



# The Bruckner Journal

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ST STEPHEN'S CATHEDRAL, VIENNA  
English woodcut, circa 1890

## C O N C E R T S

**Bruckner: Symphony No. 3 (1889)**

Hallé Orchestra conducted by Stanislaw Skrowaczewski

Bridgewater Hall, Manchester, Thursday 8 February 2001

THIS CONCERT BEGAN with Wagner's overture to Tannhäuser. In the second half, however, it was the third version of Bruckner's "Wagner" Symphony which was played. Here almost all the Wagner references, including Tannhäuser-like violin figurations in the latter part of the slow movement, have been removed and everything is on a much reduced scale. Some argue that what the third version loses in spaciousness and rugged grandeur, it gains in structural conciseness and "streamlined" textures. Others plead for the first or second version (or a mixture of the two). Suffice it to say that Skrowaczewski, well known as a Bruckner conductor of insight, made a convincing case for the 1889 version.

The Hallé responded magnificently to the various challenges thrown at them. They were alert in responding to Skrowaczewski's sudden gear changes in the first movement and coped well with the extremely brisk tempo chosen for the Scherzo. In contrast, Skrowaczewski dwelt lovingly on the lyrical passages in the first movement. He allowed the richly varied thematic material of the second movement to unfold expansively, and contrasted the hectic Scherzo with a leisurely Trio which really sounded like a Ländler. There was no trace of sentimentality in his beautifully sculpted combination of polka and chorale in the Finale. And his pacing of this movement was such that the final peroration, with the magnificent return of the "trumpet theme" from the first movement, emerged with a sense of glorious triumph and inevitability.

CRAWFORD HOWIE

**Symphony No. 3 (1877)**

Dresden Staatskapelle conducted by Bernard Haitink

Symphony Hall, Birmingham, Saturday 3 March

BERNARD HAITINK, on his last return to accept the very warm applause after this performance, stood away from the rostrum and placed his hand upon the unopened score for a few seconds. How many performances of this symphony has Haitink conducted? Many readers must have grown up with his original LP Bruckner cycle with the Concertgebouw Orchestra, as I did. Now, as then, Haitink never comes between the listener and the music. What has changed is the nature of the reading, which now seems more taut and rigorous, though not necessarily more "spiritual". No mannerisms, no speeding up for effect, no slowing or diminuendos in an attempt to smooth over transitions from the very loud to the very quiet. In this structural solidity the silent bars were very much part of the whole. The first movement's power never compromised the elements of mystery. The music flowed beautifully; here as elsewhere, the balance was superb. No parts were obscured, and the polka and chorale in the Finale were played with equal clarity. In every respect the orchestra was quite magnificent. In the first part of the concert it shone in Mozart's Symphony No. 38 in D, the "Prague".

RAYMOND COX

### BRUCKNER IN LONDON

ON 4 MARCH in London's Royal Festival Hall, Bernard Haitink conducted the Staatskapelle Dresden in Bruckner's Third Symphony. Conductors used to gravitate to Nowak's edition of the 1889 version, but now the focus is more on 1877. Haitink has always preferred that version, first in Oeser's edition, now in Nowak's. The main differences are a big pause early in the first movement, which Oeser covers with linking material, and a scherzo coda which Bruckner forbade but Nowak includes. The 1877 Third represents a compromise between the innovative if flawed debut and the "conventional" 1889 version.

Haitink always views a Bruckner symphony as a whole, not only in his building of the edifice but also in his layering of dynamics, which has a significant part in determining structural contours. There were wonderful moments of calm in the first movement when the music hung on a thread of pianissimo tone, yet quivered with anticipation. The culture and refinement of the Staatskapelle was palpable throughout. LP and CD collectors will know the names of Peter Mirring--he remains the concertmaster--and Peter Damm, whose "liquid" opening solo magically conveyed a horn being blown across mountain-tops.

Silver flutes, honeyed oboes, lithe and warm strings, and refulgent brass contributed to a very special performance, massive and lyrical, fiery and dancing, the Trio's ländler daintily springy. The Finale's polka was less indulged than it could have been: here Haitink jacked up the brass dynamics to produce some amusing counterpoint, especially from trombones. The Dresdeners shared their understanding of the music with ease and authority. What a pleasure, too, that after several cancellations Haitink was conducting with such keenness and control.

On 21 March in the Festival Hall, Kurt Masur and the London Philharmonic performed Bruckner's Ninth. This performance had both grandeur and an uncertainty of expression befitting an unfinished masterwork by an old, ill composer whose faith remained unswerving. The tempo shifts in the first movement marked out contrasting moods effectively without losing the overall shape or direction. Masur's measured, heavily accentuated scherzo was ideally granitic. If only the trio could have been quicker and more mercurial!

Masur appeared to find a convincing tempo relationship between the third movement and the epic first. The opening of the slow movement was somewhat underpowered, but the phrasing of Bruckner's "farewell to life" melody was unaffected and moving. Masur achieved a balance between harmonic originality and the emotional burden of the music. The LPO's playing had power, resolution and sensitivity.

COLIN ANDERSON

## NEW RELEASES - "LIVE" RECORDINGS

by Colin Anderson

It's rare for me to respond enthusiastically to **John Eliot Gardiner's** conducting, but his interpretation of Bruckner's D minor Mass with the **Vienna Philharmonic Orchestra** surprised me in its authority and its sensitivity. Bruckner's setting is at once monumental and personal. Approaching the composer from an historical perspective--not least from Bach--Gardiner appreciates Bruckner's simple devotion and captures the music's austerity. Gardiner's **Monteverdi Choir** are celestial performers; the soloists (Luba Orgonasova, Bernarda Fink, Christoph Prégardien, Eike Wilm Schulte) are placed high and distant, an excellent balance in such a work; faith unites. This excellence is continued by the Monteverdi Choir in five Bruckner Motets, each a gem, contrapuntally pure [DG 459 674-2]. These benedictions stretch to infinity.

Bruckner's Fifth seems to me his most devout and cathedral-like symphony, its exterior grand and imposing, its interior hushed and intimate. Recorded in March 1999, the late **Giuseppe Sinopoli's** latest Bruckner performance on disc with the **Staatskapelle Dresden** is very impressive. This is weighty, trenchant Bruckner, thrillingly cumulative. The tuttis are massive, instrumental strands cleanly defined, climaxes finely honed. Sinopoli eschews sentimentality, mysticism or pseudo-religiosity. There's no lack of expressiveness or radiance, the music often rising to eloquence, but it's Sinopoli's grasp of architecture, his granitic resolve and his 'modernist' examination of harmony and scoring that linger in the memory. The recording is close and vivid, a tad airless in the final pages--a pity about the low-frequency buzz running through movements 2 to 4. A Fifth for those who can square up to the music [DG 469 527-2].

About **Christoph Eschenbach's** performance of Bruckner's Sixth Symphony with the **Houston Symphony** I am less certain. This is his third CD of the work; there was one on RCA with a German youth orchestra, and there was also a Houston concert performance available from the orchestra. The present disc, originating in April 1999, is not helped by a recording with a flat perspective which sometimes distances the trumpets from horns and trombones and does the strings no favours in fortissimo passages. The sound-picture is rather bright and dynamically compressed. Timpani are reticent in the first movement, which Eschenbach moves along just too quickly to find a true equilibrium between poise and momentum. Taken very slowly, at least the slow movement doesn't lurch at the start of the 'funeral march'. But, for all the preparation, there is something too slick, something too vibrant about this Sixth [KOCH 3-7484-2].

**Nikolaus Harnoncourt's** disc of Bruckner's Eighth comes from April last year in Berlin's Philharmonie. I reviewed (TBJ, November 2000) the first of the three performances that went into the making of this CD. My reaction now is similar to then. Using Nowak's edition of the 1890 version, the performance is blessed with excellent sound: a true perspective with plenty of power and detail. There are few things in

music more stirring than the opening of the finale to the Eighth. Here it sounds fantastic, and the timpani interjection is thrilling. The slow movement also contains some sublime moments. Overall, however, there is a lack of focus in Harnoncourt's conducting, a sectional approach that compromises continuity. The first movement isn't especially slow but episodes arrive hesitantly. Not for the first time I am struck by the **Berlin Philharmonic's** internal competition--sections not conversing or complementing each other but vying for attention. This is Harnoncourt's least impressive Bruckner recording [TELDEC 8573-81037-2, two CDs sold as one].

I had the fortune to be introduced to Bruckner's Ninth Symphony by **Carl Schuricht** and the Vienna Philharmonic in a Classics for Pleasure LP pressing: still a great recording. A later concert performance--8 March 1963, Herkulessaal, Munich--came at the end of this listening session as a breath of fresh air. Schuricht's honesty looks directly into the music and offers much that is compelling, despite mono sound that distances a rather fallible **Bavarian Radio Symphony Orchestra**. Some details do not register clearly enough and Schuricht's severe manner won't please everybody. This CD is worth listening to nonetheless [ORFEO C 548 001 B].

**Bruckner: Symphony No. 0; Adagio from String Quintet**  
 Saarbrücken Radio Symphony Orchestra/Stanislaw Skrowaczewski  
 Arte Nova Classics 74321 75510 2

THIS ADDITION to Arte Nova's Bruckner symphony cycle makes a curious aural impression. In retrospect 'Die Nullte' contains many of the prototypical elements of the Bruckner symphony, at least in embryonic form. Perhaps for that reason, Skrowaczewski cultivates an ethereal tone--particularly in the string sound--which sometimes approaches period-performance qualities. The effect is exaggerated by a spacious recording from Saarbrücken's Kongresshalle which seldom had me feeling involved.

Things are at their best in the fleeter moments of the first movement and Scherzo. Elsewhere (as also in Skrowaczewski's arrangement of the Adagio from the String Quintet) the music too often seems to lack bite and, more crucially, body and presence. It left me longing for the tautness of Georg Solti, who was at his best in the earlier Bruckner symphonies. Still, for those who may prefer a more slim-line beauty of sound, the disc is affordable enough to be worth a try.

A footnote on the text: Skrowaczewski uses the version of the score published by Alkor Edition, which differs in minor details from the Complete Edition.

Mark Audus

Although the final recording in Skrowaczewski's Bruckner series has not yet appeared, the complete series is advertised in a twelve-CD boxed set: Arte Nova 74321 85290-2.

**GEORG TINTNER'S BRUCKNER SYMPHONIES**

by Terry Barfoot

To record the complete Bruckner symphonies is a major undertaking, not to be treated lightly by any of those involved: conductor, orchestra, recording engineers, record company. It needs to be said at the outset that Naxos has achieved a veritable triumph. The tragedy is that the conductor, Georg Tintner, is no longer alive to witness its full acknowledgement. These recordings, dating from 1995-1998, brought him a recognition that was long overdue, for Tintner's love and understanding of Bruckner are beyond question. Tempi, phrasing and architecture always seem right, and the structural control of each symphony is never less than assured.

Symphony in F minor ("Study Symphony"); "Volksfest" Finale, Symphony No. 4

ROYAL SCOTTISH NATIONAL ORCHESTRA. Naxos 8.554432

Rarities among Tintner's recordings include the Symphony "No. 00" (1865), a "student" work composed before Bruckner found his unique voice and style. This receives a fiery and committed performance, well worth hearing. It is coupled with the "Volksfest" finale of Symphony No. 4, pre-dating the final version which is generally heard (and which Tintner recorded in its proper context). Having the additional item makes for a fascinating comparison for anyone collecting the set.

Symphony No. 0 (coupled with Symphony No. 8)

NATIONAL SYMPHONY ORCHESTRA OF IRELAND. Naxos 8.554215-16

Symphony No. 0, another piece published only after Bruckner's death, is coupled with the Eighth in a two-CD set. While the Irish orchestra does not match the tonal richness of its Scottish (or other, yet more celebrated) counterparts, this remains a hugely enjoyable recording. It is surely a tribute to Tintner's skill in preparing the performance, since this orchestra can hardly have played the music many times, if ever, before 1996. "Die Nullte" is altogether more characteristic than the "Study Symphony", and as such it is fully deserving of a place in the Bruckner canon. The magnificent sweep of the opening is proof enough of that.

Symphony No. 1 (unrevised Linz version); Adagio (1876), Symphony No. 3

ROYAL SCOTTISH NATIONAL ORCHESTRA. Naxos 8.554430

Symphony No. 1 followed the remainder of Tintner's series, and in common with the other earlier pieces it received a particularly successful performance. The recording is pleasing, too, the Scottish orchestra being captured with warmth and full tone in the Henry Wood Hall in Glasgow. Tempi are relatively broad but there is no sluggishness; rather the music develops naturally, and the strength of Bruckner's invention takes centre stage. The advantage of the Linz version (here prepared by William Carragan) over the final Vienna revision lies in the simpler, less burdened textures, which are in keeping with the nature of the material.

In 1876 Bruckner made a revision of the slow movement of the 1873 score of the Third Symphony, involving a somewhat faster tempo marking, a more subtly scored opening, and more complex texture at the final climax. This presents a new opportunity to gain further insight into a great but problematic work.

#### Symphony No. 2

NATIONAL SYMPHONY ORCHESTRA OF IRELAND. Naxos 8.554006

Tintner's performance of Symphony No. 2, known as the "Pausen" Symphony, is among the best ever recorded. The development of the material requires the effective use of pauses between potent phrases. The music is lovingly shaped by Tintner, with exactly the right tempi and balances to make the most of the expressive effects Bruckner had in mind.

#### Symphony No. 3 (1873 version)

ROYAL SCOTTISH NATIONAL ORCHESTRA. Naxos 8.553454

Symphony No. 3 again features the Scottish orchestra to compelling effect. This original version of the score had been recorded only several times before. In vision Tintner outshines both Eliahu Inbal and Roger Norrington, adopting broad tempi with magnificent results. Any doubts raised by the preference of famous conductors (such as Haitink or Böhm) for the later versions of 1877 and 1889 are simply swept away. Certainly the music can satisfy in those revisions, but this recording sets a new agenda.

#### Symphony No. 4 (1880 version)

ROYAL SCOTTISH NATIONAL ORCHESTRA. Naxos 8.554128

Recorded in Glasgow in October 1996, the final version of Symphony No. 4 is another success for Tintner. At nearly 75 minutes the vision is broad once again, and it is also absolutely right. Although other recordings (Günter Wand's on RCA, for instance) generate greater intensity and richness of tone, there is no reason to balk at the attractive Naxos price. Tintner brings his own insights to this wonderful score.

Symphony No. 5

ROYAL SCOTTISH NATIONAL ORCHESTRA. Naxos 8.553452

If the cycle contains a disappointment, it is the Fifth Symphony. Here the tempi are relatively quick, and the reading seems lightweight. Compared with Karajan on DG, Tintner seems to be deliberately avoiding the monumental aspect of the work, so that the music lacks cosmic power generated elsewhere. A comparison of timings in the slow movement - a true Adagio - makes the point: whereas Tintner takes 16 minutes, Karajan takes five minutes longer, and the music sounds the better for it. The playing of the Royal Scottish National Orchestra in itself is highly satisfactory, and the recording more than adequate.

Ultimately the judgement has to be that any great symphony is greater than any single performance of it, so that different interpretations are a cause for rejoicing. There is room for both the aforementioned approaches to Bruckner's Fifth, but there is also no question which one I prefer and which one I would describe as merely interesting.

Symphony No. 6

NEW ZEALAND SYMPHONY ORCHESTRA. Naxos 8.553453

Bruckner's Sixth Symphony has had mixed success on disc, but the position is more favourable now than it has ever been. Curiously, Karajan's recording was one of his least successful of Bruckner (or of anyone else, come to that). Tintner offers a splendidly judged account, with rhythmically vital outer movements and a beautifully shaped Adagio - one of Bruckner's greatest slow movements. His interpretation takes its place alongside those of Klemperer (EMI) and Wand (RCA). Stanislaw Skrowaczewski and the Saarbrücken Radio Symphony Orchestra are also magnificent in this work, aided by an Arte Nova recording which is rather more full-bodied than Naxos provides. The differences, however, are marginal; and although the New Zealand orchestra hardly rates among the great Bruckner ensembles, its performance is sensitive, disciplined and idiomatic.

Symphony No. 7

ROYAL SCOTTISH NATIONAL ORCHESTRA. Naxos 8.554269

This symphony contains one of the most straightforward authenticity issues in Bruckner. Should there be a cymbal clash at the climax of the slow movement? Opinions vary [see "Feedback" in the March BJ], and the music is strong enough to accommodate either approach. Tintner leaves the cymbal clash out and opts instead for full sonority: a decision which the orchestra and engineers justify completely. The pacing and phrasing are quite splendid throughout this

performance. The way that the lyrical opening of the symphony is phrased and balanced shows that a master is at work. Even those who own other excellent recorded performances - and this symphony is well served on disc - should add Tintner to their collections.

Symphony No. 8 (1887 version)

ROYAL SCOTTISH NATIONAL ORCHESTRA. Naxos 8.554215-16

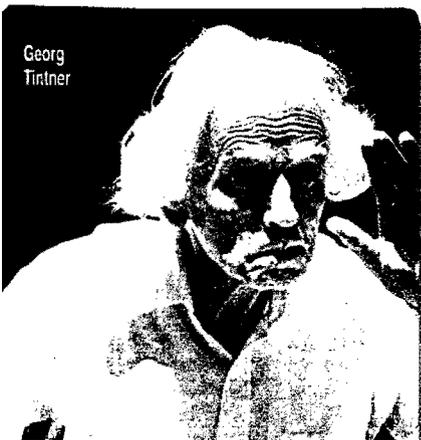
As far as the vexed question of editions is concerned, it is a matter for some regret that Tintner only recorded the first and not the revised (1890) version of the Eighth Symphony. It is far too easy a generalisation to suggest that Bruckner's first thoughts were always best. With this, surely his greatest symphony, it is the revised version which is superior and which is usually played. Surely Tintner would have gone on to record it if he had had a chance to do so? The Eighth that is available here is best judged as an interesting performance of an interesting piece, beautifully played by the Scottish National Orchestra and given a rare opportunity to be widely heard. But if you want only one recording of the symphony, you will need to look elsewhere: to Giulini (DG), Karajan (DG) or Wand (RCA), for example.

Symphony No. 9

ROYAL SCOTTISH NATIONAL ORCHESTRA. Naxos 8.554268

In this monumental unfinished symphony Tintner and the Scottish National Orchestra are a match for rival versions. With its full-toned sound, beautifully judged control of pacing and dynamics, the performance is so compelling as to be the jewel in the crown of the entire series. And these discs rank among the most significant contributions to the catalogue of recorded music in recent years.

The above reviews were written for "Music on the Web": [www.musicweb.uk.net](http://www.musicweb.uk.net)



We lost, Saturday afternoon, the finest conductor and the most generous and democratic musical spirit this city has ever known...But he left us with a legacy, one which we can hear for ourselves in the playing of Symphony Nova Scotia. And he left us many memories, memories of countless superb performances from Haydn's Creation to Mahler's Resurrection Symphony, memories of his illuminating lectures on music, and memories of his work with amateur choirs, youth orchestras, and local musicians whose concerts he always supported.

STEPHEN PEDERSEN, The Halifax Herald, 4.x.1999

## CD ISSUES MARCH 2001-JUNE 2001

Howard Jones &amp; John Wright

In compiling this list we rely on magazines, mail order listings and our contacts. Occasionally an error will creep in, and such was the case last time with the Berlin Classics 3-CD set 0017 102BC. The conductor was not Horst Stein but Vladimir Fedoseyev. The recording was made in Vienna in January 1998, and the timing is 60:45.

## SYMPHONIES

\* = new issue

- No. 2 Giulini/VSO (Vienna 12-74) TESTAMENT SBT 1210 [58:40]  
 Nos 3 & 4 Inbal/Frankfurt RSO (Frankfurt-am-Main 9-82)  
 ULTIMA 8573 87801-2 [65:30, 68:16]  
 Nos 4 & 9 Karajan/BPO (Berlin 4-75, 9-75) DG 469 265-2 [64:11, 61:38]  
 No. 5 \*Sinopoli/Dresden Staatskapelle (Dresden 3-99) DG469 527-2 [76:37]  
 Jochum/Concertgebouw (Ottobeuren 5-64) PHILIPS 464 693-2 [75:34]  
 Furtwängler/BPO (Berlin 10-42) ARCHIPEL CD0031-1 [67:39]  
 No. 7 \*Luisi/NTO Tonkünstlerorchester (Vienna 4-98) ORF CD164 [71:18]  
 \*Sanderling/Stuttgart RSO (Stuttgart 12-99)  
 HÄNSSLER CD93.027 [71:14]  
 \*Klemperer/NDR SO (Hamburg 5-66) MUSIC & ARTS CD1088 [63:53]  
 as part of a 3-CD set entitled "Klemperer in Hamburg"  
 Nos 7 & 9 Schuricht/BPO, BMO (Berlin 1938, 1943)  
 URANIA 22.163 [64:49, 58:07]  
 No. 8 \*Harnoncourt/BPO (Berlin 4-00) TELDEC 8573 81037-2 [82:40]  
 Schuricht/Hamburg RSO (Hamburg 6-50) URANIA 22.152 [79:11]  
 No. 9 \*Skrowaczewski/Saarbrücken RSO (Saarbrücken 1-01)  
 ARTE NOVA 74321 80781-2 [61:21]

## CHORAL

Mass in D min, \*Gardiner/Monteverdi Choir/VPO (Vienna 6-96,  
 Five Motets Salle, Norfolk 5-98) DG 459 674-2 [in toto 66:01]

N.B. First issued in 1992, the Albany Records release "Choral Works of Anton Bruckner" conducted by Robert Shaw is being re-advertised in the UK. The number is TROY 063, and Priory Records is the supplier.

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MID-PRICE MASTERS. The disc of Bruckner's Fifth under Eugen Jochum listed above forms part of PHILIPS 50, a mid-price series of the Dutch label's finest recordings remastered to mark its fiftieth anniversary. The recording was taken from performances at Ottobeuren Abbey. This is an inspired account of the work (we shall just have to live with one intrusive cough), and by comparison with a previous re-issue on Belart, the recorded sound is undoubtedly superior. The liner booklet now includes notes by Mark Audus and, in French, Jean Gallois.

The Vienna Philharmonic performance of Bruckner's Eighth with Pierre Boulez, reviewed in our last issue, is on sale at mid-price until the end of July. I'd hesitate to describe it as a comprehensive picture of this mighty work; all the same, Boulez offers an honest, beautiful and cogent rendering that I would not wish to be without.

P.P.

## B O O K S

**Franz Scheder: Anton Bruckner Chronologie.** Hans Schneider, Tutzing 1996. ISBN 3 7952 0854 8. 806pp + 479pp. DM 550

NUREMBERG Bruckner devotee Franz Scheder has already issued a loose-leaf sequel to his monumental chronology of Bruckner's life and career. But he would be the first to point out that his Anton Bruckner Chronologie for the years 1824-1896 is still far from "complete". As noted in our November 2000 Jottings, a set of additions and corrections is now available from the author, and more such addenda are envisaged. Getting the facts right about Bruckner is an ongoing process that Dr Scheder intends to pursue for a long time to come.

Bruckner Journal readers have often expressed regret that there is no English translation of August Göllerich's early Bruckner biography, completed by Max Auer. In his preface to the Chronologie, Scheder explains why a Göllerich translation would be of little service today. Göllerich's account of Bruckner's life is a mixture of fact, guesswork and fantasy, couched in a sometimes absurdly flowery style. Sample (my translation):

Whenever he could, he sought to fortify himself for life's battles amid the magic of the countryside. Then the bluebells of his native meadows seemed to transport peaceful sounds to his ears; within the hallowed precincts of memory, and detached from the strident world without, his inner communing beheld the silent workings of God, workings whose revelation his heart would perpetually divine afresh in the fiery emanations of the unshrouded sun.

While a biographer who has known his subject personally will have obvious advantages, objectivity only comes with distance. Moreover, Göllerich was anything but scholarly in his treatment of sources.

What Scheder set out to provide was "nothing more or less than a compilation of all the hitherto published facts about Bruckner's life and works". Having endeavoured to sort the wheat from the chaff in Göllerich, he then supplemented it with all the further material which has since come to light. The entries for individual days are contained within 38 chapters, each introduced by a short narrative; from 1868 - the year of Bruckner's move to Vienna - onwards, each chapter covers one year. Even in the modern era of Sunday trading, the weekly cycle plays a major part in all our lives, yet biographers often give it scant attention. This Chronologie has the merit of naming the day of the week, or feast-day, next to the date.

Since Dr Scheder had only the evenings and weekends at his disposal, he was unable to travel widely in search of unpublished data. This left him with a host of published "assertions about Bruckner" which he duly flags as such. Usefully, in his preface to the Chronologie he also lists a number of frequent procedural failings in existing biographies of Bruckner.

First, Scheder recommends giving the names of little-known persons in full when first mentioned, together with the year of birth and death. Second, anecdotes have their uses, but the reader should be told whether the source is a Press article, a letter or by word of mouth. Third, with

partial quotations a biographer needs to indicate whether all the relevant matter is included or whether the extract is merely a sample. Fourth, old newspaper reviews often print the date on which the review was actually written. If possible the biographer should make it clear whether the date quoted is that of writing or of publication. Fifth, Dr Scheder is irritated by the time wasted in chasing up references to "a.o." (= opus/loc. cit.) in footnotes. He remarks that recent publications of the Anton Bruckner Institute, for instance, are more user-friendly in this respect. Sixth, extra caution is advised when referring to certain Bruckner biographies, notably Werner Wolff's of 1942 in English and Gerhard Wehle's of 1964 in German. The ambiguous character of Wehle's book is accurately reflected by its sub-title: Lebensroman in Tatsachen ('Novel of a Life in Facts'). Alleged facts cannot be checked too often.

Finally, Scheder counsels writers who are trying to clear up previous errors to say so. The kinder among them may not wish to harp on the mistakes of their predecessors. Unless, however, the earlier biographer is declared wrong, the reader of the new biography will be left wondering by anomalies whether a new mistake has crept in.

Naturally the art of biography implies more than a recitation of bare facts. Selection and interpretation will always be necessary. So will an imaginative sympathy with one's flesh-and-blood subject and a broad grasp of the historical period concerned. But as a foundation on which to build, Franz Scheder's Anton Bruckner Chronologie should prove indispensable for future Bruckner biographers. It is also a book in which many Bruckner lovers with some German will enjoy browsing.

PETER PALMER

**Reviving the Muse: Essays on Music After Modernism, edited by Peter Davison.** Claridge Press, Brinkworth 2001. ISBN 1-870626-54-0. 274pp

Understandably, Bruckner figures only fleetingly in this collection of thoughts on "serious" music today - and Edward Pearce manages to get his year of birth wrong. Nonetheless Bruckner Journal readers may find it well worth their attention. Although the final essay, Building Blake's 'Jerusalem', lacks the literary animation befitting its subject, there are stimulating contributions by David Matthews, Robin Holloway, John Boyden and Peter Davison in particular. Perhaps rightly, Davison has been taken to task in the Independent for describing the serial method of composing as a mistake, but his "re-evaluation of the life and work of Arnold Schoenberg" strikes me as a model of humane and reasoned argument. The initial piece on "Janacek, Schoenberg and us" is by Roger Scruton, whose The Aesthetics of Music ranks among the most distinguished works in that field.

Other contributors include Robert Walker, Robin Walker, Sir Ernest Hall and two Dutch musicians, Menno Boogaard and John Borstlap. Composers, according to Davison, have to rediscover the relatedness of man and creation. The discoveries of atonal, serial and post-serial pitch organisation, writes Holloway, can be integrated into the verities of the harmonic series and the perceptual pleasures of the human ear. At £16.99 the book is more sensibly priced than most comparable tomes from the academic presses.

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## SOME BRUCKNER EVENTS IN 1901

## JANUARY

**Friday 4:** Martin Spörr conducts the Fourth Symphony in Graz

**Tuesday 8:** Performance of the Eighth Symphony under Willibald Kähler in Mannheim

**Thursday 17:** S.W. Pantschenko conducts the first Russian performance of the Fourth Symphony in St Petersburg

**Sunday 20:** First Russian performance of the Seventh Symphony under Max Fiedler in St Petersburg. Ferdinand Löwe conducts Psalm 150 in Vienna

## FEBRUARY

**Sunday 24:** In an afternoon concert of the Vienna Philharmonic, an abridged version of the Fifth Symphony is given under Gustav Mahler. The concert also includes Weber's Turandot overture and the first performance of Dvorak's Serenade for Winds, op. 44. In the evening Mahler conducts Mozart's Die Zauberflöte

## MARCH

**Friday 1/Saturday 2:** Theodore Thomas conducts the Third Symphony in Chicago

**Friday 8/Saturday 9:** The Seventh Symphony performed under Theodore Thomas in Boston

**Monday 11:** Siegmund von Hausegger conducts the Te Deum in Munich

**Wednesday 13:** Seventh Symphony performed under Ferdinand Löwe in Vienna

**Thursday 14:** Wilhelm Pohlig conducts the uncut Sixth Symphony in Stuttgart

**Sunday 24:** Fourth Symphony performed under August Göllerich in Linz

## MAY

**Saturday 18:** The remains of Bruckner's sister Maria Anna (d. 1870), who accompanied him to Vienna, are transferred to St Florian

Other events

Commonwealth of Australia established (Jan 1)

Queen Victoria dies at Osborne House on the Isle of Wight at the age of 81, after reigning for 63 years. Kaiser Wilhelm II is present at her death (Jan 22)

Giuseppe Verdi dies in Milan, aged 87 (Jan 27)

J.P. Morgan forms the US Steel Corporation

Leaders of the Boxer Rising beheaded in Beijing

First suspended monorail opens at Barmen (Wuppertal) in Germany

Daimler motor company launches the first Mercedes

Premiere of Dvorak's 'lyric fairy-tale' Rusalka at the National Theatre, Prague (Mar 31)

Total eclipse of the sun photographed from Mauritius (May 18)

## SOME BRUCKNER EVENTS IN 1901

## JUNE

**Sunday 2:** Performance of the Te Deum under the organist Wilhelm Middelschulte in Chicago. He had previously directed the F minor Mass on Christmas Day, 1900

## AUGUST

**Friday 9:** The founding of Universal Edition is reported in the Viennese press. Among other works, the new company is to publish the music of 'important modern masters such as Bruckner, Goldmark, Liszt'

## OCTOBER

**Monday 21:** Richard Strauss conducts the Third Symphony at the Kroll Opera, Berlin. In a letter to his parents he writes of an enormous success (Nov 7)

## NOVEMBER

**Monday 4:** Franz Zeischka conducts the Fourth Symphony in Teplitz (Teplice)

**Friday 15:** Eighth Symphony performed under Martin Spörr in Graz

## DECEMBER

**no date:** Julius Buths conducts the Fifth Symphony in Düsseldorf, where he also directs Elgar's Dream of Gerontius in 1901 and 1902

**Monday 2:** Seventh Symphony performed by the Berlin Philharmonic under Karl Muck in Berlin

**Sunday 8:** Anton Webern writes to a cousin that it is a delight to play the Eighth Symphony on the piano with his teacher, Dr Komauer

**Friday 13:** First uncut performance of the Sixth Symphony in Vienna under August Göllerich. Martin Spörr conducts the Seventh Symphony in Graz

**Friday 27:** First American performance of the Fifth Symphony under Wilhelm Gericke in Boston

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Adapted and translated from Franz Scheder, Anton Bruckner Chronologie: Die Jahre 1897 bis 1999

Other events

First exhibition of Picasso's works in Paris

Nearly 400 die in New York heatwave (July)

Boxer Rising ends with the Peace of Beijing (Sep 7)  
U.S. President McKinley dies as the result of an assassin's bullet (Sep 14)

Publication of Thomas Mann's novel Buddenbrooks

Mahler conducts premiere of his Fourth Symphony in Munich (Nov 25)

Marconi receives radio signals transmitted from England to Newfoundland

On the first gramophone disc marketed by HMV, Caruso sings an aria from I Pagliacci

Wilhelm Röntgen becomes one of the first Nobel prizewinners for his discovery of x-rays (Dec 10)

Tinned baked beans introduced to Britain by H.J. Heinz of Pittsburgh

ERICH SCHMID (1907-2000)

*Erich Schmid*

The eminent Swiss conductor Erich Schmid died in Zurich last December. He studied music in Frankfurt-am-Main at Dr Hoch's Conservatoire, and in 1930 he joined Arnold Schoenberg's composition class at the Academy of the Arts in Berlin. He is thought to have been Schoenberg's last surviving pupil. After conducting various Swiss orchestras Schmid took over the Zurich Tonhalle Orchestra in 1949. In 1957 he reorganised the Beromünster Radio Orchestra, programming more adventurous repertoire. Tapes from this period introduced him to a larger European audience and he appeared much more widely as a guest conductor. This included Britain, where he conducted the BBC orchestras.

Schmid is particularly remembered by the City of Birmingham Symphony Orchestra. In 1978 he took over at very short notice a festival built around the Beethoven symphonies after Louis Frémaux's sudden departure. Schmid returned to conduct the Brahms symphonies and at the age of 72 was appointed principal guest conductor of the CBSO. To local players and audiences here was a musician of the 'old school' with integrity, understanding and intellectual rigour. After a performance of Bruckner's Seventh Symphony I wrote to Schmid asking him if he would consider doing the Fifth, which had never been played in Birmingham (and still hasn't). He replied that he would love to do it, but that it would take too many rehearsals.

His Bruckner credentials were also evident when he chose to conduct two performances--very fine ones--of the Ninth Symphony for his farewell concerts.

Raymond Cox

The retrospective on the facing page mentions activity on Bruckner's behalf by the organist WILHELM MIDDELSCHULTE (1863-1943). Born into a Westphalian farming community, Middelschulte studied music in Berlin before moving to Chicago in 1891. He worked with the Theodore Thomas Orchestra and made his name as both teacher and international recitalist. In 1939 he returned to Europe to live in Rapallo. He died in Dortmund, where he spent his last weeks with relatives.

A recording of Middelschulte's own works for organ has been issued on cpo 999 739-2. These include a Chromatic Fantasy and Fugue and a Contrapuntal Symphony using no fewer than fourteen themes, largely by J.S. Bach. Middelschulte's allegiance to Bach (which he shared with his friend Busoni) is also evident from his organ transcription of the Chaconne from Bach's Partita No. 2 for solo violin. Jürgen Sonnentheil gives first-rate performances of these and shorter works on the modern organ of St Peter's, Cuxhaven.

Peter Palmer

A new Critical Edition (Study Score) of the three completed movements of Bruckner's Ninth Symphony, edited by Benjamin Gunnar Cohrs, has been issued by the **Musikwissenschaftlicher Verlag** of the International Bruckner Society in Vienna.

Our front cover illustration is taken from Haymo Liebisch, Anton Bruckner 1824 bis 1896--einst und jetzt (Steyr 2/1996). This book also supplies more information on the woodcut described as anonymous on page 30 of our last issue. The depiction of dancers in an Upper Austrian tavern was based on an original illustration by **ALOIS GREIL** (1841-1902). Greil's work became widely known through the multi-volume Die Österreich-Ungarische Monarchie in Wort und Bild.

## THE BRUCKNER JOURNAL CONFERENCE

by Michael Piper

FOR ITS SECOND NATIONAL CONFERENCE on 7 April 2001 "The Bruckner Journal" returned to the University of Nottingham Arts Centre. The main subject of the all-day conference was Bruckner's Third Symphony. In his welcoming address in the Lecture Theatre, Peter Palmer reaffirmed the aim of the Journal as that of catering for all Bruckner enthusiasts, from the layman to the scholar. This writer would like at the outset to claim a position at the "lay" end of this wide spectrum, and to apologise for any errors or misinterpretations in what follows.

The opening speaker was Dr Paul Coones from Oxford, who presented a fascinating insight into the challenges faced by the conductor of Bruckner's "unplayable" Third. He reminded us of the disastrous first performance and its effect on Bruckner. His own band of amateurs from Oxford University, on the other hand, had given an excellent account of themselves at a concert last year (reviewed in the July 2000 Journal). For his performance Paul chose a mixture of the 1873 and 1877 versions as being the most suitable for his young players. The sheer length of the piece had presented the biggest challenge. As an additional treat, Dr Coones presented a selection of slides showing the Church at St Florian and Wagner's Bayreuth. These reminded me of my long-standing ambition to make the pilgrimage to St Florian. If readers would like to share their own experiences, I would love to hear from them.<sup>1</sup>

Mark Audus of Nottingham University Music Department took us through "The Adagios of Bruckner's Third". Mark admires the first version (1873) which, he maintained, has more legitimate musical worth than the revisions. He did not agree that the first version lacks sophistication --a common criticism--or has an irregular structure. He gave recorded illustrations together with comparable excerpts from the 1876 version, the revision of 1877 and the final revision of 1889. The doubling of bars in a section of the second version makes it in fact longer than the first version, although the 1877 cut version actually sounds longer because it removes from the Adagio the gradual intensification of the development. As for the Wagner quotations (downright silly, according to Robert Simpson), they should be retained as part of the work's historical legitimacy.

Restored by warming coffee, and as a short distraction from the Third Symphony, we were treated to New Yorker David Aldeborgh's personal listener's perspective on the revisions to the Fourth and First Symphonies. He told us about his first hearing of Ferdinand Löwe's version of the Fourth: a revision of the 1878/80 version. David had undergone a complete conversion to this edition. The differences were generously illustrated by recorded examples which showed how Bruckner had moved away from the earlier version towards a state of serenity where the simple beauty of the music was allowed to emerge more naturally. David Aldeborgh concluded with a short comparison of the "Linz" version of the First Symphony with later versions.

Dermot Gault from Belfast gave an illuminating assessment of the influence of the Schalk brothers on the finale of the Third Symphony in the 1889 version. Franz Schalk appears to have been particularly

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<sup>1</sup> At: Waters Edge, Portway Close, Leamington Spa, CV31 1RZ, e-mail: two.teds@virgin.net

### THE BRUCKNER JOURNAL CONFERENCE

influential in his suggestions for the use of slurs, tempo and pause changes, and also changes to dynamics which toned down the contrasts found in earlier versions. Schalk advocated a more refined orchestration as well as more timpani (remember the Schalk Fifth!). Bruckner seems to have accepted most of Schalk's suggestions. In his detailed investigation into who--Bruckner or Schalk--made which revisions to the score, Dr Gault referred to the manuscript copies, where Bruckner's hand was clearly identifiable.

Just before lunch Raymond Cox was in conversation with Robert McColley. Robert reviews CDs for the American "Fanfare" magazine and has been reviewing Bruckner recordings for the past eleven years. It was interesting to hear how he copes with the sheer number of new recordings, the ever-present rush to meet publishing deadlines, and the nuts and bolts of comparing recordings. He said that the biggest challenge was to overcome his own prejudices, and that this only happens with growing knowledge and experience. It is also important to avoid making assumptions: for example, that the latest Günter Wand recording is necessarily the best. Robert felt that occasional "blind listening" can be a great aid to eroding prejudice.

After lunch we reassembled in the Djanogly Recital Hall for the centrepiece of the conference--a performance of the Mahler/Krzyzanowski transcription of the 1877 version of the Third Symphony for piano duet. By way of introduction, Manchester University's Crawford Howie gave a paper which presented the background to the Mahler/Krzyzanowski involvement in the work. Crawford referred to both the autograph and published scores and highlighted a discrepancy between the orchestral and piano versions in terms of bars. He also described the differences in tempo, dynamics and pitch in the piano transcription. Armed with these insights, we sat back to enjoy the first UK performance of the piano duet version played by Antony Clare and Clive Pollard at two pianos. The performance was both energetic and enthralling and received a rapturous response from the audience.

As a digression from the main subject of the conference, Peter Palmer presented an analysis of early composer-conductors of Bruckner and the extent of their involvement. These ranged from Mahler and Richard Strauss at the turn of the century to, more recently, Othmar Schoeck and Volkmar Andreae.

Finally this writer was privileged to meet the distinguished American musicologist William Carragan and to thank him for the pleasure derived from his edition of the reconstructed last movement of the Ninth Symphony (recorded by the Oslo Philharmonic under Talmi on Chandos CHAN 7051). William plans to revisit and revise the score in the near future.

Dr Carragan called his conference paper "The Wagner Symphony on Stage". In it he tried to answer the question of why the first performance of Bruckner's Third was such a disaster. He posed several sub-questions: was the Third Symphony more complex than the Second? were there ambiguities in later versions? were there any conductorial traps? did it have tempo indications? was the Third an inferior work? One part of his exposition involved examining past performances of the symphony, beginning with the earliest recordings. He used a mixture of music and

### THE BRUCKNER JOURNAL CONFERENCE

mathematics to give "graphic" illustrations of how tempi adopted by various prominent conductors have changed over the years. He also analysed the ratio of tempi between successive themes in a movement. For example, he considered that the relationship between the third and first themes of the finale of the Third Symphony should be unitary. He concluded, however, that grace and propulsion are more important. All this was lavishly illustrated by recordings.

William Carragan answered his own questions one by one and found no clear pointers to what went wrong at the first performance. Perhaps we would have had to be there to know the answer.

So ended a most enjoyable day. On behalf of laymen and scholars alike, may I thank the organisers, the speakers and all who helped to make the conference the great success which it was.

Versions of the conference papers given by Paul Coones, David Aldeborgh and William Carragan will be published in this journal. Another conference is planned for April 2003; it is hoped to include another two-piano performance.

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#### Feasting on Bruckner

DINING OUT AFTER THE CONFERENCE ARE, FROM LEFT: John Wright, Robert Wardell, Dermot Gault, Robert McColley. ALSO AT THEIR TABLE WERE William Carragan and Raymond & Patricia Cox.



**BRUCKNER'S SYMPHONY NO. 3****First Edition of Full Score and Piano-Duet Arrangement**

by CRAWFORD HOWIE

Chronology

- October 1872 - December 1873:** composition of the first version; Wagner accepts dedication of the symphony in September 1873
- 9 May 1874:** date of dedication score sent to Wagner. The accompanying letter has been lost
- 24 June 1874:** Cosima Wagner, writing on behalf of her husband, thanks Bruckner for sending the dedication copy
- June/July 1874:** Otto Dessoff and the Vienna Philharmonic rehearse the symphony
- 12 January 1875:** in a letter to his Linz friend, Moritz von Mayfeld, Bruckner mentions the Philharmonic's rejection of the symphony but says that he has made "significant improvements" to it
- 8 February 1875:** Wagner and Hans Richter examine the symphony
- 1 August 1875:** Bruckner approaches the Philharmonic for a second time, requesting that the Third be considered for performance the following season. He is even prepared for it to be performed in two instalments
- Autumn 1875:** the symphony is again played by the Vienna Philharmonic in a "rehearsal of new works" - but not accepted for performance
- 1876 - 1877:** further revisions, according to dates and comments in the autograph scores and in letters to the Berlin music journalist Wilhelm Tappert
- 17 July 1876:** "letzte Verbesserung beendet" at the end of the Finale
- 1 October 1876:** a new version of the symphony is mentioned in a letter to Tappert
- October 1876:** "neu" at bar 232 in the second movement
- 5 November 1876:** "Rhythmisch etc. geordnet" at the end of the first movement
- 28 November 1876:** this is the date on the title page of the Scherzo (also connected with the "rhythmical regulation" of the symphony)
- 27 January 1877:** date at the end of the Finale
- 28 February 1877:** another date at the end of the Finale
- 25 April 1877:** "Ganz neue Bearbeitung fertig" [Wholly new version finished]
- 1 May 1877:** completion of new version confirmed in a letter to Tappert
- 27 September 1877:** the symphony is rejected for the third time by the Philharmonic in a "rehearsal of new works", but the decision is overturned thanks to Herbeck's intervention, and the work is

**BRUCKNER'S SYMPHONY NO. 3**

- scheduled for performance at the second Gesellschaft concert on 16 December
- 12 October 1877:** date at end of the score of the Adagio. Tappert is informed of the work's completion and the forthcoming performance
- 28 October 1877:** death of Johann Herbeck, the work's prospective conductor
- 11/13 December 1877:** the performance of the symphony is advertised in the Viennese Press and the Linzer Volksblatt
- 16 DECEMBER 1877:** the Gesellschaft orchestra conducted by Bruckner gives the first performance in the Musikverein hall. Theodor Rättig undertakes to print the symphony in spite of the disastrous performance
- January 1878:** "neu Januar 1878" on the title page of the Scherzo
- 30 January 1878:** date at end of the coda of the Scherzo
- 9 October 1878:** in a letter to Tappert, Bruckner recommends both the Second and Third Symphonies for performance in Berlin. He also refers to the piano arrangements which are to be made of the two symphonies
- 9 December 1878:** in another letter to Tappert, Bruckner reiterates his recommendation, saying that both symphonies have been "reserved" for Berlin in spite of interest shown by conductors elsewhere
- 1 October 1879:** announcement in the Neue Wiener Zeitschrift of the imminent publication ("in a few days") of the Third Symphony
- 13 November 1879:** Felix Mottl and Hans Paumgartner play a piano transcription of the Adagio and Scherzo of the Third at an evening concert arranged by the Wiener Akademische Wagner-Verein
- 28 December 1879:** the publication of the Mahler-Krzyzanowski piano arrangement of the Third the following week is advertised in the Linzer Tagespost
- March 1880:** advertisement in the Hofmeister Monatsbericht for the score and orchestral parts of the Third Symphony; the piano arrangement is not mentioned
- 10 March 1880:** the piano arrangement is advertised in the Neue Wiener Zeitschrift für Musik, 17
- April 1880:** Josef Schalk's arrangement for piano solo of the Scherzo of the Third advertised in the Hofmeister Monatsbericht, 83
- 24 March 1882:** Josef Schalk gives the first(?) performance of his arrangement of the Scherzo in a Wiener Akademische Wagner-Verein concert
- 22 December 1884:** another performance by Schalk of his solo piano arrangement of the Scherzo at a Wagner-Verein concert. At the same concert Ferdinand Löwe plays his arrangement of the first movement

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of the Fourth Symphony, and the two pianists play Löwe's piano-duet arrangement of the First Symphony. Reviewed by Theodor Helm in the Deutsche Zeitung (24 December 1884), Hugo Wolf in the Salonblatt (28 December) and Emil von Hartmann in the Deutsche Kunst- und Musikzeitung, XII (1 January 1885)

**February 1885:** second advertisement in the Hofmeister Monatsbericht for full score and the piano score of the Third. The piano score was in effect an unchanged, uncorrected second edition of the Mahler-Krzyzanowski arrangement, edited by Löwe and Schalk. In her article 'Die vierhändigen Bearbeitungen der Dritten Symphonie von Anton Bruckner' (Bruckner-Jahrbuch 1987/88, Linz 1990, 67-78), Gertraud Kubacsek-Steinhauer suggests that Mahler's name was omitted a) because he was no longer in Vienna and no longer a member of the Wagner-Verein; b) because of personal differences between Josef Schalk and Mahler; c) as a result of Schalk's increasing involvement in the Wagner-Verein - he became its artistic director in 1887 - and his desire to emphasize his own crusading zeal for the dissemination of Bruckner's works.

**23 April 1885:** performance by Löwe and Schalk of the first movement of the Third (Mahler version?) and the second and fourth movements of the Fourth Symphony. Reviewed by Emil von Hartmann in the Deutsche Kunst- und Musikzeitung, XII (1 May 1885)

**1 November 1890:** Rättig's publication of the 2nd edition (third version) of the Third is announced in the Fremdenblatt and the Hofmeister Monatsbericht. This includes Löwe's and Schalk's piano-duet arrangement of the third version.

**21 December 1890:** first performance of the third version of the Third Symphony by the Vienna Philharmonic conducted by Hans Richter

**23 December 1890:** towards the end of his long review of the concert in the Deutsche Zeitung, the Viennese critic Theodor Helm recommends the piano-duet arrangement of the Third by Löwe and Schalk in preference to the Mahler arrangement.

**circa 1910:** an ostensibly later issue of the Löwe-Schalk arrangement which has a plate number signifying that it is actually a reissue of Mahler-Krzyzanowski. In the IBG Mitteilungsblatt 27 (June 1986) Nigel Simeone explains that "Loewe's and Schalk's arrangement was widely circulated and often reprinted. It is probable that on this occasion the publisher (Rättig/Lienau) or more likely the printer (Eberle) selected the 'correct' [i.e. Löwe and Schalk] title page but the 'wrong' (older) plates with the same plate number (165) but with different letters preceding the number. The result is a well-disguised Titelaufgabe [edition with new title page] of Mahler's earliest publication, the most significant of all Bruckner 4-hand arrangements".

**1927:** publication of Josef Venantius von Wöss' "new revision" of Löwe and Schalk's arrangement (Universal Edition, Vienna)

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The above is based to some extent on dates provided by Dr Thomas Röder in his Revision Report on the Third Symphony in the Bruckner Kritische Gesamtausgabe, Vienna 1997

## BRUCKNER'S SYMPHONY NO. 3

### Mahler's Involvement with Bruckner's Third

Although Mahler began to attend Bruckner's Harmony and Counterpoint course at Vienna University in October 1877, there is no record of his having completed it. In spite of being temperamentally quite different from Bruckner, Mahler obviously had a great respect for him and was one of the first to recognise and appreciate his stature. His involvement in the piano-duet arrangement of the Third Symphony was an altruistic labour of love. Julius Epstein (1832-1926), piano teacher of Mahler and Krzyzanowski at the Vienna Conservatory in the late 1870s, no doubt provided both practical and editorial advice.

In an undated letter to Göllerich, Bruckner's biographer, Mahler later clarified his relationship to Bruckner:

I was never Bruckner's pupil. The general belief that I was is probably attributable to the fact that I was regularly to be seen with Bruckner during my years as a student in Vienna and was always one of his greatest admirers and supporters. Indeed I believe that my friend Krzyzanowski (working in Weimar at present) and I were the only ones at that time. This would be in the years 1875-81. The letters he sent me over a number of years are of very little interest.... My involvement with him lasted until the completion of his Seventh Symphony. I still recall with pleasure how, one beautiful morning during a lecture at the University, he called to me from the lecture room (much to the astonishment of my colleagues) and played me the marvellous Adagio theme on a very old piano. In spite of the great difference in age between us, Bruckner's invariably happy, youthful, almost child-like disposition and his trusting nature made our relationship a true friendship, and so it was natural that as I gradually came to appreciate and understand the trials and tribulations of his life, my own development as a man and artist could not fail to be influenced by his. Indeed I feel that I have more right to call myself his "pupil" than most of the others, and I shall always do so with respect and gratitude.

[Göllerich-Auer, Anton Bruckner: ein Lebens- und Schaffensbild (G-A), IV/1, Regensburg 1936, 448-49n. Krzyzanowski was in Weimar between 1898-1907]

From 1880 onwards, contact between Bruckner and Mahler was restricted to the occasional visit and letter. An undated postcard sent by an apologetic Mahler to "my dear, esteemed master", probably early in 1891, indicates that he had not communicated with him for some time. He makes use of nautical terms, writing that he has been "somewhat buffeted by the waves of life" and is "still on the high seas". He reassures Bruckner, however, that it is one of his aims in life to contribute to "the victorious breakthrough of your splendid and masterly art". Apart from a possible visit to Bruckner in 1884, we know for certain that Mahler met Bruckner on 15 June 1883; a calendar entry on this date indicates that he lent Mahler the score of his Second Symphony. Josef Schalk's letters to his brother Franz in June and July 1888 also hint at another meeting between the two. It seems that the Finale of the Second had been copied by Franz Schalk in a shortened version of his own which Bruckner had approved and used as the basis of his revision. In his first letter, Josef mentions that Bruckner is still working on the Finale, and that Franz's cuts and transitions are still being kept. In the second letter Josef writes that Bruckner has had second thoughts about the revisions as a result of "Mahler's chance presence in Vienna" and that he now "wants

### BRUCKNER'S SYMPHONY NO. 3

the old score to be printed again". Joseph goes on to say that he has personally vetoed this and has advised Röttig to postpone the printing. Bruckner's uncertainty, aided and abetted by the Schalks, involved Röttig in substantial unnecessary costs at the time - but that is another story.

Mahler's genuine concern that Bruckner's works should attain the recognition they deserved is shown by his active proselytizing on Bruckner's behalf. In 1886 he conducted the Scherzo of the Third Symphony in Prague. While chief conductor at the Hamburg Municipal Theatre (1891-1897) and conductor of the Hamburg symphony concerts (from 1894), he directed performances of Bruckner's Mass in D minor, Te Deum and Fourth Symphony. In April 1892 he was able to write to Bruckner about an extremely successful performance of the Te Deum during the Hamburg Opera's Good Friday concert of sacred music: a performance which evidently stirred both public and performers by "the majesty of its architecture and nobility of its ideas". This success was confirmed by Wilhelm Zinne, who wrote to Bruckner the following year to tell him that Mahler was again planning to conduct the Te Deum as well as the Mass in D minor as part of the Good Friday concert. Mahler's profound admiration for the Te Deum prompted him to cross out the words "for soli, chorus, organ and orchestra" in his score and to replace them with "for the tongues of heaven-blessed angels, chastened hearts, and souls purified by fire".

After Bruckner's death Mahler continued to perform his symphonies, in spite of reservations about their length and structure expressed to friends like Natalie Bauer-Lechner [Recollections of Gustav Mahler, transl. Dika Newlin, London 1980]. Having been engaged as conductor of the Vienna Hofoper in May 1897, Mahler was quickly promoted to the position of deputy director in July and chief director in October. The following year he succeeded Hans Richter as conductor of the Vienna Philharmonic. In 1899 Mahler conducted the first complete performance of Bruckner's Sixth Symphony - "complete" in the sense that all four movements were performed (Bruckner himself had heard only the two middle movements, conducted by Jahn in 1883). It was not complete in other respects, because here as in subsequent performances of the Fourth Symphony in January 1900 and the Fifth Symphony in February 1901, Mahler made several cuts and altered Bruckner's orchestration in many places. The critical reaction was understandably mixed. There were those like Robert Hirschfeld who argued that Mahler's cuts were beneficial, and those like Theodor Helm who could not countenance changes which, in their opinion, destroyed the poetic and musical form. Mahler's most generous gesture on Bruckner's behalf was his offer of a considerable sum to finance the publication of Bruckner's works in 1900.

#### Krzyzanowski's Involvement

While it has been accepted that Rudolf Krzyzanowski arranged the Finale of Bruckner's Third, there was always some uncertainty. In a recent article, however, Stephen McClatchie mentions a letter from Hans Rott to Heinrich Krzyzanowski, Rudolf's brother, which confirms Rudolf's involvement, although Mahler's is the only name on the title page [see Music & Letters 81/3, August 2000, 395 n.15]. Rott wrote to Heinrich: "Bruckner sends his greetings to Rudolf and asks him to please hurry along with the symphony; Röttig is pressing him..." (3 October 1878).

TO BE CONCLUDED IN OUR NEXT ISSUE

## MUSIC AND IDEOLOGY: THOUGHTS ON BRUCKNER

by Leon Botstein

[EDITOR'S NOTE: Leon Botstein has achieved eminence as both conductor and scholar. We are pleased to republish the following article as an indication of current thinking about Bruckner performance among American musicians in particular. Dr Botstein's article was originally written as an introduction to the Spring 1996 issue of The Musical Quarterly. That issue contained contributions by Benjamin Korstvedt, Manfred Wagner and Bryan Gilliam all relating to a controversy which was initiated at the 1994 Connecticut Bruckner symposium (see Gilliam in Bruckner Studies, ed. Timothy Jackson and Paul Hawkshaw, Cambridge: CUP, 1997).

Considered in the narrowest of terms, the controversy concerned texts. Which versions of the symphonies properly represent Bruckner? Which versions ought to be performed and recorded? These questions naturally lead on to the broader performance issues which Dr Botstein discusses here. In this regard, he concludes with several recommendations that may themselves be deemed controversial. They should, however, be of interest to any listener who has ever been repelled by the oppressive character of some noted Bruckner readings: pseudo-religious as opposed to sacred awe.]

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Revisions of major works by composers are not new and have resulted in conflicting published versions of canonic works (e.g., the B-major Trio, op. 8, of Johannes Brahms). Versions later disavowed by composers are periodically revived by performers despite the explicit wishes of the composer. Gustav Mahler kept on revising his Fifth Symphony even after its initial publication in 1904, making the question of which edition to use significant. There are several versions of Das klagende Lied, the 1880 "original" and the final 1901 revision that Mahler prepared for a Vienna performance. Since the mid-1930s performers of this work have faced options regarding this work's performance. Karl Amadeus Hartmann (who is among the greatest symphonists of the 20th century, on a par with Shostakovich) frequently reused earlier versions of music in later works. In the Hartmann case, decisions regarding what music to perform take on particular urgency. The choice can be crucial to a much-needed effort to broaden the public for his music. One of the ironies of the Bruckner case is that his fame and reputation evolved on the basis of texts that later were scorned and discredited. In the end one hopes all versions of Hartmann's work can be heard so that he--himself an admirer of Bruckner--might suffer the same fate as Bruckner: posthumous presence in the standard repertory.

Mention of Hartmann in the context of a Bruckner controversy has its own special ironies. Hartmann saw himself in the Brucknerian tradition, but he was one of the very few personally admirable non-Jewish German artists of his generation. He pursued an authentic and costly path of

so-called inner emigration under National Socialism. His spiritual resistance and courage are mirrored in the uncompromising modernism of his music and in its essential immediacy and ethical power. The Hartmann Third Symphony, published in 1951, contains two movements from the Klagegesang of 1944-45. The score of the latter was only produced posthumously. Which has priority for performance, and why? More directly comparable to the Bruckner case is the example of the Hartmann Sixth Symphony, premiered in 1953, which was based on an earlier work, Symphonie L'oeuvre, first performed in 1939. A photocopy of the autograph score exists, making an earlier incarnation of important music accessible to modern performance. Should this version be revived?

As Benjamin Korstvedt points out, the scholarly challenge to the so-called original Bruckner versions first published in the modern critical edition during the 1930s has only begun. If more than one textual version were ultimately to turn out to be valid (which one hopes will happen) for each case--take the Second Symphony and the Fifth, for example--, what might the criteria be for choosing one version over another?

The textual questions are not marginal. In the case of the Bruckner Fifth Symphony, the first published edition, the so-called Schalk version from 1894--and published in 1896--is substantially different from the so-called critical edition, which purports to present the composer's "true" intentions. The work is substantially shorter, and much of the music has a different orchestration. (Note that even the use of the terminology of "cuts" or "reorchestrations" is not necessarily justified.) Particularly notorious is the presence of a triangle, a cymbal, and eleven extra brass instruments in the closing moments of the last movement.

I believe the 1896 edition to be valid biographically (in terms of Bruckner's relationship to it; it may bear his explicit approval), historically (this was the version that helped establish Bruckner's fame and reputation and was in use for nearly half a century), and musically (I have performed it several times and recorded it with the LPO because of its persuasive structural balance and economy and its effective orchestration). This position does not require me to cast aspersions on the musical merits of the 1935 Haas version and its successor, the 1951 Nowak edition. However, precisely because of the ideological connections between the Haas effort (i.e., the historical biases behind the conception of the Kritische Gesamtausgabe), the politics of National Socialism, and the role of Bruckner reception and scholarship in modern German and Austrian politics, I believe it is important for the Schalk version to take its proper place in the repertory as an alternative.

Beyond the narrow questions of which notes to play, there is the broader issue of performance practice. How do the various printed versions communicate the composer's expectations of expressivity vis-à-vis modern performance? In contrast to Mahler's scores, Bruckner's annotations--regarding tempo, character, and dynamics--are relatively sparse. As Korstvedt observes, the older editions offered more help. The principle of scholarly accuracy (i.e., relying on the autographs and eliminating so-called foreign editorial hands) has resulted in stretches of printed music where the page, bereft of anything but the most

rudimentary markings, implies that the composer explicitly expected sameness and regularity in terms of tempo, dynamics, and character of sound.

We are so accustomed to thinking in terms of an undifferentiated and simple loyalty to the apparent intentions of the composer as printed on the page of music before our eyes that we assume the absence of markings in the printed text to be an affirmative statement. That affirmative statement is understood to reflect some concept of coherence and regularity and puts performers who seek to add something on the defensive. "Do only what is on the page" is still regarded as an authoritative dictum in the training of performers despite its evident philosophical and historical shortcomings.

In the case of Mahler, the frequency of expressive indications includes comparative admonitions such as "nicht eilen," "ohne Hast," and "nicht schleppen". This suggests that Mahler was writing with a specific set of performance habits in mind. He was acutely attuned to the fact that players in his own time would bring with them a set of expressive conventions. In particular spots, then, ordering orchestral players not to do something that felt "natural" to them as they read a new work--as a result of the apparent shape of a melodic phrase, the harmonic motion, or the specific dramatic context--was sensible and perhaps necessary. What that tells today's performers, who may have quite different habits, is not clear. But Mahler's procedure is quite unlike that of Bruckner, who usually indicated tempo in more normative terms such as "allegro," "adagio," "sehr langsam," or "molto vivace," even though these terms, particularly without metronome markings, are themselves dependent on relative judgments and perceptions.

Nevertheless, indicating "allegro moderato" or just "allegro" is still somewhat more straightforward (and also, perhaps, all too flexible) than telling the performer not to rush or drag in a context whose tempo is described as "ruhevoll," "fliessend," "sehr gemächlich," or "bedächtig". These are more ambiguous words with strong overtones from nonmusical usages. Yet this is precisely what Mahler does. The performer in search of some holy grail of his "real" wishes and intentions must try to get a handle on the performance expectations and practices of the time and place for which Mahler's work was written. And this, as we know, involves a subtle, forever frustrating, and painstaking process of discovery.

In any event, each composer sought to communicate something of some importance to his audience. One might ask, a century later, can a comparable or analogous communicative experience be realized through the music? If that were desirable, than what expressive means, given today's audiences, might be required? Perhaps radically different tempi and strategies are needed, including that favorite Mahlerian pastime, reorchestration. Why not do to Mahler what he did to Beethoven and Schumann, all in the service of honoring, in front of a modern audience and in modern concert spaces, the so-called intentions of a composer from the past. As for Bruckner, perhaps Schalk and Löwe (and also Mahler) knew what they were doing when they made changes in his music.

It also might turn out that whatever either Bruckner or Mahler sought to achieve with his audience through his music has become, a

century later, either ineffable or moot. For example, it might be that the roots of the late-20th-century rage for Mahler are perversely unrelated to anything that we might determine, historically speaking, he wanted to communicate. The basis for Mahler's current popularity--as well as the origins of today's dominant modes of performance--may be diametrically opposed to a plausible historical construct of his ambition and intention. One suspects that the surface of sensuality, scale, sentiment, and mere pathos in Mahler has been highlighted by smug devotees who in their nearly hysterical attachment to a particular image of the music and the man satisfy a need to demonstrate to others their own presumably profound artistic sensibilities. His post-1960 prominence has been won at the expense of the music's innovative and unsettling originality. He has been smoothed over beyond all recognition: smothered by philistine admiration, high-quality electronic sound reproduction, and maudlin affection even for the angst the music supposedly conveys.

If, as in the case of Bruckner, the musical text carries only essential indications, or if the historical investigation of performance practice results in few clues (beyond the quite revealing first editions), then the interpreter is left with a formalist strategy. Issues of so-called musical logic internal to the text come into play that are dependent on the interpreter's theoretical and analytic grounding. A Bruckner symphony rewards close structural and stylistic study, which in turn can measurably help a performance. If one accepts the idea that Schubert and the sound-world of Viennese classicism were crucial to Bruckner's music, that immediately affects decisions regarding tempo and color.

It is precisely the need to interpret the musical texts, particularly those of the so-called critical editions, that makes the apparently extramusical controversy about the politics surrounding Bruckner and his posthumous reception so important. How one thinks about Bruckner and his music in the broadest sense of the concept of history and ideology can and will have a greater impact on performance and reception than in other instances. Take one relatively uncontroversial dimension: If one accepts the idea that Bruckner found means to express religious faith through music, then one needs to think about liturgy and theology in Bruckner's lifetime. A marking such as "feierlich" (as in the Ninth Symphony) may take on less ponderous weight and grandeur and assume a comparatively swift and more celebratory quality. Answers to questions regarding performance practice may turn on issues regarding Bruckner's theological convictions about the glory of God and the duties of the faithful.

As Manfred Wagner and Benjamin Korstvedt both realize, Bruckner's music, during the composer's lifetime and subsequently, was appropriated by groups and individuals with strikingly rigid and fanatical convictions. Bruckner consciously associated himself with conservative and anti-Semitic circles in Vienna and helped widen the aesthetic and social gulf within the city between himself and Brahms. From the start, the rhetoric of pro-Bruckner criticism assumed a cult-like edge. Bruckner was cast in the role of the underdog: beleaguered, misunderstood, underappreciated, and most importantly, the victim of visible and hidden conspiracies. This helped lend a hint of the sacred and the mystical to Bruckner's music. The style of advocacy for Bruckner stood in stark contrast to that for

Brahms. Brucknerians, from the 1890s onward, remind one of members of a Masonic or some other secret order. Bruckner's music inspired a sense of caution vis-à-vis criticism. Error easily suggested betrayal and sacrilege.

It is curious that Manfred Wagner thinks that the "Jewish cosmopolitan thinkers so central to Austrian culture," including perhaps Wittgenstein, Schoenberg, and Kraus (to whom Wagner refers in the next sentence), adhered to a "rigorously materialist position, refusing to allow the aesthetic to serve any extra-artistic ends". Gilliam questions Manfred Wagner's reading of the relationship between Ringstrasse-era culture in Vienna and Richard Wagner. That connection is perhaps more plausible than Manfred Wagner's notion that the world into which Bruckner's music entered in the 20th century was marked by two "camps," one of which represented the "materialist position". It seems clear to me that Kraus and Schoenberg thought that art needed to be emancipated from mere aesthetic concerns so that it might serve the ethical.\*

Bruckner's music, even in Manfred Wagner's scheme, possessed and communicated so-called extramusical meaning. Finding out what that meaning might be surely affects one's approach to performance. Hanslick notwithstanding, the same general point can and must be made for Brahms. Manfred Wagner's characterization of an overarching historical context dominated by the figure of Richard Wagner--including the aforementioned alleged duality in Viennese culture--into which the entire question of Bruckner reception might be placed is, however, insufficient to offer a satisfactory answer.

Manfred Wagner's response to Gilliam (as Gilliam correctly observes) tries to set to one side the nasty and complicated issue of Austro-German culture and politics in the years between 1866 and 1938. Manfred Wagner's argument is itself reflective of the thorny and still unresolved issues of the relationship between German-speaking Austria and National Socialism, Hitler, and the Third Reich. Despite Wagner's elegant effort to sidestep the issue, the "appreciation of Bruckner by the Nazis" had everything (not "nothing") to do with the annexation of Austria in 1938. The roots of Nazi ideology in Austrian history--particularly the centrality of anti-Semitism--are historically coincident with the patterns of Bruckner reception from the 1890s to 1933. Even the time Hitler spent as a young man in Vienna was crucial to the development of his politics.

Yes, perhaps the German Nazis merely continued a well-known "German" nationalist pattern of appropriating Bruckner into a Wagnerian framework and dubbing him a "German" composer. What is at stake in this controversy, however, is not the presence of German nationalism in Bruckner reception history. Bruckner's importance to the Nazis and to Hitler in particular points to the historical legacy of Austro-German national sentiment before 1938, particularly during the right-wing political agitation of the 1920s. During his lifetime Bruckner was cast, with his blessing, as the antipode of cosmopolitanism: a beacon of genuine Austro-German sensibility marked by love of the Austrian countryside and devotion to Catholicism. These aspects even help explain the admiration Dvorak had for Bruckner and the influence of Bruckner's

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\* See, for example, Edward Timms, Karl Kraus, Apocalyptic Satirist (New Haven: Yale University Press, 1986).

music on the young Ernst von Dohnányi's D-Minor Symphony (1900). The enemy, so to speak, from the point of view of Bruckner and his disciples, was the cosmopolitan dimension of modern Vienna, represented by Brahms and the growing influence of non-German nationalities of the Habsburg Empire.

The conservative Austro-German streak in modern Austrian politics linked to Bruckner dates from the 1880s. It encompasses the views of contemporaries of Bruckner such as Georg von Schönerer and Prince Aloys Liechtenstein as well as the Christian Socialism of Karl Lueger. Its allure remains vital and is still visible in Jörg Haider and the FPÖ (Austrian Freedom Party) of today. Austro-German cultural chauvinism presents a continuous ideological framework for the political appropriation of Bruckner dating back to his lifetime.

Hitler was an Austrian. Richard Wagner was not. Wagner's nationalism, with all its racialist thought and explicit anti-Semitic content, never focused on the thorny issue of Austrian identity. For Wagner, the unification of Germany in 1871 was a satisfactory realization of German political ambitions. But 1871 was not a happy moment for many Austro-Germans. Caught between a residual loyalty to a dynastic tradition and a multinational monarchy, resentment against the defeat at the hands of the Prussians in 1866 and the Ausgleich with Hungary that followed, and an affinity to and admiration for Germany, the years between 1871 and 1914 were confusing for the German-speaking peoples of the Habsburg monarchy. When Austria emerged after the Treaty of Versailles as essentially a single linguistic and cultural entity, the nagging and still vital issue of what, culturally and politically, Austria was came into being. What constitutes the distinctive Austrian identity, as opposed to a German identity, particularly in its localized provincial forms, such as the modern Bavarian one? After 1918, many liberals and conservatives in Austria thought that Austria, in the absence of the multinational Habsburg monarchy, would be better off as part of Germany.

The dream of combining German Austria with Germany has its most proximate origins in 1871. That dream was one Hitler harbored and ultimately realized. Austria was indeed annexed in 1938, but the annexation was neither unwelcome nor unexpected. It was Hitler's most unambiguous triumph. It was in this context that Bruckner assumed a symbolic role independent of and distinct from any association with Richard Wagner. Bruckner emerged as the exemplar of Austro-German spirituality and creativity, an Austrian cultural figure of international stature who had something unique and special to add to a post-Wagnerian ideal of the German.

The redefinition of German identity under Nazism in the mid-1930s legitimated Hitler as Führer of all Germans, thereby helping to justify the Anschluss. Elevating Bruckner's significance was a way of pointing to the special cultural bond between the Austrian and the German. Bruckner was to the German cultural tradition what Hitler was to its contemporary politics. Therefore, despite subtle differences in Hitler's and Bruckner's backgrounds as Austrians, Bruckner's role in Nazi cultural ideology went beyond Hitler's merely personal tastes or the "proximity to Wagner" that drew Bruckner into a "vortex" of "German nationalist ideology of culture" dating back "two generations" before National Socialism.

By describing the ideological controversy around Bruckner as merely an example of a larger German nationalist phenomenon, Manfred Wagner downplays the special Austrian perspective. His characterization of the "topical" controversy between two cultural views (one associated with Wagner and the other with Brahms) in Austria overlooks the phenomena of Austrian fascism and Austrian Nazism. Consider, for example, the role Bruckner's music played in the musical life of Vienna in the years 1938-45. One need only glance at the programs of the Konzerthaus and the Musikverein in Vienna from this period to recognize the ideological linkage between adherence to Nazism and enthusiasm for Bruckner. Bruckner became a regular and visible part of the standard repertoire in this period in a manner distinct from the pattern of the years between 1934 (when Dollfuss was assassinated) and 1938. The repertoire from the years immediately following 1945 only underscores this observation. Unlike the case of Franz Schmidt, whose work flourished only in the 1939-45 period and then essentially disappeared from view, the expansion of Bruckner's place in the repertoire was clearly a matter of degree, no matter how noticeable the change was.

There is, therefore, ample reason to focus on the particular relationship between Nazi ideology and Bruckner reception. Nazism in Austria and Germany represented the last distinct phase in the quite consistent political appropriation of Bruckner. Therefore the link and affinity between Bruckner and the Nazis, as Korstvedt shows, were no surprise. Neither was the bias behind the scholarly approach to the critical edition and the attachment to particular performance practices.

Before discussing performance practices today, it should be noted that outside of German-speaking Europe, Bruckner's popularity is still limited. Only a few of the symphonies are performed with regularity. The choral work remains relatively obscure (the Te Deum is the exception). Furthermore, if one were to extrapolate from the situation in the United States, it would seem that the presence of Bruckner on concert programs is essentially the work of conductors who revel in his music. Unlike Mahler, Bruckner has no extensive popular following. Concert organizers and orchestra managers groan at the thought of programming his works.

Yet every conductor seems to want to use Bruckner to show off profundity and interpretive prowess. Current performance practices regarding Bruckner allow the conductor to realize easily the visceral sensation of orchestral sonority and power. This megalomaniacal self-indulgence is rarely greeted with enthusiasm by audiences. No doubt the audience for Bruckner is devoted, fanatical, and even inspired. But in the end the vanity of conductors continues to sustain Bruckner's place in the standard repertoire.

One consequence of the Bruckner controversy is the realization that, perhaps both in our choice of textual versions and in the way we render them in performance, we, more than half a century after the Anschluss, may be unwittingly perpetuating a set of aural signifiers closely linked with radical evil. Just as postwar Bayreuth sought to distance itself from the Nazi appropriation of Wagner, we need to

distance ourselves from the Nazi appropriation of Bruckner. We need to resurrect the early versions of the music, in part because it was in these textual realizations that the contemporaries of Mahler, and later Schoenberg and Hartmann, got to know Bruckner in the first place. By reintroducing earlier versions, a new but oddly traditional pre-Nazi Bruckner can be reinvented.

We ought to develop a new scholarly methodology with which to produce the next critical edition of Bruckner. Given the revisionism that has taken place in our understanding of Bruckner's personality, there is no compelling reason to discard the versions of the symphonies that appeared in Bruckner's lifetime. The end result will be that for many of the symphonies, more than one version will be heard and accepted. In the case of the Fifth Symphony, the Schalk version can appear with other works on a single concert program, permitting it to rival the Fourth in the concert repertory.

Three general admonitions regarding performance practice emerge from the debate over ideology. The first is to reconsider the source and character of the monumentality of Bruckner's symphonic work. It may be that the aspects that appealed to the Nazis are those that demand rejection. A Schubertian Bruckner, fleet in pacing, lyrical, flexible, and transparent in timbre, is long overdue. The second admonition is to regard Bruckner as susceptible to intimate expressive inflection. The imposing surface of Bruckner in terms of both scale and length can be undercut by shaping the lines and textures in a manner that opens up the interior of the music to a highly individualized expressiveness and response. Too rarely is Bruckner rendered in a manner that undercuts the impersonal aspect of public spectacle. Third, insofar as the grandiose is an integral part of Bruckner, it would be well not only to remember the composer's Catholicism but to give it the theatrical aspect of joy and celebration--of the radiance and the glorification of nature characteristic of the Austrian baroque. These qualities, rather than the somber, dour, and frightening dimension that emerges from the "classic" Bruckner readings of Furtwängler, Karajan, and Wand, are in short supply in performances of Bruckner.

One would hope that more of Bruckner's oeuvre will meet with growing acceptance and popularity in future years. In order to achieve that objective, we need to continue to disentangle the web of complex political associations that has grown up around the music. By being candid about the legitimate linkages we can begin to work against them and rescue the work from unfair associations. After all, for all his failings, Bruckner, who died in 1896, was at worst a fallible man of some provincial habits, prejudice, and bitterness. By comparison to Richard Wagner, however, he was a saint. His music deserves better than to remain under a vague but understandable cloud of guilt by association with the Nazis. Ironically, that cloud is kept in place by a highly informed but in the end uncritical and rigid attitude towards Bruckner, the texts, the performance traditions, and the history of the music's reception.

## C A L E N D A R

IAN BERESFORD GLEAVES will present a study day on **Wagner and Bruckner** for the Wagner Society of London on 15 September. The event takes place in the Swedenborg Hall, Barter Street, off Bloomsbury Way, London WC1 and comprises three sessions lasting from 11am to 5pm. Coffee will be served beforehand, tea between sessions 2 and 3. Listeners are to make their own lunch arrangements (12.30pm-1.30pm).

The fee for non-members of the Wagner Society is £15. If you haven't received a booking form and would like one, contact Douglas Button, 7 Stratton Avenue, Clay Hill, Enfield, Middlesex EN2 9AF (tel. 020 8363 6873). Bruckner enthusiasts are cordially welcome!

CHRISTOPHER FIFIELD conducts the Lambeth Orchestra in Bruckner's Overture in G minor at St Luke's Church, West Norwood, London SE27 on 7 July at 7.30pm. The programme includes Edward German's "Norwich" Symphony.

Schubert's "Unfinished" Symphony and Bruckner's Ninth will be given in a BBC Prom concert at London's Royal Albert Hall by the NDR Symphony Orchestra, Hamburg under GÜNTER WAND on 24 August.

Our reviewer TERRY BARFOOT leads a **Bruckner Weekend** on the fringe of Exmoor between 28 September and 1 October. The course will be held in the quiet Victorian setting of Exton House Hotel, near Dulverton. The Bruckner works to be covered are his Symphonies Nos '0', 3, 7 and 9 as well as the Mass in E minor.

The cost is £265 to include an excellent cuisine, beverages and lodging, and a deposit of £50 is required. Book through "Arts in Residence", 3 Hilltops Court, North Lane, Buriton, Hampshire GU31 5RS (tel. 01730 267285).

SAKARI ORAMO and the City of Birmingham Symphony Orchestra will perform Bruckner's Third Symphony at a concert in Symphony Hall, Birmingham on 27 September (7.30pm) and 29 September (7pm).

MARISS JANSONS is to conduct the London Symphony Orchestra in the Fourth Symphonies of Schubert and Bruckner at the Barbican Centre on 4 November.

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**Bruckner Bust?** A reader has suggested commissioning a Bruckner bust from a reputable artist in this field. If you are interested in ordering a copy for around £50, please contact Raymond Cox in Halesowen (address on front of journal), without commitment to buy.

**Howard's Horn.** Discographer Howard Jones rejoins Sheffield SO under John Longstaff for a concert to include Bruckner's Seventh at St Mark's, Broomhill on 10 November.

**Donations.** Donations are gratefully acknowledged from Geoff Allen, Tony Martin, P.S. Whitaker, David Wilson, and Tony Newbould (conference).

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