



The Bruckner Journal

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

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

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Editor: Peter Palmer

Managing Editor: Raymond Cox

Associate Editor: Crawford Howie

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Translation (Gunnar Cohrs)
by John A. Phillips.

Silhouettes by Otto Böhler.

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ON FINALES by LEOPOLD NOWAK

First movement - Scherzo - Adagio do not imply simply a cyclical series for Bruckner; they are a spiritual ascent. The artistic life - human life - God: this point is the highest to which one can aspire. And yet the symphony categorically demands a fourth and further stage, the synthesis: it demands a finale [...] It is rather as though each individual symphonic work, like each human life, must be prepared to account for itself. When it is finished, complete, it no longer belongs to its creator alone, as it did during the hidden process of creation, but to all eternity. No longer a part of this world, [...] it is there to continue exerting an effect beyond time and space of its own accord, as part of a preternatural process. That this is the philosophical meaning of the symphonic finale will be clear from history. There is an unbroken line leading from Mozart's "Jupiter" Symphony via Beethoven to Brahms and Bruckner.

From a metaphysical standpoint it may seem almost self-evident (although it will always be a matter for regret) that the finale of the Ninth was not completed [by Bruckner]. The sketches show that it was intended to be based on a bold and defiant principal theme, which would be submitted to fugal treatment, and a broadly flowing chorale. After the third movement's wonderful repose, the "farewell to life", would have come renewed unrest, the urge towards intensification, and a conclusion. Then death intervened, as though to say to the composer that He, the Lord, no longer required this self-justification.

[From an address given in 1949 and published in Leopold Nowak: *Reden und Ansprachen*, Mozartgemeinde Wien 1964]

C O N C E R T S: Berlin and London

In April I was in Berlin for a Philharmonic performance of Bruckner's Eighth under Nikolaus Harnoncourt. This was my first visit to the Philharmonie. Even 40 years after completion the auditorium strikes one as futuristic. It's a large space, but the sight-lines are thoughtfully managed; one focuses on the platform with a comfortable feeling of intimacy. The sound too is good. I did think the bass a tad light and the highest frequencies a trifle bright, and the dynamic range might have been greater in the loudest passages. But the space conjures a fine balance between beauty of sound and clarity of detail.

This must be an interim report on Harnoncourt's account of the Eighth. I heard the first (**April 4**) of three concerts, each recorded for Teldec. It will be two CDs because Harnoncourt broke through the 80-minute barrier. How much of the first concert will reach them I don't know; I imagine the other two performances to have been tighter. Harnoncourt chose Nowak's edition of the 1890 version (he has opted for Haas in the other Bruckner symphonies he has given so far). He took a bold, fired-up view of the first movement that urgently looked for the summit - and found it. The scherzo was fast, although slightly retarded by an emphasis on Bruckner's vertical construction; the trio was kept moving at a suitably related tempo. Harnoncourt began the slow movement impatiently but yielded later, producing some truly sublime moments. His strangely prosaic, somewhat lumbering Finale left me cold. His priority was, perhaps, to clarify its structure, but the music never took wing. One member of the audience booed Harnoncourt at the end, although there was nothing controversial about his interpretation. The rest of the audience refused to stop applauding until, the orchestra already departed, Harnoncourt returned for a solo bow (a Philharmonie tradition?). I look forward to the CDs in order to hear certain things more vividly.

No sooner returned from Berlin than I was in London's Royal Festival Hall for Bruckner's Third given by the London Philharmonic Orchestra under Bernard Haitink (**April 5**). As in his more recent recording, Haitink used Nowak's edition of the 1877 version. I can't say I'm worried about hearing the scherzo coda that Bruckner - and Oeser - decided we shouldn't. Haitink paid homage to Bruckner's structural aspirations with a continuous line and his innate ability to shape episodes without emphasizing them.

Both Bruckner symphonies played at this year's BBC Proms in the Royal Albert Hall were disappointing. The Seventh was given by the Berlin Philharmonic under Haitink, replacing Abbado. Haitink's conducting was as lucid as ever, but there was something about the orchestra's sound and attitude I didn't like. It's a rather soloistic band, not entirely unanimous. Unlike the majority of people, I felt outside this rendition (**August 28**). - There was a lack of gravitas about Bruckner's Third under Ivan Fischer, who opted for the 1889 version (Nowak). Again, I was "outside" Fischer's reading (**August 25**). The slow movement seemed too fast from the outset; the quicker passages sounded rushed and matter-of-fact. The Budapest Festival Orchestra played well enough, but this 55-minute performance seemed longer because the lightness of approach never really got beneath the music's skin. So much about its emotion and imagery was left unsaid. Shouldn't Bruckner's Third be darker and deeper?

Colin Anderson

Edinburgh: WHAT THE PAPERS SAID

In tribute to the bracing winter weather hurtling over Lake Erie, Clevelanders have been known to call their fair city "the mistake on the lake". But there's no mistake about the Cleveland Orchestra. I'd happily get icicles on my nose if it meant I could regularly hear the kind of razor-sharp and polished playing that we heard in the Usher Hall on Tuesday [**August 15**]....A well-drilled, well-oiled machine, then? No, better than that. Christoph von Dohnányi may not be the most charismatic conductor around, but he has more heart than his lordly podium manner suggests....And then on to Bruckner's Fourth Symphony - far more Dohnányi's cup of tea than the Berlioz Damnation of Faust heard on Sunday. He conducted this from memory. But however wayward Bruckner's structure appeared, Dohnányi knew exactly where he was going, clearing the path for the composer's mood swings with expertly judged rallentandos, climbing the big exultant peaks but still leaving extra muscle power for the Everests to come....

Geoff Brown, The Times

If you come regularly to Edinburgh in August, you will hear all the world's top orchestras. In time, you get to know the particular, memorable character of each of these outfits. The Cleveland Orchestra is one of these great ensembles, yet it is very difficult to place it. Their performance of Bruckner's Fourth Symphony under Christoph von Dohnányi seemed to aim nowhere. You can find negatives; it was not massive, not brilliant, not hurried, not warm. Indeed, its coldness suggested at first that they meant to engage with Bruckner's strange heartlessness....

Raymond Monelle, The Independent

Like the splendour of a sunrise slowly spreading across the horizon, the final pages of Bruckner's Fourth Symphony ascended from a shimmering silence towards a climax that bathed the auditorium in a blaze of sound in this performance by the Cleveland Orchestra under Christoph von Dohnányi. It was a glorious moment; it sparked poetic thoughts and excited a state of exultation; and it was thoroughly in keeping with an interpretation that had consistently illuminated not only the symphony's grandeur of structure but also its lyrical glow and expressive force....

Geoffrey Norris, The Daily Telegraph

Nottingham

Nottingham Symphony Orchestra is an old-established amateur orchestra which began to take on a new lease of life in the 1980s under the baton of Derek Williams. Their account of Bruckner's Seventh Symphony in the Church of St Mary the Virgin (**July 8**) was more than creditable, not least because the conductor had given much thought to questions of balance in tricky acoustics. Centrally placed, with the horns and Wagner tubas on one side and brass on the other, the woodwind section really made itself heard (one tends to forget that Bruckner was the near-contemporary not only of Wagner but also of Dvorak). There was expressive phrasing on the one hand, an epic sense of scale on the other. The temptation to insert percussion at the Adagio's climax was resisted. - In the same concert Natalie Shaw played a violin concerto by Vieuxtemps--who went to Sechter for lessons over 20 years before Bruckner.

Peter Palmer

**Albert Bolliger plays Historic Organs
in Austria. Vol. 1: Oberösterreich,
Vol. 2: Niederösterreich**

Sinus 8001 and 8002 [from Sinus-Verlag AG,
P.O. Box 526, CH-8802 Kilchberg-Zurich,
tel./fax 0041 1 715 53 19]

These two CDs featuring organs in Upper and Lower Austria are 'about' rather than of Bruckner. Albert Bolliger plays a wide selection of organ music ranging from the 15th-century Buxheimer Orgelbuch to the late 18th and early 19th centuries (several works by Albrechtsberger and an intriguing Fugue in D minor by Schubert). Many of the organs used would have been known to Bruckner, and three have strong Brucknerian connections.

The accompanying booklets supply information about the composers and works and - of particular interest for organists - registration details.

The instruments include: the restored 17th-century great organ at Schlägl monastery, the restored 16th-century chamber organ at Kremsmünster abbey, the 16th-century regal at Lambach abbey, the 18th-century choir organ at Wilhering abbey, the restored 18th-century Vymola organ and early 19th-century Kober organ at Heiligenkreuz abbey, and the restored 18th-century Hencke organ at the pilgrims' church of Maria Kirchbüchl.

Bruckner had a very high opinion of the choir organ at Wilhering. Anton Weiss, the uncle of Johann Baptist Weiss (Bruckner's cousin and first organ teacher) was organist there, and Bruckner paid several visits to the abbey when working in Linz and, later, Vienna. His association with Kremsmünster, the large Benedictine abbey founded in 777, resulted partly from his friendship with the Loidol brothers, one of whom - Oddo - was a priest there. He visited Oddo many times and entrusted several of his manuscripts to him. Some are still in the abbey library. During his summer vacation in 1888, Bruckner spent some time at the abbey working on his Eighth Symphony.

About nine months later Bruckner and his young friend, Friedrich Eckstein, visited Heiligenkreuz abbey. Bruckner was cordially received by the abbot and asked to play the organ. He obliged with one of his memorable improvisations on a chorale theme. Bruckner's connections with the fairly isolated Schlägl monastery are more tenuous. Adolf Trittinger is said to have received the autograph of a Tantum ergo by the composer (possibly WAB 50) on leaving the monastery in the early 1930s. How it got there is a mystery!



Crawford Howie

Bruckner: Symphony No. 1 (unrevised Linz version, prepared by William Carragan from the critical report of Robert Haas); **Adagio** (1876), Symphony No. 3
 Royal Scottish National Orchestra/Georg Tintner
 Naxos 8.554430

THIS is the first recording of Symphony No. 1 as prepared by the composer in 1866; the usual "Linz" version is itself a revision. The Finale has the most important changes, the most easily recognised being the trombones inserted near the end. It does seem a most satisfactory ending.

As with other recordings from this source, the sound often seems constricted where it ought to be open. The strings are thin (is this the fault of the Henry Wood Hall, Glasgow, or the engineering?). To be fair, the brass playing is very fine, and Tintner keeps a good balance with the other sections. Overall, however, his reading has less character than some others in this series. To my ears this performance is the 'saucy little besom' tamed, sounding rather ponderous at 55 minutes. Compared to those by Karajan, Jochum or Solti, it lacks fire and mobility. All the same, here is an important edition of Bruckner's first thoughts, and every Brucknerian will find it of interest.

Raymond Cox

WILLIAM CARRAGAN has supplied the following notes:

In the first and second movements, the following measures in Haas's 1877 edition were not present in the [orchestral] parts and were therefore eliminated--

I 83 at 2:57, 185 at 8:18, 199 at 8:49, 221 at 9:34, 320 at 13:15, 350 (second last)

So the Hauptsatz is of 345 measures in 1866, rather than 351 as in 1877. (Bruckner added measures near the end of all four movements of the Second at this same time.)

II 167 (second last)

Thus the Adagio is of 167 measures in 1866, rather than 168 as in 1877. --The Scherzo has the same count in both variants. Then the following measures were added by me to the Finale, to bring it in line with the 1866 parts--

IV 139A at 5:20, 143A at 5:31, 147A at 5:42, 181A at 7:14, 184A at 7:24, 197A at 7:55, 207ABC beginning at 8:20

so the Finale is of 405 measures in 1866, rather than 396 as in 1877. I kept the 1877 measure numbering for this study.

There are many changes in the Finale at other locations. I particularly want to call attention to the trombones in measures 356ff., beginning at 14:04.... Without the trombones, the chorale never really starts as it should; the entrance of the trombones in the subdominant confuses the ear. But with the trombones, the Fifth doesn't seem so far away. Notice Georg's slight pause as m. 390 begins (last phrase of chorale). It's exactly what is needed; the preparation of the previous 34 measures makes some such gesture almost inevitable. I don't want to hear the end of this symphony any other way.

An appraisal by Terry Barfoot of the complete Naxos Bruckner Symphony series will appear in a future issue

ARCHIVE RECORDINGS & REISSUES

Riccardo Chailly's 1984 recording of Bruckner's **Seventh Symphony** with the Berlin Radio Symphony Orchestra (now Deutsches Symphonie-Orchester) has been re-issued for the second time. Last time it fell into Decca's bargain basement (with two Mahler Songs). Now, with cover livery similar to Chailly's recent Bruckner Six, this superbly recorded CD is closer to mid-price. It remains an impressive achievement for a conductor who was then initiating his Bruckner discography. Obtaining very creditable playing, Chailly chooses broad speeds. He exploits the acoustic of Jesus-Christus-Kirche to full advantage, producing a beauty of sound that's as seductive as it is pertinent, not painted-on for its own sake. In taking time, he doesn't deprive movements of their architecture; nor is emotional spontaneity lost by allowing the music to grow unhindered. But then, the younger Chailly was not as self-conscious as he can be in the concert hall today [DECCA 466 574-2].

Otto Klemperer's 1960 Bruckner **Seventh** with the Philharmonia Orchestra is available again on CD. Previously on EMI's Studio label, it now enters the 'Klemperer Legacy' series. Refurbished using Abbey Road technology, the sound is airier, fuller and less dated, with more ambience allowed before movements begin. Klemperer's structural focus brings a satisfying growth and inevitability to proceedings. Divided violins and forward woodwinds should please listeners who relish instrumental incident. While he makes a meal of some innocent bars early in the Finale (0'16"-0'20"), Klemperer's general lack of indulgence doesn't stop him from moulding the Moderato section of the Adagio to moving effect. The scherzo is moderately paced--truculent and wonderfully articulate with a glowing trio. The gloriously unhurried Finale sets the seal on a recording built to last [EMI CDM 5 67330 2].

Jascha Horenstein's unflinching, unvarnished, granitic Bruckner **Fifth**, given at the Royal Albert Hall Proms on 15 September 1971 with the BBC Symphony Orchestra, enjoys good sound (as did an unofficial release on Intaglio) to complement a splendid performance. Horenstein satisfies the demands of structure and long-term interpretative goals. Impressive! [BBC LEGENDS BBCL 4033-2].

Rudolf Kempe allows Bruckner's **Eighth** to unfold naturally. Although the Zurich Tonhalle Orchestra is not charismatic, richly powerful or the last word in good ensemble, the right spirit is there. The recording is restricted dynamically and the perspective changes at the climax of the slow movement. But under Kempe the line is unruffled. A performance to come back to for a reminder of the music itself [SOMM Celeste SOMMCD 016-2, two CDs].

Colin Anderson

Bruckner: Symphony No. 9 (Royal Albert Hall, London, 29 July 1966)
Mahler: Symphony No. 7 (Free Trade Hall, Manchester, 20 Oct 1960)
 Hallé Orchestra/John Barbirolli [with BBC Northern SO in Mahler]
 BBC Legends BBCL 4034-2: 2-CD set

BARBIROLLI was conducting Bruckner back in the 1930s, and he remained an advocate of Bruckner all his life. Sadly, however, he never recorded a note of Bruckner's music in the studio. For years the only evidence of Barbirolli's Bruckner was a film of his rehearsing the scherzo of the Seventh, going over the opening bars again and again, picking up on every raggedness of ensemble and unevenness of rhythm, until the Hallé strings are playing the opening figure with the irresistible pulse which can sustain a whole movement.

The same strong sense of pulse and positive phrasing are evident in this extraordinary performance of the Ninth given at a 1966 Prom. Barbirolli's approach is urgent and impassioned; and the first movement, at 22'13", lies near the fast end of a spectrum which reaches from Georg Ludwig Jochum at 19'57" to Celibidache at 32'26". But it never seems too fast, and there's plenty of breadth. Barbirolli reminds us that the Ninth is Bruckner's most dramatic symphony, and the contrast between pleading strings and minatory brass is brought out as seldom before.

Some may think that his flexibility of tempo goes too far - witness the sudden tempo increase at bar 26 in the first movement, and the immense Luftpause, marred by a thump (the conductor stamping on the podium?), before the main theme at bar 63. Others will want playing and recording of greater tonal lustre, and will feel the need for a greater sense of scale in the slow movement. But for Barbirolli this is an unfinished symphony, not a symphony with a slow finale. This moving, memorable performance allows us to experience the work in a new way.

We should also be thankful, forty years on, that we can hear this great Mahler conductor in Mahler's Seventh Symphony, another work he never recorded commercially. Barbirolli has the measure of the music and the playing is, a few fluffs apart, wonderfully clear. The fourth movement is slow but very affectionate, while the second theme of the first movement is phrased as only Barbirolli knew how.

Dermot Gault

* * *

Unfortunately the sound is mono and not in the best condition, but the music-making is alive from the first bar. If the Hallé are prone to dropping stitches here and there, they compensate by giving their all for their beloved chief ("Glorious John", as Vaughan Williams named him). Barbirolli's Bruckner Ninth overflows with fire and passion - he shows a real identification with Bruckner's struggle to live and compose. JB knew his scores inside out: here sincerity and honesty - and a sense of theatre - combine to release Bruckner's last will and testament with an electricity all too rare (he takes just over 50 minutes). Although not everything convinces me, I love Barbirolli's fleet way with the scherzo's trio, and his impassioned conducting of the third movement's fateful journey is compelling.

Colin Anderson

[See Jottings on page 34 for news of an article on Barbirolli and Bruckner's Symphony No. 8]

With the completion of the Naxos symphony cycle conducted by the late Georg Tintner, we now look to Arte Nova to complete their symphony cycle. BMG, the parent company, have allowed Stanislaw Skrowaczewski to record Symphonies Nos 2 and 9, and we understand that the Study (or F-Minor) Symphony will be released in 2001. The Second Symphony was scheduled for release in Germany in October.

A number of other recordings have been announced for this autumn. They include: No. 3 *Vanska/BBC Scottish SO, Hyperion CDA67200; No. 6 *Eschenbach/Houston SO (Koch); No. 7 *Wand/Berlin PO, RCA Red Label 74321 68716-2; and Nos 1-9 Jochum, EMI CZS5 73905-2 (nine discs).

SYMPHONIES

* = new issue

- No. 0 *Skrowaczewski/Saarbrücken Radio SO (Saarbrücken 3-99)
with Adagio from String Quintet arr. Skrowaczewski ARTE NOVA 74321 75510-2
[44:54 + 15:59]
- No. 1 *Tintner/Royal Scottish Nat Orch (Glasgow 8/9-98)
with Adagio (1876) to No. 3 NAXOS 8.554430 [54:57 + 20:35]
- Nos 3-5 Celibidache/Stuttgart Radio SO & Swedish Radio SO (No. 4)*
Stuttgart & Berlin 11-80, 9-69, 11-81 [61:14, 69:02, 83:14]
With Mozart Symphony No. 35 ("Haffner") and bonus CD of rehearsal of fourth movement
of Bruckner Symphony No. 5 DG 459 663-2
- Nos 4, 7 Barenboim/Berlin PO (Berlin 10-92, 2-92)
TELDEC 8573 81787-2 [68:23, 70:41]
- No. 8 *Boulez/Vienna PO (St Florian 9-96) DG 459 678-2 [76:14]
Järvi/London PO (London 11-86)
With Reger's Beethoven Variations CHANDOS 6623 [84:18]
Furtwängler/Berlin PO (Berlin 14-3-49) URANIA 22 128 [77:03]
Furtwängler/Berlin PO (Berlin 15-3-49) ARCHIPEL ARPCD 0004
[76:06]
Schuricht/Hamburg Radio SO (Hamburg) URANIA 22 152 [79:11]

CHORAL

- Te Deum & Best/Corydon Singers & Orch (London 2-93)
Mass in D minor HYPERION HYP650 [67:27]

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B O O K S

Benjamin M. Korstvedt, Bruckner: Symphony No. 8. 133pp incl. music examples. ISBN 0 521 63226 9 (hardback), 0 521 63537 3 (paperback). Cambridge University Press. £27.95/£9.95, US \$49.95/\$16.95.

BRUCKNER, more than any of his contemporaries, embodies the notion of a problematic composer. His music has consistently excited extremes of hostility and admiration, and has supplied musicological difficulties that a century of research and interpretation has not completely resolved. In Britain and America, Bruckner has only recently achieved any prominence within mainstream musical scholarship. In general, Bruckner's legacy is perhaps defined as much by the critical problems his music has generated as it is by the music itself.

Benjamin Korstvedt's monograph on the Eighth Symphony is, therefore, much to be welcomed, not least because it is the first detailed study of this work to be published in English. Korstvedt approaches the symphony from historical, textual and analytical perspectives, providing a synopsis of its genesis and reception, an analytical narrative of the music, and an investigation of the various versions and publications. The first virtue of this study is that it immediately establishes the causes of what might be called the 'Bruckner problem': the tendency to read the supposed idiosyncrasies of Bruckner's personality as defects in his music; a tradition of negative criticism that is still very much alive today; an almost total exclusion of Bruckner (under the dual influence of Arnold Schoenberg and the Austrian theorist Heinrich Schenker) from what Korstvedt calls the American musicological canon; a persistent confusion surrounding perceptions of the published editions.

In order to provide fresh grounds for understanding the Eighth Symphony, Korstvedt urges what could be termed an historicist approach:

To think freshly and critically about the Eighth Symphony [...] requires the diligence, as Adorno wrote of Beethoven's *Missa Solemnis*, to "alienate it", to break through the crust of latter-day reception that "protectively surrounds it". This can happen only if we are willing to prove our interpretations [...] against the historical density of the symphony's musical texts, its reception, and its original ideation.

We should, in other words, measure our response to the symphony against the aesthetic, cultural and political circumstances of its production. Accordingly, Korstvedt begins by situating the work in relation to the cultural politics of late nineteenth-century Vienna. Bruckner's symphonic style, whatever the composer's intentions may have been, unavoidably inculcated him in the political ideologies of Viennese Wagnerism. The monumental designs of the symphonies and their superficially Wagnerian features aligned Bruckner with the nationalist ideologies opposing the bourgeois liberal establishment. 'Bruckner's symphonies,' notes Korstvedt, 'antagonized segments of the haute bourgeoisie.' The hostility of the Brahmsian faction in Vienna, and above all of the critic Eduard Hanslick, arose not simply from aesthetic reservations but from a desire to defend the liberal political order.

Korstvedt identifies two subsequent phases in the symphony's reception history. The polemical appropriation of this work, and of Bruckner in general, as an instrument of right-wing ideology reached a peak in Nazi Germany. After the war, the heavily ideological bent of pre-war Bruckner interpretation yielded to more detached approaches, with scholars giving preference to textual and analytical matters. Although Korstvedt's description of this turn as a retreat from the legacy of Nazi-era Bruckner criticism is fitting in Bruckner's case, it also reflects a more general trend towards formalism that is not primarily grounded in a rejection of the cultural politics of the 1930s.

Korstvedt's reconstruction of the work's complex compositional history, from the early sketches to the first publication and performance in 1892, is lucid. He backs up his location of the various stages of composition with documentary evidence, exemplifying aspects of the process through an analysis of sketches for the opening of the Adagio. His reappraisal of Hermann Levi's rejection of the 1887 score gives a balanced view of an event whose effect on the composer is frequently exaggerated.

The study of the music itself covers three main areas: a chronological survey of Leopold Nowak's edition of the 1890 version; an analysis of the relationship between the Adagio and Romantic concepts of the sublime; an assessment of the differences between the 1887 and 1890 versions. Korstvedt sensibly prefaces his analysis with a brief consideration of the role of the symphony as a genre in the late nineteenth century. Key concepts include the influence of the symphonic models left by Beethoven. The central issue is how to preserve the formal elements of these models whilst importing aspects of Wagner's mature style. The opening of the first movement reveals the ingenuity of Bruckner's response. The correspondence between a statement of the first theme and the establishment of a tonic key that is basic to the Classical sonata principle is compromised by Bruckner's opening theme, which is highly chromatic and implies B-flat minor and D-flat major before tentatively suggesting the tonic C in bar 5. Bruckner indicates the identity of the tonic only at salient moments: at the first climax of the opening thematic group at bar 21, and again at the overall climax of the first group in bars 41-42.

These aspects of the main theme have a more extensive influence on the structure of the symphony than Korstvedt suggests. The two keys implied apart from C consistently oppose the tonic at the level of tonal structure throughout the piece. The choice of keys within and between movements frequently arises from a working-out of this opposition. On the largest scale this is apparent in the relationship between the Adagio, which is in D-flat major, and the surrounding movements, which tonicize C minor. The influence of this conflict is, moreover, felt even when D flat and C are absent. Other prominent keys employed will tend to be related to one or both of these basic tonal polarities (for example, the G major of the second theme or the E-flat major that closes the exposition in the first movement). This generates an ambiguity which is only really resolved in the coda of the Finale. Although many of these events are noted as individual moments in the analysis, the global context is missing.

The analysis highlights important features of how the music is organised melodically. Drawing upon the work of Werner Korte*, Korstvedt

* W.F. Korte, *Bruckner und Brahms: Die spätromantische Lösung der autonomen Konzeption*, Tutzing 1963

observes a process of thematic 'mutation' in the first movement, through which themes are gradually transformed into new ideas. It is also worth noting Ernst Kurth's views, particularly his observation that Bruckner infrequently introduces the definitive form of a theme at the outset, reserving this event for a climactic structural moment. The mutation process is the means by which Bruckner's melodic material evolves towards such defining events.

I find it hard to accept Korstvedt's interpretation of the end of the symphony:

...the conclusive cadential preparation does not present itself as the final paroxysm of a long symphonic struggle, but rather as a self-possessed expression of splendor and at the end, the final tonic major is not wrested from the darkness with Beethovenian might, but granted to us with awesome ease.

The opinion that Bruckner's music unfolds in an essentially different manner to its Beethovenian precedents is persistent in Anglophone scholarship. This line of thought perceives Bruckner's symphonies as slow-moving structures lacking the goal-directed dynamism of Beethoven's symphonies. Usually, the view is given a biographical spin: unconcerned with the issues of human freedom that preoccupied Beethoven, Bruckner aims instead at calm spiritual revelation and turns the symphony into a form of wordless Mass. By associating himself with this view, Korstvedt threatens to undo his careful contextualisation of the Eighth Symphony as a product of the post-Beethovenian symphonic mainstream.

The chapter entitled "The Adagio and the sublime" returns to the area of late nineteenth-century Viennese aesthetics and cultural politics. The Adagio, Korstvedt claims, embodies key elements of Romantic ideas of sublimity, in particular Kant's notions of the dynamical and mathematical sublime. Bruckner's Adagio expresses the dynamical sublime 'with the frightening vehemence of its great climaxes, and its sheer sonic force', and the mathematical sublime in its 'synthesis of formal convention and novel execution' and its consistent employment of chromatic harmonies 'designed to astonish the ear'. Such ideas would, at the time, have had unmistakable political resonances, invoking a radical rejection of liberal rationalism. And this is evinced in a range of responses to the Eighth Symphony; music which for Hanslick betrayed desolation and incoherence pointed, for Bruckner's supporters, towards a transcendent musical experience.

The political context that Korstvedt constructs here is compelling, and it is supported by documentary evidence. On the other hand there are unaddressed questions of Bruckner's intentions in this reading. Does Korstvedt mean to suggest that Bruckner consciously engaged with notions of sublimity? In view of what is known about Bruckner's literary and cultural background, I find it hard to believe. Furthermore, the chromatic harmonies that Korstvedt cites as invoking the mathematical sublime are common to a wide range of music from the period that is less susceptible to this interpretation, most obviously in works by Brahms. The 'sublime' effects in the Adagio surely arise from the gestures to which these harmonies contribute, rather than from the harmonies themselves.

Korstvedt's comparison of the 1887 and 1890 versions is also questionable in certain respects. Most seriously, there is an error in

the analysis of the first movement of the 1887 score which has a significant effect on how one understands the structure. The comparison of bars 197-257 with the parallel passage in bars 193-249 of the 1890 version shows a second-inversion chord of C minor at bar 257 in the 1887 score, when in fact there is a G major chord at this point. This is a key feature differentiating the two versions of the movement. Its consequences are considerable, since in the revision the G major chord is replaced by a C minor triad at the parallel moment (bar 249): the return to the tonic, delayed in the first version, is present in the revision.

Korstvedt's description of what happens after this change also understates the consequences of Bruckner's revisions:

The original version of this passage (mm. 269-308 of the 1887 version) is complex in texture, with prominent rhythmic motives spiking the accompaniment. The revised version thins the texture, especially near the beginning (mm. 249-62 of the 1890 version), where the music is ominously spare...

In fact there is a complete break and gestural collapse at bar 249 of the 1890 version, whereas in the 1887 version the parallel moment is elided far more smoothly with what happens next. And this is not simply a descriptive quibble; Bruckner effectively fractures the form at this point in the 1890 version, thereby changing the function of this material within the symphonic design.

Generally, Korstvedt's preference for the 1890 version is one that I share. His analysis successfully demonstrates that Bruckner's various excisions, especially the omission of the fortissimo conclusion to the first movement, tighten the work's structure and bring important tonal and thematic properties into relief. He challenges Bryan Gilliam's opinion that the net result of the revision is a capitulation to the aesthetics of Hanslick and Brahms, a compromising of 'boldness for coherence' in order to ingratiate the work with Viennese audiences. The effect of many of the revisions is to emphasize rather than smooth over disjunctive features.

The book concludes with three sections on editorial matters: a chapter assessing the widely dismissed 1892 publication and two appendices, appraising Robert Haas's edition and the differences between the 1890 and 1892 versions of the Finale. (The arguments presented here reflect the concern of Korstvedt's earlier writings to debunk what he regards as the myth that the first publications are inauthentic and made without Bruckner's willing participation.) For the Eighth Symphony, Korstvedt proposes that, as with the Fourth, Bruckner exerted more control over the preparation of the first edition than has been generally recognised. In some instances, he argues, this represents a legitimate, post-performance stage of revision. Korstvedt notes that many of the additional dynamics, articulation marks and tempo changes in the 1892 score realise practices which would have been carried out in performance but which Bruckner would not customarily have notated in his manuscripts. For this reason at least the 1892 score deserves consideration.

The defence of the 1892 publication as a valid measure of performance practice is perhaps stronger than its advocacy as an authentic text in its own right. The evidence of the extent of Bruckner's collusion

with Josef Schalk and Max von Oberleithner in its preparation does little to support a wholesale legitimization of the text. At best, we can conclude that Schalk cleared some of his changes with Bruckner before they went to press; at worst, the score contains changes that Schalk made without Bruckner's consent. Moreover, cuts to which Bruckner objected would frequently be reintroduced by Schalk in other contexts. An omission of 59 bars from the Finale, which did not appear in the printed score, was retained by Schalk in his four-hands piano arrangement.

Similarly, whilst I am happy to accept Korstvedt's preference for the Leopold Nowak edition of the 1890 score, I cannot profess unqualified support for his views on the Haas editions in general. For Korstvedt, Haas's affiliations with National Socialism, together with the place occupied by Bruckner's music in the Third Reich, taint his editorial decisions with fascism and render them ideologically unacceptable:

It is hard to ignore the consanguinity of Haas's approach and the cultural politics of National Socialism. Haas's portentous rhetoric about Bruckner and "greater Germany" surely evokes the passions of the time [...] and his stated mission finally to "liberate the true symphonic will of the Master" seems to embody something of the Nazi ethic.

Although Haas's politics cannot be ignored, the equation of cultural and editorial judgements is surely questionable. In the case of the Eighth Symphony, the differences between Nowak and Haas are fairly substantial, and an argument for Nowak can be made on the grounds that Haas had no justification for re-admitting material from the 1887 version excised by Bruckner. But the Eighth is the most extreme example of divergence between the editions. In most other instances, differences amount to the inclusion by Nowak of short cuts as performing alternatives that Haas ignores (as in the first version of the Second Symphony), and to slight disparities of orchestration, articulation and tempi (the 1880 score of the Fourth). In short, ideological motivation has a largely peripheral effect on the actual content of an edition. We should not dismiss the textual veracity of Haas's publications purely because his politics are repellent.

Altogether, despite the above reservations, this book is a valuable and impressive contribution to the literature on Bruckner. Korstvedt confronts complex textual, analytical and cultural matters succinctly and accessibly within a relatively brief format. Whilst I do not profess quite the faith that he does in an historicist approach, his applications of this technique are for the most part convincing. Most important, Korstvedt has shown that the many facets of 'the Bruckner problem' need not prevent us from reaching interpretative conclusions about the music. We can accord Bruckner's symphonies the status they deserve without descending into polemical extremism or, in Korstvedt's words, a sympathy so deferential that it courts condescension.

JULIAN HORTON

Julian Horton is Research Fellow in Music at Trinity College, Cambridge

Bruckner-Probleme, edited by Albrecht Riethmüller. Beihefte zum Archiv für Musikwissenschaft, XLV. 277 pp incl. 48 music examples. ISBN 3-515-07496-1. Franz Steiner Verlag, Stuttgart. DM/ChFr. 136, öS 993.

Constantin Floros: Der Mensch, die Liebe und die Musik. 355pp incl. mus examples. ISBN 3-7160-3902-0. Arche Verlag, Zurich & Hamburg.

Bruckner-Probleme is a record of the international conference held in Berlin in the autumn of 1996, on which Christa Brüstle reported in our July 1997 issue. Constantin Floros was not a contributor on that occasion, but it is a measure of his influence that he is one of the scholars most frequently cited in the volume. In his new book he reiterates his long-held belief that music is a 'language of the soul', and that consequently musicology should be regarded not as an exact science but as a branch of the humanities. While by no means averse to structural analysis in music, he insists that it needs to be complemented by the study of musical content, or the 'semantics' of music.

Probably none of the main contributors to the Berlin conference would altogether disagree with Floros; even those who concentrate on formal matters in their essays expressed thoughts about 'content' in the open discussions. The résumés of those discussions (transcribed by Insa Bernds) are a bonus here. Elmar Budde, who took part in a round-table session, emerges as the one stickler for a scientific musicology, claiming that there has been little purely musical analysis of Bruckner so far!

Bruckner-Probleme is divided into five sections, inevitably with some overlapping between them. In the first section Andrea Harrandt remarks on sources for her splendid new edition of Bruckner's letters. Rudolf Flotzinger comments on Bruckner's role in Austrian cultural history, Alexander L. Ringer on Bruckner's 'Germanness' in the light of the secular choral works Germanenzug and Helgoland. In a 19th-century context, Bruckner's willingness to collaborate with a Protestant librettist appears at least as striking as that librettist's Jewish ancestry: a point made by Ringer in the ensuing discussion.

The second section of Bruckner-Probleme comprises another three essays. Thomas Röder's stimulating contribution on Bruckner's religious faith is guided by a desire to see the composer 'in the round'. Helmut Loos explicitly rejects the 'autonomous' school of musical analysis in his examination of Bruckner's sacred works from an historical standpoint. Paul Hawkshaw - writing, like Andrea Harrandt, with the authority of a modern Gesamtausgabe editor - discusses Bruckner's psalm settings. The book does not include a conference time-table, but the round table seems to have taken place early on, since Rainer Haussherr questions Bruckner's awareness of Joseph Franz Allioli's German Bible translations there, while acknowledging it in the Section Two discussion. In the colloquy, Rudolf Stephan mentions the perennial difficulty of finding appropriate metaphors for descriptions of content. (One has to assume that Bruckner lovers will not be too strongly wedded to their own religious denomination, if any. I am confident that the priests among our subscribers will not take umbrage at Raymond Cox's drawing on the teachings of Rudolf Steiner elsewhere in this journal.)

Bruckner's symphonic writing is the central concern of the third section of Bruckner-Probleme. Of the six contributors, Mathias Hansen and Rainer Cadenbach examine Bruckner's String Quintet from different angles, but both hesitate to assign it entirely to the genre of chamber music. For Hansen, its sonorities are those of an extended quartet - unlike the Quintet Brahms wrote in the same key. Cadenbach's main comparison is with the chamber works of César Franck. Wolfram Steinbeck's thoughts on Bruckner's religious symbolism hark back to the preceding section but also tie in with a dominant topic of the third one: musical quotation. Steinbeck shows how a harmonic figure which first appears in the D minor Mass, and which can be traced to the 'Lacrimosa' of Mozart's Requiem, recurs in Bruckner's symphonies and Te Deum - always, he argues, with the meaning of 'Dona nobis pacem'.

Timothy L. Jackson discusses what he terms the 'embrace metaphor' from Wagner's Tristan. He demonstrates its redeployment in the Adagio of Bruckner's Sixth Symphony on the one hand and in the Adagietto of Mahler's Fifth and Rückert song Ich bin der Welt abhanden gekommen on the other. Reproductions of paintings by Edvard Munch and Gustav Klimt place this idea in a wider context. Jackson's final point is that Wagner's influence on Bruckner was not limited to surface borrowings by the latter; it affected the music at a deeper structural level. Hans-Joachim Hinrichsen offers a rigorously presented study of Bruckner's so-called Wagner quotations. He underlines the importance in this respect of not only Bruckner's "Wagner" Symphony but also the Second and the first version of No. 4. The ensuing discussion is all the richer for its references to modern literary theory, including 'appropriation aesthetics' and Harold Bloom's concept of the 'strong' author unafraid of quotation. On Bruckner's borrowings, I always think Furtwängler put it very neatly when he declared that Bruckner was the only composer who could wear Siegfried's ring without being destroyed by its curse.

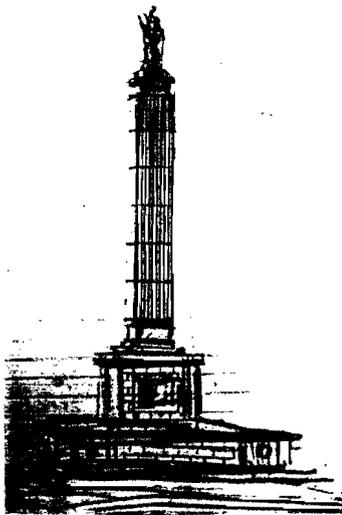
Presumably Albrecht von Massow's essay on Anachronismus als Moderne ("Anachronism as Modernity") was a later addition to the conference papers, since it did not figure in Christa Brüstle's report. This characterization of a 'compositional principle' invokes three elements in turn: history; the music itself, by means of an analysis of the first 60 bars of the first movement of Bruckner's Ninth; and lastly its reception by various commentators. The basic paradox, as Massow sees it, is Bruckner's participation in the material progress of his age, combined with total detachment from the accompanying changes in spiritual values. This situation, for Massow, is reflected in the co-existence of the old-fashioned and the ultra-modern in Bruckner's music.

A number of details in Massow's exposition are open to question. When, for example, he stresses the rusticity of Bruckner's upbringing, it is worth bearing in mind Haussherr's round-table remark that the composer was not the son of a peasant, but began adult life as a third-generation schoolteacher. Massow quotes a claim that there is no reference in Bruckner's letters to the political upheavals of 1848, but Bruckner made his dislike of the pre-revolutionary climate quite plain in a letter of 1888. Although Massow agrees with Floros that Bruckner showed no interest in European literature, the more popular works of Goethe and Schiller appear to have been well-known to him. Adorno is

cited as the proponent (in his Mahler monograph) of a wholly atavistic Bruckner, but Adorno was not altogether consistent in his writings. Thus in his Aesthetic Theory, Adorno credits Bruckner with a body of works which "appropriated the harmonic and instrumental discoveries of their period; what they desire as eternal becomes substantial exclusively as modern and in opposition to the modern" - which I take to be broadly in accord with Massow's thesis. Finally, when touching on Bruckner's own sense of musical history, it might have been useful to consider his carefully written inaugural address at the University of Vienna.

Nonetheless, Massow gives a rewarding account of the complex tensions inherent in Bruckner's composing. And, whatever one's response to this fascinating conundrum, it would be difficult to disprove Massow's location of the music's ultimate origin in a "mystical experiencing of the world in which anything may happen at any time".

Of four contributions to the next section of Bruckner-Probleme, the core essays are by Christa Brüstle on political and ideological implications of the first Bruckner Complete Edition, and by Albrecht Dümmling on the reception of Bruckner in Germany and Austria under the Nazis. In 1942 Hitler, travelling one night in his private railway carriage, sketched a projected Bruckner monument for Linz. Topped by an allegorical figure and with a memorial plaque inserted below, it looks very similar to the Berlin victory column [see foot of page]. The Canadian historian Michael H. Kater looks at some other aspects of German musical life during that period, drawing in most of the personalities discussed at greater length in his recent Composers of the Nazi Era: Eight Portraits. Hans Rudolf Valet focuses on just one of these eight - Hans Pfitzner. It was a little unkind of Steinbeck to suggest that enough has been said about Pfitzner, but a more ruthless editor would have quietly dropped him from a book of Bruckner studies. --Jens Malte Fischer, another participant in the discussions, refers to the widespread notion that Leni Riefenstahl incorporated Bruckner's music in the opening sequences of her notorious 'Thirties film, Triumph of the Will. In reality, Fischer informs us, the music was pastiche Bruckner composed by one Herbert Windt, a pupil of Schreker.



In the fifth and final section, Jens Malte Fischer appraises two cinematic portraits of Bruckner: Ken Russell's television film (1991) and a German feature film by Jan Schmidt-Garre (1995). Neither film, in Fischer's opinion, succeeds in showing just how remarkable an artist Bruckner was. The failure to exploit such spectacular events in his life as his organ recitals in Paris and London can be attributed to budgetary constraints. Where Ken Russell was the more successful of the two film-makers, Fischer thinks, was in indicating the role of nature in Bruckner's world.

In the ensuing debate Fischer observes that, in principle, the music of Bruckner would lend itself well to the cinema. This view was shared by the philosopher Ludwig Wittgenstein, to whom the aforesaid essay by Rudolf Flotzinger devotes a paragraph.

Nearly all the scholars taking part in the conference round-table discussion of "Bruckner as an Artistic Figure" specialize in fields other than music. Peter Wapnewski is a literary scholar who has written on Wagner; Gert Mattenklott teaches 'comparative studies'; Reiner Haussherr is an art historian, Dieter Schnebel a composer and theologian with articles on Bruckner's Third Symphony to his name. Albrecht Riethmüller set the ball rolling by suggesting that too much attention has been paid to the eccentric sides of Bruckner's personality. This proposition is a welcome one: I must say that it was precisely Bruckner's 'normality' which struck me when I first read his letters to relatives, friends and acquaintances. Mundane details lodge in the mind - such as the request, when fixing up a brief visit to Vienna from Linz, for what we would call en suite accommodation. These letters in no way detract from Bruckner's musical genius. They simply illustrate his refusal to 'pose' in the manner of so many Romantic artists, and because of their generally down-to-earth tone, the occasional cri de coeur is made to seem all the more moving.

Rainer Haussherr's reply to Riethmüller amounts almost to an essay in itself. Among other things he notes that the 'eternal bridegroom' - the middle-aged bachelor for ever proposing marriage to winsome young women - was a familiar phenomenon in the 19th century, one to whom the popular artist Carl Spitzweg devoted several paintings. Several round-table speakers found rational grounds for Bruckner's numeromania. Dieter Schnebel observes that music has always had a great deal to do with counting and recalls the opening of Philip Glass's opera Einstein on the Beach: "One, two, three, four, five, six, seven, eight." --Having neatly answered the question of why musicology has tended to overlook Bruckner in the 20th century (he doesn't fit established theories), Elmar Budde nobly argues that our current awareness of Bruckner depends not on musicologists but on the frequency and character of performances. Taking up Budde's reference to the 'aggressiveness' of Bruckner's music, Riethmüller then asked the panel if it could be called either masculine or feminine. Schnebel: "Bruckner's music is neither masculine nor feminine but both at once. It is composed eros, composed mysticism." Haussherr: "If Bruckner's music has a sex, it can only be the sex of the angels."

All in all, Bruckner-Probleme will be indispensable for any Brucknerian with a working knowledge of German. Obvious misprints are rare, the most glaring being the mis-spelling of 'Dona nobis pacem' as a heading; the critic Hans Heinz Stuckenschmidt becomes 'Hans Heinrich' on page 229. This volume fulfils brilliantly the main task of scholarship, which is the task of making meaningful distinctions.

With its attractive dust jacket and title, which might be roughly translated as "Human Beings, Love and Music", Constantin Floros's book is calculated to appeal to any thoughtful music-lover. It has the appearance of a miscellany but is held together by its author's convictions. Floros ranges over a wide spectrum from Monteverdi onwards, interspersing such favourite subjects as Mahler and Wagner with less expected ones like Holst's Planets suite. He mentions Bruckner only in passing: the main reference concerns his importance to the composer Karl Amadeus Hartmann. For German speakers, the ideal Christmas or birthday present!

PETER PALMER

Reflections on the Symphonies (conclusion)

by Raymond Cox

SYMPHONY NO. 7 in E major

First published 1885 ed. Schalk and Löwe; ed. Haas 1944; ed. Nowak 1954

The Seventh Symphony was Bruckner's first great public success. It became the most popular of his symphonies and is often regarded as the most beautiful--perhaps a view that is based on the long and soaring opening string theme. The writing in this work has become more long-breathed. The brilliant contrasts of the Sixth Symphony have given way to shadows; there is something of the Fifth Symphony's objective feeling, mixed with a personal darkness. There is also the sombre feeling prompted by thoughts of Wagner's impending death in the C sharp minor theme of the Adagio, and by the actual news of his death in the movement's mournful coda on horns and tubas. This movement seems inevitable. Its sombre mood is admirably balanced with a ravishing second theme where the strings are accompanied by flutes, interweaving in the background in a diffused light.

The beauty and nobility are allied to a sure formal structure: take the stratagem of the rising theme of the first movement and its later inversion in a more reflective vein. The Finale of this symphony is a special case, manifesting a cryptic ambiguity of expression. The opening *arpeggio* theme is really related to the opening of the symphony, while the very end complements the end of the first movement. There are many upward leaps and phrases rising and falling, all structurally significant--levity triumphing over earthbound gravity. The joyful opening of the Finale gives way to a solemn chorale, and eventually the music leads organically to the home key of E for the coda (always a strong element with Bruckner). This movement is relatively short when compared to the first two movements, and also to Bruckner's finales in general.

The same structural features are just as much in evidence in the Schenzo. Here there is an A minor tonality and the mood is strangely joyful; the Trio in F major has, perhaps, a slight pastoral sadness. The sense of longing is something that was already strongly felt in the Adagio of the Sixth Symphony, but in the confined space of a Trio it seems more severe. Concealed within this expansive symphony is the beginning of a new basic feeling, of a personal aspiration that will be found again in the new sound-worlds of the remaining symphonies.

SYMPHONY NO. 8 in C minor

Composed 1884-87, revised 1887-90. Revised version ed. Josef Schalk published 1892; ed. Haas 1939 (the 1890 version with some features of the earlier version restored); ed. Nowak 1955. The 1887 version ed. Nowak published 1972

The composition of the Eighth Symphony caused Bruckner great strain. He regarded it as his finest work. Some formal surprises in the Finale led Otto Klemperer, in his otherwise great recording, to inflict his own cuts, saying that Bruckner had "too many ideas". For Brucknerians, however, this is one of the world's greatest symphonies. There is a complete control of content and form, and the striving for symphonic unity is singularly profound. The work is certainly unmatched in splendour at the end. The Scherzo is both elemental and ecstatic, the Adagio profound and tense. The whole symphony has an underlying feeling of disturbance. But the apparent struggle is far removed from the sense of unease in, say, a Shostakovich symphony. Perhaps it's because the end is in the beginning and the whole concept is wrapped in faith. Robert Simpson's description of a Bruckner symphony as a process of pacification is apt.

A certain type of imagery might help to expound this. There are places in the Eighth Symphony where the composer seems to have arrived at a spiritual state of being, on the entrance to a spiritual world. One such place is the extended, very calm central section of the first movement, where the sound is new even for Bruckner. There is a kind of discourse on the opening themes of the work, the dark initial theme being changed briefly into the major and played very quietly on the horns. It's as though Bruckner, after some very rough terrain, has entered a pass with a view of a peaceful pastoral scene, one of considerable beauty yet different from anything experienced before. The traveller has the mystical sense of a parallel world in some other dimension. It seems at first a deserted place, but from now on it can never be completely left behind. Turning back from this new land, one finds in the music inversions and augmentations: memories of what has been experienced, mirror images of an unearthly Grand Canyon.

Another such place is hidden away in the middle of the hammering, granitic Scherzo. In the Trio Bruckner uses harps for the first time in his music as a means of recalling the exalted region encountered in the first movement. Here, that slightly new feeling or mood in the Trio of the Seventh Symphony finds its full realisation. In the Adagio, the harp returns with a series of chords which rise to beatific heights; it is there at the very climax (and beyond in the Haas edition). Bruckner has not forgotten his new-found land.

As Robert Simpson noted, the *Finale* maintains an equilibrium between diatonic and chromatic harmony. This, I believe, has some bearing on both the form--the symphonic argument--and the expressive content. Again there are places of mystery. In the end earthly strife is conquered: in the exoteric sense through Bruckner's mastery of symphonic writing and in the esoteric sense because he has found a new world of spirit. Even this world, however, was but a preparation for that of his Ninth Symphony, with its beauties and its terrors.

"Listening to great music, my feet are off the ground. I float away as in the dream called levitation and am in another realm far removed from the earth, inhabited by beings who were once of the earth. I hear them, a great company, coming towards me, singing and chanting as they come, and recognise in their clarified and infinitely beautiful voices the voices that were once of the earth, and in their singing hear their memories of the earth."

W.H. HUDSON, *A Hind in Richmond Park* (1922)

SYMPHONY NO. 9 in D minor

Movements 1-3 composed 1887-94, *Finale* (unfinished) 1894-96. First published 1903 ed. Löwe; ed. Onel, with fragments of the *Finale*, 1934; ed. Nowak 1951; ed. Schönzelen 1963.

Reconstruction of *Finale* from the fragments: William Carragan 1983; John Phillips and others 1994; further reconstructions in progress.

It is not difficult for anyone knowing the other Bruckner symphonies to realise that another sound-world has now been entered. The visionary quality, the sense of mystery is even greater than before. The first movement features no fewer than eight main ideas, as though Bruckner's new world had to be grasped in all its intensity before it was lost from view. The unfolding drama culminates in a powerful abyss of sound, the like of which had never been previously experienced in music. Expressively, this is a symphony pervaded by disparity. Compare, for instance, the shattering discord at the final climax of the *Adagio* with the sublime vision heard on the strings earlier. This *Adagio* has many passages of both warmth and apparent desolation, and it is a region of terrors at first.

The terrors already inhabit the preceding *Scherzo*, where a labyrinthine nether world seems to produce strange, tormenting spectres around every bend. The *Trio* in its second part is a somewhat sad place of repose where the traveller has come to terms with his new experience. Again

this Scherzo and Trio is music sounding like no other--not even in Bruckner. It represents not only the literal centre of the symphony but also, with the second part of the Trio, this new region's heart and far-flung apex. Those terrors which are present in both the first movement and Scherzo are reflections of a world beyond the human. It is a world where, according to esoteric sources, the traveller will encounter hostile astral beings before meeting the inhabitants of the angelic realms.

Some think that Bruckner might have experienced a weakening of his faith at the time of the Eighth and Ninth Symphonies. It could also be argued that the aforesaid expressive dichotomy within the Ninth was the result of psychological problems. But the serenity achieved at the end of the Adagio, as it soars peacefully away to rest in the region described, is deeper than anything that Bruckner had discovered before.

And then there are the various attempts to complete the symphony, which show what a gigantic culmination the Finale would have been. Listen to the chorale which enters so majestically. Bruckner's cosmic music has triumphed in this elevated new world, and the composer is no longer alone. In the esoteric tradition, mankind has its origin in a spiritual world and it is our destiny to return there. It was necessary to be separated from that world in order to grow back towards it in freedom. Art is a bridge to that world, and a bridge between science and religion.

In listening--joyfully--to Bruckner's symphonies, we ourselves seem to rise above the everyday world. There is, of course, other music which can also lead to the threshold. But the modest Bruckner's is one of its most powerful emissaries, streaming down to awaken heartfelt impulses.

All that is visible clings to the invisible,
the audible to the inaudible,
the tangible to the intangible:
perhaps the thinkable to the unthinkable.

NOVALIS (1772-1801)

* * * * *

Previous "Reflections" in this series were published in July 1997 ('Student' Symphony in F minor), July 1998 (Symphonies Nos 3, 4, 5), November 1999 (Symphonies Nos 1, 2, 6) and July 2000 (Symphony No. '0').

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ANTON BRUCKNER'S NINTH SYMPHONY AS COMPLETED WHOLE

by Benjamin Gunnar Cohrs

BRUCKNER threw himself into his new work only two days after completing the Eighth Symphony. On August 12, 1887 he began the drafts for the first section of the first movement, the short-score draft of which he preliminarily concluded at the end of September. The Ninth was to be his opus ultimum, a final synthesis of all his achievements. Already between 1876 and 1878, before concluding the score of his Fifth, Bruckner had thoroughly revised his first symphonies and brought them 'up to date'. A similar thing happened now: between October 1887 and April 1891, in a kind of 'active retrospective', Bruckner reworked the First, Third and Fourth Symphonies yet again, revised the new Eighth and even looked through his 'annulled' symphony in D minor (the so-called Nullte) as well as the Second Symphony. The surviving manuscript dates reveal also that Bruckner worked on the Ninth whenever he could.

The complete short-score draft of Scherzo and Trio, dated January 4, 1889, emerged in this way within the context of compositional issues that would concern him four weeks later in revising the Scherzo of the Third. When Bruckner finally returned to the score of the Ninth in February 1891, he had developed substantial ideas about the symphony as a whole: the composer Jean Louis Nicodé, visiting him in March 1891, reported that Bruckner played to him from all four movements. Between March and June 1892 work on Psalm 150 and Das deutsche Lied intervened, but on October 14, 1892 Bruckner concluded the score of the first movement. He appears to have begun the Scherzo proper immediately following this, completing it by the end of December.

More accurate dates are missing here, but he began new drafts for the Adagio on January 2, 1893 and concluded a--later discarded--version of the Trio (with obbligato viola solo) on February 27. The drafts for the Adagio were again laid aside in April in favour of the symphonic chorus Helgoland. After its conclusion on August 28, 1893 Bruckner decided to finish off completely the first two movements of the Ninth, completing the 'nuancing' of the first movement on December 23 and the Scherzo, with the newly composed, definitive version of its Trio, on February 15, 1894. Between February and July 1894 Bruckner wrestled terribly with the short-score drafts for the Adagio. Between August and November 1894 he composed the score of the Adagio, expending a huge amount of effort in the process. The result was severe pleurisy which kept him bedridden for six months and brought him so near to death that in April 1895 he was given the Last Rites. But thereafter he recovered, surprisingly quickly.

Bruckner's calendar cites for May 24, 1895 "1st time Finale, new draft". The composer now worked with all his remaining strength on the final movement. In only eight weeks the first section was sketched, later reworked and scored-out several times. By December 16, 1895 Bruckner had

BRUCKNER'S NINTH SYMPHONY

already reached the middle of the movement with the beginning of the fugue on the principal theme. Finally, from May 19 to 22, 1896, he sketched out the important sections of the coda, as dates in the manuscripts reveal. About the same time a report appeared in newspapers in Linz and Vienna, according to which Bruckner was said to have "completely sketched the concluding movement of his Ninth Symphony".

By June 1896 he may have advanced as far as the end of the score of the Finale in its 'initial work-phase' (strings in ink, with some indications of wind scoring). Later dates show him to have been occupied with an expansion of the beginning of the development--an alteration in the structural balance of the movement that only makes sense if the overall proportions were already visible. Then, as in late 1894, it may well have been the inordinate amount of effort demanded by the preliminary completion of the movement that triggered the severe pneumonia which Bruckner suddenly contracted in summer 1896. He recovered physically once again and attempted to continue work in August (final dates in the score). By now, however, his mental powers were crippled, and when he died on October 11, 1896 he had completed neither the instrumentation of woodwind and brass (with the exception of the completed exposition) nor got as far as the final stage of 'nuancing'.

Unluckily, Bruckner died on a Sunday afternoon. His apartment within the grounds of the Belvedere Palace was readily accessible to the public, and among the strolling Viennese the news spread like wildfire. By the time the dead man's apartment had been finally sealed, the "authorised and unauthorised" had, as Bruckner's last doctor Richard Heller reported, "swooped down like vultures upon their prey," removing numerous manuscripts, among them numerous bifolios from the Finale, which lay scattered throughout the room. The executors of his Last Will neglected their duties: no inventory was made of the estate, and the manuscripts were only looked into a week after Bruckner's death. According to a protocol dated October 18, the Bruckner disciple Josef Schalk was entrusted with the task of "examining how these fragments fit together"; this protocol cites 75 score bifolios, some in multiple versions, numbered from 1 to 36. Josef Schalk, however, never carried out this task, and as he himself died on November 7, 1900, the manuscripts were quietly taken into the keeping of his brother Franz. The Bruckner biographer Max Auer borrowed them in 1911 for his research and investigated them thoroughly without, however, documenting the results. Somewhat later, other manuscripts which had obviously been separated from the rest gradually began to reappear. In 1914 the City and State Library of Vienna bought four bifolios for the Finale from the widow of the Bruckner disciple Cyrill Hynais; in 1916 Max Graf bequeathed an important bifolio to the Academy of Music and the Performing Arts in Vienna. After Ferdinand Löwe's death in 1925 his widow Amalie sold manuscripts of the Ninth to the Prussian State Library, Berlin, and the City and State Library of Vienna. Franz Schalk died in 1931; in 1939 his widow Lili sold the major portion of the Finale manuscripts to the Austrian National Library.

Meanwhile in 1934 Alfred Ore1 published under the aegis of the

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recently founded Bruckner Complete Edition those drafts and sketches for the Ninth that were known to him. He knew nothing of the manuscripts in the Prussian State Library (which were first inventoried in 1933). The confusion of the war scattered the fragments even further afield: in 1944 the Berlin manuscripts were evacuated to Grüssau in Silesia and only came to light in the Jagiellonska Library in Cracow in the middle of the 1970s. Today, the manuscripts for the Ninth are scattered worldwide and can be found in six different libraries under more than thirty separate shelf-marks as well as in private possession. Such autographs nowadays fetch high prices on the international market....

Thanks to recent studies by John A. Phillips we know fairly precisely how Bruckner's score of the Finale looked at the time of his death. A surviving cover-bifolio and numerous other factors indicate that the instrumentation of the exposition was probably complete in all essentials. Its roughly 220 bars or measures are distributed over thirteen bifolios, which (including two bifolios '5a' and '5b') were numbered consecutively from 1 to 12. Among those surviving from the last work-phase are the bifolios '2', '3' and from '8' to '12', most of them with Bruckner's own marginal note 'finished'. In addition, short-score sketches, continuity drafts and discarded score bifolios survive from the entire first section of the movement.

The remainder of the movement reveals a similar picture. Here, however, we no longer find any completely scored bifolios; as a rule the strings are already established in ink, with the important leading lines and numerous indications of how the scoring was to be carried out. Bruckner later expanded the beginning of the development section; here, two continuity drafts survive, '13a' and what is obviously '13b'. Missing are--at the very least--a bifolio ['15'], with 16 measures of the development; ['20'], with 16 measures of the development of the fugal section; ['25'], with as many measures of the reprise of the second subject; ['28'] with apparently 24 measures of a crescendo passage, and finally ['31'] with 16 measures of the reprise of the chorale theme, which breaks off suddenly at the end of the ensuing '32'. Indications in the coda sketches, concerning a 'bifolio 36', and the corresponding reference in the protocol of October 1896 suggest that at the time of Bruckner's death a minimum of another four bifolios must have existed, which would have contained at least 64 further measures of music in all, and which at present are likewise lost or inaccessible.

The surviving sketches for the coda reveal how it began: a twice-sketched crescendo passage based on the introductory motive (24 measures); further there are various drafts for a chorale-like progression of roughly eight measures (containing the remark 'bifolio 36'), as well as the final cadence of 16 measures concluding with an eight-measure pedal point on the tonic D. Hence, in all, 56 measures survive in sketch for the coda: probably all that Bruckner required for its complete composition. In addition we have Max Auer's reference to a contrapuntal overlaying of the themes, as in the Eighth Symphony, which must have also come in the coda. Finally, we know--despite a widely held

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belief to the contrary--that the conclusion of the Finale must have existed, for Bruckner played it to his doctor. In his memoirs, Dr Heller recorded the following words of the composer: "Now I dedicate to the Majesty of Majesties, the Dear Lord, my last work, in the hope that he will grant me sufficient time to complete it and mercifully accept my gift. I therefore intend to introduce the Allelujah of the second movement into the Finale again with all power, in order for the symphony to end with a song of praise to the Dear Lord."

Heller continues in his own words: "Then he sat down at the piano and played to me, with trembling hands, but correctly and with full strength, passages from it. I have often regretted not having sufficient musical training to be able to transcribe or play something once heard, for otherwise it might have been possible for me to sketch the conclusion of the Ninth Symphony."* Bruckner obviously intended to introduce, above the tonic pedal which concludes the sketches, an additional Allelujah theme. Hence, although no actual final double bar-line can be found in the surviving material, we nonetheless have a clear indication of the movement overall and how it was intended to conclude. Based on the surviving fragments, the entire score up to the conclusion of the movement would have comprised almost 700 measures, distributed over about 40 bifolios. Of these, 18 have been lost; of the remainder that survive, six are completely scored-out and at least the string scoring is clearly established in twelve.

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Music history has handed down to us fragments of all kinds. Some are purely noted-down ideas, from the outset not intended to be worked out in full; many are simply studies; others could not be finished for biographical reasons--perhaps because their creator turned his or her attention elsewhere or died during their conception. Still others are the remains of works which were once complete but have only come down to us in fragmentary form. Should one permit them to be completed by others? If one tries to answer this question, one should be clear from the beginning about one fundamental issue:

"In order that music may actually sound, may really exist, it has to be put in score; the compositional process has to be complete. This necessity means, on the one hand, that musical fragments play a far lesser role in the aesthetics of art than do torsos in all the other arts. On the other hand this imperative that music must be finished--which has been a real burden to great musicians at times--means that works which have been finished are nonetheless not 'completed' in many cases [...] Germans speak of the Unvollendete (literally 'Incomplete') Symphony, the English are more pragmatic and call it merely the 'Unfinished'. The German concept of Vollendung ('completion') not only implies that something has been brought to a conclusion, but that it has been brought to a conclusion in a 'perfected' manner."

* cit. Götlicherich-Auer: AB. Ein Lebens- und Schaffensbild, IV/3, pp. 526f.

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That is how conductor and musicologist Peter Gülke--himself a prominent editor of Schubert's symphonic sketches--has formulated the problem. Whether a performing version of a fragment is really appropriate has to be determined on the merits of each individual case. The following discussion will attempt to answer the question in regard to Bruckner's last, unfinished symphony by examining a few basic issues.

There can be no doubt that Bruckner intended to conclude his Ninth Symphony with a broadly conceived final movement. Every performance in three movements is therefore--whatever justification is put forward to excuse it--a flouting of his intentions and merely a 'know-all' attitude on the part of posterity. Bruckner even expressly decreed that his Te Deum (completed in 1884) should be used as the best 'ersatz' Finale, should he not live to complete the instrumental fourth movement. This was in order that "the symphony should end with a song of praise to the Dear Lord, to whom I owe so much." The idea of a possible choral Finale may have figured in his thinking from the outset. His last choral works (Vexilla regis, Das deutsche Lied, Psalm 150, Helgoland) can be seen as preliminary studies for the planned Finale--how else can one explain Bruckner's ready agreement to undertake these commissions, in view of his failing health? Even once he had begun the working-out of the instrumental Finale in May 1895, he continued to leave open the 'escape route' of the Te Deum: the manuscripts reveal that it remained possible for him to use the completed section as a transition to the Te Deum, up to several different points within the movement. Only when he realised it would be impossible to complete the instrumentation did he finally decree that the Te Deum should "simply be appended to the symphony".

That most performances of the Ninth up to the present do not include the Te Deum can be explained on several grounds. In the first place, engaging a choir and soloists for only twenty minutes is a considerable additional expense for the concert management. Also, not every concert hall has an organ. An important role is also played by the circumstances surrounding the premiere of the symphony in Vienna on February 11, 1903. The conductor Ferdinand Löwe had so heavily reworked the first three movements during rehearsals that Bruckner's original instrumental conception was completely altered and falsified. The programme text for the first performance stated that the Te Deum was included only out of a sense of piety towards Bruckner's wishes, and then put into currency the fateful recommendation that the first three movements constituted a 'persuasive unity' by themselves. Löwe had not, however, reckoned with the fact that the original edition of the Te Deum--the one he was using--was virtually identical with Bruckner's original scoring. Just imagine the artistic disunity produced by the contrast between Löwe's 'wagnerised' symphonic movements and the sober tone-colour of the original Te Deum orchestration! Later, unfortunately, Alfred Orel ignored Bruckner's wishes. Had he included the Te Deum in the score and parts of the first Critical Edition of the Ninth, its inclusion in performances of the Ninth would probably have become established practice. Beethoven's Ninth is no longer performed without the choral finale, as

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was long the custom in the nineteenth century.

The performing version presented here [Barbican Hall, London, on May 17, 2000] has had a highly convoluted history. Nicola Samale, John Alan Phillips, Giuseppe Mazzuca, Benjamin Gunnar Cohrs--a multi-national team of composers, conductors and musicologists--have been concerned with it since 1983. Their collaboration included a thorough study of all accessible original manuscripts for the Ninth Symphony, the Orel edition proving to be wholly inadequate due to its numerous errors and omissions. Numerous preliminary versions were patiently developed further and optimised, until the printed score was published by the authors in 1992. It was the aim of this 'work in progress' to place the surviving material in a self-contained performable version, intended to give a general sonic impression of Bruckner's four-movement symphony without, as Peter Gülke put it, merely draufloszubrucknern, i.e. composing independently in a Brucknerian manner.

The completion of Mozart's Requiem or of Elgar's Third Symphony, recently achieved by Anthony Payne most successfully from the surviving drafts, could not have been done without considerable compositional additions. In the case of Bruckner's Finale, however, it was not necessary to go to such lengths, for there were but few passages for which no preliminary materials at all had survived. For most of the questionable passages, there were sufficient drafts and discarded score bifolios for us to reconstruct the musical continuity and texture with a high degree of probability. In addition, of course, it was necessary to supplement the instrumentation, as well as the dynamics, tempo, phrasing, articulation, etc. The techniques used are comparable to those of an art restorer, reconstructing lost sections of a statue or fresco from what has survived. (Indeed, it was not nearly as big a task as that of Dr Quincy in the eponymous television series, who--in a remarkable episode by Lou Shaw entitled 'The thigh bone's connected to the knee bone'--reconstructed from a single surviving femur not only the general appearance of the deceased but also his murderer!)

The essential prerequisite for this task was a thorough knowledge of the theoretical background to Bruckner's regular composing and scoring process, as well as its stylistic peculiarities. Much additional information about the underlying periodic structure was provided by Bruckner's numbering of the measures of each period and also his meticulous preparation of the score bifolios, which were generally marked up in advance with four measures per page. Hence the bulk of the material is notated on bifolios containing 16 measures each and numbered consecutively. All unavoidable supplementing of musical texture was effected via a careful process of synthesis, comparing analogous passages in Bruckner's late works or using passages already prepared in Bruckner's sketches like prefabricated building materials. This process of synthesis could perhaps only have been applied in connection with late Bruckner, who in his last Finale was himself at pains to maintain a meticulous, almost scientific approach to composition. With a Brahms symphony, such a procedure would probably have been meaningless; here, however, it is (as Peter Gülke once said) possible "to find one's way by

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eavesdropping on the material."

Only the coda presented the editors with really substantial, but not insuperable problems. The instrumentation of its 24-measure introductory passage from the sketch was relatively straightforward. The goal of this crescendo may have been the contrapuntal overlay of themes mentioned by Auer. The nature of the symphony's principal themes permits of this, though not so as to produce the same sense of apotheosis as in the Finale of the Eighth Symphony because, as we have seen, the actual conclusion of the Ninth was reserved for an independent 'song of praise'. Apparently a further crescendo was meant to follow, leading into the cadential zone outlined by Bruckner himself. Even in the concluding section it was possible simply to lead Bruckner's own elements to their logical conclusion. The string figuration, the Allelujah in whole- and half-notes [semi-breves and minims], the trumpet triplets at the close, the contrapuntal combinations of the Te Deum motive in the winds (already 'prefabricated' by Bruckner in the development section)--all this will be found to be prefigured or prepared in the surviving Finale material. The length of this passage, 37 measures, corresponds precisely to the 'capstones' of all three foregoing movements. Only eight measures of the development section, six measures of the fugal section, eight measures of the second-subject recapitulation and 43 measures in the coda, i.e. only 81 of the movement's 687 measures, can be said to have been 'composed retrospectively'; and in view of the strict adherence to Bruckner's own indications, such activity can be regarded more as 'synthesis' than as 'retrospective composition'.

In its totality the Finale of Bruckner's Ninth is far less speculative than, for instance, Mahler's Tenth. In the latter case long stretches of complete movements had advanced no further than their initial short-score notation. The present situation, on the other hand, involves a score which--although it has come down to us in fragments and not fully orchestrated--was the end result of a long and highly judicial compositional process. Bruckner had advanced as far as the final instrumentation. One has therefore to expressly warn against speaking of his score as 'the sketches of the Finale', as inadequately informed commentators still put it. There is no factual justification for conducting performances of the Mozart Requiem or Mahler's Tenth but refusing to attempt the Finale of Bruckner's Ninth. Anyone who cannot come to terms with the idea of a performing version should at least respect Bruckner's last wish, which was to end the Ninth Symphony with his Te Deum. When all is said and done, every performance of the three-movement fragment reduces it to a "victim of the taste" (Adorno) of all those who have decided they know better than the composer himself.



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SYMPHONY NO. 9 IN D MINOR (WAB 109)

1. Feierlich; misterioso
2. Scherzo: Bewegt; lebhaft. Trio: Schnell
3. Adagio: Langsam; feierlich
4. Finale [Misterioso; nicht schnell]

Performing Version by Nicola Samale, John Phillips, Benjamin G. Cohrs & Giuseppe Mazzuca, 1984-91 (British Premiere)

THE NINTH was Bruckner's final symphonic confession, dedicated to the Dear Lord and hence under the enormous pressure of having to be worthy of Him. It was written in the clear realisation that it would represent the very last opportunity of passing something on to posterity. These issues are coupled with the musical investigation of 'last things' prior to death--the question of redemption or damnation. Paradoxically, the answer for Bruckner had already been determined: a return to the arms of Mother Church (the composer permitted himself to be buried like a prince of the church in the monastery of St Florian) "in order that the symphony should end with a song of praise to the Dear Lord." This resulted in a work which in its incredible tonal freedom and harmonic audacities looks far into the twentieth century, past Mahler to Schoenberg, Ligeti and Varèse--audacities which Bruckner in the Finale pushed quite consciously to their limit.

Everything in the Ninth is a 'final statement'. At the beginning we hear once again the famous primal backdrop of string tremolo. There follows once more the demonstration of harmonic components (Tonic third, fifth, ninth). The single note d splits into its chromatic neighbour notes e-flat and d-flat, like a white cue ball driven into the opening set-up of a billiard game. The consequences match this analogy: a final harmonic task is established, traversing the whole of tonal space as far as the most remote tonality of a-flat. For the last time a great crescendo is built up, in which various elements are brought together, and out of which Bruckner erects a final, powerful first-movement theme unique in his symphonic output. Then once again we hear one of his lyrical second subjects, in which many voices are woven into an elaborate whole. (Peter Gülke once aptly distinguished between the principal theme, as an expression of musica mundana and divine omnipotence, and the second subject with its musica humana of compassionate warmth.) Then for the last time there comes the third theme, creating a distant perspective on the foregoing groups, which Bruckner himself described as the 'unison' theme. It wearily quotes the 'Agnus Dei' motive of the D minor Mass in the woodwind.

A great threefold climax--mirrored in the Finale in the climax at the end of the fugue--follows a development which is no longer development in the classical sense, since it places the principal themes on ice, and they then break forth all the more directly in the recapitulation. Finally, after a resigned chorale (quoting Beethoven's Eroica), comes one more memorable coda which ends, in a hell of shrill trumpet cries and dissonances, with an open fifth (like two important models for Bruckner,

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Mozart's Requiem and the 'Inferno' from Liszt's Dante Symphony). No question--this is the principal movement to end all principal movements.

Similar claims can be made for the remaining movements. It is astounding how Bruckner here constantly does the opposite of what has previously been done. The otherwise relatively light Scherzo movement is transformed into a demonic dance of death of Mahlerian weight, or into Stravinsky-like ritual. The previously earthy Trio, with its frequent ländlering, becomes an unearthly, disembodied dance of sprites. The Adagio is also not of this world, a movement that works constantly at its own dissolution. It begins in a Mahlerian mood, so to speak, with an unaccompanied cry from the violins. Then the accompanying parts enter, building into a form whose climax is marked by the trumpets with a D major fanfare that already holds within itself the seeds of later redemption, the Himmelsleiter ('Jacob's ladder') motive or Allelujah that was probably intended to stand at the end of the Finale. This is followed by the 'Dresden Amen' figure familiar to us from Wagner's Parsifal and Mendelssohn's Reformation Symphony, and then by a long crescendo which appears in retrospect to have been only pre-formed here, for Bruckner returns to it at the end of the movement. Again and again Bruckner shakes new cards from his sleeve: a towering pillar of sound with trumpet fanfares, then an extended chorale passage for the Wagner tubas which he described as his "farewell to life". In the further course of the Adagio there are similar passages where Bruckner virtually composes his way toward the Finale.

The great final climax of the Adagio is built not--as in all earlier slow movements--out of the principal theme but from the melancholy second subject. Above solemn Tannhäuser-style triplets (as in the coda of the first movement) the music builds up finally to a massive column of sound comprising all seven notes of the scale: an elemental event previously unknown in this form, and only taken up again by Mahler twenty years later in his unfinished Tenth. As the sketches show, Bruckner wanted to recall this music in the coda of the Finale as well. Even the Abgesang, the concluding portion of the Adagio, is completely new. First, the music that began the movement is repeated as though nothing had happened. Then the music gradually dissolves. Quotations from other works come to the fore: the 'Miserere' from the D minor Mass, the Adagio themes of the Seventh and Eighth Symphonies (the latter, however, itself a reminiscence of the earliest, long discarded draft for the Adagio theme of the Ninth!). And over it all, a gently flowing peal of bells in the strings, like a solemn benediction; the Cross is also symbolised here.

And just how was all this to be surpassed in a final movement? Bruckner's solution was to create a movement which negated everything that had gone before. He hit upon a form which is based on the sonata model but nonetheless, with all its freedoms and innovations, corresponds more to an organ toccata such as one finds in Bach, Buxtehude or, much later on, in the organ fantasies of Max Reger. Scarcely any of Bruckner's symphonic movements could be more effectively transcribed for organ than this Finale.

The powerfully striding principal theme (tutti, unison) relentlessly repeats in dotted rhythm the music symbolising the Cross from the end of the Adagio, precluding any possibility of further development. At the

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same time it covers, in a falling progression outlining the chord of the eleventh, the whole spectrum of chromatic notes, thereby laying claim to a tonal comprehensiveness equalled by Monteverdi in the final 'Amen' of his Marian Vespers. Bruckner's reported aim was to "rattle at the gates of eternity".

The second subject is in profound contrast: bare, soft lines in the strings, a mere negative image of the principal theme. Classical sonata-theme dualism ends here. The contented singing usual at this point has changed into a resigned hopelessness reminiscent of the mood of Schubert's song cycle Die Winterreise. The numerous surviving preliminary sketches and early versions of these sections reveal, moreover, that Bruckner consciously tried to make the contrast sharper. In all six surviving versions of the principal subject the motivic development is drastically tightened; at the same time the fairly opulent original instrumentation was reduced until only the essence remained. Also in the course of the second subject, passages that were initially more thickly scored were thinned out in ensuing versions. The two thematic groups have the monotonous, repeated dotted rhythm in common, its obstinate, obsessive character again recalling an important component of the organ toccata.

All the more memorable, then, is the effect of the third theme. After a crescendo passage audibly borrowed from the Adagio, the 'farewell to life' chorale celebrates its resurrection: a third subject that, in contrast to the second, is no longer a bare double unison (as in the Finale of the Eighth) but pure harmonic energy in radiant brass chords, accompanied by the flames of a string figuration in quarter-note and eighth-note [crotchet and quaver] triplets. In its life-affirming nature this monumental chorale--about which Finale initiatives have always been most enthusiastic--recalls the principal themes of Carl Nielsen's Inextinguishable and Richard Strauss' Alpine Symphony.

At the rather resigned end of the exposition there appears, quietly on the flute, the famous fourth/fifth motive from the Te Deum. Significant portions of the development section are built out of it--a formal indication that this motive would probably play a role in the coda as well. A great fugue follows, built from elements of the principal theme. Quotations also become more and more important. In the development of the fugue there is a clearly audible reference to the first movement of Beethoven's Ninth, and a whole parade of them passes in the powerful crescendo that follows as an epilogue. Bach's Toccata in D minor (one of the few works of other composers which Bruckner played on the organ), Bruckner's own 'non confundar' motive, the Finale of the Sixth and the 'Te Deum laudamus' phrase meld with the principal theme of the Finale in a sturdy amalgam. A completely new idea at this point is the introduction of a fresh epilogue theme produced directly from the triplets of the principal theme of the symphony.

The second subject is more richly elaborated in the recapitulation; an extensive allusion to the Easter chorale Christ ist erstanden ('Christ has risen') is inserted towards the end. After the reprise of the chorale, now bound up with the pregnant string figures of the Te Deum, Bruckner once again takes up the epilogue theme. This was

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doubtless intended to lead on to the return of the first movement's principal theme and hence close the circle. It is announced by triplets in the trumpets alluding, significantly, to the 'lumen de lumine' of the D minor Mass--a self-quotation which already prefigures the final apotheosis. The manner in which Bruckner brings all the threads of foregoing developments together here is remarkable.

The same compositional logic can be found in the outlines of the coda evident from the surviving sketches. The introduction to the coda takes up the opening motive again in inversion, its harmony a complex bundle of tritone sequences which once again recall the striving of the note d towards a flat from the very beginning of the symphony. A nucleus like the presumptive contrapuntal overlay of themes would be the logical consequence of such a crescendo, for the oboe's chromatic, four-note descending line recalls a motivic cell within the first movement's principal theme, as well as the brief accelerando transition to the fugue in the Finale. For this reason the completers made use of the fugal version of the Finale's principal theme, which combines in counterpoint perfectly with the other themes of the symphony. They followed this with a final statement of the chorale theme, in a form derived from the soft premonition that Bruckner placed in the strings in the recapitulation of the second subject.

The manner in which the final cadencing has been elaborated from the sketches not only corresponds to the climax of the Adagio and the coda of the first movement. Harmonically speaking, it also matches precisely that passage in the Finale of Beethoven's Ninth which comes at the words Überm Sternenzelt muss ein lieber Vater wohnen ('above the stars a loving father must dwell', measures 749-762): a moving final allusion that says much about the extra-musical dimension of Bruckner's swansong. At the very last moment the bass--the dominant note a--again splits into its chromatic neighbour notes g sharp and b flat. This is immediately followed by the final pedal point on d, above which the 'Song of Praise' was to be erected. The ultimate recognition, perhaps, that divine grace simply is, and cannot be achieved or earned?

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NOTE ON THE BRITISH CONCERT PREMIERE...

This performance included not only the performing version of the Finale by Samale-Phillips-Cohrs-Mazzuca but also some results of recent research by Benjamin Gunnar Cohrs anticipating his revised edition of the Ninth. The new score (which is intended to replace the older editions by Orel and Nowak) will appear shortly in the Bruckner Complete Edition along with the 'Critical Report'. This will complete an extensive project on the Ninth including separate studies of each movement and a facsimile edition of the surviving finale manuscripts. For further details, contact the **Bruckner Complete Edition (MWV)**, **Musikhaus Doblinger, Dorotheergasse 10, A-1010 Vienna** or Benjamin G. Cohrs, P.O. Box 10 75 07, D-28 075 Bremen (E-mail: bgcohrs@hotmail.com).



HINDEMITH'S BRUCKNER

Several speedy replies were received to Tony Luker's query in our last issue. The LP in question - Baton LP 1003 - features a live performance of Bruckner's Seventh Symphony given by the New York Philharmonic under Paul Hindemith on 28 February 1960. According to Lani Spahr's discography, it is a "mixed version" using Gutmann for movement I and Haas for II.

Mark Kluge, who has this disc, says that the "fault" is that it appears to come from two different sources, one much dimmer than the other.

Apart from the insert perceived in the finale, the second movement begins with the poorer source.

William Carragan reminds us that he used a tape of the LP in his Nottingham conference paper on the Seventh last year. The 1885 Gutmann edition, he observes, had a much longer "decay time" than the other pre-MWV Vienna editions, surviving into the 1980s. "I think it has a lot of virtues, quite aside from the full set of tempo indications." He adds that he has a Haas score of the Sixth Symphony with Hindemith's autograph on it. This was obtained by a listener to a performance conducted by Hindemith at a Linz Bruckner festival in the 1950s. It also has some details of the performance written in by the listener - the first movement seems to have been extraordinarily fast.

Howard Jones writes that there is also an "historic telecast" video of Hindemith conducting the first movement of the Seventh with the Chicago Symphony Orchestra (7 April 1963). It is on Video Artists International VAI 69606 and was recently released in the UK.

Finally, this seems the place to publish something that Andrew Youdell wrote to the Editor two years ago: "I have been a Bruckner fan since around 1961-2 when, as a teenager, I heard Hindemith conduct the Third Symphony with the Munich Philharmonic in Leeds Town Hall. Everyone said I would be bored - of course, I was riveted."

ACKNOWLEDGEMENTS

The illustration on this page is taken from Of German Music, edited by H.-H. Schönzeler, London/New York 1976.

The sketch for a Linz Bruckner monument in the review of Bruckner-Probleme is from Adolf Hitler als Maler und Zeichner, ed. Billy F. Price, Zug 1983.

Jottings

THE INTERNATIONAL BRUCKNER SOCIETY is celebrating the 30th anniversary of Professor Horst Haschek as its President. He was recently made an honorary member of the Vienna Philharmonic to mark his 80th birthday.

Daniel Barenboim conducted the CHICAGO Symphony Orchestra and Chorus in Bruckner's Mass in F minor last January.

The E minor Mass was given by local forces in ST PETERSBURG under Ravil Martynov in May.

Also in May, Sebastian Weigl conducted the BERLIN Radio Choir & German Symphony Orchestra in the F minor Mass.

Bruckner motets were sung at the Brucknerhaus (March) and the Minoritenkirche (April) in LINZ. A performance of Bruckner's vocal music by Linz Cathedral Choir was cancelled because of "lack of demand".

The Linos Ensemble played a version of the Seventh Symphony for clarinet, horn, piano, harmonium, two violins, viola, cello and double bass in COLOGNE (March) and BERLIN (May). The arrangement was made in 1921 by Erwin Stein, Hanns Eisler and Karl Rankl.

Lionel Rogg performed his organ transcription of the finale of Bruckner's Eighth in a summer recital at Westminster Abbey in LONDON.

Bournemouth Symphony Orchestra and Chorus began a new season in POOLE Arts Centre (27 September) with Bruckner's Te Deum, conducted by Jiri Kout.

As well as motets by each composer, Bruckner's E minor Mass and Stravinsky's Mass were given in St Dionis Church, Parsons Green on 14 October. Christopher Dawe directed the Anton Bruckner Choir and Orchestra of LONDON.

John Boyden, the guest speaker at our first open meeting in London on 30 September, gave readers plenty to think about. His views on live and recorded orchestral performance today were principled and often iconoclastic. He played a number of CD illustrations, beginning with a Bach extract featuring Arnold Rosé, the long-serving leader of the Vienna Philharmonic whose last years were spent in London.

After refreshments, a dozen readers discussed a variety of questions with the editors of this journal and reviewers Colin Anderson and Duncan Hadfield.

The latest bulletin of the International Bruckner Society includes the first part of an article in English on Sir John Barbirolli's London "swan-song". In May 1970 Barbirolli conducted Bruckner's Eighth at the Royal Festival Hall (see Elizabeth Thompson's CD review, March 1998). Raymond Holden bases his article on an examination of the conductor's score in the British Library.

To subscribe to the Society's twice-yearly bulletins (most material is published in German), contact the Internationale Bruckner-Gesellschaft, Rathausplatz 3/6, A-1010 Vienna.

A second Bruckner symphony "marathon" in Carlsbad, California, on 2 September was dedicated to the memory of Georg Tintner. "Even though there were only a half-dozen of us, we thoroughly enjoyed the food and the glorious music." Details will appear in our next issue. The unsigned notes on the previous "marathon" that appeared in July were written jointly by David Griegel and Ramon Khalona.

Franz Scheder, author of the Anton Bruckner-Chronologie in two volumes, has brought out a volume of additions and corrections (DM 30, plus packing & postage). He has also completed a further chronology for the years 1897-1999 (507+285 pages, DM 80 plus p&p). Orders to: Dr Scheder, Wielandstrasse 23, D-90419 Nuremberg. E-mail: FranzAnton@t-online.de Fax: 49+ (0)911 3728204.

UK radio station Classic FM celebrated Bruckner's birthday in its "Evening Concert" on 4 September. Kurt Masur conducted the Leipzig Gewandhaus Orchestra in the Ninth Symphony, and motets were sung by the Vienna Boys' Choir and Chorus Viennensis.

CHRISTMAS COMPETITION

Here are brief details of a dozen composers. Write down their surnames - each consisting of five letters - in the spaces provided. When the list is complete, it will be possible to read from top to bottom the name of one further composer. Who is it (2 words)?

- _ _ _ _ _ American, born 1929
 _ _ _ _ _ Italian, born 1925
 _ _ _ _ _ Mexican, born 1882
 _ _ _ _ _ German, died 1859
 _ _ _ _ _ Hungarian, died 1948
 _ _ _ _ _ French, born 1875
 _ _ _ _ _ Swedish, born 1926
 _ _ _ _ _ Austrian, born 1926
 _ _ _ _ _ French, died 1935
 _ _ _ _ _ British, born 1905
 _ _ _ _ _ Italian, died 1901
 _ _ _ _ _ German, died 1892
 (pseudonym)

Send your answer to TBJ Musicgram, 2 Rivergreen Close, Beeston, Nottingham NG9 3ES to arrive by December 2. Two winners (if any!) drawn at random will each receive Daniel Barenboim's recordings of Bruckner's Psalm 150 and Fourth and Ninth Symphonies with the Chicago Symphony Chorus and Orchestra, re-issued in October on **Eloquence**, "the budget label for the 21st Century".

OVER a thousand visitors were registered at the Bruckner memorial centre in Ansfelden during 1999. Countries represented were Austria (590), Germany (362), England (80), Belgium (70), Japan (19), France (15), Switzerland (15), the United States of America (14), Italy, Canada, Finland, Thailand, the Ukraine, Russia, Slovakia, Israel, Bulgaria, Scotland, South Africa, Sweden, Hawaii and the Alsace. [IBG]

DUE for release on November 6 is a Christmas CD with a difference.

Illuminare - Carols for a New Millennium features living composers mainly from the UK, with a sprinkling from mainland Europe (such as Carl Rütti) and North America (John Harbison). There are six BBC commissions and 14 first recordings, including works by Steve Martland, Francis Grier, James MacMillan and Roxanna Panufnik.

Howard Goodall's *Romance of the Angels* may be thought to atone for the rude remarks about Bruckner noted in our last issue. Eleanor Bron is a speaker in John Harle's *Mrs Beeton's Christmas Plum Pudding* (average cost: 3 shillings and 6d). Other composers include Judith Weir, Thomas Adès, John Tavener, Richard Rodney Bennett and Peter Maxwell Davies. Stephen Cleobury conducts the BBC Singers [BBC Music WMEF 0063-2].

A CATALOGUE from the **Musicians Benevolent Fund** features a commissioned Christmas card as well as traditional designs with musical themes. Details from the MBF London office, tel. 020 7636 4481, fax 020 7637 4307. Orders to be placed by the end of November.



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Calendar

Plans are progressing for our next Bruckner Conference in Nottingham on Saturday 7 April 2001. Bruckner's Third Symphony (1877), arranged by Mahler and Krzyzanowski for piano duet, will be performed by Antony Clare and Clive Pollard--a UK first?

The conference theme is "Bruckner, Wagner, Mahler". If you would like to offer a talk, please send an outline to Dr Crawford Howie, Department of Music, University of Manchester, Denmark Road, Manchester M15 6HY (e-mail: acrhowie@dialstart.net).

Kurt Sanderling will conduct the Orchestre de la Suisse Romande in Haydn's "Surprise" Symphony and Bruckner's Third (1889 version) at the Victoria Hall, Geneva, on 8 and 9 November.

The London Philharmonic Orchestra will play Bruckner's Sixth Symphony under Christoph Eschenbach at the Royal Festival Hall on 9 November.

Stephen Johnson gives a pre-concert talk on "The Curse of the Ninth Symphony" in Manchester's Bridgewater Hall at 6.30pm on 16 December (see SPECIAL OFFER above).

Bruckner's Third Symphony will be performed by the Hallé Orchestra under Stanislaw Skrowaczewski in The Bridgewater Hall on 8 February 2001.

Bernard Haitink and the Dresden Staatskapelle are to give the 1877 version of Bruckner's Third at Symphony Hall, Birmingham, on 3 March 2001. Ross Alley will present a pre-concert talk on Bruckner's "unperformable" work.

At this year's International Conference of Nineteenth-Century Music (held at the University of London), John A. Phillips spoke on "Ferdinand Loewe's Version of Bruckner's Ninth Symphony (1903), or, How to Earn a Place in the Canon".

Hans-Joachim Hinrichsen, Professor of Music at Zurich University, is leading a seminar on Bruckner in Zurich this winter.

Timothy Jackson is responsible for the entry on Bruckner in the second edition of The New Grove Dictionary of Music and Musicians, available on-line and in 29 clothbound volumes.

Perspectives on Anton Bruckner, a volume of 18 essays edited by Crawford Howie, Paul Hawkshaw and Timothy Jackson, will be published by Ashgate (ISBN 0 7546 0110 2 hardback) around the turn of the year.

DONATION. A donation from James White, Anton Bruckner Choir, is gratefully acknowledged.