



# The Bruckner Journal

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## Bruckner in 1888 - 'Perhaps a lot can be achieved through revision'

On the 7th October, 1887, the conductor Hermann Levi found himself reluctantly obliged to write to Bruckner about the 8th Symphony: 'The themes are marvellous and magnificent, but their working-out seems dubious and, in my opinion, the instrumentation is impossible. ... perhaps a lot can be achieved through revision.' (trans. Crawford Howie, *Anton Bruckner – A Documentary Biography*, Edwin Mellen Press, 2002)

And so in the course of the 1888 there were no original compositions from Bruckner's hand, but a considerable amount of revision seems to have taken place – on the 3rd, 4th and, we now know with the discovery of the 'intermediate' Adagio, upon the 8th. Mahler visited Bruckner and advised him not to revise the 3rd, nevertheless Bruckner persisted with the revision and the result was what has been the most commonly performed version of the work.

But Bruckner was also at work preparing the 4th for publication and this version is markedly different from the 4ths we're now accustomed to hearing. Dr Benjamin Korstvedt makes a strong case for reassessing this 1888 edition which has for a long time been dismissed as not an 'original version'. And Bruckner was also already revising the 8th, producing an Adagio that provides another alternative way to its climax. It was a busy year.

This proliferation of revised versions has undermined the idea that one might be able to come up with one final valid version of each symphony; it has however enabled us to take pleasure in the increasing variety and quantity there is of authentic Bruckner, and we are very fortunate that the proof of the pudding can now be tested in the recent recordings of the 1888 4th, and an 8th with the 1888 Adagio conducted by Naito with the Tokyo New City Orchestra on Delta Classics.

[Readers who have difficulty in obtaining these recordings should contact John F. Berky, 21 Juniper Road, Windsor, CT 06095–USA, jberky@comcast.net, or visit [www.abruckner.com](http://www.abruckner.com)] **KW**

## Concert Reviews

### BIRMINGHAM

Bruckner Symphony No 7    Symphony Hall, Birmingham, 2nd & 5th November 2005  
City of Birmingham Symphony Orchestra / Louis Langrée

Guest conductor Louis Langrée is Music Director of the Mostly Mozart Festival in New York and also Music Director of the Orchestre Philharmonique de Liège. This performance of the Seventh Symphony was in many ways extrovert in style. Running to about 71 minutes it was broad, especially for movements 1 and 3, carefully and beautifully phrased, particularly in the long melodies. There were some exquisite, keenly observed matters of balance. The effective build-up to the ecstatic climaxes, perhaps too loud overall (as was the reading generally), tended to undermine the feeling of wholeness in the first movement - and the climax of the Adagio as well. This movement was a little more grim and dour than it often sounds, given the tone of the Wagner tubas for example, and even in the lighter and more lyrical passages, but the cymbal and triangle were certainly in keeping with the whole concept of the reading.

(At the pre-concert talk Stephen Johnson mentioned the idea of the symphony being of the same proportion as the Golden Mean ratio, where the division is precisely at that pivotal climactic point of the whole work, i.e. when the length of time that the work takes to perform is considered, the portion before the climax is related to the portion after the climax in a proportion similar to that of the Golden Mean. This ancient unit of measure is of course often found in the proportion of many cathedrals and sacred buildings, both Christian and pagan, where the shorter portion lies in the same relation to the longer portion, as the longer portion is in relation to the whole.)

The Finale which was quite wonderful. Particularly memorable was the handling of the juxtaposition of keys which serve to pull the music from one key centre to another, and the joyfully organic transformations and diminutions of the phrases. Fine playing from all. *Raymond Cox*

*And what the papers said:* Tom Service in *The Guardian* wrote that the performance 'was an outpouring of flowing lyricism, turning this supposed miracle of musical architecture into an intense, impassioned song. From the moment the cellos and violas began the huge, vaulting melody at the start of the symphony, Langrée's priorities were clear: to reveal the glowing colours of Bruckner's most radiant symphony, and to make the CBSO an ensemble of serene, singing musicians.' He wasn't so impressed with the Adagio.

### LONDON

Bruckner Te Deum and Symphony No. 9 Royal College of Music, 14th/15th October 2005  
RCM Symphony Orchestra and Chorus / Bernard Haitink  
Anna Leese, *sop.* Anna Grevelius, *mezzo-sop.* Andrew Staples, *ten.* Håkan Ekenäs, *bass*

Although it was Bruckner's wish that the Te Deum should be played as a finale to the 9th if he was unable to complete it, it seems rarely done and this was my first opportunity to hear it thus performed. But I was late: I had to run half a mile up Exhibition Road to the Royal College of Music, and puffed and flustered I entered the hall just as proceedings were about to commence. The hall was packed, but by climbing over a seat-back I was able to get into one of the few remaining places. I put my head back, closed my eyes, breathed deeply and tried to relax and calm my mind in preparation for that mysterious D minor tremolo, *piano* woodwind and horns, the quiet, deadly serious, misty opening of the 9th symphony.

You can imagine my shock when my ears were suddenly assailed by fortissimo organ and orchestra in C major, and the full choir launched with extraordinary power and vitality into the Te Deum! I couldn't believe it: why would anyone, let alone an academic institution, choose to perform the Te Deum as a choral overture to the 9th?

It was certainly dramatic in its effect. After the heaven-storming affirmation of the Te Deum (and an interval) we were cast out into a bleak, disconsolate, nightmarish world, all the more unsettling by virtue of the contrast with that which had preceded it. At the end of the symphony, the long-held chord on horns, tubas and trombones hung like an unanswered question.

So I heard the Te Deum much like a first performance, a total surprise, and it was wonderful. The choir was strong and sang with what appeared to be total conviction. The soprano soloist, Anna Leese, floated her first entry, *Tibi omnes Angeli*, exquisitely; indeed, she sang with wonderful beauty, authority and intelligence throughout. The tenor, Andrew Staples, was also magnificent, and the quartet worked exceptionally well together – which is something you cannot always rely on from more established soloists.

Generally speaking the Te Deum is a loud work, but there was perhaps something a little too relentless about this performance, not enough distinction between *fff* and *ff*, and very little *p* and this was a characteristic of the whole concert. In this small hall with a large orchestra it is presumably very difficult to produce very quiet playing and the dynamic range seemed rarely to fall below *mf*. Even so, there was some terrific music-making here. In the symphony the first great unison was shattering in its effect, the briefest of ‘commas’ before it observed with split-second ensemble. The string section was particularly fine in the Gesangsperiode, and even more so in the Adagio (the section at bar 140, *markig, breit*, was exceptionally strongly played.) The infernal dance of the Scherzo took a while to find its feet (this on the Friday night’s performance; when I attended again on the Saturday all went well right from the beginning) and the woodwind solos were performed with exemplary articulation. The Trio was fleet, played with spectral virtuosity.

The inexorable climb to the great climax of the Adagio was crowned by that moment of awful dissonance, Haitink’s baton raised aloft, shuddering – an unusually theatrical gesture for this conductor. The coda – desolate, and a long way away from the Te Deum Laudamus that had begun our journey. In effect, the symphony served to undermine the certainties of the Te Deum – precisely the reverse of Bruckner’s intentions.

*Ken Ward*

LONDON

Wagner Prelude to *Parsifal* Stephen Hicks *Die Gralsglocken*  
 Bruckner Symphony No. 9 (with SC2005 edition of the SPCM Completed  
 performing version of the Finale)  
 Fulham Town Hall 7.30pm 3rd December 2005  
 Fulham Symphony Orchestra / Marc Dooley

The Fulham Symphony Orchestra programmed a very challenging concert with one entirely new work (designed to be a bridge between the Wagner and the Bruckner) and the world première of the most recent published edition of a completed performing version of the finale of the 9th. It cannot be denied that at times the challenge seemed too great for their abilities, the skills of the orchestral players being vary variable and often under strain, and at times this was a distraction. The brass on stage, the strings down at our level, created problems of balance in which the strings were often lost.

So given these limitations, what could we take away from the evening? First and foremost, we had an invaluable opportunity to hear the 9th as the four movement work that Bruckner had always intended, so that the internal proportions and the sheer scale of the symphony were apparent, a successor to the 8th of comparable length and even greater aspiration. In this context the moderate tempo Marc Dooley chose for the Adagio was of a piece with its position – no longer a valedictory closing movement, but a central episode of a massive four-part structure. The strings articulated the opening theme of the Adagio well, their hypnotic, accompanying figure in the last bars of that movement was very effectively handled, and their contribution in the first movement Gesangsperiode sang well (as did the woodwind), but in the Trio of the second movement their ensemble and intonation was a little more macabre than Bruckner had intended.

The brass acquitted themselves very well, but at times to the detriment of their colleagues. The opening horn theme’s arpeggio-like descent from its high point was very grandly played on each of its three appearances, the *tutti* were invariably overwhelming. Marc Dooley charted a steady path through the symphony with well-chosen basic tempo, and that ensured a sense of unity to the overall structure, but I felt that maybe more rehearsal would have allowed him more freedom and more inspired communication with his players. The finale coda was achieved with conviction seeming to develop very naturally out of what preceded it.

As regards the finale completion, and this new edition of it in particular, it would be wrong to make a judgment on the basis of this performance. One of the major differences in this edition from SPCM1992 is the elimination from the coda of the return of the opening movement’s great falling

octave theme, and it did seem to me that the coda was able to grow organically, with steadily increasing power in a way that it does not always seem to do in recorded performances I have heard of SPCM1992. Other Bruckner Journal readers at the concert had mixed views as to whether the case was made at this performance for the effectiveness of the 9th finale completion as music, but this was a brave attempt by the Fulham Symphony Orchestra, and the sheer courage of Marc Dooley and the FSO's efforts are to be applauded.

The Fulham Town Hall was full, the Mayor was in attendance, and the average age of the audience was much younger than often seen at classical concerts. Marc wrote to me, "The orchestra was absolutely thrilled to play this work - and we have at least made lots of converts to Bruckner and the finale of the Ninth in the course of rehearsals over the last couple of months!" *Ken Ward*

## LONDON

Mozart Piano Concerto No. 21 in C

Bruckner Symphony No. 4 Cadogan Hall, SW1, 24th January 2006, 7:30 pm

Bavarian Philharmonic KlangVerwaltung / Enoch zu Guttenberg

Freddy Kempf – piano.

The Bavarian KlangVerwaltung was set up in 1997 with the aim of realising the musical ideas of the conductor Enoch zu Guttenberg. In the programme notes he explains that the 'horrible name' KlangVerwaltung – Sound Administration – expresses the idea that they are servants of the music, and like the parable of the three talents they hope to increase their talent by good administration. The name is also an ironic comment on those German orchestras that were rather like the Civil Service and offered a career for life, regardless of ability.

It is an orchestra with a mission, and you sense that behind the performance lies an idea, or set of ideas, but exactly what it is, is not necessarily easily apprehended by the listener. This was not a performance to sit back for and let the music flow over you; it demanded attentive concentration. Generally speaking, they play without vibrato – even in Bruckner. Guttenberg observes that an orchestra that always uses vibrato restricts its palette, and it was obvious that immense care had been taken over orchestral balance and colour. At no time in the outer movements did the brass dominate, and indeed, the great tuttis were often slightly restrained, rounded off with a slight closing diminuendo so that they did not present too stark a drama. Occasionally the management of sound was taken to extremes: many pianissimos were quiet almost to the point of inaudibility, and the general background noise of the Cadogan Hall (presumably air-conditioning) to my ears totally obliterated the opening tremolo thereby robbing the horn call of some of its romance. The lack of vibrato and legato phrasing gave the cello theme in the Andante an angular, slightly tortured feel, rather than the mellow, melancholy processional we're used to hearing.

What was thoroughly obvious was that Guttenberg loved to dance. In the Mozart he was bouncy, but come the Bruckner his repertoire of gestures and body language became quite dramatic – at times even comic. At every opportunity the first beat of the bar was accented to make the music dance; the landler rhythm of the Trio pointed by oboes and then trumpet was brought out beyond its pianissimo marking. The Finale began very slowly and solemnly, but there was more dancing to come, and it gained a rather Haydnesque classical feel as it progressed.

Throughout there were many interesting, not often heard details brought into close-up; but ultimately I found it too difficult to hear this performance as a totality. It was as if many things had been thought out very carefully, as you would expect from an administration, but the over-arching policy, the sense of purpose and structure were not easily discovered. For me the performance provided a lot for the brain to think about; not so much for the heart to feel. *Ken Ward*

### *And what the papers said:*

Neil Fisher in *The Times*: "Guttenberg's pledge to honour "authenticity" had his string players tackling the soaring lines largely without vibrato. The effect was rather like a mechanic stripping a car down to its metal framework — fascinating to look at, but you wouldn't necessarily want to drive it." George Hall in *The Guardian* wasn't impressed, "The Bruckner was poorly balanced and there was little sense of its shape, either locally or over a wider span. The finale, which unless delivered with the most careful attention is liable to end up in pieces on the floor, did just that."

## Eurythmic Bruckner

An unusual and rare performance of Bruckner's 7th Symphony.

Last autumn there were two performances of Bruckner's Seventh Symphony given by the E chore Eurythmy Ensemble, in Colmar and at the Goetheanum, Dornach, Switzerland. (The Goetheanum is the administrative centre of the Anthroposophical Society, founded by Rudolf Steiner\*). Steiner founded the art of Eurythmy in 1912. This was a new art, different from dancing, which makes extensive use of the hands and arms, as does much oriental dancing. It is described as speech and music *made visible*, using the human being as their instrument. The macrocosmic laws which regulate the movements of the heavenly bodies and rhythms of nature are the same laws active in man microcosmically which also live within language and music. With the universal language of music notes and intervals are made visible as well as beat, rhythm and pitch. In this way eurythmy does not *illustrate* music but *reveals* it. The music and speech is 'released' into movements.

In *Anthroposophy Worldwide*, a Society Newsletter, the artistic director Lili Reinitzer explains how the performances came to be. She was initially asked to perform the Seventh Symphony by the Novalis Academy Association in 2002 in Pforzheim, Germany. It was no small task. It required a large ensemble and orchestra and, as an independent project, would be hard to keep afloat. Reinitzer had gathered decades of experience in realising large projects and had worked on such projects as Mozart's D minor Piano Concerto and the *Jupiter* Symphony. The eurythmists developed the Bruckner symphony as a study project, the members coming from no less than 17 different eurythmy training centres. She says, "It starts with studying the score. I heard concerts and CD recordings under various conductors a few times, but the details go by too quickly in hearing it".

The stage area for the first movement was a large pentagram and within that there was a loop that moves from the back to the centre, becomes a lateral lemniscate (figure of 8) and then leads forward. The considerations are: "the divine from behind, nature as the middle and the human element in the front ." The exercise which Reinitzer had for the eurythmists was "light streams upward, weight bears downward" and this basic gesture was as a choreographic positioning in space. The eurythmists move this form in unison. Individual musical segments were provided with indications, poetic or descriptive, that can help as an inner picture to other eurythmists eg "herald", "lighting torches", "bright beaming" in the first movement, and "very tentative, expectant, questioning, only rhythm....." in the fourth movement.

For the second movement the picture was given: "divinity can be present". Here, when the group of eurythmists doing the wind instruments have to "pause for 40 measures" Reinitzer recalled the words *In te Domine speravi, non confundar in aeternum* ('In Thee, O Lord, have I hoped; let me never be confounded'), which Bruckner chose as his "motto". So the winds group did these words in speech eurythmy. "In this way various ideas come together".

Commenting on the Fourth Movement Reinitzer says, "My impression is that Bruckner has come into his own and individualizes. Quite different than in the Trio of the Third Movement, where Bruckner is a romantic. But here in the Fourth almost every note has an indication designating a particular articulation or accent, and there are many tempo specifications indicating the manner or mode of playing so as to characterize the musical expression. We don't yet have any means of expressing all of these details eurythmically. With one rising tone sequence we at first wanted to also raise our arms. But then we discovered that, because of the *pianopianissimo* we had to take back the movement and bring it downwards".

Seeing these performances would have been a fascinating experience for Brucknerians.

*Raymond Cox*

\*Rudolf Steiner, 1861-1925, (who enrolled for Bruckner's lectures on the theory of harmony at the University of Vienna in 1879) called his spiritual philosophy 'anthroposophy', meaning 'wisdom of the human being'. As a highly developed seer, he based his work on direct knowledge and perception of spiritual dimensions, and initiated a modern and universal 'science of spirit', which he hoped would be accessible to anyone willing to exercise clear and unprejudiced thinking. From his spiritual investigations he provided suggestions for the renewal of many activities, including education, agriculture, medicine, economics, architecture, science, philosophy, religion and the arts. Today there are many schools, clinics, farms and other organisations involved in practical work based on Steiner's principles. His many published works feature his research into the spiritual nature of the human being, the evolution of the cosmos, the world and humanity, and methods of personal development. He wrote some 30 books and delivered over 6000 lectures.

*See also TBJ Volume 2, No 2, July 1998, page 15 and Volume 6, No 3, November 2002, page 27*

## CD Reviews – Colin Anderson

**Symphony No.1**, in its 1866 Linz edition, comes from Martin Haselböck and the Wiener Akademie, and orchestra he founded in 1985. This is the first recording of this symphony on ‘original’ instruments. The timbre of the orchestra is quite fulsome, though, with quite a degree of vibrato used, and attractively ‘dry’ woodwinds. Recorded live (in May 2004, in Vienna’s Musikverein, with quite a few contributions from the audience!), and in pretty good sound, the performance is both powerful and sensitive, and cumulatively raises the spirits, and although the playing can be scrappy (especially in the violins), the right spirit is captured. This is not a top recommendation, but the Bruckner enthusiast will, I believe, find much here to relish, not least the Adagio, here quite solemn with the pallor of ‘period’ string practice at its most notable, and in a trenchant Scherzo. Haselböck, best known as organist, also contributes Bruckner’s Prelude and Fugue in C minor and Präludium in C as ‘encores’, played on the attractive Kuhn-Orgel der Hofburgkapelle, in Vienna, which makes characterful noises (Capriccio 71 063, CD/SACD).

A more defiant stand for authenticism is made by the London Classical Players and Roger Norrington in the Original Version of **Symphony No.3** (their 1995 recording now reissued). It’s a bracing performance that retains shape, intrigue and instrumental conversation, not least between the antiphonal violins. In this attractive ‘2-for-1’ repackaging, Norrington’s LCP Wagner collection is now appropriately coupled; it’s not many conductors who nip through the Tristan prelude in 7 minutes – but it’s done with love, and conviction. Worth listening to (Virgin Veritas 4 82091 2).

**Symphony No.3** may also be appreciated in Mahler and Krzyzanowski’s transcription for piano/four hands: curious and fascinating at one and the same time. The duo of Evelinde Trenker and Sontraud Speidel take their well-judged time to unfold Bruckner’s large-scale design, arranged with skill by the young Mahler (his first publication, it seems) for which he uses what we know as the symphony’s second version, from 1877. In this premiere recording, Trenker and Speidel play as one, with sympathy, clarity and poise. The recording has space and impact (and an intermittent hum on the right-hand channel!) and proves a more enjoyable listen than perhaps anticipated; it’s certainly an edifying one (MDG 330 0591-2).

The **Fourth Symphony** comes from Kurt Sanderling and the Bavarian Radio Symphony Orchestra in a 1994 performance (only the year is given in the presentation). It’s the spacious and weighty performance expected, well drilled, and patiently unfolded with an old-world regard for structure, dynamics and placement of climaxes. I have admired much of Sanderling’s Bruckner (not least a London account of the Romantic with the Los Angeles Philharmonic), but I found this particular performance rather resistible, for reasons difficult to explain. In any case, there is an editing fault in the opening bars, which removes bar 21 and most of 22; a slight change of ambience is evident at this point, suggesting a change from one live performance to another. Furthermore, the re-mastering leaves something to be desired; once again, an engineer’s desire to banish hiss has contaminated the timbres of mid- and bass instruments at pianissimo, and the emaciated violins at the beginning of the slow movement is another indicator. Disappointing (Profil PH05020).

Bernard Haitink’s latest account of **Symphony No.8** (his sixth, according to J. Berky’s discography) returns him to the Royal Concertgebouw Orchestra for a composite rendition from 18 and 20 February 2005. Orchestra and conductor are of one mind and combine for an often-enthraling reading, Haitink remaining faithful to Robert Haas’s edition of the 1890 version. Enthusiastically recommended as music-making. But, there is a caveat. The orchestra is a little recessed, the perspective contained, and the low strings are sometimes grey-sounding. In what is presumably an all-digital recording, there were moments when I wondered if this was analogue stock digitalised, maybe even taken off the radio, which might explain the very faint whistle that can be heard, occasionally (RCO Live 05003, CD/SACD).

Another **Symphony No.8** comes from the NDR Symphony Orchestra (Hamburg). Carl Schuricht conducts. No.8 is billed as “complete performance released for the first time” (bars 708-716 in the finale were cut in previous issues). The date is 23/24 October 1955, and the performance is magnificent. This really grabs the listener in its pulsating flow and its deeply ploughed expression; this is a performance that bites but doesn’t savage, and Schuricht’s changes of tempo prove to be part of a grand plan which is delivered with certainty. Aaron Z Snyder’s re-mastering is excellent; yes, there is hiss, but there is, more importantly, an across the board naturalness of sound, not least in the all-important bass, which here has refulgence rather than murkiness. Indeed, in some respects, this 1955

tape yields a better result than heard on Haitink's recent account. Schuricht blazes through this music – the Scherzo is terrific – with unimpeachable devotion to both Bruckner's earthiness and spiritual searching. This release also includes **Symphony No.7** (4 October 1954) and the undervalued Max Reger's *An die Hoffnung* (Hölderlin) with Christa Ludwig (strangely too loud given her backward placement) in what is also a first release. More familiar is this particular Schuricht Bruckner 7, although new to me; it's a radiant and spontaneous version that I am glad to know. The climax of the Adagio is without cymbal clash, but with timpani, and No.8, of course, is Haas (Music & Arts 1172, 2 CDs).

A sense of embarking on a great if foreboding journey is established from the very outset in a **Bruckner 9** from Reginald Goodall and the BBC Symphony Orchestra, recorded at "BBC Studios, London" (Studio 1, Maida Vale, presumably) on 4 May 1974. Taken from a private source the recording is not ideal but is perfectly acceptable and Tony Faulkner has done a great transfer. The performance is among the most searching and compelling, a spacious and focused account (67 minutes) that is quite riveting in the way that striving and serenity are balanced, Goodall fully alive to the music's strange newness and its cathartic inevitability. This is a must-have version (BBC Legends BBCL 4174-2).

In some respects Bruckner's **String Quintet** might now be heard as a way of 'coming down' after the heady climes of the symphonies. Of course, this is not the case, for the Quintet is a spacious large-scale work (circa 45 minutes), sometimes of unfathomable mystery, however appositely composed, and with a glorious placed-third Adagio. The Leipzig Quartet, with Hartmut Rohde as second violist, give a fine account of this expansive work, and add Bruckner's attractive compact C minor String Quartet (MDG 307 1297-2). Another recording of the Quintet has appeared, with the Amadeus Quartet and Cecil Aronowitz, from 1965. Although the Amadeus and Leipzig groups are nearly identical in timings, the Amadeus's more rough-hewn textures make a fascinating contrast with the suave beauty of the Leipzig players. Both groups have comparable musical authority, but the Amadeus search that little bit more. I'm pleased to have both, but would choose the Amadeus version, part of a 2-CD Amadeus release that includes Dvorák, Smetana, Tchaikovsky and Verdi; 3 LPs' worth (DG 477 5739).

## Hertford Bruckner Orchestra

conductor: Paul Coones

**Wagner** Lohengrin, Prelude to Act 3

**Wagner** Wesendonk Lieder – Sara Jonsson, sop.

**Bruckner** Symphony No.4

4th March 2006, 8 pm University Church of St Mary the Virgin, Oxford

(Tickets £5 (£3) at the door)

*Bruckner Journal* readers attending this concert are meeting up at *The Mitre, High Street, Oxford* from 5.30 pm – all welcome.

### **Why not write to *The Bruckner Journal*?**

The Bruckner Journal aims to provide articles of interest to all Bruckner lovers, whether they be lay men and women, musicians or scholars. We invite readers to contribute to the occasional 'How I discovered Bruckner' series, or to send in any pieces, short or long, about any subject related to Bruckner and his music. If you have views about recorded performances, or about what are the best available recordings of a particular work, other Brucknerians will find it interesting to read them. If you have been to a concert, heard a concert on the radio or even performed in a concert of Bruckner's music, we would love to hear about it. And if you have any comments about the content, in general or particular, they would be very welcome.

*Editor*

## ***The Scholz Recording of the Bruckner Symphony No. 9***

An appeal from John Berky

How does one find the missing movement from a recording that was made forty years ago when the conductor was a pseudonym, the orchestra was a “pick-up” ensemble, and you don’t know who made the recording?

The recordings produced by Alfred Scholz have created a great deal of confusion as to the orchestra used and the conductors who led the ensemble. Scholz intended that these recordings were to be offered to record producers for low budget releases (supermarket sales, etc.) It was Scholz’s hope to license them more than once so he soon began to use pseudonyms for the conductors (real names and imaginary) and it is entirely possible that the record manufacturers changed the names as well. While the conductors seem to vary, just about all of the records offer the South German Philharmonic as the ensemble. It is believed that most of the musicians employed in this “pick-up” orchestra were members of the Czech Philharmonic who were able to travel to Austria during the temporary political thaw in the 1960’s.

The difficulty with the Symphony No. 9 is that an error was made in the mastering soon after the recording sessions. Apparently, the engineer got confused and created the “running master tape” incorrectly, accidentally substituting the 3rd movement for the first movement and then re-using the 3rd movement again at the conclusion. This error would have occurred back in the 1960’s. It is unimaginable that the orchestra neglected to record the first movement, but apparently it has never seen the light of day after the recording session.

The recording was subsequently released on a Euphoria LP with the incorrect movement sequence. It later showed up on a Highland LP and cassette with the incorrect sequence and finally (in the 1990’s) it was released on a Point CD in the incorrect sequence. The Point recording (catalogue no. 265010-2) featured the Sudddeutsche Philharmonie conducted by “Cesare Cantieri.” Several years ago, I contacted Point Classics (in Malibu, California) and advised them of the error. They eventually repaired the error by re-issuing the CD (under the same catalogue number) with the Evgeny Mravinsky / Leningrad Philharmonic recording that was made on January 30, 1980. This recording has also shown up on several different labels. Point went so far as to place the new artists on the CD cover, but the back tray card continued to offer Cantieri as the conductor and offered the original movement timings.

Recently, I contacted Point Classics again since their website (that allows one to sample the files offered for licensing) continued to have the III-II-III sequencing error. I spoke with a very cooperative young woman who recognized the problem and promised to check with their archivist in Germany about the missing movement. A few days later, she wrote back with the startling news that they had the first movement! While the recording was being transferred, discussion began concerning my ability to license the recordings for a limited release to Bruckner enthusiasts. When the recording arrived, however, all enthusiasm faded when it turned out that the Bruckner 9th first movement recording was that performed by Mravinsky. She then advised me that the library that Point Classics purchased had all been digitized back in the ‘90’s and that no analogue tapes were available to them.

So the quest continues. The problem is that this recording was not done by a pre-existing record company (such as DGG or EMI) so there is no place to look for the original masters - if they still exist. There is no data available that says where these recordings were made and which company originally recorded them. There is no official conductor and no official orchestra to contact, so until we find some more leads, it appears that the first movement from the Alfred Scholz Bruckner Ninth will not be heard. I suspect that it has not been heard since it was first recorded about forty years ago.

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**JOHN BERKY’S BRUCKNER SYMPHONY VERSIONS DISCOGRAPHY WEBSITE HAS  
CHANGED ITS ADDRESS TO [www.abruckner.com](http://www.abruckner.com)**

## CD ISSUES NOV 2005 - FEB 2006

Compiled by Howard Jones and John Wright

A higher proportion of new issues than usual. Of particular interest is the Naito #4 in which the Korstvedt edition of the 1888 version is premiered. The Asahina 'Die Nullte' is one of the best performances of this symphony and the Jochum #7 film from Paris is another welcome issue (this concert previously released on CD). The Audite CD of #3 is the first release we have come across that has both the original recording (in SACD format) and the remastered version on CD: a total of 115:52 minutes on one CD. John Berky's website, [www.abruckner.com](http://www.abruckner.com), points out that the Schuricht/NDRSO #8 on Music & Arts is the first complete recording of this performance.

### SYMPHONIES

\* = new issue

- Nos 0-9 Jochum/Dresden Staatskapelle [No "0" Skrowaczewski/Saarbrücken RSO] (Dresden 12-78, 1-77,1-77,12-75,2-80,6-78,12-76,6-76,1-78 [Saarbrücken 3-99]) BRILLIANT 92084 (47:08,52:41,55:13,65:07,77:30,56:23,69:27,76:07,60:46,[No "0"45:01]).
- Nos 0-9 Eichhorn/Guschlbauer/Sieghart/Bruckner Orch. Linz (Linz 7-81,4-95,3-91,2-95,10-94,6-3, 3-94,4-90,7-91,4-92 + 2-93) CAMERATA CMSE431/442 (43:15,51:17,67:22,59:20,69:00,80:55,60:43,67:10,77:27,92:47)
- No. 0 \*Asahina/Tokyo Met. SO (Tokyo 5-82) FONTEC FOCD9230 (43:00)
- No. 1 \*Haselböck/Vienna Academy (Vienna 5-04) CAPRICCIO CC71063 (46:39) on authentic instruments. Plus Vorspiel und Fuge & Präludium for organ (4:33,2:05)
- No. 3 \*Kubelik/Bavarian RSO (Munich 1-70) AUDITE 92.543 (57:48)  
Szell/Dresden Staatskapelle (Salzburg 8-65) ANDANTE AN2180 (51:25) 2 CD set plus Beethoven
- No. 4 \*Sanderling/Bavarian RSO (Munich 11-94) PROFIL PH05020 (71:02)  
\*Naito/Tokyo New City Orch (Tokyo 7-05) DELTA CLASSICS DCCA-0017 (61:07)  
\*Otterloo/Residency Orch The Hague (Amsterdam 5-53) CHALLENGE CC72142-CD7 (63:51) plus Overture in G minor (Amsterdam 10-54) (10:26)
- No. 6 \*Nagano/Deutsches SO Berlin (Berlin 6-05) HARMONIA MUNDI HMC901901 (56:40)
- No. 7 \*Gorenstein/Russ. State Acad. SO (Moscow 4-04) MELODIYA MEL1000850 (67:15)
- Nos 7 & 8 Schuricht/NDRSO (Hamburg 10-54,10-55) M & A CD1172 (62:00,80:00)
- No. 9 \*Wand/Stuttgart RSO (Ottobeuren 6-79) PROFIL PH04058 (58:04)  
Walter/NYPO (New York 12-53) TAHRA TAH571/2 (50:37) 2 CD set includes Mahler #4  
Schmidt-Isserstedt/NDRSO (4-52) TAHRA TAH568/9 (55:15) 2 CD set. Disc 1 includes Pachelbel, Haydn & Paganini
- ### CHAMBER
- String Quintet  
\*Vienna StringSextet (Haitzendorf 2-04) PAN CLASSICS 10178 (42:30)  
plus Wagner Lieder for Soprano & String Sextet
- ### ORGAN
- \*Scherzo from Symphony in D minor 'Die Nullte', Adagio from String Quintet, Scherzo from Symphony #2. Winfried Böinig (Cologne 8-04) MOTETTE MOT13254 (7:54,14:56,8:46) plus Liszt and R Strauss
- ### DVD VIDEO
- No. 7 \*Jochum/Orchestra National de France (Paris 2-80) EMI CLASSICS 3101909 (71:00)  
\*Kobayashi/Japan PO (Tokyo 1-04) EXTON OVBC00024 (67:30)
- No. 8 \*Kobayashi/Japan PO (Tokyo 5-03) EXTON OVBC00025 (88:15)

## **Book reviews**

### **Constantin Floros: Anton Bruckner - Persönlichkeit und Werk.**

Europäische Verlagsanstalt, Hamburg 2004. Hardback, 295pp. Euros 26.--.

ISBN 3-434-50566-0

The appendix to this book includes a long list of Constantin Floros's previous writings on Bruckner; here is a distillation of them. A distillation, moreover, that is written with not a trace of academic Professorendeutsch. Yet it shows a virtuosic command of the Bruckner scholarship to which Floros has contributed not a little (although only one English-speaking scholar is mentioned by name). It is, of course, a carefully 'angled' Bruckner portrait, turning on the author's abiding view of the relationship between a composer's personality and his music. Once again Floros tilts against what he calls the 'fiction of absolute music'. (Unfortunately he repeats here his unfair criticism of the Musik in Geschichte und Gegenwart article on Bruckner.) Occasionally, in his articles, Floros may have been tempted into simplifying the life/music relationship. The present work respects its complexity.

Floros divides his book into three sections: 'Ein Charakterbild' (Character Portrait), 'Geistliche Musik' (Sacred Music), and 'Der Symphoniker' (The Symphonist). Each section is made up of pretty brief chapters, so organised as to produce a rounded whole. Not surprisingly, thematic connections between the three sections proliferate. The individual subjects of the Character Portrait include, among others, Faith in Authority and Self-Awareness, Neurosis, Libido, Securing a Livelihood, Persecution Complex, Interest in the Extraordinary and 'Sympathy with Death'.

The term 'Geistliche Musik' is usually translated as Sacred Music, and I have done so above. But Floros's substantial comments on Bruckner's Te Deum conclude by quoting the composer's insight that the Berlioz Te Deum was not a 'kirchlich' (church) composition. Floros is right to ask how far Bruckner's own setting can really be described as 'kirchlich'.

The final section makes some acknowledgement of performing issues. Floros has a chapter on the Bruckner interpretations of Eugen Jochum, Günter Wand and Sergiu Celibidache: three very different conductors all with something of value to say. Floros's remarks on Originality and Modernity address the historical - but persistent - charge of formlessness in Bruckner. In his closing paragraphs he takes up Schoenberg's essay on 'Brahms the Progressive' and suggests that Bruckner was no less 'progressive' than Brahms. He cites Alban Berg's admiration for the symphonies and masses (Berg actually incorporated a motif from Bruckner's Mass in D minor in Act 3, Scene 1 of *Wozzeck*). Floros also stresses the harmonic daring of Bruckner's Ninth, a quality noted by Stravinsky.

The one Floros book to have appeared in English translation so far is his *Gustav Mahler: The Symphonies* (Amadeus Press, 2003). When I asked the English publishers to consider Floros's Brahms monograph of 1997, the reply was that the Mahler book hadn't sold well enough. No doubt they would give the same response to his Bruckner. Which is a pity, because this concise and stimulating portrait deserves an English-speaking readership. The book comes with a good selection of photos and with smallish but legible music examples. The misspelling of Hugo Wolf's name on the dust wrapper is a minor blemish.

*Peter Palmer*

### **Erich Wolfgang Partsch (ed.)**

#### ***Bruckner-Symposion Linz 2002 Bericht : Musik ist eine Bildende Kunst (Linz, 2005)***

In the 2002 Linz conference, which not only explored the idea of music being a 'fine art' ('eine bildende Kunst'), viz. having architectural and artistic qualities, but also touched on aspects of music education ('Bildung'), about half of the papers were non-Brucknerian. These papers form the first and final parts of this volume of conference proceedings<sup>1</sup>. In between come the papers which have some kind of Bruckner connection. In 'Anton Bruckner – a museum in the Baroque abbey of St. Florian (project presentation)', Martina Reisinger, a Linz architect, presents her plans (a diploma project completed at the Technical University of Vienna in 2001) for a Bruckner museum that could be constructed in the 'basement of the library area' of the abbey.

Architecture, but in the purely musical sense, is also the theme of the two following papers. In 'Marginalia to Anton Bruckner's art of sound – traces of foreign sound patterns in Bruckner's symphonies', Dieter Michael Backes draws on several musical examples from Bruckner's great Mass

settings and early symphonies to show how they prefigure the ‘sound world’ of his later symphonies. He also provides lists of some of the choral and orchestral works performed in Linz (1840-1868) and Vienna (1868-90) that Bruckner may have heard and that may have contributed to those ‘foreign sound patterns’. It is also known that in 1865 he attended a performance of Wagner’s *Tristan und Isolde* in Munich in June, the premiere of Liszt’s *Legend of St. Elisabeth* in Budapest in August and the first Linz performance of Wagner’s *Der fliegende Holländer* in October. In February 1866 he was present at the first Linz performance of *Lohengrin* and in October of the same year he was in Vienna to hear Berlioz conducting his *La damnation de Faust*. It is possible that he attended performances of Beethoven’s Ninth in Vienna in March 1867 and March 1868, and he was in Munich again at the beginning of July 1868 to hear Wagner’s *Die Meistersinger*. Other works that Bruckner would have encountered in the later 1860s and early 1870s include Beethoven’s Fourth Symphony, ‘King Stephen’ and ‘Namensfeier’ overtures, Mendelssohn’s *Athalia* and ‘Hebrides’ overture, Schumann’s *Scenes from Goethe’s Faust*, ‘Julius Caesar’ and ‘Manfred’ overtures and First and Second Symphonies, Berlioz’s ‘Harold in Italy’ and ‘Romeo and Juliet’ symphonies, and Liszt’s *Gran Festival Mass* and *Faust Symphony*. Already in his Third Symphony with the introduction of a third trumpet we see the beginning of a gradual expansion in Bruckner’s orchestral apparatus and the possibility of a wider range of sound possibilities.

But even before this, in his First Symphony in C minor, the introduction of a third flute in the Adagio movement reveals that Bruckner is keen to experiment with the kind of timbral possibilities he would have been made aware of through hearing a work like Liszt’s *Faust Symphony*, for instance (cf. original version of Adagio, bars 101-02, and second movement of Liszt’s symphony, bars 143-44). Backes suggests that this passage, no doubt conceived in the second half of 1865, was later removed precisely because Bruckner was aware of the similarity to Liszt and wanted to avoid any ‘appearance of slavish imitation’. In many cases Bruckner later modified sonic models of this kind in a highly individual manner or developed something entirely new from them. If one compares the end of the Adagio in the Linz version (1865/66) with the same passage in the Vienna version (1890/91) one notices in the latter ‘a background that is differentiated both in sound and timbre’ (e.g. the addition of the dark trombone pedals, expansion of the oboe pedals, extension of the tremolo in the second violins/violas, additional colour provided by the pizz. cellos and double basses), as well as a much stronger foreground presence of important thematic lines (broadening of the melody in the first violins, and the heightened profile of the motivic importance of the three-part flute texture that appeared far too derivative in the earlier version).

It is not surprising, given his attendance at concerts in Vienna to which he would have had free access as a professor at the Conservatory, that the sound structures of Bruckner’s Symphonies 2-6 have many similarities with those of Beethoven, Schubert, Mendelssohn, Berlioz, Liszt and Wagner. In the later Viennese works, however, there are more traces of sound pictures or instrumentation techniques derived from the Wagnerian music drama (*Tristan, Siegfried, Götterdämmerung, Parsifal*). At the beginning of the first movement (bars 1-8) and of the Trio (bars 1-6) of the Second Symphony, for instance, there are textures (repeated quavers above melody in cellos or violas) that are clearly reminiscent of the beginning of the first movement of Beethoven’s ‘Eroica’ symphony. The rhythmical ostinato in the opening bars of the Adagio of the Eighth Symphony, on the other hand, recalls a similar use of the ostinato effect in the upper strings at the opening of Act 2 of Wagner’s *Götterdämmerung*. In the symphony, it acts as a background to a melody on the first violins (played on the G string), while in the opera there is a rich combination of lower woodwind (bass clarinet + three bassoons) and cellos. Other correspondences in sound, layout and texture noted by Backes are (1) Beethoven, beginning of 4<sup>th</sup> movement (‘storm’) of Pastoral Symphony, and Bruckner, beginning the Finale (1878) of the Fourth Symphony; (2) Liszt, beginning of 2<sup>nd</sup> movement (‘Landgraf Ludwig’) of the *Legend of St. Elisabeth*, and Bruckner, beginning of the Hunt Scherzo of the Fourth Symphony (1874 version). Backes suggests that it was precisely because Bruckner himself was aware of the similarities that these movements in particular were ‘newly fashioned’ in the later final version of the symphony and all traces of Beethovenian / Lisztian models were removed.

Just as Bruckner received help and instruction in matters of instrumentation from Kitzler, Dorn and Gericke and others during his Linz years, so he was indebted to conductors like Dessoff, Herbeck, Floderer, Levi, Nikisch and Richter for suggestions and advice during his time in Vienna. With the no doubt well-meant advice of his pupils (the Schalk brothers and Löwe) we are on less certain ground. It is difficult to gauge to what extent his alterations in later versions reflect the

suggestions of these and other of his students. But confidence in his own compositional powers would have ensured that the final decision in matters of artistic judgment was always his.

Backes concludes that one can only fully understand Bruckner's sonic art ('Klangkunst') when one sees it as the end result of a musical development that 'seeks to combine the old with the new – the sonic technique of absolute music with that of the programmatic symphony, the programmatic overture, the symphonic poem, the romantic opera, the music drama, the oratorio, church music, dance music and military music'.

The theme of architecture is also pursued by Benjamin Gunnar Cohrs whose principal concern in his observations on the 'conception and reception of Bruckner's symphonies' is that the composer's 'musical architecture' has been 'misunderstood'. Taking Manfred Wagner's *Versuch einer Interpretation: Bruckners Fünfte auf Schallplatte* (an article that appeared in the *Bruckner Symposium Linz 1982 Bericht*) as his starting-point, he poses the questions 'What did Bruckner himself understand by "musical architecture"?', 'How do its laws work in his music?' and primarily, 'What are the consequences of the analytical understanding of architectural principles for musical representation? Is it possible to have objective criteria for a better or worse realisation in sound in the Brucknerian sense?' Cohrs argues that the starting-point for the understanding and misunderstanding of the term 'musical architecture' as applied to Bruckner is the text of his inaugural lecture at the University of Vienna, written on 25 November 1875, in which he described the manner in which the 'science of music' had 'broken down its entire structure into atoms' and had then 'grouped the elements together according to certain principles, thereby creating a discipline that can be called – to use another description – musical architecture'. At the 'foundation and heart' of this discipline were the 'distinguished subjects of Harmony and Counterpoint'. But Cohrs argues that it has taken more than 100 years for proper attention to be paid to the structure of his compositions. Michael Backes, in his dissertation *Die Instrumentation und ihre Entwicklung in Anton Bruckners Symphonien* (1993) was the first to provide an overall view of this subject and Wolfgang Grandjean's foundational study – *Metrik und Form: Zahlen in den Symphonien von Anton Bruckner* – did not appear until 2001. Even now, in spite of Bruckner's own 'hidden' guidance to his interpreters elsewhere in the lecture – 'In view of what I have said... you will concede that a full understanding of what I have described as the musical architecture and of the foundation of the discipline is necessary for a proper appreciation and an exact assessment of a piece of music, first an evaluation of how and to what extent these rules are complied with, and then how the separate musical ideas serve to give life to the compositional process' – and Manfred Wagner's insistence on the appropriation of the easily recognisable structures that Bruckner himself adopted, they have not been taken on board in the areas of either musicology or performance practice. Cohrs then suggests 'parameters for realising Bruckner's musical architecture in performance' and, taking his cue from Grandjean, provides guidelines for interpreters of his music.

Cohrs goes on to say that a 'second, and no less important, area of concern regarding an adequate realisation of Bruckner's architecture is the choice of tempi to represent inherent relationships'. More than 20 years ago, Harry Halbreich's important observation (in the 1981 *Bruckner Jahrbuch*) that Bruckner required a unified tempo was 'confirmed and expanded a year later by Manfred Wagner who referred in great detail to the tempo relationships following the old tactus principle that a Bruckner conductor must observe under all circumstances. In choosing a tempo one would also have to bear in mind Grandjean's findings that Bruckner's tempo markings are usually related to the meter underlying the harmony, not necessarily the notated time-signature. This has important consequences, e.g. for the performance of the inner movements: in the Adagio movements of the Fifth and Seventh Symphonies the slow tempo refers to the minims in the harmonic movement, not the crotchets or even the quavers. On the other hand in the Scherzi, which invariably have the tempo marking 'schnell' or 'sehr schnell', the tempo marking is usually related to the crotchet; in other words, in spite of many block-like passages in which the harmony remains unchanged, there is an intricate (harmonic) movement in crotchets. Sudden breaks, viz. changes of tempo, which are not part of an underlying proportional relationship, are rare in Bruckner; the relationships are normally either 'even' (e.g. 1:2, 2:1, 1:4) or 'odd' (1:3, 3:1, 2:3, 3:2 etc). As a result the links between formal complexes are particularly 'sensitive'; it is vital that tempo relations are recognised and maintained so that a feeling for the whole is not lost. But there are also strict tempo relationships between movements, so that unity in diversity can be guaranteed. Finally it is also true that the strict meter requires a certain stability of tempo, namely in the passages linking formal sections and within blocks

or sound expanses. And so, even although there is plenty of scope for interpretative freedom in Bruckner's music, there is only little room for agogic freedom.'

Cohrs then provides examples of how he believes various problems in translating Bruckner's musical architecture into sound should be addressed. The areas he covers include (1) 'heavy-light phrasing within periods' (Eighth Symphony, first movement, bars 51-72; Fifth Symphony, Finale, bars 31ff.); (2) 'choice and constancy of the basic tempo' (Seventh Symphony: the crotchets in the Adagio should equal the minims in the first movement which is usually taken too slowly by conductors; Ninth Symphony, Adagio: an appropriate tempo should be taken at the beginning to avoid the tendency to gradually speed up until a suitable flowing tempo is reached at bar 17); (3) 'tempo relationships within a movement' (Fifth Symphony, 1<sup>st</sup> movement: there is a tendency by conductors to take the second subject appreciably slower, although there is no tempo change in the score, perhaps because 'the metre appears to change to crotchets and conductors feel that this is too quick' - but this causes problems later in the lead up to the third theme); and, as an extension of this, (4) tempo relationships within the overall tempo structure of a symphony (Ninth Symphony: the minims in the first movement correspond to a whole bar in the Scherzo, the triplet crotchets of the former = regular crotchets in the latter; or a bar in the opening movement equals two Scherzo bars; in the Adagio the tempo relationship can be seen clearly in the climactic build-up before the highpoint - the wind sextuplets from bar 187 provide a link with the Scherzo rhythm and the triplet rhythm in the coda of the first movement, and the common denominator of this motive is the crotchet triplet at the centre of the main theme of the symphony in bar 66 of the first movement; consequently a bar in the Adagio corresponds to two bars of the first movement or four bars of the Scherzo; these relationships are also present in the incomplete Finale, for instance in the chorale theme where the accompanying triplet rhythm for the violins also refers back to the corresponding rhythm in the coda of the first movement, or in the majestic triplet theme at the end of the fugal epilogue and reprise of the chorale theme; thus the basic tempo of the Finale should be identical with that of the first movement, viz. a moderate tempo with a minim beat). The quotation of the *Te Deum* string figure in the reprise of the chorale in the Finale would also fit with this, the basic tempo being identical with that of the *Te Deum* which, in any case, was intended as a substitute Finale; thus the 'Moderato' in minims of the opening movement should be comparable with the 'Allegro moderato' in crotchets of the *Te Deum*.'

Cohrs also makes a plea for the music of Bruckner (and Mahler) to be played with the traditional Central European layout of strings (first violins to the left and second violins to the right of the conductor, with the cellos on the left behind the firsts and the violas on the right behind the seconds), adding that every good orchestra should have the 'professional flexibility' to perform the music of each composer in whatever seating arrangement will provide the optimal effect (bearing in mind, of course, the acoustic properties of the concert hall).

'In the final analysis', he concludes, 'Bruckner's music should be accepted in its totality and humanity and his composing recognised as the "science" that he took so seriously. It could even serve as the incentive to gradually replace the rift between "musicologists", "music practitioners" and "listeners" with knowledge and understanding. We would do better to concentrate on responding to music and making our experience of it more genuine by becoming more aware of its effects and actively deepening our knowledge' (p.165).

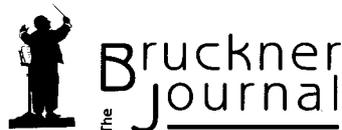
Andrea Harrandt has already written (*Bruckner-Jahrbuch*, 1997; *Perspectives on Anton Bruckner*, 2001) about the importance of the *Wiener Akademischer Wagner-Verein* in the propagation of Bruckner's works in Vienna through two-hand and four-hand piano performances of his symphonies. In her article 'Early attempts to provide "educational" opportunities for hearing Bruckner's works in the *Wiener Akademischer Wagner-Verein*', Harrandt provides the historical background of the society, namely its institution in 1872 to provide financial support for the eagerly awaited first complete performance of the *Ring* in Bayreuth and to increase the knowledge of Wagner's importance for German art and life through discussions, lectures and performances of his music. Although large orchestral performances were planned, the main business of the society was carried out in the more intimate 'internal evenings' that were held in the Bösendorfer concert hall, the grand piano being put at the disposal of the society free of charge. On 4 December 1877, for instance, the third act of *Tristan und Isolde* was performed to piano accompaniment. Although Wagner was normally at the centre of most programmes, there were occasionally concerts, particularly in the 1880s, in which the 'pedagogical' ideals of the society were upheld in other ways; in 1885 and 1886, for instance, there were commemorations of Bach, Handel, Weber and Liszt. It was in 1885, the year

in which Bruckner was made an honorary member, that Josef Schalk became a member of the advisory committee of the society. He laid great stress, in his own words, on the performance of 'fine musical works whose cultivation had been overlooked in public musical life'. Mentioning Haydn, Mozart, Liszt and Bruckner in particular, he described them as 'composers to whom existing concert societies, taking the prevailing popular taste into consideration, unfortunately devote either no or completely inadequate space in their programmes'. In December of that year, Schalk gave a lecture on 'Anton Bruckner and the modern musical world' to the members of the *Wagner Society* in Vienna, but as early as October 1880, of course, space had been found for Bruckner's music in the programmes of the Society. Several of the concerts in which movements from Bruckner's symphonies were performed, albeit in piano transcriptions made by Ferdinand Löwe, Josef Schalk and others, were reported in Viennese papers like the *Deutsche Kunst- und Musik-Zeitung*. Drawing on the annual reports of the Society Harrandt provides an overview of these 'internal evenings' and also mentions the existence of a Society Choir which took part in the performance of the *Gloria* and *Credo* movements from the F minor Mass (with piano accompaniment) in March 1890 and a complete performance of the Mass (with orchestral accompaniment) in the large Musikverein hall in March 1893. The Society also initiated the publication of Josef Schalk's piano transcription of the Fourth Symphony in 1896. In 1897, the year after Bruckner's death and the 25<sup>th</sup> anniversary of its founding, the Society committed itself afresh to continue the propagation of the music of the two composers – Anton Bruckner and Hugo Wolf – whom they had helped to bring to the attention of the musical public in the 1880s and 1890s. And finally, on the death of Josef Schalk in November 1900, the Society paid tribute to his tireless pioneering work on behalf of both composers.

Finally, in his paper on 'Bruckner Reception within the Austrian Workers' Music Movement', Manfred Permoser discusses a connection which, at first glance, might appear somewhat unlikely. However, in the 'Workers' Symphony Concerts' series which began in 1905 there were occasional performances of Bruckner's symphonies thanks largely to the participation of Ferdinand Löwe who had founded the *Concert Society Orchestra* five years earlier. Löwe and his orchestra performed three Bruckner symphonies (the Fourth, Seventh and Third) within the concert series between 1909 and 1914 - by no means a large number but 'in keeping with the clearly marginal importance of the reception of Bruckner's works in national and international musical life before 1918'. In the years following the First World War, there was a slight increase in the performance of Bruckner's works generally and this was reflected in the programmes of the 'Workers' Symphony Concerts'. In December 1925 Franz Schalk conducted the Fifth Symphony, and in January 1928 Anton Webern gave his one and only performance of a Bruckner symphony, the Seventh. Performances of Bruckner's secular choral music were also occasionally given by the workers' choir *Freie Typographia*, directed by Heinrich Schoof, a former Harmony student of Bruckner's, from 1904 to 1932. A projected performance of the Te Deum within a joint Beethoven-Bruckner concert in 1925, however, was abandoned because of ideological differences within the choir, some of whose younger members considered the Latin text as well as the religious orientation of the work to be unsuitable for a workers' choir.

*Crawford Howie*

<sup>1</sup> The non-Brucknerian papers cover such diverse subjects as 'The educational value of music and music instruction in the ancient world' (Andreas Mehl), 'The importance of music in school education. Historical perspectives on the present day' (Wilfried Gruhn), 'Numerus sonorus. Architecture and music in the Middle Ages and Renaissance' (Paul Naredi-Rainer), 'Music in the educational structure of the 17<sup>th</sup> and 18<sup>th</sup> centuries' (Theophil Antonicek), 'Form, picture, shape: language as the touchstone for cultural values and aesthetic concepts' (Oswald Panagl), 'Musical training and the range of musical activity for women – the history of a deficiency' (Renate Flich), 'Music in the head' (Erich Vanecek/Alexander Kasimir Stanzel), 'The important of music education for the development of intelligence' (Hellmuth Petsche), 'The art of aural training – the Tomatis method' (Werner Pelinka), 'Rembrandt and Music' (Cornelis van Zwol). 'Hearing Perspective' (Sam Auinger), 'Imagined sounds, realised notationally?' (Erhard Karkoschka) and 'To compose or find a symbol for sound' (Klaus Feßmann).



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# The 1888 Version of Bruckner's Fourth Symphony: Apprehensions and Misapprehensions

Benjamin M. Korstvedt  
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Bruckner's Fourth Symphony exists in three distinct versions, two of which are familiar and esteemed by most Bruckner aficionados. The first version, composed in 1874 but withdrawn by the composer before it could be performed, was published only in 1975 in Leopold Nowak's edition and now holds a secure, if secondary, position in the canon of Bruckner's works. The well-known second version, which has appeared in editions by both Robert Haas and Nowak, originated between 1878 and 1880 and was performed twice in 1881 and in 1886. In addition to these two complete versions, there exists a version of the Finale entitled *Volksfest*, which was originally part of the 1878 version but was replaced by a new movement in 1880 and not performed or published until the twentieth century.

The third version of the symphony completed in 1888 is today far less well-known than its predecessors. Although it was the only version of the symphony available in print before Haas's edition of the 1878/80 version appeared in 1936, the 1888 version was quickly eclipsed and soon came to be commonly regarded as a corruption of Bruckner's true wishes. It was included by neither Haas nor Nowak in the *Gesamtausgabe* and was long largely neglected by scholars and, with a few notable exceptions, performers (among the most notable hold-outs were several conductors of a previous generation, including Furtwängler, Knappertsbusch, and William Steinberg, all of whom recorded this version in the 1950s). As a result, many Brucknerians now know this version only by its common reputation as a "falsification of Bruckner's intentions" that "should be rejected altogether," to borrow Deryck Cooke's influential words; thus, its musical substance, its history, and its significance remain lamentably neglected and misunderstood.<sup>1</sup> In 2004 a critical edition of this version was published for the first time in the *Gesamtausgabe*, so now is an ideal moment to summarize some noteworthy elements of the musical text of this version, review its complex history, and correct some prevalent misconceptions about it.<sup>2</sup> The appearance of a CD, produced by the Japanese firm Delta Classics, of the magnificent world premiere performance, by the Tokyo New City Symphony Orchestra conducted by Akira Naito on 5 July 2005, makes it opportune to consider the version from a listener's perspective as well.

## The musical text of the 1888 version

The differences between the 1878/80 version and the 1888 version may be less extensive and less fundamental than those between the 1874 and the 1878/80 versions, but they are of real significance in three areas: form, instrumentation, and performance markings (dynamics, articulation, phrasing, and tempo). The latter two groups are far too extensive to discuss in any detail, but some general observation are in order.

1) The form of the symphony's first two movements remains unchanged from the 1878/80 version. Both the Scherzo and the Finale do contain significant formal modifications. The reprise of the Scherzo, which was a literal *da capo* in both previous versions, is shortened in the 1888 version by the removal of 65 measures following the twenty-sixth measure of the reprise (i.e., after m. 327/at 6:17 in the Naito performance). Also, a new transitional passage leads from the Scherzo to the Trio so that the Scherzo fades quietly into the Trio (4:05) and a decisive, fortissimo cadence is reserved for the end of the movement. In the Finale, the juncture between the end of the development section and beginning of the reprise is restructured. A forceful *tutti*, a reprise of the leading motive of the main theme beginning on the tonic (mm. 383-412 in the 1880 version), is removed and the recapitulation of the first section of the second theme group (mm. 412-30 in the 1880 version) is slightly abbreviated in the

<sup>1</sup> Deryck Cooke, "The Bruckner Problem Simplified" in his *Vindications: Essays on Romantic Music* (London, 1975), pp. 43-71, here p. 62.

<sup>2</sup> *IV. Symphonie Es-Dur, Fassung von 1888*, Studienpartitur, Anton Bruckner Samtliche Werke, Band 4/3, ed. Benjamin M. Korstvedt (Vienna, 2004). Some material in this article is derived from the Forward to edition.

1888 version and set in D minor instead of F# minor as in the earlier version (13:30). These revisions transform the character of this pivotal part of the Finale and help to delay the final recovery of the tonic key until the coda. Bruckner had long struggled with this stretch of the movement; the 1880 version achieved the form in which it is now known only after its first performance in February 1881 and even then the composer requested that mm. 351-430 of the movement be cut when Felix Mottl performed it on 10 December of that year.<sup>3</sup> As surprising as it might seem to us today, it may well be that Bruckner achieved a version of the Finale that satisfied him only in the 1888 version.

2) The instrumentation of the 1888 version differs in several ways from that of the 1878/80 version. Two new instruments are added to the score: a part for a player doubling third flute and piccolo is included in the Scherzo and Finale, and in the Finale a cymbal crash heralds the return of the first-movement theme at the peak of the first theme group (m. 76/2:17) and two *pianissimo* cymbal strokes punctuate the coda (mm. 473 and 477/17:10). Timpani are also added to several passages, including some fifty measures of the Finale, and are occasionally given more incisive rhythms (e.g. mm. 239-55 of the Scherzo/3:58) and used chromatically (e.g., mm. 139-142 of the first movement [4:16] or mm. 309-330 of the Finale [10:53]). Revisions are found throughout the orchestration, particularly in the brass and woodwind; the strings are less changed, especially in the first three movements. The addition of muted violin to the obbligato flute at the start of the first movement recapitulation is a prominent example (at m. 365/11:06), as is the pairing of the same two instruments in key passage in the Finale (at m. 353/12:30). A noteworthy instance of more extensive, yet still quite subtle orchestral reworking is the grand chorale near the end of the first movement development section (mm. 305-332/from 9:10), where the horn chords are reiterated rather than held, the violas and cellos play *pizzicato*, and the texture is enriched by the addition of arpeggiated figuration in the flutes and oboes as well as three entries by the timpani. The coda of the Finale is transformed, largely by adjusting the winds and brass, adding the two *pianissimo* entries by the cymbal, and restraining the cellos and double basses until the penultimate period (from 17:50), which has the effect of putting the coda's remarkable tonal swing away from and back to the tonic triad into heightened perspective.

3) The text of the 1888 version contains numerous performance markings absent from the second version. Phrasing is marked more extensively and articulation markings are often somewhat different. Many *crescendi* and *decrescendi* are carefully written out. Some dynamic levels at either extreme are adjusted and in *tutti* passages dynamic levels are often graded, with the trumpets and trombones marked at a dynamic level slightly lower than the rest of the orchestra. The 1888 version contains many more tempo indications than does the familiar 1878/80 version and the metronome markings were added with the second printing of the score in 1890. The score is supplied with verbal tempo markings of two basic kinds: those that spell out the basic tempo scheme of a movement by indicating the tempo of individual sections and theme groups, and those that describe transient modification of the pace of the music. The delineation of the basic tempo scheme is particularly significant in the Andante and especially the Finale. In the second movement things are clear enough, with the basic Andante (now without the "quasi Allegretto" qualification found in the 1878/1880 version) set against the "somewhat slower" (*etwas langsamer*) second theme group (m. 51/2:57). The Finale is structured around four basic tempi: the opening *Mäßig bewegt* (metronome marking: half note at MM 72); the slightly broader main tempo, *Breit (Hauptzeitmaß)* (metronome marking: half note at MM 66) (m. 43/1:14); the halved tempo, with quarter note equal to the half note of the main tempo (*Viertel wie vorher die Halben*), indicated for the opening of the second theme group (m. 93/2:51); and a livelier pace (*Belebter*) for the second clause of the second theme group (m. 105/3:25). These four tempi coordinate the architecture of the Finale, with each theme returning in its original tempo.

The local tempo modifications are also significant. These markings serve variously to characterize the music (e.g., the calming in the pastoral codetta of the exposition in the Finale, mm. 183-203 [from 6:22] or the mighty intensification beginning in m. 305 of that movement [10:43]), to articulate phrase structures (e.g., a number of "rit.---a tempo" markings in the Andante and the second theme group of the Finale), or to effect a transitions between different sections (e.g., the *poco stringendo* leading to the return of the opening theme of the Scherzo, mm. 143ff [2:27]). Some of

<sup>3</sup> See Bruckner's letter to Mottl dated 23 November 1881 in Bruckner, *Briefe 1852-1886*, Anton Bruckner Sämtliche Werke, Band 24/1, ed. Andrea Harrant and Otto Schneider (Vienna, 1998), p. 195

these markings apparently were added in rehearsal and appear in different handwriting, possibly that of Hans Richter, in the manuscript (e.g., those in mm. 491-501 of the first movement [from 14:52]). Others were part of the original text of the score (e.g., the involved series, *nach und nach belebend—a tempo—etwas gedehnt—Belebt—rit.—Belebt (doch etwas breit)* in mm. 63-79 of the Finale [1:54-2:23]), while some were added by Bruckner during revisions after the January 1888 performance (e.g., *etwas zurückhaltend* at m. 553 of the first movement (16:35) and *langsamer* at m. 123 of the Scherzo [2:05]).

### The textual history of the 1888 version

The 1888 version was first performed at a special Bruckner concert given on 22 January 1888 by the Vienna Philharmonic under Richter and published in 1889 by Albert J. Gutmann (Vienna) with a dedication to Prince Constantin Hohenlohe-Schillingsfürst, who had presented the Knight's Cross of the Order of Franz Joseph to Bruckner on 9 July 1886. The 1888 version is the product of a process of revision that began in late 1886 or early 1887. The earliest dated reference to work on a new version is a somewhat cryptic reference, which raises more questions than it answers, in a letter from Josef Schalk to Franz Schalk dated 9 May 1887 that reads in part:

Löwe, who along with Hirsch sends you best wishes, has re-orchestrated many parts of the Romantic very advantageously and with Bruckner's approval. His enormous meticulous exactitude, not to say pedantry, has however markedly delayed the work, so that Gutmann, who is publishing it, only received the first movement a few days ago.<sup>4</sup>

We have no clear evidence of the precise circumstances under which the initial text of this version was initially prepared nor do we know which modifications originated first with Bruckner and which may have been proposed or introduced by Löwe or others. Recent research into the manuscript sources and genealogy of this version clearly shows, however, that the 1888 version is far from a corruption of the composer's wishes.<sup>5</sup> It was first heard in performance under Richter in January 1888. Bruckner revised the text carefully after that performance and had this version published. Any text that was prepared, performed, revised, and published with the composer's full participation and approval has a strong claim to legitimacy.

Four important textual sources of the 1888 version exist: the *Stichvorlage* (the hand-written score used in the preparation of the printed text), a partial set of manuscript orchestral parts, and two different printings of the score produced by Gutmann in 1889 and 1890): the first printing, which appeared in September 1889, and a second printing, which incorporates corrections and minor emendations, that was prepared at Bruckner's insistence in early 1890.<sup>6</sup> The most important source is the *Stichvorlage*.<sup>7</sup> It is a manuscript score initially prepared by copyists, primarily Josef Schalk, Franz Schalk, and Ferdinand Löwe, containing numerous subsequent revisions and emendations made by Bruckner himself. These include careful reworking of the instrumentation of several passages (e.g., the chorale in the first movement mentioned above, mm. 305-29; second movement, mm. 201-3 and mm. 217-28; and fourth movement, mm. 479-507) as well as the addition of several sets of metrical numbers and some of Bruckner's characteristic marginal voice-leading notations. All of these inscriptions testify to the care and seriousness with which the composer undertook this revision. Some

<sup>4</sup>“Freund Löwe der sowie auch Hirsch dich herzlichst grüßen läßt[,] hat die Romantische in vielen Theilen, sehr vorteilhaft und mit Bruckner's Zustimmung uminstrumentirt. Die immerfort peinliche Genauigkeit um nicht zu sagen Pedanterie hat ihn aber die Arbeit sehr verzögern lassen, so daß erst vor einigen Tagen Gutmann, der sie verlegt, der ersten Satz bekam.” *Briefe 1887-1896*, Anton Bruckner Sämtliche Werke, Band 24/2, ed. Andrea Harrandt and Otto Schneider (Vienna, 2003), p. 12

<sup>5</sup> See Benjamin Korstvedt, “The First Printed Edition of Anton Bruckner's Fourth Symphony: Collaboration and Authenticity,” *19th-Century Music* 20 (1996), 3-26

<sup>6</sup> The manuscript orchestral parts used for the January 1888 performance are partially preserved in the Archive of the Gesellschaft der Musikfreunde in Vienna, which holds several copies of each of the string parts. Unfortunately, no woodwind, brass and percussion parts are preserved.

<sup>7</sup> The actual *Stichvorlage* is currently under private ownership and is not presently available to scholars; fortunately, a complete set of black-and-white photographs of this score, presumably made by Alfred Orel in the 1940s, are still preserved in the collection of the Wiener Stadt- und Landesbibliothek.

of them likely stem from Bruckner's experience with the work in rehearsal; Göllicher and Auer report that at the rehearsals in January 1888 Bruckner, with the moral support of his young supporters headed by Friedrich Eckstein, was able effectively to "enforce his will" ["seinen Willen ungehindert durchsetzen"] on the usually intransigent Richter: Bruckner "wanted to know that his wishes were strictly honored and several times he took care to say: 'Please, would one of the gentlemen possibly write that down—there's a pencil.'" <sup>8</sup> Bruckner marked and dated the score in several places to keep track of his work. These make it clear that his revisions were made after the concert; at the end of the first movement, for example, he wrote "ganz fertig 8. Feb." (completely finished 8 Feb.) and at the end of the second movement, "Alles fertig 18 Fb 1888" (all finished 18 Feb. 1888). In conjunction with his revision of the *Stichvorlage*, Bruckner made a list of many of these final changes in his personal calendar in February 1888, presumably so that the orchestral parts could be more easily corrected to match the revised score.<sup>9</sup>

On 27 February 1888 Bruckner sent the revised score to Hermann Levi, who planned to give a performance of the Fourth Symphony in Munich on 14 April 1888. (The concert was eventually canceled when Levi fell ill.) The accompanying letter opens with these lines:

I am taking the liberty of sending the score of the Romantic Symphony. It is newly orchestrated and tightened up. The success in Vienna [i.e. the concert of 22 January 1888] is unforgettable for me. Since then I have made more alterations on my own initiative. These are only in the score: please be alert for them. The enclosed sheet of paper lists the pages and instruments that are new.<sup>10</sup>

The letter included this note: "NB. The alterations are found only in the score. It is the only score I possess."<sup>11</sup> A few days earlier, on 23 February 1888, Bruckner had written to Franz Schalk: "My dear Franciscce! Very kindly give my thanks to Herr Löwe for the sheet of paper for the Finale. I expect the Finale with the sheet as soon as possible."<sup>12</sup>

The Fourth Symphony's path to publication was long. In 1886, following the performance of the first and third movements of the 1878/80 version at the Sondershausen Music Festival on 4 June 1886, Bruckner sought to have this version published, but neither of the two firms he approached, Bote & Bock and Schott, was amenable. Bruckner's decision to set aside the 1878/80 version of the symphony must have been prompted in part by this rejection. The initial preparation of the 1888 version followed quite closely upon an initial agreement with Gutmann in the winter of 1886-87. In October 1886 Hermann Levi approached Gutmann, who had published the Quintet (1884) and Seventh Symphony (1885), about the possibility of publishing another Bruckner symphony. Gutmann responded positively but only on the condition that he receive a fee of one thousand marks as he had for the Seventh. On 14 November 1886 Levi wrote to Josef Schalk:

I believe that the arrangement with Gutmann is wholly in Bruckner's interests, otherwise I naturally would not have struck it. Yet it is naturally entirely up to Bruckner whether he wants

<sup>8</sup> "Er wollte seine Bemerkungen streng respektiert wissen und pflegte mehrmals zu sagen: 'Bitte, will einer der Herren sich das vielleicht hineinschreiben—da wär a Bleistift!'" August Göllicher and Max Auer, Anton Bruckner: eine Lebens- und Schaffenbild (Regensburg, 1936), vol. 4/2, p. 586.

<sup>9</sup>The list is found in Bruckner's Fromme's Oesterreichischer Professoren- und Lehrer-Kalender für das Studienjahr 1887/88 (ÖNB Mus. Hs. 3179/2). See Elisabeth Maier, Verborgene Persönlichkeit: Anton Bruckner in seinen privaten Aufzeichnungen (Vienna, 2001), Teil 1, pp. 340-41 and Teil 2, p. 280. For the identification of these notations with the revision of the *Stichvorlage*, see Korstvedt, "The First Printed Edition of Anton Bruckner's Fourth Symphony," pp. 14-16.

<sup>10</sup>"Ich bin so frei, hiemit die *Partitur* von der *romant. Sinfonie* zu senden. Selbe ist *neu* instrumentirt u[nd] zusammengezogen. Der Erfolg in Wien ist mir unvergeßlich. Seitdem habe ich aus *eigenem* Antriebe noch Veränderungen gemacht, die *nur* in der *Partitur* stehen; bitte daher um Nachsicht! Die beiliegenden Zettel zeigen die *Seiten* und die Instrumente an, die seither *neu* sind." Briefe 1887-1896, p. 34

<sup>11</sup>"NB. Die Veränderungen merkt man ohnehin in der *Partitur*. Es ist die einzige *Partitur*, die ich besitze."

<sup>12</sup>"Mein theurer *Franciscce!* Bitte Sie sehr, H *Löwe* auch meine Bitte um den Zettel zum *Finale* zu sagen. Möglichsbald erwartet das *Finale* mit dem Zettel." Briefe 1887-1896, p. 34.

to give over the symphony or not. I will commit the one thousand marks entirely without reservation.<sup>13</sup>

At first Bruckner was not happy with the idea of paying such a fee. On 16 November 1886 he wrote to Levi:

Herr Gutmann wants to take [the Fourth Symphony] on himself, but means for me to request one thousand florins from the Court, which he imagines I will then offer to him as an honorarium. I cannot do that! I do not feel capable of it! Herr Gutmann should accept this Romantic Fourth Symphony without an honorarium.<sup>14</sup>

Yet by the beginning of the new year Bruckner had accepted Gutmann's terms. On 3 January 1887 Bruckner appended this postscript to a letter to Levi: "NB: I'll gladly give Herr Gutmann the one thousand marks for printing (Fourth Romantic Symphony in E flat)."<sup>15</sup> Although Joseph Schalk stated that Gutmann received some preliminary manuscript materials of the symphony as early as May 1887, Bruckner did not sign a contract with Gutmann until 15 May 1888, by which time the composer had completed his final revisions to the score.<sup>16</sup>

### The eclipse of the 1888 version in the twentieth century

In the 1930s, as debate about the authenticity of the different versions and editions of Bruckner's symphonies began in earnest, the *Stichvorlage* was presumed lost. Robert Haas did not know this source when he prepared his edition of the Fourth Symphony in the mid-1930s; thus, it was easier for him to dismiss the 1888 version as a text that "changed the meaning" of Bruckner's "thoroughly considered and meaningful creative will and can have been tolerated by Bruckner as, at most, an unavoidable stopgap."<sup>17</sup> The *Stichvorlage* emerged in 1939 from the collection of Dr. Hans Löwe, Ferdinand Löwe's son, and was housed for a period of time in the Vienna Stadt- und Landesbibliothek under the auspices of Alfred Orel before it was returned to private ownership. The appearance of the *Stichvorlage* provided documentary support for Orel's refusal to follow Haas in categorically dismissing the first published versions of Bruckner works, a disagreement that had caused Haas to break with Orel in 1936 and remove him from further editorial participation in the *Gesamtausgabe*. In the 1940s Orel independently studied the *Stichvorlage*, left extensive unpublished notes on it, and published two articles on its significance. In 1940, Orel was tentative about the import of the *Stichvorlage*, perhaps as a result of his consciousness of the intolerant climate of Bruckner reception in the Third Reich.<sup>18</sup> He suggested that the *Stichvorlage*, with its abundant autograph entries, might constitute authorization of the validity of the first edition, but left the question open: "Whether and to what extent the questions about the authenticity of the original printed editions are explained by this discovery will no doubt result from precise scholarly study."<sup>19</sup> Haas was slow to

<sup>13</sup>"Ich dachte, das Arrangement mit *Gutmann* sei ganz in Bruckner's Sinne, sonst hätte ich dasselbe natürlich nicht getroffen. Ab er natürlich bleibt es ganz Br. überlassen, ob er die *Symphonie* hergeben will, oder nicht. Die 1000 M[ark] sind mir ganz bedingungslos überantwortet worden . . ." *Briefe 1852-1886*, p. 313.

<sup>14</sup>"Herr Gutmann will selbe übernehmen, meint aber, ich soll mir vom Hofe 1000 fl. für ihn erbitten, welche er mir als Honorar anzubieten dächte.—Das kann ich nicht thun! und fühle ich mich dessen nicht fähig! Herr Gutmann soll diese romant. 4. Sinfonie nur so ohne Honorar hinnehmen." *Briefe 1852-1886*, p. 313.

<sup>15</sup>"NB. Herrn Gutmann trete ich gern die 1000 Mark zum Verlage ab (4. romantische Sinfonie in Es)." *Briefe 1887-1896*, p. 3.

<sup>16</sup>A photograph of the "Verlags-Schein" is found in Alexander Weinmann, "Anton Bruckner und seine Verleger," in *Bruckner-Studien: Leopold Nowak zum 60. Geburtstag*, ed. Franz Grasberger (Vienna, 1964), following p. 128.

<sup>17</sup>" . . . den wohldurchgedachten und sinnvollen Schöpferwillen umgedeutet hat und von Bruckner höchstens als unvermeidlicher Notbehelf geduldet werden konnte." "Vorwort" in *Anton Bruckner Samtliche Werke, 4. Band: IV. Symphonie Es-Dur (Originalfassung)*, Anton Bruckner Samtliche Werke, 4. Band, ed. Robert Haas (Vienna, 1936).

<sup>18</sup>Orel, "Ein Bruckner-Fund," *Die Pause* 5, Heft 1 (1940): 41-4.

<sup>19</sup>"Ob und inwieweit durch diesen Fund die Fragen der Authentizität der ursprünglichen Druckausgaben geklärt werden wird, wird wohl erst die genaue wissenschaftliche Untersuchung ergeben." "Ein Bruckner-Fund," p. 44.

respond publicly, yet he did append a sentence to the introduction of the 1944 reprint of his study-score edition of the Fourth Symphony that implied that he now considered the *Stichvorlage* an authoritative source: “Since the *Stichvorlage* from 1889 (in someone else’s writing) was discovered, the full original text, with the performance indications from 1888 removed, can soon be restored to the *Gesamtausgabe*.”<sup>20</sup> Thus, it seems that Haas was prepared to admit the 1888 version of the Fourth Symphony to the canon of Bruckner’s work but was prevented from doing so by the cessation of his activities as editor of the *Gesamtausgabe* in 1945. By 1949, Orel had carried out the “precise scholarly study” he anticipated in 1940 and clarified his judgment, stating firmly that “the *Stichvorlage*, most precisely worked-over by Bruckner is the last fully-credible source of the Fourth Symphony now known. It reveals, according to present standards, Bruckner’s last, clearly recognizable wishes for the textual form of the Fourth Symphony: it is the ‘Fassung letzter Hand,’ Bruckner’s definitive intentions for posterity.”<sup>21</sup>

Despite existence of the *Stichvorlage*, few postwar Bruckner scholars were willing to accept the authenticity of the 1888 version. Most importantly, Leopold Nowak, following Haas’s lead, declined to include it to the *Gesamtausgabe*. Nowak repeated Haas’s misleading suggestion that this text could not be authentic because it does not follow the instructions Bruckner wrote on the autograph of the 1878/80 version that the Andante and Finale not be abbreviated.<sup>22</sup> He also echoed Haas in linking Hermann Levi’s rejection of the Eighth with Bruckner’s decision to revise the Fourth and, aware of its problematic chronology, suggested a refinement: “Under the shattering impact of Levi’s rejection of his Eighth in the autumn of 1887 Bruckner found himself ready to accept the third version of his Fourth Symphony, which did not originate with him.”<sup>23</sup> In other words, although Bruckner may have agreed to let Löwe “re-orchestrate” the Fourth Symphony in May 1887, he could accept Löwe’s revisions only after he was shaken by Levi’s response to the Eighth. The implication seems to be that such an acceptance is not truly or fully valid.

While Nowak was at some pains to provide plausible reasons for his rejection of the 1888 version, other writers—especially those writing in non-scholarly contexts—often relied on less worthwhile and, quite frankly, confused reasoning. Many of these writers did not know of, or ignored the existence of, the *Stichvorlage* and, when unable to ignore it, resorted to categorical, often poorly informed, assertions which often tacitly echoed arguments first made in the 1930s.<sup>24</sup> The most important case is Deryck Cooke’s well-known “The Bruckner Problem Simplified.” In this essay, which as a whole is not without its merits, Cooke seconded Nowak’s claim that Bruckner “withheld his ultimate sanction by refusing to sign the copy sent to the printer.” He felt that the “Wagnerian

<sup>20</sup>“Da die Stichvorlage von 1889 (~in Fremdschrift~) aufgefunden wurde, kann in der Gesamtausgabe demnächst der volle ursprüngliche Text wiederhergestellt werden, also mit Beseitigung der Aufführungszitate von 1888.” *IV. Symphonie Es-Dur (Originalfassung)*, Studienpartitur, Anton Bruckner Samtliche Werke, 4. Band, ed. Robert Haas (Leipzig, 1944).

<sup>21</sup>“Die von Bruckner genauestens durchgearbeitete Stichvorlage ist die jüngste bisher bekannte, voll beglaubigte Quelle für die IV. Sinfonie, sie offenbart nach dem heutigen Stande den letzten klar erkennbaren Willen Bruckners für die Textgestaltung der IV. Sinfonie, sie ist die ‘Fassung letzter Hand,’ für die Nachwelt der endgültige Wille Bruckners.” “Ein Bruckner-Fund (Die Endfassung der IV. Symphony),” *Schweizerische Musikzeitung* 88 (1949), p. 324.

<sup>22</sup> These notations, which clearly refer not to the 1888 version of the symphony but to the 1878/80 version, were written in 1881 as Bruckner prepared to have copies of his score of the 1878/80 version prepared. They are intended to instruct the copyist not to leave out the lengthy sections marked “Vi-De” in the Andante (mm. 139-192) and the Finale (mm. 351-430) of Bruckner’s autograph score.

<sup>23</sup>“Unter dem erschütternden Eindruck der Zurückweisung seiner VIII. Symphonie durch Levi im Herbst 1887, findet Bruckner sich bereit, diese nicht von ihm stammende dritte Fassung seiner IV. Symphonie durchzusetzen. . . .” Nowak, “Vorwort” in *IV. Symphonie Es-Dur, Fassung von 1878/80*, Studienpartitur, 2. revidierte Ausgabe, Anton Bruckner Samtliche Werke, Band 4/2, ed. Leopold Nowak (Vienna, 1953).

<sup>24</sup>See, for example, Erwin Doernberg, *The Life and Symphonies of Anton Bruckner* (London, 1960; rpt. New York, 1968), especially “The Original Versions of Bruckner’s Work,” pp. 113-24. Doernberg literally recycles, without citation, arguments made in the 1930s by Max Auer, Fritz Oeser and Robert Haas. Robert Simpson exhibited a slightly less egregious, but basically similar attitude in his otherwise splendid *The Essence of Bruckner*.

orchestration,” “the recasting of the actual texture,” and “the pointless cuts in the scherzo and finale” all “invalidate” what he described as the “Löwe-Schalk score” which he dismissed as “completely spurious.”<sup>25</sup> In a low point, Cooke claimed to buttress his conclusion by repeating a suggestion, first made by Hans Redlich in the preface to his edition of the symphony, that Bruckner made a fresh copy of his “definitive score” (i.e. the 1878/80 version) in 1890.<sup>26</sup> This act, Cooke wrote, “could be considered not only (as Redlich admits) a ‘silent protest’ against the publication of the Löwe-Schalk score in 1890 but an annulment of the revision made (in what circumstances we do not know) for Seidl’s performance of 1886. It seems undeniable that Bruckner’s final decision was to abide by his first definitive edition of 1880.”<sup>27</sup> In fact, Bruckner never made such a copy. The supposition that he did was born of a simple misreading of a photograph of the first page of Bruckner’s autograph score of the second version found in Haas’s Bruckner biography.<sup>28</sup> In this photograph, the top of the score is cropped in such a way that the actual date “18. Janner 1878” can be misread as “18. Janner 1890.”<sup>29</sup>

### The 1888 version reconsidered

Cooke’s basic view of the Bruckner problem still has real currency in the wider circle of amateur Bruckner lovers: judging from program notes, reviews of concerts and recordings, electronic discussion forums, and CD booklets, the idea of a beset composer coerced by his well-meaning but fundamentally misguided students into accepting corrupt bowdlerized editions retains a surprisingly strong grip on the public’s image of Bruckner. In the last decade or two, Bruckner scholars and musicologists (and, increasingly, better-informed critics) have, in contrast, gradually developed a far more ecumenical and historically nuanced view of the relative merits of the versions of Bruckner’s works, especially when judging the nature and significance of the versions published in the 1880s and early 1890s. Many are finding it hard to sustain the position that the editions published before the last years of Bruckner life (a group that does *not* include the first editions of the F-minor Mass [1894] and the Fifth [1896] and Ninth Symphonies [1903]) as falsifications, corruptions, or serious misrepresentations of Bruckner’s wishes. Increasingly, scholars are recognizing that these later revised versions should, like the early versions, stand alongside the familiar versions edited by Haas and Nowak. This position, which foregoes a primary concern for textual purity as well as the impulse to identify a singularly authentic *Urtext*, rests on several bases. These include a renewed awareness of the distinct nature of printed scores, which naturally involve more editorial participation than do unpublished manuscript scores and often provide valuable information about contemporary performance practices and styles, less suspicion of the activities of the Schalks and Löwe, and a primary interest in achieving a fully historical understanding of Bruckner’s works.

Such an approach enables a radically clarified understanding of the 1888 version. The received view, first promoted by Haas, that Bruckner was not entirely convinced of the wisdom of revising the Fourth Symphony in 1887 and 1888—that these revisions were not part of his “real” intentions—is inconsistent with a realistic appraisal of Bruckner’s situation. Not only is there no documentary evidence justifying doubts that the resulting text, the 1888 version, is wholly legitimate, but this revision appears perfectly in keeping with the composer’s lifelong tendency to revise his works. The available evidence examined soberly leads clearly to the conclusion that in late 1886 or early 1887 Bruckner simply decided that the symphony needed to be revised and thereupon did revise and publish it. Surely it is unnecessary to construct a scenario of editorial manipulation or deception or to invoke Bruckner’s supposed psychological peculiarities—whether a compulsion to revise or an inability to resist persuasion—to explain the 1888 version.

The 1888 version was clearly prepared with matters of performance firmly in mind. With the exception of the changes to the recapitulation of the Finale and the reprise of the Scherzo, which do reflect a changed compositional conception, Bruckner’s revisions primarily address issues related to

<sup>25</sup>“The Bruckner Problem Simplified,” p. 59-60.

<sup>26</sup> Anton Bruckner: Symphony no. 4, ed. Hans Redlich, Edition Eulenburg no. 462 (London, n.d. [1955]).

<sup>27</sup>“The Bruckner Problem Simplified,” p. 61.

<sup>28</sup> Anton Bruckner (Potsdam, 1934), Tafel IV, following p. 128.

<sup>29</sup>Redlich did state that Haas never mentioned this date (his note 12 on p. ix of the preface to his edition).

practical performance and interpretation. The many new notated tempo, dynamic, articulation and phrase markings play an important role in helping to make the score more amenable to performance. In the 1870s and the early 1880s Bruckner's symphonies were performed from manuscript, often with the composer present at some rehearsals. In manuscript scores with such limited circulation, Bruckner was under less constraint to completely notate performance indications, but when preparing a score for publication it was natural to indicate performance markings more fully.<sup>30</sup> The revisions to the scoring, especially the brass writing, in the 1888 version likely reflect Bruckner's experience of hearing the symphony performed in 1881; it may even be these revisions resulted more from a clearer understanding of how to orchestrate an imagined sonority than from a change in the intended sonority itself.

Bruckner did not prepare the 1888 version of the Fourth Symphony text without assistance. He enlisted the aid of Ferdinand Löwe and Franz and Joseph Schalk in revising the score. Indeed, they assisted Bruckner so substantially that it is hard to reconcile the preparation of this text with the mythology of the solitary, creative artist; yet, Bruckner's compositional intentions included the intention to collaborate in this way and whether or not this conforms to our notions of what composers "should" do is immaterial. To characterize this collaboration as a sage master deferring to his rash pupils is surely a misrepresentation. Similarly, to frame it as a process of coercion or bowdlerization relies on a somewhat facile understanding of the power dynamic of interpersonal action. Setting aside the romantic belief, which has been a strong presence in Bruckner reception, that the composer rightly occupies a privileged place outside of practical reality can help us to see that Bruckner's decision to collaborate involved the exercise of power by him, not his submission to the power of others; he asked Löwe and the Schalks to advise him and to do the drudge work of copying score and parts. Most importantly, although the revision process may in some sense have constrained Bruckner's pure compositional vision, it also empowered him to disseminate his work to the public in a form that may have benefited, if only marginally, from the expertise of others.

The historical value of the 1888 version is clear; it is the only form in which the Fourth Symphony was known and performed for nearly half a century and is essential to a complete picture of the compositional evolution of the symphony, particularly the Finale, to which the composer returned over more than a decade. It may prove slightly more challenging for some to accept this version as fully authentic in an aesthetic or metaphysical sense. The fact that the 1888 version is a published text that is not directly derived from an extant autograph manuscript may be frustrating, yet there is little apparent reason, aside from a long tradition of skepticism verging on hostility, to believe that the published text does not reflect Bruckner's wishes. While the 1888 version certainly may contain some revisions that were instigated by Löwe or the Schalks, Bruckner's clear acceptance of this text, his careful revision of it after its first performance, and his decision to publish it bespeak its authority. Thus, while the 1888 version may not fit easily with idealistic notions of "pure Bruckner," to reject it not only contradicts the composer's own actions, but annuls his painstaking work on this final version. The challenge posed by this version, it seems to me, is to accept that it is Bruckner's final, published version of this magnificent symphony and accommodate our understanding of the work to this fact.

### **The 1888 version in performance**

The 1888 version offers tantalizing clues as to how the Fourth Symphony was performed under the composer's aegis. For this reason, the CD release of the premiere performance led by Maestro Naito is much to be welcomed, especially given his success in translating the printed text of this edition with its many tempo and dynamic markings into a cohesive, compelling musical performance. Naito's command of local tempo flexibility is evident almost immediately in the opening theme group, from his poised opening pages, through his fluid and subtle handling of the "langsamer" at m. 43 of the opening movement (1:26), to his turn to a brisker tempo eight bars later and the arching surge that follows. He realizes notated gestural changes of tempo in several later passages with persuasiveness, too; examples include a brief tightening of the tempo just before the first movement coda (m. 491/14:52) and his controlled approach to the climax of the Andante and the breadth with which he

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<sup>30</sup>This means, incidentally, that the comparative absence of notated tempo changes and dynamic nuances in Bruckner's manuscript scores and the modern editions based on them does not necessarily mean that Bruckner intended the music to be performed without these features.

holds the peak (12:43). At times, this performance revives the vibrantly expressive style familiar from recordings by virtuoso conductors of the grand manner—the fiery treatment of the grand *tutti* in the first movement development section (from m. 253/7:45) and the stormy passage near the middle of in the Finale (from m. 295/10:26), where the timpanist makes the most of his elaborated part, are arresting in their intensity and seem to confirm the suspicion that the text of the 1888 version captures on paper a style of performance that largely fell out of style in the postwar era. Naito also succeeds in bringing to life the structural tempo relations spelled out in this score; he presents the overall structure of the Finale, in particular, with unusual clarity, moving with sureness from the mysterious reprise of the opening motive through the second theme group to the coda’s final peroration. What this performance achieves, above all, is the translation of a work of scholarship, namely the new edition of the 1888 version, into a sounding, expressive musical experience available via compact disc to all who love and are fascinated by Bruckner’s symphonies.



## Book Review

**Renate Grasberger, Elisabeth Maier and Erich Wolfgang Partsch (eds.)** *Anton Bruckner im Gedicht. Ein Rezeptionsphänomen. Anton Bruckner Dokumente und Studien 16* (Vienna, 2005)

This volume provides an unusual but nonetheless valid reception history of the composer in the form of 267 poems written by 108 authors over a period of 140 years. In some poems Bruckner is presented in a mystical light as ‘God’s musician’, in others the subject matter is of a more patriotic nature, in yet others it is the experience of hearing one of Bruckner’s works that has inspired the writer and, in a few, the composer does not take centre stage but is only a marginal or background figure. It goes without saying that the vast majority of the poems are in German, but there are four in English – ‘Mankind and the Man’ by Gabriel Engel, former editor of *Chord and Discord*, ‘Bruckner’s Tomb’ by Jack Kelso (see the *Bruckner Journal* 9/1, 2005, p.16), ‘Riding High’ by David Radavich, and ‘Anton Bruckner’ by Adam Zagajewski (see the *Bruckner Journal* 5/3, 2001, p.32 for this particular translation). In the foreword the editors generously make reference to Morton Marcus’s poem ‘A Letter (1885)’ (see the *Bruckner Journal* 9/2, July 2005, pp. 26-7) which obviously appeared too late for inclusion in this volume. At the end there are two essays. In the first, Oswald Panagl discusses Bruckner as a ‘poetic subject’, pointing out that the importance of the poems does not lie in their literary quality or in their tone, which, when hagiographic or nationalistic, can be rather off-putting to the contemporary reader, but in their ‘sincere enthusiasm’ for the composer and his music. In the second, Elisabeth Maier surveys the poems and provides a kind of inventory, subdividing them into categories according to subject matter. There is also a short section containing brief biographies of the poets and references to the sources of the poems. *Crawford Howie*

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### The Wagner Society

Ian Beresford Gleaves will present two study days on *Götterdämmerung*, on April 8th and 15th, at Queen’s College, 43 Harley Street, London W1, 11am to 7pm, tickets @£15 a day from ☎01462 675638  
This is preparatory to the performances at the Royal Opera House opening on the 17th April 2006

# An Unknown Bruckner Version

Dermot Gault

[An expanded version of a paper presented to the Bruckner Journal Readers Biennial Conference, 2005]

In August 1887 Bruckner completed the first version of his Symphony No 8. Shortly afterwards he sent the score to the conductor Hermann Levi who, as is well known, rejected the score, singling out the scoring for the trumpets and tubas, and the wind generally, for criticism, and causing Bruckner to initiate a revision process which culminated in the familiar version of 1890. The correspondence indicates that Bruckner set about this process almost immediately; in a letter to Levi dated 18 October 1887, Josef Schalk wrote that Bruckner had already begun to revise the first movement, and although on 30 January 1888 Bruckner himself wrote to Betty von Mayfeld to tell her that ‘the 8th Symphony will not be ready for a long time as I have to make substantial alterations and have too little time to work [on it]’, by 27 February Bruckner was able to tell Levi that the Eighth was ‘already beginning to look quite different’.<sup>i</sup>

These comments have been something of a puzzle for scholars, as the earliest date in the manuscript of the eventual 1890 version (found in the Adagio) is March 1889. If Bruckner had been at work on the Eighth since October 1887, what form had this work taken? At least part of the answer is provided by a little-known manuscript held in the Musiksammlung of the Österreichisches Nationalbibliothek.

Mus.Hs. 34.614/1 is a score, in the hand of an unknown copyist, of the Adagio of the Eighth. A note on the front cover reads:

*Adagio zur 8. Sinf. v. Anton Bruckner*  
*Abschrift ~~von~~ aus dem Besitz Franz Schalk*  
*Frau Lili Schalk gehörend*  
*oder ihren Rechtsnachfolgern*

[Adagio of the Symphony No 8 by Anton Bruckner  
 Copy ~~in~~ from the possession of Franz Schalk  
 The property of Frau Lili Schalk  
 or her heirs]

Below this the same writer has added, in pencil:

*Spätere Fassung? [Later version?]*

The question mark indicates that the writer was himself not sure as to the version’s identity. There are 22 bifolios, and the last two pages of the final bifolio are blank. The manuscript gives no indication as to the copyist’s identity. It is not signed or dated, and there are none of the bar numberings or voice-leading annotations familiar from Bruckner’s own manuscripts. But it does appear that Bruckner himself had gone through the manuscript correcting mistakes, as the style of these corrections – made in a darker ink with a broader trace – is consistent with his own manuscripts.<sup>ii</sup>

But it is the musical material which arouses the most interest: this is an entirely new version of the slow movement, intermediate between the published versions of 1887 and 1890, and identifiable therefore as a survivor from the first wave of the revision process which began at the end of 1887 and continued through much of 1888.

## The Intermediate Adagio

The Intermediate version has much in common with the 1887 original and it also introduces much material that would be carried forward into the final version of 1890. But we also find material which is unique to this version. Intermediate in length as well as date, this version of the Adagio is 317 bars long, as opposed to the 329 bars of the 1887 version and the 291 bars of the final version of 1890. Its content can, for convenience, be summarised as follows:

### Bars

1 – 128	are common (in essentials, if not in details) to all three versions
129 – 134	correspond to 1890 bars 129 – 134
135 – 146	correspond to 1887 bars 139 – 150
147 – 170	correspond to 1887 bars 151 – 174 / 1890 bars 141 – 164
171 – 190	correspond to 1890 bars 165 – 184
191 – 214	correspond to 1887 bars 201 – 224 / 1890 bars 185 – 208
215 – 220	correspond to 1887 bars 225 – 230
221 – 230	correspond to 1887 bars 235 – 244 / 1890 bars 209 – 218
231 – 238	are unique to this version
239 – 244	correspond to 1890 bars 227 – 232
245 – 252	are unique to this version
253 – 261	correspond to 1890 bars 235 – 243
262 – 268	correspond to 1887 bars 274 – 280 / 1890 bars 244 – 250
269 – 280	correspond to 1887 bars 281 – 292
281 – 317	correspond to 1887 bars 293 – 329 / 1890 bars 255 – 291

It will be seen that certain features of the final version were already present in the Intermediate version; for instance, at letter M the second subject bursts out in C major, as in the 1890 version, while the main climax of the movement is already in E flat. But throughout the movement there are also details unique to this score, which help to give this version its individual character.

Initially, it is true, these unique features are confined to minor details of orchestration, not all of them especially obvious to the listener (the lighter brass scoring in bar 24, for instance). The first unique feature which is plainly audible, the four descending notes on the horn in bar 46 (leading into the cello theme at letter B), is not particularly striking, and this short link would be given a stronger melodic profile in 1890:

### Example 1

Example 1 shows three musical staves for a horn part. The top staff is labeled '(horn - actual pitch)' and contains two staves of music. The first staff is labeled '1887' and the second '1888'. The bottom staff is labeled '1890' and contains a single staff of music. The 1890 staff is marked '(horn 2)' and 'p dim.'.

The next most distinctive feature of this version is found in the climax of the middle section of the movement, at letter H. The violin line here has moved away from the arpeggio style of the 1887 version, but is not yet as active as it would become in the final version of 1890:

### Example 2

Example 2 shows two musical staves for a violin part. The top staff is labeled '(Violin) Intermediate version' and the bottom staff is labeled '(Violin) 1890 version'. Both staves show a complex, arpeggiated melodic line.

In the quieter string passage that follows this tutti (1888 bars 129-138) we find for the first time new material that would be carried forward into the 1890 version (at 1890 letter I), although the final part of this passage reverts to the 1887 score, as does the following episode for wind and harps (identical

with 1887 letter J) which would be eliminated in the final version. The Intermediate score looks forward to 1890 again at letter M, with the fortissimo outburst of the second theme in C major, and in the passage for strings with pizzicato second violins and violas which follows.

As the movement progresses, the features unique to this version become more and more striking, and in the final section we come across passages – not especially long, but significant – which resemble nothing in either of the published versions of the symphony and which also contain some of Bruckner’s most imaginative orchestral textures.

The first of these passages is to be found in the quiet interlude between letters P and Q in the final section. In the 1887 version the passage lasts ten bars (1887 bars 225-234), but in the Intermediate version it is shortened to six bars. A crescendo in the brass parts in the final bar effectively changes the nature of the passage so that it joins the two tutti at P and Q instead of separating them.

### Example 3

The warm E major passage which follows the tutti at letter Q is common to all three versions (1887 bar 237, 1890 bar 211), but from three bars after letter R the Intermediate version develops in an entirely original way:

### Example 4

The short score cannot convey the extraordinary web of sound that Bruckner builds up at letter S, as the insistent quavers of the top line contend with pulsing sextuplets on the second violins, swirling figures on violas and wind, and rhythmical brass motifs cutting through the texture. Calm is restored by another E major passage, which again resembles nothing in the 1887 score but which reappears in 1890 (letter T) with simpler accompanying figuration. Another accumulation begins on this four-note idea, but whereas in the 1890 score this leads directly to the main climax of the movement, in the Intermediate version the first crescendo breaks off suddenly on the dominant of E major, to be succeeded by an extraordinary passage for four solo horns containing the rising scale which finally leads to the main climax of the movement.

### Example 5

241

*p*

245

*poco a poco cresc.*

*f*

248

(8va)

(4 solo horns)

*ff*

*ff*

252

(wind)

*mf*

(upper wind and strings)

255

*cresc. semp.*

*cresc. semp.*

*fff*

(Wagner tubas)

3

3

V (tutti)

In rejecting the original 1887 version Levi had singled out Bruckner's use of the trumpets and tubas, and the wind generally, for criticism,<sup>iii</sup> and – probably as a response – the brass scoring in the Intermediate Adagio is in several places lighter than in the equivalent passages in the 1887 version,

notably at letter H and letter M and in the approach to the main climax. Bruckner's use of the Wagner tubas remains both idiomatic and original, although in the 1890 version the little fanfare figure just before the main climax would be re-allocated, more conventionally, to the trumpets.

Given that the tonal outline of the movement found its final form already in the Intermediate Adagio, one has to ask why Bruckner changed the movement again. In the absence of any surviving correspondence relating specifically to the Intermediate Adagio, one can only speculate.

Broadly speaking Bruckner's revisions have certain features in common: movements become shorter and the form becomes more clearly outlined, with episodes and interludes ruthlessly cut. Orchestration becomes more clear-cut and textures become less elaborate, with fewer subsidiary voices. Articulation becomes clearer, with staccato or non-legato replacing legato, detached bowing replacing slurred bowing, and pizzicato sometimes replacing arco. Dynamics tend to become more extreme, with sharp contrasts replacing gentle gradations.

But there is also, more subtly, an improved control of the rate of harmonic change, a clearer sense of form, and an enhanced ability to see beyond the immediate moment to the longer-term goal, together with a finer awareness of how harmonic tension is maintained over long spans. There is also a greater sensitivity to the dramatic organisation of the material. At the start of the movement, for instance, the first two statements of the main theme culminate in an aspiring arpeggio theme, typical of the composer, first heard on the full orchestra in bar 15 (all versions), and heard again, as a still-distant glimpse of an ultimate goal, at letter Q in the final section. In the 1887 version the arpeggio theme returns at letter S, and is then subjected to sequential treatment, before returning to crown the C major climax. But just as the C major of the climax itself pre-empted the tonal goal of the whole work, the fortissimo statement of the arpeggio theme at letter S in the 1887 version pre-empted the climax of the movement. The later versions reserve the arpeggio theme for the climax itself, just as they reserve C major for the work's conclusion.\*

Although there are losses as well as gains, each successive revision of the symphony achieves not only greater concision and concentration, but also a clearer projection of what we must call the music's dramatic content, an expressive meaning which is apparent to every listener, even if attempts to express it verbally seem inadequate. Bruckner's shaping of the music through manipulation of the underlying tonal trajectory becomes firmer and more effective in each version. However, it seems that it was only after each revision had reached the stage where Bruckner could regard it as 'finished' that the composer could, so to speak, stand back from it sufficiently to gain the perspective necessary to grasp the overall shape of the movement – and of the work – and perceive the alterations that would be required to achieve this greater sense of harmonic purpose.

This increased awareness is most apparent in the passage leading up to the main climax of the movement, the passage which was most heavily revised in each successive version. The 1887 version is relatively static, harmonically, resorting to insistent repetition on the dominant of E to build tension which is released by the C major climax.

### Example 6

In the Intermediate version tonal striving replaces insistent assertion. But Bruckner may have come to feel that the resolution onto E major at letter U (bar 247) dispersed the harmonic tension accumulated in the previous bars, and that an approach to the climax which was both shorter and surer

\* Bruckner was not one to let an idea go to waste, however. A not-dissimilar arpeggio theme, given a not-dissimilar treatment, would later announce the triumphal final section (letter K, bar 229) of his heroic cantata *Helgoland* (1893).

was achievable. In the 1890 version, accordingly, he builds to the main climax in a single span, reducing the 16 bars of 1888 to 12 in the process.

### Example 7

**T**

227

233

236

In the passage following the climax the Intermediate Adagio follows the 1887 version, so that there are two statements of the romantic passages for strings and harp. The orchestration however is lighter, with much of the brass doubling removed, possibly as a result of Levi's criticism of the brass scoring. Subsequently Bruckner may have decided that the resolutions onto B major at the end of the first passage (equivalent to 1887 bar 283) and A flat at the end of the second passage (1887 bar 291) again too easily dispelled the tension inherent in the bars preceding. Seductive though this passage is, the V:I resolution in bar 291 is somehow just a bit disappointing, too easily achieved.

The final version (1890 bars 251-254) is more concentrated and also more tragic and intense, reminding us that each Bruckner version has its own personality as well as its own individual orchestral style. The dreamy quality of the first version of this passage, and which the Intermediate Adagio retains, has a charm of its own, but if we regret the loss of these romantic vistas, we must also recognise that the final version shows artistic discipline of a high order. The coda is, a few details apart, common to all three versions, suggesting that Bruckner knew when to leave well alone.

### The manuscript sources

The question remains as to the origin of the manuscript sources of this movement. Although Bruckner did, on occasion, make a fresh manuscript when revising a movement, the revisions were more frequently effected by modifying either his own original manuscript or copy. The resulting manuscript is a composite, consisting of original bifolios in the hand of the copyist, emended as necessary, and replacement bifolios written entirely by Bruckner himself.<sup>iv</sup> This is what we find, for instance, in the first movement of the 1890 version. In this scenario, Bruckner would then have had a copy made of this emended score, the result being Mus.Hs. 34.614/1.

But what of the score from which the copyist worked, the putative copy score emended by Bruckner? The answer has been provided by the Japanese scholar Takanobu Kawasaki; it survives as Mus.Hs. 40.999, the autograph manuscript of the 1890 Adagio. Formerly in the possession of the Schalk family, and acquired by the Austrian National Library as recently as 1990, Mus.Hs. 40.999 is unique in that this copy was pressed into service for two subsequent revisions, the 1888 Intermediate Adagio and the final Adagio of 1890.

From the copyist's score Bruckner eventually retained bifolios 1-7 (containing bars 1-116), bifolio 10 (containing 1887 bars 155-178, equivalent to 1890 bars 145-164), and the second half of bifolio 11 (1887 bars 191-200, from which only the last two bars were to survive as 1890 bars 185-186), together with bifolios 12-15 (1887 bars 203-242 / 1890 bars 187-216), the second half of bifolio 19, numbered '20' in Mus.Hs. 40.999 (1887 bars 293-304 / 1890 bars 255-266) and the final bifolio

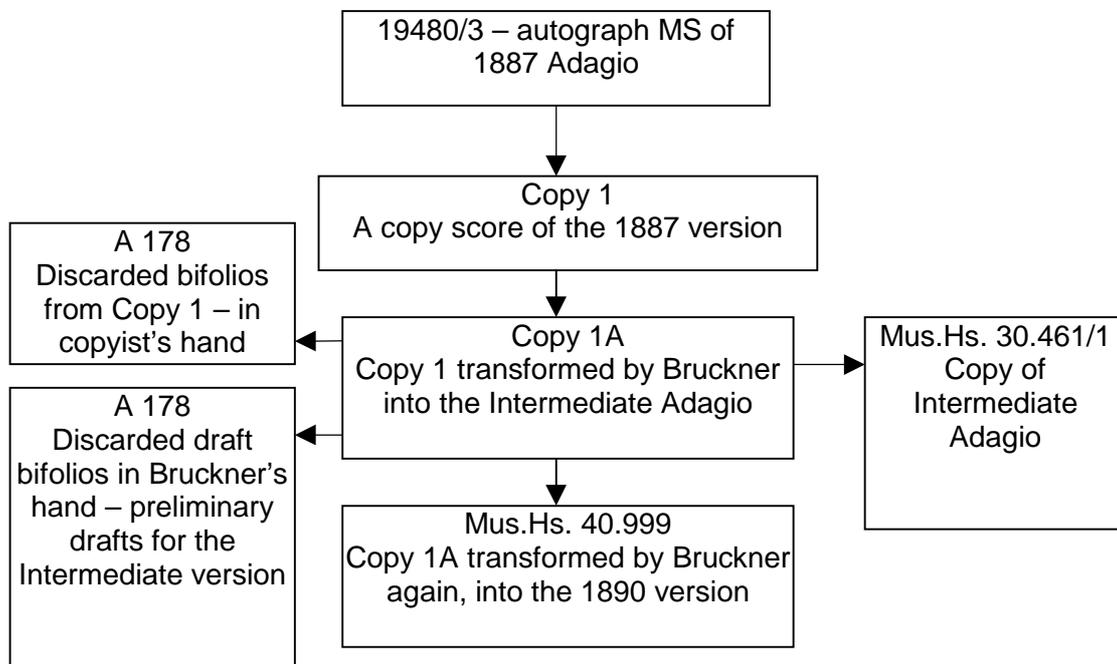
20/21 (1887 bars 305-329 / 1890 bars 267-291). The remaining bifolios in Mus.Hs. 40.999 are written entirely in Bruckner's angular handwriting, with his idiosyncratic style of indicating instrument names at the side of the page (for instance, the first and second violins and violas are listed as 'I II III'). Mr Kawasaki has identified the present bifolios 8 and 9 as originating at the Intermediate Adagio stage (subsequently altered as necessary), with other replacement bifolios, particularly in the final stage of the movement where the text is so greatly at variance with both of the previous versions, originating at the 1890 stage.

The present author has already commented<sup>v</sup> on pages 3 and 4 of bifolio 14, which contain 1887 bars 225-230, noting that Bruckner had reworked these bars, bringing them into accordance with the Intermediate Adagio, before cutting the entire passage, but had assumed that Bruckner's first intention had been to retain this passage in the 1890 Adagio. However, careful scrutiny of Mus.Hs. 40.999 shows evidence to support Kawasaki's thesis, for in a few places the imperfectly erased remnants of features unique to the Intermediate Adagio can still be discerned. In bar 42, for example, a crotchet rest is clearly visible in the alto and tenor trombone line, following the crotchet – crotchet rest – minim rest of the 1890 text. This final crotchet rest is unique to the Intermediate Adagio. Another final crotchet rest is faintly visible in the bass trombone part.

Further support comes from some stray bifolios held in the collection of the Gesellschaft der Musikfreunde in Vienna (Sig. A 178). These include the original bifolios 8, 11a, 16 and 17 of the copyist's manuscript, annotated by Bruckner; some alterations belong specifically to the Intermediate version. There are also two draft bifolios in Bruckner's hand, clearly relating specifically to the Intermediate version.

The copyist's original bifolios 9, 18, and 19a have not yet been located, and neither, unfortunately, have any of the bifolios which Bruckner would, according to this scenario, have added at the Intermediate stage, but did not retain in the final phase of work.<sup>vi</sup> The probable evolution of the manuscripts is set out below:

Figure 1



The makeup of the original manuscript, and the present location of its constituent bifolios, is given below. From bifolio 10 onwards, bar numbers in normal type refer to the 1887 original, numbers in italics refer to the Intermediate version, and numbers in bold refer to the 1890 version.

Table 1

Bf	Page 1	Page 2	Page 3	Page 4	location
1	1-4	5-8	9-12	13-16	40.999
2	17-24	25-26	27-28	29-32	40.999
3	33-36	37-42	43-44	45-46	40.999
4	47-50	51-54	55-58	59-62	40.999
5	63-66	67-70	71-74	75-78	40.999
6	79-84	85-90	91-96	97-100	40.999
7	101-104	105-108	109-112	113-116	40.999
8	117-122	123-128	129-134	135-140	A 178
9	141-146	147-148	149-150	151-154	(missing)
10	155-160 <i>151-154</i> <b>145-150</b>	161-166 <i>155-159</i> <b>151-156</b>	167-172 <i>160-164</i> <b>157-162</b>	173-178 <i>165-170</i> <b>163-164</b>	40.999
11a	179-184	185-190			A 178
11b			191-200 - -	201-202 <i>191-192</i> <b>185-186</b>	40.999
12	203-204 <i>193-194</i> <b>187-188</b>	205-206 <i>195-196</i> <b>189-190</b>	207-208 <i>197-198</i> <b>191-192</b>	209-210 <i>199-200</i> <b>193-194</b>	40.999
13	211-212 <i>201-202</i> <b>195-196</b>	213-214 <i>203-204</i> <b>197-198</b>	215-216 <i>205-206</i> <b>199-200</b>	217-218 <i>207-208</i> <b>201-202</b>	40.999
14	219-221 <i>209-211</i> <b>203-205</b>	222-224 <i>212-214</i> <b>206-208</b>	225-227 <i>215-217</i> -	228-230 <i>218-220</i> -	40.999
15	231-233 - -	234-236 - <i>221-222</i> <b>- 209-210</b>	237-239 <i>223-225</i> <b>211-213</b>	240-242 <i>226-228</i> <b>214-216</b>	40.999
16	243-245	246-248	249-251	252-254	A 178
17	255-258	259-264	265-269	270-272	A 178
18	273-276	277-281	282-283	284-288	(missing)
19a	289-290	292-292			(missing)
19b			293-298 <i>281-286</i> <b>255-260</b>	299-304 <i>287-292</i> <b>261-266</b>	40.999 [NB – bf 20 in 40.999]
20	305-310 <i>293-298</i> <b>267-272</b>	311-316 <i>299-304</i> <b>273-278</b>	317-324 <i>305-312</i> <b>279-286</b>	325-329 <i>313-317</i> <b>287-291</b>	40.999 [NB – bf 21 in 40.999]

### Performance History

In recent years the Austrian National Library has been making its resources freely available to scholars. The present author came across Mus.Hs. 34.614/1 in the late 1980s, while a postgraduate student at Queen's University Belfast, working on a doctoral thesis on the revisions of Bruckner's symphonies.<sup>vii</sup> In 1999 Takano Kawasaki came across the manuscript in Vienna and was provided with a photocopy. To him belongs the credit for producing the first transcription of the score, and it is thanks to him that the Intermediate Adagio received its first performance, given on synthesised instruments by the Japan Electronic Orchestra under Takeo Noguchi and recorded on Seelenklang SK 2001/02. This recording came to the attention of Mr Hirokazu Asaoka, who in turn brought it to the attention of the Tokyo New City Orchestra, who gave the first orchestral performance, under their conductor Akira Naito, in the Tokyo Metropolitan Arts Space on 4 September 2004, Bruckner's 180th

birthday.<sup>viii</sup> Valuable though the electronic version was, there is really no substitute for the sound of an orchestra, the passage for the four horns in particular coming as a revelation.<sup>ix</sup> A recording of this event is now available on Delta Classics DCCA-0003.

### **Editing the score**

The score of the Intermediate Adagio is now available in PDF format through the on-line Bruckner Symphony Versions Discography (<http://home.comcast.net/~jberky/BSVD.htm>).<sup>x</sup> The score was initially inputted by me, using the Sibelius™ system, working from the microfilm of Mus.Hs. 34.614/1 referred to above. At this stage I thought of it as a transcription of a specific manuscript source rather than as an edition of a version. Mr Kawasaki then very generously sent me a copy of his own transcription and carefully proof-read mine, correcting errors, and offering valuable editorial suggestions which are acknowledged in the accompanying Commentary. Together we have discussed and debated every questionable point in the score – a process which has continued to the present, and which indeed we trust will continue in the future as more manuscript material emerges. Naturally, Mus.Hs. 34.614/1 has been the prime source. Reference however has also been made to Mus.Hs. 19.480/3, the autograph of the 1887 Adagio, Mus.Hs. 6001, a copy of the 1887 version of the entire symphony in the hand of Karl Aigner, and Mus.Hs. 34.614/2, another copy of the 1887 Adagio, in the hand of a different, unidentified copyist. Mus.Hs. 40.999 has been used to confirm performance indications – slurs, ties and dynamics – missing from the prime source. As a source for the Intermediate version, it has to be treated with great circumspection. Material in the hand of the copyist, which represents original material, could be accepted as source material, on the basis that material which Bruckner was content to retain in his final version also held good for the Intermediate version, but writing in Bruckner's own hand must be considered suspect, even in the bifolios which originated at the Intermediate stage.

Reference was also made, for the purposes of comparing editorial decisions, to the first edition of 1892, the 1938 Haas edition, and the Nowak editions of the 1887 and 1890 scores. Preparing the transcription has required a great deal of care. It is understandable that mistakes should occur when copying or indeed composing a long and complex orchestral score, and although the copyist of Mus.Hs. 34.614/1 was not careless there are nevertheless wrong notes, incorrect transpositions, and missing accidentals. Ties and slurs are inconsistent or missing altogether, as are dynamic markings. Cellos and Wagner tubas change clef and fail to revert. The third and fourth horn parts change from F to B flat but it is not always made clear when they change back. Occasionally instruments are written in the wrong line, a consequence of the practice of omitting clefs and key signatures at the side of all the pages apart from the first – one reason, incidentally, for the many redundant accidentals which litter Bruckner's scores.

Some mistakes can be traced back to Bruckner's autograph of the 1887 version, where, for instance, in the great A major chord at bar 17 the first trombone has e sharp instead of e natural, an error which was copied from one score to another and not rectified until Mus.Hs. 40.999 (and even then as an afterthought). All these details are noted in the editorial Commentary available, along with the score, on the BSVD website. Both the Commentary and the edition itself were revised in July-August 2005.

The above discussion omits reference to the most glaring mistake of all, found in bifolio 17, where the pages have been copied in the order 1 – 3 – 4 – 2. Bruckner would naturally have noticed this particular error, but as it happens, his annotations stop before this point. Evidently, he had decided that the movement would need a further revision – and so Mus.Hs. 40.999 was transformed once again, while Mus.Hs. 34.614/1 was laid aside and forgotten. There is no doubt that as far as Bruckner was concerned the Intermediate Adagio had been superseded, but then, so had the 1887 version, and other versions to which the musical world has since turned in fascinated admiration.

One can only hope that further performances will follow and that the Intermediate Adagio will take its place in the Bruckner canon – a place on the sidelines, perhaps, along with other isolated movements such as the 1876 Adagio of the Third Symphony and the 1878 Finale of the Fourth – but a place nonetheless.

*Dermot Gault*

## Bibliography

The bibliography of the Intermediate Adagio does not appear to be extensive, and any additions to the following, or indeed any evidence that other scholars have known this fascinating version, would be most welcome.

Gault, Dermot, *Anton Bruckner's Concept of the Symphony, as exemplified by his revisions of his Symphonies 3, 4 and 8* (unpublished doctoral thesis, Queen's University Belfast, 1994)

- *For Later Times* (*The Musical Times*, April 1996)

- *The 1890 version of Bruckner's Eighth – Haas contra Nowak* in *The Bruckner Journal*, Volume 8 No 3, November 2004, pp 17-27.

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- liner notes for Japan Electronic Orchestra recording, July 2000

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## ACKNOWLEDGEMENTS

Thanks are due first of all to the Austrian National Library, and especially to Hofrat Dr Günther Brosche, Dr Thomas Leibnitz and Dr Inge Birkin-Feichtinger for their help with answering enquiries. Thanks are also due to the various musical centres which have responded to enquiries for further source material, including Professor Dr Otto Biba of the Gesellschaft der Musikfreunde in Wien, Roland Schmidt-Hensel of the Berlin Staatsbibliothek, Dr Pater Alfons Mandorfer of the Musikarkiv at Stift Kremsmünster, and Dr Heinz Ristory of Chorherrenstift Klosterneuburg.

Thanks are due also to John Berky for making the transcription and commentary available on his website, and to Juan Cahis, who converted the original Sibelius™ document to a suitable format. I am likewise grateful to Dr Crawford Howie for his helpful advice.

But above all I must record my special thanks to Takanobu Kawasaki for his inspirational care and insight.

<sup>i</sup> For Bruckner's letter to Betty von Mayfeld see Anton Bruckner, *Briefe Band II, 1887-1896*, edited by Andrea Harrandt and Otto Schneider, Vienna 2003, page 29 and Crawford Howie, *Anton Bruckner – A Documentary Biography*, Lampeter 2002, Volume 2, page 561; for his letter to Levi of 27 February 1888 see *Briefe Band II* page 34 and Howie, op. cit., pp 556-557.

<sup>ii</sup> Bruckner's hand can, for example, be seen in the *f* in the flute parts in bar 235; his narrow, straight up-and-down *f*, familiar from his other manuscripts, is entirely different from the copyist's elegant curved *f*, with curling tail, visible in the stave underneath. Idiosyncrasies of the copyist include horizontal, seagull-like crotchet rests and *p* signs with a distinctive cross bar in the tail. I have not seen this copyist's writing in other Bruckner manuscripts.

<sup>iii</sup> The correspondence between Bruckner, Levi and Josef Schalk is given in full in *Briefe Band II*, pages 18-25. English translations of the relevant passages can be found in Benjamin Marcus Korstvedt, *Anton Bruckner: Symphony No. 8* (Cambridge Music Handbooks), Cambridge 2000, pp 17-19, and Howie, op. cit., pp 552-557.

<sup>iv</sup> Examples of copy scores emended by Bruckner include Mus.Hs. 19.480/1, the autograph of the 1890 version of the first movement of the Eighth, where Bruckner emended a copy written by Leopold Hofmeyr, and the final movement of the 1889 version of the Third Symphony, where a manuscript written by Franz Schalk served as the basis for Bruckner's own alterations. Examples of Bruckner adapting his own autograph scores include Mus.Hs. 19.475, the autograph of the 1877 version of the Third Symphony, and Mus.Hs. 19.480/4, the autograph of the 1890 finale of the Eighth. Bruckner wrote out entirely fresh scores in the case of the 1878-1880 version of the Fourth Symphony and the 1890 scherzo of the Eighth (the original had been so heavily reworked in the process of composition that any further reworking would have rendered it illegible).

<sup>v</sup> In *The 1890 version of Bruckner's Eighth – Haas contra Nowak* in TBJ, Volume 8 No. 3, pp 17-27.

<sup>vi</sup> Despite queries – promptly and courteously answered – to various centres in Germany and Austria known to hold Bruckner manuscript material. However, many Bruckner manuscripts remain in private possession, and it is hoped that in time more material will emerge.

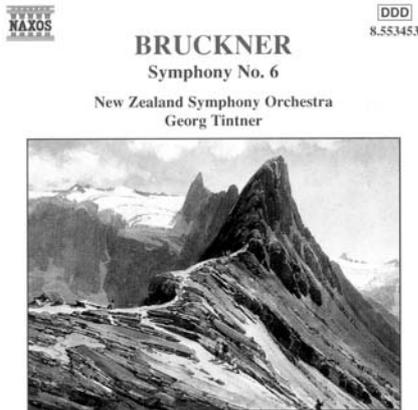
<sup>vii</sup> It was one of a collection of microfilms purchased by Queen’s University Belfast. For details of the thesis, see the Bibliography above.

<sup>viii</sup> The Adagio was played as part of a performance of the complete symphony, the remaining movements being performed in the 1890 version as edited by Leopold Nowak. This is, I suggest, the most appropriate performance context, as the Intermediate Adagio belongs to the revision process which culminated in the 1890 version.

<sup>ix</sup> An in-audience taping confirms that the strong showing of the Tokyo New City Orchestra’s horns in this passage does not owe anything to discreet assistance on the part of the balance engineers of the Delta recording!

<sup>x</sup> Initiated and for many years run by Lani Spahr, in recent years the task of maintaining this website, an indispensable reference tool for all Brucknerians, has been undertaken by John Berky.

## *In Search of the Brucknerian Landscape*



On the cover of the Naxos CD of Bruckner’s 6th Symphony, the New Zealand Symphony Orchestra conducted by Georg Tintner, recorded 1995, is a fine painting of a Tyrolean Mountain Landscape by Thomas Ender. The Corydon Singers perform the Mass in E minor on Hyperion and are graced with a stunning photograph of the Wiesbachhorn Mountain Range in the Austrian Tyrol. My first recording of Bruckner’s 8th Symphony was sleeved in photograph of a towering grey mountain peak. In fact, more than with any other composer, it has seemed appropriate to present Bruckner recordings with cover illustrations of mountainscapes. And, indeed, many Brucknerians experience in Bruckner’s music something of the mountainous.

There is much in the music to support such a view: the misty openings in which the rising path ahead is not quite clear; those great interrupted climbs that seem to be reconnoitring a route to the summit; the extraordinary summits themselves that place us above all surroundings with a transcendent view before us; those granitic unisons and vertiginous falling octaves like vast cliff faces and chasms; the pastoral ‘Gesangsperioden’ that are redolent of green valleys and alpine flowers; the thumping Scherzos like the dances of Alpine trolls or giants; the extreme peaks and troughs of the finales, and overall - the vast scale of the works.

If you were told that Bruckner was born and bred and worked amongst the mountains of the Austrian Alps, that he was a great lover of the outdoors, of travel, of mountain climbs, of landscape and nature, you are likely to respond, ‘I knew it; I knew it from the music!’ It therefore comes as a bit of a surprise if you take the way-marked walk from Ansfelden to St Florian, The Bruckner Symphony Wanderweg, to find yourself in a landscape more like that of Hertfordshire or the home counties, wealthy rolling agricultural land, with a few clumps of woodland and forest but not a mountain in sight.

The biographical sources also fail to show much sign that Bruckner was affected by the grandeur of alpine landscape. “From Oberammergau



Approaching Rohrbach bei St Florian, on the Bruckner Symphony Wanderweg

Bruckner went to Zurich and Geneva, and sojourned for some days at one of the most wonderful places on earth, Chamonix. The view from the valley to the soaring, icy summits of Mount Blanc can never be forgotten, once one has seen it. Bruckner's calendar-diary records no impression made by the overwhelming grandeur of nature, and we are led to believe in Friedrich Klose's observation that Bruckner lacked the sense for beauty in nature to an extent such 'as we do not find in any other artist.' (p. 90 *Anton Bruckner – Rustic Genius* Werner Wolff, Dutton 1942)

I embarked upon the walk from Ansfelden to St Florian with the sentimental notion that I was following the 13 year old Bruckner's own footsteps as, after the death of his father in the summer of 1837, his mother took him to St Florian. However, after returning home and checking the facts in Crawford Howie's *Anton Bruckner – A Documentary Biography* I found that in fact the Bruckner family had moved to lodgings at Ebelsberg and so would not have travelled on that occasion by this route to St Florian. Nevertheless, the walk starts from Bruckner's birth house by the church in Ansfelden, and he would have probably made this journey on his visits to the monastery before he was given into the care of the monks. It was good to feel that ones feet were on the ground that Bruckner himself had walked, looking at the landscape that had surrounded him as he grew up.

The walk takes you up a short hill out of Ansfelden to a lone tree at the centre of a T-junction in the country lane. In front of the tree is a large sign-board. This is the First Station on the Bruckner Symphony Wanderweg, and the board describes the 1st symphony, its genesis and historical background. The walk is so marked throughout its length with a station for each symphony – ten in all. Most of the time you travel along wide tracks through arable land. At the second station there is a small shrine and thereafter you descend into a gentle valley, rising out of it into woodland, emerging through a pine forest to a metalled roadway. I had no map with me and was following the way-marks, but the length of time spent on the road – between the 5th and 6th symphony stations – seemed inordinately long, so after a mile or so I retraced my steps to check whether I had missed a turning. It seemed not, but I flagged down some passing cyclists and inquired in the limited German I have at my command where the Bruckner Symphony Wanderweg was. They directed me to carry on, not to lose faith, and sure enough as I covered the ground for a second time I eventually came to the station of the 6th symphony. It somehow seemed quite appropriate that the station for the 5th symphony should have required sterling effort and perseverance – even though the road was straight I felt I had lost my way - and that the 6th should have been such a joyful relief to discover.

The station for the 7th seemed a little unworthy of that golden symphony, some unpleasant agricultural detritus nearby, but to climb up through evocative woodland towards the wooded hilltops for the 8th was thoroughly appropriate. But by now I was getting tired, I had foolishly taken neither food nor drink with me and had also acquired a blister on my left little toe, so the struggle towards the 9th became a feat of some endurance. And where, I began to ask myself with increasing urgency, is St Florian? Surely a building of that size, with those church spires, must be visible for miles, but there was no sign of it. I passed a collection of bee-hives, walking bravely through a cloud of bees, and then,



suddenly, emerging from the wooded lane, over the top of the cornfield the spires of St Florian appeared – possibly the view that Bruckner himself first saw of the church as a boy.

This was the location of the station for the 9th. From that high point the walk descends round the back of St Florian, through a graveyard to the entrance to the church. It was now early evening, and as I walked into the church I was met by the thunderous glory of the sound of the Bruckner organ. An

organist was practising and the music was magnificent – a truly Brucknerian soundscape: stunning unisons, dramatic silences, baroque ornamentation.

Although I'd often seen pictures of it, the sheer size of the monastery, the beauty of its proportions and and of its detailing impressed me greatly – especially in the context of the essentially small-scale landscape of agricultural holdings and woodland in the surrounding countryside. I got the

sense that maybe it was something here in St Florian that could have helped establish the scale, variety, depth and indeed, the spirituality, of Bruckner's creative imagination. The sheer contrast between Bruckner's home, where the walk had started, the small church at Ansfelden, with this vast monastery and its mighty organ in a church of massive proportions and beautiful ornament, might well have planted in the young Bruckner's mind a sense of the scale available and appropriate to human art in praise of God.

I was too late for the guided tours of the monastery, which seemed to be the only way to visit Bruckner's tomb, so I would have to return the following day. I had some time to wait for the bus back to Linz and noticed across the road from the bus stop a small public garden. It was apparently maintained by local volunteers, and posted throughout were terracotta tiles with verses and sayings written on them – much in praise of gardens and flowers. I discovered two in praise of Bruckner.



Unbeschreibliche Schönheit durchdringt deine Werke.  
Glaube an Gott, Disziplin und Können waren deine Stärke.  
Herbert Helfrich über Anton Brückner

Indescribable beauty permeates your works' length:  
Faith in God, discipline and skill were your strength.  
Herbert Helfrich on Anton Bruckner.



Da steigt der Anton Brückner aus dem Grabe und ruft: I habe auch noch eine Gabe:  
Ich spiel die Orgel, daß die Balken schwanken, dann werden Rosen hier noch höher ranken.

There rises Anton Bruckner from the tomb  
And shouts: I have still one further boon:  
I play the organ to rock the rafters, till  
The roses here climb higher still.

For someone this little garden, with its climbing rose that seeks heaven to the sound of the organ, was also a Brucknerian landscape. *Ken Ward*

## Bruckner-Tagung Stift St. Florian (15-18 September 2005)

This was not my first visit, but the opportunity not only to attend a Bruckner conference at St. Florian but also have a room in a part of the abbey which has recently been transformed into a number of single or double rooms for guests was one that I couldn't resist. As I arrived a day before the official beginning of the conference, I was also able, thanks to the very kind assistance of the librarian, Dr Friedrich Buchmayr, to peruse several scores as part of a current project on 19<sup>th</sup>-century Austrian church music.

The conference officially began on the late afternoon of Thursday 15 September with words of welcome from Johann Holzinger, the prelate of the abbey, and greetings from Professor Theophil Antonicek (on behalf of the Austrian Academy of Sciences), Frau Tilly Eder (on behalf of the Musikwissenschaftlicher Verlag), Dr. Erich Wolfgang Partsch (who introduced two of the most recent Bruckner publications, viz. 'Musik ist eine Bildende Kunst', *Bruckner Symposium Linz 2002*, Linz 2005, and 'Anton Bruckner im Gedicht', *Anton Bruckner Dokumente & Studien* 16, Vienna 2005) and, finally, Dr. Elisabeth Maier (on behalf of the International Bruckner Society)



Stiftskirche, St Florian: a view from the old monastery farm,  
by Michael Felmingham from a photograph  
in Hans-Hubert Schönzeler's *Bruckner*

The main theme of the conference was the 'Young Bruckner' and all the papers dealt either with aspects of Bruckner's musical development or Austrian cultural, political and social history in the years up to 1868. The first of two papers on Thursday evening was given by Professor Karl Rehberger (St. Florian) who provided a most interesting survey of 'Organists, Composers, Musicians and Choirboys in St. Florian'. Michael Arneth was prelate of St Florian abbey from 1823 until his death in 1854 and, in the second paper – 'Early support and musical thanks: Prelate Michael Arneth and Anton Bruckner' - Helmut Barak (Vienna) discussed Arneth's pastoral concern for the young schoolmaster, organist and fledgling composer and Bruckner's appreciation in the form of several works dedicated to him.

Ill-health prevented Dr Franz Zamazal (Linz) from giving the first paper on Friday morning, but a colleague was able to step into the breach and present it on his behalf – and I am pleased to report that Dr. Zamazal was subsequently well enough to attend some of the conference. Dr Zamazal's research in the Linz archives over the years has enabled Bruckner scholars to study the composer's development in context and to come to a greater understanding of the many important, so-called 'background issues' (educational, social and religious). His paper – 'Bruckner as schoolteacher in St. Florian. Notes on the educational system and teaching' - was, as one would expect, a mine of information about schools, teachers, schoolchildren, the school year and annual school inspections in the years 1845-55. The other papers on Friday continued the theme of 'understanding Bruckner in context'. Dr Andreas Lindner (Vienna) demonstrated that, in spite of the after-effects of Josephine reforms and the ravages of the Napoleonic wars, Upper Austrian monasteries like St. Florian and Kremsmünster maintained a lively non-liturgical music tradition with frequent performances of semi-sacred music (cantatas) secular music and theatrical pieces. The topic of rural *Gebrauchsmusik* (utilitarian or 'socially useful' music invariably written for a three-part instrumental group) in Upper Austria in Bruckner's early years was discussed by Klaus Petermayr (Linz), who stressed the importance of contemporary folk music collections. Political, cultural and social issues were addressed and the importance of the Linz *Gesellschaft der Musikfreunde* was underlined by Professor Georg Heilingsetzer (Linz) in his paper, 'Between the Biedermeier period and the years of industrial expansion: Politics, Culture and Society in Linz during Bruckner's early years', and we were introduced to other art forms in papers by Dr Lothar Schultes (Linz) – 'The fine arts in Upper Austria during Bruckner's time' (art, sculpture and architecture) – and Dr Helga Ebner (Linz) – 'Literature in Linz during Bruckner's time' (the contribution made by Adalbert Stifter and other poets and writers) In the final paper of the day Dr Andrea Harrandt (Vienna) provided an illuminating glimpse of 'Theatrical and musical life in Linz during Bruckner's time', including three of the main institutions (Landschäftliches Theater, Musikverein and Frohsinn), Bruckner's involvement with them, and extracts of contemporary newspaper reviews of his concerts with Frohsinn.

Bruckner was the centre of attention again in the three Saturday morning papers. A 'Methodikskriptum' ('systematic pedagogical method'), written by J.N. Pausperl von Drachental who was director of the Linz *Normalhauptschule* and copied out (all 218 pages of it!) by Bruckner while he was pursuing a teacher-training course there from October 1840 to August 1841, was presented and

discussed by Dr Erich Wolfgang Partsch (Vienna). Dr. Leopold Brauneiss (Vienna) stressed the importance of Bruckner's studies with Simon Sechter and Professor Paul Hawkshaw (Yale, USA), well-known for his intensive research into Bruckner's studies with Otto Kitzler in the early 1860s, showed how his copying-out of works or portions of works by other composers was an important and integral part of his musical education.

A long lunch break followed by the opportunity of a guided tour of the abbey and its art collections helped us to focus with renewed vigour on the three final papers of the day – a survey of church music in Upper Austria (monasteries, rural communities and urban centres) in the first seventy years of the 19<sup>th</sup> century - by Dr. Karl Mitterschiffthaler (Vienna), a fascinating biographical portrait of 'Karl Waldeck, Bruckner's successor as Cathedral and Parish Church organist in Linz', including some live examples from his piano and organ music, by Dr. Stefan Ikarus Kaiser (Wilhering) and a fluent account of the 'musical situation in Vienna from 1848 to 1868' by Dr. Thomas Leibnitz (Vienna). Dr. Leibnitz, head of the music section of the Austrian National Library, prefaced his account with apologies for the delay in moving the music library to its new premises (and the temporary inaccessibility of its contents), but music-lovers and musicologists (not that the two are necessarily distinguishable!) will be delighted to learn that the work is now virtually complete.

On Saturday evening André Stephen delighted us with a short concert on the Bruckner organ in the abbey basilica. On Sunday morning we were also able to inspect Bruckner's fairly spacious guest room in the abbey during his frequent visits in the 1870s, '80s and early '90s. The final paper of the conference – 'Anton Bruckner's beginnings as a symphonist' – was given later on Sunday morning by Professor Hermann Jung (Mannheim), enabling conference delegates to attend the earlier morning service in the basilica and to hear some splendid brass playing (by a visiting British group) of 'edited highlights' from the symphonies as part of the worship. After Professor Jung's penetrating discussion of the influence of Beethoven and the early Romantic symphonists on the aspiring composer and the first signs of originality in Bruckner's early F minor and C minor symphonies, Professor Antonicek provided a succinct summing-up of the conference, expressing gratitude to all those who had played a part in making the conference so successful. It was now time for the final farewells and for most of us to catch a taxi or bus from St. Florian to Linz as the first leg of our journey home. However, I stayed for another night, reflecting on my 'St Florian experience' and the hospitality of the abbey, clergy and lay alike (and Father Gernot Grammer, manager of the guest facilities, in particular), attending another organ concert and vowing to return in the not too distant future to pursue my research in these splendid surroundings.

*Crawford Howie*

## **BRUCKNERFEST LINZ 2005**

The 2005 Linz Bruckner Festival, which ran from 11 September to 2 October, once again offered a very varied programme, this time under the title "Klassisch anders" (Classically different). The central subject of Bruckner was represented above all through his symphonies and organ works, and the festival expanded on this with related themes up to the present day. This included the work of the St Florian composer and concert organist Augustinus Franz Kropfreiter (1936-2003), a great admirer of Bruckner. A number of concerts were given by resident ensembles and artists, headed by the Bruckner Orchestra under Dennis Russell Davies, as well as distinguished international performers. The Brucknerhaus stood at the hub of activities, and other places on the "wheel" included three Linz churches.

At the opening ceremony the internationally esteemed physicist Prof Anton Zeilinger extended our horizons by addressing the subject "How the New comes into the World". In the musical part of the ceremony Heinrich Schiff conducted the Bruckner Orchestra in Thomas Pernes's *Helios* - a Brucknerhaus commission - as well as the *Symphonische Präludium*: "movement for orchestra in C minor, revised by Wolfgang Hiltl and Benjamin Gunnar Cohrs". This latter piece is attributed to Bruckner, but there is no firm documentation to verify its authenticity. The material has come down to us in a copy, probably deriving from Bruckner's milieu, and there is a long history of attempts to resuscitate it.

As one has come to expect, the Bruckner Orchestra under its chief conductor proved to be a first-class body of players in the opening concert. They began with Arvo Pärt's *Fratres* in the version for strings and percussion (1977/91), a work of artistic subtlety and much inward feeling. The performance of the three completed movements of Bruckner's Ninth Symphony was cogent and rich in

detail. Each movement made a strong impression with its own particular drama and grandeur. This was created through the strong contrasts of sharply etched accents, devotional chorale passages and climaxes whipped up to the maximum.

Performances of the great Bruckner symphonies illustrated the different angles from which international conductors approach the scores and how their orchestras realize these. The Fourth with the Dresden Staatskapelle under Myung-Whun Chung was impressive on account of the orchestra's command of soft dynamics, homogeneity and reserves of power. It was an honest reading of Bruckner's score, but the smooth, emotionless ground-note was lacking in empathy and "soul". In the Adagio we heard music that was full of beauty - but beauty for its own sake. The vital spark was missing in the outer movements, including the furiously over-driven finale.

The Vienna Philharmonic played the Seventh Symphony under the 80-year-old Pierre Boulez. The performance was faithful to the printed score; there were no meaningless passages in the constantly evolving flow of the music. Discreetly conducted, with care lavished on melodic lines, the performance presented the externals of a Romantic composition, while internally it burst the bounds of time and space. The speed of the Adagio seemed close to a record.

Under Marek Janowski, who is an experienced Bruckner conductor, the Orchestre Philharmonique de Monte-Carlo surprised us with a very appealing Third. The performance in the St Florian Stiftskirche struck a balance between grandeur and expressive meaning. It sought to make an overall impact, but with a judicious analytical input as well. Thus there were great melodic arches, gripping climaxes, breakings-off, eruptions and much sentiment - all of it done with control and an end-purpose, so that the work's contents and form were in accord.

A performance of the F minor Mass was given in the Stiftskirche St Florian by the MDR Symphony Orchestra and Radio Choir of Leipzig under Fabio Luisi. This made a lasting impression. Thanks to the large professional choir and the conductor's effective choice of tempi, feeling and drama were very much in evidence. The fortissimi were powerful - though without taking the acoustics into proper account - while the pianissimi were mere wisps of sounds. Among the solo quartet of Annette Dasch, Claudia Mahnke, Christian Elsner and Roman Trekel, the two men impressed in particular.

The festival events commemorating Bruckner the organist have been finding increasing favour with audiences. These performances are also a reminder of the splendid organs available in Linz, two of which are directly connected with Bruckner. Great interest was aroused by Thomas Schmögner's concert in the Linz Stadtpfarrkirche (Parish Church). Schmögner played his own arrangement of Bruckner's Ninth, adding on to the usual three completed movements a completion of the posthumous finale (performing version of the New Critical Edition by Nicola Samale and Benjamin-Gunnar Cohrs). The organist amazed us with his virtuosic skills and sense of sonority, his insight and structural powers. Moreover his physical stamina (duration ca 100 minutes) deserves the warmest acknowledgement.

Playing the Bruckner organ that has been preserved intact in the Old Cathedral, August Humer gave us works by Bach and Mendelssohn as well as two movements from Bruckner's "Study" Symphony in F minor. Humer's excellent interpretation recalled the fact that Bruckner remained a concert organist after starting out as a composer. Andrea Marcon from northern Italy offered a selection of north German organ works on the great "Rudigier organ" in the New Cathedral.

The concert performances of Wagner's *Der Ring des Nibelungen* which commenced last year were continued with *Die Walküre*. The brisk basic tempo set by Dennis Russell Davies made for a vividly dramatic unfolding while also allowing for the lyrical element. The Bruckner Orchestra was in top form, realizing all the colours in the score. Among the singers, Christian Franz (Siegmund) with his heroic and verbally very clear tenor and Eva Johansson (Sieglinde) with her radiant soprano voice were both outstanding.

*Franz Zamazal (transl. Peter Palmer)*

### ***Don't miss a concert...!***

Bruckner concerts are rare enough, but often we're not aware of many fine amateur performances that take place. If you want to find Bruckner concerts in London and the Home Counties, you need the invaluable *Sounds Great!* listings magazine. Nearly every month a choir somewhere will be doing some motets or the E minor Mass, and often amateur orchestras will be performing the symphonies. Most of these performances are announced in the recently resurrected *Sounds Great!*, which comes out ten issues a year for a subscription of £33, (students £25) from Sounds Great!, Red Oaks, Hook Heath Road, Woking, Surrey, GU22 0LE. ☎. 01483 720922, or visit the website at [www.soundsgreat.co.uk](http://www.soundsgreat.co.uk)

## Bruckner scores: smaller sacred works, O-Z by title

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

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

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

***O du liebes Jesu Kind* WAB 145:** for voice with organ accompaniment. Composed St. Florian, c. 1855.

G-A II/2, 1928, p. 13 [facsimile of autograph].

ABSW XXI/1, 1984 and 2001, p. 38.

***Os justi* WAB 30:** Gradual for four-part mixed voice choir a cappella. Composed Vienna, 18 July 1879. The verse 'Inveni David' for voice and organ was added on 28 July 1879.

Theodor Rättig (T.R. 42), Vienna, 1886, as no. 3 of *Vier Graduale* (without 'Inveni David').

W. Müller, Süddeutsche Musikverlag, 1930. *Geistliche Gesänge* III, no. 453,  
ed. Georg Darmstadt.

Anton Böhm & Sohn, Augsburg. Edited E.F. Schmid (without 'Inveni David').

Edition Peters (E.E. 4185 / EP 4185), 1939, pp. 13-15 (without 'Inveni David')

Edition Peters (EP 6315), *Graduals No.2*.

ABSW XXI/1, 1984 and 2001, pp. 113-17 (including 'Inveni David').

OUP, Oxford, 1996, *German Romantic Motets*, pp.75-81 (without 'Inveni David').

***Pange lingua* WAB 31:** Hymn for the Feast of Corpus Christi. For four-part mixed voice choir a cappella.

First version, composed 1835 or 1836.

G-A II/1, 1928, p. 228.

ABSW XXI/1, 1984 and 2001, p.3.

Second version, 'restored' Vienna, 19 April 1891.

Max Auer, *Anton Bruckner als Kirchenmusiker*, 1927, after p. 184 [facsimile of original].

G-A II/1, 1928, p. 230 [facsimile of original].

Wilhelm Berntheisel, Munich, 1929; in the series 'Anton Bruckner. Kleine geistliche Werke'.

Edited Max Auer.

ABSW XXI/1, 1984 and 2001, p.158.

***Pange lingua et Tantum ergo (phrygian)* WAB 33:** for four-part mixed voice choir a cappella.

Composed Linz, 31 January 1868.

*Musica sacra* 18, 1885, p. 44. Music supplement, edited Franz Xaver Witt.

*Eucharistische Gesänge*, 1888, no. 5. Edited Franz Xaver Witt.

Johann Gross (162) Innsbruck, 1895 (*Tantum ergo für Sopran, Alt, Tenor und Baß*).

W. Müller, Süddeutscher Musikverlag, 1930. *Geistliche Gesänge* I, no. 451, ed. Georg Darmstadt.

Anton Böhm & Sohn (6708), Augsburg. No. 6 of *Sechs Tantum ergo*, ed. E.F. Schmid.

Edition Peters (E.E. 4185 / EP 4185), 1939, pp. 5-6.

Edition Peters (EP 6313).

ABSW XXI/1, 1984 and 2001, pp. 88-9.

Novello, London, 2004, *German Romantic Motets*, p. 57

**Requiem in D minor WAB 141:** sketch. Composed Vienna, 18 September 1875.

G-A IV/1, 1936, pp. 361-2.  
ABSW XXI/1, 1984 and 2001, p. 179.

**Salvum fac populum tuum WAB 40:** for four-part mixed voice choir a cappella. Composed Vienna, 14 November 1884.

G-A IV/2, 1936, between pages 496 and 497 [facsimile of autograph].  
ABSW XXI/1, 1984 and 2001, pp. 126-8.

**Tantum ergo in D major WAB 32:** for four-part mixed voice choir a cappella. Composed Kronstorf, Autumn 1845.

Universal Edition (U.E. 4961), Vienna, 1914, as part of the *Meisterwerke kirchlicher Tonkunst* series. Edited Josef V. Wöss.  
W. Müller, Süddeutscher Musikverlag, 1930. *Geistliche Gesänge* I, no. 451, edited Georg Darmstadt.  
Anton Böhm & Sohn (8195), Augsburg. Edited E.F. Schmid.  
ABSW XXI/1, 1984 and 2001, pp. 32-3.

**Tantum ergo in A major WAB 43:** for four-part mixed voice choir and organ. Composed in Kronstorf or St. Florian, 1844 or 1845.

G-A II/2, 1928, pp. 116-8.  
Doblinger (D.8154/III), Vienna, 1947, no. 20 of *Zwanzig 'Tantum ergo' von Haydn bis Bruckner, Österreichischer Kirchenmusik* vol. III/3, pp. 20-22 (organ score, ed. Louis Dité).  
ABSW XXI/1, 1984 and 2001, pp. 34-6.

**Tantum ergo in D major WAB 42:** for five-part mixed voice choir and organ.

First version: composed St. Florian, February 1846.

ABSW XXI/1, 1984 and 2001, pp. 48-51

Second version: revised Vienna, April 1888.

Johann Gross, Innsbruck, 1893, as no. 5 of *Fünf Tantum ergo*.  
W. Müller, Süddeutscher Musikverlag, 1930. *Geistliche Gesänge* I, no. 451, edited Georg Darmstadt.  
Anton Böhm and Son (6708), Augsburg. No. 5 of *Sechs Tantum ergo*, ed. E.F.Schmid.  
Verlag St. A. Braun-Peretti, Bonn.  
Edition Peters (EP 66159), included in *Tantum ergo (6 settings)*  
ABSW XXI/1, 1984 and 2001, 155-7.  
Faber, London, 1994. No. 6 of *Six Sacred Choruses*, ed. Simon Halsey, p.30

**Tantum ergo in B flat WAB 44:** for four-part mixed voice choir, two violins, two trumpets and organ. Composed St. Florian, 1854.

G-A II/2, 1928, pp. 255-8.  
Doblinger (D.8154/II), Vienna, 1947, no. 12 of *Zwanzig 'Tantum ergo' von Haydn bis Bruckner, Österreichischer Kirchenmusik* vol. III/2, pp. 22-24 (piano score, ed. Louis Dité).  
ABSW XXI/1, 1984 and 2001, pp.68-74.  
Edition Peters (EP 66159), included in *Tantum ergo (6 settings)*.

**Vier Tantum ergo (no. 1 in B flat, no. 2 in A flat, no. 3 in E flat, no. 4 in C) WAB 41:**

for four-part mixed voice choir and organ ad lib.

First version: composed St. Florian, 1846.

ABSW XXI/1, 1984 and 2001, pp. 41-7.

Second version: revised Vienna, 1888.

Johann Gross, Innsbruck, 1893, as nos. 1-4 of *Fünf Tantum ergo* (and with order changed, viz. no. 1 in E flat, no. 2 in C, no. 3 in B flat, no. 4 in A flat).

W. Müller, Süddeutscher Musikverlag, 1930. *Geistliche Gesänge I*, no. 451, edited Georg Darmstadt.

Anton Böhm & Sohn (6707/6708), Augsburg. Nos. 1-4 of *Sechs Tantum ergo*, ed. E.F. Schmid.

Edition Peters (EP 66159), included in *Tantum ergo (6 settings)*.

ABSW XXI/1, 1984 and 2001, pp. 150-4.

**Tota pulchra es WAB 46:** for four-part mixed voice choir and organ. Composed Vienna, 30 March 1878.

Emil Wetzler (Julius Engelmann), Vienna, 1887 (J. 1007 E.), as no. 1 of 2 *Kirchenchöre*.

W. Müller, Süddeutscher Musikverlag, 1930. *Geistliche Gesänge II*, no. 452, edited Georg Darmstadt.

Anton Böhm & Sohn, Augsburg and Vienna. Edited. E.F. Schmid.

Edition Peters (E.E. 4185 / EP 4185), 1939, pp. 9-12.

Edition Peters (EP 6312), no. 2 of *Marian Compositions*.

ABSW XXI/1, 1984 and 2001, pp. 107-12.

Faber, London, 1994. No. 4 of *Six Sacred Choruses*, ed. Simon Halsey, pp. 19-23.

**Veni Creator Spiritus WAB 50:** for voice and organ. Composed 1884 or earlier.

G-A IV/1, 1936, p. 524.

ABSW XXI/1, 1984 and 2001, p.129.

**Vexilla regis WAB 51:** for four-part mixed voice choir a cappella. Composed Vienna, 9 February 1892.

Josef Weinberger (J.W.-W.M.A.), Vienna, 1892, in *Album der Wiener Meister*.

*Eine Erinnerung an die International. Ausstellung für Musik- und Theaterwesen*, p. 8.

W. Müller, Süddeutscher Musikverlag, 1930. *Geistliche Gesänge III*, no. 453, edited Georg Darmstadt.

Anton Böhm & Sohn, Augsburg and Vienna. Edited F. Habel.

Edition Peters (E.E. 4185 / EP 4185), 1939, pp. 31-3.

Edition Peters (EP 6319).

ABSW XXI/1, 1984 and 2001, pp. 159-64.

**Virga Jesse WAB 52:** for four-part mixed voice choir a cappella. Composed 3 September 1885.

Theodor Rättig (T.R. 42), Vienna, 1886, as no. 4 of *Vier Graduale*.

W. Müller, Süddeutscher Musikverlag, 1930. *Geistliche Gesänge III*, no. 453, edited Georg Darmstadt.

Anton Böhm & Sohn, Augsburg and Vienna. Edited F. Habel.

Edition Peters (E.E. 4185 / EP 4185), 1939, pp. 27-30.

Edition Peters (EP 6317).

ABSW XXI/1, 1984 and 2001, pp. 141-5.

Novello, London, 2004, *German Romantic Motets*, p. 62.

**Zwei Totenlieder in E flat & F, WAB 47 & 48:** for four-part mixed voice choir a cappella. Composed St. Florian, 1852.

G-A II/2, 1928, pp. 141-4.

ABSW XXI/1, 1984 and 2001, pp. 56-7.

## uk concert diary

4 March 8pm, University Church of St Mary the Virgin, Oxford

**Wagner** Lohengrin, Prelude to Act 3

**Wagner** Wesendonk Lieder – Sara Jonsson, sop.

**Bruckner** Symphony No.4

Hertford Bruckner Orchestra/Paul Coones

7 March 7:30pm, Cadogan Hall, London SW1

**Beethoven** Overture to *Fidelio*

**Brahms** Concerto for Violin, Cello and Orchestra

**Bruckner** Symphony No 6

London Phoenix Orchestra/Levon Parikian

☎020 7730 4500

11 March 7:30pm, Bridgewater Hall

(pre-concert talk: Stephen Johnson 6:30)

**Wagner** Lohengrin, Prelude to Act 1

**Beethoven** Piano Concerto No.4

**Bruckner** Symphony No.6

BBC Philharmonic/ Sir Edward Downes

☎ 0161 907 9000

12 March 7:30, The Hexagon, Reading

**Mozart** Overture to *The Marriage of Figaro*

**Beethoven** *Emperor* Concerto / John Lill

**Bruckner** Symphony No 7

The Henley Symphony Orchestra/Ian Brown

☎ 0118 960 6060

25 March 7:30pm, St Mary's Church,

High Pavement, Nottingham

**Mozart** Requiem

**Bruckner** Motets

Nottingham Bach Choir/Paul Hale

☎0115 948 3832 or pay at door

31 March 7:30pm Norwich Cathedral

1 April 7:30pm Ely Cathedral

**Bruckner** Overture in G minor

**Morten Lauridsen** Mid-Winter Songs

**Britten** Russian Funeral

**Bruckner** Mass No 2 in E minor

Britten Sinfonia /Stephen Layton

Norwich ☎01603 630000 Ely ☎01223 357851

31 March 7:30pm St John's, Smith Square, London

**Bruckner** Mass No 2 in E minor

**Dvorák** Wind Serenade in D minor, Op 44

**Paul Spicer** The Deciduous Cross

Whitehall Choir/Paul Spicer ☎020 7222 1061

31 March 7:30pm, 1 April at 7:45 pm, St Andrew's Garrison Church of Scotland, Aldershot

**Beethoven** Leonore Overture No 3

**Strauss** Serenade for 13 Wind Instruments

**Haydn** Concerto for Trumpet and Orchestra

**Bruckner** Symphony No 4

Farnborough Symphony Orchestra/John Forster

☎01252 878053

31 March 7:30, Cadogan Hall, London SW1

**Beethoven** Piano Concerto No 1, Ian Brown

**Bruckner** Symphony No 7

Philharmonia Orchestra / Ian Brown

6 May at 7:30pm Carlisle Cathedral

7 May at 7:30pm Greyfriars Kirk, Edinburgh

**Sibelius** Violin Concerto

**Bruckner** Symphony No 7

Scottish Sinfonia/Neil Mantle

☎Carlisle 01228 548151/Edinb'gh 0131 6682019

13 May at 7:30pm, York Minster

**Wagner** Overture to Die Meistersinger

**Elgar** Serenade for Strings in E minor

**Ravel** Pavane pour une infante défunte

**Bruckner** Symphony No 7

York Guildhall Orchestra/Simon Wright

☎01904 658338 or on the door

13 May at 7:30pm The Central Theatre, Chatham

**Barber** Adagio for Strings

**Sibelius** Karelia Suite

**Bruckner** Symphony No 4

City of Rochester SO/Michael Thompson

☎01634 404977

### A DATE FOR YOUR DIARY:

**NOVEMBER 5TH 2006. BRUCKNER JOURNAL READERS MEETING – jointly with THE GUSTAV MAHLER SOCIETY of the UNITED KINGDOM.** This joint meeting will take place on the afternoon of November 5th, 2006, at the Austrian Cultural Forum, 28 Rutland Gate, London SW7. Dr Jim Pritchard of the GMSUK and Dr Crawford Howie of *The Bruckner Journal* will introduce a performance of Mahler's first published work – his transcription (with Rudolf Krzyzanowski) of Bruckner's 3rd Symphony for piano, 4 hands. The performers will be Marielena Fernandes and Ranko Markovic. Of their performance on 30th Oct. 2005 of Mahler's 6th (Zemlinsky's transcription) Craig Brown remarked in *The Wayfarer*, 'How fine and rewarding an experience it is to approach an event in keen anticipation, and to find those hopes fulfilled beyond the most generous measure. ...Undoubtedly, and memorably, normal respiration was suspended for over an hour while two remarkable pianists illuminated the autumn gloom with a scintillating musical *tour de force*.' Full details will be published in future issues of *The Bruckner Journal*. Any readers interested in The Gustav Mahler Society UK can write to GMS UK, PO Box 39209, London, SE3 9WD, or consult the website at [www.mahlersociety.org](http://www.mahlersociety.org).

## concert selection - Europe

The **1st Symphony** is being performed by the Erzgebirgisches Sinfonie Orchester under the baton of M. Bantay at 7.30 pm, 18th Feb in the Kulturhaus, Aue, Germany ☎ 03771 / 704740. It's also to be performed on the 20th & 21st of March at 8:00pm by the Bilbao Symphony Orchestra/Haselböck at the Palacio de Congresos Euskalduna, Bilbao ☎ 944 310 310

There is to be a series of five performances of the **Symphony in D minor, 'Nullte'** given by the Neue Philharmonie Westfalen, under Johannes Wildner, on the 7th of May (2 performances), at St Peter's Church, Recklinghausen ☎ 0209-14 77 999, 8th and 9th May, Musiktheater Gelsenkirchen ☎ 0209-4097200, 10th May at Kozertaula, Kamen, Unna ☎ 02303-271741

The **2nd Symphony** is to be performed by Philharmonisches Staatsorchester Hamburg with Simone Young on the 12th March at 11 am, at the Musikhalle, Hamburg ☎ 040 - 34 69 20

The **6th Symphony** will be conducted by James Loughran with the Aarhus Symfoniorkester, 2 March at 7:30pm, Domkirke, Aarhus, Denmark ☎ 89 40 40 40

The **7th for chamber orchestra** as arranged by Eisler, Rankl and Stein, is being performed in the Brahms-Saal, Musikverein, Vienna by Ensemble Kontrapunkte on the 3rd March at 7:30 pm

**Manfred Honeck** conducts the **8th** on Sat. 11th of March at 3 pm. in the Berwald Hall, Stockholm, with the Swedish Radio Symphony Orchestra ☎ +46-(0)8-784 18 00

There's a performance of the **9th with fragments of the Finale** by the Philharmonisches Orchester des Staatstheaters Mainz / Rückwardt, in the Großes Haus, Staatstheater, Mainz on the 3rd and 4th of March at 8pm ☎ 06131/2851-222.

The **Bruckner Orchestra, Linz**, performs the **4th (first version, 1874)** at Innsbruck on 21st Feb; at the Brucknerhaus, Linz on 25th April; Kulturhaus, Dornbin on 10th May, Liederhalle, Stuttgart 11th May; Philharmonie, Köln 12th May; Tonhalle, Düsseldorf 13th May. On 5th May at the Brucknerhaus they perform the **5th symphony** – all under the direction of **Dennis Russell Davies**. Their scheduled performance of the **6th symphony** on March 7th will now not take place. Rudolf Buchbinder performs and conducts a changed programme, due to the indisposition of Dennis Russell Davies.

Meanwhile **Jonathan Nott** and the **Bamberger Symphoniker** are indefatigable, following their Edinburgh Festival marathon, touring with **9th symphony** (and Messiaen *Le Reveil des Oiseaux* with Pierre-Laurent Aimard), in Bamberg on 30th April; Philharmonie Luxembourg 2nd May; Arsenal, Metz 3rd May; Theatre du Chatelet, Paris 4th May; Palace of Fine Arts, Brussels 5th May; Konzerthaus, Vienna 11th & 12th May.

**Gergiev** tries his hand at **Bruckner's 4th** with the Rotterdam Philharmonic, for four performances, 7,8 & 9 June in De Doelen, Rotterdam; 12 June in the Philharmonie, Luxembourg.

## end notes

**The Anton Bruckner Choir** was founded by Christopher Dawe in 1995, and is now established as one of London's top amateur chamber choirs. Their repertoire is wide, including the major works for chamber choir but also larger scale choral works, and on their website at [www.antonbrucknerchoir.org](http://www.antonbrucknerchoir.org) they boast that it includes ALL the Bruckner motets. The music of Anton Bruckner features regularly in the choir's programmes, (though not in the forthcoming season) and the name of the choir reflects their "belief in producing a full, but beautiful sound, without the sometimes rather mannered choral habits of some other chamber choirs!" On Saturday 18th March at 7.30 pm at St Giles Church, Cripplegate London EC2 they'll be singing a programme of Bach Motets.

Howard Jones writes to say that the **Sheffield Symphony Orchestra** under the direction of John Longstaff played the Robert Haas edition of Bruckner's 8th Symphony at St Mark's Church, Broomhill, Sheffield on the 19th of Nov. 2005, before an enthusiastic audience. It shared the programme with Wagner's *Ride of the Valkyries* and Webern's *Passacaglia* Op. 1. This followed previous performances by the orchestra of Bruckner's 4th, 5th, 6th and 7th. The 8th was performed complete except for a cut of 4 bars in the Finale (bars 253-256).

**Hertford Bruckner Orchestra** gave a performance of Bruckner's 9th on the 5th March 2005, conducted by Paul Coones. Hugh Vickers for *The Oxford Times* 11/03/05, wrote "Coones inspired all concerned in a rapturous first movement, a frightening, driving *Scherzo* and an *Adagio* whose beauty was enhanced by those 'Bruckner pauses' where St Mary's acoustic almost matched in reverberation the great monasteries on the Danube which the composer loved so much."