



The Bruckner Journal

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Song (p.25) taken from the Götterich-Auer biography.

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WORDS AND MUSIC

Care is taken to ensure that this publication is as informative as possible. One of our Scandinavian subscribers was so kind as to say that he read every word. But we are under no illusions that our words are more than a substitute for great music. Rather, what has pleased the journal's producers most is the growing network of contacts it has helped to bring about between Bruckner lovers many miles apart. What's more, music is a performing art, and interpretative questions offer rich food for thought and discussion. Surely it is upon thoughtful, informed debate that the future appreciation of Bruckner depends.

Some recent events in the publishing world have given more power to our elbow. The Anton Bruckner Complete Edition (Gesamtausgabe) is now entering its final stages. Although we operate independently of the International Bruckner Society, we take the view that this Edition is of immense importance. That does not, however, rule out all discussion of alternatives.

Another recent product of the--to many readers--arcane world of musicology has been a remarkable analysis of Bruckner's last complete symphonic movement [see p. 35]. This analysis sets out to explore Bruckner on his own terms and not to impose any rigid theoretical construction: a practice against which Bruckner himself, like a true Romantic, appears to have warned. Criticism can serve a more useful purpose than panegyrics, but let it be based on a just appraisal of the composer's objectives.

This issue was already at the printers when news reached us of the death of the conductor Georg Tintner. A tribute will appear in our next issue.

Ulster Orchestra/Takuo Yuasa
Ulster Hall, Belfast

VISITORS to the recent Bruckner conference in Nottingham will remember David Aldeborgh's spirited defence of the Schalk version of Bruckner's **Fifth Symphony** which, he suggested, deserves to stand on its own merits as an example of "hyphenated" Bruckner-Schalk. I've always felt that there is nothing the matter with Bruckner's own scoring--with the one proviso that the conductor must be careful with the brass. Balance was the main problem in this performance on April 16, which seems to have been the first in the North of Ireland. I can't help wondering whether a more discreet playing style would have not only produced better balance but also obviated the need for "bumping up" the principal horn and trumpet. Otherwise the performance had a lot going for it. Yuasa was not afraid of Bruckner's breadth, and he let the music unfold at its own natural pace. The orchestra occasionally sounded tired in the finale, but the first two movements were well detailed and finely poised, and a capacity audience listened attentively.

Dermot Gault

[Franz Schalk's score of this symphony refuses to go away; it was recently reprinted in Japan. In our next issue David Aldeborgh and Takeo Noguchi will present the case in favour of it, Dermot Gault and Peter Palmer the case against.]



Edinburgh
International FESTIVAL

WHAT THE PAPERS SAID

.....
NDR SO/WAND USHER HALL

Günter Wand conducted the NDR Symphony Orchestra of Hamburg in the finest performance of Bruckner's **Symphony No. 7** I have heard [...] He sees into the very soul of Bruckner. Where other conductors tend to divide this symphony into granite blocks of sound, Wand sees it as a huge tapestry, with each interwoven

strand an integral part of the whole. Under his baton the texture becomes seamless. Bruckner has never sounded more lyrical [...] The whole performance was a heartening example of what can happen when a conductor and an orchestra who know each other inside out collaborate in music they love and understand. (Michael Kennedy, Sunday Telegraph)

For several years, Günter Wand has demonstrated at the Edinburgh Festival that he has only to reach the podium and raise his arms for something deeply moving to come from the players [...] This week his NDR Symphony Orchestra played Bruckner's Seventh Symphony with total discipline, musicality and intelligence [...] There was an immemorial nobility in this performance, like an ancient story with a wise moral. (Raymond Monelle, Independent)

BRUCKNER IN LONDON
* * * * *

Seiji Ozawa is an enigmatic conductor. In my opinion this intelligent, caring musician has had more than his fair share of failures — his recorded Mahler and Prokofiev symphonies, for example. Yet his dedication and enthusiasm retain their appeal. On June 21 Ozawa conducted Bruckner's Second Symphony with the VIENNA PHILHARMONIC in the Royal Festival Hall.

In choosing Nowak's edition of Bruckner's 1877 revision, Ozawa opted for Nowak's outer-movement vides (sometimes), a clarinet solo to close the slow movement (not as convincing as Haas's horn) and a scherzo without repeats. What a mighty movement this scherzo is if all Haas's repeat marks are observed! Only Asahina, in my experience, is that generous.

Recent visits by the Vienna Philharmonic have been disappointing largely because it did not sound like its true self and lacked inspiration. This time things were different. Responding innately to Ozawa's balletic podium manner and hands which shaped the music with love, the orchestra sounded resplendent. Ozawa was certainly in no rush, and the expansive unfolding of the first movement was very convincing. The slow movement was dark-toned, rich in sonority and eloquently phrased. After this suspension of time, the scherzo was succinct and pithy; the trio breathed pure air, the VPO strings radiant.

The last movement was less successful. When direction has become stasis, surely the interpreter's prime concern is to rescue the composer from his difficulties. I can't remember the movement dragging like this before. I am not suggesting that Ozawa lost sight of the journey's end — which he reached with aplomb — but the finale needs a tighter interpretative hand. A distinguished performance, nonetheless.

* * * *

Kurt Sanderling is a giant among conductors when it comes to focused, long-term musical thinking. So his performance of the Seventh Symphony at the Royal Festival Hall, two nights after the VPO's concert, was a model of Bruckner conducting. Sanderling now has a wonderful relationship with the PHILHARMONIA ORCHESTRA. It's true that the players showed tiredness, but the orchestra has a punishing schedule. What shone through this performance was dedication and musicianship.

As he has previously shown in London with the Philharmonia, Sanderling regards Bruckner's Seventh not as a gigantic edifice akin to the Eighth but as more Classical, as nearer to the Sixth. For me, the Seventh Symphony has many Haydnesque qualities which Sanderling brings out. In what, I believe, is his own edition, he seeks to lighten the textures and clarify the details. To this end, string bowings and dynamics are carefully considered, brass dynamics generally

marked down to assist the woodwinds. The violins are sometimes asked for less strenuous attack to diminish physical stress (shades of Celibidache here!). Lighter, airier textures achieved through relaxed, unforced articulation is Sanderling's way, one that sustains a conventional timespan: movements of 22, 23, 10 and 13 minutes approximately. A true sense of climax, too — certainly within bars 257ff and 274fff (Haas) of the finale, where Sanderling encouraged the orchestra to really play out. Incidentally, the following bar is marked tempo primo for the return of the opening material, which suggests that Bruckner has allowed some leeway. Sanderling takes this leeway (too much so for some listeners).

Effectively Sanderling sides with Haas — and this entails no percussion, no timpani at the slow movement's climax — by rejecting grandiloquence. Bruckner's Seventh seems more itself when not imposed upon. I hope that Sanderling, now approaching his tenth decade, will continue to distil his experience and wisdom for many more London seasons. Ideally, his Bruckner should be recorded.

* * * *

"Why don't you sit down, there's a long way to go?" said Zubin Mehta to the standing Prommers after the first movement of the Eighth Symphony. They remained standing. "We like the hard work," one shouted back. There are two reasons why this performance of the Nowak edition was not overwhelming (Royal Albert Hall, September 9). One is that the BAVARIAN STATE ORCHESTRA — the orchestra of Bavarian State Opera, of which Mehta is General Music Director — lacked something in tonal opulence, though not in Bruckner experience. (Its Bruckner recordings with Sawallisch on Orfeo should be sought out, especially Symphonies Nos 5 and 9.) Evidently Mehta was not bent on wowing his audience. An admirable standpoint; but shouldn't Bruckner's mighty C minor Symphony convey a sense of climbing a mountain, rather than Mehta's walking in the woods?

The other reason is that even in a good seat, the best you can hope to do in the Albert Hall is eavesdrop on a performance. The BBC Radio 3 relay and repeat presented a performance of far greater impact.

Mehta has previously conducted Bruckner's Eighth at the Proms with the Los Angeles and Israel Philharmonics, and has recorded it with both orchestras (the latter on Sony). He conducted his third Prom performance from memory with his usual technical proficiency. The comma inserted before the first cymbal clash in the slow movement's climax was a little obvious, and some phrase-ends in the last movement seemed fussy. What, perhaps, was missing was a Brucknerian driving of the music to that edge from which things must, or cannot, be resolved, so that the ultimate coda lacked awe. But I now believe that I underestimated this performance at the time. It was built on luminous, varied textures — the slow movement was especially fine in this respect — and a sure sense of direction.

* * * *

A few lines about the concert of Wagner and Bruckner which opened the ROYAL PHILHARMONIC ORCHESTRA's 1999-2000 London season (Barbican Centre, September 17). This was a very good performance of Bruckner's Fourth Symphony – but with little to say about the music. What impressed was Daniele Gatti's conducting: authoritative when required, at other times guiding in a relaxed manner or doing nothing but listening. The RPO/Gatti relationship is becoming significant. The warm string sound is distinctive, the wind playing virtuosic, the brass full and rich. But I found my attention wandering half way through each movement because of the sameness of sound. Pleasing it may be per se, but a Bruckner symphony needs more than this. It is on his very interesting new recording of Mahler's Fourth with the RPO that Gatti shows his ability to penetrate to the musical core of a work.

Colin Anderson

Recordings mentioned above:

Bruckner No. 5	Sawallisch/Bavarian State Orch	Orfeo C 241 911 A
Bruckner No. 9	Sawallisch/Bavarian State Orch	Orfeo C 160 851 A
Bruckner No. 8	Mehta/Israel Philharmonic Orch [with Symphony No. "0", 2 CDs]	Sony S2K 45864
Mahler No. 4	Gatti/Royal Philharmonic Orch	RCA 75605 51345 2

Bruckner's Mass No. 2 in E minor and Mass No. 1 in D minor were performed at St John's, Smith Square, London on June 17 and 18 respectively. The "Wind Band" Mass was given by the London Concert Choir and Quintessential, directed by Mark Forkgen. Matthew Best conducted the Corydon Singers and Orchestra in the Mass in D minor, with Camilla Tilling, Sarah Connolly, Mark Padmore and Michael George as soloists.

COMPETITION

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Our pre-Christmas competition is inspired by The Easiest Quiz in the World (sample question: How long was the Hundred Years' War?) What we want to know is the first name of Anton Bruckner. Answers to TBJ (Quiz), 2 Rivergreen Close, Nottingham NG9 3ES by December 8. One winner chosen at random will receive Günter Wand's new CD of Bruckner's Ninth Symphony.

|| SPECIAL OFFER
|| *****

|| **Royal Philharmonic Orchestra**

|| Barbican Centre, London
|| **Thursday 16 March 2000, 7.30pm**

|| Programme to include
|| BRUCKNER Symphony No. 8
|| (1887 version, ed. Nowak)

|| Robert Bachmann, conductor

|| 20% discount on tickets
|| priced £6.50-£27.50
|| Box Office tel. 0207 638 8891
|| from 16 December

|| Please mention Bruckner Journal
|| and show badge on collecting ticket

P R E V I E W

Matthias Bamert, who will conduct the CBSO in Bruckner's Ninth Symphony at Symphony Hall, Birmingham, on 16 December, talks to Peter Palmer.

AFTER studying in Berne, Zurich, Paris and Darmstadt when it was a mecca for budding composers, Matthias Bamert began his career as an oboist. With the orchestra of the Salzburg Mozarteum he played not only the Classical repertoire but also later and larger works. So his love of Bruckner goes back to his youth? Apparently not: "As a music student I found Bruckner difficult. Then, in Salzburg, the orchestra played Bruckner, but I didn't enjoy it. It seemed badly put together – boring."

Light dawned not in Austria but in the United States (where Bruckner was first conducted before the turn of the century by Theodore Thomas). Having exchanged the oboe for the baton in 1969, Bamert became Stokowski's assistant in New York. During the 1970s he was resident conductor with the Cleveland Orchestra, which George Szell had turned into one of the world's great orchestras. "It was Szell conducting Bruckner's Eighth Symphony who opened a new world for me. That was unbelievable!" Georg Solti conducting the Chicago Symphony in New York confirmed Bamert in his new discovery. Now burning to conduct Bruckner himself, he first did so away from the limelight, at Louisville in Kentucky.

By the time he moved back to Switzerland in 1978, Bamert had five Bruckner symphonies under his belt. And there, matters rested until he had an opportunity to conduct Bruckner's Sixth with the CBSO, five seasons ago. "In Europe you have to be an old man to conduct Bruckner. I was not regarded as old enough."

Birmingham, however, must be of a different opinion, because Bamert has been specifically asked to conduct Bruckner's Ninth – "which makes me very happy. And I like this orchestra!" He fully shares the widespread admiration for the versatility and professionalism of British orchestras in general. But are these skills more than superficial? "Yes! You can do anything with a British orchestra if you convince them."

And what is the attraction of Bruckner for Bamert? Hard to put into words. "He is not perfect, in the way that Brahms is. I am more challenged as a conductor by Bruckner: I can make more difference." He points out the contrast between the essentially single-minded Bruckner and the widely travelled Mozart on the one hand, the well-read Romantics Schumann and Wagner on the other. Bruckner was content to pour all his genius "into these big symphonies" – of which Bamert has now done all but the "Noughts" and the First and Third, which he would dearly like to conduct as well. And of the main nine, the last symphony is special because the composer was already "moving into another world".

Is there any relation to Beethoven here? A pause for thought. "Only, perhaps, in the space in which it moves." The real comparison, Bamert adds, is with the late string quartets of Beethoven: "it is music on the other side." Consequently he finds it incomprehensible that anyone should attempt to complete Bruckner's unfinished finale (the situation with Mahler's Tenth, he admits, may be different). Himself an occasional composer, he looks upon the last completed movement of Bruckner's Ninth – that immeasurably poignant Adagio – as impossible to go beyond.

The CBSO "Season of the Century" can be visited at www.cbsco.co.uk

COMPACT DISCS

Some Modern Maestros

by Colin Anderson

SHOULD Vladimir Ashkenazy be planning a Bruckner symphony cycle, he could not start chronologically earlier than with the F minor "Study Symphony", sometimes numbered "00". Considered on its own terms, this apprentice work is really rather pleasing. Ashkenazy conducts with drive and affection and is particularly persuasive in the Scherzo. Fritz Oeser's arrangement of the String Quintet's Adagio for full string orchestra is included on this release. The recorded sound is good, although Decca previously gave the Deutsches Symphonie-Orchester Berlin more tonal bloom than Ondine has achieved.

Stanislaw Skrowaczewski's interpretation of Bruckner's Symphony No. 3 is magnificent. He uses Nowak's edition of the 1888/89 version--more or less. The keen-eared will notice some details not associated with that edition. Whatever the text, it works very well. It's a thrilling performance, fiery and sensitive in noble proportions, very well played by the Saarbrücken Radio Symphony Orchestra and equally well recorded. A suspect edit has been mentioned to me. If the offending spot is at 18'35" in the first movement, I hear a click which is studio noise, followed by a conductorial sniff! The last movement, incidentally, is a minute shorter than the printed timing. This is one of the finest performances of the Third Symphony I know (Böhm is my yardstick for this final version). It must be considered obligatory listening, and not just because it costs only a fiver.

Riccardo Chailly's new recording of Bruckner's Sixth Symphony is difficult to rate. The disappointment is the slow movement, which I thought hurried and earthbound in its phrasing, and which is further hampered by muddy timpani which should mark time more tellingly. The following movements are unexceptional but perfectly satisfactory: the Royal Concertgebouw Orchestra's playing wins the day. It's Chailly's way with the first movement that is especially rewarding. He paces it perfectly, a true Maestoso, leading off with an absolutely unanimous realisation of Bruckner's "morse code" idea. How distinguished the lower strings and the horns are in the first tutti! Nothing in the unfolding of this movement is rushed or forced. The wonderful passage cited in my review of Inbal's Bruckner cycle--Chailly arrives here at 3'51" and 12'31"--is the phrasing and sound I've always imagined but never heard in reality. The strings are radiant, Chailly's conducting the epitome of love. The meaningful dynamic contrast at 3'57" (12'37") reminds me of Celibidache--and I can offer no higher praise. Chailly's patient building of climaxes, attention to detail and use of muscle when required make this an exceptional realisation of Bruckner's first movement.

Georg Tintner has reached the Seventh Symphony in his cycle for Naxos. How lucky we are to have his Brucknerian

wisdom preserved. Recorded in 1997 when Tintner was 80, this performance reflects a lifetime's devotion. There's a lucidity to Tintner's conducting, an innate understanding, that overcomes any technical fallibility--and the Royal Scottish National Orchestra is with him all the way. There are no revelations to report this time, but when it comes to maintaining a structural through-line, Tintner is to be reckoned with. Anyone coming to the Seventh for the first time will be fortunate indeed, and he also has something to say to seasoned Brucknerians.

Now to three new recordings of Bruckner's Ninth. Giuseppe Sinopoli continues his Dresden cycle with a performance which views the music from a twentieth-century perspective; he appreciates how visionary much of Bruckner's final symphony is. The strength of Sinopoli's reading is his concern for detail and sonority, and the stress he places on the "modern" aspects of Bruckner's harmony and scoring. Recorded live in 1997, this is a rigorous and objective performance. The close, analytical recording complements Sinopoli's microscopic probing. The Bruckner tradition of the Dresden Staatskapelle is palpable throughout.

From Dresden to Leipzig for Herbert Blomstedt's recording with the Gewandhaus Orchestra. As one would expect from a musician of his quality, his view is deeply considered. Not that his performance lacks crushing power, when it's really needed, or emotional values (the concluding Adagio is certainly moving), but nothing is allowed to detract from the whole. Blomstedt's grasp of Bruckner's language is not, however, as searching as Sinopoli's. Whereas Sinopoli's forte is the clarification of the vertical writing, Blomstedt is more concerned with the horizontal, the links in the chain. The orchestra plays wonderfully, producing a glorious sound in fortissimos, a chamber-like delicacy in quieter moments. The Adagio from the String Quintet, arranged this time by Hans Stadlmair, completes the CD in a beautifully "singing" performance.

Two reservations about the recording. One is the layout of the strings. Blomstedt has his violins together, the modern way. If you heard the BBC Radio 3 relay of his superb Bruckner from Lucerne last year, you will have noticed antiphonal violins and basses on the left, as in the olden days. Some conductors keep this tradition alive, others are turning more and more to it. When I interviewed Christoph von Dohnányi, who always uses the old layout in concerts, he told me that he was "fighting" Decca (its producers, presumably) for the right to use the antiphonal arrangement. I don't think he always won, and I assume that Blomstedt has similarly capitulated. If so, it's a pity, for divided violins add to our appreciation of musical interplay. And such a decision is surely the conductor's, not the producer's.

The second reservation concerns the sound. In the big moments the recording is tremendously imposing; elsewhere,

small details reach the ear pleasingly. Yet there are moments when there's a directional vagueness, the bass line diffuses and the sound becomes mushy. Decca have also cheated with the scherzo's reprise: a repeat in every sense. In spite of this, Blomstedt's recording is one to shortlist.

And so to Günter Wand's latest Ninth recorded live in Berlin at two concerts last year. Let me first get my one gripe out of the way. Inevitably there is the odd audience intrusion, but what I cannot believe I hear at 22'55"-56" in the first movement--at least when wearing headphones--are two bleeps of a digital watch. Surely another "take" (even from a rehearsal) could have been patched in?

Since Karajan, I think the Berlin Philharmonic has declined, but Nikolaus Harnoncourt has persuaded it to play with character and refinement. So has Wand. Here is an orchestra responding with dedication. Minute inflexions of colour and dynamics testify to its involvement; the rich, powerful sound never obscures detail or becomes an end in itself. The blend of instrumental timbres tells of an orchestra listening to each other and responding to Wand. And Wand himself is so immersed in the music that everything he does is perceived as compellingly right. Tempi, phrasing, balance, structural cohesion, understanding, passion, empathy, Wand's uncompromising and uninhibited communication: all these constituents form musical truth. I came away from my first listen thinking "this is the greatest Bruckner Ninth I've ever heard". Perhaps I was not mistaken: consider the unbroken line drawn across the first movement, the telling violence of the scherzo and the ambiguities of the trio, the third movement's leave-taking, fear and consolation. The actual recording is superb. The CD booklet includes an article on Bruckner, another on the symphony and comments from Wand himself, who writes on the Ninth as perceptively as he conducts it.

No. 00/Ashkenazy:	ONDINE ODE 920-2	The Complete Record Co
No. 3/Skrowaczewski:	ARTE NOVA 74321 65412 2	BMG Conifer Classics
No. 6/Chailly:	DECCA 458 189-2	Universal
No. 7/Tintner:	NAXOS 8.554269	Select
No. 9/Sinopoli:	DG 457 587-2	Universal
No. 9/Blomstedt:	DECCA 458 964-2	Universal
No. 9/Wand:	RCA 74321 63244 2	BMG Conifer Classics

In the last issue I indicated that the U.K. distribution for Dante Production CDs (which includes LYS titles) was being resolved. The distributor is:

One for You, 39 Lemur Drive, Cambridge CB1 4XZ. Tel. 01223 504620, Fax 01223 413360.

Bruckner: Symphony No. 2

(1877 version ed. Nowak, rev. Bornhöft and Carragan 1965/1997)
 Berliner Philharmoniker/Daniel Barenboim
 Teldec 3984-21485-2 [from Warner Classics]

DANIEL Barenboim concludes his second recorded Bruckner cycle, this time omitting "Die Nullte", with a leaden account of the Second Symphony. Teldec have redesigned all the covers in this Berlin Philharmonic set with planetary images, but Barenboim's reading of the Second never gets off the ground. A self-confessed admirer of Furtwängler's Bruckner, he has been only intermittently successful in transferring that great conductor's pacing to his own readings. The sudden shifts in pulse, the stretching of tempo at nodal points--which in the hands of Furtwängler or Jochum can sound so thrilling and spontaneous--sound merely self-conscious and calculating.

Matters are not helped by an uncomfortably dry and close recording which verges on the claustrophobic, particularly where the strings are concerned. This conductor's-ear perspective is all too common in recent Bruckner recordings and robs the music of essential space. The hiatuses which led this work to be dubbed the "Pausensinfonie" come across as sterile and lifeless, whereas in the right hands they can allow precious room for reflection and help to shift expressive planes, opening out on new vistas. The climaxes, too, sound cramped and oppressive, rather than radiant and glorious.

In the great Adagio the dry-as-dust accompaniment to the horn theme is surely exactly how this music shouldn't sound, the string filigree at letter H too loud, the woodwind often distant and the balance at the climax oddly contrived (the result, it seems, more of the mixing desk than of any natural acoustic). In the Scherzo, the difference between the opening fortissimo and the piano at bar 5 is barely perceptible, and with his fancy gear changes Barenboim vitiates the music's elemental drive. The Trio, which should be taken at the same tempo, is subjected to further retardation.

Worst of all is Barenboim's lumbering approach to the Finale; no-one would ever guess that the tempo indication is "Mehr schnell" [Quicker]! It's all rather like listening to a car trying to get going on a frosty morning. Some of this uncertainty may be inherent in the music, but the false starts become so tortuous that you begin to wonder whose side the conductor and players are on.

The only real interest of this recording is that it is the first of the 1877 version with William Carragan's modifications to Nowak's score. These remove the remaining anomalies that survived from the older Haas edition. In the present context, the fact that this is the most truncated version of the symphony has its benefits! Bruckner's beautiful and still underrated work deserves better service than this reading and recording provide. As it is, most listeners are likely to prefer Bruckner's more interesting first thoughts as contained in the warts-and-all 1872 version. That version can be had for a fraction of the price in Georg Tintner's recent Naxos recording (see July 1998 issue of The Bruckner Journal, p.4), where a reading of unforced naturalness is helped by a more sympathetic balance.

Mark Audus

BRUCKNER'S ELEVEN SYMPHONIES

Symphony in F minor; Symphony in D minor; Symphonies Nos 1-9

Frankfurt Radio Symphony Orchestra/Eliahu Inbal

Teldec 0630-14192-2 [from Warner Classics]

Eleven CDs, each available separately; recorded 1982-92

I've underestimated this cycle. Like many Brucknerians I sought out Inbal's Third, Fourth and Eighth because he used the first versions. I then tried the others but kept only Nos 2, 6 and the F minor. The Second originally had the slow movement's closing bars missing. Correspondence with Teldec eventually restored the absent measures, which are on this reissue. Inbal's is one of the best Sixths. The first movement is suitably majestic, and Inbal doesn't rush his fences. His grand moulding of the lyrical subject from 3'43" onwards and its repetition at 12'58" is intense and with phrasing sustained to wonderful effect. The handling of Bruckner's marvellous transitory episode (here 7'03"-8'05") is masterly--note the decisive tread of the bass line, the horns' subtle dynamics and the expressive woodwind.

This box offers all Bruckner's symphonies, one per CD including a four-movement Ninth. Teldec do not offer notes or say that the Ninth's Finale is skeletal and completed by Samale and Mazzuca. Inbal's editorial decisions include timpani only (neither Haas nor Nowak) at the Seventh's Adagio climax. No. 1 is the Linz version, while No. 2 is Haas's edition of Bruckner's 1877 revision; here Inbal does not repeat the second half of either the scherzo or the trio--another compromise.

Working through this set I've enjoyed having my favourable opinion of Nos "00", 2 and 6 confirmed, have taken delight in hearing again the original versions of Nos 3, 4 and 8 (and thinking them as valid as the revisions), and was pleasantly surprised at just how good the rest of Inbal's cycle is. Lyrical and considered, he doesn't underplay the big moments or compromise Bruckner's spirit for me. If you feel that he does, ask yourself whether you impose too subjective a requirement.

To limit the discussion to cycles (with or without the works before No. 1): Karajan and Solti will have their admirers, and so too will Jochum and Barenboim, although I prefer the latter's Chicago to his Berlin recordings. I have favourites from all these conductors and also from Haitink, but I find something extra from Asahina, Eichhorn and Tintner, while Celibidache's Symphonies Nos 3-9 on EMI are incomparable. But Inbal's Bruckner set is full of fine things, consistently viewed and thoughtfully satisfying. I admire his judicious tempi, concern for detail and structural awareness. Other conductors may elicit greater awe and spirituality, and more powerfully suggest the music's transcendental possibilities. However, for intelligent musicianship, Brucknerian understanding, good playing and sound, and canonical completeness, Inbal's recordings (at budget price) can be confidently recommended.

Colin Anderson

Bruckner: Symphony No. 7; Os justi; Christus factus est
 Berlin Philharmonic Orch; Bavarian Radio Choir / Eugen Jochum
 DG 459 026-2

TWO great Bruckner cycles dominated the 1960s, Haitink on Philips (dedicated, self-effacing) and Jochum on Deutsche Grammophon (wayward, inspired). Jochum's series is now available as a 9-CD set. This single reissue of the Seventh, generously coupled with two motets, comes as part of DG's 'Centenary' series.

Jochum's approach is flowing and flexible, and if he lacks grandeur, he compensates with a spiritual intensity evident even in the violin tremolando which accompanies the opening theme. His imaginative attention to detail pays off particularly in the slow movement, where (for instance) crescendos are sustained for as long as Bruckner asks, instead of being allowed to die away. In the last two movements rhythms are crisp and light, making the performances athletic rather than monumental. Jochum's moulding of the work is individual but assured. As with all great performances, this one knows where it is going right from the start. The Berlin strings make every note sing. Although the trumpets threaten to get out of hand in the last movement (not helped by an octave transposition at bars 211-12), there is none of the megalomaniac brassiness which mars some of Karajan's recordings with this orchestra. Textually, Jochum follows Nowak but sees the tempo changes in the finale merely as inflexions of a basically consistent pulse, and he follows Haas in having the strings play arco at bar 217 at the end of the second movement. The solitary horn before letter A in the first movement seems to have strayed in from the old Gutmann edition.

DG's light, clear recording captures the gleam of the Berlin sound very well. This is a good place to start for anyone wishing to investigate Jochum's Bruckner.

Dermot Gault

Bruckner: Symphony No. 9
 Berlin Philharmonic Orchestra / Eugen Jochum
 DG 445 126-2

Jochum communicates by the intensity of his feeling for the music rather than by establishing a sense of architectural logic. In the first movement he obtains playing of great warmth and urgency. Although the ensemble isn't always immaculate, textures are well balanced and every detail counts. The mid-Sixties recording is bright and clear rather than spacious. Unfortunately, Jochum's idiosyncrasies don't convince me here. Why make a pause before the main theme near the start, taking some of the strings by surprise? Why not then make a similar pause in the recapitulation? Why accelerate in the pizzicato passage following the main theme, and in the similar passage after letter L? When Furtwängler varied tempi, he did so to shape the music emotionally, but Jochum's tempo changes seem wilful. The scherzo and trio, too, are very well played but fall short by being too brisk and lacking in weight. The wonderfully well sustained finale redeems things. I still think that nobody has probed more deeply into this movement than Klemperer in his underrated EMI recording. But Jochum's version brings his DG Bruckner cycle to a moving close.

Dermot Gault

Bruckner: Te Deum; Motets; Psalm 150

Maria Stader (soprano), Sieglinde Wagner (contralto), Ernst Haefliger (tenor), Peter Lager (bass); Choir of the Deutsche Oper Berlin; Berlin Philharmonic Orchestra; Choir of Bavarian Radio / Eugen Jochum
DG 457 743-2

Whereas I knew and cherished Jochum's interpretations of the three numbered Masses, his recordings of Bruckner's Te Deum and Psalm 150 had eluded me until this reissue appeared. What a revelation they are! To call the Te Deum a hymn in praise of Wagner (Paul-Gilbert Langevin) may be going too far, but the chorus of a major opera house does not seem inappropriate to these heaven-storming works. Indeed, Bruckner's setting of Psalm 150 was commissioned for a secular occasion, although the premiere had to be delayed because of a cholera outbreak in Vienna. The choir of the Deutsche Oper, recorded in 1965 with the Berlin Phil in prime form, sings with an astounding combination of sensitivity and ardour. The music's mystical aura is enhanced by the ambience of the Jesus-Christus-Kirche. In the Te Deum a splendid solo quartet is headed by Maria Stader, the Hungarian-born soprano who died earlier this year. Her singing in Psalm 150 is another beautiful reflection of her gifts.

The ten motets performed by the Bavarian Radio choir have been previously spread over various releases. These, too, elicit singing of a high order, and it is good to have them together. Seven are a cappella pieces. Hedwig Bilgram is the organ accompanist elsewhere, Richard Holm the solo tenor in "Tota pulchra es, Maria". All this is truly essential listening.

Peter Palmer

CD ISSUES JULY-OCTOBER 1999

Compiled by Howard Jones & John Wright

In the July/August 1999 edition of Fanfare Robert McColley comments in a review: "The desire of many major conductors to record either all of them [Bruckner symphonies] or at least the four or five most popular has, along with a bumper crop of historic reissues and budget versions, surely overloaded the market". One only has to look back at our listings for the period March to October 1998 to confirm this embarrassment of riches. It appears that those days are over. New recordings are scarce and reissues have reached the point of duplication. Could it now be time to dust down the shelves and seek out CDs bought many moons ago and almost forgotten?

SYMPHONIES

* = first issue

- No. 4 Böhm/VPO (Vienna 11-73) DECCA LEGENDS 466 374-2 [67.41]
 No. 6 *Chailly/Concertgebouw (Amsterdam 2-97) DECCA 458 189-2 [57.30]
 (with Wolf: Four Goethe-Lieder)
 No. 7 van Beinum/Concertgebouw (Amsterdam 9-47) TAHRA TAH 252 [60.40]
 No. 8 Jochum/BPO (Berlin 1-64) DG KLASSIKON 463 263-2 [74.16]
 No. 9 *Tintner/RSNO (Glasgow 5-97) NAXOS 8.554268 [60.02]
 *Blomstedt/Gewandhaus (Leipzig 1-95) DECCA 458 964-2 [60.31]
 + Adagio from String Quintet arr. for string orchestra
 by Hans Stadlmair [16.01]

VIEWPOINT

by Jeremy Wilkinson

Should the 1889 version of Bruckner's Third Symphony be the most commonly performed version?

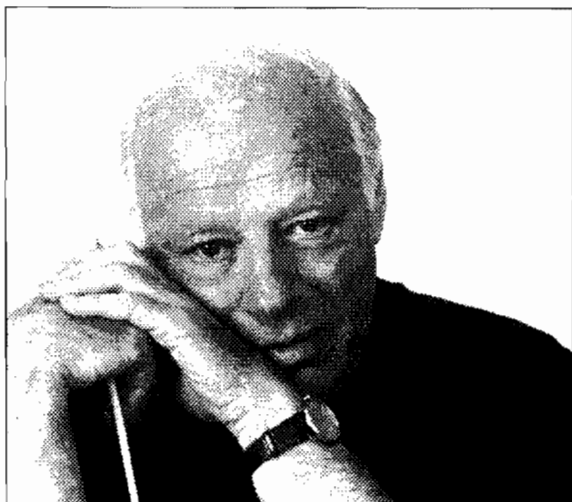
I've always been surprised by the continuing choice of the third (1889) version of this work for concert performances and recordings. The basis for this choice appears to be that this was the last version sanctioned by the composer. Actually it is more an accident of history, because the changes involved were largely the work of Franz Schalk, Bruckner's staunch but perhaps misguided supporter and one-time pupil. The Schalk brothers and Ferdinand Loewe fought for greater recognition of Bruckner's works. Unfortunately they fell on the New German School side of the Wagner/Brahms divide and sought to "Wagnerize" Bruckner's works, which resulted in changes to the Fourth and Fifth Symphonies as well. There are early recordings of these "Wagnerised" versions, conducted by Furtwängler, Knappertsbusch and others. [The recent revival of interest in the Schalk version of Bruckner's Fifth will be debated in our next issue. - Ed]

After the 1887 version of his Eighth Symphony had met with rejection, Bruckner went into a paroxysm of revising, including a full revision of the Eighth and First Symphonies. Giving in to the pressure of his students, he reluctantly accepted their

changes. He sanctioned the changes to the Third Symphony but not to the Fourth. It is certain that Bruckner still had faith in the validity of his original ideas: since he considered his scores to be for a future time, he directed that they be given to the Austrian National Library for safe keeping.

Why do I believe that the earlier versions of the Third Symphony should be performed more frequently? The 1877 version (published in Fritz Oeser's edition for the Brucknerverlag) was revised at the same time as the Fourth Symphony and shortly after the composition of the Fifth. This was also the period of the Quintet, and the Sixth Symphony followed in 1881. It would appear that this was a time of strength and confidence for the composer. The Fifth Symphony was a great feat of musical architecture; the Quintet is clearly a masterpiece among contemporary chamber works; and the Sixth was "die Keckste" ("the most daring"). None of these three works was revised by the composer--although the scherzo of the Quintet was replaced by an intermezzo. The 1877-78 revision of the Fourth Symphony was a great success, helping to establish this work as one of Bruckner's best known. Thus the revision which produced the 1877 or second version of the Third Symphony coincides with several works that are notable for the clarity of the conception.

If you are lucky enough to hear a good performance of



BERNARD HAITINK--RECOMMENDED

the 1877 version, it cannot fail to impress you by its clarity, drive and power. Sadly, few performances do the work justice. All too often they are marred by enthusiastic brass players drowning out the rest of the orchestra and by exaggerated tempo changes which break in upon that forward drive that makes Bruckner's symphonies so compelling. (Examples of these general problems of interpretation may be found in recordings by Eliahu Inbal--blaring brass--and Eugen Jochum--wild fluctuations in tempi.) In my opinion one of the most convincing interpretations of the Third Symphony is in the early Haitink cycle on Philips, now only available in a boxed set. The tempi are regular and the orchestra well balanced. This is essential listening for anyone wishing to judge between the versions.

Other interpreters of the second version--Jochum favoured the third--are Nikolaus Harnoncourt and Georg Solti. Solti overemphasises the brass and races through the scherzo; Harnoncourt makes the music sound clumsy, as so many conductors have done. This has to be very difficult music to bring off successfully.

Of the original 1873 version of the Third Symphony, Inbal's recording appears to stand alone with the exception of Roger Norrington's for EMI. Haitink discussed his choice of the second version (and the fresher "Linz" version of the First Symphony) in a Gramophone interview of 1992. Initially Robert Simpson also favoured this version but chose the original version in the more recent edition of The Essence of Bruckner.

The Inbal recording is a good performance with flaws. Not only do the brass err on the strident side; on occasion Inbal hurries when a little patience is needed. The scherzo seems to be battered out without a care in the world. This rustic rendition might be seen as refreshing but detracts from the performance as a whole. Were Haitink to give us this first version, it might become more widely recognised.

A good (live) recording of the 1889 version is that by Günter Wand with the NDR Symphony. But this version, I feel, is not true Bruckner. If you haven't heard Haitink conduct the earlier version, do try him.

Jeremy Wilkinson is an environmental scientist formerly with the Institute of Hydrology and has broad musical interests.

Klaus Umbach. Celibidache--der andere Maestro. Biographische Reportagen. Piper, Munich 1997/8 (enlarged paperback edition). ISBN 3-492-22553-5. 351pp DM 24.90, EURO 12.73

COUCHED IN a breezy journalistic style, this biography of the Romanian conductor Sergiu Celibidache was first published in 1995 and extended after his death the following year. In our March 1999 issue Colin Anderson discussed that part of the recorded legacy of Celibidache's Munich years that is of consuming interest to Bruckner lovers. Klaus Umbach, music editor of the periodical Der Spiegel, fills in the most important details of the Munich period, which began when the conductor was already 66. His earlier career is evoked in flashbacks--it is not until page 60 that we first learn anything about his boyhood. Celibidache's career was launched with his victory in a conducting competition at the end of the Second World War, leading to regular work with the Berlin Philharmonic until the emergence of Karajan. The Sixties took Celibidache to Scandinavia. For five years during the Seventies he was chief conductor of the Radio Symphony in Stuttgart, by which time his near-legendary love of rehearsing and loathing for recordings were firmly established.

Celibidache was also noted for his outspokenness. He may only have been saying openly what some other people thought privately, but the observations quoted here do him little credit. He was scathing about Mahler, Schoenberg and Stravinsky. Tchaikovsky, on the other hand, was for him a genuine symphonist whom Russian performers proceeded to "slaughter afresh" every evening. Inevitably, he often crossed swords with leading soloists. After one rehearsal the violinist Frank-Peter Zimmermann was left no longer knowing whether to hold the fiddle in his left hand or his right. Celibidache's whole attitude to questions of musical phrasing is summed up in the sentence: "A phrase has its own morphology, and there is nothing to interpret." He found kindred spirits in the pianist Arturo Benedetti Michelangeli and in Daniel Barenboim (whom he valued more as a keyboard player than as a conductor).

On Celibidache's approach to conducting Bruckner's "philharmonic skyscrapers" (Umbach's epithet), Barenboim is quoted as drawing the connection between tempo and substance. To translate this into musical reality, one has to turn to the glories of the Munich live recordings. But an account of the rehearsals for Bruckner's Seventh that preceded Celibidache's comeback concert with the Berlin Phil in 1992, after a forty-year absence, gives a fair idea of his methods. Ironically, the orchestra had only just recorded the same symphony under Barenboim, but Celibidache had his own ideas to impart. At the first rehearsal he complained that the first violins sounded like "a ladies' orchestra from Florida", the double basses like "an ox-cart being dragged out of the mud". The A of the winds was too high--a result, he maintained, of the modern craving for brilliance. Half an hour was lavished on refining the opening tremoli of the violins. On the third day of rehearsals Celibidache stressed the need for transparency, for conductor and orchestra to be able to read each other at all times. And once again he laid down the law on phrasing: "I know orchestras where each player phrases as he likes. But who phrases the way that the phrase dictates?"

Peter Palmer

S C O R E S

Bruckner, IX. Symphonie d-moll, Scherzo und Trio: Entwürfe, Älteres Trio mit Viola-Solo (1893): Autograph-Partitur. Zu: Sämtliche Werke IX/2. Edited by Benjamin Gunnar Cohrs. Musikwissenschaftlicher Verlag, Vienna 1998

The drafts and sketches for the Ninth Symphony that Alfred Orel published in the Complete Edition of Bruckner's works in 1934 were incomplete. Leopold Nowak intended to provide a new edition in a supplementary volume when he edited the revised score of the first three movements (1951), but he was unable to complete this. Subsequently it was decided to expand it into "a comprehensive, multi-volume project for the Ninth Symphony, comprising separate study volumes for each movement, the facsimile edition of all autograph manuscripts for the Finale, the autograph score of the Finale, the critical report as well as, ultimately, a new edition of the score itself". The present edition of sketches for the Scherzo and Trio is an important volume in this project. The facsimile edition of the complete autograph material for the unfinished Finale, edited by John A. Phillips, was published as part of the Complete Edition in 1996. (Readers may recall Peter Palmer's review of the limited-edition performing version of the Finale, edited by Phillips with three collaborators, in the November 1998 issue of this journal.)

Bruckner discarded and replaced a considerable amount of preliminary work on all movements of his Ninth. Whereas there is only one version of the Scherzo extant, there are three quite different versions of the Trio; the first and second have parts for solo viola. This study volume contains:--

- a) annotated facsimiles of all the surviving drafts for the Scherzo and three Trios in libraries in Vienna and Cracow
- b) an annotated reproduction of Orel's transcriptions of the drafts for the Scherzo and final Trio
- c) a transcription of the particello draft of the first version of the Trio in F major (1889), so arranged as to facilitate comparison between different stages of completion
- d) a transcription of the second version of the Trio, in F sharp major, which was probably a constituent part of the movement until 1894
- e) documentation of the genesis and transmission of the sources
- f) discussion of the various editions and arrangements of the Trios from the mid-1930s onwards
- g) a useful summary of important dates both during the composer's lifetime and posthumously.

Four important items of secondary literature, among them William Carragan's foreword to his orchestral arrangement of the two earlier Trios, are included in an appendix.

Cohrs's "periodically arranged" transcription of the first Trio in F provides a bird's-eye view of Bruckner's ongoing work on the movement and brings some clarity to what is occasionally obscure in Orel's transcription. Three noteworthy observations: (i) the similarity in structure between the first Trio of the Ninth and the Trio of the Third Symphony, which Bruckner was revising in February 1889; (ii) certain

similarities in rhythm, structure and melodic shape between the first Trio of the Ninth and the new Trio of the Eighth Symphony, composed in 1889; (iii) some motivic similarities between the third Trio and earlier sketches of the second main theme of the Adagio, later discarded by Bruckner.

No drafts exist for the Trio in F sharp major, but there is an almost complete autograph score. The only editorial work required was the addition of some performance directions, the clarification of a few parts written in pencil and the restoration of one bar erased from the solo viola part. In his excellent transcription Cohrs is careful to distinguish between what was originally written in pencil and what was written in ink, including scratchings-out and deletions.

Cohrs's performing versions of the first and second Trios [published separately by Doblinger] were played by the BBC Philharmonic under Vassily Sinaisky in 1996 as part of BBC Radio Three's Bruckner series. The performances served to illustrate the evidence presented by Cohrs in the Complete Edition. The definitive third Trio is only a distant cousin of the first Trio, but there are very striking early signs of the third in the second Trio.

Bruckner, Werke für Orgel. Sämtliche Werke XII/6. Edited by Erwin Horn. Musikwissenschaftlicher Verlag, Vienna 1999

Erwin Horn's reputation as a writer on music and as an organist, with transcriptions of Bruckner symphonic movements to his credit, is well established. Now we have his meticulous edition of Bruckner's organ music. It is fairly certain that five of the ten pieces traditionally ascribed to Bruckner--the Prelude in E flat major (WAB 126) and Four Preludes in E flat major (WAB 128)--were composed by others, possibly his cousin Johann Baptist Weiss, with whom he studied in Hörsching. Horn has relegated these to an appendix. The main text consists of the five works which exist in Bruckner's autographs and Horn's realisation of two intriguing autograph sketches. The first of these is material which Bruckner was required to submit to the Austrian Lord Chamberlain in 1890, after the Emperor's daughter Marie Valerie had asked him to play the organ at her wedding in Bad Ischl to the Archduke Franz Salvator. At the time, Bruckner was working on the second ("Vienna") version of his First Symphony, and he intended to base the processional on the main theme of the finale and the recessional on the subsidiary theme. There were also proposed links to the "Emperor's Hymn" and Handel's "Hallelujah" chorus, two of Bruckner's favourite themes for improvisation. Unfortunately the Lord Chamberlain did not approve of his using symphonic themes in the circumstances. The second sketch, which also dates from 1890 or perhaps slightly earlier, is a preliminary study for the Adagio of the Ninth Symphony. It provides us with a fascinating glimpse of the embryonic form of the memorable main theme.

A companion volume in the form of a critical report is promised. In the meantime, here is another valuable addition to the Gesamtausgabe.

CRAWFORD HOWIE

REFLECTIONS ON THE SYMPHONIES

by Raymond Cox

SYMPHONY No. 1 in C minor

Composed 1865/6 in Linz and revised 1890/1 in Vienna. First published edition of Vienna version, 1893; ed. Haas 1935. Linz version ed. Haas 1935; ed. Nowak 1953. Vienna version ed. Brosche 1980.

Bruckner called this work "das kecke Beserl", meaning something like "the saucy little besom". This is the jauntiest, most mobile and fastest flowing of his symphonies in its outer movements. Symphony No. 2 (while starting with a flowing movement as well) will begin the process where, to quote Robert Simpson, "we begin to understand Bruckner when we realise it is the movement of the Earth itself that is constant, not the flurries of activity on its surface". In the First Symphony the movement is on the surface, obvious and clear and open-hearted. This does not mean that the work lacks musical depth. It means that here Bruckner is out in the country and not so much inside the cathedral. The opening does not feature mysterious tremolos but comprises a march pervaded by dotted rhythms (mysterious in its own way, I find). The Finale is a real allegro which sustains its momentum, and it is Bruckner's only large-scale symphonic movement to start fortissimo. Much later Bruckner himself was astonished at the daring of the work. He was to produce nothing like it until he reached his Sixth.

The first movement contains

remarkable things, including a surprising and massive theme with a Tannhäuser-like accompaniment which does not return. (Tannhäuser was performed in Linz in 1863, and Bruckner first encountered Wagner's music then.) There are sensual violin passages both in this movement and in the Adagio. Also noteworthy is the fine transition to the recapitulation, at which point the home key emerges for the first time.

The Adagio is in A flat, but Bruckner gives no hint of this in the opening: a technique he used again in the Adagio of his Ninth Symphony. The movement features a soaring string melody of great beauty. The bold and impetuous Scherzo, in G minor, is thrilling with its fine brassy climaxes; the Trio section is calm.

The Finale was the first of the four movements to be composed! The development, with its buoyant rhythms, illustrates Bruckner's method of building up energy, and there is grandeur in the way the recapitulation sweeps in. This symphony shows none of the structural problems that Bruckner faced subsequently. It was revised in 1890/1 of his own volition, even though Bülow and Anton Rubinstein liked the Linz version and Levi urged him to stick to it. Along with the slowing-down of the Finale, the harmonic and textural revisions seem to me to detract from the youthful vigour of the original Linz score.

[Riccardo Chailly and Günter Wand are almost alone in having recorded the Vienna version of Symphony No. 1.]

SYMPHONY No. 2 in C minor

Composed 1872/3, revised in 1877 and 1891/2, first published 1892. 1877 version (with elements of 1872 version) ed. Haas 1938; 1877 version ed. Nowak 1965. 1872 version ed. Carragan in preparation.

Eduard Hanslick's critical attacks on Bruckner's music are only the most well-known of the adversities the composer had to endure. The conductor Otto Dessoff rehearsed the Second Symphony with the Vienna Philharmonic and returned it as "unplayable". Others complained at the fact that the first two (numbered) symphonies were in the same key. This was to ignore the works Bruckner wrote in the intervening years: the Masses in E minor and F minor and the Symphony No. "0", in D minor.

Swallowing his disappointment, Bruckner began work on his Third Symphony and made adjustments to the Second. Just over a year after the latter's rejection by Dessoff, some success came when Bruckner himself conducted the Vienna Philharmonic in the first performance in October 1873. The concert was organised by Johann Herbeck, the conductor and composer who had discovered the score of Schubert's "Unfinished" Symphony, and who was a keen supporter of Bruckner in Vienna. The evening included a fine organ improvisation by Bruckner, and the whole concert was well received--even by Hanslick. Nonetheless, the Second Symphony has since vied with the Sixth as the least played of Bruckner's symphonies.

The First Symphony is distinguished by its impetuous movement, and rhythmic drive is a

salient feature of No. 6. The underlying rhythmic flow of the Second Symphony is possibly more subtle; at all events there is powerful momentum here. The famous "Bruckner rhythm" appears (in dotted values) on the trumpet after 23 bars of the opening theme. The movement flows serenely, and one is led to perceive such devices as ostinato, double unison and augmentation as part of an integrated structure, even in a symphony known for its pauses. These pauses were among the targets of Dessoff's criticism.

The Adagio is superbly rich and for the first time shows Bruckner's mastery of broad, slow climaxes and of intensifying themes when they are restated. Quotations from the Mass in F minor enhance the devotional mood.

The Finale also has two quotations from the F minor Mass. This movement is associated with the first movement through the "Bruckner rhythm" and also through the ostinato figure from the start of the work. The movement can be seen as a struggle from C minor to C major.

It was not perhaps until the Fifth Symphony that Bruckner achieved a complete mastery of symphonic form. But the comparative neglect of his Second is undeserved. It has many wonders, beautiful themes and often a sense of pace and flow which can only be described as inspired. With regard to the editions, Robert Haas restored certain passages which Bruckner--perhaps at Herbeck's suggestion--cut in 1877. Among other things he reinstated the high, quiet solo horn instead of the clarinet at the end of the Adagio, and the repeat of the Scherzo and Trio.

SYMPHONY No. 6 in A major

Composed 1881. First published 1899 ed. Hynais; ed. Haas 1935; ed. Nowak 1952.

With Bruckner's Fourth Symphony one might have the feeling of being in a forest, and with the Fifth Symphony in a cathedral. With the Sixth I imagine myself in the mountains. It's a bright, optimistic work for the most part--shorter and more compact than its immediate predecessor. For many it should be easier to listen to. This could well be the work via which to approach Bruckner for the first time. Ironically, it has had to suffer neglect in the concert hall, and until fairly recently in the recording studio as well.

One of the main features of the Sixth Symphony is the dominance of rhythm, although metrical complexities are not obtrusive. What the ear relishes are the warm brass tones and the beautiful string writing. The relatively short Scherzo in A minor is quite slow. Bruckner brings to this Scherzo a marvellous shading and variation of light. It seems nocturnal and strangely relaxed, with nothing grotesque or frightening about it. Rather, the movement presents a scene of calm and mysterious quiet (viewed through the window of a cheerful dwelling, perhaps).

There are other wonders, too. One of them occurs in the first movement's coda. In sixty bars the music strides with apparent confidence and ease through a gamut of tonalities before arriving home.

The whole symphony seems

always to have power in reserve. This lends added assurance to the solemn Adagio in F, with its air of longing and solitude. Nowhere is the reserve more evident than in the Finale. On the one hand there is a feeling that the movement may be a little too short (although the proportions of the Sixth are right overall). On the other, there is the problem of the theme which starts at bar 130 and eventually, after passing through a number of keys, becomes stranded.* Perhaps the movement does need more space (and time)--but why worry? Discreet and wise, the projected sound-picture is wholly characteristic of Bruckner. Moreover, it matches the individual atmosphere of this particular work.

[Recommended recording (among a growing number available):
Sergiu Celibidache/Munich Philharmonic.
Live recording of 29 November 1991.
EMI 5-56694-2.]

* "I'm not the sort of Brucknerian who cannot see where his weaknesses are. He has weaknesses, quite definitely, and this idea of weaknesses comes to me because of the motets. They are small forms, three to five minutes, and they are so perfect of their kind that I actually say they are more perfect than the great symphonies. If you think of certain final movements in the symphonies: the Sixth in particular, which starts marvellously, but in between there is this motif that goes on for so long. That is the only symphony where I allow myself to make a cut." --Eugen Jochum

Interviewed by Graham Paul Eskill,
Records and Recordings, April 1979

BRUCKNER AS A SONG COMPOSER

by Angela Pachovsky

ACCORDING to an anecdote related by Max Graf, Bruckner was once asked by the singer Rosa Papier why he did not write songs like Johannes Brahms. Bruckner is supposed to have replied: "I could if I wanted to, but I don't want to."

This may be true of Bruckner's Vienna period, and there is no doubt that the genre of the piano-accompanied song has only a very modest share in his total oeuvre. But the compositions in Volume XXIII/1 of the Anton Bruckner Complete Edition — all but one of which date from his years in St Florian and Linz — are evidence that Bruckner did turn to the song several times over a period of roughly two decades. Most of the songs were occasional compositions, and in many instances Bruckner was on close terms with the dedicatees. There is a second category of songs or sketches intended as composition exercises.

Bruckner's first known essays in the genre of the song, the two sketches of Mild wie Bäche and Wie des Bächleins Silberquelle (Duetto), date from 1845-48. He may have intended to dedicate them to Michael Arneth, the Provost of St Florian's Abbey. In both cases Bruckner wrote out the complete vocal line and then stopped work for some reason.

Bruckner wrote his first finished song in 1851. Frühlingslied is dedicated to Aloisia Bogner, the daughter of the St Florian school director Michael Bogner, for her name-day on 21 June, which was also her fifteenth birthday. Bruckner greatly admired this young lady and had already dedicated two piano pieces to her. A 24-bar setting of a spring song by Heinrich Heine, the Frühlingslied is not only the shortest of Bruckner's songs but also the simplest with regard to harmony and formal structure (tripartite Lied form).

Five years later Bruckner composed the song Wie bist du, Frühling, gut und treu to words from the epic poem Amaranth by Oscar von Redwitz, which was also the source of the text of Bruckner's cantata Entsagen of 1851. Set in the Middle Ages, this poem had been first published in 1849 and was reprinted numerous times within the next few years. For his song Bruckner used five of the 14 verses of Amaranths Waldeslieder, a section of the poem in which Amaranth, the heroine, gives lyrical expression to her love for a knight she has met in a dream. The verses chosen by Bruckner are devoted entirely to praising God and Nature, and the song is dedicated to the prelate Friedrich Theophil Mayer, who was then the Provost of St Florian's Abbey. Until recently this song was ascribed to the year 1858, but the date was amended to 1856 after Erwin Horn discovered a fair copy in Bruckner's hand at a publishing house in Augsburg. Bruckner probably wrote the song not long after moving to Linz to take up his appointment as cathedral and parish organist. It would therefore have been a farewell present to his music-loving patron in St Florian. This is the most idiosyncratic and "experimental" of Bruckner's song compositions. The form is through-composed, the style dramatic, and the song features an often markedly independent piano part, whose well-nigh

BRUCKNER AS A SONG COMPOSER

orchestral character was realised in Franz Sales Reiter's 1886 arrangement of the piece for solo soprano, women's chorus and string orchestra.

Three other songs for solo voice and piano from the Linz period exist only in ms. copies, some of which contain entries or dedications in Bruckner's hand. These songs, too, were in all probability composed earlier than was previously assumed. A hitherto unknown copy of the song Herbstkummer (whose existence is vouched for only by a photocopy) is dated April 1864. The author of the text is given as "Ernst" in every instance, but it has not yet been possible to identify him, especially as there are approximately 50 possible poets with that surname or pseudonym. No further particulars are given in Charlotte von Bülow's setting of the same text under the title Röslein im Winter (Berlin, n.d.).

No date is given on the hitherto known copies of the two songs Mein Herz und deine Stimme and Im April, which Bruckner dedicated to the sisters Pauline and Helene Hofmann. Entries in Bruckner's earliest surviving pocket diary — for the year 1860 — tell us that by this time he was giving piano lessons to the daughters of the Linz industrialist Adolf Hofmann and his wife Josefine. It can, however, be assumed that Bruckner's acquaintance with this family commenced considerably earlier, especially as he was already staying in Adolf Hofmann's house at Pfarrgasse No. 197 when he attended a teachers' training course in Linz in 1840. The dedication copy of the song Im April was written on a special paper which, according to Paul Hawkshaw, Bruckner used for only two other compositions, Iam lucis orto sidere (1868 or before) and Abendklänge for violin and piano (1866). The song appears to be the earliest of these three pieces. Helene Hofmann, the dedicatee, married the Linz lawyer Heinrich Heissler on 18 September 1865. Since the song is dedicated to her under her maiden name, it may be assumed to have been written before that date. There is an interesting deviation from the original text which, one suspects, was not the result of a memory lapse, as may have been the case with other slight literary variants in Bruckner's songs. In the second verse of Emanuel Geibel's poem the original phrase "Wie leiser Liebesodem hauchet so lau die Luft" ["The air wafts as gently as a soft breath of love"] was changed by Bruckner to the more neutral "Wie leiser Himmelsodem" ["a soft breath of heaven"] — perhaps out of the consideration that his pupil was already engaged to be married.

On the other hand there are almost no clues to the date of Mein Herz und deine Stimme, which is dedicated to Helene's elder sister Pauline. It is not clear whether this song is identical with the "Liedlein" Bruckner mentioned to Rudolf Weinwurm in a message of 30 October 1858. The relatively simple structure — the vocal part is supported by an almost continuous triplet figure in the accompaniment — makes a date prior to Herbstkummer and Im April quite plausible.

The two latter works, like Mein Herz und deine Stimme, are part of the Romantic Lied tradition associated with Schubert, Mendelssohn and Schumann. But the greater degree of chromatic harmony and closer exploration of the text places them on a more advanced level. At the beginning of the song Im April, for example, the moist, hazy air of the spring evening is portrayed with arpeggios in the piano part. The shift from G minor to A flat major at the words "Und kann den Klang nicht finden so dunkel, mild und weich"

BRUCKNER AS A SONG COMPOSER

["And cannot find the sound, so sombre, mild and tender"] in bar 51 also serves to clarify the text. Here as in Herbstkummer Bruckner shows a fondness for echo effects in the piano part, the response to the singer being generally in a higher register.

Bruckner's Volkslied of 1882 is a special case. It was prompted by a competition sponsored by the Deutsche Zeitung for a "hymn for the German people of Austria" based on a text by Josef Winter. Bruckner was one of 1,320 participants — none of whom, incidentally, was awarded a prize. He sent in his manuscript in two versions, one for four-part male chorus a cappella, the other for voice and piano. The latter version is included in Volume XXIII/1 of the Complete Edition.

To round off this documentation of Bruckner's songs, an Appendix to the volume features a survey of the studies which Bruckner wrote under the supervision of his teacher Otto Kitzler in Linz; here, only the incipits have been reproduced. The sketches, which are all in the so-called "Studienbuch für Otto Kitzler", date from between Christmas 1861 and 22 August 1862. They illustrate Bruckner's engagement with various problems of musical form such as bipartite and tripartite Lied form or regular and extended periodic structure. The studies range from unfinished sketches, where often only the vocal line is completely written out, to complete songs such as Von der schlummernden Mutter or Des Baches Frühlingsfeier and — the most extensive of these pieces — the ballad of the Trompeter an der Katzbach.

Published in 1997, the volume is based on wide-ranging preliminary work by the late Leopold Nowak and Franz Burkhardt (d. 1978), supplemented by more recent discoveries of source material and contemporary research. Inasmuch as the present views on the dating of Bruckner's songs prove to be correct, it can be inferred that Bruckner's interest in the song for voice and piano came to an end not only when he moved to Vienna in 1868, but rather around the time that he applied himself to writing symphonic music.

THE ABOVE ARTICLE IS BASED ON THE PREFACE TO VOL. XXIII/1 OF THE ANTON BRUCKNER COMPLETE EDITION, TRANSLATED BY EUGENE HARTZELL, AND AN EXTENDED VERSION PUBLISHED IN THE JUNE 1998 "STUDIEN & BERICHTE" OF THE INTERNATIONALE BRUCKNER-GESELLSCHAFT, TRANSLATED BY PETER PALMER

-
- | | |
|---------|---|
| WAB 138 | <u>Mild wie Bäche</u> (?Ernst Marinelli), A flat |
| WAB 137 | <u>(Duetto) Wie des Bächleins Silberquelle</u> , G major
[2 sopranos] |
| WAB 68 | <u>Frühlingslied</u> (Heinrich Heine), A flat |
| WAB 58 | <u>Amaranths Waldeslieder</u> (Oscar von Redwitz), G major [tenor] |
| WAB 75 | <u>Im April</u> (Emanuel Geibel), A flat [contralto] |
| WAB 79 | <u>Mein Herz und deine Stimme</u> (August von Platen), A major
[tenor] |
| WAB 72 | <u>Herbstkummer</u> ("Ernst"), E minor [tenor] |
| WAB 94 | <u>Volkslied: Anheben lasst uns all zusamm'</u> (Josef Winter),
C major [four-part male chorus; arr for voice & piano] |

The portrait on the facing page is based on a drawing by Ludwig Grimm and taken from German Poetry of the Romantic Era ed. Osman Durrani, Leamington Spa / New York 1986.

Frühlingslied
(1851)

Heinrich Heine
(1797-1856)

Langsam und zärtlich

p
Leitend sie zieht durch
mein Gemüt
hohes Ge
lächel
Klingel kleines Frühlinglied,
kling hinaus ins Weiße, kling hinaus bis
an das Haus, wo die Blumen sprießen



Ben, wenn du
eine Rose
schaust, sag ich laß sie
grüßen, ich laß sie grüßen.

B R U C K N E R L E T T E R S (1 8 6 8) : P A R T I I
by Crawford Howie

Anton Bruckner

Herbeck's well-meaning letter seems to have intensified Bruckner's feelings of isolation and uncertainty. A report in the Neue Freie Presse on 17 June that the Gesellschaft der Musikfreunde had appointed Leopold Alexander Zellner, a teacher, composer and acoustician, to the vacant position at the Conservatory no doubt convinced Bruckner that a move to Vienna was now more or less out of the question[26]. He gave full vent to his feelings in a letter to Rudolf Weinwurm:

* Dear friend,

*

* No doubt you know what has happened and how it happened. After *
* you wrote, I made many requests in a letter to Herr v. Herbeck, but *
* these were by no means intended to suggest that I did not accept the *
* original conditions. I should have gratefully accepted the position *
* at any price. *

* I was waiting for the contract documents – and then it happened. *
* I am dreadfully unhappy about the whole thing, can neither eat nor *
* drink and expect that I shall have to make abject apologies. If only *
* I had seized the opportunity immediately, wretched fellow that I am! *
* Herr v. Herbeck's intentions were so generous! Why did I give in to *
* certain fears? *

* Just think of this prestigious position! Where and when will *
* there be another opportunity like it? I am a lost soul. Everything *
* gets on my nerves. If I had dreamt that anything like this would *
* happen, I would have travelled to Vienna every day. Take pity on me, *
* Weinwurm – I am in a hopeless position, perhaps abandoned for ever. *

* And so all is perhaps lost!!! You can have no idea of my torment *
* and dreadful sorrow; my only wish is for this not to affect your own *
* happiness. *

* If I had imagined that this would happen, I would not have *
* written a single syllable. Now I am in distress. *

* But I have only myself to blame for my stupidity and the *
* resulting suffering – bitter suffering. How could this have *
* happened? I only wanted to explore the possibilities of improving *
* the salary but should have accepted with alacrity; after all, 600 *
* florins and many lessons etc. would have provided sufficient *
* security. *

* Farewell, and think often of your grief-stricken friend *

* Anton Bruckner[27] *

On the same day (20 June) Bruckner, apparently convinced that he had ruined his chances of obtaining a post in Vienna and anxious not to stay in Linz for the rest of his life, wrote a remarkably undiplomatic letter to Hans von Bülow in Munich. It was patently the act of a confused and emotionally overwrought man:

B R U C K N E R L E T T E R S (1 8 6 8)

N.B. My address: Anton Bruckner, cathedral organist and choirmaster in Linz.

* Dear, highly esteemed Court Director,

*

* I am, Sir, extremely sorry to have to trouble you with a request, *
* particularly at a time when every moment is precious for you. I have *
* been compelled to do so by pressing circumstances. *

* I have been fortunate enough to make a name for myself in Austria *
* through my organ playing. In Vienna I have been repeatedly called *
* the best organist in Austria; I am qualified as a Conservatory *
* teacher (a pupil of Sechter's). I have written several large Masses, *
* the first of which was performed in the Court Chapel in Vienna with *
* such success that a second was commissioned by the Lord Chamberlain. *
* You, Sir, were good enough to examine some movements of my C minor *
* Symphony a few years ago. Permit me in confidence to make the *
* following request. If I am passed over in my own country, as I *
* cannot stay for ever in Linz, could I, on your recommendation and on *
* the recommendation of Herr Wagner, be granted an audience with the *
* King and play the organ to His Majesty with a view to perhaps *
* obtaining a position as Court organist or assistant music director, *
* either in the church or the Court theatre, in return for a better and *
* assured salary? Would this be possible, or is it completely out of *
* the question at present? I am confident that Herr Wagner, having *
* written affectionately to me a little while ago, would gladly do all *
* he could for me if there is any possibility at the present time. *
* Please be good enough to ask Herr Wagner. And then, I beseech you, *
* send me your own response and that of Herr Wagner as soon as possible. *
* If this is a possibility, how much could I expect as my annual income? *
* I await your reply most eagerly. *

* I humbly beseech you to treat this request of mine in the utmost *
* confidence and in particular not to divulge it to anyone in Vienna. *

* Will the third and final performance be on the 29th? If there is *
* the slightest opportunity, I would like to come to Munich to share *
* with Herr Wagner, my illustrious model, in the great pleasure and joy *
* which his superlative work inspires. My congratulations and deepest *
* respect! Please be so kind as to reply. *

*

* Your grateful servant,

* Anton Bruckner[28]

Bruckner was no doubt able to withdraw this request when he travelled to Munich at the end of June. In the meantime, Herbeck had been extremely active on his behalf and was able to inform him of a new, improved offer and to reassure him that there was no need for further impassioned outbursts of despair:

The king referred to in the above letter is Ludwig II of Bavaria, Wagner's patron. The first performance of Die Meistersinger was conducted by von Bülow in Munich on 21 June, the day after this letter was sent.

BRUCKNER LETTERS (1868)

My dear Herr Bruckner,

Everything is going well! So calm yourself! Do you place so little trust in my given word that you feel constrained to indulge in such wretched outbursts? It is not true that there is no place for you anywhere and that your own country rejects you. You must surely realise that a question of one's livelihood cannot be dealt with in a flash, particularly when important and well-grounded fears are expressed by the person concerned. And now, for your reassurance, I am able to inform you that the governing body of the Gesellschaft is prepared to increase your income to 800 florins (in return for an extra three hours' teaching per week), and that your eventual appointment as an Imperial Court organist (designate) is only a formality. Your appointment at the Conservatory must first be settled by contract, needless to say (and this can be effected in a very short time), before your appointment as a Court organist can be recommended to His Majesty the Emperor.

I am not yet able to send you the text of the contract because that cannot be finalised until the next board meeting. (I am expecting notice of a meeting in the next few days.) Do not forget that all information concerning your appointment as a Court organist must remain secret.

And so, if you are pleased with today's news, write me a couple of lines — but let there be no distress or despair, as it would be unjustified in your present position. Reflect that many a talented musician in Austria has not been able to achieve your present position (not to mention your future one); that we are prepared to do all we can for you in the present circumstances; and that, as I have said, the entirely natural questions about financial provision in the event of illness which you raised, and which I sanctioned, together with your request for an increased salary, have caused a delay — due to no fault of mine.

Your affairs will now take an uninterrupted, straightforward and favourable course. Nobody can spoil things apart from you yourself, were you to send other people the same kind of emotional letter as the one I received from you today. So do not go "out of the world" but "into the world". Let there be no unworthy despondency in a man and artist of your calibre! You have no occasion for it.

Kind regards, and sincerely yours,
Joh. Herbeck[29]

After the uncertainties and emotional upheavals of the preceding weeks, Bruckner's affairs now proceeded more smoothly and assumed the uninterrupted course predicted by Herbeck. On 28 June Bruckner wrote to the administrative body of the Conservatory, accepting the appointment "with gratitude" and asking that it be finalised and ratified.[30] The appointment was made official on 6 July, and Bruckner wrote a second letter to the Conservatory formally accepting the position:

B R U C K N E R L E T T E R S (1 8 6 8)

* I wish to thank you most sincerely for the written reassurances
 * and, trusting in the guarantees which have been made, wish to inform *
 * you that I have finally resolved to accept the teaching posts offered *
 * me and so, God willing, will be ready to take up this highly *
 * prestigious position in Vienna at the beginning of October. *
 * *
 * Yours faithfully, *
 * Anton Bruckner[31] *

At the end of July Bruckner informed the church authorities in Linz that he had accepted a position at the Vienna Conservatory. Just as he had earlier asked Friedrich Mayr at St Florian to hold his organist post in reserve until he had become firmly established in Linz, he now asked for his Linz position to be held in reserve for some time, adding that it would bring him great comfort and peace of mind. Thanks to the supportive intervention of his friend Bishop Rudigier, Bruckner was able to leave Linz without any nagging doubts about his future security.[32]

A letter from Ignaz Dorn throws some further light on Bruckner's ambivalent feelings during the summer of 1868. Dorn had written an earlier letter congratulating Bruckner on his new appointment, and Bruckner appears to have misinterpreted Dorn's words. Dorn now attempted to clear up the misunderstanding:

Dear friend,

I cannot understand why you should have found my letter so disquieting as to have second thoughts about your decision. To see a danger in it for you was far from my intention — on the contrary, I congratulate you on your new sphere of activity. The fact that I alluded to your previous position, which was by no means an unimportant one, and even highlighted it because there are so few available was not intended to make you question your move. I was simply surprised that, after spending such a long time in Linz, you are leaving it so decisively. Other than that, do not have any further scruples.

What I wrote was of no particular moment, however you may have interpreted it. —

Or do you feel that I was unjustified in attaching so much importance to your previous position in Linz? Could I have ignored it? To me, its significance was such that I could not avoid mentioning it, if only because of the long duration of your activities, which still revive happy memories, e.g. your Mass, Symphony etc. Because you have improved your position, however, on which I congratulated you in my first letter and congratulate you again in this one, I can put your mind at rest and completely reassure you here and now in accordance with your wishes. So cast away all your doubts and be persuaded that

Ignaz Dorn became one of Bruckner's closest friends at Linz in the 1860s. He introduced Bruckner to a certain amount of contemporary music, including works by Berlioz, Wagner and Liszt (Faust Symphony). He moved to Brno in 1866. An article on Dorn is planned for a future issue.

B R U C K N E R L E T T E R S (1 8 6 8)

all of us who know you delight in the knowledge that you are a professor in Vienna! As you are so often the topic of conversation here, I cannot refrain from talking about your two compositions (Mass and Symphony) and from drawing particular attention to your virtuoso organ playing and fugal extemporisation. That is certainly the truth! Ask my colleague Kitzler. We often sit and chat with a bunch of musicians. Have you heard Wagner's Die Meistersinger? I consider it his greatest work! His other operas are so marvellously beautiful, of course — fine polyphonic works — but counterpoint in Die Meistersinger is particularly prominent. Be sure to have a good look at the score. You will find that it confirms this. — And so, farewell. My writing has come to an end, and so have your doubts. Let me hear from you again soon. Best wishes, dear Professor, from

Your friend
Dorn,
Kapellmeister

I addressed my first letter to Vienna because I thought you were already there. As you have written that you will be in Linz until October, I am sending this letter to Linz. My first letter was obviously forwarded to you from Vienna! [33]

The only matter still not fully resolved was Bruckner's appointment as an organist-designate at the Court Chapel. Once again Herbeck intervened on Bruckner's behalf and wrote a letter of recommendation to the Lord Chamberlain:

Your obedient servant wishes to support the request by Anton Bruckner, cathedral organist in Linz, that he be graciously offered the position of organist-designate at the Hofmusikkapelle.

As an organ virtuoso Bruckner has no equal in the Empire. Commencing next semester, the Gesellschaft der Musikfreunde in Vienna has appointed him professor of counterpoint and organ playing at the Conservatory in place of Professor Sechter, the deceased Court organist and one of the most important names in the area of music theory — which speaks volumes for Bruckner's outstanding ability, and in his present position in Linz he has an excellent reputation as both man and artist.

Bruckner's appointment would enrich the circle of outstanding artists in the Court Chapel in a desirable manner, and there would be absolutely no financial outgoings incurred by the Court treasury.

I trust, my lord, that this information will help reassure you that you are dealing with no unworthy applicant, should you speak on his behalf to His Majesty the Emperor. [34]

The two compositions mentioned by Dorn are Bruckner's Mass in D minor and First Symphony. Otto Kitzler (1834-1915) preceded Dorn as theatre conductor at Linz and was Bruckner's tutor in orchestration, form and composition from 1861 to 1863. A devotee of new music, he gave the first Linz performance of Wagner's *Tannhäuser*. He moved to Temesvar and subsequently to Brno, where he directed the Musikverein and Music School.

B R U C K N E R L E T T E R S (1 8 6 8)

In his formal report to the Emperor, Prince Hohenlohe-Schillingsfürst enclosed Herbeck's request and added the further recommendation:

As it has always been customary to secure artists of outstanding reputation for the Court Music Chapel, and Bruckner is certainly described as such; as, moreover, there is a greater need for organists to be employed not only in Vienna but also in Your Majesty's other residences; and as, finally, Bruckner's appointment as unpaid organist-designate would not incur any extra expense, may I ask Your Majesty's permission to have the customary designate authorisation made out for Anton Bruckner.[35]

The Emperor Franz Josef duly ratified Bruckner's appointment, and Herbeck was informed a few days later. Herbeck immediately sent Bruckner a telegram to give him the good news and then wrote an official letter advising him that he had been appointed an organist-designate at the Court Chapel and was entitled to use the appellation "Imperial Court Organist". He was also a candidate for a definitive post and would be required in the meantime to act as a substitute organist as often as necessary.[36]

After moving to Vienna Bruckner maintained contact with his friends[37] in Linz. Letters from Alois Weinwurm and Moritz von Mayfeld indicate that Bruckner had already written to them commenting enthusiastically and favourably on musical life in Vienna. Alois urged him to make sure that he obtained sufficient financial remuneration for his artistic endeavours:

Dear friend,

I was very happy to read your welcome lines and to learn that all is extremely well with you. I congratulate you — it must be good for you to be able to associate with true artists. Your successor with the choral society, whom I have not yet met, is enjoying tremendous praise.

Otherwise everything is as it always has been in our neck of the woods. The great artistic delights have already started — Musikverein — Frohsinn — Sängerbund — Eintracht — and several other music societies; in short, the poor public will need to be pretty thick-skinned. There is something I would urge you to do. Make use of your patrons while the iron is hot. Those who secured the Court appointment for you almost certainly have the power to obtain a salary for you. There are enough funds to ensure that a deserving artist like you is supported in the most generous way. So give these gentlemen no peace — it must come about, and I am convinced that it can and will come about.

Next time you favour me with a few lines, give me your address.

Warmest good wishes from
Your true friend
A. Weinwurm[38]

Moritz von Mayfeld was clearly delighted that Bruckner had not taken long to find his feet in Vienna:

B R U C K N E R L E T T E R S (1 8 6 8)

Most illustrious maestro!

I am very pleased to hear that you are having a good time in Vienna, and that circumstances are beginning to turn out as favourably as I predicted. That there is now the prospect of triumphs in "foreign parts" for you surpasses even my own expectations. I hope that you will give me further information in due course about this Nancy opportunity.

My wife sends you her very best wishes and, as you know, takes the keenest interest in your artistic endeavours. As she is travelling to Vienna with her sisters next Friday, she will at all events hear your Mass if it is really to be performed in the Court Chapel on the 22nd (or the 29th). She is very much looking forward to it but is concerned that she may be unable to get a seat in the small chapel and would therefore be most grateful if you could be of some assistance to her in this respect. I also hope to come and to be able to extricate myself from my duties here for the day. So could I ask you to write or send a telegram confirming the date.

I am very envious of the many beautiful things which you are able to hear in Vienna, in contrast to the very meagre fare which is served here.

I have also to tell you that a Fräulein v. Lucam, a harmony student, will contact you about lessons some time this month. She is a very good pianist and an enthusiastic musician.

And so until we probably see each other on the 22nd!

Yours sincerely,
Mayfeld

If you should see Dr Hanslick, Laub or Körer, please give them my best wishes.[39]

As 1868 drew to a close, Bruckner looked forward to spending Christmas with his friends in Linz. Johann Baptist Schiedermayr, the Dean of Linz Cathedral, received the following letter from him:

* Dear Dean,

*
* Above all I must thank you for all the kindness that you have shown *
* me. I shall never, ever forget it! For the sake of my nerves I shall *
* not describe how difficult it was, Your Grace, to take my leave of you. *
* I can find no words to describe how much I miss you. I also sorely *
* miss every spiritual contact with the exception of Father Schneeweiss, *
* who visited me recently. Otherwise I am well and in very good health; *
* moreover, everyone is well disposed towards me. The churches I *
* normally attend are the chapel of the Bürger-Versorgungshaus, St *
* Stephen's and the Court Chapel. I have free admission to concerts and *
* to the Court Opera. My Mass is to be performed in January, as further *
* rehearsals are needed and Imhof has not been available. I certainly *
* hope that it will be possible to spend Christmas in Linz. Then Your *
* Grace will find me camping on the doorstep; I am so looking forward to *

BRUCKNER LETTERS (1868)

* it, and find it comforting that Your Grace will have some idea of the *
 * pleasure I get from being in your company. I also look forward very *
 * much to seeing His Grace the Bishop again. I beg you to convey my *
 * deepest respects to him; on 3 December I prayed, but did not write; I *
 * do not have his address and didn't risk it. *
 * Please give your sisters my regards. With the deepest respect, *
 * Your Grace, from your grateful servant *
 * *
 * Anton Bruckner *
 * *
 * N.B. My address is Währingerstrasse 41[40] *

NOTES TO PARTS I and II

[1] Both letters are dated 30 Dec 1867. Printed in Harrandt, A. and Schneider, O. (eds), "Briefe 1852-1886", Anton Bruckner Gesamtausgabe [HSABB] XXIV/1 (Musikwissenschaftlicher Verlag, Vienna 1998), 75-76.
 [2] HSABB, 77-78. [3] Review in the Linzer Zeitung, 7 Jan 1868. [4] Article in the Linzer Zeitung, 11 Jan 1868. [5] Review in the Linz Tagespost, 9 Jan 1868. [6] HSABB, 77. [7] HSABB, 79. [8] HSABB, 78. Part of this letter is translated in H.F. Redlich, Bruckner and Mahler, London 2/1963, 30. [9] HSABB, 78-79. [10] HSABB, 79-80. [11] 7 Apr 1868. [12] See HSABB, 80-82 for both letters, dated 8 and 16 Mar 1868. [13] HSABB, 82-83. [14] See HSABB, 83-84 for these two letters, dated 4 and 10 Apr 1868. [15] HSABB, 84. Bruckner's D minor Mass was not given in Salzburg Cathedral until Sep 1870. [16] HSABB, 85. [17] According to Schobert, one of the orchestral players; see Göllerich-Auer, AB. Ein Lebens- und Schaffensbild [G-A] III/1, Regensburg 1932, 420-21. [18] HSABB, 85. [19] 13 and 12 May 1868. [20] 19 May 1868. [21] See G-A III/1, 443f. [22] HSABB, 86. [23] HSABB, 87. Hanslick's article in the Neue Freie Presse (19 May) referred to Bruckner's "forthcoming appointment" at the Conservatory. [24] HSABB, 87-88. [25] HSABB, 89. [26] In fact, a later report in the Wiener Zeitung (14 July) makes it clear that at least three new appointments had been or were about to be made for the new semester in Oct 1868. [27] HSABB, 90. The letter which Bruckner sent to Herbeck has not been found. [28] HSABB, 90-91. [29] HSABB, 92. [30] HSABB, 93. [31] HSABB, 93. [32] HSABB, 93-94 for Bruckner's letter to the church authorities; HSABB, 96-97 for Bishop Rudigier's letter (25 Aug) to the government offices in Linz. [33] HSABB, 94. The previous correspondence between Bruckner and Dorn has been lost. [34] HSABB, 95. [35] The full text of the report (30 Aug) is reproduced in Anton Bruckner Dokumente und Studien [ABDS] 1, Vienna 1979, 47. [36] See ABDS 1, 48 for the Emperor's authorisation (4 Sep) and ABDS 1, 51 for Herbeck's letter to Bruckner (9 Sep). [37] In Jan 1868 Bruckner had been reappointed director of the Frohsinn male voice choir, who gave a farewell soiree for him on 29 Sep. [38] HSABB, 98. [39] HSABB, 99. The first paragraph refers to an invitation to play the organ at a festival in Nancy. - Although the first rehearsal for Bruckner's new F minor Mass took place on 20 Nov, a second was delayed until 16 Jan 1869. According to Bruckner, Herbeck found the Mass too long and unsingable (G-A IV/1, 78). The first performance did not take place until 16 June 1872, when the work was given in the Vienna Augustinerkirche. - Laub and Körer have not been identified. [40] HSABB, 99-100. Karl Schneeweiss was Bruckner's father confessor. A performance of Bruckner's D minor Mass was scheduled for 17 Jan 1869 but replaced by a work not by Bruckner. Irnhof was a councillor in the court chancellery (cf n. 1). 3 Dec was Bishop Rudigier's name-day.

Crawford Howie's new e-mail address is: acrhowie@dialstart.net

F E E D B A C K

ANDREA HARRANDT writes from Vienna:

It is now three months ago that the Bruckner Conference took place in Nottingham. It was really a pleasure for me to take part in it and I once again want to say thank you for all you did for me.

It was very interesting for me to read the review of Robert McColley [July 1999]. But there is a little mistake on p. 13: concerning the letters from America, I have only the one from Milwaukee. The others (from St Louis, Cincinnati etc.) are only mentioned by Bruckner in his own letters. We do not know whether he really got them or not!

Andrea Harrandt's conference paper on the correspondence of Bruckner's later years will be published in this journal next year.

* * * * *

MICHAEL G. HEENAN of Canterbury writes:

Although your distinguished contributor Dr Biba [March 1999, p. 17] may consider it nit-picking, I wonder if I may just point out that there were three emperors in Europe in the 1880s and that all of them (not only the Emperor of Austria) were kings as well. Indeed both the Emperor of Russia and the Emperor of Austria were kings many times over, only the German Emperor modestly confining his royal title to one. Of course the Queen of England had been Empress of India since 1877, but perhaps in the context, that doesn't count!

* * * * *

HOWARD JONES (Sheffield) writes:

I share Jeremy Wilkinson's enthusiasm [July 1999, p. 6] for the Swoboda recording of the Sixth Symphony, which really should be reissued on CD. However, the latest update of Lani Spahr's listing on the internet identifies Adler (in 1952) as even slower (10.38) in his reading of the scherzo on Tahra TAH 239-40. Swoboda (ca. 1951) takes 10.01 according to this listing. Both recordings were with the Vienna SO.

Furtwängler took 7.37 in 1943 and G.L. Jochum in 1944 took 8.12. Most recordings take between eight and nine minutes for this movement.

Our latest information gives the website of Lani Spahr as:

<http://www.mv.com/ipusers/reingold/bruckner.html>

Another useful website, giving Deryk Barker's HTML version of David Griegel's "Bruckner Symphony Versions", is:

<http://www.camosun.bc.ca/~dbarker/bruckner.html>

PETER PALMER writes:

I have traced another Bruckner-related piece by Joseph Braunstein in addition to those listed by Benjamin Korstvedt in our last issue. In April 1959 the Musical Quarterly published Braunstein's review of Anton Bruckners Symphonien by Ilmari Krohn, a monumental three-volume study which appeared in Helsinki and Wiesbaden between 1955-57.

Ilmari Krohn is acknowledged as the founder of musicology in Finland. He began by researching folk music, becoming a lecturer at the University of Helsinki in 1900 and a professor in 1918. In 1937 he completed Musiikinteorian oppiakso, a five-volume course in music theory. The last volume, dealing with the doctrine of forms, is said to continue the German theoretical tradition epitomised by Adolf Bernhard Marx and Hugo Riemann. Krohn sought to establish a new hierarchy of forms with the aid of the rhythmic laws of Ancient Greek poetry. He also composed original works such as the opera Tuhotulva ("The Destructive Flood"), based on his analyses of Wagner. He wrote extensive German-language studies of the symphonies of Sibelius and Bruckner. These books are devoted partly to formal analysis, partly to Stimmungsgehalt, meaning the narrative or atmospheric content.

In his review of Krohn's Bruckner book, Joseph Braunstein remarks that the reader has first to learn Krohn's formal terminology and then to memorise about a hundred abbreviations. "Looking at the profusion of these charts, lists, and tables [...] one hardly believes one is reading a book on music." Braunstein was similarly dismayed by the catalogue of names for musical ideas, in which he saw the influence of the Wagner exegete, Hans von Wolzogen. "There are, for instance, king, message, creed, Magnificat, camel, serpent, applause, monster, consolation, blessing, hell, rebel, martyr, surf, lightning, skeleton, ray, triumph, ecstasy, sunrise, prophet, cherub, seraph, cross, dragon, and angel motifs." In conclusion, Braunstein professed the greatest respect for the author's idealism. As a former orchestral musician familiar with Bruckner, however, he was unable to endorse either Krohn's technical or his spiritual approach.

"MUSIC ANALYSIS". The greater part of the March 1999 issue of Music Analysis (Vol. 18, No. 1) is allocated to Bruckner. In his article "Bruckner's Way" the late Derrick Puffett examines in depth the Adagio of the Ninth Symphony. Kevin J. Swinden, of the University of Mississippi, writes on Bruckner's last organ work.

Derrick Puffett died in 1996, aged fifty, after a distinguished career at Oxford and Cambridge. Typical of his many writings were his contributions to an English National Opera guide to Wagner's Siegfried and the handbooks on Richard Strauss operas he compiled.

Music Analysis is issued by Blackwell Publishers Journals at 108 Cowley Road, Oxford OX4 1JF and at 350 Main Street, Malden, MA 02148 in the U.S.A.

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The final issue of CHORD AND DISCORD, reported in July, is available on request from The Bruckner Society of America, 2150 Dubuque Road, Iowa City, Iowa 52245 9632.

C A L E N D A R

A conference in honour of Bruckner's 175th birthday will be staged in VIENNA between 11-13 November. The joint promoters are the Anton Bruckner Institute (Linz) and the Austrian Academy of Sciences (Commission for Musical Research). Scholars from Austria, Germany and the United States of America are expected to take part. The main subjects will be the editing of sources for the Collected Edition, music analysis and reception history.

The conference will be held in the building of the Old University, where Bruckner taught harmony and counterpoint. The Bruckner monument by Tilgner and Zerritsch is to be re-located in the inner courtyard after its restoration (it was removed from the Vienna Stadtpark following acts of vandalism).

For conference details, contact the ABIL, p.A. Kommission für Musikforschung der Oesterreichischen Akademie der Wissenschaften, Fleischmarkt 20-22, A-1010 Vienna. Tel. (01) 512 91 84-64, Fax (01) 513 38 51, e-mail: Andrea.Harrandt@oeaw.ac.at

Martin Pickering will conduct Mansfield Choral Society in Bruckner motets at St Philip Neri Church, Chesterfield Road, MANSFIELD on 13 November. The programme includes Fauré's Requiem, Stravinsky's Mass and a new piece by Patrick Hawes. The choir sang Bruckner at St James', Grimsby in July.

A performance of Ferdinand Loewe's 1888 version of Bruckner's Fourth Symphony has been announced for NEW YORK CITY on 1 December. Leon Botstein is to conduct the American Symphony Orchestra.

Bruckner's Seventh Symphony will be given by the London Philharmonic under Kurt Masur at WARWICK Arts Centre on 2 December (tel. 024 7652 4524) and at the Royal Festival Hall, LONDON on 4 December (tel. 0207 960 4242).

Up-and-coming British composer Thomas Adès is to conduct Bruckner's Fourth Symphony and music by Sibelius in a concert by the City of Birmingham Symphony Orchestra at Symphony Hall, BIRMINGHAM on 23 February 2000 (credit card hotline 0121 212 3333).

We hear that Priory Records have a few copies in stock of Bruckner Choral Works recorded in 1991 by the Roberts Wesleyan College Chorale (Albany TROY 063). This includes the first recording of the secular pieces Germanenzug, Trösterin Musik and Das deutsche Lied.

As well as recording the Oeser edition of Bruckner's Third Symphony as part of his Concertgebouw cycle (see pp. 14-15 of this issue), Bernard Haitink has recorded the 1877 Nowak version with the VPO on Philips CD 422 411.

Regional meetings of Journal readers and contributors are provisionally planned for SHEFFIELD on the afternoon of 15 April 2000 and CENTRAL LONDON next September. More details in our next issue.

Personal subscribers should have received a **free enamel badge** with this issue. Do please wear it at concerts, and when claiming discounts offered in the Journal.

Donations are gratefully acknowledged from Milos Dolejsi, Charles Eble, David Woodhead.