



The Bruckner Journal

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BUST BY VIKTOR TILGNER - see page 16

C O N C E R T S

On Sunday 3 June Lorin Maazel conducted the Philharmonia Orchestra in Bruckner's Eighth Symphony in the Royal Festival Hall, London. The division of critical opinion in the national broadsheets is largely reflected in the reactions of our own correspondents.

First, JEREMY WILKINSON reports on a performance given by the same forces two nights earlier in the De Montfort Hall, Leicester. For him, this was a deeply personal occasion:

We were celebrating my mother's birthday but also commemorating the anniversary of the loss of my twin brother. How fitting to come and hear Bruckner's great masterpiece, so full of bleakness, tension and emotion.

And his view of the performance:

The Philharmonia produced a wonderfully rich and powerful sound, articulating the detail of this work with clarity and conviction. My sister felt the need to put her fingers in her ears during the louder episodes of the finale. The full sound did not strike me as strongly when I heard the VPO under Haitink at the Festival Hall in 1995. Maazel maintained the flow with absolute mastery. The real surprise with the Nowak edition of the second version of the Eighth was the cuts in the finale. I am familiar with the Haas edition, where the closing passages flow more logically. Nonetheless this was a stunning performance.

For MICHAEL PIPER, the first of our London listeners, the event also represented a confrontation between past and present:

Good old RFH was my main concert venue during my student days (1965-75), when it was widely believed to be the place where music sounded at its best. Sobering today, in the year of its 50th anniversary, to hear obscure experts telling us how bad the acoustic really is. Happily nothing can dent my memory of an ecstatic Bruckner Symphony No. 5 under Barenboim or a particularly effective barrage of brass from a No. 3.

On the performance:

Maazel used the Nowak edition of the 1890 version, which was rather a pity. I've been enjoying Tintner's recording of the 1887 version and now find the revision less inspired and a little too "tidy". There is also less Bruckner! The first movement set the stage in a ponderous manner which lacked flow. The excitement of the Scherzo was generally sustained, but a few attempts at lyricism seemed oddly out of place. The Adagio is the core of the work. The delivery seemed matter-of-fact; I felt that Maazel deserved more than he got. Thank goodness the "riding" theme of the finale came galloping to the rescue. Here the orchestra's output matched the conductor's energetic expectations.... And the Festival Hall? The auditorium was as lovely as ever.

KEN WARD writes:

I also attended the Philharmonia's performance of the Eighth Symphony under the baton of Lorin Maazel. Given that (as with the Fifth) the apotheosis is at the very end, there is interest in how a conductor chooses to weigh the preceding movements. The first movement in this performance, although clearly presented, failed to grip me. But the scherzo was something else: the descending sequences of pianissimo strings and the ominous statement of the theme by the basses sounded very spooky. The movement was transformed into a nightmarish dance of devils--I don't think deutscher Michel would have felt at home. But it was good to hear the trio played at a similar tempo, quite fast, so that it didn't become a rather bloated premature slow movement.

I then sat back with my eyes closed, prepared for the Adagio to steal in like a prayer. It was not to be; the unsettled atmosphere of the scherzo persisted, because Maazel had got the strings to accent their playing sharply. To me there seemed to be a restless unease underlying the whole movement, until with a cymbal clash the enormous climax was unleashed. And glorious it was, but here it sounded like an implant, and as a result the coda was not as heart-breakingly touching as it can be. The finale was all rhythm and brass, and carried off as though there was never a cloud in the sky. But it left the final bars bereft of two things: mystery and summation. Because I know the symphony it was a rewarding interpretation, well played by the Philharmonia. But any newcomers to Bruckner would have had little intimation of the true magnificence of his greatest completed work.

COLIN ANDERSON, on the other hand, had no such reservations:

Should I ever prepare a paper on recordings of Bruckner's Eighth Symphony, which would argue Haas preferable to Nowak (and embrace the 1887 original), Lorin Maazel's 1989 Berlin Philharmonic EMI recording would be a front-runner. He uses Nowak but lives the music in a very personal and compelling way. That recording is now a one-CD bargain in EMI's Red Line series [CDR 5 69796 2].

In the Festival Hall, Maazel conducted an extraordinary performance. From the opening tremolando to the summit-reaching peroration at the close, he obliged attention. When the climax to the Adagio arrived, it had an orgasmic power and resolution that shook the hall's foundations. This is not to suggest that Maazel was over-the-top or self-indulgent. He demonstrated his structural grasp, his loving phrasing and careful blend and balance of colour and timbre. He also took care over Bruckner's small print. One example: the end of the first movement should stop like a clock, and Maazel chillingly revealed the coda's dissolution to darkness. So comprehensive was his response to this mighty score--dramatic, visceral and acutely sensitive--that the whole had inner logic and a long-term resolve. The Philharmonia gave everything for him. This was an ecstatic performance, glorying in the music and tempered by rigorous intellect. Unforgettable.

TO BRUCKNER BY BICYCLE (A CAUTIONARY TALE)

When I go to Bruckner performances I often like to make a "pilgrimage" of the event. For the **RICHMOND CHAMBER SYMPHONY** performance of the Four Orchestral Pieces on 19 May 2001, I chose to cycle sixteen miles across London. Unfortunately my brain confused Richmond with Kingston upon Thames. I arrived in good time at the wrong place. With another four miles to cycle, I pedalled like fury up hill and down dale, only to arrive at the St Matthias Centre just as the Bruckner finished. But when I apprised the orchestra of my predicament, they kindly arranged to send me a tape. It sounds a magnificent, exhilarating performance, with crunchy brass, taut rhythms and expressive woodwind solos. The opening march comes off well at a jaunty pace, with the trio played meltingly by strings, oboe and horn. The expressive gestures of the Moderato and Allegro non troppo movements were well handled, and the Andante con moto had an attractive lilt with nicely articulated string playing. So effective was **Howard E. James'** handling of these miniatures, and so committed the playing, that the whole set came over as more than slight occasional pieces.

Conversation with the conductor during the interval revealed him to be an avid Brucknerian. He questioned me as to my favourite recorded Bruckner cycle. My reply "Jochum, Dresden Staatskapelle" seemed to go down all right, and he vouchsafed to me the orchestra's plan to perform the 1921 chamber arrangement of Bruckner's Seventh by Eisler, Rankl and Stein (for Schoenberg's Verein für musikalische Privataufführungen). The version is for clarinet, horn, harmonium, piano, string quartet and double bass. I can't wait to hear it some time next year, and will make strenuous efforts to be in the right place at the right time.¹

* * *

On 22 June the Symphony Orchestra of the **ROYAL ACADEMY OF MUSIC, LONDON**, gave a glorious and heart-warming performance of Bruckner's Eighth Symphony in the Duke's Hall. The concert was not well attended, but those who were there were treated to something special. When the cellos introduced the first theme one was immediately aware that this performance had been thoroughly rehearsed and the rhythmic articulation worked at--it was spot on. But this was by no means a studied rendering: the themes really spoke, with a warm Schubertian lyricism. There were heart-stopping moments. The violins took up Bruckner's duplet-triplet rhythm perfectly; and the solo horn introducing the second theme of the Adagio was wonderfully phrased.

As an interpretation, **Lutz Köhler**'s view (he conducted the Haas edition) did not seem to be modern, in the sense that there was no searching out of uncertainties or horrors in the music. Rather, he elicited from the student players just a great outflow of musical lyricism that swept all before it. I'd forgotten just how wonderful the tunes in this symphony are. The only aspect of the performance that didn't seem to gel as it should was the Finale coda. A rather loud entry by the horns and tubas, shushed by the conductor, unsettled the proportions of the build-up, and the timpanist was less than forthright. But these were students who'd been playing for nearly one and a half hours, and it hardly detracted from an evening of fine music-making.

* * *

¹ Since this was written, the Royal Academy of Music has stolen a march on Richmond upon Thames--see JOTTINGS

Evenings of choral music by an amateur choir can be quite hard work for an audience sat on wooden church pews. In Hampstead Parish Church, London, on 23 June, I had some difficulty in keeping my attention sharp during the **CAMDEN CHOIR**'s first-half performances of Finzi, Kodaly and Elgar. The sopranos were stretched, the wee handful of tenors more than stretched, and all sections were occasionally hard put to hit the right note at the beginning of phrases.

Conductor **Julian Williamson** introduced Bruckner's Requiem with a moving talk about the bequest of a Bösendorfer piano to Bruckner by Franz Sailer (or Seiler), for whose funeral service the Requiem was written. We were warned not to expect anything like the music Bruckner came to compose two or three decades later. The performance had impressive moments--the opening was atmospheric and the Dies Irae had snap and bite. From where I was, Peter Lea-Cox' organ accompaniment sounded too restrained. After Quam Olim, the conductor had the choir sit down and he stood in silence for a minute or so before the performance recommenced. I don't know if his prayer was answered, but the Sanctus, Benedictus and Agnus Dei were sung very sweetly. We must be grateful to the choir for keeping the work in the repertoire.

KEN WARD

M A G I C W A N D

Would he actually appear? Yes, Günter Wand did put in his promised appearance at the BBC Proms in spite of his age. He conducted the NDR Symphony Orchestra, Hamburg, in two unfinished symphonies, Schubert's Eighth and Bruckner's Ninth, in London's Royal Albert Hall on 24 August.

Wand's Brucknerian credentials need no introducing. He has five recordings of the Ninth to his credit (an NDR Tokyo performance from November 2000 is newly available in Japan). Consequently the occasion itself was the focus; this was not a night for surprises.

Though ninety next year and requiring gentle assistance to and from the podium, Wand is still an imposing figure. Standing throughout the music, only once taking advantage of the chair provided (between Bruckner's second and third movements), he was vivid and commanding in his gestures and exhortation. His balancing of line and detail was exact, his architectural grasp certain. The outer movements grew and culminated organically. The scherzo, here, was not quite as terrifying as it can be. Wand brought out much woodwind and brass detail, not as shrapnel from a fracturing of the violent tutti but as an almost Webernian motivic commentary attached to the barbaric rhythms. Less fleet and spectral than ideal, the trio was convincing as contrast. The slow movement appeared to accept the inevitable, even to presage it. The orchestra was totally attuned to Wand's wishes. The finely honed playing was particularly secure in the horns and Wagner tubas, all tricky spots cleanly negotiated.

With Bruckner's lower-frequency scoring emphasized, and a feeling occasionally of "last rites"--an emotional distillation--this was a memorable enactment of a familiar interpretation. It is wonderful to be able to say: "I was there."

COLIN ANDERSON

R E V E R B E R A T I O N S

The London Philharmonic Orchestra opened its 2001-2002 Royal Festival Hall season on Sunday, 16 September with Bruckner's Third Symphony. Kurt Masur, the orchestra's Chief Conductor, opted for the 1889 version, edited by Nowak. It was good to hear this "abortion" - a friend's comment - following a gradual move to the 1877 score. Personally, I still prefer the structure, harmony and orchestration of the final version.

Not having heard Masur conduct the Third before, I had not anticipated the reading he gave. In the wake of the ghastly events in the United States five days earlier, and allowing that Masur is Music Director of the New York Philharmonic (following this RFH date, he was due to conduct Brahms's A German Requiem in New York), the Bruckner symphony drew a response from the musicians - or at any rate from me - that seemed generated by extra-musical experiences.

Kurt Masur, admirable man and musician that he is, might have been expected to conduct an honest and straightforward account of the work. What we had instead was something that seemed continually tinged by external forces, expressed through the mystical power of music. Masur's spacious account (conducted from memory), built upon acutely observed dynamic contrast, allowed the lyrical episodes to open up, to find their own space, and to conjure vistas of wonderment.

Is it fanciful to suggest that the Trio's country dance - paced very deliberately, accents heavily underlined - was of peasants too sorrowful to dance, their weighty tread a slow in memoriam? Similarly, the Finale's polka appeared burdened with so much regret. The last movement was determined, a dogged ascent to triumph in which the allusion to Wagner's "Magic Fire Music" was luminously sounded. When the noble peroration arrived, it was majestic, burnished and life-affirming.

Masur, clearly moved by the symphony and seeming to connect to each individual player, found in the music a solace and hope which spoke to us all. What will stay with me was his ability to dissolve the music into an inner sanctum of peace and the range of characterisation he introduced. This included a scherzo which alternated trenchancy with delicacy and a slow movement with moments of barely audible "hush". It should not be overlooked that Masur teased out some unfamiliar clarinet detail in the outer movements. In the Finale he also found a muffled-drum gesture in the horns.

I won't forget this sweetly and strongly played performance. Nor shall I forget Masur's face: a picture of disbelief countered by musical and human alliance.

COLIN ANDERSON

C O M P A C T D I S C S

COLIN ANDERSON listens to four major Bruckner performances spanning a quarter of a century

I'm particularly pleased that a "late" example of Kurt Sanderling's Bruckner conducting has appeared on CD. This performance of Bruckner's Seventh [HÄNSSLER CD 93.027] comes from December 1999 in the Liederhalle, Stuttgart; the orchestra is the Stuttgart Radio Symphony. It's a large-scale reading of 71 minutes, consistently spacious. As anyone who heard Sanderling conduct this symphony in London (twice in recent years) will know, he favours a radiant sound-world. Texturally, it is the kind of blending that might suggest a swifter reading than Sanderling actually gives. He uses his personal edition, nearer to Haas than Nowak in its quieter dynamics, and with no percussion at the Adagio's climax.

Sanderling's patience needs to be matched by the listener. He treats the music as a leisurely meditation, one that can hang fire, threaten good ensemble; there is a lack of tension at times, as well as some wonderful "moments". In London I recall his conducting as being tighter if not quicker. But while the scherzo is cautious, there's much which is sustaining in the other movements, and the recording is excellent. Altogether I note a detachment, even something valedictory.*

Claudio Abbado and the Vienna Philharmonic Orchestra made their live recording of the valedictory Ninth Symphony back in November 1996. Five years later we have it [DG 471 032-2]! This is a sensitive reading with individual detailing in the strings. Abbado has the mood of the music, if not its vision or pain. He rushes slightly towards nodal points, thereby tending to weaken the structure. But listeners looking for a warm and flowing Ninth should consider Abbado, and the orchestra's experience is tangible throughout.

What can seem too "easy" with Abbado has extra meaning with Rafael Kubelik. His live Ninth with the Bavarian Radio Symphony in June 1985 is more potent emotionally. He too is lyrical but brings more profile to rhythm and more significant stresses to phrasing [ORFEO C 550 011 B, with Handel's Concerto Grosso in D minor, Op. 6/10]. The Trio is lithe and spectral, the closing Adagio far-reaching in its resigned and anguished leave-taking.

Carlo Maria Giulini's conducting brings breadth and depth to Bruckner's Second in a studio recording with the Vienna Symphony made in December 1974. It has appeared already on an EMI disc in Japan; Stewart Brown has rescued the tape for Europe [TESTAMENT SBT 1210]. Giulini uses Nowak, but the cuts are absorbed by the timeless approach, built from the inside and profoundly expressive. The orchestra plays with devotion.

* With commendable prescience, this was written before news reached us of Sanderling's retirement from the concert podium - Ed.

BOXES OF BRUCKNER

Eugen Jochum - EMI CZS 5 73905 2 (nine CDs)
 Stanislaw Skrowaczewski - ARTE NOVA 74321 85290 2 (twelve CDs)
 Georg Tintner - NAXOS 8.501101 (eleven CDs)

A NEW SET of Beethoven's nine symphonies means exactly that (with the proviso that a really new one is likely to bear an editorial credit to Jonathan del Mar). A set of Bruckner's symphonies is open-ended. Counting different versions of the same symphony and significantly diverging editions, I calculate that Bruckner wrote eighteen symphonies at the very least! **Eugen Jochum** gives us nine, those numbered 1-9, in their final versions edited by Nowak--except No. 1, which is the so-called Linz score. One CD per symphony: this is admirably straightforward. **Stanislaw Skrowaczewski** adds the F minor and the earliest D minor symphonies ("00" and "0"), and the box cover states "Anton Bruckner 11 Symphonies". Skrowaczewski, his own retouchings aside, is also a Nowak man, and he too favours final versions, except for No. 1.

Georg Tintner also offers eleven symphonies, including Nos "00" and "0". No. 1 is 1866 Linz, unrevised. Nos 2, 3 and 8 are Bruckner's first thoughts (1872, 1873, 1887) and support William Carragan's view that Bruckner perhaps never bettered his original vision in these works. Tintner conducts these huge monoliths with the utmost conviction; the performance of No. 3 is a remarkable achievement. Elsewhere in his cycle, Tintner performs the revised "Romantic", opts for Haas where he has a choice, and adds an alternative Adagio for No. 3 and the Volksfest finale of No. 4, a kind of stepping-stone between the original and revised versions.

None of these boxes offers the original "Romantic" or a completed finale for the Ninth. Eliahu Inbal's TELDEC set contains both within another neat package--each symphony on one CD [0630-14192-2, eleven CDs]. However, buy all four sets and you still won't have No. 1 in its "Vienna" revision (or the most up-to-date reconstruction of the finale of the Ninth).

I wrote about Inbal's set in a previous Journal.* Of the others, Jochum's second traversal of Nos 1-9 brings a familiar mixture of devotion, vibrancy, impetuosity and plenteousness. Comparisons of these 1975-1980 recordings can be made with Jochum's earlier set when DG--as it surely must--re-issues his Berlin/Munich cycle in its Collectors Edition series. Jochum's EMI re-makes enjoy the cultured playing of the Staatskapelle Dresden and full sound with presence to it. Neither Skrowaczewski's Saarbrücken Radio Symphony Orchestra nor Tintner's orchestras from Ireland, New Zealand and Scotland can muster the Dresden heft and insight. I've always liked Jochum's fleet way with the first three symphonies, but I am less sure about his brightly-lit manner in the others. The high-octane, whooping-brass approach does not always carry appeal. Nevertheless, I'd forgotten how successful this Dresden No. 6 is as a whole, and the eloquence of the slow movements--especially No. 7's--compensates for any over-brightness.

With Georg Tintner we have a figure plucked from obscurity, a wonderful Brucknerian in my view. His insights are personal and get to the core of the music. Yet, with playing that is committed but not world-class, and

* TBJ November 1999, page 11

BOXES OF BRUCKNER

recording quality which tends to be a little distant and dry, Tintner's performances on CD are a special case. His greatest single achievement is No. 3: an epic reading of the original version that is totally convincing. He is similarly trail-blazing in Nos 2 and 8. I rate his Fourth and Fifth very highly but am less taken with Nos 6, 7 and 9. All the same, the appearance of all Tintner's Bruckner recordings in a Naxos "White Box" is a special event on account of the additional movements and the conductor's whole-hearted approach to the music. His integral written notes now constitute a handsome booklet, and Tintner is the only conductor under discussion here who places the first and second violins antiphonally. One must also praise his ability to persuade his orchestras to give such cogent interpretations of music relatively unfamiliar to them. Personal faith and depth of individual feeling count for much here.

There can be no doubt that Stanislaw Skrowaczewski has both the measure of Bruckner's music and the conductorial presence to extract what he wants from his players. Having the same orchestra for the entire project brings consistency. Skrowaczewski's Bruckner is lean and muscular, structurally cohesive, built on colossal foundations, both sensitive and imperious. His new recording of the Ninth is superb; design and emotion are ideally melded. There's little that is disappointing from Skrowaczewski because he is the master of what he reads: he speaks plainly but with authority. The slow movements have breadth, the faster movements sound resolute. Also new is Skrowaczewski's recording of No. 2. While this is not quite on the expressive level I was expecting, the D minor Symphony (No. "0") is absolutely superb.



Although (like Tintner's) a little grey, the recordings are dynamically open and studded with detail. No. 8 spreads to two CDs, thus proving that Skrowaczewski can take his time over the score. Only he and Claudio Abbado [DG], in my experience, find a flute line that is usually obscured in the closing moments of No. 5. Skrowaczewski adds to his cycle the G minor Overture and the Adagio from Bruckner's String Quintet, both excellently presented. Everything here is built to last and offers rewarding listening for the years ahead.

It isn't a question of choosing one of these boxes above the others. Each offers a different combination of versions or of symphonies, and each displays a different interpretative character. Jochum provides colour and drama (along with the best playing and sound). Tintner shows an almost monastic dedication, Skrowaczewski a very satisfying depth of objective consideration of the texts. Working on a similar plane to Skrowaczewski, Eliahu Inbal too still has much to offer, although the former is more demanding of the listener. But none of these sets is too demanding on the wallet.

COLIN ANDERSON

Bruckner: Symphony No. 8 (first published edition, 1892)
 Berlin Philharmonic Orchestra/Hans Knappertsbusch
 Music & Arts CD-856

IN NOVEMBER 1998 I reviewed Knappertsbusch's 1963 studio recording of the Eighth [which has been reissued on CD this autumn in a "restoration" by Deutsche Grammophon]. I was not entirely convinced by the performance but suggested that there may be a live recording somewhere which would combine his "natural Germanic steadiness, sense of scale and attention to detail with...the sustained intensity of a great performance". In fact, at least five different live performances of the Eighth Symphony under Knappertsbusch have been made available at different times:

BERLIN PHILHARMONIC ORCHESTRA (7 or 8 January 1951)
 BAVARIAN STATE ORCHESTRA (5 December 1955)
 NDR SYMPHONY ORCHESTRA, HAMBURG (October 1961)
 VIENNA PHILHARMONIC ORCHESTRA (19 October 1961)
 MUNICH PHILHARMONIC ORCHESTRA (24 January 1963 - roughly the same time as the Westminster studio recording with the same orchestra)

The earliest of these performances, with the Berlin Philharmonic, is preserved in very acceptable sound which compares well with the 1949 Furtwängler Eighth released by Testament. More important, it fulfils one's hopes for the intensity of a great performance. A special quality is evident from the outset, where a daring Luftpause (pause for breath) precedes the first fortissimo from the strings and winds at letter A. Throughout, the orchestral playing is wonderful: rich-toned, responsive, and perfectly balanced. The tempi are faster and more flexible than in the 1963 studio recording. Far from undermining formal cohesion, this helps to shape the symphony dramatically. Knappertsbusch's tempo changes, like Furtwängler's, grow naturally out of the music, and he combines flexibility with a solid rhythmic grasp to an even greater extent than Furtwängler. As a result he reconciles the monumental and dramatic sides of the symphony in a way achieved by few other conductors.

The flexibility of tempo is linked to Knappertsbusch's use of the first published edition, prepared for the press by Josef Schalk and Max von Oberleithner. This supplements the fairly sparse indications in Bruckner's manuscript (reproduced faithfully by Nowak) with a variety of stringendi and ritards, especially in the finale. Knappertsbusch makes his tempi "work", but I can't help regretting the various changes in orchestration and dynamics in this edition. Contrasts are toned down and bold gestures smoothed away - as at the end of the first movement where the trumpet's repeated stabbing notes are undermined by a diminuendo and accompanied by a brass chord. In the Adagio the impact of the great C major outburst at bar 165 (a sudden ff in the 1890 score) is lost. The most regrettable changes occur in the finale, where Josef Schalk felt that bars 93-98 had to be cut because of a resemblance to bars 197-201 in the first movement of the Seventh Symphony. As if to compensate, bars 519-520 are repeated - a reversion to the original 1887 version. The great tutti at letter N (bar 183) begins quietly, then accelerates as it gets louder: an alteration calculated to spoil the barbaric splendour of this passage. As for the changes in orchestration, some of them, such as the doubling of horn by clarinet in bars 101-103 and 107-109, may be said to be precautionary; but others, such as the re-allocation of the string passage at bar 643 to the winds, seem pointless.

Recently, when commenting on Franz Schalk's alterations to the finale of the Third Symphony, I suggested that some of his modifications of dynamics merely make explicit the adjustments

of balance which any intelligent conductor would make. Whether it is permissible to alter what Bruckner wrote is another matter. A case in point occurs in a passage in the scherzo (bars 103-108), where Bruckner accompanies the strings with ff trombones. On paper this looks drastic, but in performances which use the Haas or Nowak edition it works. The trombones are rich and positive, but never (in my experience) overbearing. In Knappertsbusch's performances the trombones are toned down to a neutral, harmonium-like mf, and the passage loses much of its character.

Nevertheless, this remains a performance of Bruckner's Eighth which must be heard, one which transcends its textual - and hence expressive - limitations.

DERMOT GAULT

Bruckner: Symphony No. 4 (Haas edition)

Bamberger Symphoniker/Heinrich Hollreiser

Bruckner: Symphony No. 6 (Haas/Nowak edition)

Westfälisches Sinfonieorchester/Hubert Reichert

Bruckner: Symphony No. 7 (Haas edition)

Südwestfunkorchester Baden-Baden/Hans Rosbaud

Concerto Royale 206218-360

THREE BRUCKNER SYMPHONIES for only £4.99, but this is not quite the bargain it seems. To start with, the recordings are elderly, dating from the late 1950s and early 1960s, and were not well engineered by any standards. Nor are the performances of Symphonies Nos 4 and 6 among the best. Hollreiser's Fourth is adequate for the most part, although the viola theme in the second movement plods, and the tempi in the finale aren't always convincing.

Reichert's Sixth is something of a curiosity. The opening is too fast, and the rhythms are not sufficiently pointed--compare Jochum, for instance. Elsewhere, the conductor shows considerable feeling for the music, but the orchestra is woefully out of tune.

This leaves Rosbaud's Seventh: a classic performance which in theory would have been well worth a fiver. Although classical in temper, the performance has an intensity of its own. Rosbaud makes every detail of rhythm and texture wonderfully clear--the double dotted theme of the scherzo is very precise. Unlike some of the conductors claiming to use the Haas edition, he follows Haas to the letter, so there is no added percussion in the slow movement and no tempo changes unauthorised by Haas. The recording, dating from December 1957, sounds better than the above recordings of Symphonies Nos 4 and 6, issued in 1961 and 1963 respectively. Unfortunately Concerto Royale have clipped the opening--most of the first two bars. Fortunately, Rosbaud's Seventh is available intact, coupled with his famous performance of Mahler's Das Lied von der Erde, in a two-CD set on Vox Box CDX 5518.

DERMOT GAULT

AN ORGAN TRANSCRIPTION FROM LÜBECK



After transcriptions of the complete Fourth (Thomas Schmögner) and Eighth (Lionel Rogg) Symphonies of Bruckner for pipe organ, we now have a transcription of the Seventh as well. For nearly thirty years ERNST-ERICH STENDER [pictured] has been the organist of St Mary's Church in Lübeck - a post that was once occupied by Buxtehude. The church was rebuilt after its bombing on Palm Sunday 1942. It boasts two splendid organs, the larger of them being an eclectic five-manual, 101-stop instrument with modern aids to registration. Where Late Romantic polyphony is concerned, this organ is equipped to provide a stunning transparency of sound.

Clearly Bruckner's experience as an organist affected the way he thought about the orchestra; equally clearly, he felt unable to realize his musical visions with the resources of the organ alone. (Even Widor and Vierne, those champions of the symphonie for solo organ, tried their hand at orchestral writing.) Reviewing Lionel Rogg's transcription of Bruckner's Eighth in these pages, Tom Corfield observed that it was the living sound of string tone that was hardest to reproduce on an organ. And, for all Bruckner's special handling of wind instruments, he remained a Romantic in his use of strings as a foundation - witness the intermediate autograph score of the finale of his Third Symphony, for strings alone.

Ernst-Erich Stender, then, was fortunate in having a remarkable range of string-like voices at his fingertips. I have not heard Erwin Horn's LP recording of the Adagio of the Seventh on a Klais organ, but the Lübeck performer invests this great threnody with passion and radiance. In the other movements, too, his claim to have captured the "substance" of Bruckner is largely borne out by this admirable recording. To call it obligatory listening for Bruckner lovers might be an exaggeration, but it could well win the composer new friends among organ buffs.

PETER PALMER

Bruckner: Symphony No. 7, transcribed and played by Ernst-Erich Stender on the great organ of the St Marienkirche, Lübeck.
Ornament Records 11455. Mehrleinweg 7, D-23566 Lübeck. Tel: +49 (0)451 32154, Fax: +49 (0)451 34719, E-mail: ornament@web.de

LINZ CATHEDRAL CHOIR. On 4 July 2000 the Choir of the Mariendom (New Cathedral) in Linz gave one of its frequent performances of Bruckner's E minor Mass in its 1882 version. The concert performance with 15 winds, directed by Anton Reinthalter, is now available on CD. The Mass is coupled with an organ improvisation by Wolfgang Kreuzhuber. Franz Zamazal writes: "This was wholly present-day music, but conceived in the spirit of Bruckner."

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CD ISSUES JULY-OCTOBER 2001

Compiled by Howard Jones and John Wright

This period usually represents the doldrums for the record industry, yet we have found a goodly haul of discs. Most are re-issues, and they date back as far as 1938. We have once again included an "orchestra" set where one Bruckner recording--a first issue--appears in a twelve-CD set.

SYMPHONIES

* = new issue

- F minor *Skrowaczewski/Saarbrücken RSO (Saarbrücken 3-01)
with Overture in G minor ARTE NOVA 74321 84434 [36:12/11:43]
- Nos 2,5,7 Konwitschny/Berlin RSO, Leipzig Gewandhaus (1-51, 6-61, 6-58)
as part of eleven-CD set incl. Beethoven, Wagner et al.
BERLIN CLASSICS 0002322CCC [64:40, 81:17, 65:21]
- No. 4 Walter/NBC SO (New York 2-40) URANIA URN22.177 [58:40]
Macall/Hallé (Manchester 4-84) CFP 574942-2 [66:54]
Furtwängler/VPO (Munich 10-51) ARCHIPEL ARPCD 025 [61:40]
- Nos 4,6,7 Hollreiser/Bamberg SO, Reichert/Westfälisches SO, Rosbaud/
SW German RSO Baden-Baden (1961, 1963, 1957)
CONCERTO ROYALE 206218-360 [63:29, 59:03, 62:55]
- Nos 4,7 Knappertsbusch/BPO, VPO (Berlin 9-44, Salzburg 8-49)
LINE CANTUS CLASSICS 5.00190 [60:11, 62:40]
- No. 5 Jochum/Hamburg State PO (Hamburg 6-38) MUSIC & ARTS CD1086 [79:19]
- Nos 5,9 Wand/NDR SO (Hamburg 10-89, 8-93) RCA 74321 84590 [74:01, 65:07]
- No. 7 Furtwängler/BPO (Rome 5-51) ARCHIPEL ARPCD 022 [63:49]
*Organ Transcription: Stender/Great Organ, St Mary's Ch Lübeck
(2001) ORNAMENT 11455 [55:53]
- No. 8 *Fedoseyev/Tchaikovsky SO (Moscow 1999) RELIEF CR991063 [74:13]
NB - this is a rare recording of version 1;
Barbirolli/Hallé (London 5-70) BBC LEGENDS BBCL 4067-2 [73:58]
Knappertsbusch/Munich PO (Munich 1-63)
with Wagner DG WESTMINSTER LEGACY 471 211-2 [85:39]
*Steinberg/Boston SO (Boston 2-72) BSO CBS 100 [74:42] in 12-CD set
- No. 9 *Abbado/Vienna PO (Vienna 11-96) DG 471 032-2 [60:24]
Kubelik/Bavarian RSO (Munich 6-85) ORFEO C550011B [60:56]
Schuricht/Stuttgart RSO (2-51) MUSIC & ARTS CD1094 [55:03]
as part of four-CD set incl. Haydn, Schubert, Dvorak et al.

CHORAL

- Te Deum Stephani/Philharmonia Hungarica, Chor des Musikvereins Bielefeld
(2-76) WARNER APEX 8573 89128 [23:50] with Verdi Te Deum

Günter Wand's first recording of Bruckner's Fourth Symphony, made in 1976 with the West German Radio Symphony Orchestra, Cologne, has been re-issued at budget price in the RCA Red Seal 24/96 Sound Dimension series (RCA 74321 68010-2). The new budget-price coupling of Wand's "live" Hamburg recordings of the Fifth and Ninth Symphonies is a BMG Digipack produced in France. Due for release in Britain this month is Wand's recording of the Eighth Symphony with the Berlin Philharmonic (Haas edition, two CDs).

P U B L I C A T I O N S

Bruckner-Tagung Wien 1999 Bericht, edited by Elisabeth Maier,
 Andrea Harrandt and Erich Wolfgang Partsch. 140pp
 Musikhistorischer Verlag, Vienna, 2000

This volume comprises the proceedings of a conference held in Vienna in November 1999 under the auspices of the Anton Bruckner Institut Linz. It consists of papers on works which have been published recently in the Anton Bruckner Gesamtausgabe, studies of specific symphonies, and reports which can be loosely gathered under the title of "Bruckner reception".

In his article 'Bruckner's Psalm Compositions' (which includes the setting of the Magnificat), Paul Hawkshaw concentrates primarily on interesting biographical source problems of the early Psalm settings. He makes a distinction between Psalms 22, 114, 146 and the Magnificat, which all share musical characteristics as well as conspicuous source features, and Psalm 112, which was written during Bruckner's studies with Otto Kitzler in the early 1860s. Of the four earlier works, Psalm 146 presents some unusual chronological problems. We do not know why it was composed, or when, or for whom. While all the internal evidence points to a composition date during the St Florian period of 1845-55, Bruckner subsequently added performance directions and a number of detailed corrections and revisions, perhaps during the Linz period.

Both Hawkshaw's article and Erwin Horn's article on Bruckner's organ works include informative facsimile reproductions. Horn's article is essentially a summary of the detailed revision report in his edition of the works in the Gesamtausgabe (Vol. XII/6, Vienna 1999). He points out that there are no autographs but only copies of the early E flat major pieces (Präludium, WAB 127; Vier Präludien, WAB 128), which probably date from the middle-late 1830s when Bruckner received organ lessons from his cousin, J.B. Weiss. It is more than likely, Horn concludes, that these pieces are not entirely original and were modelled on Weiss'. Indeed the first of the Four Preludes, WAB 128, may have been written by a musician named Rinck.*

Angela Pachovsky's 'Anton Bruckner's secular Choral Works' is a kind of companion to Volume XXIII/2 in the Gesamtausgabe. As well as providing an overview of all the works, Pachovsky selects three for detailed scrutiny: Lasst Jubeltöne laut erklingen (1854) and the two settings of Um Mitternacht (1864 and 1886).

After his invaluable work on the sources for Bruckner's

* Johann Christian Heinrich Rinck (b. Thuringia, 1770; d. Darmstadt, 1846). Organist and composer who also wrote an organ tutor

Third Symphony in its different versions, Thomas Röder turns to the First Symphony. In 'The First Symphony as a "Linz work": a provisional account', he constructs a possible scenario for its compositional history. Röder acknowledges work already done by Wolfgang Grandjean in editing and reconstructing earlier stages of the Adagio and Scherzo of the "Linz" version. He adds, somewhat self-effacingly, that he has the "much more modest aim" of exploring the fundamental textual evidence afresh and tracing its development right up to the "Vienna" version, performed by the Vienna Philharmonic in 1891 and published in 1893. Röder makes a necessary distinction between Haas' "Linz version of 1865" and the true first-performance version of 1868 (available on a Naxos CD in William Carragan's realization). He discusses both autograph and copy material in considering Bruckner's "rhythmical revisions" of 1877 and revision carried out in the 1880s.

Friedhelm Krummacher's article 'The thematic function of harmony' deals with the opening movement of Bruckner's Third Symphony. His principal argument is that we do not have a reliable model for the structure of the opening movement in Bruckner's symphonies until the Third. In the First Symphony the thematic material of the first movement consists of motivic splinters; in Symphony No. "0" the presentation of the main theme is like an empty tonal expanse without melodic filling, and the melody of the second theme is still presented without the use of contrapuntal or secondary parts to fill the tonal space. With the Second Symphony, however, we see the beginning of that type of open tonal expanse where the thematic material can so unfold as to enable the motivic pithiness of the First to be joined to the spatial disposition of No. "0". The architecture of the first movement of the Third has a kind of structural regularity not present in earlier works. It is significant that the thematic material remained remarkably constant from version to version, although there is an obvious thematic enrichment and "refinement", particularly in the symphony's third version.

It was this third version of Bruckner's Third which made such a great impression on Jean Sibelius, who heard the première in Vienna in December 1890. While he was studying in Vienna, Sibelius sent two movements of a projected symphony to Finland. As Leopold Brauneiss notes, there are traces of Bruckner's symphonies in this and other early works by Sibelius, including Kullervo, En saga and the First and Second Symphonies. Brauneiss discusses these stylistic influences under three headings: the role of the rhythmical element, the revaluation of the orchestral unison, and the specific relationship between tonal background and thematic foreground. He is convinced that Bruckner's Third not only triggered an enthusiastic response from the young Finnish composer but was also an important catalyst in his search for an individual style.

Karlsruhe has the distinction of being the first German town to stage a performance of a Bruckner symphony. On 10 December 1881, ten months after the Vienna première, the

Fourth Symphony was performed by the Karlsruhe court theatre orchestra, conducted by Felix Mottl. Although the reception was lukewarm, this paved the way for subsequent performances of Bruckner's music in south-west Germany. Siegfried Schmalzriedt's article 'Anton Bruckner from the viewpoint of August Halm and Max Reger' is concerned with the cultivation of Bruckner in this part of Germany. Schmalzriedt examines the role played by three figures. Max Reger, who had a healthy respect for both Bruckner and Brahms, conducted the former's Third and Fourth Symphonies as court music director of Duke Georg II of Sachsen-Meiningen (1911-14). August Halm, a music critic and writer, made use of a new type of functional analysis in illuminating the formal structure of Bruckner's symphonies, refuting the criticism that he had no sense of formal organization. Karl Grunsky wrote articles and books on Bruckner and arranged his symphonies for two pianos.

Not even Vienna, the former cultural capital of Europe, has been able to avoid the defacing of monuments. Viktor Tilgner completed a bust of Bruckner before his death in April 1896. The finishing touches--an allegorical figure of a woman kneeling in front of the bust's pedestal, fending off thorns with one hand and holding out a laurel wreath with the other--were made by Fritz Zerritsch, Tilgner's pupil and partner, and the bust was unveiled in the Vienna Stadtpark on 25 October 1899. One hundred years later, however, this kneeling figure was regarded as misogynous; it was defaced and had its arms and feet knocked off several times. The monument was removed and replaced with a copy of Tilgner's Bruckner bust in a simpler and less controversial form. In his report 'Anton Bruckner and the Bruckner monument in the old University', Friedmund Hueber describes the happy outcome. Reconstruction work on the old University buildings has been completed, and the original monument will be installed at the end of this year in the entrance to the old college courtyard--in the vicinity of the building where Bruckner began teaching harmony and counterpoint in the mid-1870s. He worked there until the University moved into new premises in the Luegerring in 1884.

A final round-table discussion had as its theme 'Bruckner as he is viewed today'. The discussion was chaired and introduced by Manfred Wagner. There were invited contributions from Elisabeth Maier (ongoing work on the contents of the 26 Bruckner diaries which have been preserved), Andrea Harrandt (work on the Bruckner letters, a second volume of which has yet to be published), Paul Hawkshaw (the Bruckner picture in English-speaking countries) and Erich Wolfgang Partsch. The last-named speaker voiced the opinion, which was shared by several of the others, that there is not just one all-embracing view of Bruckner, but several existing simultaneously. Paul Hawkshaw and Thomas Röder both stressed the need for a complete set of Revision Reports on the works published in the Gesamtausgabe.

CRAWFORD HOWIE

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STANISLAW SKROWACZEWSKI talks to Benjamin Gunnar Cohrs . . .

After a conducting apprenticeship of thirteen years in Breslau, Katowice, Cracow and Warsaw, Stanislaw Skrowaczewski emigrated from his native Poland to America in 1960 and was in charge of the Minneapolis Symphony Orchestra for nineteen years. There he made record history with numerous recordings for the legendary Mercury label. As its Conductor Laureate, he has kept up his association with the Minneapolis (now Minnesota) Orchestra until the present day. From 1984 to 1991 he was Principal Conductor of the Hallé Orchestra in Manchester, besides making many guest appearances at major opera houses and with top-class orchestras across the world. After a gap of nearly twenty years he has recently resumed his activities as a composer.

Although Stanislaw Skrowaczewski has now reached the age of 77, his flowing and determined movements on the podium are still those of a young man. Watching him rehearse with the Saarbrücken Radio Symphony Orchestra --he has been its honorary conductor for over twenty years--one is immediately spellbound. Here is a conductor in complete command of his body language who knows a score as intimately as if he had written it himself, and who has the constant attention and enthusiasm of the orchestra. This interviewer had never experienced a rehearsal with a full-time orchestra that was so relaxed and good-humoured, yet at the same time so focused and productive. And in conversation, too, Stanislaw Skrowaczewski emerges as an ardent and extremely friendly musician without airs, one with a deep understanding and love not only of music but also of people. It is no accident that the words he most frequently uses in rehearsal are glühend ("glowing") or glutvoll ("full of fire").

Cohrs How did you actually come to Bruckner?

Skrow You know, that is an extraordinary story. My mother played the piano and I was always underneath it, because from there it sounded like an organ or an orchestra. It was something I liked; I don't know why. When I was four, I began composing. When I was only eight, the orchestra in Lwów played an overture of mine. My proper lessons on the piano also progressed very quickly and well: after a year I was already playing Beethoven sonatas, Mozart and Haydn. But as a child I disliked the Romantic composers my mother was playing. One summer, when I was about seven years old, a friend and I went for a walk just outside Lwów. Suddenly a great music was coming from an open ground-floor window. I had never heard anything so extraordinary before. Not Romantic music, more like Beethoven, but an orchestral piece with incredible harmonies! We stayed under the window until it came to an end. I didn't know what it was. When I got home I was quite ill, as though in a trance, with a high temperature. The doctor couldn't find anything wrong. Days later I found out that it was a radio broadcast of the Adagio from Bruckner's Seventh Symphony. I already had scores by Mozart, Beethoven and Schubert because they interested me as a composer for orchestra. After this shock I then bought all the scores of Bruckner symphonies I could find. For me this music was

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simply in my blood. This was how I wanted to compose. It was my music! That was the start of my enchantment with Bruckner. I played everything for myself on the piano, and at the church where I played for the services, I performed Bruckner's slow movements on the organ, during Mass. This was not approved of. I was accused of playing too much, for too long...

[A hand injury subsequently thwarted Skrowaczewski's career as a keyboard player.]

Cohrs What was the first Bruckner symphony you conducted yourself?

Skrow The Seventh, naturally, in 1949 with the Katowice Philharmonic. I already did a lot of Bruckner symphonies when I was in Katowice from 1949 to 1954. Later on I conducted them all in America. I was, for example, the first to do "No. 0" in many large musical centres over there--Minneapolis, Philadelphia, New York, Pittsburgh, Cincinnati, Boston and Cleveland. Szell, for example, played only a few Bruckner symphonies: the Third, Fourth, Seventh and Eighth.

Cohrs Now you have also recorded the F minor Symphony, which is underrated by many.

Skrow I have never conducted "00" before; last week was the first time. Originally it was supposed to be simply a radio production. Then we talked to Arte Nova and said "Why not?" I had my fears because the work is not all that well organized. But the symphony is still very interesting. The first movement has two second themes, and then there is a third theme before the development--very Italian, like a Verdi aria. The second themes in the first movement and the finale are "unending melody" [a Wagnerian concept], and there are many elements I want to do with rubato. It went very well. The musicians understood it and they played very well. So I am very pleased that we have done this symphony. For me it has gone better than I thought, and I think that we can be quite satisfied with the results.

Cohrs Unfortunately the symphony is seldom taken seriously because it says in the preface to the score that it was only a student exercise.

Skrow But the name "Study Symphony" surely doesn't come from Bruckner.

Cohrs No, he went so far as to number it for a time. The present First was described in the manuscript as "No. 2" to begin with, and Bruckner even submitted the other symphony for performance. A problem really only arises if early Bruckner is viewed from the perspective of the late works, and performers then try to bring out features of late Bruckner when they are doing the fiery ur-versions...

Skrow The first movement [of "No. 00"] is headed "Allegro molto vivace"--Bruckner's fastest tempo marking anywhere. Accordingly one must play the first theme as a complete phrase and not chop it up. The tempi are a problem generally: I knew only the old Russian recording under

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Gennady Rozhdestvensky, which is frightful. All the movements are too slow; much slower than I've taken them. Even the second movement must be very flowing.

Cohrs Isn't the English description "No. 00" ill-chosen? After all, it stemmed from the misapprehension that Symphony "No. 0" in D minor was composed before the First. It has only recently transpired that the nullified D minor Symphony arose in its definitive form in 1869, that is, after the First.

Skrow Of course "No. 00" is ill-chosen, but what can I do?

Cohrs It should be called simply "Symphony in F minor"; it's the only symphony Bruckner wrote in that key. Have you ever conducted the early versions at all?

Skrow In Minneapolis I once conducted the first version of the Third, but not the first version of the Fourth. For me the last version of the Fourth [Skrowaczewski has recorded the 1878/80 version] is so rich and beautiful, with such strong contrasts. But also I just didn't have the opportunity. When I arrived in America, Bruckner was completely unknown there. The conditions for doing several versions had not been created. I just wanted to perform the symphonies in those versions I thought were the best ones for me. At the beginning of the 'nineties I was with the London Philharmonic at the Linz Bruckner Festival: there Gielen did the first version of the Eighth and I did the second version. You can do these things at a festival like that.

Cohrs In realizing Bruckner's scores, what details do you think are particularly important?

Skrow I make little retouchings, for example in the string bowings. I keep to Bruckner's bowings where I can, but a good bowing has to make the music clearer. Besides, the later symphonies in particular are conceived so polyphonically that you can't bring out every last detail. If you want to make the important things clearly audible, you have to do a lot with the dynamics. That's not just put in the score theoretically. To me this is very important, especially in the first movement of the Ninth with its canons and imitations and inversions. There you must even adjust the instrumental disposition sometimes--in, for instance, the horns [bar 183 and bars 471ff.] where the four drown out everything with their high note. Or take this passage: here the flutes always sound too loud.

Cohrs But Bruckner was reckoning with the soft Viennese flute made of wood, and that was why he always orchestrated the flutes to sound louder. Modern instruments have a much bigger sound.

Skrow Yes, of course, but it can sometimes sound worse with only one flute instead of the prescribed two or three. There's an acoustical phenomenon whereby if two or three flutes, oboes or clarinets are blowing the same note but are not in complete accord, the vibrations

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will affect one another and the note will get softer. So three flutes in unison can sometimes sound softer than a single flute!

Cohrs Don't such details generally receive far too little attention?

Skrow There are many interesting performances on CD now, both old and new, by the best conductors we have had in the last seventy or eighty years. But with all these performances it is nearly always the same: when there is a fortissimo, you can no longer hear any of the inner structure! With many conductors you don't hear what it says in the score. For me there are only two conductors who really brought out the sounds in the score--George Szell and Celibidache. I remember a Bruckner Eighth the Stuttgart [Radio Symphony] orchestra did in their last Paris concert with Celibidache. It was at the end of a tour, but they still rehearsed for an hour. He told them: "There is no triple forte, either in Tchaikovsky or anywhere else, where you can actually hear what's inside it. You will always hear only the brass and timpani." Even if you have the so-called best recording of this or that symphony, you won't hear it.

Cohrs With your own Bruckner recordings, though, I sometimes got the impression of some retouchings that go beyond what is needed. There is, for example, a drum-roll in the first movement of the Fourth which is not in the Complete Edition.

Skrow I got that from the first printed edition. As with the cymbal clash in the finale, it's up to you whether or not to do it. For instance, there are also timpani accents I do--in the recapitulation of the main theme in the first movement, in the dialogue with the winds. They sound very good.

Cohrs In that passage, Claudio Abbado even includes the dotted notes and semiquavers as well and gets the timpani to play the complete rhythm of the theme.

Skrow I've nothing against that, but I wouldn't do it myself. You can already hear it very well with the accents, even without the semiquavers.

Cohrs In your opinion, what constitutes a good Bruckner conductor?

Skrow He must have it in here [patting his heart]; needs to have Bruckner's music in here. Besides which, he must hear what the orchestra is doing, and he must also hear those wonderful organ sounds. What I do with Bruckner is entirely mine and perhaps it is crazy. But you can hear it. In this passage, for example, in the development section of the first movement of the Fourth [bars 297ff.], one can never hear the violas. I do it with the cellos--up to that high D. Why not? In "No. 0" it goes just as high. This way you can hear it, and the cellos are so fond of this passage.

Cohrs Do you think the term fidelity is easy to misunderstand? Bruckner

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evidently sounds dreadful if one plays him as written.

Skrow No, not dreadful, but you have to make it sound good. The idea is in the score and it needs realizing--but that's all.

Cohrs What do you think more important in Bruckner phrasing: the influence of song or of speech--cantabile or parlando?

Skrow Both! But the parlando element is often neglected--in the fugal theme of the finale of the Fifth, for instance. But if it is all played in a fury, every note for itself, that somehow makes sense.

Cohrs What fascinates me about your reading of Bruckner is that really each symphony sounds like a world of its own.

Skrow Naturally! It is all quite different.

Cohrs Do you believe in playing all the versions of the symphonies?

Skrow Why not? Those four conceptions of the Fourth Symphony, for example: it's always very interesting. But this is difficult for a conductor from a practical viewpoint, unless he is collaborating with musicologists on a festival, or doing it as a project with a leading college or student orchestra like the Juilliard.

Cohrs I'm asking because for decades now, many Bruckner lovers have been constantly seeking the "ideal version".

Skrow The ideal version? Bruckner's material is there, and you have to be selective and decide what to do with it. There are also problems with the editions: in the finale of the Eighth, for instance. In the Leopold Nowak edition there are two big cuts compared to the Haas edition. The first cut is perhaps okay, but the second is a calamity. It kills off the second theme in the recapitulation, when normally in Bruckner the harmony and orchestration here are always much more splendid. To me the two transitional bars in the last version sound disastrous. So I use the Haas edition, but with the first of Nowak's cuts written into the parts. That's my own particular choice. To show the architecture and beauty of this passage in the recapitulation, the Haas edition is the right one. You can't make a cut here.

The choice of versions is really my personal decision, but I would account for it by saying that I find the later versions better organized, better orchestrated and also better notated. Take the Third Symphony: the first notation is very awkward, and that's why I normally do the last version.

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

by CRAWFORD HOWIE

Some References to the Mahler/Krzyzanowski Arrangement

- (a) Theodor Helm's review of the third version of the Third Symphony performed by the Vienna Philharmonic under Richter in Vienna on 21 December 1890 [Deutsche Zeitung, 23.12.1890]
- (b) Fritz Oeser's foreword to his edition of the "1878 second version" of the Third [Wiesbaden: Brucknerverlag, 1950]

In preparing his edition of what he called the 1878 second version of Bruckner's Third, Fritz Oeser consulted "G. Mahler's piano-duet arrangement" in order to clarify some doubtful passages in the autograph of the full score. Oeser comments on one of the most striking differences between the second and third versions of the score, viz. the omission of fifty bars (465-514) in the recapitulation section of the Finale: "...Mahler was probably one of those who recommended cuts. Bruckner obviously succeeded in having this section retained in the edition of the full score and it was not until 1888 that he finally agreed to accept the cut."

Oeser later gives a more detailed account of some discrepancies between the 1878 full score and the piano-duet arrangement:

On the whole he [the arranger] is faithful to the full score... but is fairly free with tempo and dynamic markings. A few agogic ('accel.' in bar 83 of the first movement) and dynamic ('cresc.' in bars 409-12 of the first movement) modifications found their way into the score of the third version and, in particular, the indication 'molto rit.' above bar 159 and the 'pp cresc.' dynamic marking in bars 373-80 suggest that the seeds of the later revision of these passages are to be found in these additions. Of greater significance are the omission of the held D flat for horn in bar 402 of the first movement (in its place there is a 'lunga Pausa') and the specific direction 'sempre ff' in bar 347 of the Finale; both discrepancies should certainly be rectified.

- (c) Henry-Louis de La Grange in Vol. 1 of his Mahler biography [London, 1974], 46

Henry-Louis de La Grange describes the piano-duet transcription as follows: "Mahler and his friend Krzyzanowski were given the job of preparing the piano arrangement, and later they played it in public, after a conservatory class, in the presence of Joseph Schalk and Karl Goldmark. The transcription, published by Bösendorfer and Rättig, has survived. It reveals a scrupulous, almost excessive respect for the orchestral original, often to the detriment of pianistic convenience. The old composer was so delighted that he presented Mahler with the manuscript of the second version of the symphony."

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- (d) Rudolf Stephan in his article 'Zum Thema "Bruckner und Mahler"', in the Bruckner-Jahrbuch 1981 [Linz, 1982]

Mahler's arrangement - "either his own or in conjunction with his friend Krzyzanowski" - is discussed as follows:

This transcription is not identical with the orchestral score. For instance, there is a cut in the Finale (bars 465-514) without any indication as to who permitted this modification. In the third version of the symphony, undertaken by Bruckner in 1888/89, this cut is finally validated. While there is no definite proof that Mahler was the originator of this cut..., it is certain that young Mahler, and possibly Krzyzanowski, had discussions with Bruckner concerning problems associated with their work on the piano-duet arrangement. The fact that Bruckner later made a gift to Mahler of an autograph full score of the first three movements of the Third Symphony in its first version surely indicates that Mahler played an important part in the revision of the symphony, even if only in an advisory capacity. And it is certain that Mahler, as a result of his work on this arrangement, got to know the symphony at least as well as he knew any of the others.

Stephan, drawing support from an article by Bruno Walter, argues that Mahler's Second Symphony was particularly influenced by this early involvement with Bruckner.

- (e) Gertraud Kubacsek-Steinhauer, 'Die vierhändigen Bearbeitungen der Dritten Symphonie von Anton Bruckner', in the Bruckner-Jahrbuch 1987/88 [Linz, 1990]

This scholar's main concern is to compare the three piano-duet versions, viz. Mahler-Krzyzanowski (publ. 1880), Löwe-Schalk (1890) and Wöss (1927) and to correct the considerable number of notational mistakes in all three. A distinction has to be made, of course, between mistakes and alterations made for the sake of a more idiomatic rendition on the piano.

- (f) Thomas Röder, III. Symphonie d-Moll Revisionsbericht: Anton Bruckner Sämtliche Werke III/1-3 [Vienna: Musikwissenschaftlicher Verlag, 1997], 232-40

Thomas Röder goes into considerable detail about the discrepancies between Bruckner's autograph score and the Mahler-Krzyzanowski piano-duet arrangement. He suggests that the arrangement was based more on the Stichvorlage (printer's copy prepared by copyist) for the first edition than on the autograph, although there are one or two important places where the arrangement corresponds with the autograph, e.g. the two additional bars at the end of the Scherzo. Sifting through the frequently contradictory evidence, he provides the following as a possible timetable:

1. Bruckner makes alterations in the Scherzo (at letters B and G) and provides a new coda to the movement in January 1878. These alterations are entered in the autograph score (**A2**) and the parts.

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2. These alterations are also added to the printer's copy (**StiV**).
3. The piano arrangement is made. Mahler, possibly, works from the already copied movements i-iii in **StiV**, while Krzyzanowski works for the time being from the Finale in **A2**.
4. Mahler receives movements i-iii of **A2**.
5. Bars 152 and 153 are added in the Scherzo (**StiV**). The parts are also brought into line, but the piano arrangement and **A2** are not adjusted accordingly.
6. The coda of the Scherzo is eliminated and the corresponding notational signs cancelled. But traces can still be found in the parts (except the double bass part) and the printer's copy (only a reference). It is not certain whether the piano arrangement ever included the coda [the original manuscript has been lost].
7. The alterations in the first movement - at letters B (bar 67) and X (bars 589-90) - are made in **StiV**, in the parts prepared for printing, and the piano arrangement.
8. The printing process begins.
9. The missing bars 11 and 12 in the Trio are corrected in the **StiV**, full score and piano arrangement.

Röder comments that this hypothetical chronology assumes that Mahler and Krzyzanowski began work in the spring of 1878. He adds:

However, it is not out of place to assume that, in the first half of 1878, Mahler at least was too busy with his own work to be able to devote himself to completing the piano score. In any case the piano score shows signs of being completed in haste. The ambitious alterations and the free handling of the original lend the first movement the character of a genuine arrangement designed for performance in a medium foreign to the original concept of the composition. This is replaced by pure transcription in the second and especially the third movement. What is more, our assumption is supported by the fact that details of the original are increasingly suppressed as the dynamic marks become less and less frequent.

Röder does not attempt to provide more than a selective list of differences between **A2** and the Mahler-Krzyzanowski piano arrangement. These are concerned mainly with dynamics, agogics, performance directions. Röder also mentions Kubacsek-Steinhauer's article as affording us a glimpse of the "textual accuracy" of the arrangement. And so, in order to get a fairly complete picture, we have to consult both the appendix of Kubacsek-Steinhauer's article and pages 237-40 in Röder's Revisionsbericht or Critical Report.

* * *

THE FOLLOWING comparison of the orchestral score(s) and piano-duet arrangement is by no means exhaustive. The texts used are Oeser, Nowak (Anton Bruckner Gesamtausgabe III/2) and the Mahler-Krzyzanowski piano arrangement. Occasional reference is made to Nowak's editions of the first and third versions of the symphony.

Recurring differences:

- a. Tempo markings. In Oeser/Nowak the first movement is headed "Gemässigt, mehr bewegt, misterioso", in Mahler-Krzyzanowski the marking is "Moderato, con moto". In the second movement Oeser has "Adagio, Bewegt,

BRUCKNER'S SYMPHONY NO. 3

quasi Andante", Nowak "Bewegt, feierlich, quasi Adagio"; the marking in Mahler-Krzyzanowski is "Bewegt quasi Andante". All agree on the third movement ("Ziemlich schnell"). The Finale is marked "Allegro" in Oeser and Nowak, "Allegro (Nicht schnell)" in Mahler-Krzyzanowski.

b. Dynamic markings, pitch and figuration. Many of these differences are explained by the different media involved and such technical matters as fitting four hands on one keyboard, with the attendant problems of balance. For example, an ascending dim. 7th arpeggio figure for trumpet in bars 179ff. of the first movement is marked pp on its first appearance in the orchestral score, but mf in the Secondo part of the arrangement. The Primo part in the arrangement is often an octave higher than the orchestral part, especially in the Finale. Instrumental configurations, especially for strings, are not always transcribed exactly for piano.

Errors in transcription:

These can be distinguished from alterations in that they involve wrong notes, wrong harmonies, or the omission of important notes as a result of misreading the orchestral score. There are numerous examples in every movement.

Some curiosities:

FIRST MOVEMENT: The Nowak score has two extra bars at bar 67ff. (seven beats' rest after A major chord). In the first version (bar 78) there are three beats' rest. In Oeser, the piano-duet arrangement and the third version, there are no rests at this point.

THIRD MOVEMENT: In both Oeser and Nowak the final phrase over a D pedal (bars 151ff.) lasts 8 bars + 1 beat (+ 1 bar and 2 beats' rest); the same is true of the third version, although the scoring is different. There are 4 bars + 1 beat (+ 1 bar and 2 beats' rest) in the first version. In the piano-duet version, however, there are 6 bars + 1 beat (+ 1 bar and 2 beats' rest) as a result of the omission of the second and third bars of the phrase.

FOURTH MOVEMENT: Bars 465-514 (continuation of second-subject material plus third-subject material) are omitted from the piano-duet version, and there is just one bar's rest before the contrapuntal combination of first and third subjects. A similar cut is made in the third version of the symphony, but the rest bar is replaced by an accelerando in the strings (bar 392).

Conclusion

While the Mahler-Krzyzanowski piano-duet version is largely faithful to the 1879 first edition of the full score, there are some anomalies which point forward to the subsequent second edition. This indicates that Bruckner may have discussed one or two ideas for change with Mahler and Krzyzanowski. Be that as it may, their arrangement works extremely well and does justice to the "1877 version" of the symphony, as those who heard this year's performance on two pianos in Nottingham will surely agree.

**AUSTERITY VERSUS CHARM:
REVISIONS IN BRUCKNER'S FOURTH AND FIRST SYMPHONIES**
by David H. Aldeborgh

MY SUBJECT RELATES to revisions of the Fourth and First Symphonies--primarily the Fourth--and how these revisions reflect Bruckner's tendency toward austerity as contrasted with Ferdinand Loewe's pull in the opposite direction, namely toward greater richness and variety in both orchestration and expression. Unlike Franz Schalk's revision of the Fifth, Loewe's revision of the Fourth was done with the composer's permission and personal involvement. Schalk also became involved at some point, but the finger prints are primarily those of Loewe, as a study of parallel passages in his revision of the Ninth Symphony makes clear. It was the version of the Fourth that Loewe worked out with Bruckner which was first published in 1889; and, until the publication of the 1878/80 version by the *Musikwissenschaftlicher Verlag* of Vienna under Robert Haas in 1936, it was the only version known to the musical world.

This version was rejected by Robert Haas precisely because of Loewe's finger prints, which led him to deem it inauthentic despite the composer's known cooperation. In Haas' defense, it cannot be denied that the orchestral sound is something other than what Bruckner himself was doing at this time. Bruckner's approach to orchestration was undergoing a considerable evolution toward brassiness during the composition of the Third, Fourth and Fifth Symphonies, where melodic material became increasingly carried by brass instruments, notably the trumpet. This resulted in a degree of loudness that many audience members might find hard to take (and in this connection, Colin Anderson has complained about "blatant brass" in some of the performances he has reviewed for *The Bruckner Journal*). Obviously much depends on the sensibilities of the conductor, but Bruckner's scores virtually invite blatant brass playing in many passages. This is particularly true of the Fourth and Fifth Symphonies, which abound in triple forte dynamic indications. The resulting effects can be both awesome and austere, outweighing in the listener's consciousness those portions of the music that are lyrical and charming.

Admittedly, many audience members revel in the sheer power of brass, and it seems likely that Bruckner was one of them. Fortunately for his acceptance in the music world, however, audiences were shielded from the brassy austerity of the Fourth and Fifth Symphonies in their original versions for nearly two generations. This fact, I think, contributed significantly to the huge and instant success of the first published versions, as well as to Bruckner's reputation as a composer.

I would like to support this assertion with a summary of my personal experience with the Fourth Symphony. My

acquaintance with Bruckner's music dates back to 1959, and one of the recordings that was early in my collection was the Vox release of the Fourth performed by the Vienna Symphony under Otto Klemperer. While there was much that I found beautiful in the music, I was disturbed by the unrelieved intensity and loudness of the first movement, which did not fulfill the poetic promise of the opening horn call--and the finale seemed to fare no better. A friend for whom I played the record had the same reaction. The problem was exacerbated by Klemperer's brutish approach, although I only realized this a couple of years later when Bruno Walter's recording with the Columbia Symphony became available: a performance which put a friendlier face on the music.

Meanwhile I was buying every Bruckner recording I could because, despite problems I had with certain pieces, there was something profoundly spiritual and wonderful about this music --it was like no other. Like most Bruckner fans, I tended to side with whatever versions seemed to represent the more "authentic" Bruckner.

Then, one evening in March of 1964, I attended a concert by the New York Philharmonic at Lincoln Center in what is now Avery Fisher Hall, conducted by Josef Krips. The final work on the program was Bruckner's Fourth Symphony. Unknown to me was that this was to be my first exposure to the 1889 edition: the so-called Loewe version. As the performance began, I did not expect anything other than a very good live rendition of music with which I was already familiar. But every once in a while, a little something would occur that I had not noticed before--a little retard here, an expressively handled woodwind solo there, a delicate blend of sound in another place, and a growing sense of benevolent charm.

Since I had heard Krips conduct the Eighth Symphony, I knew that he was an outstanding Bruckner conductor. I was attributing the beautiful effects that now graced my ears to his skills, unaware that those effects were already in the printed score he was using. It became increasingly clear, however, that what I was hearing in this movement was more captivating than anything previously encountered. The question began to intrude in my mind as to whether this might be the notorious Loewe version! It wasn't until the brass chorale in the middle of the first movement, where (in this version) the violas and 'cellos play pizzicato instead of arco, that I knew I was hearing the Loewe version for the first time.

I was quite overwhelmed by the beauty of the chorale accompanied thus, like a great profile set against a tapestry of stars, and as the movement continued I was increasingly conscious of the way the orchestration added interest to the music. Gone was the brassy monotony that becomes oppressive in the hands of many--if not most--conductors, and gone was the excessive tension created by the relentless forward drive of the original version. These had been replaced by a considerably more varied pace and a more dynamically

controlled texture. The net effect was to heighten the drama as well as to allow the real charm inherent in the music to emerge. This vastly improved quality and the principles that sustained it continued throughout the remaining movements, and I was converted on the spot. In actuality, the two versions are, note for note, almost identical in the first two movements. Loewe follows Bruckner's original orchestration far more closely than the experience of hearing both versions might lead one to think. The salient features, such as the horn and woodwind solos, the extended string passages and tremolos, brass ensembles, unison passages, etc., are all to be found in corresponding locations in both versions. The differences lie in a myriad subtle changes, a large percentage of them in phrasings, dynamics and verbal directions in the score and parts. Instrumental changes are often in the form of deletions, or supplemental additions, as well as alterations in the blend of large ensembles. The result is an orchestral sound that is far more interesting to the listener. Bruckner himself referred to Loewe as "my Berlioz".

In the third and fourth movements we find some changes in form. The Scherzo is given a first and second ending (before and after the Trio), and there is a cut in the reprise of the Scherzo, creating a sudden hush which Tovey describes as highly dramatic. Also, the instrumentation includes a piccolo which, according to one editor, Bruckner tolerated but did not originate. In any case, it is used very tastefully. In the Finale the differences in orchestration are more extensive and include the addition of cymbals which are used in three places (one loud clash in the exposition and two soft strokes in the coda).

With respect to form, the recapitulation of the first theme is eliminated--and since some authors characterize this as a "mutilation", it deserves some comment. In the 1878-80 version, this recapitulation appears as a completely disconnected and very loud brass enclave which, musically speaking, goes absolutely nowhere. It utterly fails to function in a true sonata-form manner, namely as a welcome return to home territory from which the development has led away, as in a Mozart, Beethoven or Schubert symphony. But because the sonata form requires a restatement of the first theme, Bruckner stuck it there; I can see no other reason for its presence.

Other refinements include an ascending three-note unison arpeggio at bar 294 which, though fortissimo, actually eases in an otherwise horrendously abrupt, full orchestra triple-forte entrance that rudely intrudes on an evanescent triple-piano passage. The initial effect in the original version is almost unbearably crude, although the 45-measure section it introduces is one of great power and majesty. Loewe's three-note arpeggio is like the cracking sound that precedes the crash of a falling tree. It heightens the impact of the full orchestral fortissimo event and gives the listener a little

warning. Then Loewe proceeds to enhance the extended dramatic passage with a series of crescendoed tympani rolls, creating the effect of heaving seas. (Josef V. Woss seems to attribute to Bruckner the following description of the fourth movement: "Nature itself, with all its splendor and grandeur--and with its uproar and ultimate calming--and above all 'the spirit of the Lord that hovers on the waves'.") This awesome passage is brought to an end with a Wagnerian tremolando descent of the strings to pianissimo; the tremolando marks are the most important difference vis-à-vis Bruckner's original. The effect is superb.

The last important change is the suppression by Loewe of the climax immediately preceding the coda. The music is the same, but played piano instead of fortissimo. Apparently Loewe thought that too many dynamic climaxes detract from the effect of the important ones.

We cannot say which alterations are Loewe's and which are Bruckner's. We know from a letter from Joseph Schalk to his brother Franz, dated 9 May 1887, that the revision of the Fourth was taking place and that Bruckner was supporting the emendations. We also know from a letter from Bruckner to Hermann Levi, dated 22 February 1888, that he had made some changes of his own initiative, and requested that Levi have them incorporated in the parts. In any case, whatever the amount of Bruckner's input, the guiding spirit behind the revisions was that of Ferdinand Loewe, whose abilities Bruckner held in such high regard. In summary, Loewe's revision comprises extremely perceptive retouches that allow the more subtle beauties in the score to emerge to a fuller light.

The Fourth Symphony in its final revision was performed seventeen times in Bruckner's lifetime, and he attended several of the performances. This version obviously delighted audiences and represented a great triumph for the composer. I doubt that the original version would have fared as well--although its première in 1881 was also a success.

Before taking leave of this symphony, a word needs to be said about Bruckner's first version, which he composed in 1874. I shall limit my comments to the first movement, except to say that the second movement is very similar to the 1878/80 version (except for the coda), whereas the scherzo and finale are totally different pieces. The first movement opens with the familiar horn call set against tremolando strings; the second and third themes follow the pattern of the 1878/80 score quite closely. The exposition is developed more lyrically and extensively, however, with cheery counter-melodies and contrasting dramatic sections which are far less violent than in the second version. The exposition comes to a close with a greatly relaxed passage which ends in hushed, church-like chords in the strings, reminiscent of the sleep-motive from Wagner's Die Walküre. What we have, thus far, is a piece which is happier, less brassy and more varied in content than the later revision, and one which better fulfills the title

"Romantic". While offering plenty of drama, it also offers something completely missing from the 1878/80 version, namely a sense of rest and repose--in the passage just cited and again in the development following the chorale, with an even more explicit reference to the sleep-motive.

After the recapitulation, which contains beautiful variants of the exposition material, something wonderful begins to happen. The listener is taken on an incredible ride through the clouds, with kaleidoscopic changes in harmony, the horn theme resounding against pulsating ostinato figures in the strings, along with trumpet fanfares and a sense of ever-brightening skies, all bringing to mind the prophet Elijah's ascent to heaven in a flaming chariot. It goes on for about 120 measures, to the end of the movement. Why Bruckner chose to revise this piece the way he did is bewildering to me. Leopold Nowak, in his preface to the score, states: "Bruckner's revisions and substitutions represent a substantial tautening of the whole structure." But from this listener's point of view, what Bruckner did was to strip out most of the passages that provide lyricism, warmth and repose, harden the sound and replace the spontaneous charm with an almost Calvinist austerity.

Loewe's revision of the 1878/80 version, while it does not significantly change the music of the first movement, goes far toward restoring that sense of charm which Bruckner had bulldozed under in the course of making his own revision. In this regard Bruckner was often his own worst enemy. His first versions typically reveal excellent and sensitive musical instincts, but they also tended to be very complex. In the process of tightening the structures, he often excised the very passages that reveal the spontaneity of his initial inspiration, the trend invariably being toward austerity.

The two published versions of the First Symphony reveal this trend very clearly--and here Bruckner was the sole reviser. The first version, known as the Linz version although including revisions made in the 1870s, was composed in 1865 and 1866, and received a successful première in 1868. Before allowing the symphony to be published, however, Bruckner, very late in life, subjected it to extensive revisions aimed at tightening the structure and regularizing the metrical periods. As a result, we see once again the excision and suppression of the spontaneous passages that give the earlier version its fresh vitality. In the first movement of the Linz version, there is a beautifully prepared preliminary climax toward the close of the recapitulation's developmental extension (already the coda according to Robert Simpson's analysis). Here a full orchestral fortissimo (bar 308, Linz) is anticipated by an impassioned, four-measure crescendo in the strings--like a gust of wind before a cloudburst. In the revised version, known as the Vienna version, this crescendo is suppressed in favor of a pianissimo ostinato in a slightly lower register. As a result, the orchestral fortissimo bursts in rudely (bar 301, Vienna),

without passion--"like a brazen harlot!" according to Simpson. In the second movement--an exquisite sonata--there are two passages of exceptional beauty. The first occurs in the recapitulation of the second part of the first theme, which begins softly in the horns, against oscillating violins, is picked up by the oboe and then taken up by the 'cellos in an impassioned digression into the treble clef, accompanied by ascending staccato arpeggios in the violas: a passage that can only be described as luminescent. In the Vienna version, this digression is completely suppressed and replaced by a continuation of the theme in the horns, possibly because Bruckner thought the digression stylistically inconsistent, although it is precisely this type of diversity that gives the score freshness.

The second moment of exceptional beauty in this movement is the coda. Its ending is serene and radiant, but in the revision it emerges as somewhat less beautiful, its inspiration sacrificed to fussy adjustments. In terms of orchestration, the Vienna version tends to replace solo passages with sectional ones, resulting in some loss of intimacy and, hence, warmth. The Vienna version was published in 1893, whereas the Linz version had to wait until 1935 for publication.

In this article I have tried to show how Bruckner's own revisions tend to move in opposite directions to those undertaken by his disciples. Their revisions invariably sought to develop more variety of tone and expression, whereas Bruckner's tended toward greater economy, simplicity and austerity. But it is doubtful that he definitely wished his symphonies to be characterized by this last-named quality--especially one with the title "Romantic".

LÖWE ENTERS THE CANON. The first printed edition of Bruckner's Fourth Symphony, published in 1889, is to appear as a "supplement" to the Vienna Collected Edition (B IV/3). The publishers stress that this is a one-off decision and will not be extended to other first printed editions. Nonetheless, the inclusion of a text so strongly influenced by Ferdinand Löwe [pictured] would have been greeted with incredulity by the critic Deryck Cooke - whose description of it as "spurious" survives in the latest Grove in the entry for Löwe.

Several years ago the American scholar Paul Hawkshaw noted: "...the readings in the first prints must remain suspect unless their authenticity can be verified on an individual basis." Benjamin Korstvedt has now undertaken to provide such verification for the Bruckner-Löwe Fourth as volume editor for the Collected Edition. Numerous scholars have been already persuaded that Bruckner approved the text at the time of printing. But this does not end the debate as to whether the 1889 Fourth is an authentic score in the deeper, aesthetic sense, compared to the score which Bruckner bequeathed to what is now the Austrian National Library specifically for the use of future publishers. - PP



Anton Bruckner
by ADAM ZAGAJEWSKI

At daybreak, the smell of clover rises from low meadows.
 Baroque churches impress the ground.
 Peasant carts ride through fog, geese quietly lament.
 The Danube flows over flat stones, rehearsing
 elocution like a timid Demosthenes.
 Mice run a race in tunnels of hay.
 In farmyard dark, lamps undulate,
 scared shadows skim along the walls.
 Sparrows strive to sound like human voices.
 The horses' coats are tousled; in the stable, yellow straw.
 Currents of breath are steaming, purple hands are numb.
 The world is too corporeal, selfsame, dense,
 its mutations have no design;
 mirrors grow weary of reflecting
 the same to and fro. Even echoes stammer.
 At the door of a whitewashed house, a boy is standing
 with an ugly face and a too thick neck.
 He is good and pious, but unappealing to girls.
 A small bundle is on his back, heavy boots on his feet.
 Raindrops fall from the roof in a quizzical key.
 The well-pulley squeaks, chains speak in small voices.
 Where is the line dividing the spheres, where are the sentries?
 What do the two elements lead and oxygen have in common,
 the torpid stone walls, and music that flies
 breathless, as if to free itself from the burdens
 of oboes, tubas, horns, and yet is bound to them
 perpetually, so that the drums made of hide
 will run together with the light spears of violas,
 will float in the rhythm of a sleepy dance?
 And in that breathless race, which is not a flight,
 the shimmering Danube will vanish, and the church of Linz
 with its double belfries, and even greater Vienna, with the gold grain
 of the Emperor sown in fertile gardens, will be left behind
 as meaningless as a dot on the map.
 Anton Bruckner is leaving home.

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F E E D B A C K

ROBERT WARDELL (North Yorkshire):

Can I begin by lending support to your editorial decision [March 2001] not to list "recommended" or "best" recordings. I only approve of such listings when they endorse my own collection. I feel slightly resentful when one of my cherished recordings is knocked, as though I am being personally criticised. How sensitive and thin-skinned I am!

A couple of days ago I was clearing out a drawer and came across a faded newspaper cutting. It is from a Daily Telegraph "Peter Simple" column, illustrated by two men carrying a very large piece of furniture up a grand staircase, and is headed: MOBILE MUSIC. A reviewer is quoted as writing that "Mr Previn's way with moving heavy Brahmsian furniture is to pack it into a large pantechnicon and drive it fast down...the motorway". This prompts Peter Simple to ask: "How would a conductor deal with moving other kinds of musical furniture? Brucknerian furniture would need a very large juggernaut, clearly marked 'long vehicle', and even then big chunks would be liable to fall off... As for Mahlerian furniture, it is too unstable to be allowed on the roads at all, except with a police escort."

WARREN MALACH (e-mail):

Have you had many responses to Maestro Botstein's essay [July 2001]? I'm sure that I wasn't the only one to take offense at the things said in it insinuating a Nazi association with the Haas editions. Maestro Botstein is to be commended for defending the first printed editions of Bruckner symphonies, but NOT for defending them by trying to trash the reputation of the Haas editions.

Editor: It appears to have been generally acknowledged that Leon Botstein was writing in a polemical spirit. When his article was first published in America, John Phillips responded that we are hardly in need of another Complete Edition of Bruckner; many of us would agree. But in no way does Botstein seek to "trash" the musical reputation of Haas--who is mentioned only once in the article. It is a sad but incontrovertible fact that Hitler and his regime exploited the editions promoted by the International Bruckner Society as a tool of Nazi propaganda.

DERMOT GAULT (e-mail):

Something Colin Anderson says in his review of Haitink's Bruckner Third in London [July 2001] could perhaps be clarified. He refers to the "pause" (bars 67 and 68) in the first movement of the Third Symphony after the first statement of the principal theme--which, he says, "Oeser covers with linking material". This is rather unfortunately worded, since it implies that Oeser had devised the link himself. In any case the "pause" has not been covered over but cut out. The fact is that while Nowak here follows the autograph, Oeser follows the printer's copy. (He may not have seen the autograph, which the Austrian National Library had only recently acquired.) In the printer's copy, the two bars are crossed out and the chord on the first beat of bar 67 is superimposed on the first beat of bar 69--exactly as in the 1889 score. The question is: who did the crossing out? I'm sure that it was Bruckner's own decision as it's in the 1889 version.

J O T T I N G S

Adam Zagajewski, whose poem "Anton Bruckner" appears in this issue, was born in Lvov, Poland, in 1945. He settled in Paris in 1981, making regular trips to teach in America. Several books of his poetry have been published in English, including Tremor, Canvas and Mysticism for Beginners.

Seminars on the symphonies of Bruckner were led by PD **Dr Eckhard Roch** at the University of Leipzig in the winter of 2000-2001 and by **Prof. Winfried Schlepphorst** at Münster University in the summer of 2001.

Benjamin Gunnar Cohrs made his Japanese conducting debut with the Flanders Royal Philharmonic Orchestra in Triphony Hall, Tokyo, on 28 September. The programme began with a documentary presentation of the finale to Bruckner's Ninth, using only autograph material. This was followed by Cohrs' latest performing version of the final movement.

Another "marathon" of meritorious Bruckner recordings was hosted by **Ramon Khalona** and **David Griegel** in Carlsbad, California, on 1 September. Details will be published in this journal next year.

DONATIONS from Raymond Brett and Robert Wardell are gratefully acknowledged.

Bruckner's Mass in F minor was performed by FINCHLEY CHAMBER CHOIR AND ORCHESTRA under David Lardi at Trinity Church, Nether Street, London N12, on 14 July.

The SIRIUS ENSEMBLE, conducted by Daniel Capps, played Bruckner's Seventh in the chamber version by Stein, Eisler and Rankl at London's Royal Academy of Music on 21 September. A review will appear in our next issue.

An extract from Bruckner's Fourth Symphony figured among the musical choices of Castaway author LUCY IRVINE when she was interviewed by Michael Berkeley on the BBC Radio 3 programme "Private Passions" in July.

The 2-CD recording of Bruckner's Ninth, completed (1992) by Samale-Phillips-Mazzuca-Cohrs, is still available from SonArte, Diekhoff 8, D-48301 NOTTULN. We understand the fax link +43 (0)2509 8207 is subject to interruptions.

CORRECTION. In the survey of Georg Tintner's Bruckner discs published in our July issue, the date of Symphony No. 00 should read 1863, and the orchestra in No. 8 is the NATIONAL SYMPHONY ORCHESTRA OF IRELAND. Our thanks to Robert McColley and Dermot Gault for their vigilance. For a discussion of the symphony versions used, readers are referred to our reviews of individual CDs. For example, Dermot Gault examined Tintner's text for the Second Symphony in July 1998.

* * * C O M P E T I T I O N * * *

Each Bruckner symphony, says Stanislaw Skrowaczewski, is quite different. Accordingly, just to help the sceptics, why not devise a nickname for each? Two prizes of a year's subscription to "The Bruckner Journal" (irrespective of country) are offered for the most apt and imaginative names in the opinion of the Editors.

Existing names, e.g. "Romantic", are acceptable, and Symphony No. 0 may be included. Please - no lengthy explanations. Any entry received may be published in part or in full. Send your list to: TBJ, 2 Rivergreen Close, Beeston, Nottingham NG9 3ES, or "p.r.palmer@faxvia.net", to arrive by December 1.

CARDS FOR CHARITY



ABOVE: Extract from *Follow the Star*, a double-sided card commissioned from Jackie Morris. Her work is exhibited at Rhosson House Gallery in St David's, Dyfed

As usual, the 2001 **Musicians Benevolent Fund** Christmas Card catalogue features designs with a musical theme. Along with new cards by Jackie Morris and Tilly Willis, buyers can choose reproductions of works by Carlo Saraceni, Vermeer and Sir Edward Burne-Jones.

Prices are £3.95-£4.95 for a pack of ten. There is also a mixed pack from past collections at £2.50. An overprinting service for personal greetings is available. For details contact the MBF, 16 Ogle Street, London W1W 6JA, tel. 020 7636 4481, fax 020 7637 4307. You can order cards online at www.mbf.org.uk

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Perspectives on Anton Bruckner

Edited by **Crawford Howie**, University of Manchester, UK,
Paul Hawkshaw, Yale University, USA, and
Timothy Jackson, University of North Texas, USA



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This book, a collection of essays written by an international group of scholars, offers diverse theoretical and musicological perspectives on Bruckner the composer-teacher-performer. Facets of his formidable theoretical training and his application of it as part of the compositional process are explored. A variety of analytical methodologies is used to examine the Second through to the Ninth Symphonies, the heart of the composer's mature repertoire. Finally, aspects of Bruckner's career as a teacher and performer, his complex personality, his influence and dissemination of his music are considered.

Contributors: Paul Hawkshaw; Timothy L. Jackson; William Carragan; Thomas Röder; Edward Laufer; Robert S. Hatten; Benjamin Marcus Korstevdt; Graham H. Phipps; Joseph C. Kraus; John A. Phillips; Constantin Floros; Crawford Howie; Andrea Harrandt; Thomas Leibnitz; Christa Brüstle; Peter Palmer; Erik Levi.

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Ion Marin is to conduct the BBC Scottish Symphony Orchestra in two performances of Bruckner's Fourth Symphony. The concerts are at the City Hall, Glasgow on 1 November (tickets: tel. 0141 287 5511) and at The Music Hall, Aberdeen on 2 November (tickets: tel. 01224 641122), both at 7.30pm.

The BBC Scottish SO will perform Bruckner's Sixth Symphony in Dunblane Cathedral on 15 February 2002 under the baton of Nicolae Moldoveanu. Tickets: tel. 01786 461081. Time - 8pm.

The Editor would be pleased to receive readers' impressions or press reviews of these concerts.

Bruckner's Sixth Symphony will be given by the Hallé Orchestra in the Bridgewater Hall, Manchester on 7 February 2002 [see SPECIAL OFFERS] as part of the Rabbi Felix Carlebach Concert. There is a pre-concert talk at 6.30pm. - The Hallé is to make three appearances in the Musikvereinsaal in Vienna during March.

In connection with February's Bruckner performances by the LSO under Sir Colin Davis [see SPECIAL OFFERS], Andrew Huth will discuss "Bruckner, creator of some of the 19th century's most original symphonies" in the Barbican Hall on 19 February (6.15pm-6.45pm).

Bruckner's Sixth and Ninth Symphonies will be recorded for release on the orchestra's own budget CD label, LSO LIVE.

Yakov Kreizberg and the Bournemouth Symphony Orchestra are to give three performances of Bruckner's Fourth Symphony. Dates are Poole Arts Centre on 6 March at 7.30pm (tel. 01202 685222); The Anvil, Basingstoke on 7 March at 7.45pm (tel. 01256 844244); and Cambridge Corn Exchange on 8 March at 7.30pm (tel. 01223 357851).

The Poole concert is sponsored by the Michael and Ilse Katz Foundation. At each concert Alfred Brendel will play Mozart's Piano Concerto No. 25, in C major, and early booking is advised.

**IF YOUR SUBSCRIPTION expires with
this issue, a renewal form is enclosed**

LATE INFO. Donald Runnicles will conduct the BBC Symphony Orchestra in Bruckner's Ninth at the Barbican, London, on 16 December. Tickets are £8-£16.