviously necessary, especially in the early stages. He was also able to make admirable use of his command of the German language and his skills as a translator in editing the Journal.

We should certainly wish to acknowledge the part played by Peter in successfully finding and maintaining the difficult but important balance within a publication of this kind which was and is intended to be for both 'laymen' and scholars, and we'd like to record our gratitude for his sound judgement and hard work that has established TBJ at such a high standard.

*Raymond Cox*

## Concert Diary

1 March 2005 at 19:30

**Bruckner: Symphony No. 8** City of Birmingham  
Symphony Orchestra: Manfred Honeck  
(talk by Stephen Johnson, 6.15pm)  
Symphony Hall, Birmingham ☎ 0121780 3333

3 March at 20:00

**Bruckner: Symphony No. 8** City of Birmingham  
Symphony Orchestra: Manfred Honeck  
Warwick Arts Centre ☎ 02476 524 524

4/5 March at 20:00

**Dvorak: Cello Concerto**  
**Bruckner: Symphony No. 2**  
Milwaukee Symphony Orchestra: Stanislaus  
Skrowaczewski. Marcus Centre, Milwaukee.  
☎ (414) 273-7206

5 March at 20:00

**Bruckner Symphony No 9, Wagner Overtures**  
Hertford Bruckner Orchestra: Paul Coones  
The University Church of St Mary the Virgin, High  
Street Oxford, OX1 4AH Ticket Prices: £5 (£3  
Concessions) ☎ 07876 596 551

5/7 March at 20:00, 6 March at 14:30

**Mozart: Violin Concerto No. 5**  
**Bruckner: Symphony No.3, 1st version**  
Houston Symphony Orchestra: Hans Graf.  
Jones Hall, Houston. ☎ (713) 224-7575

11/12 March at 20:00

**Beethoven: Piano Concerto No.3**  
**Bruckner: Symphony No.9**  
Columbus Symphony Orchestra: Günther Herbig  
Ohio Theatre, Columbus, Ohio ☎ 614 228 8600

13 March at 15:30

**Elgar: Concerto for Cello and Orchestra**  
**Bruckner : Symphony No. 4 in E flat,**  
King's Lynn Performers: Norfolk Symphony  
Orchestra: James Stobart - Richard Harwood, cello  
Kings Lynn Corn Exchange, King's Lynn, Norfolk,  
PE30 1JW ☎ 01553 764864

17 March at 19:30

**Mozart: Piano Concerto No. 20, K466**  
**Bruckner: Symphony No. 6**  
Royal Liverpool PO: Gerard Schwarz.  
Philharmonic Hall, Liverpool ☎ 0151 709 3789

17,19 March at 20:00, 20 March at 14:30

**Mozart: Piano Concerto No 12 in A, K414**  
**Bruckner: Symphony No. 7 in E**  
Dallas Symphony Orchestra: Claus Peter Flor  
Leon Fleisher, piano,  
Morton H. Meyerson Symphony Center, Dallas  
USA. ☎ 214-692-0203

19 March 2005 at 17:00

**Mahler: Lieder eines fahrenden Gesellen**  
**Bruckner: Symphony No. 3 (1888-89)**  
Bavarian Radio Symphony Orchestra: Mariss  
Jansons, Concert Hall, Lucerne – *Lucerne Easter*  
*Festival* ☎ +41 (0)41 2264 480

3 April at 20:00

**Reimann: "Finite Infinity"**  
**Bruckner: Symphony No.3**  
Staatskapelle Berlin: Michael Border, Christine  
Schäfer, sop. Konzerthaus, Berlin ☎ 030 2030 90

8 April at 19:30

**Richard Strauss: Drei Hymnen (Three Hymns)**  
**Bruckner: Symphony No 8 in C minor**  
BBC Symphony Orchestra: Donald Runnicles,  
Christine Brewer, sop.  
Barbican Hall, London ☎: 0207 638 8891  
Prior to this concert, Stephen Cleobury directs the  
BBC Singers in choruses by Bruckner and R.  
Strauss in St Giles, Cripplegate (6pm).

8 April at 19:30

**Dean: "Ariels Music" for clarinet and orchestra**  
**Bruckner: Symphony No. 2 in C minor**  
RSO Wien: Simone Young, Sharon Kam clarinet  
Wiener Konzerthaus ☎(+43-1) 242 002

26 April 2005 at 19:30

**Bela Bartók Violin Concerto No 2,**  
**Bruckner Symphony No 7 in E**  
Philharmonia Orchestra: Esa-Pekka Salonen,  
Viktoria Mullova, violin. Royal Festival Hall,  
London ☎ 08703 800 400  
Repeated on 27<sup>th</sup> April 2005 at 20:00  
Concertgebouw Brugge, Belgium  
☎ +32 (0)70 22 33 02

30 April at 19:30

**Bruckner: String Quintet in F minor**  
**Rubbra: Meditations on a Byzantine Hymn**  
**Mozart: String Quintet No 3 in C, K515**  
Dante String Quartet, James Boyd, viola  
Vinehall School Theatre, Robertsbridge, East Sussex  
☎ 01580 880413

30 April at 19:30

**Mozart: Clarinet Concerto in A, K622**  
**Bruckner: Symphony No 9 in D minor**  
BBC Philharmonic Orchestra: Günther Herbig,  
John Bradbury, clarinet. The Bridgewater Hall,  
Manchester ☎ 0161 907 9000

26/27/28 May at 20:00

**Mahler: Songs of a Wayfarer**  
**Bruckner: Symphony No. 9**  
Chicago Symphony Orchestra: Barenboim  
Chicago Symphony Center ☎ 312.294.3000

4 June at 15:30 - 5 June at 11:00

**Schoenberg: Piano Concerto**

**Bruckner: Symphony No. 7**

Vienna PO: Boulez, Daniel Barenboim, piano.

Wiener Konzerthaus Großer Saal

☎(+43-1) 242 002

7 June at 19:30

**Kertsman: Amazon**

**Schumann: Cello Concerto**

**Bruckner: Symphony No.1 (Linz)**

Bruckner Orchestra Linz: D R Davies

Brucknerhaus, Großer Saal

☎ ++43 732 77 52 30

25 June at 19:30

**Schubert: Symphony No 8, 'Unfinished'**

**Bruckner: Symphony No 9 in D minor**

Nottingham Philharmonic Orchestra Jacques Harry

Cohen, Southwell Minster, Southwell, Nottingham

Ticket Prices: £11 & £8 ☎ 0115 989 5555

Tickets also available on the door

10 July at 19:30

**Schubert: Symphony No. 8, 'Unfinished', D759**

**Bruckner: Symphony No 4 'Romantic'**

Chesterfield Symphony Orchestra, The Winding

Wheel, Holywell Street Chesterfield

☎ 01246 273767

**Bruckner's Symphonies Nos 5-9** will be played by various orchestras at the 2005 Lucerne Summer Festival. Claudio Abbado conducts the Lucerne Festival Orchestra in the 7th on the opening nights (Aug. 11/12). The 6th will be given by the Gustav Mahler Youth Orchestra under Ingo Metzmacher (Aug. 28, 11am). Christoph Eschenbach conducts the Vienna Philharmonic in No. 8 (Sept. 11, 6.30pm) and Riccardo Chailly the Leipzig Gewandhaus Orchestra in No. 5 (Sept. 14). Daniel Barenboim and the Chicago Symphony Orchestra are to give No. 9 (Sept 17, 6.30pm).

(Thanks to Peter Bishop, Gregory T Werge and John M Proffitt for listings information)

### REHEARSAL ORCHESTRA

On April 17th 2005 in Manchester, Rehearsal Orchestra under conductor Robert Chasey will be doing a one day course rehearsing **Bruckner's Symphony No. 4**. They rehearse in the morning and the afternoon, and end with an open rehearsal to which friends can be invited. Applications are invited from students, young professionals, teachers and experienced amateurs. Enquiries should be made to: Sarah Robinson, Rehearsal Orchestra, 60-62 Clapham Road, London SW9 0JJ, ☎020 7820 9994

## Endnotes

### SC 2004 Edition of SPMC Finale

Benjamin-Gunnar Cohrs has written to say he felt that the note in TBJ (Nov. 04) about the SC 2004 edition of the Samale Phillips Mazzuca Cohrs Performing Version of the Finale of the 9th Symphony would give a false impression of the relations between the collaborators. He points out that Mr Mazzuca has had no input into the Finale project since 1986, long before the SC 2004 edition began to develop, but that Samale and Mazzuca still collaborate together in other fields.

Readers who would like a copy of Cohrs' Report on SC 2004 can download it at [http://home.comcast.net/~jberky/9\\_4\\_SC041.pdf](http://home.comcast.net/~jberky/9_4_SC041.pdf) or they can contact Ken Ward, and he will be happy to print out a copy for them.

**MISSENDEN ABBEY WEEKENDS.** Ian Beresford Gleaves continues his three-part course on Bruckner Symphonies with illustrated lectures, Nos 4-6 on weekend 18-20 Feb, Nos 7-9 on the weekend of 22-24<sup>th</sup> April. For fees and information, call Buckinghamshire Adult Learning on 0845 0454040. Bruckner Journal reader, Dick Williams, who attended the first part, is enthusiastic in his recommendation of these events.

### SIBELIUS AND BRUCKNER

In the audience for the performance of Bruckner's 8th given by the Thorington Players under David Cairns was Edward Clark, the President of the UK Sibelius Society, (51 Vernon Avenue, Wimbledon SW20 8BN - [www.sibeliusociety.com](http://www.sibeliusociety.com)). Talking with him after the concert the idea was mooted of the possibility of a joint meeting of Sibelius Society members and Bruckner Journal readers. Anyone who feels they would like to contribute or assist with such an event please get in touch.

**MUSIKWISSENSCHAFTLICHER VERLAG WIEN**, publishers of the Complete Edition, have a web-site at [www.mwv.at](http://www.mwv.at), which can be viewed in English.

### TBJ FORMAT

With the change of editor comes a change of technology. It will be possible to distribute TBJ as a PDF attachment via email to any readers who would prefer to receive it that way. [tbj@dsl.pipex.com](mailto:tbj@dsl.pipex.com)