



# The Bruckner Journal

Issued three times a year and sold by subscription  
[www.brucknerjournal.co.uk](http://www.brucknerjournal.co.uk)

*Editorial:* brucknerjournal@googlemail.com  
 23 Mornington Grove, Bow, London E3 4NS

*Subscriptions and Mailing:* raym-@tiscali.co.uk  
 4 Lulworth Close, Halesowen, B63 2UJ  
 ☎ 01384 566383

## VOLUME THIRTEEN, NUMBER ONE, MARCH 2009

*Editor:* Ken Ward

*Managing Editor:* Raymond Cox.

*Associate Editors:* Peter Palmer, Crawford Howie, Nicholas Atfield

### In this issue

2009 Biennial Readers Conference information	Page 2
Concert Reviews	Page 4
CD Reviews	Page 11
Book Reviews	Page 15
<i>Bruckner-Symposium Linz 2004: 'Kunst und Wahrheit'</i>	
<i>Studien &amp; Berichte, Mitteilungsblatt 71</i>	
<i>The Wagner Tuba: A History</i>	Page 16
<i>How I Discovered Bruckner,</i> by David Singerman	Page 17
<i>Anton Bruckner's Second Symphony -Versions, Variants and their Critical Editions</i> by Benjamin Gunnar Cohrs	Page 18
<i>Some Notes on Editing Bruckner's Second Symphony</i> by Prof. William Carragan	Page 27
<i>Reflections on Tempo in Bruckner's Symphonies</i> by Nicolas Couton	Page 31
<i>My completion of the Finale of Bruckner's Ninth Symphony</i> by Sébastien Letocart	Page 41
<i>Symphony No. 5 - Original Concepts. 1876 A report on an edition by</i> Takanobu Kawasaki	Page 43
Letters to the Editor	Page 44
Concert Listings	Page 46

Copyright in all pieces remains with the author. Silhouette by Otto Böhler. Views expressed by contributors to The Bruckner Journal are not necessarily those of the editors.

### The Resilience of Bruckner

Terence Davies, film-maker of the highly-acclaimed film about Liverpool, *Of Time and the City*, revealed in several recent interviews that he was a lover of Bruckner's music. He was anxious before the release of this latest film, he was greatly relieved by its success. "I've been in a cinema where there were literally three people watching the film. So I know what that's like and it does crush you. You shouldn't expect people to go and see the film just because you happen to think they should. And the other thing I keep in my mind too is my great love of Bruckner. The music is utterly sublime. In 1866 he conducted the Fourth Symphony or the Fifth, I can never remember. [Actually, of course, it was the Third, and 1877 was the date.] And when he finished there were more people in the orchestra than there were in the audience. And a 16-year-old Mahler was there and he went up to the composer and said 'Herr Bruckner, this is wonderful music.' And Bruckner, with tears in his eyes, said 'Yes, but nobody wants to hear it.' But he went on to write another five symphonies. If Bruckner can do it, there really is no excuse is there?\*" Well, Terence Davies is a film-maker, not a musicologist, so no matter if the symphonic numbers are wrong; as with Ford Madox Ford, it's the truth of the impression that counts, not mere facts.

It certainly makes a welcome change to read of Bruckner held up as an example of resilience and perseverance, rather than weakness and chronic indecision in the face of unpopularity and implacable critics. And indeed, the 'utterly sublime' music also expresses that irresistible determination to progress, whatever the mountainous scale of the landscape it must traverse, towards those glorious conclusions.

KW

\*Quotation from Terence Davies from his interview with Jason Wood, *The Guardian*, 28 Oct. 2008

# The Sixth Bruckner Journal Readers Biennial Conference 2009

Introductory session on Fri. 17th April, 7 - 9 pm  
Sat 18th April, 2008 10 am - 5 pm,  
followed at 7.30 pm by a performance of Bruckner's Symphony No. 8  
in a transcription for two pianos, four hands:  
Prof. William Carragan and Dr. Crawford Howie

The Conference will take place at  
Hertford College, Catte Street, Oxford

Speakers to include Nicholas Attfield, William Carragan,  
Andrea Harrandt, Paul Hawkshaw, Julian Horton,  
Howard Jones, Ebbe Tørring, Peter Palmer, Ken Ward.  
Closing round-table discussion to be chaired by Dermot Gault.

The Conference fee is £30.

There are still places left.

If you would like to attend please contact Raymond Cox as soon as possible at

4 Lulworth Close, Halesowen, B63 2UJ,  
or ☎ 01384 566383,  
or by e-mail: raym-@tiscali.co.uk

There may still be accommodation available in Hertford College's Graduate Centre, a short walk away. Single/double en suite rooms at £52/£62 inc. breakfast. Please notify Raymond at time of booking if you wish him to inquire on your behalf.

## **Corrections**

In Raymond Cox's article *The Dissolution of Mysticism* the following 3 errors got past the editor:

1. Ernst Bloch (1885-1977) referred to at the top of page 31 of the November issue is the German philosopher, not the Swiss-born composer Ernest Bloch (1880- 1959).
2. Josef Kepler should read Johannes Kepler.
3. The Schubart book referred to, the date should be 1806 not 1906.

Thanks to Peter Palmer and Ian Beresford Gleaves for drawing our attention to these errors.

## **SUBSCRIPTIONS & BACK COPIES**

Subscription & back copies enquiries to Raymond Cox ☎01384 566383, or by email to raym-@tiscali.co.uk

Subscriptions for 3 issues a calendar year are  
£10 UK, Europe 15 Euros or £10; Rest of the world \$US25 or £12.

Subscriptions, cash or cheque, to The Bruckner Journal,  
4 Lulworth Close, Halesowen, B63 2UJ, UK.

Those readers with Internet access may like to visit the web-site at **[www.brucknerjournal.co.uk](http://www.brucknerjournal.co.uk)**.

Subscriptions and other payments can be made on the web-site using credit or debit card via the PayPal facility, and also by PayPal to brucknerjournal@googlemail.com

Advance warning: the price of a year's subscription, which has remained unchanged for years, will have to increase somewhat for 2010 as the income is now falling behind expenditure.

### Proposed 2009 trip to Linz / St Florian / Ansfelden - cancelled

To coincide with the BrucknerTage week, August 17-22, it was announced in *The Bruckner Journal* that efforts were underway to organise a coach trip to Linz and Vienna. The plans for this have had to be abandoned, mainly due to the rising prices and falling pound: it all became too expensive. Should any readers wish to make their own way, they are invited to contact The Editor at 23 Mornington Grove, London E3 4NS, or at [brucknerjournal@googlemail.com](mailto:brucknerjournal@googlemail.com) and he would be happy to pass on the benefit of his, albeit limited, experience of travel and accommodation for such a trip.

## LINZ BRUCKNER FESTIVAL 2008

The 35th Bruckner Festival spread its musical gospel by means of nineteen events between 14 September and 4 October 2008. It devoted itself to the *genius loci* with performances in the Brucknerhaus, at St Florian and in the churches of Linz, as well as extending its scope to present-day themes. A number of events deserve a special mention.

### *Ceremonial Opening*

The musical side of the official ceremony, with the obligatory speeches by politicians and Renan Demirkan's festival address "Utopia: Respect", was given by the excellent Linz Bruckner Orchestra under the painstaking direction of Ingo Ingensand. The commission that is a welcome custom on this occasion went to Gerald Resch, who is a young Linz composer. His score "Land" for full orchestra was based on a series of notes from the Austrian national anthem, varied by Resch with great skill, feeling for sonority and richness of invention.

### *Opening Concert*

The opening concert was given by the Bruckner Orchestra under their chief conductor Dennis Russell Davies. This contained a surprise in the form of an encounter with the one and only symphony of Hans Rott (1858-1884), a work dating from 1878/80. It was preceded by the Brahms Violin Concerto composed at around the same time, which was splendidly performed by the outstanding violinist Midori. This juxtaposition brought to light a potential source of artistic conflict. For Rott, a talented organ student of Bruckner's, was heavily derided for the first movement of the symphony at his final examination. In spite of this rebuff he completed the score and submitted it to Brahms, who advised him to give up composition altogether. The onset of mental illness forced his committal to an institution before the hapless composer was released from his woes by lung disease. His work fell into neglect for a very long period. The premiere only took place in 1989, in the USA. The Linz performance – which was transmitted to the Donaupark as a "Klassische Klangwolke" in sounds and images – made an original and imaginative impression. The audience was captivated by the symphony's youthful freshness, and it was greeted with tumultuous applause. (Cornelis van Zwol recorded the timings as 1st movement 9:06, 2nd movement 9:30, 3rd movement 12:14, 4th movement 22:21.)

### *Works by Bruckner*

Bruckner's Third Symphony, played by the high-calibre Rotterdam Philharmonic Orchestra under the diligent guidance of Valery Gergiev, revealed all this orchestra's qualities. They included good internal balance within individual sections and a harmonious blend with the other sections, making for richness of detail, the full realisation of climaxes, and inner suspense. The dramatic force of the musical statement left one marvelling at the variety to be found in the inner parts in the score. The conductor's constant feeling for nuance helped to achieve this.

The SWR Symphony Orchestra under Sylvain Cambreling are well known for their performances of modern music. Accordingly, the Seventh Symphony was heard in a tidy and clear-cut performance conveying not so much a sense of transcendence as a brilliant display of compositional skills. This rather analytical view of the work obscured none of the details but also avoided creating a religious atmosphere. This kind of approach is certainly debatable. (Cornelis van Zwol's timings were 1st mvnt., 20:13, 2nd mvnt., 20:46, 3rd mvnt., 10:08, 4th mvnt., 11:57.)

The three completed movements of Bruckner's Ninth were persuasively played in St Florian's Stiftskirche by the committed, first-class Radio Symphony Orchestra of Berlin under the very clear baton of their principal conductor Marek Janowski. The combination of a noble basic feeling with intensity of expression was impressive. For all the strong contrasts, however, the performance was not a predominantly rousing one, speaking more to the intellect than the emotions. (The movement timings according to Cornelis van Zwol were 25:49, 11:10 and 26:08.)

With the aim of reviving a "Catholic mass in the age of Bruckner" from the historical and liturgical standpoint, the Mass in D minor was performed in the Alte Dom together with suitable smaller choral and organ pieces by Bruckner – this being on the very spot of the notable premiere performance in Linz on 20 November 1864. Using period instruments, this far from everyday project was realised by native forces, in particular the voices of the Hard-Chor and the instrumental ensemble *Ars Antiqua Austria* under the direction of Rupert Gottfried Frieberger.

Ably conducted by Thomas Kerbl, an excellent large ensemble from the Bruckner Private University (the former Bruckner Conservatory) presented a judicious selection of eleven little heard men's choruses. These were largely composed in Linz for various occasions and are often still wedded to the *Liedertafel* style of the period. The singers performed these often demanding scores impressively, sounding precise and homogeneous all the way from a delicate and rounded *piano* dynamic to a powerful but never boisterous *forte*, along with many well-gauged intermediate tones. The programme also featured the very rarely performed Festival Cantata using lavish forces that Bruckner wrote in 1862 for the laying of the foundation stone of Linz's Neue Dom.

### *Organ Recitals*

These recitals commemorated Bruckner's role as a celebrated organist and also the centenary of the birth of the major French composer Olivier Messiaen. In programmes focusing on three areas of Europe, the players met extreme demands in convincing performances. Helmut Binder of Bregenz (Vorarlberg) played works from the German late-

Romantic repertoire in the Linz Familienkirche. Jean-Pierre Lecaudey from Avignon impressed with French pieces from the first half of the 20th century. Livia Mazzanti of Rome performed little-known compositions chiefly from Italy, bringing flair to her contrasts of early and modern (Giacinto Scelsi, Nino Rota, Mario Castelnuovo-Tedesco).

*Richard Wagner*

The long established series of concert presentations of Wagner was successfully continued with a model performance of “Tristan und Isolde” which was thrilling and highly attractive. Conductor Dennis Russell Davies's main concern was for clarity and lucidity. The soloists conveyed these qualities with a full measure of drama and intensity, notably Christian Franz (Tristan), Anna-Katharina Behnke (Isolde) and Petra Lang (Brangäne). The strongly motivated Bruckner Orchestra made an incisive and tonally beautiful contribution to the musical “total art-work”.

*Bruckner Symposium*

With Theophil Antonicek as academic director and Wolfgang Winkler as the administrator, the Anton Bruckner Institut Linz (ABIL) organised a symposium called “Der Künstler in seiner Zeit” [The Artist in his Age]. Here, sixteen speakers ranged widely over the subject of the artist's “image” within the inter-related fields of society, economics and politics. About half the lectures were concerned with the general milieu of the arts (literature, media, opera, the state, the drugs problem, etc.). The remainder shed light on Bruckner's immediate surroundings, his circle of acquaintances (contemporaries, publishers, organ builders, monasteries), and also such hitherto little studied aspects of Bruckner as his professional interest in the imperial court in Mexico. Balduin Sulzer, a prolific composer from Wilhering, reflected present-day conditions in a report laced with humour about the circumstances surrounding the genesis of his six symphonies to date.

*Franz Zamazal - Translation: Peter Palmer*

## Concert Reviews

STUTTGART, GERMANY  
Haydn – Symphony No 103  
Bruckner – Symphony No 7

Liederhalle

25 & 26 September 2008

SWR Radio Symphony Orchestra Stuttgart / Sir Roger Norrington

Old-fashioned Bruckner lovers have a certain reservation concerning Roger Norrington's Bruckner performances: Norrington understands Bruckner's symphonies more as post-Beethovenian (or post-Berliozesque, or post-Schubertian) rather than proto-Mahlerian. He features Sir Adrian Boult's orchestral seating (violins divided, horns to the left, trumpets and trombones to the right, and double basses in one row behind the orchestra), a speech-like phrasing, no permanent vibrato, no permanent sostenuto, and fluid tempi – in all, just the opposite of the ordinary Bruckner sound, which has also been criticised recently by Daniel Harding in his TBJ interview (Vol. 12, No. 1, March 2008, p. 41ff) as “a tradition of making Bruckner monumental down to the smallest detail”.

Brucknerians who are addicted to the fat, solemn sound – and those are many! – react towards this style of playing Bruckner (not only executed by Norrington, but also by Philippe Herreweghe, Nikolaus Harnoncourt and some others) mostly like children whose toys were taken away: stubborn, angry, and without the slightest effort to reconsider old listening habits. This was now seen again, following the performances and a live broadcast of Bruckner's Seventh under Norrington, in the comments in various newsgroups. The reviews were, surprisingly, much more friendly.

This was the first time that Sir Roger has tackled the Seventh, after meticulous preparation and studying of the various editions and the critical report. He decided to use the newest, corrected impression of the Nowak edition, but came to his own decisions about several details of the text. The performance did not employ percussion in the Adagio, and the tuba part was executed on a bass tuba in the first and third movement, and a contrabass tuba in the Adagio and Finale, precisely as Bruckner demanded in the score. The orchestra was huge, including eight double basses and doubled woodwind throughout.

The most ‘shocking’ feature of the performance for some Brucknerians was the rather quick tempo of the First Movement, for which Norrington needed ca. 16 minutes only. However, the movement is marked *allegro moderato* and not *andante sostenuto*. The first printed edition gave a basic speed of  $\text{minim} = 58$  (even if these metronome markings are not by Bruckner himself); but usually the beginning is taken in ca. 48–52 or even slower.

Norrington's approach, offering an average speed of ca. 60–69 (quicker in the exposition, but with a beautiful, slower rubato in the development), worked, all in all, very well, even if the exposition seemed sometimes to be a bit rushed – in particular the huge crescendo preparing for the third group perhaps needed some initial calm, and the closing theme a bit more space to unfold itself at its beginning. Most beautifully shaped was the development, wonderful the preparation for the recapitulation of the opening theme.

Listeners were surprised again perhaps by the accelerando of the movement's Coda (Bruckner wrote: “*nach und nach etwas schneller*”), but this was there before in one of the earliest recordings of the symphony under Oswald Kabasta. And this is the only way to avoid the impression that the coda of the First Movement overshadows the similar ending of the Finale. Norrington's approach helps a lot to avoid the impression of two slow movements following each other; it is in line with early Bruckner recordings under Horenstein and Kabasta – and, by the way, in January 2006 Leon Botstein conducted a performance and broadcast of the Seventh which was even quicker than that of Norrington!

The *Adagio* (ca. 19:00) was conducted in four, but not in haste. In all, it was very similar to the approach of, for instance, Bruno Walter, Eugene Ormandy or Nikolaus Harnoncourt. The second theme was presented in the appropriate tempo relationship, as a real *moderato*, recalling its origin – the *Andante moderato* second theme of the *Adagio* of Beethoven's Ninth. The famous, monumental crescendo unfolds itself solemnly and slowly, leading into a climax which was played superbly: Woodwind and brass sounded here as powerfully blazing as in the most impressive passages of Wagner's *Parsifal* – the more unforgettable than the famous Coda as funeral music for Wagner, with splendid Wagner tubas.

Beautifully shaped also the Scherzo (ca. 9:30), not too fast, and meticulously observing the four bar phrases (even if it seems to be unavoidable that some wind players will always let the top note of the second bar stand out, despite the fact that the main note is the low one in the first bar). I loved in particular the trombone solo coming out in b. 137–40, much as in the Bruno Walter recording, and the effective subito *mf* crescendo in bars 165 and 245, which is not present in the score but sounds so convincing. Otto Klemperer already had the same idea in his famous recording. Most warmly played also was the Trio, as an idyllic, dream-like slow waltz.

The Finale (ca. 11:30) started precisely in the same tempo as the First Movement – this is rarely to be heard, despite the clarinets and horns clearly quoting the famous opening theme in b. 27. The small *ritardando/a tempo* cadences, most of them indicated by Bruckner, helped a lot to bring the movement to life. In particular in the second performance, the solemn Coda was the real crowning peak of the entire symphony. The first performance had slightly better balanced tempi, though; the second (broadcast) evening saw a quicker Finale-Coda and also a quicker beginning of the First Movement, making the performance, in all, not so completely convincing as the first one.

The orchestral playing was generally fine and full of colours. Unfortunately there was a guest concert master who did not lead very well. The non-vibrato remains a problem in particular for the violins, because the modern, spun metal strings have not enough resonance to sound well at the end of notes. Norrington's idea would work much better if the string players used spun gut strings, or at least spun gold strings for the two highest strings (as his own recordings with the London Classical Players show, about which nobody complained of the non-vibrato at all!).

There was also a balance problem, due to the manner in which the horns and trombones were played: these modern instruments are so loud that in the tutti the woodwind could not come fully through despite the fact that they were all doubled! And even worse, in the Finale of the first performance, the trombones decided to show off all their muscles, despite the desperate efforts of the conductor to soften them. But these are only minor objections to an all in all extremely innovative, fine reading of the Seventh, which it is hoped to issue on CD as well. This was the first time I have actually heard the symphony being played more or less as I always read it in my score. This impression was confirmed to me also by the famous solo oboist, Lajos Lenczés, who has played Bruckner under Celibidache in this orchestra.

This review would not be complete without mentioning the superb first half of the concert: Haydn's well-known 'Drum Roll' Symphony was presented in an orchestral arrangement similar to that of the famous concerts of Salomon during Haydn's trip to England, where his London Symphonies were presented for the first time: there were eight violins to the left and to the right, behind them on each side two violas, two cellos and two basses, with a fortepiano between them, separating the two wings from each other. Timpani were behind all, horns behind the left bass group, trumpets behind the right bass group.

The woodwind players were standing directly behind the violin groups, flutes and oboes to the left, clarinets and bassoons to the right. The result of this arrangement was a fantastic transparency of sound, a fine balance, and great antiphonal effects. The performance was altogether dance-like, very baroque in a way, full of contrast and extremely rich in detail, but one huge arc of tension towards the explosive outbursts at the end. Norrington gave only slight impulses, conducted very discreetly, but directing one of the most impressive Haydn symphonies I have ever heard in a live performance: an unforgettable evening for me.

*Benjamin Gunnar Cohrs*

BIRMINGHAM, UK

Symphony Hall

29th October 2008

Mozart - Overture, The Marriage of Figaro

Mendelssohn - Violin Concerto / Jennifer Pike, vln.

Bruckner - Symphony No. 6

City of Birmingham Symphony Orchestra / James Gaffigan

Right from the start you knew this was going to be a good performance of Bruckner's 6th symphony: the precision with which the violins played their opening dotted-duplet - triplet rhythm, the clarity and conviction with which the cellos and double-basses announced the main theme, especially the dotted rising figure that constitutes its second phrase, demonstrated immediately an awareness of the importance of rhythmic articulation in this work, where cross-rhythms abound throughout. The *ff* tutti reiteration of the theme was strong and determined, but also displayed the conductor's concern for orchestral balance, the powerful brass were never such as to drown out the strings and woodwind or tire the ear. It was beautifully done, and I held my breath before the entry of the second theme group, worried that after such a lively and convincing opening the conductor might lapse into sentimentality for the *Gesangsperiode*. But with the flowing rhapsodic presentation of this theme it became apparent that this was not merely a good performance: it was shaping up to be very fine indeed. The broad arch of the movement was held firmly in

proportion, and the dynamics were very carefully managed so that come the end of the movement, there was just that little bit more to make the final blaze a worthy destination of all that went before. I have rarely heard this first movement so clearly, brightly and cogently presented. It was an absolute joy to hear.

I was worried that such a promising start might be let down by a failure to keep a taut hold on the symphony's later movements, but with a pace that kept the music moving, nevertheless allowing it to speak with great intensity, the Adagio maintained the high interpretative standards displayed in the first movement. It was like a heart-rending melancholy dream. The glorious second theme sang, and the funeral march third theme was lightly pointed, like a grief remembered and passed over, rather than one indulged. Once again you realised what a great symphonic movement this is, one of Bruckner's greatest, and by the closing pages all emotion seemed to resolve into inspired humility.

The Scherzo could not efface the memory of Sir Colin Davis and the LSO's recent presentation, whose immaculately played very slow performance was a thing of wonder, but in the context of a far more coherent overall conception with faster speeds throughout, this Scherzo was a much lighter and brighter affair, which made its ambiguity, its 'spooky' repetitive little motives, all the more telling: you didn't know whether it was cheerfulness or fearfulness that this music evoked. But it all came to such a rousing conclusion that one member of the audience couldn't resist breaking into applause. And the finale? As Richard Osborne famously wrote of the 6th finale, quoting Confucius: 'The way out is through the door', and for Gaffigan the score was that door. They played what was written, with no attempt to treat it as a 'problem movement' that demanded special exaggerations, accelerations, or any other mitigation. I thought perhaps that 'bedeutend langsamer', 'significantly slower', opening of the development was maybe a bit too significantly slower - but come the return to the main tempo the whole thing hung together perfectly. And this strange coda that repeatedly insists on the 'wrong key', F minor, until suddenly asserting an A major close, emphasised once again in this performance by increased dynamics that had been restrained earlier, made its claim to be one of Bruckner's most profound assertions. I was reminded of the Agnus Dei of Beethoven's *Missa Solemnis*, in which the path to a closing tonic is also disrupted by music in a distant, ominous key, thereby undermining faith in the possibility of resolution. Both works seem to speak to a modern sensibility, to 'interesting times'.

The CBSO rose well to the challenge of this music, and responded with conviction to the conductor's clarity of vision. There were occasional fluffs from the horns - one momentarily but distressingly disruptive of the first movement coda - but generally speaking the standard of playing was exceptionally high. James Gaffigan is a 29 year old American conductor, small in physical stature, but with precise rhythmic gestures supplemented by occasional wide sweeps of the arm. On the evidence of this debut appearance with the CBSO he is a conductor of considerable skill and integrity, willing to trust that the composer got it right and what should be played is what is written in the score, and with no egotistic predisposition to show off idiosyncrasies of his own devising. I have rarely heard such a fine performance of this symphony.

It was preceded by Mendelssohn's Violin Concerto which was played perfectly by Jennifer Pike, with faultless intonation - though I fear perfection is not enough. It seemed that perhaps she had played this concerto too often, or maybe not often enough, to endow it with new power of revelation. Even faced with such extraordinary virtuosity, it was hard to keep one's eye on the central target of this music: the mind wandered and was rarely drawn back to the matter in hand. Before that the orchestra had given a lively and effective performance of Mozart's overture to *The Marriage of Figaro*.

*Ken Ward*

LONDON  
Bruckner - Symphony No. 5

Barbican Hall

12 November 2008

BBC Symphony Orchestra / Jiří Bělohlávek

From the very opening bars of Bělohlávek's performance of Bruckner's 5th with the BBC Symphony Orchestra in the Barbican, I felt we were in for something special. The pizzicato of the cellos and basses was wonderfully light and the violas and violins entered with their long sustained notes absolutely pianissimo, as marked, creating a real sense of mystery and suspense. The stinging dissonances were beautifully pointed.

The fortissimo outburst on the full orchestra was really powerful with clearly articulated rhythms in the woodwind and strings (I would have liked them perhaps to have been even more so, but they were still pretty good) The brass in the chorale-like passage were majestic and that wonderful grinding discord was as thrilling as it should be.

When the strings start the Allegro there was a real sense of excitement. The subtle dynamics of the second subject with its pizzicato opening were nicely judged, though I must admit that, for me, this theme is not one of Bruckner's most inspired and always sounds a little stiff, hesitant and slightly archaic however it's played. But the allegro overall had a real sense of forward drive and the tutti climaxes powerful with wonderfully clear rhythms, and the extreme dynamic contrasts which are so striking in this symphony carefully observed. The hushed tremolo strings with the passage for solo flute and horn motifs at the transition between the exposition and the development was a beautiful moment.

I thought Bělohlávek handled all the tempo changes at this point, where Bruckner plays with the amazing contrasts between the various themes and ideas of the movement, really well, holding the whole structure together. One of the most startling moments is just before the return of the opening chorale when the tutti orchestra hurls out a two note motif which reminds me of the kind of barbaric rhythms of Bartok's *Miraculous Mandarin* and Stravinsky's *Rite of*

Spring. This was played with just the right sense of wildness with the pounding rhythms emphasised by the timpanist who really shone throughout the performance.

The oboe's theme in the adagio I felt could have been played with a little more expression. In many performances Bruckner's crescendo and diminuendo markings are often virtually ignored and the theme always sounds slightly detached, which is a real shame as it makes the opening of this movement sound slightly cold. But the glorious string theme was played with real warmth and breadth. Before the theme is repeated there is a high very staccato passage on flute and strings which had just the right feeling of playfulness. The climax was really powerful with grinding discords in the brass and a touchingly simple ending.

In the scherzo Bělohlávek handled the tempo changes including the accelerandos superbly (I heard a performance once where much to my amazement there were no accelerandos, but I can't remember who the conductor was!) There was a lovely real Viennese lilt to the slower second theme, and the moments of quiet almost cheeky playfulness beautifully and subtly captured. The trio was especially good in this respect and the moment when the orchestra bursts out fortissimo only to dissolve into an almost embarrassed pianissimo was very effective.

The finale, which must be one of the greatest of all symphonic last movements was tremendous. After the hushed opening, the clarinet theme leaped out with just the right sense of comic abruptness and incongruity. The fugue in the strings was exhilarating and the lyrical second theme had a lovely sense of forward movement. The moment when the chorale appears on the brass was as majestic and wondrous as it should and can be.

The development of the clarinet theme and the chorale and their dramatic interplay was marvellously handled. I always love the passage, at letter M in the score, where the clarinet theme is delicately tossed about the orchestra, a passage of extraordinary rhythmic subtlety and which some conductors apparently used to cut! Here it was played absolutely beautifully.

One of the many exhilarating moments in this movement is when the timpani plus cellos and basses after a pianissimo fade away in the strings and woodwind, suddenly plays the two note opening motif of the clarinet fortissimo. The timpanist has a great part in this symphony and the BBC player played with real relish and was a joy to watch and hear. Another great moment is later when Bruckner combines the first movement theme with the clarinet theme and the timp. and horns play a positively jazzy offbeat rhythm. The crescendo build up to the climactic appearance of the chorale was exciting and Bělohlávek mercifully kept the momentum going, no ruinous slowing down here as some conductors do.

The coda was spacious and powerful, ending a glorious performance which was greeted by cheers from a rapt audience. The timpanist, the last player to be picked out by Bělohlávek for applause received the biggest cheer and he beamed with appreciation.

*Guy Richardson*

LIVERPOOL, UK  
Bruckner - Symphony No 4

PHILHARMONIC HALL

13 November 2008

Royal Liverpool Philharmonic Orchestra / Vasily Petrenko

When my Liverpool Phil prospectus arrived I was thrilled to see that the Fourth Symphony was to be performed with Vasily Petrenko at the helm. I had heard him do a searing Elgar 2, so it was with excitement that I awaited his Bruckner interpretation. Educated at the oldest music school in Russia, the Capella Boys Music School in his birthplace of St Petersburg, he progressed to its Conservatoire, whose graduates included Tchaikovsky, Shostakovich and Prokofiev. Before he was 20, he was resident conductor at the city's State Opera and Ballet Theatre. He's young, aged just 32, with an endearing wit, expressed not only verbally in excellent English but supplemented with eloquent facial and hand gestures.

Of course the Fourth Symphony, played here in the 1878/80 and, in my view, best version, is probably the most accessible of the Bruckner symphonies. So I was not surprised that the Philharmonic Hall was packed for this performance. (*Not half empty like the Festival Hall in London for Dohnányi's prodigious performance a fortnight earlier - I was privileged to sit behind the Philharmonia's principal horn who played notes I had never heard and led the horn section in a Bruno Walter style final coda that was utterly breathtaking!*)

Liverpool's Capital of Culture year was graced with a visit by the Berliner Philharmoniker in September but I felt their decision to perform Messiaen's Turangalila Symphony was a missed opportunity. For me this performance of Bruckner's 4th has provided the real cultural feast in Liverpool.

So no empty seats in the stalls to hear this "Cathedral of Sound" as accurately described on my concert ticket. Before a note was played Petrenko got the orchestral geography correct - Bruckner's huge orchestra in 'traditional' formation - all the violins playing together on the conductor's left, cellos on the right. And how luscious these strings sounded in this immensely lyrical, dare I say "romantic" performance. The beautiful viola episode in the Andante can often come and go unnoticed - but not here, it was played with a touching deliberation accompanied by pizzicato that quietly reverberated in the wonderful acoustic of the Philharmonic Hall.

If I were to nit pick I would say that the horns were only firing on five cylinders, the usual early difficult note in the first movement was fluffed and despite the conductor raising his left arm to the ceiling at critical moments the horns never really responded. Of course in this symphony there is no distraction for the players in having to swap their fine French Horns for Wagner's hybrids. So no excuses. At the end I could just about hear the Walter-style treatment of

the horn part of the coda. The rest of the Liverpool brass had no problem projecting themselves and throughout faultlessly blazed Bruckner's glorious climaxes to the heavens. It came as no surprise that these were the first players invited to stand as the audience demonstrated their appreciation. But the biggest cheers were for the viola section, given a rare but well deserved call and demonstrating what a perceptive crowd these Merseyside music lovers are.

This was the first Bruckner performed by Vasily Petrenko; previously Gerard Schwarz treated us to the sixth. Petrenko is marvellous with the Russian repertoire but now I have heard him do Elgar and Bruckner - and I want more! The ensemble was perfect and Petrenko's understanding of the music was clearly in evidence: this was Bruckner, Petrenko simply allowed the majesty of this music to shine through. So no surprises, but why should there be? Like most of the audience I left feeling how lucky we are to have Maestro Petrenko and this wonderful Royal Liverpool Philharmonic Orchestra. Vasily is known to visit the pub and partake of the occasional pint of the local brew, so it is now my ambition to stand him a pint of Cains and perhaps encourage him to tackle some more Bruckner next season!

*Stephen Pearsall*

VIENNA  
Bruckner - Mass No. 2 in E minor

Jesuitenkirche

16th November 2008

Chorvereinigung St Augustin / Andreas Pixner

*Timings: 6:38, 6:13, 9:15, 2:51, 5:23, 6:30*

An enthusiasm for the E minor Mass is a sign of such obvious good character, I have often thought it should be officially recognised as an admissible defence in a court of law. Like the finest malt whisky, what the E minor Mass contains is pure and unadulterated, concentrated *essence of Bruckner* – which, like many a fine malt, can be an acquired taste, but one which more than repays the effort. This is one of those remarkable early works (the roughly contemporary *Nullte* being another) which manages, within its modest dimensions, to seem to span not only the entire range of Bruckner's output, but whole centuries of musical development besides. Just one of its short sections can take you effortlessly from the 16th century polyphony of Palestrina's *Missa Brevis* through to the startling chromaticism of Stravinsky's 1948 *Mass* and beyond – and on the way, beguile you with such pleasing and complex harmonies that the whole process comes to seem entirely natural, if not inevitable.

The E minor Mass is fortunate in having attracted enthusiasts also when it comes to recordings, as a result of which there are none I know that are really bad, and most that are readily available are excellent. My personal favourite is Herreweghe, for the power and the clarity, but Rilling, Rögner, Creed, Best and Layton come to mind as equally recommendable – as is Jochum's classic account, if you don't mind the somewhat more stately tempos.

Opportunities to hear the work performed live, however, tend to be limited. It can occasionally be heard in recital – but far and away the best context in which to hear it is as intended, as part of the Catholic liturgy, its six short sections serving to frame and punctuate an hour and more's act of worship. Which is why, on a bracing Sunday morning in November, we wedged ourselves into a front pew in the packed Jesuitenkirche. If you are going to hear a sung mass – not just the E minor, but *any* mass – presented properly in a liturgical setting, then this is one of the best places to come for it. The Chorvereinigung St Augustin – not to be confused with the choir of the Augustinerkirche in the Hofburg Palace (from which, I am told, they split some years ago amid rumours of intrigue) – have a longstanding reputation in the repertoire of sung masses which would be exceptional for any group, let alone one entirely composed of amateurs and supported only by voluntary contributions. Week after week they turn in first class performances of one demanding work after another. Last week it was the Haydn *Nicolaimesse*, next it will be Michael Haydn's *Missa in tempora Adventus et Quadragesimae*, then Schubert, Mozart, Hassler. But today – and one of the reasons for being in Vienna this week – the Bruckner E minor.

This is one of those works for which, within certain broad limits, timings do not tell much of a story, and all you can readily deduce from the figures above is that the performance was neither exceptionally rapid nor excessively slow. One slightly unusual feature was a more measured treatment of the Agnus Dei, which personally I found welcome, creating an even symmetry with the opening Kyrie. Also notable was the delivery of the plainchant openings to the Gloria and Credo, which usually are given either to a single cantor or else omitted entirely: here (as on e.g. the Gillesberger disk) they were sung in unison by the whole tenor section, which also works well. For the rest, this was a wholly admirable – exemplary, in fact – performance, with superb dynamics, control and clarity, and overall a level of vocal accomplishment surpassing even that on the choir's 1996 concert recording. The direction by Andreas Pixner showed a thorough comprehension of the work and expertise in deploying his forces.

Imperfections were few, and matters of fine detail at most. This Mass imposes similar demands on the choir – particularly the alto and soprano sections – as the horns in the 4th Symphony: the requirement, from a standing start, unaccompanied, to hit a note – clearly – and hold it, shape it, sustain it, modulate it – then do it again – and again. This requires much practice and total confidence, and it is unrealistic to expect an amateur ensemble, that has had at most a few hours of rehearsal since its last outing in a different work, to attain the last degree of perfection in this. Once or twice a slight hesitation was (just about) detectable in the initial attack – but there was no wavering in the sustaining of it, which time after time sent the vocal lines soaring in the resonant acoustic.

In the same way, any departures from the ideal in the otherwise flawless instrumental playing amounted to no more than nuances of interpretation. The sinuous oboe line starting after *Qui tollis peccata mundi* in the Gloria, for example, can be more affecting when given a more liquid articulation, and likewise the brass notes at *et iterum venturus*

*est cum gloria* in the Credo can use a crisper attack to shape a kind of rounded-off staccato. On this occasion, in both cases, the execution was more even and uninflected – and generally you could say that, in places, the range of expression was slightly more muted than it can be. Better too little than too much, however – and it should also be pointed out that the instrumentalists were playing, and the choir singing, in their overcoats, due to the usual practice of leaving the church doors open to the University Square: the penetrating draught that blows through in consequence was quite enough to chill this listener, to say nothing of its likely effect on the players.

By any rational measure, then, this was a great performance of a seminal Bruckner work. And gratifying, too, in the way that – as is usual in the Jesuitenkirche – the music was not just grafted on to the service but made part of its fabric: for as long as it lasted, all who were present dwelled within a world created by Bruckner's music. Indeed the whole service was soaked in Bruckner – the collection was accompanied by the motet *Christus factus est* – and even the homily, based on the Parable of the Talents, drew on Bruckner's life story for illustration: his humble beginnings – his persistence despite setbacks – his troubles with Hanslick – even an account of the Brahms/Wagner divide. That's something else you get in the Jesuitenkirche: a whole different class of sermon. It may not have the austere grandeur of the Augustinerkirche, and its domes and cupolas may be no more than cleverly framed *trompe l'oeuil* paint effects, but it is still a beautiful original Baroque building, with a lively and clear acoustic, where all year round, except for a few weeks in mid-summer, you can hear singing that's the equal of anything to be found in Vienna. *The Pink Cat*

VIENNA

Musikverein

18th November 2008

Nielsen - Violin Concerto

Bruckner - Symphony No. 6

Tonkünstler Orchester Niederösterreich / Kristjan Järvi

Timings: 13:27, 15:09, 7:52, 12:16

Timings are not everything, I know – but under 49 minutes from start to finish tells you this was way too fast. As usual, the problem was in the outer movements, particularly the first – indeed, there was very nearly a pile-up right at the start: Järvi hopped onto the podium and swung into the first downbeat before anyone, including the orchestra, had time to draw breath – and then set off at an unfeasibly fast sprint, with the orchestra scrabbling valiantly to keep up. I really do not understand why people feel the need to do this: the score is clearly marked *Majestoso*, not *Presto*, and audibly the music suffers – yet this seems to be such common practice nowadays, it is virtually a new orthodoxy. Fortunately things calmed down as the movement progressed, and mostly established a convincingly Brucknerian narrative, apart from an unusual *accelerando* required to get back up to high speed for the return of the first subject, which then undermined some of the good work which had been done in the interim.

The Adagio, by contrast, was nicely balanced throughout. Though probably still too fast for those of the *slower-is-always-better* persuasion, Järvi established a nice, easy, flowing line, which he was very ready to stretch at some points, whilst tightening up in others. Overall the music sang out clearly – and continued to do so through the Scherzo and Trio, in a calm and measured style. Predictably, the hurry returned with the Finale, but to a happily less frantic extent. Although it was still a lot quicker than it needs to be, the integration was far better than in the first movement, as it swept vigorously through its various episodes, to reach a satisfactory and stirring conclusion.

This was a performance which got (a lot) better as it went on. The Tonkünstler Orchester Niederösterreich – Vienna's "third" orchestra – had a good tone, particularly in the brass – and, apart from the initial scramble, exhibited good timing. Yet, even allowing for the unhelpful excessive speed in the outer movements, there was not much inspiration in this performance. The interpretation never rose much above the plane of the literal, with a minimum of inflection, and even where the execution was at its best, in the inner movements, still there was little that was distinctive. *The Pink Cat*

PITTSBURGH, USA

Heinz Hall

21 November 2008

Beethoven - Piano Concerto No. 2

Bruckner - Symphony No. 4 (1878/80)

Pittsburgh Symphony Orchestra / Manfred Honeck

#### Honeck, PSO excel as a team

Something special is going on at Heinz Hall with Manfred Honeck and the Pittsburgh Symphony Orchestra, even if the folks at *Gramophone* magazine don't know it yet. The December 2008 issue of the venerable classical music magazine gives its list of the Top 20 world orchestras. Among the missing is your PSO. Of course, these sorts of lists abound with subjectivity, favorites and even whimsy, but it looks like the Andrew Davis/trio approach did indeed do damage to the PSO's international reputation, since it was regarded highly, especially in Britain, during former music director Mariss Jansons' tenure.

But all is not lost: Jansons leads the top- and sixth-rated orchestras on the list (Bavarian Radio and Concertgebouw), reminding us that when it comes to an orchestra's reputation, maestros have a tremendous impact. Honeck has the chance to create the same effect and get the PSO into lofty circles again. Based on what transpired

yesterday afternoon at Heinz Hall, it may not be a long wait. Honeck's direction of Bruckner's Symphony No. 4, "Romantic," was a tour-de-force, a dramatic re-envisioning that captured elements of the mammoth work that usually go unheeded. Honeck's desire to express the folksy scenes Bruckner coyly suggests in this work puts him at some odds with the tradition of performing the composer slow and stately. But his approach was so gripping, it put the others on the defensive.

His brisker tempo revealed -- gasp -- rhythm in a Bruckner work, especially on the phrase level. Onomatopoeic touches such as a birdcall in the first movement and hunters galloping in the third thrust the work forward as much as they colored it. The work never seemed so alive as under Honeck's baton, but it could only happen if the musicians totally bought in, and they did. The horns, led by principal William Caballero, got the call early and often, offering mahogany tone, whether playing subtly or in full fanfares. The violas showed an exquisite cohesiveness in the second movement, with its balcony serenade above pizzicato strings. Honeck conducted it as if it were suspended in time -- as if Bruckner were dreaming about wooing women he so often failed with. The trumpets played with excellent flexibility, while the trombones and tuba were stout and rich, but kudos also go to timpanist Christopher Allen, who lent an edge to the dramatic sections and nuance elsewhere, such as the dissolving end of the second.

Honeck opened the concert with an equally taut Beethoven Piano Concerto No. 4. The soloist, Garrick Ohlsson, played with his customary virtuosic steadiness (one could set an atomic clock to his trills) and he flashed some fetching, delicate lines. But he was more in step with the orchestra than is usual, caught up in Honeck's precise and tightly drawn phrasing. The second movement, with its remarkable dialogue between solo and tutti, found the two playing together with the bond of chamber musicians.

*Andrew Druckenbrod, Pittsburgh Post-Gazette*

This review was first published in the Pittsburgh Post-Gazette, 21/11/08 at: <http://www.post-gazette.com/pg/08326/929576-388.stm> and is published here with their kind permission.

### Andrew Druckenbrod in conversation with Manfred Honeck about Bruckner's 4th symphony:

"Many people feel you can only see Bruckner from the sacred, that everything must have a tempo as if it were played in the cathedral," says Honeck. "He was not only an organist, he played in string groups. He was religious, but also interested in Austrian folk music." Honeck views Symphony No. 4 as "the most non-sacred" of all Bruckner's symphonies: "Of course, you find some chorales, but the theme is like a fairy tale. Seven, Eight and Nine are definitely epic, but with Four there is a feeling of a German woodsman hero - it is full of Middle Ages knight stories."

Bruckner himself subtitled the symphony "Romantic," in the tradition of the sentimentalized view of folk life and nature prevalent throughout 19th-century Germanic countries. "From beginning to end, it is taking from nature," says Honeck. "Each movement has stories" and a more "lively" approach is required. Bruno Walter is doing that; so is Hermann Abendroth in the 1930s in Leipzig," says Honeck. "Even Furtwängler and early conductors are concentrating on this liveliness. They knew exactly how the folk music worked. They had it in their heart." But later generations of conductors tended to view composers' scores with more deference - the notes on the page carried more weight than the performing traditions. "Walter would [do] a crescendo that isn't written," says Honeck. "But later [Herbert von] Karajan said, no, it is not written and I don't do it."

Nowhere was this truer than with Bruckner's 4th. The "liveliness" of which Honeck speaks is heard in shorter recordings by earlier conductors. The first movement of Walter's 1960 recording with the Columbia Symphony Orchestra is 18 minutes, 40 seconds, and an unmannered reading by Carl Schuricht (RSO Stuttgart, 1955) comes in at 17:40. Otto Klemperer's recording with the Vienna Symphony Orchestra from 1951 clocks in at 13:27 and with the Cologne Radio Symphony in 1954 at 14:48; both are highly dramatic interpretations. The next generation pulled back the tempos and added more legato playing. Herbert von Karajan's 1970 recording (Berlin Philharmonic) runs 19:53. Georg Tintner (Royal Scottish National Orchestra, 1996) ambles to 21:33 and Sergiu Celibidache (Munich Philharmonic, 1988) lumbers in at 21:56. The later conductors lend extra weight and solemnity to passages that didn't have it before, says Honeck. "Later on, everyone is getting serious."

Honeck's tempos will fall closer to the earlier camp: "Every phrase in this Romantic symphony has meaning. As a conductor, I must find that out and from there get the tempo. This idea is not from me, but from Bruckner." That story of Symphony No. 4 starts with that first movement depicting "the dawn, with a signal [coming] from a tower far away to wake up the people," says Honeck. Bruckner accomplished this with a horn call -- the traditional symphonic symbol for nature -- above misty tremolos in the strings. For the second theme, Bruckner wrote two bouncy violin notes marked pizzicato, dropping down to a long lower one. "It is a bird in upper Austria -- zizibe, a little chirping bird," says Honeck. "Always when I do this Bruckner symphony, players present a long, sacred version of this, but it is completely wrong." That's because contemporary conductors do their best to smooth the line out. Honeck directs it to sound more like a bird call. The second movement is a love song ("He never had success with a woman, so it is melancholic. At the end he is almost giving up," the conductor explains.) The third movement scherzo ushers in the hunt, and the finale starts with a storm, but then becomes festive after the hunt. An Austro-Hungarian march enters, as do earlier themes. The piece ends in a celebratory cheer in the home key of E-flat major.

Honeck hopes he will open some ears with his approach to Symphony No. 4. "Our goal must be to sharpen the ideas you get from the composers," he says.

This is an edited version of a piece by Andrew Druckenbrod first published in the Pittsburgh Post-Gazette on 19 Nov. 2008 at <http://www.post-gazette.com/pg/08324/928916-42.stm> and published here with their kind permission.

## CD Reviews

Bruckner - Mass in F minor

RIAS Kammerchor and Orchestre des Champs-Élysées / Philippe Herreweghe.  
Harmonia Mundi HMC901976

I have fond memories of my first introduction to Bruckner's music in the early 1960s – not a live performance of one of his symphonies (few and far between in those days!) but a recording of his F minor Mass (Eugen Jochum and the Bavarian Radio Symphony Orchestra). Since then Bruckner's stock has risen considerably in the musical world and there have been innumerable concert performances and recordings of his symphonies, albeit not so many of his sacred works. This recent disc of a performance recorded in the Philharmonie, Berlin is a welcome addition to the catalogue. It demonstrates all that is good about Herreweghe's Bruckner interpretations. Stephen Pettitt drew attention to this in his review of the recording in the *Sunday Times* supplement in October 2008, praising Herreweghe for his 'glowing account, lucid, dramatic and devout, that has a welcome directness, relishing Bruckner's obsessive motor rhythms and frequent bold harmonic lurches.' Like Haitink, Herreweghe lets the music unfold naturally, unhurriedly and with a lack of fuss and, as a superb choral conductor, coaxes some marvellous sounds from the RIAS Kammerchor – pleading in the *Kyrie*, majestic in the outer sections of the *Gloria* (culminating in a sparkling 'In gloria Dei Patris, amen' fugue), affirmative, triumphant but also plangent in the *Credo*, reverent in the *Sanctus* and *Benedictus*, and contrite in the *Agnus*. And the team of soloists – Ingela Bohlin (soprano), Ingeborg Danz (alto), Hans-Jörg Mammel (tenor) and Alfred Reiter (baritone) – also respond admirably, not only dovetailing with the chorus superbly in the *Kyrie*, *Benedictus* and *Agnus* movements but also making notable contributions to the *Gloria* and *Credo* movements. I have rarely heard the 'cry for peace' ('Dona nobis pacem') at the end of the Mass performed so movingly or the descending four-note motive from the *Kyrie* transformed so magically by the oboe in the closing bars.

*Crawford Howie*

Bruckner - String Quintet / Intermezzo / String Quartet / Rondo

Fine Arts Quartet - Naxos 8.5707888

This CD from the Fine Arts Quartet is now – since the deletion of the superb L'Archibudelli disc – the only way to get all of Bruckner's chamber works for strings in a single package. The interpretations are never less than competent, and for anyone unfamiliar with the repertoire and looking for an easy way to gain acquaintance with it, this represents an obvious choice, especially attractive at the super-budget price.

Connoisseurs of this material with their own favourites already, however, may find it less essential to add this recording to their collections, depending on where the focus of their interest lies. The Fine Arts Quartet are at their best in the early pieces, and less impressive in the strongest composition, the Quintet, where they sometimes seem to be wandering around the structure rather than bringing it to life. This is not helped by a rather shrill tone, some elbows-out overstatement, and a degree of vibrato occasionally so extreme that it borders on caricature. I know amateur string players who consciously adopt this style, in the belief that it confers upon their playing the patina of what they imagine to be an authentic "quartet sound", but it does tend to get in the way of a cogent representation of a composition which transcends the confines of the genre. The great second theme of the Adagio, for example, is significantly diminished when made to weave and wobble like a too-large bicycle in the hands of a novice rider.

My all-time favourites in the Quintet are probably the Amadeus, now out of print – but amongst those that are easily obtainable today, top place goes to the Leipzigers on MDG, whose dark, incisive power recalls the early Borodins in Shostakovich – though you could also argue that this suits less well the relative insubstantiality of the Quartet with which it is coupled. For a lighter tread – and a rich tone, like tawny port made audible – it is hard to beat the Melos Ensemble (Harmonia Mundi), who include with the Quintet an Intermezzo fully worked out as an alternative second movement, complete with repetitions and original Trio. Another easy recommendation in the Quintet alone is the Vienna Philharmonia, whose grasp of Brucknerian structure is, as you would expect, second to none: this too is available now at super-budget price on Australian Eloquence coupled with Schmidt's perky Piano Quintet, worth hearing in its own right. If your interest is primarily in the Quintet, therefore, and you have one or more of these or other top-flight recordings, then you are unlikely to find this performance by the Fine Arts Quartet filling any gaps (although I find it preferable to some others, such as the Albernis and the Raphaels.)

The choice is more limited in the Quartet, and here this Naxos release can be recommended as an alternative to what competition there is – particularly if you want the whole *oeuvre* on a single disc. And the only other recording of the early Rondo currently in the catalogue is again the rather lacklustre account by the Raphaels on Globe (on Hyperion the filler is Strauss's *Capriccio*) – so, slight as it is, the attractive performance that it receives here may in itself be considered a sufficient reason for purchase.

*The Pink Cat*

[Alan George writes to say that the Fitzwilliam Quartet and Carolyn Sparey are due to record the Quintet for Linn Records. It was planned for December 2008, but has now been postponed to May 2009, due to a change of personnel.]

## Bruckner - Symphony No. 6

SWR SO Stuttgart / Roger Norrington  
Hänssler Classic 93.219

*Timings:* 15:33, 15:34, 7:56, 12:08

Bruckner Orchester Linz / Dennis Russell Davies  
Arte Nova 88697 31989 2

*Timings:* 18:40, 17:41, 9:16, 17:49

Berlin Philharmonic Orchestra / Joseph Keilberth  
Teldec Japan

*Timings:* 17:03, 14:36, 8:43, 15:14

An attempt to evoke an authentic 19th century sound and style of performance can add interest and even charm to a Bruckner symphony, if done sensitively – as demonstrated, for example, by Enoch zu Guttenberg's commendable recording of the Fourth with the "KlangVerwaltung", whose vibrato-less strings give the Andante in particular a distinctive incantatory quality. Roger Norrington's characteristic and very different recording of the 1874 Fourth also manages to be sufficiently revealing of both the strengths and the quirks of that score to make the enterprise a qualified success overall – the qualification being, that you have to be prepared at times to have your sensibilities ridden over roughshod. This too is not always a bad thing: judgement may grow slack through complacency. What his new release of the Sixth Symphony demonstrates, however, are the pitfalls in pursuing dogmatically the same programme in all contexts, regardless of the outcome.

By now the key features of the Norrington formula should be familiar: generally fast and sometimes capricious tempos coupled with exaggerated inflections, delivered with swagger. It has a certain brutality, but in the right combination of circumstances can give rise to illuminating insights. At other times the results can sound gimmicky and obvious. This recording contains a mixture of both, with the latter finally undoing the former.

The opening movement is the most successful. There is not too much subtlety about it, but the tempos are surprisingly reasonable, with a notable degree of balance too in the handling of the structure. Everything links together and moves forward with a natural-sounding energy, in which the familiar Brucknerian tropes are outlined with unusual clarity. The Adagio also is generally well executed, with some interesting sonorities, although to reach the sublime heights of which it is capable requires rather more sensitive handling than it gets here. And the Scherzo is played well enough, albeit in a heavily mannered style, with some superficial haste – both traits even more evident in the Trio.

What damages the Finale most is not the headline speed: there are a number of fine, equally rapid performances on record, including some that are genuinely historic, such as Furtwängler and Georg-Ludwig Jochum, where the smarter pace plays an integral part in a stylish and interconnected design. Norrington's reliance on a succession of one overdrawn gesture after another creates a very different result, pulling the musical structures this way and that, with little apparent direction or meaning, until what is left of this complex and sometimes difficult movement is bent out of shape, noisy and hollow sounding. Twelve minutes is not a long time, but quite long enough for this to turn into a wearing and irritating experience. Compared with, say, Klemperer's even shorter 1961 Concertgebouw recording – a careful but fluent account – at times the impression given here is, perhaps unfairly, that even those parts which do appear to have merit may have acquired it only through happy accident. One for supporters of Norrington's agenda rather than Bruckner's music.

At the other end of the scale, Dennis Russell Davies presents a thoroughly modern interpretation of the Sixth, following what appears to be the current practice of wide-ranging tempo variations. Partly it comes down to how you interpret the phrase "*significantly slower*" with which Bruckner introduces, for example, the second subjects of the opening and closing movements. Exactly how slow, and exactly how significant? Too much, and you risk disrupting the flow from one section to the next. Happily, Davies stays (just) the right side of this line throughout. Where others start off very fast in order to give themselves room to slow right down later, Davies sets off at a more moderate but still brisk pace – and the change down, when it comes, is certainly marked, but not excessive. The result is a strongly flavoured interpretation, more episodic perhaps than would be my personal preference, but managing to retain a sense of integration, and a very good example of its kind.

One minor issue is the decision to slow down noticeably for a short section of the Scherzo (between letters B and C – just before the *pizzicato* strings.) The only reason I can imagine for this would be if you wanted all four movements to conform to a similar pattern, with a development divided into distinct fast and slow sections – for which you would need just this kind of slower passage, at about this point – but try as I might, I still cannot hear the effect as anything other than arbitrary. Against that minor cavil, however, must be set an Adagio performed to perfection, from any standpoint, and a Trio to match. The opening movement too is stirring and well-constructed; leaving the Finale, where the tempo swings are at their widest, as the movement most likely to divide listeners according to taste, and better suited perhaps to those with a preference for more overt drama in their Bruckner.

I have not always been a fan of Davies in Bruckner, but there is a lot of good stuff in his Linz cycle, now almost complete – including a superb Seventh, and one of the best 1874 Fourths of recent years – making it, of all the cycles currently underway, arguably the one most worth collecting. Even where his interpretations are contentious, they are always interesting and rewarding to hear. This Sixth is another valuable addition to the collection.

Finally we have the long overdue re-release of Keilberth's classic 1963 recording with the Berlin Philharmonic. It too is not perfect – few things are – but it does provide a textbook example of how to present this

symphony, not only clearly and coherently, but with drama and passion – accuracy combined with spirit – and *absolutely no gimmicks*. The choice of tempo is exemplary – and consistent - throughout, as is the expression. This is the performance which, for a lot of listeners, first put the Sixth Symphony on the map – and to those who still struggle with this work, performers and listeners alike: *this is how to do it*. The sound on the Japanese Teldec release is, as it always was, slightly superior to the previous German edition – but not so much as to make it worth buying a second time if you already have one of those. Anyone with an enthusiasm for the 6<sup>th</sup> who doesn't have this recording should not delay in acquiring a copy. It is only a few months since the new release, and already it is getting harder to find. Amazon no longer list it even for order, and the only place where I found it readily available when I looked recently was HMV Japan. If the building were on fire and I had time to rescue only one CD out of thousands, it would be the incendiary Bongartz/Gewandhaus Sixth (also reissued recently, as part of an 8CD bargain box) – but if extra seconds spent in the flames would allow me to save a few more, then both Keilberth's Sixth and his Hamburg Ninth would be in the group worth risking my eyebrows for. Get them while you can.

*The Pink Cat*

## Bruckner - Symphony No. 9

Salzburg Mozarteum / Ivor Bolton - Oehms Classics OC 717  
 Timings: 25:23, 9:54, 22:05

The orchestra of the Salzburg Mozarteum is not an obvious choice for a major Bruckner symphony. Though much more than a mere chamber ensemble, the lighter and more precise touch which they tend to bring to their performances would be seen by some as inappropriate to an effective realisation of these massive works – a view borne out to some extent by their earlier, somewhat uninspired, and entirely dispensable recordings under Herbert Soudant. In recent years, however, a quiet revolution has been taking place under the baton of British conductor Ivor Bolton, a man who clearly knows his way around a Bruckner symphony.

Critical opinion was divided over the Fifth Symphony which the new team released in 2005. David Hurwitz of ClassicsToday was particularly scathing about what he saw as their lack of sufficient weight for the task - and certainly it was not Bruckner to lift the roof off. However it happened to land on my desk at the end of an exhausting comparative survey of 5ths, during which I had had to endure far too many lumbering, overwrought, not to say lurid, performances than was good for the sanity – and in that context, the freshness of the Mozarteum's approach came as a delightful surprise. I still include it as a reference in any comparison: there is an honesty and immediacy in its unfussy presentation which puts you in direct contact with Bruckner's design and brings out the joy inherent in it

When a Seventh was released a couple of years ago, however, I found myself tending to side with the majority view. If you are not going to perform this as a straight-out chamber piece (which can be made to work, as e.g. the Linos Ensemble demonstrate) then it takes a substantial and well-planned deployment of forces to bring it off successfully. The Mozarteum seemed to fall into an uncommitted no-man's-land: there was nothing actually *wrong* with their interpretation - it just lacked the kind of verve required to lift a performance of this well-worn symphony above the average

So I am pleased to report that this new recording of the Ninth puts the Mozarteum back firmly on the upward trajectory. Refreshingly free from theory and experiment for its own sake, what you get here is a stylish and distinctive but uncontroversial modern interpretation done to a high standard, clear and balanced and powerful, delivered with emphasis and passion, and sensitivity without self-indulgence. This is one of the better – and, crucially, more enjoyable – Nincths that I have heard recently, and a solid, if unspectacular, recommendation.

There is nothing underweight about the sonic experience, either. However it is a live concert recording, and the balance can be a little uneven – particularly where it gives prominence to what can sound, as a result, like a mildly hysterical tympanist. At times too the brass can seem to retreat, whereas at others it's the strings that seem slightly recessed in the mix. But overall, these are minor points which do not detract from the performance. It makes use of the 2000 Cohrs edition, which puts it in competition with Harmoncourt – and while the Mozarteum may not have the sheer heft of the Vienna Philharmonic, Bolton manages to achieve so much more with them, as actually to come out well ahead in a side-by-side comparison.

These Bruckner symphonies tend to trickle out of Salzburg so infrequently that you can hardly call them a "cycle", nonetheless they are the new recordings that I look forward to with the greatest sense of anticipation. It cannot be too long now before the Fourth breaks surface.

*The Pink Cat*

### Contact between readers

Ton Slings, from the Netherlands, writes to ask for a way to contact other Bruckner Journal readers in his country. Restrictions as a result of the UK Data Protection Act ensure that we can't give out contact details without a subscriber's permission. Any subscribers who would like to be put in touch with Ton, please write to the Editor, and any others who would be happy to have their address given to other Bruckner Journal readers please also let the Editor know.

**CD ISSUES NOV 2008 - FEB 2009****Compiled by Howard Jones and John Wright**

The Haitink Dresden #8 was originally scheduled for release in Nov 2008 but has been put back to Feb 2009. Our detail is therefore based on a pirate issue and will no doubt need to be amended once the CD is received. Karajan's 1944 recording of #8 has an interesting history. When the Russians took over East Berlin near the end of WW11 they removed the greater part of the radio archives and hence this recording, plus the accompanying Beethoven #3, ended up in Moscow. Not until 1991 was the mayor of Berlin able to negotiate the return of the more precious parts of the radio archive. Mvt I was lost, mvts II & III come from matrix plates recorded 3 months prior to mvt IV which was taped using 'stereo' techniques in Sept 1944. The Paavo Järvi #7 is the first release in a planned cycle of the symphonies by this conductor and orchestra. There are four further releases from Australian Eloquence. Refer [www.buywell.com](http://www.buywell.com)

**SYMPHONIES**

\* = new issue

- No. 3 de Burgos/Dresden PO (Dresden 10-06) GENUIN 88139 (57:54) 5 CD set  
"Happy Birthday Maestro" incl. many other composers
- No. 4 \*Norrington/Stuttgart RSO (Stuttgart 4-07) HANSSLER CD93.218 (60:33) 1st version  
\*Bosch/Aachen SO (Aachen 6-08) COVIELLO COV30814 (68:56) SACD 1st version
- No. 5 Jochum/Concertgebouw (Amsterdam 12-86) TAHRA TAH661/2 (82:35)
- No. 6 \*Norrington/Stuttgart RSO (Stuttgart 7-07) HANSSLER HAN 093219 (51:41)  
Bongartz/LGO (Leipzig 12-64) BERLIN CLASSICS 0184512BC (58:31) 8 CD set  
plus Beethoven, Mendelssohn, Smetana, Brahms, Mussorgsky, Dvorak & Gershwin
- No. 7 \*Järvi/Frankfurt RSO (Frankfurt 11-06) RCA RED SEAL 88697389972 (67:27) SACD  
Furtwängler/BPO (Rome 5-51) MYTO 00183 (63:07) + Debussy, Strauss, Wagner
- No. 8 \*Haitink/Dresden SK (Dresden 12-02) PROFIL PH07057 (84:30) + Mozart 'Prague'  
Karajan/Prussian State O (Berlin 1944) DOCUMENTS 232482 (71:00) + Beethoven #3
- Nos 8 & 9 Knappertsbusch/VPO/BPO (Vienna 10-61, Berlin 1-50) M & A CD1216 (82:37, 56:45)
- No. 9 \*Luisi/Dresden SK (Dresden 5-07) SONY 88697299642 (63:46) SACD  
Knappertsbusch/Bavarian State O (Munich 2-58) ARCHIPEL ARPCD0385 (50:38)  
plus Wagner orch excerpts from Götterdämmerung (VPO) (20:06)

**CHORAL**

- Mass No. 3 \*Herreweghe/RIAS Kammerchor/Orch des Champs-Elysees (Berlin 3-07)  
HARMONIA MUNDI HMC901976 (55:56)
- Te Deum Barenboim/New Philharmonia Chorus/Orch (Tooting 1-69) EMI CLASSIC 212718-2  
(22:42) plus Mozart Requiem in D minor
- Requiem \*Janssens/Laudantes Consort (Belgium 11-06) CYPRES CYP1654 (30:51)  
plus Duruflé Requiem

**CHAMBER**

- String Quintet/Quartet/Intermezzo/Rondo \*Fine Arts Quartet/Sharon (Besancon, France 9-07)  
NAXOS 8.570788 (79:33)

**DVD**

- No. 9 Bernstein/VPO (Vienna 2/3-90) MEDICI ARTS 2057068 (68:44) 5 DVD set  
(90th Anniversary) plus Brahms, Franck, Milhaud, Mozart & Beethoven



Mass No. 3  
Herreweghe

4th Symphony  
(1874 version)  
Bosch



## Book Reviews

*Bruckner-Symposion Linz 2004: 'Kunst und Wahrheit'*, ed. Theophil Antonicek, Andreas Lindner and Klaus Petermayr (Linz: ABIL, 2008)

*Studien & Berichte*, Mitteilungsblatt 71 (Vienna, IBG, December 2008)

The interdisciplinary nature of the more recent Bruckner symposia was continued in the 2004 event in which the main theme was 'Art and Truth' but only a few of the papers were devoted primarily to music. And of these few only two – Andrea Harrandt's 'Realität und Subjektivität bei Bruckner an Beispielen aus seiner Biographie' ('Reality and Subjectivity in Bruckner with examples from his biography') and Franz Scheder's 'Bruckner-Incerta' ('Bruckner uncertainties') – have any Bruckner connections.

Andrea Harrandt makes copious use of a wide range of material, much of it autobiographical (extracts from Bruckner's letters) and some of it biographical (observations made by his contemporaries and later writers) to discern the 'true' Bruckner. She asks the pertinent questions – 'Could they [his contemporaries] recognise the man behind the artist, the musician, the symphonist? Or did his outward appearance prevent an objective view? How did they portray him?' And in seeking answers, we also have to determine how far Bruckner himself was responsible for this picture or image of himself that has been built up over the years.

Although Bruckner did not write his letters for posterity and the majority give little insight into his private life, a few of them have autobiographical details, sometimes provided in response to a specific request but occasionally added of his own volition. Examples cited by Harrandt include his applications for the post of director of the Salzburg Cathedral Dommusikverein (22 June 1861), court organist at the Viennese court (14 October 1867) and for the Salzburg post again (29 March 1868), in each of which he demonstrates a high degree of confidence both in himself as a musician and in his artistic abilities.

That Bruckner's music was misunderstood and his greatness as a composer unappreciated by many of his contemporaries cannot be denied. Nevertheless, while he didn't achieve a notable breakthrough as a symphonist until the 1880s, he did experience a certain amount of critical success in the 1870s in spite of the disastrous first performance of the second version of the Third Symphony in December 1877. Harrandt reminds us that the picture of the composer as a suffering and often impoverished musician ('poor Bruckner') presented by his supporters (and, it must be admitted, sometimes by Bruckner himself) during his lifetime and in many of the early biographies is contradicted by the facts. In 1875 his annual income was 1200 florins. Five years later it was 3200 florins and, by 1890, it had increased to 5100 florins (800 from the Conservatory, 1100 from the Hofkapelle, 800 from the University, 400 from the Upper Austrian Parliament and 2000 from private patrons). When he died in 1896 his assets amounted to 14,000 florins (= £145,000 in today's currency).

While Bruckner often expressed feelings of tribulation and even persecution in his letters, he never missed an opportunity to record his successes as a performer (the organ concerts in France and London in 1869 and 1871, for instance). His accounts of the London concerts are noticeably one-sided, hardly any mention being made of the other organists who took part in either the Albert Hall or Crystal Palace concerts – and this somewhat distorted view was reflected in the Austrian newspaper reports that understandably wished to give prominence to their national representative.

There is no doubt that Bruckner's friends and pupils were largely responsible for what was often a 'heavily revised' and falsified image of Bruckner and his achievements. Thomas Leibnitz has already shown in his *Die Brüder Schalk und Anton Bruckner* (Tutzing, 1988) how, in their zeal to promote Bruckner in as favourable a light as possible, the Schalk brothers often took matters into their own hands. Harrandt gives due prominence to one striking example of this – the first performance of the Seventh in Leipzig in December 1884 which was by no means a popular success but was reported as such by the Schalks in the *Deutsche Zeitung* in January 1885. It is significant that when Franz Schalk wrote privately to Richard Spur in the same month he lamented the 'inability of the audience to understand' the work and said that Bruckner was 'desperate' after the performance. It is possible, of course, that the second performance in Leipzig at the end of January 1885 was both better performed and better received, but there is certainly no suggestion in any of Bruckner's letters at the time of the true state of affairs at the end of the first performance.

Many of the obituary notices in 1896 revealed that the writers had not really understood Bruckner. He was not a retiring or 'touchingly helpless' (Richard Heuberger) person, but was more than able to promote himself and his works before illness took its toll. Ludwig Speidel was much nearer the mark when he made a distinction between his humility 'instilled in him during a long period of service for the church' and his self-awareness demonstrated in the manner in which he 'talked openly from the heart about himself and others'.

In the context of 'Art and Truth' and, not least, because others (both authorised and unauthorised) were often involved in the production of Bruckner's works, Scheder identifies and discusses a large number of Bruckner 'uncertainties' in his most interesting article. First, he divides the 'uncertainties' into five categories, the first four being on the basis of the written sources, the fifth determined by 'auditory impression'. His five categories are as follows:

- (1) Those works that Bruckner neither composed nor wrote down
- (2) Those works that Bruckner wrote down but did not compose (e.g. his own copies of other music)

- (3) Those works that Bruckner both composed and wrote down but in which there was either external stimulus of some kind or he drew on external models (e.g. orchestration of Beethoven's *Pathétique* sonata, harmonisation of a given chorale melody)
- (4) Those works that Bruckner originally both composed and notated but were subsequently 'manipulated' without his consent (e.g. editions, the printer's copies of which were neither written nor edited by Bruckner)
- (5) Works that sound Brucknerian but were not written by him.

Scheder freely admits, however, that the 'absolute unvarnished truth cannot be determined with any certainty' and that it will never be entirely possible to evaluate any of the composer's works as 'absolutely genuine Bruckner'.

The first of the 'uncertain' works that Scheder discusses in some detail is the handwritten copy of a *Symphonische Präludium* made by Bruckner's pupil, Rudolf Krzyzanowski, in 1876. It has been attributed to both Bruckner and Mahler, but the original from which the copy was made is no longer extant, thus making it difficult to identify the composer with any certainty. Scheder discusses the pros and cons of Bruckner authorship from the standpoints of text and musical style and comes to the conclusion that the *Symphonic Prelude* was probably by one (or more) of Bruckner's pupils (Rott, Krzyzanowski, Kralik, Peters, Vergeiner) or circle of friends (Mahler, Wolf etc.)

Before turning his attention to those early works that have been probably falsely attributed to Bruckner, Scheder considers the *Apollo March*, a composition for military band dating from the Linz period that was regarded as a genuine Bruckner work until fairly recently but whose composer has now been identified as Béla Kéler. In category 1 above, those early works that can be regarded, with various degrees of certainty, not to be by Bruckner are 'Domine, ad adjuvandum' and the organ prelude in E flat (WAB 127); there is still a question mark over at least two of the four organ preludes in E flat (WAB 128). Works in category 2 include *Herz-Jesu-Lied* (WAB 144), *O du liebes Jesukind* (WAB 145), *Litanei* (WAB 132) and another *Litanei* mentioned by Sechter in his letter to Bruckner on 26 September 1858. Recent research has shown that the latter was actually a work by Sechter himself that Bruckner had returned to his teacher in Vienna after a performance in Linz. Works in category 3 may include Bruckner's harmonisations of a Gregorian melody insofar as it is known for certain whether the melodies of *Salvum fac* (WAB 40) and *Ave regina* (WAB 8) were composed by Bruckner himself. For *Veni creator* (WAB 50), however, it seems that he did draw on an existing melody. The most striking instance of Bruckner being influenced by and deriving inspiration from a work which he almost certainly knew can be found in the 'Kyrie' of the E minor Mass where there is a clear family likeness with a 'Crucifixus' by Antonio Lotti. Category 4 is an understandably wide-ranging category, taking in those changes introduced after the completion of a work and possibly but not definitely intended by Bruckner as well as those amendments made either with his tacit approval or without his knowledge. Scheder mentions several examples in the *Te Deum*. Finally, in category 5, we can recognise the occasional Brucknerian passages in the works of other composers, including those of his pupils. Examples that Scheder provides from the slow movement of the String Quintet op.50 by Camillo Horn are undeniably evocative of the Adagio from Bruckner's String Quintet.

Finally, a brief mention of Issue 71 of *Studien & Berichte*, the bi-annual publication of the Internationale Bruckner-Gesellschaft, which includes reports of recent festivals and conferences – *Johannes Brahms und Anton Bruckner im Spiegel der Musiktheorie* (St. Florian, August 2008), the 35<sup>th</sup> Bruckner Festival in Linz (September / October 2008), the *Bruckner-Symposion Linz* (September 2008), and *Hans Rott zum 150. Geburtstag* (Vienna, October 2008) – as well as several short articles, in particular Joseph Kanz's 'Die Dritte Symphonie von Anton Bruckner', a brief résumé of the existing versions and editions of the Third Symphony as a prelude to the discussion and defence of his own 'definitive concert version' of the work. This 'concert version' was given its first performance by the George Enescu Philharmonie under Urs Schneider in Bucharest on 13 December 2007. The full score and report have been published by Trio Music - (info@trio-musik.de; www.trio-musik.de). Crawford Howie

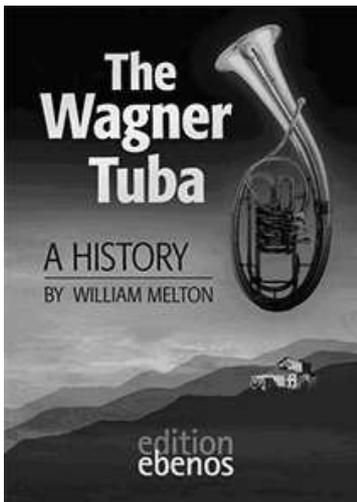
### *The Wagner Tuba: A History* - William Melton.

198pp., softback, from Editions Ebenos, Aachen, 2008.

ISBN 978-3-9808379-1-0.

This very well produced publication developed from a series of articles that appeared in *The Horn Call* (The Journal of the International Horn Society) between 2001 and 2004. The Author's membership of the Horn/Wagner Tuba section of the Aachen Symphony Orchestra confers the special authority of a practitioner of the instrument. The result is copiously illustrated with music examples and a gallery of photographs of representative instruments, is replete with references, and has a comprehensive index.

The Wagner tuba was conceived by Wagner in 1853/4 as a consequence of his search for an instrument with a tone between that of an orchestral horn and a trombone (or baritone horn), initially for the 'Valhalla' motif at the opening of scene 2 of *Das Rheingold*, then for other similarly arresting motifs throughout his Ring cycle. Its never-to-be-forgotten sound has been variously described as 'solemn, dignified and heroic', 'dark and richly mellow', 'rich, round, solemn', 'very deep and sonorous', and 'a stately power and hallowed grandeur'. It has been suggested that the ancient bronze age Nordic horn, known as the lur, was 'the particular instrument that Wagner would have associated with Norse myth'. The very first set of Wagner tubas were made by a Munich craftsman, Georg Ottensteiner to an order placed by Wagner in 1874, and first appeared in a concert in Vienna on 1 March 1875 which included Siegfried's Funeral Music from *Götterdämmerung*, but both articulation and intonation proved to be hard to control on these first instruments. The premiere of *Das Rheingold* at Munich in 1869 thus almost certainly used military tubas, and it was not until 1890



that the Wagner tuba reached its first definitive form. Wagner's Ring requires a quartet of these tubas, one pair pitched in B flat and the other pair in F, played by hornplayers using horn mouthpieces. It has to be said, however, that, with notable exceptions, orchestral hornplayers do not particularly like to play them, largely because of remaining difficulties in securing good intonation, especially with the lower-pitched F-instruments. Although the end of the 19th century saw the establishment of a number of German or Austrian manufacturers, no British orchestra owned a set of instruments until the LPO acquired a set from Alexanders of Mainz for the 1935 Covent Garden Ring, all British performances up to that time managing with the much bigger sound of military or brass band substitutes.

Bruckner's first exposure to a quartet of Wagner tubas came with his attendance at the 1876 Bayreuth Ring and his innovation was to introduce them into the symphonic repertoire. He began work on the Adagio of his 7th symphony in January 1883, composing the opening theme for a quartet of Wagner tubas, and Wagner's death the next month resulted in the funeral music that ends this movement, in which the tubas play such a key role. They return in the Finale, both in exposed quartet passages and in heavier sections where they underpin the brass

choir. In the 8th symphony, they appear in every movement except but the scherzo, played alternately by the 5th to 8th hornplayers. In the 9th symphony, the 5th to 8th hornplayers change to Wagner tubas for the Adagio, with 'a highly important role for them from the beginning of the incomplete Finale', to quote Bruckner scholar, John A Phillips.

After the death of Bruckner, leading post-Wagnerians, such as his son Siegfried, Hans Pfitzner and Max von Schillings, chose not to employ these instruments in their works, and indeed, Wagner himself had never written for them again following his completion of *The Ring*. Felix Draeseke included a quartet of Wagner tubas in his *Jubel-Overture* Op. 65. Richard Strauss featured a tenor tuba in B flat in *Don Quixote*, in *Ein Heldenleben* and in his *Josephs Legende*, and wrote 'what may be the most difficult parts for Wagner tubas' in *Elektra*. They occur again in the Alpine Symphony and in *Die Frau ohne Schatten*. Schoenberg's *Gurrelieder* features 10 horns with horns 7 to 10 doubling Wagner tubas, and the original 1910 version of Stravinsky's *Firebird* calls for 4 Wagner tubas, while two are required in *The Rite of Spring*. Bartok asks for two tenor tubas in B flat for his early symphonic poem *Kossuth* and also, doubling 3rd and 4th horn, in *The Miraculous Mandarin*, and Janacek featured tenor tubas in his *Sinfonietta* and *Capriccio* of 1926. Wagner tubas also occur in a number of late 20th century works, including *Quincunx* by Elisabeth Lutyens, the 3rd and 4th symphonies of Rautavaara, *Die Soldaten* by Bernd Alois Zimmermann, the *Raft of the Medusa* by Hans Werner Henze, as well as featuring in Hollywood film scores and in Jazz ensembles.

A review can, at best, give no more than the flavour of a book, but I recommend this one unreservedly to all those with an interest in orchestral colour and its development from the late 19th century to the present day.

*Howard Jones*

This is a very fine book, furnished with a wonderful 'gallery' of photographs of different varieties of Wagner Tuba, is available from <http://ebenos.com/katalog+shop.html> for EUR 24 (plus P&P). Any readers not able to order over the Internet, please contact Ken Ward at The Bruckner Journal who will be happy to obtain a copy for you.

\* \* \* \* \*

Readers are invited to submit contributions to our occasional series of short, and not so short, pieces under the heading 'How I discovered Bruckner'.

## How I discovered the Music of Anton Bruckner.

I first discovered Bruckner when I was at school at about the age of 15. It was quite a remarkable school. The Head was a prominent Zionist. Yet even though most of the school was Jewish, there were many Moslem students. Indeed, at one time the head boy was an Iraqi Moslem. An enlightened atmosphere, rather different from today!

One year the School Play was based on a biography of Theodor Herzl, and part of the music was based on the Adagio of Bruckner's 7th symphony. I went into the school hall while this was being rehearsed. It was a revelation, and from that moment on I spent a lot of time listening to Bruckner.

I love almost all Bruckner's work. There are exceptions. For example, I am not at all keen on the 3rd symphony, which I find bombastic, and I find it a mystery as to why it is played so often. I also find all these completions of the 9th symphony not all that interesting. On the other hand, I am keen on most of Bruckner's choral music, even the Magnificat and Psalm settings and I have visited St. Florian - a beautiful building.

There are many beauties in Bruckner's music. For example, *Abendzauber* is gorgeous, and I love the String Quintet. I find that much of Bruckner is played too slowly. For example, Colin Davis, surprisingly is rather boring; on the other hand, Phillipe Herreweghe is ideal. Of course, Wand, Horenstein and Haitink are also impressive.

*David Sigerman*

## Anton Bruckner's Second Symphony — Versions, Variants and their Critical Editions

by Benjamin Gunnar Cohrs (Bremen, 2008)

### The Versions, Variants and Editions of Symphony No. 2.

If we take into account which variants were performed or at least rehearsed in Bruckner's lifetime, we must consider that we have at least two versions of Symphony No. 2 in roughly five phases:

- II/1a        Sketches ca. September; Score 11. 10. 1871 – 11. 9. 1872 (rehearsed under Dessoff in October 1872)
- II/1b        Revisions before 26. 10. 1873 (first performance conducted by Bruckner)
- II/2a        Revisions before 20. 2. 1876 (second performance conducted by Bruckner)
- II/2b        Revisions of 1877 (as part of the revision period of Symphonies I to IV before finishing No. V)
- II/2c        Revisions until 1892 (in preparation of the Doblinger first print edition, November 1892), as first performed by Hans Richter (25. 11. 1894)

For these phases, the sources were for the first time examined by Robert Haas, described in his extensive *Vorlagenbericht* (1938), and revisited by William Carragan for his new editions. Carragan obviously came to some different views on the chronology of their gestation; however, his Critical Report has not yet been published, and only some information can be taken from the prefaces of his new editions of 2005 and 2007 resp. in the *Bruckner-Gesamt-Ausgabe* (=BGA). These sources are:

- Autograph score (*Österreichische Nationalbibliothek*, Mus. Hs. 19.474) (= Haas A)
- Score copy, begun by Tenschert, from the office of Hlawaczek in Vienna, and completed by Carda in autumn 1872 (*ÖNB* Mus. Hs. 6035), containing revisions by Bruckner and also serving as engraver's copy for the first print edition, revised by Bruckner and Cyril Hynais in 1892. (= Haas D)
- Set of parts by Carda and four other copyists from 1872, (today in St. Florian) (= Haas C)
- A violin part for a discarded, long solo in the Adagio, copied by Carda (*ÖNB*, Mus. Hs. 6061 / = Haas M)
- Score copy by Carda of the same period (*ÖNB*, Mus. Hs. 6034), containing further revisions by Bruckner. (= Haas B)
- Discarded bifolios from Mus. Hs. 6034, in *ÖNB* (Mus. Hs. 6059 & 6060 / = Haas I), Kremsmünster (= Haas K) and in private possession (= Haas L)
- Score copy, prepared in 1877 by Franz Hlawaczek (today *Wiener Stadt- und Landesbibliothek*, MH 6781/c), dedication copy for Franz Liszt, who did not accept the dedication. (= Haas G)
- Four discarded score bifolios, today in the *ÖNB* (Mus. Hs. 6023 / = Haas E), Kremsmünster and in private possession. (= Haas F)
- FPE (= first print edition, Doblinger, pl. nr. D.1769, November 1892 / = Haas H)

If for a moment we do not take account of the editions which exist today, let us consider which variants of the symphony should best be considered a 'version', and which not. For this, we would first have to define what a 'version' is. The most important criterion seems to be this: a 'version' should be a score which was once performed, or at least intended for performance (represented, for instance, by the existence of orchestral parts), and at a certain point considered to be 'finished' by the composer himself. Another criterion should perhaps be the existence of a printed edition, in particular if we have more than one of them, as in the case of No. III (October 1878, and November 1890, Theodor Rättig, Vienna), which clearly represent two different versions with significant changes. A third, major criterion would be: are there changes so significant that they change the perception of the work as a whole? This would include, in particular, major cuts or amendments, and movements composed entirely anew, as in the case of Symphonies No. I (new Scherzo), No. IV (new Scherzo and Finale), and No. VIII (new Trio). Anything else would be merely a 'variant' or 'correction'.

Haas obviously had similar views on Symphony No. II. Phases 1a & b he called the symphony's *1. Fassung*, also arguing that all corrections and changes of 1872/3 are included in the autograph score, but not the later revisions. II/1a (Mus. Hs. 18.474) is of particular interest, as Carragan has pointed out, because the order of the movements was different for a while: the Scherzo was placed second. However, one should best refer to this reversed order of the inner movements merely as an initial phase, because the surviving full set of parts and the early score copies show that already when it was played in a rehearsal of the Vienna Philharmonic under Otto Dessoff (between the 23rd and 26th of October 1872, in the presence of Franz Liszt), Bruckner had changed the order to the conventional schedule, with the Scherzo placed third. II/1b represents the shape of the symphony in which Bruckner himself performed it for the first time, including further revisions in the 1872 parts, some of them even from the time of the rehearsals.

The text of what Haas called *2. Fassung* and *3. Fassung* is all included in the copies, the one which is obviously the first of them (Haas: D) serving for the engraving. II/2a contains those revisions prepared by Bruckner for his second performance in 1876. II/2b is the revision made in 1877, part of a workphase in which, before completing Symphony No. V, he revised all of his valid earlier symphonies, mainly for the purpose of metrical regulation of bar periods. II/2c constitutes, finally, the FPE, prepared by Bruckner himself in collaboration with Cyril Hynais. According to Haas, who speaks of three versions, three different volumes would be required for them. However, the editors of the *BGA* chose a different approach.

- *Symphony No. 2, 'Originalfassung' BGA 1938 (Robert Haas)*

The first critical edition of Symphony No. 2 was the one prepared by Robert Haas in 1938. As we can see from his preface to his edition (February 1938), Haas tried to achieve a unique 'best of' version of the symphony, based on the 1877 text, but incorporating numerous bars from the earlier version as well – a dubious approach. To his credit, however, one should not overlook the fact that the original 1938 edition contains the score as well as his extensive *Vorlagenbericht*, in which he offers all variants and revisions as musical examples, all within the same volume! This enabled every conductor to include whichever of those variants he wished.

- *'Version 1877', BGA 1965 (Leopold Nowak)*

When Leopold Nowak revised this edition in 1965, he merely prepared a corrected reprint of the Haas score, even if eliminating some of the passages from II/1, but not all (!). So Nowak's edition remained a 'mixed version'. On the other hand, the differences between both editions are rather marginal.

- *'Version 1872', BGA 2005 (William Carragan)*

Because he has been working on the sources for Symphony No. 2 for many years, William Carragan seemed to be the right choice to finally prepare separate editions of both versions of the symphony. However, in a way this score conflates various work phases between 1872 and 1876 and, without justification, it even includes indications from the first print edition, making it not entirely reliable as a pure text.

- *'Version 1877', BGA 2007 (William Carragan)*

This is another corrected reprint of the Nowak score, but now adding alternative endings for the first and last movements from the first print edition, realising some more cuts, and again with numerous playing indications from the first print edition. In this case this seems to be justified, since the first print was indeed prepared under Bruckner's supervision, and Carragan's edition makes a clear distinction between those additions and the 1877 text. On the other hand, once more the Adagio includes an optional cut (b. 48–69) clearly being taken from II/1. So even if this score of II/2 is welcome on the whole, it also somehow replaces Haas' and Nowak's older 'mixed versions' with a new 'mixed version' and leaves some questions unanswered.

Prof. Carragan's Critical Report was not published at the same time as the new scores and, at the time of writing, the *BGA* are unable to specify a publication date. Haas's *Vorlagenbericht* is out of print and only available from some libraries, but for the moment it remains the only available source for examining the philology of the symphony and has been used here for this purpose.

All this brings the poor conductor who has to decide on an edition of Symphony No. 2 into a real quandary, since none of the existing ‘critical editions’ is entirely reliable. Unfortunately, the prefaces to the new Carragan editions do not contain all information that would be helpful for the conductor. Instead, Carragan obtrudes his own ideas of interpretation on the conductor, not only by giving some playing indications from the first print into II/1, alien to Bruckner’s style of 1872, but also in both versions suggesting a slower tempo for the second theme of the outer movements, due to a tradition established from “some early recordings”, but despite the fact that, as Carragan himself observes, Bruckner in no source indicated such a slower tempo. Following this suggestion would mean to eliminate the rustic, polka-like character of these sections and make the tempo question even more difficult than it is already. Such suggestions are poison for those conductors who blindly follow the ‘holy word’ of a ‘critical edition’ (as recent recordings of II/1 painfully reveal), and they are in a way something of an impediment to any conductor seriously interested in historically informed performance practice. This does NOT mean the newest editions are unperformable, but a responsible conductor would have to thoroughly examine the matter and compare, in case of II/2, Carragan’s with Haas’s and Nowak’s editions and then decide what he would like to do. The following observations are intended to provide some insights which might be of help in deciding upon the edition he wishes to perform. For the conductor, of particular interest is this question: how different does II/1 sound, and why should he perform it? Let us now have a closer look at II/1 and roughly compare it with II/2. Limited space here does not allow us to go too far into detail; only the most important differences will be indicated, based on the two editions by Carragan (1872, 1877), if necessary referring to Nowak, Haas’s Critical Report and FPE.

### **Symphony No. 2, First Version (*Fassung 1872*):**

#### **William Carragan’s First Edition and the Differences to the Second Version (*Fassung 1877*)**

##### *First Movement. Allegro. Ziemlich schnell.*

As a basic tempo indication, II/1 gives ‘Allegro. Ziemlich schnell’; the 1877 version ‘Moderato’. Bruckner gave 4/4 throughout in the autograph and first copy, but already some of the 1872 parts have *alla breve*, likewise FPE (‘Moderato’, 2/2). However, from a conducting point of view as well as observing the motion of the harmony, the movement would have to be conducted in two. (Bruckner gives no original metronome markings in the entire symphony.) Only a few sections were reworked later, mostly due to corrections of the metrical structure, as we can see from Haas’s Critical Report. (By the way: unfortunately, Carragan’s editions do NOT give the metrical numbers.) The entire Exposition (1–184) remained formally the same. There are only a few points where the structure has been changed:

Between b. 257 (II/1) and 272, Bruckner made several metrical corrections, deleting, repeating or adding numerous bars, making the text of II/2 ten bars shorter than in 1872, and from **L**, there is a difference of 10 bars between the two versions, as follows. **I**, II/1: = b. 251–60 (10 bars); II/2: = b. 251–58 (8 bars); **K**, 1872: = b. 261–84 (24 bars); II/2: = b. 259–74 (16 bars). Following b. 327 (II/1), Bruckner deleted two bars, reducing three general rests to one, so that **M** is at b. 330 in II/1 and at b. 318 in II/2. The beginning of the Coda was longer in 1872: The first 32 bars, b. 500–31 (II/1), were given as optional cut by Haas and Nowak (Haas/Nowak: b. 488–519), and for II/2 were fully left out by Carragan, because these bars are not extant in the sources except the autograph of 1872. Hence, **S** of II/1 (b. 532) corresponds with **R** of II/2 (b. 488). For metrical reasons, the bar following 546 (II/2: = b. 502) was deleted (= II/1, b. 547), likewise the general rest before **T** (II/1; b. 557). So in all, in II/1, from **S** to **T** there were 26 bars, corresponding with **R** to **S** of II/2, of 24 bars only. In order to make sure that the final bar of the coda would end on an odd, heavy bar, Bruckner added one bar at the end. In II/1 there were four bars only (as also in Haas), in II/2 five bars, adding one bar after 580 of 1872 (II/2: = b. 535). The entire movement had 583 bars in II/1, and 538 bars in II/2, so it was, in all, shortened by 45 bars. There are also only a few instrumental retouches: In bars 129–35 the trombones have got a different text, likewise in b. 446–50 (II/1; = b. 434–40 of II/2). In b. 194/5, Bruckner added bassoons in II/2, in b. 197/8 trumpets, and in b. 558–62 (II/1; = 512–16 of II/2) first clarinet, always an inversion of the main theme. A few further changes occur regarding tempi, articulation and dynamics, but they can be considered marginal. In all, surprisingly large sections of the movement remained untouched.

##### *Second Movement. Scherzo: Schnell. Trio: Gleiches Tempo.*

Carragan insisted in presenting the Scherzo in second place, but as already explained, Bruckner himself gave up this early idea already at a time when the copying of parts was still under preparation. Obviously following an idea by Herbeck, Bruckner decided to eliminate all the repeats of the sections, according to Haas he did this quite early, thus making the entire movement half as long as it was in 1872.

The tempo was quicker in 1872, due to the length of the movement. After eliminating the repeats, Herbeck suggested 'Mäßig schnell' only, which was kept by Bruckner and found its way into the first print, too. Also, some general rests have been deleted in II/2. At the end of the Scherzo, b. 124 was additionally repeated in II/2, making it one bar longer before the Trio. At the beginning of the Coda, in II/2 Bruckner added two general rests (b. 125bis and 126 of II/2) and indicated to jump over b. 125, going directly from b. 124 to 125bis. In II/1, there was a literal repeat of the 124 bars of the Scherzo, and then going into the Coda, which had no general rests. Also at the end of the Coda, Bruckner included one further bar in II/2 and changed the text from the six bars of b. 149–54 (II/1) to seven bars in II/2 (b. 151–7), again with the purpose to end with an odd, heavy bar of a period. So in all, the Scherzo repeat with Coda has three bars more than in II/1. There were only a few further instrumental retouches: b. 51–4 has two flutes in II/1, one in II/2, likewise the clarinets in b. 57–61. In the Trio, Bruckner only deleted four general rests from II/1 (b. 1/2, 40/41) making the movement four bars shorter in 1877.

*Third Movement. Adagio. Feierlich, etwas bewegt.*

The slow movement was later given a quicker tempo, 'Andante' instead of 'Adagio'. However, 'Feierlich, etwas bewegt' remained in both versions. The movement was only slightly longer, 211 bars instead of 209 in II/2. b. 28 of II/1 was deleted, so **B** is b. 35 in II/1, b. 34 in II/2. Other metrical corrections occurred only towards the end: At **O**, in II/1 Bruckner had a general rest at b. 182, deleted in II/2, making **O** there b. 180. Before **Q**, b. 201 of II/1 was deleted, making **Q** b. 199 in II/2. On the other hand, one bar was added in II/2 – b. 206, again creating an odd period here (10 b. in II/1, 11 b. in II/2), bringing the final bar to an odd, heavy bar. A real pity is Carragan's way of presenting the music following **K**: because of his plan to present the earliest possible concept of the symphony, it was impossible for him to include the 1873 variant of this long crescendo, which included an extensive violin solo, from **K** to **N**, obviously suggested by Herbeck (according to Haas, it is even written in Herbeck's hand). This variant with violin solo was performed by Bruckner in 1876, and he also did not discard this idea when he prepared FPE. Haas gives the final text of this variant from p. 50 to 55 of his Critical Report. The initial version from **K** onwards is included in II/1. The layout is much different in II/2, with an easier violin figuration in sextuplets instead of the later quintuplets. Bruckner also changed numerous details of the instrumentation later. In II/1 there is one bar more after **M** (b. 169), deleted in II/2. There are also some further revisions of the instrumentation. In particular, II/1 has in b. 144–46 the melody in the first violins; in II/2 (b. 143–45) this was given to the violas instead. As already mentioned, at the very end II/1 gave a beautiful horn solo (b. 203–9), which was recomposed for clarinet and viola in 1873 (II/2, b. 200–7). In all, the movement has 211 bars in II/1, 209 bars in II/2.

*Fourth Movement. Finale. Mehr schnell.*

The Finale contains more different passages than the other movements. In II/1 it is 806 bars long, in II/2 193 bars less, in all only 613. Firstly, II/1 has eight general rests which were deleted in II/2, namely b. 52, b. 77/8, 237/8, 482, 567, and 694. (Haas's report is not accurate here, see p. 22\* of his *Vorlagenbericht*.) Other sections were recomposed in II/2: The period from b. 121–8 was shortened from eight to six bars. The beginning of the Development is ten bars longer in II/1, later reducing 14 bars (b. 237–50) to four only (II/2, 232–35). Several times recomposed later was the passage following b. 305 to 402 of II/1, in all 98 bars, which were replaced with 38 bars only (II/2: b. 290–327). **N** of II/1 corresponds with **M** of II/2. At the end of the recapitulation of the main theme, II/1 has three bars more (b. 507–9; see b. 430–31 of II/2). Recomposed and shortened was also the passage from b. 601 to 638, from 38 to 19 bars, corresponding with b. 521–39 of II/2. Between b. 639–66, II/1 has 28 bars more, including a repeat from the string chorale at the end of the Exposition (II/1: b. 205ff), entirely left out in II/2. Also the first part of the Coda, II/1 b. 695–760, was later cut, even if regretted by Bruckner, who was obviously never fully convinced of this idea. (See below.) In some other places Bruckner later revised the instrumentation, but these retouches are by no means extensive. The most different passages of II/1 are those mentioned above.

*The First Version: Résumé*

In all it is good to have finally an edition of II/1. But as explained, in a way Carragan's edition of II/1 constitutes merely a new 'hypothetical text' rather than a clean edition of the symphony as performed twice by Bruckner himself: Carragan decided to edit a 'Version 1872', presenting the Scherzo second place, but incorporating numerous (but not all) changes from 1873 to 1876 as well. (Only his Critical Report would finally clear up such questions.) For the very ending of the Finale, he offered the different phases from 1872, 1873 and 1876 clearly indicated by him as an alternative. He even included playing indications (articulation

and tempi) from FPE, from a time when Bruckner had totally reconsidered his practice, and sometimes even not from Bruckner, but from Hynais. Because of this, the conductor must be expressly warned not to respect them blindly, because in particular the additional articulations and phrasing imply (as certainly intended by the editor) the later performance style to this early work.

It would have been more interesting if the score contained all information that would enable the conductor to perform the work as Bruckner did himself in 1873. Instead, Carragan preferred to present a text which was never performed by Bruckner as such! Particularly questionable is the decision to place the Scherzo second, and clearly for dogmatic reasons only, as Carragan explained in his preface (p. XII): “At any rate this edition is intended to present the symphony in its earliest concept, and therefore must place the Scherzo as second movement.” However, Carragan presents only one argument to support this idea, suggesting it was “consciously modelled on the great Ninth of Beethoven”. On the contrary, there is not much thematic material in common; Bruckner’s symphony has of course no choral finale and, more significantly, its first movement is much closer related to the first movement of Beethoven’s Third, as already evident from the main theme, and to Beethoven’s Fifth as well (note only the important triplet head of the Finale theme, similar to the famous ‘fate motif’!). Bruckner’s Second seems to be the first emanation of an idea recurring in the following symphonies as well – but not entirely clear from the f-minor Symphony, Symphony No. I, and the d-minor Symphony: the idea of a kind of a monumentalized ‘Post-Beethovenian’ symphony. We have evidence that Bruckner reversed the order of the inner movements already at a time when the copied score and parts were not yet finished. Hence, already in the rehearsal of the Vienna Philharmonic under Otto Dessoff (ca. 23 to 26 October 1872) the Scherzo was played most likely as a third movement, and as far as we know, in both of his own performances Bruckner played it like this as well. If we would take the order of composition as a general argument, one would have, for instance, to start the Seventh with the Scherzo, with which Bruckner started the composition and which he completed in full score even before the first movement!

A conductor should by all means consider such facts. On the other hand, it should be no problem for the conductor to ask his orchestra to play the Scherzo before the Finale from Carragan’s edition of II/1, even if turning pages may be inconvenient then. The real reason for editing the work in this order may be a different one: a close look at the preface reveals how difficult it would be to make out a distinct ‘First Version’ from the work phases between 1872 and 1876. Hence, it seems to be simply a good start to trace back the earliest concept to be made out from the sources. But the score is not entirely consistent in this regard, because it incorporates obviously later phases as well. For instance, one may rightly assume that the decision to replace the horn solo at the end of the slow movement with clarinet and violas may be the result of experiencing a bad playing during the rehearsal under Dessoff – even if it may be a correct observation that this change occurred, as Carragan wrote, and due to instrument-maker Andreas Jungwirth, “because of inherent problems with the instruments themselves, which tended to render that note more falsely as they became worn out.” In Bruckner’s own performances in 1873 and 1876 he obviously preferred the clarinet / viola retouch. This is of course to be found in II/2, but in practical editions it would have been better to include in both scores both versions indicated as optional, and if only for musical reasons, as previously Nowak had decided. The passages which Bruckner later recomposed are interesting and daring, but I can’t help but feel those passages as recomposed are more effective for the symphony as a whole. (On the other hand, not all later cuts are entirely convincing.) I think it is good to perform this edition, but the 1892 indications should be ignored as well as the 4th trombone at the end, the 1876 ending preferred, and the position of the Scherzo and the repeats left to the decision of the conductor. There are unfortunately several printing mistakes (wrong notes and errors in articulation and dynamics), as one can see from a comparison with II/2. The BGA should consider a thoroughly corrected reprint of the score or provide a detailed corrigenda list.

**Symphony N° 2, Second Version (= ‘Fassung 1877’):  
Differences between the Editions of Haas, Nowak and Carragan**

*First Movement. Moderato.*

All three editions differ in length: Haas gave 569 bars, Nowak 570, Carragan 538 only, and this for two reasons: at the very end of the movement, Haas decided to re-introduce the original ending of II/1, which was only four bars long. Nowak replaced this with the corrected, longer version of 1877, in which Bruckner inserted one more bar after the first one (Nowak: 567). The reason why Bruckner added this one bar is explained by Wolfgang Grandjean in his book *Metrik und Form bei Bruckner* (Tutzing 2001, p. 120f): in the final bars of his earlier versions, Bruckner preferred to place the final sound at even bars of a period,

corresponding with the theory of Johann Christian Lobe. But in his revisions after 1876 he developed a new system of weighting, creating what Grandjean calls the “*Schwer- / Leicht-Pendel*” (‘arsis-thesis-pendulum’), establishing final sounds at odd bars of a period.

Both Haas and Nowak give in bar 566 a continuation of the triplet rhythm of the trumpets, as it was evident from 1877. In Carragan’s edition (b. 534) this was eliminated altogether, without any explanation so far. (I wonder if this is a printing mistake, because Haas makes clear they are included in all score copies, indicated with a repeat sign, see his *Vorlagenbericht*, p. 48\* and 49\*.) This trumpet is not in II/1, and also not in the variant from FPE, which Carragan gives as an alternative ending on p. 60–62 of his score. That ending is two bars longer, bringing the final period now to seven bars. B. 522a–533a of this alternative are not substantially different, but introduce a strange subito *f cresc.* at 530a, and then only *ff* at 534a instead of the throughout *fff* of Nowak and Haas. (*ff, cresc.* and *fff* would be more convincing here.)

At the beginning of the Coda, Haas has included 32 bars from II/1, but indicating them as optional (b. 488 “Vi—”; b. 520 “—de”). Nowak did not eliminate this and other cuts, because he prepared his edition from the plates for the Haas edition; he obviously wanted to avoid the preparation of entirely new plates. Carragan consequently excluded these bars from his edition. Hence, his bars 488 to 538 correspond more or less with Nowak’s bars 520 to 570.

The Carragan edition of the 1877 version brings for the first time additional bar numbers at the first bar of every new system. In the orchestral parts, the Violoncello is edited with modern clefs (violin clef loco, and the tenor clef, replacing the old-fashioned violin clef in octave position, as in the score). Also, the strange layout of the Haas and Nowak edition presenting many woodwind parts in two systems has been reduced to one system only, wherever convenient, in accordance with modern practice. Also there are no additional accidentals to notes tied over the barline, as in the earlier editions. This makes Carragan’s edition more legible. There are some further, secondary differences between Haas and Nowak, as already noted by Wolfgang Doebl ( *Bruckners Symphonien in Bearbeitungen*, Tutzing 2001, p. 477) which we now can correlate with Carragan’s edition, as given in the following table. (Some editorial additions of Carragan, indicated in brackets, or with dotted lines, have been omitted here, since they are obvious from the score. Sometimes they are already to be found in the earlier editions, sometimes not, but here of minor interest.)

We note that Carragan did not only include some tempo suggestions of his own, but also further tempo indications from Bruckner himself. While there is still no Critical Report available which would explain all these additions, constructing the tempo concept of the movement is more complicated. Particularly dubious is the generally slower character of this musically wild movement, which reflects some ideas from the first movement of Beethoven’s *Sinfonia Eroica*. Personally I can’t help but feel that Haas’s suggestion ‘Ziemlich schnell’ from II/1 is more adequate for performance than the later ‘moderato’. However, it may be that the slower tempi of the later version were intended to compensate for the cuts Bruckner suggested.

Regarding dynamics, one should note that in the manuscripts of the early symphonies, written on oblong paper, the staves were very close. One should also not overlook the fact that Bruckner included his playing indications only as a last working phase, after completing the notes. Very often he wrote a *cresc. poco a poco* in a very large line at the bottom or on top of a page, and only thereafter marked intermediate phases such as *mf, f, ff, fff*. The manuscripts seem to indicate that he simply very often did not repeat a *cresc.* after such intermediate markings. Terraced dynamics seem to be very unusual for him. Very often it is more likely that he was not all the time so meticulous about these things, in particular in all the scores written before 1878. Only the business of finishing No. V seemed to have made clear to him he had better be more distinct with his accents, bowing, articulation, and dynamics: later scores leave questions of such a nature far less open. Unfortunately Carragan’s new edition does not answer such questions, but even raises new questions instead.

There is at least one instance where I wonder about the irregular metrical structure of the original itself: regarding bars 177 to 184, the general rest at b. 177 seems to be wrong, because the two bar structure clearly indicates b. 178 as heavy, 179 as light, and continuing so. This has the effect that suddenly b. 184 seems to be ‘heavy’, connecting directly with another, ‘heavy’ 185, breaking the ‘arsis-thesis-pendulum’ to such an extent that even sometimes horn players are irritated here. Bruckner might have felt that already himself when, in 1892, he added ‘rit.’ in b. 184. Personally I would even dare to correct him here in performance, eliminating b. 177 altogether, but inserting a second bar at the end of the horn solo instead (first bar: semibreve, tied to second bar minim, and last note augmented from crotchet to minim).

*Second Movement. Andante. Feierlich, etwas bewegt.*

Haas's tempo indication 'Adagio' was taken from II/1. The correct 'Andante' refers more clearly to the tempo relationship to the first movement (crotchets = minims). In all three critical editions, the movement is 209 bars long. However, as Carragan and Haas explained in their prefaces, there is a passage which Bruckner wished to be excluded – b. 48–69. In fact this music is not included in FPE, which has 187 bars only. Carragan explains this omission as being on account of the exposed horn note in b. 67, but this note occurs quite often in the symphony, also in *p* or *pp* situations. Both argue that this cut would disturb the formal balance of the movement. Hence, all three editions include this passage, but mark them with "Vi–" "–de", leaving the cut to the discretion of the conductor. On the other hand, this theme will be developed more extensively later (b. 107–48), and the cut was obviously Bruckner's own decision. Strictly speaking, all three editions represent a 'mix' here, including material from II/1.

Other problems occur at the ending of the movement: Haas used the ending from II/1 from b. 180, which is metrically different. (One extra bar at 180, one bar less at 206.) As we know, this ending has a beautiful horn solo. In the revised version he decided to replace this with violas and clarinet, obviously respecting the limitations of the horn of that time (or of its player!). However, today there are no such limitations, even if the solo is still difficult. Nowak had found a very practical solution: he gave both endings, adding the revised version with clarinet and violas as pages 73\* and 74\*, thus leaving the decision to the conductor. For musical reasons every conductor will be happy about that choice. Carragan gives the revised ending only, leaving the horn solo for the end of his '1872 Version'. Grandjean notes that at the end of the Andante Bruckner may have overlooked a metrical revision, because it ends untypically with an even bar. But this is correct only for the early horn ending of II/1. In the revised version Bruckner added one bar, repeating the seventh bar (Carragan, b. 206), making the pedal point 11 bars long.

The slurs from the 1892 edition in the opening theme look rather strange. All earlier scores show that Bruckner originally wanted to have this theme played not legato, but only sostenuto, characteristically 'gezogen', creating a contrast to the legato passages from b. 17 onwards. The only slur which seems to make real sense is the one in the head of the theme, in b. 2 (1. to 2.), since this is a typical *suspiratio* and hard to be imagined without a slur. But regarding all other additions, the conductor should thoroughly reconsider the articulation.

A good decision of Carragan was to correct Bruckner's wrong notation of the duplets in 12/8 meter between b.150 and 171, changing Bruckner's wrong crotchet-duplets into the correct quaver-duplets (see also Symphony No. IX, 2<sup>nd</sup> Mvmt., Trio, song period, b. 53ff, with correct quaver-duplets in 3/8 meter).

*Third Movement. Scherzo. Mäßig schnell. Trio. Gleiches Tempo.*

The Scherzo is in all three editions less problematic. However, Haas includes the repeats of the Scherzo (b. 48, 124) and Trio sections (b. 37, 121) from II/1, deleted by Nowak and Carragan. This explains why, if observed, performances of the Haas edition have a Scherzo which lasts much longer – and even more so when the repeats are also respected in the Scherzo da capo (as indeed should happen then: Bruckner most likely respected the classical convention that in Scherzos or Minuets in the da capo the repeats must be done; when composers did not wish them, they usually wrote "da capo ma senza replica"; see Neal Zaslaw, *Mozart's Symphonies: Context, Performance Practice, Reception*, Oxford 1989, p. 502ff). Before the beginning of the Coda, Haas again chose the ending from II/1. Nowak and Carragan repeat Haas's bar 123 and then go *dal segno* into the Coda, which has two general rests in Nowak and Carragan, but not in Haas.

Also the Tempi are different. Haas gave 'Schnell', due to the repeats, Nowak and Carragan 'Mäßig schnell'. In addition, Carragan offers an editorial slower tempo for the middle section of the Scherzo (b. 65–84), but without any reference to a source. This is strange in particular if we remember that even the Trio itself has no slower tempo, but expressedly 'gleiches Tempo'. Carragan also gives some different rehearsal figures.

In the Trio, Carragan corrected numerous omissions of slurs and small mistakes regarding the articulation. The old editions are much less reliable here.

*Fourth Movement. Finale. Mehr schnell.*

Also in the Finale, the length is different in all three versions: Haas has 698 bars, Nowak even 702, Carragan and FPE have 613. The difference of four bars between Haas and Nowak is because after b. 647 and 649 of his edition Haas twice replaced two general rests with an editorial Fermata, reinstated from II/1 by Nowak (hence, for his edition, a new plate for p. 148 had to be prepared). Carragan's new edition eliminated, as in FPE, two cuts which Haas/Nowak indicated as optional with "Vi–" "–de". The first cut of 23 bars occurs at Haas b. 540–62 (Carragan: between b. 539 and 540), the second, of 62 bars, at Haas b.

590–651 (Carragan: between 566 and 567). For musical reasons, the second cut is indeed to be regretted, because it eliminates not only the half of the Coda, but also reminiscences of themes from the first movement. This being a generally shorter version, the shortened Coda seems to make musical sense; on the other hand, the remaining Coda of 47 bars seems altogether too short for such a lengthy symphony. Carragan again offers here, as an alternative, the ending from FPE as changed by Bruckner himself in 1892 (b. 591a–613a). This is of particular interest, because the ‘non confundar’-like motif of the trumpets is here supported by trombones, creating a real third element next to the string unison and wind ostinato, and thus achieving a much better balance than the 1877 ending, in which trumpets and trombones played the ostinato as well – a real improvement and musically one of the best ideas of the new edition, because it gives more weight to the end.

The tempo is, in all critical editions, ‘mehr schnell’ (‘more than fast’, equivalent to an *allegro assai* or *allegro molto*). This makes sense, because this movement is in alla breve, but the first movement in four (note also the ‘Tempo des 1. Satzes’ and 4/4 in Haas, b. 640). The first print indicates ‘Ziemlich schnell’ only (‘rather fast’, hence merely an *allegro moderato*). Of particular interest also here is to note the tempo of the coda stretta, which is ‘sehr schnell’, if we compare it with the first movement. At the corresponding place in the Coda, Bruckner had originally written ‘Tempo I°’, as re-instated by Haas (b. 554), but corrected by Nowak. The earlier ‘Tempo I°’ referred to the quicker ‘Allegro. Ziemlich schnell.’ of II/1, but the correction shows that Bruckner wished the end of both movements being played in the same, fast tempo, proven by the re-occurrence of the rhythmic wind ostinato from the first movement in the Finale. So originally Bruckner intended the first movement to be in the same fast tempo as the Finale; later he decided to have the basic tempo slower, but the end of first and last movement quicker.

In b. 366, Carragan offers ‘*[accelerando sempre]*’, and in b. 382 again ‘*[accelerando sempre]*’. But it should be noted that in similar passages Bruckner usually wrote first ‘*accel. poco a poco*’, and then later perhaps ‘*accel. sempre*’. Carragan’s chosen terms are not in line with Bruckner’s own style; however, the editorial decision itself is correct and important, since Bruckner, due to the habits of his earlier style, applied only ‘*rubato*’ here; the *accelerando* however is evident, with ‘Tempo I’ at **O**.

### *The Second Version: Résumé*

If we compare all critical editions, some differences in detail are apparent, but leaving aside the question of optional cuts to be respected or not, the differences are rather small. Nowak’s corrected reprint of the Haas edition has some advantages: the conductor has still the choice to respect some or all of the optional cuts, and he even gets the lucky choice between the horn or clarinet/viola-variant at the end of the Andante.

Haas or Nowak should not be a question anymore, since Nowak gives all the music which Haas gives, too. Haas’s inclusions from II/1 seem to be rather interesting musically but, philologically viewed, they have to be considered marginal today, particularly since Carragan edited II/1 as well, in which all of the passages are to be found which Haas and Nowak included in their editions of the 1877 version, and indicated by them already as optional. Also, the few metrical corrections by Bruckner, as included by Nowak, seem to make more musical sense, if we consider them being a fruit of his changed ideas of the metrical fabric, in particular the idea of giving the very end of a movement more weight by placing the final bar at an odd, heavy bar, and not, as often in the first versions, at an even, light bar.

The Bruckner Complete Edition intended the new edition by Carragan to replace the Nowak edition, so parts of the Nowak edition are no longer officially available. If, on the other hand, conductors continue to use their own old scores and materials from archives and orchestral libraries, it would be no problem to compare the Nowak and Haas with the Carragan edition and include Carragan’s additions and corrections into the older text, according to the wishes of the conductor. His edition certainly has some advantages: it provides the endings of the outer movements from the 1892 edition as an alternative, of which in particular the ending of the Finale seems to be much better balanced and musically more convincing. There is also an entirely new set of orchestral material available, it is much more legible (for instance, modern clefs in the cello part and bar numbers at the left edge of every system) and it includes numerous helpful, little corrections.

But there are also some questions and problems: the conductor no longer has the freedom to choose between the horn- and clarinet/viola-variant at the end of the Adagio, as in the Nowak edition, which is musically much to be regretted. Even worse, if we consider the 1892 edition being Bruckner’s own last word (neglecting those playing indications and little corrections that are not original), it would have been better to be more discriminating with respect to the final changes made by Bruckner himself: the slow movement should perhaps include the violin solo after **K** at least indicated as optional; on the other hand, the optional inclusion of the cut (b. 48–69) which was approved by Bruckner for the first print is not consistent –

particularly if we look at Carragan's decision to eliminate the beginning of the Finale coda, from **R** to **X**, where Bruckner, in the engraver's copy, had written the words "Auf X nur im höchsten Notfall!", demonstrating that he was not fully convinced of this cut, which makes the ending for the entire symphony simply too short and even deletes an important return of the initial theme from the first movement. This exclusion is one of Carragan's most questionable editorial decisions.

Hence, from a conductor's point of view, I would like to have an edition of II/2 allowing for more options: I would like to try the violin solo in the Adagio at **K**, to have the horn ending of the slow movement, and I would like to be able to include at least the section cut at the beginning of the Coda of the Finale, because without this the Finale loses weight (different from the first movement, where one would like to come to a quick, dramatic end). But unfortunately, there is no edition available giving me all of these options. I would have to include the violin Solo from Haas's *Vorlagenbericht* (p. 50\*) and the ending of the Finale from the Nowak edition of II/2 (b. 590–655) by hand into the hire material, and for the horn ending of the Adagio, I would use the Nowak edition p. 73\* and 74\*, of which I find the period structure more convincing (from **O**: 6 + 6 + 8, instead of the strange 4+6+9 of II/2), but I would also dare to respect one of Bruckner's metrical corrections from II/2, repeating b. 206, in order to achieve a structure of 8 + 3 bars, and even allow the horn player to end his solo with the high c, as also given in the clarinet variant of 1877. However it would have been even better if Carragan had decided to publish the First Version anew, edit a corrected reprint of Nowak's generally fine edition of the Second Version, and publish the revised, corrected First Print Edition as a Third Version.



#### The Conceit of Censorship

What penance should pertain for him who stole  
The masterpieces of your heritage,  
The inalienable birthright of your soul?

What so disgusted Bowdler to control  
What you should hear from Shakespeare's world-on-stage?  
What penance would pertain for him who stole

By violence? How should he pay the toll  
Of Cromwell's harsh, iconoclastic rage?  
The inalienable birthright of your soul,

Usurped by Ruskin, in the censor's role,  
Comprised a sheaf of Turner's golden age.  
What penance should pertain for him who stole

The crucial sound of Bruckner from a whole  
Unwary generation? Did he gauge  
The inalienable birthright of your soul

Against his whim? Will you extend parole  
For arrogance, conceit and brigandage?  
What penance should pertain for him who stole  
The inalienable birthright of your soul?

A villanelle by Charles Wright.

A villanelle is a poem with only two rhyme sounds. The first and third lines of the first stanza are rhyming refrains that alternate as the third line in each successive stanza and form a couplet at the close. A villanelle is nineteen lines long, consisting of five tercets and one concluding quatrain.

# Some Notes on Editing Bruckner's Second Symphony

*William Carragan*

My double edition of the Second Symphony of Anton Bruckner had its start in a paper I was writing in 1985-6, devoted to the methods of revision Bruckner used in his finales. I undertook this research to give myself more background for the work I was doing on my completion of the Ninth Symphony. The final movements always seem to be the ones most altered when Bruckner looked over his work critically, and I felt that valuable clues to Bruckner's compositional methods could be obtained through studying and analyzing the revisions. Of course one has to start with the earliest versions, and in 1986, all of the earliest versions appeared to be published except that of the Second. Indeed the only version of the Second in legitimate print at the time was one by Leopold Nowak dating from 1965, which closely paralleled the composite edition brought out by Robert Haas in 1938. As for Haas's edition, it came out at the time of the Anschluss, and was the first one to be offered after the court decision which held that only if the Collected Edition scores were sufficiently different from those under copyright by Universal Edition, as the successors of Bruckner's original publishers, could they be granted a new copyright. It seemed to me that Haas took every opportunity to make his edition different from the Universal score which followed the first printing of 1892. He unabashedly melded the versions of 1872 and 1877, producing a handsome enough piece, but one which did not express Bruckner's ideas at any time in the revision history of this symphony. It represents a highly adventurous expression of the role of an editor, something that would never be tolerated today.

Of course, this fact became apparent to me, as a researcher, only slowly. Haas's rare critical report, a copy of which came to me through the courtesy of Leopold Nowak and David Aldeborgh, is not prepared to the standard of his earlier reports on the First, Fourth, and Fifth, which I have perused in detail. It does contain reproductions of the material of the symphony not present in his edition, but with enough errors and presented in a confusing enough way so as to make the preparation of a pure edition of the symphony, as it stood at any time in the revision period of 1872-1892, utterly impossible. For example, he mentioned the Finale as containing 806 measures, but only with the greatest difficulty can one account for 805 of them, without knowing what the other one could be or where it should lie, or indeed with little certainty that the 805 measures were correct. It was in this atmosphere that I wrote to Vienna asking for a film of Mus.Hs. 19.474, which at the time was regarded as the composition score of the early version. This is the one in which Bruckner at a late date wrote "Alte Bearbeitung" across the top of the first page. After a bit of discussion, Hofrat Nowak asked me to prepare a new edition of the symphony for the Collected Edition, knowing, as many others did as well, that he had not dealt fully with the problems of the Haas edition in 1965; indeed he made only 23 changes in it.

In the next five years I did a great deal of work on the symphony, spending a sabbatical in Vienna, St. Florian, and Kremsmünster working on the sources. The scores, 19474 and three copy scores, are all preserved at Vienna except for some detached leaves at the abbey of Kremsmünster, but an extensive set of manuscript orchestral parts for the Second is preserved at the convent of St. Florian where Bruckner spent so much happy time throughout his life. These parts were copied in 1872, and became the materials for the performances of 1873 and 1876 under Bruckner's direction. As is shown later in this discussion, 19474 could not have been the score from which these parts were copied; there must at one time have been an earlier composition score which the copyist used. Judging from other composition scores of Bruckner's, this score, unknown today, was almost certainly much messier than the generally neat 19474; perhaps it was discarded when Bruckner moved into the Belvedere in 1893. Thus the unaltered regions of the orchestral parts became the best evidence for the content of the original composition score, and the prime sources for the early version became not only 19474, but also the manuscript orchestral parts which had not been closely studied by either Haas or Nowak. As I sat in the old music collection high atop the Albertina in Vienna, and in the grand Room 13 at St. Florian, one misconception about this symphony after another fell away, and little by little, the history of the symphony emerged. And it was very different from what had been presented to the public, one of the main reasons for that being a serious mis-sequencing of the scores in Haas's work. I still remember the amazement I felt when I realized that had happened, and that everything was different from what we had thought for decades.

Through my research I was able to determine with almost complete accuracy the state of each movement of the symphony at its first conception in 1872, at the unproductive rehearsal later in 1872, at the first performance in 1873, at the second performance in 1876, after a revision to the second movement carried out immediately after the 1876 performance, after the revision of 1877, and at the publication of 1892 which was followed by further performances. I had been asked by Hofrat Nowak and by Dr. Herbert Vogt of the Musicological Press of the International Bruckner Society to prepare two versions of the symphony, an early one and a late one. It seemed that the best thing was to provide two versions which represented the true

beginning and the true end point of Bruckner's involvement with this attractive and vigorous composition. However, there were several problems. It has been customary in the Collected Edition to use only manuscript sources, although Nowak went against that idea in a few places, particularly with the utterly essential *ritardando* markings in the finale of the Seventh. I kept an open mind on this topic, and it became clear through manuscript evidence that Bruckner was deeply invested in the preparation of the print, just as he was with the first printing of the Fourth. Corrections seem to have been quietly made for the print in the galleys, which sadly do not survive. However many of these important corrections were not entered in the error-laden scores later used by Haas and Nowak for their editions. One of the most important and essential corrections was the repair of an omission of a measure near the end of the finale, which was re-entered as a paste-over in the *Stichvorlage*, Mus.Hs. 6035, a copy score originally dating from 1872 but heavily modified in 1877, with Bruckner's own aged (1892) hand on the original paper behind it stating "Ein Takt fehlt." Reflecting the reservation that many people still feel against the first published editions, I kept the date of 1877 for my new score of the late version, but provided in it the important variants of 1892, particularly the extended ending of the first movement and the sonorous rescoring of the last measures of the finale. Thus the late version of the symphony, under my editorship, took shape with the inclusion of Bruckner's very last, or nearly last, thoughts.

The early version required a completely different kind of thinking. It was particularly important not to invade the process of composition—instead, to distinguish operationally between composition and revision. Here the parts were an important guide; each one of the 35 parts reflected individually in its revisions, overwritings, blottings, scrapings, gougings, paste-overs, rebindings, and wholesale deletions, the entire history of the symphony from 1872 to 1877. The first three movements were copied during the composition of the symphony, being finished just as the finale neared completion. Then, perhaps at a later date, the finale parts were copied. During the copying of the first three movements, the order was *Kopfsatz-Scherzo-Adagio* in each part, as they are labeled. It is clear that this was the order of the first conception of the symphony, not just an artificial sequencing of composition. When the *Finale* was added at a time later in 1872, the parts were reshuffled so that the movements were in the order *Kopfsatz-Adagio-Scherzo-Finale*. At that same time, two other changes were made, a difficult-to-hear revision in the wind parts of the first movement, and a change in the figuration of the first violins in part 5 of the *Adagio* from groups of six to groups of five (though not the same groups of five as are in the later version). Still later, the horn was removed from the end of the *Adagio* and the clarinet and violas were substituted for it; this was done by the copyist Carda in time for the 1873 performance. Other changes for 1873 included a violin solo and intensified wind parts in part 5 of the *Adagio*, a new, shorter passage (the "Neuer Satz") to replace some of the most interesting writing in the development of the *Finale*, and a cut near the end. Every one of these 1873 changes reflects the heavy hand of revision. Except for the violin solo and its accompanying wind enhancements, each one represents a retreat from a bold, fresh concept, in which Bruckner was beginning to formulate his new, Viennese, way of doing things. Nonetheless, in 1990 and early in 1991, I felt that it would be a good idea to make these variants easily accessible to performers so that the edition would have the widest scope possible.

Then two things happened. The first was the performance and recording of the new edition by the Bruckner Orchester Linz under the direction of Kurt Eichhorn, a distinguished conductor from Munich who was a favorite guest artist of the orchestra, and who had previously prepared a very creditable Seventh with them. I was present for this process which stretched over two weeks in March and April of 1991, with performances in Vöcklabruck and Linz and many subsequent recording sessions. One of the most pleasant occurrences of these weeks was when a delegation of the orchestra players came to me during a session break, saying "Diese Symphonie ist super!" I think they were used to the massive Fifth and Eighth, and wondered how the slenderer Second could be worthwhile for them, and were very pleased to find that it was. At these sessions we prepared two versions of the symphony, that of each movement in its first conception, and that of the 1873 premiere. The first concept was strongly preferred by the orchestra. Particularly in the fifth part of the *Adagio*, the violinists implored me to use the groups of six in the edition rather than the groups of five. I remonstrated, "The fives are slower," but they rejoined that the sixes were easier and flowed better. I asked Heinz Haunold, the excellent concertmaster and violin soloist, how he felt and he agreed. He could tell what we all knew: the violin solo at that point of the movement effectively prevented the orchestra from rising to the great climax which was written in the score, and which was later to be emulated in most of the other slow movements Bruckner wrote. In other words, the 1873 variant was not only in character an obvious retrenchment from an earlier, bolder concept, but it also contained a fatal trap for the performers of the symphony.

The second thing to happen was my last meeting with Hofrat Nowak, six weeks before his death, at the Sanatorium Rekawinkel outside Vienna. According to Frau Paula Nowak this was the last musicological discussion he had with anyone. He received me with his usual courtly dignity, and was most interested in the new edition of the Second, delighted that it had already been performed, broadcast, and recorded. High among

the recommendations he made to me at that time was that I should always write about the symphony so that what I said could be understood. He knew well Haas's dense and imbricated self-referencing, which make his accounts very difficult and frustrating to use. But even more important, he told me not to prepare too complex an edition, that is, not to be afraid to consign some of the material to the critical report. He said that if one gave people too much, they would just be addled; "verwirren" was the wonderful word he used. Coming from dealing with exactly that problem at Linz, I realized the strength of what he said, and that I had to choose between the 1873 revision and the 1872 first concept for the edition, and not try to present them both. The choice was inescapable: 1872. Since then, from the performances and recordings that have been made of it, I have received many, many appreciative comments of approval for that choice, especially for the placement of the Scherzo before the Adagio which people find revelatory.

Bruckner's friend, Johann Herbeck, was always ready to give Bruckner advice, and especially at the time of revision of the Second and Third in 1877 seems to have given him a lot of it. But we have no true idea of what it was. Herbeck's close and insistent concern with the Second was documented by his son in a biography of his father, in which he said that Bruckner was notable in his ability to resist Herbeck's importunities. As is becoming more and more clear through research, we must learn to drop the idea of Bruckner as one who was indecisive and easily led. He was, in fact, a typically obstinate and self-willed countryman, and at the same time a composer of formidable education and great self-confidence in putting pen to paper. His bold and easy-to-read manuscripts bristle with character and are masterpieces of firm decision and purpose. As for Herbeck, Haas said in his critical report that Herbeck wrote the notes of the notorious violin solo into Bruckner's manuscript now known as 19474. However that was actually done by the copyist Carda, in a combination of pen and pencil, in a hand not at all similar to either the pen or pencil script of Herbeck of which we have copious amounts in the Austrian National Library. Furthermore, as has become clear from the Bruckner-Levi correspondence concerning the Eighth, Bruckner's normal reaction to criticism may have been to rethink or redo something, but not necessarily along the lines that had been suggested. Bruckner's alterations to the Eighth between 1887 and 1890 were all his own idea and we should expect that the same was true in 1877 concerning the Second.

One of the irritating aspects of the Haas/Nowak editions (they are so similar that they hardly need be distinguished) is the encouragement they give to conductors to make their own choice about this or that passage, each conductor making a unique version of the symphony to his or her liking. No other symphonist says to his performers "do this, or do that, you choose;" one does not see such an element of choice in the work of any composer until the aleatoric writing of Karlheinz Stockhausen. Surely a good edition represents the best convictions reached by the editor as to the validity and consistency of every part of the piece, thrusting aside personal prejudices and doing the best that can be done to reflect the composer's thought; and there, there can be little or no choice for the performer. In my two volumes I have included a few variants of movement endings, where they can do no harm, but, for example, presenting the slow movement's violin solo would also have meant presenting the thickened wind parts, the short form of the clarinet/viola ending used in 1873, and somehow finding room in the book for the finale's Neuer Satz and directions for other cuts and changes. Anybody would be confused looking at something like that, and each conductor would struggle to make some sort of system of choices, with chaos the result, worse than before. In the same way, the horn and clarinet endings of the slow movement should not be included in both scores as alternatives; the horn ending belongs clearly and simply to 1872 and the long-form clarinet ending, which is the one people know, belongs to 1877 and 1892. Let people take their choice as to this version or that, and then play the symphony!

There is a similar situation of an early variant in the Third Symphony. Nowak brought out the 1873 version, principally based on the flawless copy score given to Wagner in 1874 and it is wonderful. However there is also an 1874 version, which one can base on the Bayreuth score's twin, Mus.Hs. 6033 in Vienna. This score has many interesting modifications dating from later in 1874 but not after that. On commission, I prepared performing materials for that version of the Third Symphony, and it has been performed and recorded in Japan. It too is wonderful, in some ways possibly stronger than 1873, though that point is arguable. In addition it is possible that an early "ghost" variant could be made of the Seventh Symphony, including all the texts of the semi-erasures in the composition score, not just the few that Haas selectively entered (as at measure 123 of the first movement in the low winds). But these variants certainly do not need to be published as scores, any more than the 1873 Second needs to be. That is what critical reports are for, and that for the Second will be out in due time, though it will contain no great revelations. The great revelations are in my already-published scores! The well-known, excellent criteria defining "version" and "variant" which were devised many years ago by Juan Cahis are of great help here in determining what to publish.

One of those great revelations is a discovery I made on December 12, 1990, in the room in St. Florian in which Bruckner used to live, and in which I was then living. That was the matter about the trumpet parts

very near the end of the first movement. Everyone who knows the Second remembers that in the Haas edition, the trumpets play for one more measure than the rest of the orchestra and are cut off by another orchestral chord, but that in the Nowak edition, the extra notes are followed by silence, as if the cavalry charge had fallen off a cliff. All of the 1877 scores agree on this point; even 19474 has these notes by virtue of a repeat mark. *But the parts do not have these trumpet notes.* The trumpets play when the rest of the orchestra does, and at no other time. *And this has to be correct*, because it is the music that Bruckner heard in 1873 and 1876 when he conducted it. If he had wanted the extra trumpet notes, he would have had the players put them in the parts, as he had players put in many other reminders in their own handwriting. It is only possible that the parts, which are correct, were copied from some other source than 19474. This can only be the missing composition score. I can remember standing by the table in that room, overwhelmed by the meaning of this discovery, and by the potential for further revelations about this piece.

It is improper and mistaken to conclude from the relative absence of performance markings in the early versions that Bruckner initially preferred a steady, monumental, unchanging performance style, and then in later versions, perhaps under the influence of others, put in elaborate indications for many nuances which should only be used in performances of the first publications. First, to aver that a plain score requires a plain performance is to assert a negative, which is a logical error. Second, we know from the baroque period that performance then required a great deal of input from the performers, often going far beyond what was written on the page, although the elaborate writing of Bach and Couperin sets serious limits to what can be added to their complex scores. Third, the Bruckner early versions keep coming along in rather plain form, symphony by symphony, even though revisions to earlier symphonies had already introduced quite a bit of interpretative detail in them. Most decisively, in the case of the Second, we have the parts which were used in two performances not long after the symphony was written, in which Bruckner had Carda add many expressive indications, with even more of them being added by the musicians under instruction from the podium. Clearly Bruckner wanted a performance full of nuance and interest. Let us remember that the critics were somewhat bemused by Bruckner's composition, but quite enthusiastic about his conducting. This would not have happened if his interpretive skills had not caught their interest.

What this means is that the conductor has the responsibility of conducting the early version with a similar range of expressiveness to that which is explicitly called upon in the late version. And at this point, one needs to realize that both versions are really the same symphony. Thus I decided to include tempo, expression, and articulation markings from the later version in the early version as well, being sure to enter them in such a way that their origin is clear to the reader. This was done painstakingly after a great deal of thought. Of course the conductor does not need to follow these markings. But with their inclusion, he or she has available Bruckner's best thoughts on the matter, which are very detailed and self-consistent and require almost no editorial supplementation. I feel that the presence of these marks is one of the strongest aspects of my scores. The performances which have derived from them have been full of vigor, interest, and eloquence.

In my two volumes I have prepared faithful accounts of the symphony in its earliest form and in its latest form. Everything else, whatever its character, is transition. With respect to other editions, surely the edition previous to mine which presents the most faithful account of the symphony as it was in Bruckner's mind at some specific time is the 1892 first printing. The 1938 edition of Haas gives us some nice music that is not in the 1892 print, but on his own terms which are decidedly not Bruckner's. It is not a way station between 1872 and 1877; it is a fabrication that occupies no position in the history of the symphony. It doesn't matter how pretty or artistic it is: it is a lie. And sadly, the Nowak version of 1965 doesn't help; in a way, it almost ratifies the Haas. Perhaps Nowak didn't correct things at that time for the reason that a fragmentary but crucial manuscript which could have validated a more faithful reading was not in the Library. Haas had seen it in 1938, when it was in private possession, but it later disappeared. Fortunately, by the time I came on the scene, the Library had been able to find and purchase it, and its meaning was obvious. In this way my two volumes, faithful to 1872 and 1877/1892, resolve the problems of this composition and provide a new and exciting way to appreciate this "super" symphony. Conductors who continue to use Haas and Nowak, saying such things as "that's what the players know" with reference to some of the most distinguished orchestras in the world, are simply perpetuating a falsehood, and putting their own preferences ahead of Bruckner's. Surely we owe this great composer more respect and loyalty than that.

*I am grateful to Mr. Ward for giving me the opportunity of making this contribution, and to David Aldeborgh, Findlay Cockrell, Inez Maria Haettenschwiller, Benjamin Korstvedt, and Paul Nudelman for valuable suggestions.*

# Reflections on Tempo in Bruckner's Symphonies

"100 nach Mälzel, aber nur bezüglich der ersten Takte,  
da das Gefühl auch sein eigenes Tempo hat und nicht durch diese Zahl ausgedrückt werden kann."

(100 according to Mälzel, but only for the first bars,

because the feeling also has its own tempo and cannot be expressed by this number.)<sup>1</sup>

Ludwig van Beethoven, 1817

Autograph score of his lied « Nord oder Süd » or « So oder so », WoO 148

Bruckner never left us any definitive metronomic tempo indications in his manuscripts except for the beginning of the Finale of the Eighth Symphony.<sup>2</sup> The conception of his symphonies, particularly with respect to their tempo, has developed considerably over the 20th century. Today it is common to hear his symphonies played at a moderate, slow or even static pace. Thanks to texts written by Bruckner's contemporaries, to his symphonies' first printed editions (neglected for so many decades) and to a couple of written testimonies and historical recordings, it appears legitimate to affirm that this essential aspect of tempo and its flexibility in Bruckner's work (and more particularly in his symphonic work) seems to be thoroughly misunderstood or simply ignored by a lot of interpreters.

## 1. Richard Wagner's Method of Conducting and what can be concluded from it.

By comparing a large range of recordings, we notice that during the second half of the 20th century the chosen tempi for Bruckner's symphonies have become ever slower and above all more stilted. At first sight, it seems that Bruckner has been assimilated to the 'Wagnerian' manner and the standard 'German solemnity', that implies a sound that is noble and grand but always within rather slow tempi. But the big mistake is that this usage is completely opposed to Wagner's own conception of conducting and of tempo.

This conception, inherited from Carl Maria von Weber<sup>3</sup>, is described by Wagner himself in his book *On Conducting* (1869), one of the most important 19th century books about the interpretation of the classic and romantic repertoires. It briefly summarizes tempo as consisting of constantly 'well-considered modifications' which are just as essential as 'the correct intonation of the notes themselves.' Richard Strauss's recording of Beethoven's Fifth Symphony is a good example of this method of conducting:

### *Ludwig van Beethoven: Symphony No.5 Berliner Staatsoper/ Richard Strauss (1928)*

#### **Exposition**

- Motto is at 69~72 for the minim. Each reappearance of this motto is played slower.
- 1st theme is at 100~104.
- 2nd theme starts at 84 then accelerates to 108 during the crescendo.

#### **Development**

- Between 96 and 104 with frequent *accelerandi* and *rallentandi*.

#### **Recapitulation**

- 1st theme's tempo is similar to that of the exposition
- 2nd theme starts at 84 and accelerates to 112 during the *crescendo*.
- The last development on the 1st theme fluctuates between 108 and 112.
- The coda's tempo fluctuates between 80-84 (*piano*) and 112-116 (*forte*).

The remarkable elements of this recording are its vivacity and fluctuations of tempo, which characteristics are quite alien to the so-called Wagnerian tradition of using heavy and slow tempi. We also notice that these tempo fluctuations are in no way arbitrary, but that on the contrary they contribute to the entire movement's structure. There are clearly two tempi: one for each thematic group. This interpretation very probably continues Wagner's theories, especially if we compare them to the examples given in Wagner's treatise (the first movement of Beethoven's Third Symphony and Weber's Overture to *Der Freischütz* among others.)

<sup>1</sup> Mälzel, 1772-1838, manufacturer and patentee of the portable metronome.

<sup>2</sup> On each manuscript we have of this Finale, Bruckner wrote 69 for the half-note for the first thematic group and 60 for the half-note for the second. It is interesting to notice that these indications are hardly ever followed: most of the time, the first thematic group is played too fast, and the second too slowly.

<sup>3</sup> Letter dated March 8th 1824 to the director of the Leipzig Opera, quoted by René Leibowitz in his book *Le compositeur et son double*. p. Gallimard, Paris, 1986

Moreover, comparing Wagner's book to his scores annotated by either Felix Mottl or Heinrich Porges for rehearsals in Bayreuth, we see that Wagner himself when interpreting his own works was against tempi that were dragged out. Felix Weingartner in his book also entitled *On Conducting* (written from 1895 to 1913) outlines the drift into ever slower tempi as an imposed prerequisite made by Cosima Wagner in Bayreuth after the death of her husband.<sup>4</sup> This tendency to slowness was also openly criticised by Richard Strauss at Bayreuth in 1933 when conducting *Parsifal* and Beethoven's Ninth Symphony. All these elements lead us to think that a Wagnerian tradition of slow tempi is in all likelihood ... a myth.

#### **A few Words about Weingartner's Book: Is it against Wagner's Prescriptions?**

In contrast to what could be thought or written about the subject, Weingartner's book was not written against Wagnerian principles about tempo and its fluctuations; on the contrary it is in favour of these conceptions. Actually Weingartner's aim is rather to condemn the abuses that after Wagner's death often led to exaggerations that included delirium or even the total deformation of these works, notably by Hans von Bülow<sup>5</sup> and his imitators, Arthur Nikisch, Gustav Mahler and Richard Strauss,<sup>6</sup> four of the most renowned conductors of this period. Their method of conducting comprised absurd *rallentandi*, *accelerandi*<sup>7</sup> as well as excessive and distortive *rubati* all of which Weingartner, urging a return to Wagner's own principles, wholly challenged.<sup>8</sup>

These pseudo-Wagnerian heavily static tempi that we have just denounced can also be found in the interpretation of Bruckner's symphonies. Today it is common or even conventional to hear what could be called 'misinterpretations' of the tempo indications in the case of some movements. For example the 'Majestoso' tempo indication and 2/2 time signature at the beginning of the 1st movement of the Sixth Symphony seem to be misunderstood by most interpreters. They transform the majestic two-beat measure required by the composer into a broad 4-beat measure. This four-beat modifies the character of the movement to the extent that the binary/ternary rhythmical overlays lose their naturalness and their fluidity to become turgid and not so easy to understand:<sup>9</sup>



Reduction, bars 1 to 6

<sup>4</sup> The conductor Hartmut Haenchen, in his recent interviews when in Paris to conduct *Parsifal*, explains this slowness citing political reasons after Siegfried Wagner's death in 1930.

<sup>5</sup> Hans von Bülow was Wagner's closest disciple and was considered his successor. The recordings which might be the closest to von Bülow's conducting are those of Arthur Nikisch of Beethoven's 5th Symphony, Hans Pfitzner of the Eroica Symphony and Walter Damrosch of Brahms's 2nd Symphony. Certainly, the conductor, Willem Mengelberg should ideally be listened to if one wants to have a taste of von Bülow's style of conducting. Nowadays, a conductor like Mikhaïl Pletnev seems to tend, consciously or not, towards this conducting style (see his recent recordings of the Beethoven symphonies).

<sup>6</sup> It is common knowledge that Richard Strauss in his youth was an ardent proponent of both Hans von Bülow and his conducting style but in his later years changed *radically*. Strauss' 1928 recording of Beethoven's 5th discussed above belongs to his late period and is not to be understood as a documentation of von Bülow's own style.

<sup>7</sup> Weingartner gives as an example the beginning of Beethoven's Coriolan Overture, which von Bülow conducted rather extravagantly: 'But Bülow began it almost *andante* and then increased the tempo until the pause in the seventh bar, to begin again *andante* and accelerate the sequence in such a way.'

<sup>8</sup> This is confirmed by his book *On the Performance of Beethoven's Symphonies* (2004 Mineola, NY: Dover Publications) as well as most of the available recordings of Weingartner: for example his recording of Beethoven's Eroica with the Vienna Philharmonic.

<sup>9</sup> They are two different videos (available on Youtube) documenting this: one of Sir Georg Solti conducting (clearly in 4) the Chicago Symphony (sounding very much like a caricature), and one of Sergiu Celibidache conducting the Munich Philharmonic (mixing beatings in 2 and in 4, but because of the slow tempo, the impression is that it seems to be thought as and beaten in 4).

Further pertinent examples are the Eighth Symphony's Finale, already referred to, the Fifth Symphony's two adagios both in 2/2, the first being the first movement's introduction:



Reduction, bars 1 to 6

the second adagio, that is the second movement itself:

Strings in pizzicato, bars 1 to 4



or the first movements of the Third and Seventh Symphonies (this last case, we will discuss later). But the second aspect that interests us - tempo flexibility - is even more important than the first because it concerns the entire Brucknerian symphonic work.

## 2. Implementation of the Wagner theories on Bruckner's Symphonies

### An example: Furtwängler's recording of the Finale of the Sixth Symphony

The conductor, Wilhelm Furtwängler, is the most famous of those who incarnate the legacy of Wagner the conductor. Furtwängler's wife Elizabeth in her memoirs<sup>10</sup> remembers that he regretted never having seen Wagner conduct. In 1918, Furtwängler wrote in an essay on Beethoven that Wagner had been the first to recommend the 'constant modification of the tempo, which is the only method capable of turning a stilted piece of classical music, played so to say from what is printed to what it really properly speaking is: an origin and a development, a living process ...'

Many of the recordings we have of him, especially those taken during the Second World War are extremely impressive concerning the fluctuation of tempo.<sup>11</sup> For example, listen to his incredible recording of Schubert's Great Symphony.<sup>12</sup> Furtwängler's various recordings of Bruckner's symphonies also exemplify the Wagnerian method of conducting.

In the recording of the Sixth Symphony (unfortunately incomplete because the first movement is missing), Furtwängler starts the Finale in a relatively restrained tempo and progressively accelerates to reach the main tempo (*Bewegt, doch nicht zu schnell* – 'agitated, but not too fast' – which is, basically, not a slow tempo): this seems to be typical of the Wagnerian approach, above all if we refer to Hans Von Bülow's sentence about Beethoven's Leonore Overture No. 3: 'Alla Wagner! *Poco a poco accelerando*, without putting your foot right away in the step towards *presto!*'<sup>13</sup> Furtwängler's reasoning about tempo fluctuation seems to be similar to the fluctuations in Strauss' recording mentioned above: indeed, Furtwängler conducts the 2nd thematic group much more calmly but reverts to a more agitated tempo for the 3rd thematic group. The pulse fluctuates throughout the movement, following the different appearances of the themes, their respective moods and affects to conclude the movement at a faster tempo than the basic one.

Naturally it could be objected that most of the tempo fluctuations made by Furtwängler are not written in the edited score corresponding to Bruckner's manuscript (the official edition contains only a

<sup>10</sup> Elisabeth Furtwängler, "Wilhelm Furtwängler", F.A. Brockhaus, Wiesbaden, 1979 (French edition: Editions Jean-Claude Lattès, 1983)

<sup>11</sup> But they have nothing to do with von Bülow's aberrations described in Weingartner's book (cf. above).

<sup>12</sup> This interpretation is not, as some people could imagine, an idiosyncratic one: we just have to listen to the live recording of the same symphony during the 1950s by the old Leo Blech (1871-1958) to be convinced of it...

<sup>13</sup> Quoted by Fritz Busch in his book *Der Dirigent* (1940) Zurich 1961

few indications). The result obtained by Furtwängler never gives the impression of being forced or artificial: the music flows away and develops naturally. If we look at the first printed edition prepared by Bruckner's former pupil Cyrill Hynais,<sup>14</sup> we can see that this one includes *many* tempo indications: the 2nd thematic group is indicated '*Gemäßigtes Hauptzeitmass*' (moderate main tempo), the coda (after an '*A Tempo*' opening) is indicated '*Beschleunigtes Hauptzeitmass*' (accelerated main tempo) and throughout the score we find indications such as '*etwas gedehnt*' (a bit stretched), '*Schnell*' (quick), '*Wieder ruhiger*' (calmer again) etc. This article is not the place for making a list of all these indications and their pertinence, but we can note that Furtwängler, consciously or not, 'followed' most of these indications, even if he does conduct the Haas edition for this performance.

### 3. Tempo Markings and Rubato Indications in the First Printed Editions and Their Pertinence

The indications in the first printed editions of Bruckner's symphonies, if not directly Bruckner's own<sup>15</sup>, give us written proof of what we noticed in the recordings documenting the Wagnerian method of conducting (please remember that all the conductors who premiered Bruckner's symphonies were Wagnerian: Hermann Levi, Hans Richter, Felix Mottl and of course Bruckner himself) and more particularly of the link between formal articulation and rubato.

#### Exposition of the Seventh Symphony's first movement:

1st theme: Allegro moderato (MM=58 for the minim):



*Cellos, bars 3 to 11*

2nd theme: Ruhig (MM=108 for the crotchet):



*First oboe, letter B*

3rd theme: Ruhig (MM=96 for the crotchet):



*Reduction, Letter E*

If we follow scrupulously the tempo indications of the Gutmann edition of 1885, the 1st theme must be clearly conducted in a moderate 2-beat measure, however the 2nd theme must be *slower* and

<sup>14</sup> Maybe with Bruckner himself in 1894 but as the publication was delayed in 1899, there is a reasonable doubt about it.

<sup>15</sup> We have tempo markings for the Fourth and Seventh Symphonies. Scholars do not agree about these markings. For Paul Hawkshaw, they are more than suspect. But for William Carragan, the markings in the Seventh Symphony 'definitely do come from Bruckner', and for Benjamin Korstvedt the markings in the Fourth Symphony 'were added in rehearsal in a different handwriting, possibly Hans Richter's.'

the 3rd still slower and both in 4-beat measure: these are the proportions found, for example, in Oswald Kabasta's recording of the symphony.<sup>16</sup>

But most of the time we hear the complete opposite: the 1st theme is clearly conducted in a moderate 4-beat (so it sounds like a broad '*Adagio*' introduction), the 2nd theme is faster and the 3rd theme even faster. This conception of tempo corresponds more to an overindulgent interpretation of the violoncellos' opening theme, attractive of course in some ways (especially in the movement's flight to different levels), but in the context of the overall conception it is *artificial* and indeed incoherent in its reversal of the tempo relations and of the respective characters that the composer wanted for the different themes.

This is one of the frequent misinterpretations discussed above that is typical of the equation Bruckner = Wagner = 'German' = Slowness and Solemnity.<sup>17</sup> Conductors therefore very often assimilate the indication *moderato* into a kind of *feierlich* (solemn) whereas the tempo should be based on the principal indication which is '*Allegro*.' And have they noticed that in fact the only 'Sehr feierlich' indication in this 1st movement is at letter W (bar 391 out of 443), that is to say at the beginning of the coda, not at bar 1?

Of course, these indications in the first printed editions can be considered 'suspect' because they are perhaps not directly from Bruckner's hand. But it is always possible that Bruckner could have asked one of his pupils or the conductor to write on the score some indications that he had given orally. This is confirmed by Josef von Wöss's statement that seems to be important since Wöss was employed as a proof-reader by Eberle and Universal in the 1890s and was involved in the publication of Bruckner's symphonies. Wöss was approached by Furtwängler in an open letter published in the *Neue Zürcher Nachrichten* on 23 June 1936, an excerpt of which is reproduced in Christa Brüstle's book *Bruckner und die Nachwelt*.<sup>18</sup> Wöss's response unfortunately relies solely on his own memory and his contribution has certainly been too easily dismissed. In his response, Wöss gives information about the publication since 1890 of Bruckner's works. He establishes that the *Stich-Vorlagen* of Bruckner's scores, with the exception of the First Symphony's Scherzo, were handwritten copies made by Josef Schalk, Löwe, Franz Schalk and Cyril Hynais. Wöss continues:

After correction, all *Abzüge* [proofs] together with the *Vorlagen* [manuscript copies] were always given to Maestro Bruckner and, after he had looked them through, were sent back by him with the note 'ready for printing.' Thus he was presented with all his works (with the exception of the Ninth) before they were printed. I can no more say today whether he made the last amendments himself or had them partly made by his pupils; still, I think I can remember – certainly I couldn't swear to it after more than 40 years – having seen notes here and there in Bruckner's hand in the *Vorlag-Partituren* [score manuscripts] as well as in the *Druckabzüge* [checked proofs].<sup>19</sup>

Comparing all these editions, it can be noted that they are similar in their use of tempo indications and their flexibility, despite the fact that they might have been 'revised' by different pupils close to Bruckner. Not being able seriously to imagine a coordinated conspiracy hatched among all Bruckner's students and editors for distorting the symphonies so that they fall completely apart, we can therefore both conclude that they correspond overall to a choice made in collaboration with the composer and that they must be taken seriously into consideration.

<sup>16</sup> We can also find similar proportions in the recordings of Volkmar Andreae with the Vienna Symphonic, those of Otto Klemperer with the Berlin Philharmonic and later with the Philharmonia, and the recording of Nikolaus Harnoncourt with the Vienna Philharmonic.

<sup>17</sup> Sir Roger Norrington has recently given (26/09/2008) an interpretation of this movement that can be understood as a reaction to the usual tendency of solemnity but that is also, alas, a caricature because of its great speed. He too does not take precise account of the tempo indications in the Gutmann edition, being too quick from the beginning (69/72 for the half-note) on the one hand and keeping almost inflexibly the same tempo for the whole exposition on the other.

<sup>18</sup> Christa Brüstle: *Anton Bruckner Und Die Nachwelt: Zur Rezeptionsgeschichte Des Komponisten in Der Ersten Hälfte Des 20. Jahrhunderts*, M & P Verlag für Wissenschaft und Forschung, 1998

<sup>19</sup> 'Nach erledigter Korrektur wurden sämtliche Abzüge mit den Vorlagen stets Meister Bruckner zugestellt und von ihm nach Durchsicht seinerseits mit der Bezeichnung 'Druckreif' zurückgesandt. Er hat also (mit der Ausnahme der 9.) alle seine Werke vor dem Druck vorgelegt erhalten. Ob er die Schlusskollationierung selbst vorgenommen oder teilweise von seinen Schülern hat besorgen lassen, kann ich heute nicht mehr sagen; doch glaube ich mich erinnern zu können – freilich vermöchte ich auch dies nach mehr als 40 Jahren nicht zu beenden – Eintragungen von der Hand Bruckners sowohl in den Vorlags-Partituren als in den Druckabzügen hie und da gesehen zu haben.'

### An example: the 2<sup>nd</sup> thematic group of the Finale of the Fourth Symphony

Below is a comparison between the indications contained in the 1880 and 1888 editions:

**Table 1**

		1880	1888	Propositions
From B (bar 93) bar 103	Ila	Noch langsamer (4/4) Ritard.	Die Viertel wie vorher die Halben. (4/4) Ein wenig zurückhaltend.	Noch langsamer (4/4) Ein wenig zurückhaltend.
From C (bar 105)	Ilb	A tempo	Belebter	Belebter
From bar 109 bar 124	Ilc		Noch etwas belebter.	Noch etwas belebter. Rit.
From D (bar 125)	Ilb1+Ilb2			A tempo
From bar 129 From bar 131	Ilc		Etwas gemächlich. Nach und nach etwas belebend	Etwas gemächlich. Nach und nach etwas belebend
From bar 139 bar 142	Ilb		A tempo. Rit.	A tempo. Rit.
From bar 143 bar 153	Ilc		A tempo. Rit.	A tempo. Rit.

The indications of the 1880 version show that this group must be played quasi “*a tempo sempre*”, with only two bars of *ritardando* at the end of the first phrase: this seems to us musically very poor. However, when one follows the indications of the 1888 version, the same music must be played with different tempos, embellished with several accelerations and *ritardando*. Moreover, in this version, the changing of tempo for each part creates different moods for each one of them (for example, the “*quasi-scherzando*” nature of the phrase Ilc which was absent from the 1880 version is here increased). All these indications seem to us pertinent.

Tables 2 & 3 compare a large range of recordings. Leaving personal taste and judgment aside, from these two tables we can draw the following conclusions:

1. The ‘historic’ conductors play this passage with an overall faster tempo than the ‘contemporary.’ Among these latter, Rögner (no 16) seems to be an exception, and Naito is apart because he conducts the 1888 version.<sup>20</sup>

2. More precisely and significantly, the ‘historic’ conductors use a greater latitude in tempi than the ‘contemporary’ and they do not at all hold back when in an *accelerando* (for example Furtwängler who uses it has the greatest latitude: from 66 to 120, a difference of almost 50 %). The majority of the ‘contemporary’ conductors do the opposite: most do not have almost any range, the strictest being Haitink (no. 15).

3. The biggest differences are observable in the ‘Ilc’ phrase: this passage headed ‘*Nach und nach etwas belebend*’ in the 1888 version is based on the repetition of the same motive over ten bars. We can notice that *all* the conductors in the first grid do this acceleration very clearly but that *most* conductors in the second do not, some even going as far as slowing down. Instead of a *scherzando*-like, joyful and elastic sequence, we now have a music that tends to pull and be mechanically repetitive ...

4. Almost all the ‘contemporary’ conductors follow the 1880 score with its absence of tempo indications ... All the ‘historic’ conductors, whatever the edition they use (1880 for Andreae, Jochum, Kabasta, Leinsdorf, Klemperer and Abendroth, 1888 for Furtwängler and Knappertsbusch), follow the indications of the 1888 version.<sup>21</sup> Of course one could object that they follow musical intentions which are perhaps not directly sanctioned by Bruckner; but do we have to conclude that they are *altogether* ‘musicologically’ wrong?

<sup>20</sup> We were particularly surprised to discover recently the recording of the 1888 version conducted by Jean-Philippe Tremblay: in this interpretation the conductor never follows the metronome markings of this edition! The sole question which comes to mind is: “What for, then?”

<sup>21</sup> Please pay attention to the version of Volkmar Andreae (no.5): it is the only version in which the conductor follows scrupulously the indications of the 1888 edition while conducting the 1878/80 version, and this is true for the complete movement.

**Table 2** “Historical” interpretations:

	1	2	3	4	5	6	7	8	9	10
<b>B</b>	MM= 92	76	80	66	100	92-100	80	88-92	84	80
<b>C</b>	100	96	92	84	108	100	88-92	108	92	88
<b>From bar. 109</b>	104/ 116	100 to 116	104 to 120	100 to 120	116 to 132	116 to 120	96 to 104	116 to 120	96 to 104	92 to 100
<b>D</b>	104	92	100	96	108	116	96	104	92	92
<b>From bar. 129 to 138</b>	104 to 116	96 to 108	104 to 116	96 to 116	100 to 112	116 to 120	96 to 108	104 to 116	92 to 100	92 to 108
<b>139</b>	104	92	108	104	96	112	96	112	88	108
<b>142</b>	Rit.	Rit.	Rit.	Rit.	Rit.			Rit.		
<b>143</b>	100-96	100	108 to 112	108	112	116	100	112	88	108

1. Jochum/ Staatsphilharmonie Hamburg -1939
2. Kabasta/ Münchner Philharmoniker -1943
3. Abendroth/ Rundfunk SO Leipzig -1949
4. Furtwängler/ Wiener Philharmoniker -1951
5. Andrae/ Wiener Symphoniker -1953
6. Knappertsbusch/ Wiener Philharmoniker -1955
7. Heger/ « Berlin Festival Orchestra » -19??
8. Jochum/ Berliner Philharmoniker -1965
9. Klemperer/ SOBR -1966
10. Leinsdorf/ BSO -1966

**Table 3** More ‘recent’ interpretations:

	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27
<b>B</b>	92	76	100/96	80/84	84	100	76/84	66/69	92	76	80/76	66	88/92	80/76	88	88	84
<b>C</b>	88	92	96	88	88	100	92	72	100	80	80	92	92	92	92	92	92
<b>From bar 109</b>	88-84	100 to 108	92 to 100	88 to 100	92 to 96	104 to 120	96 to 104	84 to 92	104	84 to 92	80 to 84	96 to 100	96-92	96 to 100	96 to 104	104 to 112	100 to 104
<b>D</b>	80	96	92	88	92	96	96	76	96	88	80	96	88	92	92	100	100
<b>Bar 129 to 138</b>	80 to 76	96 to 88	96 to 88	88 to 80/84	96 to 88	96 to 120	96 to 100	80 to 84	96 to 104	92	88 to 92	96 to 88	96 to 92	92 to 100	96 to 104	96 to 100	100
<b>139</b>	76	96	96	84	92	108	92	72	100	88	88	92	88	88	92	96	96
<b>142</b>			Rit.	Rit.					Rit.						Rit.	Rit.	
<b>143</b>	80	104	92-88	88	88	112	92	84	100	92	88	96- 100	92	100	96	104	100

11. Karajan/ Berliner Philharmoniker -1970
12. Kempe/ Münchner Philharmoniker -1972
13. Böhm/ Wiener Philharmoniker -1973
14. Karl Richter/ DSO Berlin -1977
15. Haitink/ Wiener Philharmoniker -1985
16. Rögner/ RSO Berlin -1987
17. Sinopoli/ Staatskapelle Dresden -1987
18. Celibidache/ Münchner Philharmoniker -1988
19. Tennstedt/ London Philharmonic -1989

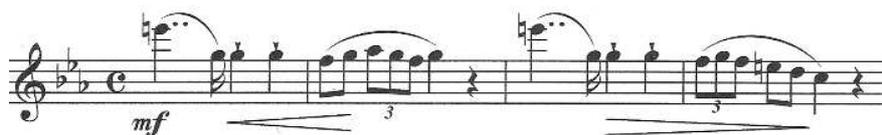
20. Abbado/ Wiener Philharmoniker -1990
21. Asahina/ Osaka Philharmonic -1993
22. Salonen/ LAPO -1997
23. Wand/ Berliner Philharmoniker -1998
24. Rattle/ Rotterdam Philharmonic -2000
25. Hamoncourt/ Wiener Philharmoniker -2003
26. Naito/ Tokyo New Symphony Orchestra -2005
27. Herreweghe/ Orchestre des Champs-Élysées -2007

One last remark: a look at the original version of this movement (1874)<sup>22</sup> indicates that this theme was originally thought as *alla breve* and *scherzando*. Here is the first motive of this theme (called ‘Iib’ in Table 1 above) as Bruckner initially wrote it in 1874:

*Flutes in the 1874 version (bars 105 to 108)*

We observe that Bruckner, in the 1880 version, modified the theme’s metric (from two to four beats) and transformed the quintuplets into an alternation of triplets and quavers, making it more flexible – we remember that this ‘Iib’ motive is indicated ‘*Belebter*’ (*more lively*) in the 1888 version:

<sup>22</sup> Moreover this movement is indicated as ‘*Allegro*’, that is to say a tempo clearly faster than those indicated in later editions (‘*Bewegt, doch nicht zu schnell*’ – ‘*Lively but not too fast*’ – in the 1880 version, and ‘*Mäßig bewegt*’ – ‘*Moderately fast*’ – followed by the metronomic marking 72 for the half note in the 1888 version). No other indication appears in the movement, but that does not mean that we cannot change the tempo for this second theme!



Flutes in the 1880 version (bars 105 to 108)

More significantly, we note that the next motive (named ‘Iic’ in Table 1) in the 1874 version contains a quintuplet of crochets that is quite tricky to realize:



First violins in the 1874 version (bars 111 to 112)

In 1880, Bruckner in this passage changed from two to four beats and suppressed the quintuplet (almost impossible to realize in a four-beat measure). In the 1888 version, this motive is indicated ‘*Noch etwas belebter*’ – ‘even livelier’:



First violins in the 1880 version (bars 109 and 110)

Of course, Bruckner transformed the metric of this passage, but it seems to us absurd to think that this theme must be played twice as slow, thereby totally changing the character of this theme, even if the metrical change evidently leads to the theme being slowed down. To respect the tempo indications of the 1888 version helps to find again part of the original *scherzando* character, which had entirely disappeared in the 1880 version.

#### 4. The Importance of the Historical Recordings and of the First Printed Editions: towards a true ‘Historically Informed Performance’?

However, most discussions of authenticity have failed to make clear the vital distinction between matters of sonority that are largely cosmetic - what instruments are used, how they are placed on the stage, and so on - and the far more fundamental matter of tempo, which is as central to a piece of music as the actual notes to be played. It is, of course, no insignificant matter whether a piece is played on the piano or the harpsichord, on valved or valveless brass instruments, on stringed instruments with steel or gut strings. But the tempo at which a piece is to be played - a question often lumped together with these others in discussions of authentic performance practice - is of a different dimension of significance.<sup>23</sup>

Conductors, who were recorded during the 1940s and the 1950s at a relatively old age, were so given to this practice of *tempo rubato* that we might wonder if it would have disturbed 19th century composers – or rather whether they would have considered such flexibility as normal and so having no need to be indicated. Remember what Arnold Schoenberg wrote in 1948:<sup>24</sup>

Today’s manner of performing classical music of the so-called ‘romantic’ type, suppressing all emotional qualities and all unnotated changes of tempo and expression, derives

<sup>23</sup> From Benjamin Zander’s extensive article on the interpretation of Beethoven’s Ninth Symphony: *The fundamental reappraisal of a classic* <http://benjaminzander.com/news/detail.asp?id=158>

<sup>24</sup> Arnold Schoenberg, *Style and Idea: Selected Writings of Arnold Schoenberg*. Edited by Leonard Stein, with translations by Leo Black. New York: St. Martins Press; London: Faber & Faber. 1975

from the style of playing primitive dance music [...] Music should be measured - there is no doubt. As an expression of man it is at least subject to such changes of speed as are dictated by our blood. [...] Change of speed in pulse-beats corresponds exactly with changes of tempo. When a composer has 'warmed up' he may feel the need of harmonic and rhythmic changes. A change of character, a strong contrast, will often require a modification of tempo. But the most important changes are necessary for the distribution of the phrases of which the segment is composed [...] To people who have never heard those great artists of the past who could venture far-reaching changes of every kind without ever being wrong, without ever losing balance, without ever violating good taste - to such people this may seem romantic.

The progressive use, after the end of World War II, of the Nowak and Haas editions of Bruckner's symphonies is certainly a reflection of the aesthetic that started dominating the 1950s, when the 'perfect' realization of the details of the score became an end in itself: at last all the 'truth' about Bruckner's symphonies revealed without the least bad taste or additions from an external hand! The perfectly hygienic score ... But was Bruckner in those manuscripts edited by Haas and Nowak really as meticulous and precise in his notation as a composer from the second half of the 20th century? The first composers who wrote exactly and manically everything in their scores were Piotr Tchaikovsky and Gustav Mahler. And during the first decade of the 20th century, when someone like Alban Berg, while composing a strict sonata-form (for example his Sonata, op. 1, composed in 1907, only eleven years after Bruckner's death), indicated many tempo markings in his scores (and very often by indicating 'Tempo I,' 'Tempo II' etc), we can easily imagine that, while doing it, he was simply and explicitly putting in the score all that had previously only been implied.

We can also notice that Bruckner's contemporary and rival Johannes Brahms indicated *accelerandi* and *rallentandi* in a manuscript before removing them for publication: indeed we find some markings that Brahms pencilled into the autograph score of his Fourth Symphony's finale, indicating tempo fluctuations for specific variations (we can listen perfectly to this tempo elasticity in the recordings of Max Fiedler – a conductor who knew Brahms well – conducting Brahms's Second and Fourth Symphonies). Brahms removed these markings before the publication of the score, but this certainly does not mean he had changed his mind about them. Brahms wrote about them in a letter to Joseph Joachim in January 1886: 'I have entered a few modifications in pencil in the score. These are desirable and useful in a first performance, even necessary... as long as a work is unknown to an orchestra (or a virtuoso).' <sup>25</sup> Once the interpreters knew the work perfectly, they modified the tempi naturally making those extra markings superfluous. This implied no doubt that Brahms expected interpreters to modify the tempo more than is indicated.

Another point deserves to be examined: the progressive 'appropriation' of Bruckner's music by the Nazi ideology in the 1930s. To celebrate German music's grandeur, this dogma needed slow and monumental interpretations.<sup>26</sup> A slow and steady interpretation of Bruckner's music was already advocated in Oskar Lang's book *Anton Bruckner, Wesen und Bedeutung* (Bruckner, Nature and Meaning)<sup>27</sup> in 1924 in the chapter 'Probleme der Wiedergabe,' (Problems of Interpretation) some years before the appearance of the new editions by Robert Haas. But while it is true that the new editions were to some extent linked to the political climate as is documented by Robert Haas's own preface to his edition of the Eighth Symphony,<sup>28</sup> it could appear a little bit exaggerated to see Nazi ideology as an explicit root for a new way of interpreting Bruckner's music. All the same, the new editions of the 1930s confirmed and helped to enforce a trend which had already existed much earlier and it is not impossible to consider the tidying of the scores made by Robert Haas as the search for a 'philosophical and pure truth' detached from any performance point of view. Nazi ideology therefore may have been one of Haas' motivations, who with Alfred Orel, was known to be an ardent Nazi long before the Anschluss.<sup>29</sup> There is no doubt that the new editions replacing the original publications

<sup>25</sup> « Ich habe einige Modifikationen des Tempos mit Bleistift in die Partitur eingetragen. Sie mögen für eine erste Aufführung nützlich, ja nötig sein... solange ein Werk dem Orchester (oder Virtuosen) fremd ist. »

<sup>26</sup> But things are not as simple as they may appear: indeed Oswald Kabasta, a conductor who conducted very moving and contrasted interpretations as we have seen, was a member of the Nazi party ...

<sup>27</sup> Oskar Lang, *Anton Bruckner. Wesen und Bedeutung*, Munich 1924. Oskar Lang (like the conductor Hans Weisbach, who also welcomed the appearance of the '*Originalfassungen*' during the 1930s) was close to the Nazi Party.

<sup>28</sup> In which the editor emphasizes Bruckner's reference to the German hero Michel.

<sup>29</sup> This is documented in the interview given by the eyewitness, Joseph Braunstein, to Benjamin Kortsvedt, published in *The Bruckner Journal*. Vol 3, no.1 March 1999

were the root cause for the massive change of performing style which occurred worldwide from the 1950s onward.

The tempo indications contained in the first editions consequently seem to us very important and must be used to reach certain objectivity when interpreting Bruckner's music. Of course, to confuse Schalk's revisions, cuts and re-orchestration on the one hand and tempo indications on the other hand must be avoided because the parameters are absolutely not the same. Every element in these scores should not be considered as *suspect*.

### 5. Perspectives for the Future?

The recent publication by the MWV of the 1872 and 1877 editions of the Second Symphony constitute from this point of view an exemplary model: indeed these editions restore the indications of tempo fluctuation contained in the first printed edition of 1892; moreover the editor, William Carragan, does not hesitate to add some of them in places where they are felt to be missing. A similar approach should be followed in future publications of 'interpretative' editions of other Bruckner symphonies. It would be up to the 'historically informed' (or not) interpreter to follow them (or to reject them). But if we seriously do take into account this important aspect of tempi and of their flexibility, would it not finally mean giving back to most of the music of the late romantic period and to Bruckner's in particular a significant part of its complexity and its expressive richness that many performers and scholars tend to ignore or even to erase?

*[...] interpreters must submit to the text, but don't have to be the slaves of blind submission, without any understanding. To look for a work's Urtext and to look for a good way of conducting is the same activity, which can't be summed up as following the signs as exactly as possible. When it comes to publishing or to performing, one should never forget to understand.*

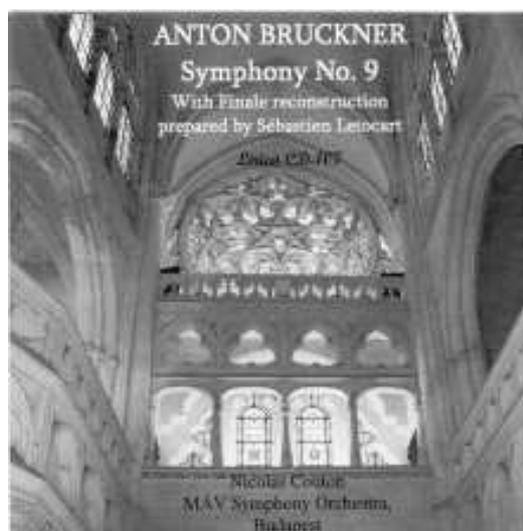
*Kurt Masur*<sup>30</sup>

Nicolas Couton  
Creil, France, 2008

With many thanks to  
Lionel Tacchini and Sébastien Letocart  
for their help and advice,  
and to John Soutter for his invaluable help  
for the English version of this text.

*Nicolas Couton is a conductor, and has just recorded, with the MÁV Symphony Orchestra of Budapest, Bruckner's Ninth Symphony with the Finale as completed by the Belgian composer Sébastien Letocart; this recording is available through John Berky's site [www.abruckner.com](http://www.abruckner.com).*

Nicolas Couton has a web-site at:  
<http://sites.google.com/site/coutonnicolas>



30. Extract from a recent interview concerning his interpretation of Beethoven's symphonies in relation with his editorial work for the Breitkopf editions. Théo Bélaud, "Après une lecture de Beethoven: Kurt Masur, bilan et entretien", <http://classiqueinfo.com/spip.php?article201&lang=fr>

**My completion of the Finale of Bruckner's Ninth Symphony:**  
**presentation text on the occasion of the first performance by**  
**MÁV Symphony Orchestra, Budapest / Nicolas Couton.**

**by Sébastien Letocart, composer**

(All timings given refer to the CD, *Lirica 107*, available from John Berky at [www.abruckner.com](http://www.abruckner.com))

I want to make it quite clear that my completion of the finale of Bruckner's Ninth Symphony is based strictly on Bruckner's own material. This I have orchestrated as faithfully and discreetly as possible. There are two main aspects to understanding the process of this completion:

Firstly, besides having to fill in some of the orchestration of the existing parts, there are six gaps in the development/recapitulation that have to be speculatively reconstructed by recreation of coherent links. The gaps are located

- i. at the transition between exposition and development (pedal tone on E: 7'11"-7'57"),
- ii. in the middle of the first part of the development (8'42"-8'55"),
- iii. at the end of the fugue (*stretto*: 11'13"-11'43"),
- iv. in the recapitulation at the transition to the third group (16'36"-16'47"),
- v. in the middle of the third group (choral theme played by the oboe: 17'40"-18'07") and
- vi. at the tense transition to the coda (18'38"-19'02").

My forthcoming thesis will give a bar-by-bar explanation of the musicological thinking and meaning behind my completion and additions, as well as giving details of the reconstruction phase.

Secondly, my elaboration of the coda, however, shares neither the same task nor the same concern about the question "what would Bruckner have done" because it is quite simply impossible to know or to guess. We have only a few sketches of and some vague testimonies (Heller, Auer and Graf) about the Finale's continuation, and we know nothing even about the precise number of bars, so these sources hardly give any idea of the global structure Bruckner had in mind. Nevertheless, I felt that this part of the finale had to be as important as those in the finales of the Fifth and Eighth Symphonies. My extrapolated coda in four parts (of 36, 28, 36 and 59 bars respectively), although only allowing itself to use the thematic contents and motives from the finale itself, in my construction is partly inspired by the codas of the the Fifth and Eighth Symphonies.

The coda begins with a long crescendo based on Bruckner's 24-bar sketch which is built on a tritonic progression and which is linked thematically to the very beginning of the movement. I prolong this to 36 bars by adding another 12 bars of my own that culminate with the quotation from the Eighth Symphony (first part: 19'06"-20'22").

The second part begins (20'23"-21'11") with the last appearance of the chorale, i.e. the third group's main theme, which is treated in the same manner as the Fifth Symphony with integrated quotations of the main themes of the opening movements of the Fifth (20'34"-20'39") and Seventh Symphonies (20'51"-20'57").

The third part (21'12"-22'21") begins with a four-bar sketch of Bruckner that recalls the coda (violins and brass) of the Fourth Symphony. The continuation is based on the *saltus duriusculus* (insistent repetitions of descending sixths and sevenths) of the finale's beginning (0'48"-1'04" corresponding to the passage in the coda: 21'32"-21'46"). It is followed by the same rhythmic and thematic progression as in the exposition of the first thematic group but elaborated from one of Bruckner's last sketches dated May 1896. It consists of a harmonic outline and a metrical structure of 16 bars (21'47"-22'21"). It is combined with the "heroic" motive (trumpets) that was heard for the first time at the end of the development (horns: 12'54"). The third part brutally ends on a climax dissonant chord (*parrhesia abruptio* at 22'15").

The fourth part, the "coda of the coda" (22'23"-24'43"), builds on a long and static D pedal, as Bruckner probably intended, which is a sort of mysterious and ethereal remembrance of the first movement's coda, being a long crescendo based on what I identify as the "Hallelujah theme" (2 Horns and 2 Wagner Tenor Tubas at 22'29"-23'11" and then after 2 trumpets at 23'12"-23'30"). As Richard Heller, Bruckner's doctor, testified, a majestic "Alleluia" was to conclude the Ninth Symphony. Indeed Bruckner explained to Heller that the finale had to end with "a song of praise dedicated to the dear Lord" based on a theme of the *second* movement. At the time Bruckner played passages of the

finale on the piano to Heller, however, was the order of the inner movements ‘scherzo-adagio’ or ‘adagio-scherzo’? We have neither a clear nor certain answer. In my opinion, this “Hallelujah” theme seems to find its origin in the trio of the Scherzo (violins 1, bar 53 letter B / *idem*, bar 205 letter H – cellos-bassoon 1, bar 113 letter D) and not in the Adagio.

Finally, the coda culminates on the same violent Neapolitan E flat dissonance as in the first movement and leads to a *coagmentatio* in D major of the four main themes of the work (fourfold piling-up at 24’04”), crowning the whole work exactly as in the Eighth Symphony. Note also that some small details have been rewritten or modified in the score of the whole movement after this recording was made.

Concerning this *coagmentatio*, Max Graf wrote after consulting some hypothetically lost manuscripts in the possession of Franz Schalk that there was “a ‘Hauptthema’ (whether the 1st or 4th movements’ is unclear but most probably the 1st), a ‘Fugenthema’ (certainly the Finale’s Fugue), a ‘Choral’ (also certainly the Finale’s) and the ‘Quintenthema’ of the *Te Deum* and once these four themes are even combined all together (*übereinandergestellt*), there is a quadruple superposition (*eine vierfache Thürmung*) as we find at the end of the Eighth Symphony.” Max Graf was a music critic and Max Auer, who also mentioned the same combination (probably repeating what he read from Graf), was a dilettante only. One can reasonably say that both these “amateurs” should not be considered as critical or musicological researchers. Furthermore, the idea of a *coagmentatio* of the four main themes of the symphony has now been discarded by the Australian musicologist, John Alan Phillips, who considers Auer’s and Graf’s writings about this subject not very relevant.<sup>1</sup>

However, having no satisfying alternative, the idea of a “Hallelujah” theme culminating with a coagmentation of the four main themes of the symphony remains for me the most structurally convincing and the most musically effective possibility. Two other combinations that use the *Te Deum* motive, the chorale, the 1st movement’s main theme and the fugue theme from the Finale as described by Graf/Auer have been easily realized but have been discarded because musically unsatisfying (see these two musical examples in my forthcoming thesis).

In a recent thesis,<sup>2</sup> John Alan Phillips broaches the subject about the substitution problem for the Finale as planned by Bruckner (who was extremely troubled about the idea of dying) in the middle of the third thematic group (recapitulation): a sudden transition for the insertion of the *Te Deum* ... Obviously, this solution cannot seriously be taken into account because of the question of the proportions and musical coherence: the duration of the *Te Deum* is approximately 25 minutes. What would such an “intrusion” mean after hearing  $\frac{3}{4}$  of the finale (about 18 to 20 minutes)? I think we can understand it as a kind of capitulation by the composer after realizing that because of his ill health he could not simply elaborate the coda sufficiently and that he could not revise the work right from beginning to end as was once his practice and with which he had been struggling for two years; now he could never manage to fix his ideas in a fully satisfactory musical form without a lot of extra work. Indeed this finale can sometimes leave the same impression of a work “not fully arrived at” or of a state “still to be realized” like the first versions of the Third (1873-74) Fourth (1874) and Eighth Symphonies (1887). The reasons for the difficulty in finishing his Ninth Symphony were probably a combination of physical and mental disorders. Nonetheless, this music still fascinates, although it is incomplete, as much by its grandeur and its power as by the wrenching enigma of its incompleteness. We acknowledge the same problem with another extraordinary symphony which, left unfinished at the composer’s death and although entirely sketched out, leaves this strange and enigmatic feeling of a process held forever in suspension. Of course, I mean the Tenth Symphony of Mahler.

Sébastien Letocart (1975 - ) gained first prize for organ, history of music, harmony and analysis at the Royal Conservatory of Liège (Belgium). An autodidactic composer, his works so far include a Mass in D for large choir, 2 Missa Brevis, Prelude and Fugue in G for organ, 3 orchestral works: ‘Humoresque’ (« Hommage » to Carl Nielsen’s 6th symphony), ‘Scherzo fugato’ (quadruple fugue and trio), and ‘Ricercar’ (for solo violin and orchestra), a string quartet and ‘Swinging Toccata’ for string orchestra. He has a forthcoming project to orchestrate Debussy’s 2 books of Images for piano.  
Web address: <http://users.skynet.be/sebastien.letocart/index.htm>

1. John A. Phillips - *Bruckner’s Ninth Revisited* Thesis, University of Adelaide, 2002 ; “Source (lost) of a *Themenüberlagung*” §3.1.10, E/138, II. and “*The Themenüberlagung*” in §3.3.7

2. John A. Phillips - *Bruckner’s Ninth Revisited* Thesis, University of Adelaide, 2002 ; in §3.3.8

## Symphony No. 5 - Original Concepts. 1876

Takanobu Kawasaki writes to correct an item in the Concert Listings in the last issue, Nov. 2008, noting a performance of the 5th Symphony conducted by Akira Naito, 17 November 2008. The location of this concert was at Tokyo Opera City Concert Hall, (not Tokyo Metropolitan Art Space as we reported), but more importantly, this was the world premiere performance of 'Original Concepts' of the 5th Symphony in an edition by Takanobu Kawasaki, not a '2. Fassung' as printed. Apologies for reproducing these errors from our original sources.

Bruckner completed a 'first draft' of the 5th Symphony in May 16th 1876, then worked on a final revision in 1877-8. Dermot Gault in an e-mail to Raymond Cox clarifies exactly what was being performed by The Tokyo New City Orchestra:

The 1876 first 'version' of Bruckner's 5th Symphony is only partly recoverable - through what can be seen of the original state in the manuscript, Mus. Hs. 19.477 and three original bifolios from the finale.

Takanobu Kawasaki deliberately calls his version 'first concepts' - plural. He acknowledges that the version we now have was the outcome of several work phases. It can be seen, in several places in the manuscript, that the original has been revised more than once. Relating these changes to any specific phase in Bruckner's revision process is a lot harder, although it does seem that changes relating to regular phrasing, resulting in the omission or addition of individual bars, were made as part of the periodic revision, what Bruckner elsewhere referred to as his 'rhythmic revision', finished early in 1878. Other changes could have been made as part of the initial composition process.

Very little material survives apart from the manuscript, Mus. Hs. 19.477. There is also Mus. Hs. 3162, which contains an early version of bifolios 21-23 in the finale (and which have been published in the Haas / Nowak Revisionsbericht). Kawasaki believes these bifolios to be an early, pre-first version draft, and that the version of bifolios 21-23 in 19.477 belong to the original 1876 version. He does however agree that bifolio 19 was added in the revision stage.

This score is not intended to be an 'original version', but is instead an attempt to recover as much of the earlier stages of the work as can be seen from 19.477 and the 3 bifolios in 3162. He confines himself, for the most part, to restoring those details that can still be seen, and there is very little in the way of 'reconstruction'. He cites bars 195-205 of Finale (the quiet passage preceding the fugue), where one can see that something has been erased in the horn part; his suggestion that it may have been the chorale / fugue theme seems apt.

A further interesting aspect of this performance was Takanobu Kawasaki's ideas with respect to tempo relationships between the movements, most drastically the adoption of 'the same tempo' for the Adagio and Scherzo.

Kawasaki also has his own ideas about the tempo relations in the Adagio, as shown in the metronome markings in his score, but admits that Maestro Naito 'did not follow my ideas..He takes <ABAB>as alla breve and <lastA> as C' - taking the tempo directions in the Haas edition very literally.

In the performance by the Tokyo New City Orchestra and Akira Naito the Adagio is a mere 11 mins long, the Scherzo 13 mins. The performance should become available on Delta CD, as have Akira Naito and the Tokyo New City Orchestra's other pioneering Bruckner performances.

Thanks to Takanobu Kawasaki and Dermot Gault for providing this information.

## Letters to the editor

From John Berky - [www.abruckner.com](http://www.abruckner.com)

This is not so much a correction, but more of an explanation to a listing in the CD ISSUES – OCT 2008 in the last Bruckner Journal.

Howard Jones and John Wright list the new Orfeo CD release of the Bruckner Symphony No. 8 (Karajan/VPO – Salzburg 28.07.57) as a new issue. This Orfeo release (C773084L) is correct in being the first label to offer this recording for what it actually is – a performance given in Salzburg on that date. However, it appears that the same recording was offered on an Andante.com CD Set (nla) where the date of the performance (with the same forces) was listed as 17.04.57 in the Vienna Musikverein. I contacted ORF and the producer Gottfried Krauss contacted me and he recalls that Andante had great difficulties with the tape of the 17.04.57 performance and may have needed to substitute sections of the Salzburg performance to produce the CD set. It could well be that they ended up substituting the whole performance because timings are exactly the same and the performance appears (after several spot checks) to be the same. Herr Krauss assures me that the Orfeo set contains the 28.07.57 Salzburg Performance.

\* \* \* \* \*

A letter received under the pseudonym 'Plautus the cat'\*

### Symphony No. 7: a textual discrepancy.

In the first movement of Symphony No. 7, my Eulenburg miniature score, 465, ed. Altmann. c. 1930, (for which I make no apologies) has, at bars 305-6 (p.32), the following in the first clarinet (I give actual pitch):



Recordings by Herbert Blomstedt (Dresden Staatskapelle), Barbirolli (Hallé 1967), Eugen Jochum (Dresden Staatskapelle) have a C instead of a D halfway through the second bar, thus:



This makes the falling arpeggio figure (bar 2 in the second example) into a dominant 7th broken chord of G major, instead of a chord of D major (note I say 'chord' and not 'key'), which *could* be said (I do not categorically say it) to be syntactically illogical, as the next chord is not the dominant of C major, or the tonic of G major, implied by the presence of the C.

Now Karl Böhm (Vienna Philharmonic, 1977) and Herbert von Karajan (Berlin Philharmonic) are as per the first example above, being a pure arpeggio of D major, which is consistent with the 'pure' D major (in bars 307-8 E flat major) for the main theme (i.e. the opening theme of the whole work) in the bass. So how did the 'impure' dominant 7th note C, as in the second example, marked with an asterisk, creep in? Would some obliging musicologist tell us what Bruckner actually wrote?

\*Plautus made an earlier appearance in *Mother and Son*, a novel by Ivy Compton-Burnett.



### **IAN BERESFORD GLEAVES: BRUCKNER STUDY/APPRECIATION DAY**

Under the auspices of The Music Club of London, Ian Beresford Gleaves will be conducting a Study/Appreciation Day on Bruckner on June 13th. It will be held at the Swedenborg Hall, Bloomsbury, London UK. Details are yet to be confirmed, but will be available from The Music Club of London  
Their web-site: [www.musicclublondon.com](http://www.musicclublondon.com)

### Bruckner and Beer for Nézet-Séguin

The Canadian conductor Yannick Nézet-Séguin has a full diary until March 2013, reports Jonathan Ray in *The Daily Telegraph* 5/9/08 "I am busy, " he says with a modest smile. "But I feel so privileged that the great orchestras want me. My work is emotionally and physically draining, especially conducting Bruckner - my goodness. But I am young, optimistic and love both the music and the travel." He also loves his wine and, it must be said, his beer. Nézet-Séguin is about as far from being the overbearing, demanding maestro as it is possible to be. Yet he is firm about one thing: there must be an ice cold beer waiting for him in the dressing room after each concert. [It is to be hoped that this expectation doesn't influence the tempi chosen for the closing pages...]

### The Smell of Bruckner's 9th

An unexpected example of synaesthesia found in a review in *The Daily Telegraph*, 11/10/08, of the book *Perfumes* by Luca Turin and Tania Sanchez: "Kate Colquhoun hails a magnificent book that could do for the perfume industry what the best guides do for wine... *Amouage*, like Bruckner's ninth symphony, is 'about texture rather than structure, a hundred flying carpets of scent overlapping each other... as if Joy had eloped with Scheherazade for a thousand and one nights of illicit fun.' Doesn't that make you want to smell it for yourself?"

### Bruckner in residence...

#### ...at Sheafhayne Manor, Yarcombe, Devon

It is doubtful that even in his wildest and most optimistic imaginings the composer ever dreamed that in an historic manor house in southwest England a group of nearly 40 people would sit down after dinner one Friday evening to listen attentively to his 'student symphony' in F minor! But indeed this is what happened under the auspices of Terry Barfoot's 'Arts in Residence' Bruckner weekend. Much gratitude is due to Terry for setting up this event and prefacing his introductory remarks with the announcement that Bruckner is, 'without equivocation, my favourite symphonic composer'. Few of those attending were in any sense 'Brucknerians' and many were hearing the music for the first time. There could hardly have been a better introduction.

The Saturday was devoted to examination of the Third Symphony, which Terry presented in terms of its thematic characteristics and structure, with comments on its orchestration, the various versions, supported by other contextual observations - and he proved himself to be a virtuoso of the CD player, producing examples from anywhere in the symphony at the drop of a hat. After his presentation, each movement was played in its entirety. It was a sunny weekend, a precious thing indeed this summer, and the open windows allowed the occasional happy counterpoint of birdsong. After dinner we sat and listened to a recording of the String Quintet, which made a perfect finish to an interesting day.

On Sunday the Fifth Symphony was brought into focus, which meant that the weekend came to a glorious close with the Finale. Those who attended seemed happy to be exposed to such an intensive and unrelieved presentation of Bruckner's music, but they were supported by outstanding catering and the provision of a considerable variety of fine wines, which I suspect in some cases excited more interest and delight than the music! Any readers interested in other similar events should phone 02392 383356, write to 'Arts in Residence', 25 Mulberry Lane, Cosham, Portsmouth, PO6 2QU, or investigate the web-site at [www.artsinresidence.co.uk](http://www.artsinresidence.co.uk).

#### ...at Haddenham, Ely

Bruckner would also have been equally amazed to have found his music having a part to play when Sarah and Johnnie Shippey celebrated their 60th birthdays with a hundred friends in a marquee in their back garden. Framed by music for two guitars and the spellbinding activities of a conjuror was a splendidly moving performance by the choir "Cadenza" from Ely of Bruckner's motet *Locus iste*.

#### Greatly appreciated donations have been received from:

George Banks - Bromley, Kent	Michael Cucka - Bristol, Connecticut
Jorge Fernandes - Pacode Arcos, Portugal	Paul Gibson - Bexley, Ohio
Geoffrey Gill - Worcester Park, Surrey	Holger Grintz - Köln, Germany
Gerard Robello - Wilmslow, Cheshire	Tony Newbould, Kings Langley, Herts.
Dr. Franz Scheder - Nürnberg, Germany	Michael Toohey - Brisbane, Australia
Paul Whitaker - Orpingto, Kent	Sven-Arild Widen - Malmö, Sweden
David Wilson - Manchester	David Woodhead - Leatherhead, Surrey
John Wright - Leiston, Suffolk	

Some concert reviews, including that of an excellent performance of Bruckner's 4th by the Philharmonia with Christoph von Dohnanyi in London, 30 Oct 2008, and CD reviews, had to be excluded from this issue because of lack of space. They will be considered for publication in the next issue.

**UK Concerts***(March - June 2009)*

5 March 7.30 pm Glasgow City Halls 0044 (0)141 353 8000

**Harvey** - Speakings**Bruckner** - Symphony No. 9

BBC Scottish Symphony Orchestra / Ilan Volkov

14 March 7.30 pm Oxford: Town Hall 0044 (0)1865 305 305

**Strauss** - Oboe Concerto**Bruckner** - Symphony No. 9

Oxford Symphony Orchestra / Robert Max

15 March 3.30 pm London Barbican Centre 0207638 8891

**Schumann** - Piano Concerto**Bruckner** - Symphony No. 9

Amsterdam Concertgebouw Orchestra / Bernard Haitink

20 April, 7.30 pm London Barbican Centre 0207638 8891

**Bartok** - Piano Concerto No. 2**Bruckner** - Symphony No. 5

London Symphony Orchestra / Daniel Harding

23 April, 7.30 pm, Aberdeen, Music Hall, 0044 (0)1224 641122

25 April, 7.30 pm Glasgow, Royal Concert Hall 0044 (0)141 353 8000

26 April, 6 pm, Edinburgh Festival Theatre 0044 (0)131 529 6000

**Dvorak** - Scherzo Capriccioso**Schwertsik** - Divertimento Macchiato**Bruckner** - Symphony No. 6

Royal Scottish National Orchestra / Kristjan Järvi

30 Apr. 7 pm Barbican Centre, London 0044 (0)207638 8891

**Wagner** - Parsifal: Overture, Good Friday Music**Bruckner** - Mass No. 3 in F min

BBC Symphony Orchestra / Jiří Bělohávek

8 May, 7.45 pm, Belfast, Ulster Hall 0044 (0)28 9033 4455

**Beethoven** - Egmont Overture**Sibelius** - Violin Concerto**Bruckner** - Symphony No. 6

Ulster Orchestra / Kenneth Montgomery

**International Concert Selection***(March - June 2009)**Listed alphabetically by conductor***Herbert Blomstedt**

Mozart - Piano Concerto K595 Bruckner - Symphony No. 9

National Symphony Orchestra, Washington

19 March 7 pm; 20, 21 March 8 pm, Kennedy Center, Washington,  
001 202 4674600

Mozart - Symphony No. 34 Bruckner - Symphony No. 9

Symphonieorchester des Bayerischen Rundfunks

7, 8 May 8 pm, Philharmonie, Gasteig, München 0049 (0)8954 818181

Mozart - Piano Concerto K503

Bruckner - Symphony No.2 (1872 version)

Tonhalle Orchester Zürich

13, 14 May, 7.30 pm Zürich Tonhall 0041 44206 3434

**Ivor Bolton**

Schmidt - Concerto grosso Bruckner - Symphony No. 8

Mozarteum Orchester Salzburg

15, 16 April, 7.30 pm, Salzburg, Großes Festspielhaus, 0043 662 840310

**Marcus R Bosch**

Bruckner - Symphony No. 6

Sinfonie Orchester Aachen

1 June, 11 am, Aachen, Kirche St Nikolaus 0049 (0)241 4784 244

**Pierre Cao**

Bruckner - Te Deum Borodin - Polovtsian Dances

Choir, Orchestra of Dijon Opera

21 June, 3 pm, L'Opéra de Dijon 003 (0)38048 8282

**Myung-Whun Chung**

Bruckner - Symphony No. 7

Orchestra dell'Accademia Nazionale di Santa Cecilia

May 9 6 pm, 11 May 9 pm, 12 May 7.30 pm,

Auditorio Parco della Musica 0039 063700106

**Thomas Dausgaard**

Strauss - Oboe Concerto

Bruckner - Symphony No. 2 (1877 version)

Wiener Symphoniker

29, 30 April, 7.30 pm, Vienna: Konzerthaus 0043 1242 002

**Christoph von Dohnányi**Henze - Violin Concerto No. 3, 3 Portraits from *Doktor Faustus*

Bruckner - Symphony No. 9

NDR Sinfonieorchester

7 March, 8 pm, Bremen, Die Glocke, 0049 (0)421 33 66 99

8 March, 7.30 pm, Lübeck Music and Congress Centre 0049 (0)451

7904 400

Wolf - Goethe &amp; Mörike Lieder for baritone

Bruckner - Symphony No. 9

NDR Sinfonieorchester

24 May, 8 pm, Hamburg, Laeiszhalle, 0049 (0)4034 6920

26 May, 8 pm, Prague, Smetana Hall 0042 (0)222 002101

**Christoph Eschenbach**

Mahler - Kindertotenlieder

Bruckner - Symphony No. 9

Orchestre de Paris

1, 2 April, 8 pm, Paris: Salle Pleyel 0033 (0)14256 1313

Strauss - Final scene from Capriccio; Bruckner - Symphony No. 9

Orchestre de Paris, Renée Fleming

9 May, 8 pm, Hamburg, Laeiszhalle, 0049 (0)4034 6920

11 May, 8 pm, Copenhagen, Koncerthuset, DR Byen 0045 3520 6262

12 May, 7.30 pm Oslo, Konserthus 0047 23 113111

14 May, 7.30 pm, Göteborgs Konserthus 0046 (0)31726 53 10

15 May, 7.30 pm, Stockholm, Konserthus 0046 (0)850 667788

Mozart - Symphony No. 35 'Haffner' Bruckner - Symphony No. 7

Los Angeles Philharmonic

28, 29 May, 8 pm, 30, 31 May 2 pm, Los Angeles, Walt Disney Hall

001 323 850 2000

**Asher Fisch**

Bloch - Baal Shem Suite

Hubay - Scenes de la Csarda, Nos. 4 &amp; 5

Bruckner - Symphony No.6

Beogradska Filharmonija 00381 (0)11 2623 184

6 March, 8 pm Belgrade, Kolarac Foundation Hall,

**Hans Graf**

Mozart - Sinfonia Concertante K364 Bruckner - Symphony No. 7

Colorado Symphony Orchestra

6, 7 March 7.30 pm, 8 March 2.30 pm, Denver, Boettcher Concert Hall,

001 303 623 7876

Bruckner - Mass No. 2 in E minor Brahms - Piano Concerto No. 2

Houston Symphony Orchestra

12, 13 March 8 pm, 15 March 2.30 pm, Houston, Jesse H. Jones Hall

001 713224 7575

Brahms - Double Concerto

Bruckner - Symphony No. 7

Boston Symphony Orchestra

19, 21, 24 March 8 pm, 20 March 1.30 pm Boston, Symphony Hall, 001

617-638-9289

**Heinz-Hermann Grube**

Bruckner - Symphony in D minor, 'Die Nullte'

"Philharmonic Open" Projektorchester

21, 22 March, open rehearsals, 22 March 5 pm 0049 (0)5221 98380

Herford, Studio der Nordwestdeutschen Philharmonie,

**Raoul Grüneis**

Hindemith - Mathis der Maler Bruckner - Mass No. 3 in F minor

Philharmonisches Orchester Regensburg

2 March, 7.30 pm, Audimax, Theater Regensburg 0049 (0)941 5072424

20 April, 7.30, Velodrom, Theater Regensburg 0049 (0)941 5072424

**Bernard Haitink**

Schumann - Piano Concerto  
 Bruckner - Symphony No. 9  
 Amsterdam Concertgebouw Orchestra  
 4, 5 March 8.15 pm, 8 March 2.15 pm  
 Amsterdam, Concertgebouw 0031 (0)20 6718345  
 15 March 3.30 pm, London Barbican Centre 0207638 8891

Bruckner - Symphony No. 8  
 Chicago Symphony Orchestra  
 16, 18 April 8 pm, 17 April 3.30pm, 21 April 7.30 pm  
 Chicago, Symphony Center 001 312 294 3000  
 2 May 8 pm, New York, Carnegie Hall, 001 212247 7800

**Philippe Herreweghe**

Brahms - Variations on a Theme by Haydn  
 Bruckner - Symphony No. 4 (1878/80)  
 Royal Flemish Philharmonic  
 26 June, 8 pm (venue tbc) 0032 (0)3213 5434  
 5 July 8.15, Amsterdam, Concertgebouw 0031 (0)20 6718345

**Elihu Inbal**

Mozart - Piano Concerto K271  
 Bruckner - Symphony No. 3 (1873 version)  
 Berner Symphonie Orchester  
 5, 6 March, 7.30 pm, Bern, Kultur-Casino 0041031 329 52 52

**Marek Janowski**

Mozart - Piano Concerto K 503 Bruckner - Symphony No. 7  
 Berlin Radio Symphony Orchestra  
 16 May, 8 pm, Stadthall, Aschaffenburg 0049 (0)30 202 98715  
 17 May, 6 pm Essen Alfried Krupp Saal, Philharmonie 0049 (0)2018122 8801

**Neeme Järvi**

Beethoven - Piano Concerto No. 5 Bruckner - Symphony No. 7  
 New Jersey Symphony Orchestra 001 973.624.3713  
 1 May 8 pm, Princeton, Richardson Auditorium  
 2 May 8 pm, 5 May 1.30 pm, Newark, New Jersey Performing Arts Center; 3 May 3 pm, New Brunswick, State Theatre

**Paavo Järvi**

Bruckner - Symphony No. 5  
 hr-Sinfonieorchester (Hessische Rundfunk)  
 2, 3 April 8 pm, Frankfurt am Main, Alter Oper 0049 (0) 6913 40400  
 17 May, 7.30 pm Maribor, Slovenia, Narodni Dom 00386 (0) 2294 4000  
 18, 19 May, 7.45 pm Graz, Stefaniensaal, 0043 316 80 490  
 20 May, 8 pm, Ljubljana, Cankarjev Dom 00386 (0)1 2417 299  
 23 May, 7.30 pm, Vienna: Musikverein 0043 1505 8190  
 25 May, 7.30 pm, Salzburg, Großes Festspielhaus, 0043 662 840310

**Carlos Kalmar**

Mendelssohn - Violin Concerto Bruckner - Symphony No. 7  
 Oregon Symphony Orchestra 001 503228 1353  
 16, 17 May, 7.30 pm, 18 May, 8 pm, Portland Performing Arts Center

**Theodore Kuchar**

Janáček - Zarlivost (Jealousy) Overture  
 Strauss - Till Eulenspiegel  
 Bruckner - Symphony No. 8  
 Janáček Philharmonic Ostrava  
 14, 15 May, 7 pm, Ostrava, City Cultural Centre 00 420 597 489 259

**Fabio Luisi**

Berg - Violin Concerto Bruckner - Symphony No. 7  
 Webern Symphonie Orchester  
 17 May, 11 am, Vienna: Musikverein - 0043 1505 8190

**Cristian Mandeal**

Bruckner - Symphony No. 8  
 Sjællands Symfoniorkester  
 23 April, 7.30 pm, Hillerød, Frederiksborg Centret 0045 3315 1012  
 24 April, 7.30 pm Copenhagen, Tivolis Koncertsal, 0045 3315 1012

**Andrew Manze**

Beethoven - Piano Concerto No. 4 Bruckner - Symphony No. 4  
 Helsingors Symfoniorkester  
 14 May, 7.30 pm Helsingborgs, Konserthus 00358 9 (0)4210 4280

**Kurt Masur**

Mendelssohn - Symphony No. 4  
 Bruckner - Symphony No. 4 (1878/80)  
 Tonhall Orchester Zürich  
 9, 10, 11 June, Zürich Tonhalle 0041 44206 3434

**Zubin Mehta**

Wolf - Italian Serenade; Marx - Songs  
 Bruckner - Symphony No. 9  
 Vienna Philharmonic Orchestra  
 3 March, 8 pm, Los Angeles, Walt Disney Hall 001 323 850 2000

**Ivo Meinens**

Bruckner - Symphony No. 4  
 Limburgs Symfonie Orkest 0031 (0)43 3505555  
 13 June, 7.30 pm Maastricht, Theater aan het Vrijthof

**Ingo Metzmacher**

Wagner - Lohengrin Prelude  
 Mahler - Kindertotenlieder  
 Bruckner - Symphony No. 7  
 Deutsches Symphonie Orchester Berlin  
 6 March, 8 pm Hong Kong, HK Cultural Centre 00 852 2734 2009

**Kent Nagano**

Hetu - Variations on the 'Elvira Madigan' theme  
 Mozart - Concerto for 3 pianos, K242  
 Bruckner - Symphony No. 7  
 Orchestre symphonique de Montreal 001 514 842 2112  
 22 May, 8 pm, 24 May, 2.30 pm, Montreal, Salle Wilfrid-Pelletier

**Sir Roger Norrington**

Stravinsky - Violin Concerto  
 Bruckner - Symphony No. 7  
 Radio-Sinfonieorchester Stuttgart des SWR  
 15 March 11 am, Luxembourg, Philharmonie 00352 26322632  
 17 March 7.30 pm, Vienna: Konzerthaus 0043 1242 002

**Sakari Oramo**

Bruckner - Symphony No. 3  
 Finnish Radio Symphony Orchestra  
 16 March, 7 pm, Helsinki, Johanneksen kirkko. (admission free)

Schubert - Intermezzo from Rosamunde

Schubert/Liszt - Wanderer Fantasy

Bruckner - Symphony No. 3

Finnish Radio Symphony Orchestra

27 March, 8 pm, Dortmund, Konzerthaus 0049 231 22696 200

**Peter Oundjian**

Bach - Piano Concerto No. 1, BWV 1052  
 Bruckner - Symphony No. 8  
 Toronto Symphony Orchestra  
 29, 30 April, 8 pm, Toronto, Roy Thompson Hall 001 416 872 4255

**Krzysztof Penderecki**

Bruckner - Te Deum  
 Penderecki - Te Deum  
 Orchestre Philharmonique de Nice  
 20 June, 8 pm, Nice, Opéra de Nice 033 (0)49217 4079

**Rudolf Piehlmayer**

Pfitzner - 3 preludes from Palestrina; Strauss - 4 Last Songs  
 Bruckner - Symphony No. 2 (1877)  
 Philharmonisches Orchester Augsburg  
 16, 17 March, 8 pm Augsburg, Kongresshalle 0049 (0)821 3244900

Bruckner - Symphony No. 8 (1890)

Philharmonisches Orchester Augsburg

15, 16 June, 8 pm Augsburg, Kongresshalle 0049 (0)821 3244900

**Ari Rasilainen**

Beethoven - Violin Concerto  
 Bruckner - Symphony No. 4  
 Staatsphilharmonie Rheinland-Pfalz  
 22 March, 8 pm, Pirmasens, Festhalle 0049 (0)621 609 9911  
 23, 24 March, 8 pm, Ludwigshafen, BASF Feierabendhaus

**Sir Simon Rattle**

Strauss - Lieder (13, 15 March)  
 Mendelssohn - Violin Concerto (14 March)  
 Bruckner - Symphony No. 8  
 Rotterdams Philharmonisch Orkest 00 3110 2171717  
 13, 14 March 8.15 pm, 15 March 2.15 pm Rotterdam, De Doelen,

Mozart - Piano Concerto K503 Bruckner - Symphony No. 8  
 Philadelphia Orchestra  
 7, 9 May 8pm, 8 May 2 pm, Philadelphia, Kimmel Center for the  
 Performing Arts 001 215893 1999

**Petri Sakari**

Gade - Hamlet Overture Mendelssohn - Violin Concerto No. 2  
 Bruckner - Symphony No. 2  
 Turku Philharmonic Orchestra  
 2 April, Turun konserttitalo, 00358 262 0818

**Hans Martin Schneidt**

Brahms - Tragic Overture, Naenie, Schicksalslied  
 Bruckner - Te Deum  
 Kanagawa Philharmonic Orchestra  
 13 March, 7 pm, Yokohama Minatomirai Hall 0081 (0)45682 2000

**Gerard Schwarz**

Grieg - Piano Concerto Bruckner - Symphony No. 3  
 Seattle Symphony Orchestra  
 March 26 7.30 pm, 27 1 pm, 28 8 pm, 29 2 pm, Seattle Symphony,  
 Benaroya Hall 001 206 215 4747

Mozart - Piano Concerto K488 Bruckner - Symphony No. 3  
 Melbourne Symphony Orchestra 00613 1300 136166  
 28, 29 May 8 pm, 30 May 2 pm, Melbourne, Arts Centre

**Christopher Seaman**

Mozart - Piano Concerto K595 Bruckner - Symphony No. 4  
 Prague Radio Symphony Orchestra 0042 (0)227 059 227  
 8 June, 10 am (public rehearsal), 7.30 pm Prague, Rudolfinum

**Peter Serpenti**

Bruckner - Mass No. 3 in F minor  
 Limburgs Symfonie Orkest 0031 (0)43 3505555  
 15 May, 8.15 pm, Maastricht, Theater aan het Vrijthof

**Stanislaw Skrowaczewski**

Brahms - Variations on a Theme by Haydn  
 Mozart - Piano Concerto K 537  
 Bruckner - Symphony No. 1  
 Yomiuri Nippon Symphony Orchestra  
 8 March, 2 pm, Tokyo Metropolitan Art Space 0081 3 59851707  
 9 March, 7 pm, Tokyo Suntory Hall 0081 3 3584 9999

**Hubert Soudant**

Takemitsu - Requiem for Strings Bruckner - Symphony No. 9  
 Tokyo Symphony Orchestra  
 29 March, 2 pm, Tokyo Opera City 0081 3 5353 9999

**Ed Spanjaard**

Bruckner - Symphony No. 8  
 Limburgs Symfonie Orkest 0031 (0)43 3505555  
 1, 2 May, 8.15 pm, Maastricht, Theater aan het Vrijthof

**John Storgårds**

Kaipainen - Symphony No.2 Mozart - Piano Concerto K488  
 Bruckner - Symphony No. 9  
 Tampere Philharmonic Orchestra  
 22 May, 7 pm, Tampere, Finland, Tampere Hall, 00358 600 9 4500

**Christian Thielemann**

Mozart - Violin Concerto No. 5 Bruckner - Symphony No. 3 (1873)  
 Münchner Philharmoniker  
 23, 24 April 8 pm, 25 April 7 pm, 26 April 11 am, München  
 Philharmonie 0049 (0)8954 818181

Bruckner - Symphony No. 8  
 Münchner Philharmoniker  
 28 May, 7.30 pm Vienna: Musikverein 0043 1505 8190

**Yaron Traub**

Bruckner - Symphony No. 8  
 Orquestra de Valencia 0034 (0)93 2479300  
 7 March 7 pm, 8 March 11 am Barcelona, l'Auditori

Strauss - 4 Last Songs  
 Bruckner - Symphony No. 9  
 Orquesta Nacional Rusa  
 15 May, 7.30 pm Valencia: Palau de la Musica 003496 3375020

**Mario Venzago**

Beethoven - Piano Concerto No. 4  
 Bruckner - Symphony No. 3 (1889)  
 Baltimore Symphony Orchestra 001 410783 8000  
 1 May 8 pm, 3 May 3 pm, Baltimore, Joseph Meyerhoff Symphony Hall  
 2 May 8 pm, Strathmore, Music Center 001 410783 8000

**Walter Weller**

Mendelssohn - Violin Concerto No. 2 (except at Antwerp)  
 Bruckner - Symphony No. 4  
 Belgian National Orchestra  
 29 March, 8 pm, Antwerp, Koningin Elisabethzaal 0032 (0)3203 5622  
 8 April, 8 pm, Lodz, Philharmonia 0048 (0)42664 7979  
 9 April, 7.30 pm Warsaw, Philharmonic Hall 0048 (0) 2255 17111

**Johannes Wildner**

Reubke - Organ Sonata, Psalm 94  
 Bruckner - Symphony No. 4  
 Hofer Symphoniker - 0049(0)9281 720029  
 19 June, 8 pm, Hof, St Michaeliskirche.

**Simone Young**

Beethoven - Symphony No. 6  
 Bruckner - Symphony No 1 (Linz version)  
 Bruckner Orchestra Linz  
 12 May, 7.30 pm, Linz, Brucknerhaus 0043 (0)732 775230

**Christian Zacharias**

Mozart - Piano Concerto K488  
 Bruckner - Symphony No. 3  
 Göteborgs Symfoniker 0046 (0)31 726 5310  
 19 March 7.30 pm, 20 March 6 pm, Göteborgs Konserthus

**Seven performances of the String Quintet:**

- 3 April, 5 pm, Fine Arts Quartet + D. Rossi, Warsaw
- 18 April, 8. 15 pm, Laatomantische SQ + R. Kussmaul, The Hague
- 31 May, 11. 15 am, Members of the Zürich Tonhalle Orchestra,  
Tonhalle, Zürich
- 31 May , 5 pm. Members of the Budapest Festival Orchestra,  
BFO Rehearsal Hall, Budapest
- 3 June. 7.30 pm Münchner SQ, Brucknerhaus Linz
- 14 June, 11 am, Olga Turkot, Silke Sabinski, Fabian Grimm,  
Vladislav Turkot, Bettina Hagedorn, Görreshaus, Koblenz
- 21 June, 11 am Members of the Munich Philharmonic Orchestra,  
Jüdisches Gemeindehaus, München

With gratitude to Mr. Tatsuro Ouchi whose web-site  
[www.bekkoame.ne.jp/~hippo/musik/konzertvorschau/bruckner.html](http://www.bekkoame.ne.jp/~hippo/musik/konzertvorschau/bruckner.html)  
 is the source for much of this information



[www.bachtrack.com](http://www.bachtrack.com)

**Bachtrack now have a very useful e-mail alert  
 service: you can ask them to let you know  
 whenever a concert of Bruckner  
 (or of any other composer you are interested in)  
 is coming up.**