



# The Bruckner Journal

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## Illustrations:

Silhouette by Otto Böhler.

Bruckner at the blackboard by Ludwig Grande.

St Florian Monastery Organ from Max Auer, *AB als Kirchenmusiker*, 1927.

## ELECTRIFYING SYMPHONIES

During last year's Manchester Bruckner conference, a concert was given by the BBC Philharmonic Orchestra. The studio manager caused some mirth among the conference delegates by welcoming them as 'members of the Bruckner Society'. But perhaps he had been gazing into a crystal ball. This publication, after all, signals the existence of an informal Bruckner society in Britain, whose members include both musicologists and 'lay' music lovers. It will be for readers to decide if there are any benefits to be gained from setting up a formally constituted Society.

Meanwhile, THE BRUCKNER JOURNAL will do its best to keep you in touch with events at home and abroad. As our report on the Manchester conference suggests, scholars are taking Anton Bruckner more and more seriously. Conference sessions were chaired by leading figures from related fields: David Blake, John Deathridge, Erik Levi, Robert Pascall and Julian Rushton. It really is time to do away with the old prejudices surrounding Bruckner, stubbornly though they persist. Ill-informed twaddle – of the sort found in the *Classic fM A-Z of Classical Music* – cannot be allowed to linger on into the next century. We therefore draw attention to the opportunities offered by another, fast approaching jubilee in 1999, the 175th anniversary of Bruckner's birth.

Musical appreciation depends on open hearts and minds. The critic Hans Keller once began a review: 'We know and love our 7th Bruckner well.' He went on to admit that Furtwängler's interpretation had left him blissfully unaware of 'certain formal inadequacies' he had always perceived in his printed score. More recently, the BBC Radio 3 survey of the symphonies should have persuaded Bruckner's admirers that there is still much to be discovered. Growing knowledge (and experience) can only enhance one's love of a great composer. Compared to the feeble candle of fanaticism, said Hans von Bülow, enthusiasm is like an electric light.

This publication, then, is for Bruckner enthusiasts everywhere.

# THE BRUCKNER ANNIVERSARY IN AUSTRIA

by Andrea Harrandt

The centenary of Anton Bruckner's death is a time for looking back at both a century of Bruckner research and a century of the reception of Bruckner's music in Austria. Much has changed in the course of a hundred years, and a number of earlier Bruckner anniversaries were celebrated in very different ways.

The Bruckner literature commenced in the composer's lifetime with Franz Brunner's biography *Dr. Anton Bruckner. Ein Lebensbild* ("Dr Anton Bruckner: A Biographical Sketch"). This was published in 1895 to mark the unveiling of a commemorative plaque on the house in Ansfelden where Bruckner was born. Publications in the first few decades after Bruckner's death were largely the work of friends and pupils, most notably August Göllerich. Completed by Max Auer, Göllerich's nine-volume biography is still regarded, albeit with reservations, as a standard work for Bruckner scholars today. So these writers knew Bruckner personally, and as a result they often put things that were all too personal into their memoirs.

As early as 1898, a Bruckner memorial was

unveiled in Steyr, and in 1899 Bruckner's 75th birthday was commemorated with the unveiling of the monument in Vienna Stadtpark. The tenth anniversary of the composer's death was followed by the celebration of the 25th anniversary in 1921. The latter is important chiefly for Franz Xaver Müller's discovery of some hitherto unknown Bruckner works in the St Florian monastery archives. Activities intensified with the centenary of Bruckner's birth on 4 September 1924: thus Franz Moissl gave the first performance of Bruckner's early orchestral pieces in Klosterneuburg. Before long enthusiasts began to form Bruckner associations and societies, including the International Bruckner Society. By staging Bruckner festivals in the German-speaking world during the 1930s, the IBS contributed substantially to the dissemination of Bruckner's music. But at the same time Bruckner became a victim of misinterpretation and misunderstandings. His ideological exploitation by the ruling powers culminated, in 1937, in the unveiling of a Bruckner bust in the Valhalla near Regensburg, an event

which was attended by Hitler.

A fresh start was made after the Second World War. 1930 had seen the initiation of a Complete Edition of Bruckner's works, published jointly by the IBS and the Austrian National Library. This was successfully recommenced under its new editor Leopold Nowak, who critically examined the authentic versions.

Further anniversaries followed in 1964 and 1974, when the 140th and 150th birthdays were celebrated with exhibitions in Linz and Vienna respectively. 1974 was a crucial year in that it saw the opening of the Brucknerhaus in Linz. This provided an Upper Austrian centre for the cultivation of Bruckner's music, and he was elevated to a kind of 'national composer'. An International Bruckner Festival has been held every year since then, and this has greatly contributed to a reappraisal of the composer, as has the *Klangwolke* (literally 'cloud of sound') staged in the Danube Park at Linz from 1979. The transmission of the *Klangwolke* to the Danube Park has made Bruckner's music, and indeed classical music in general, readily accessible to many more people.

In 1977 Renate Grasberger brought out the Anton Bruckner *Werkverzeichnis* (Work Catalogue); a second, significantly enlarged edition of this standard work is in preparation. The *Anton Bruckner Institut Linz* was founded in 1978. The purpose of the Institute is to carry out research into Bruckner's life and music through source-documentation, musical studies, scholarly publications and meetings. Since 1980 the events have included an annual Bruckner Symposium. Bruckner scholars from all over the world are in touch with this centre of research and documentation.

So where do we stand today, in the wake of the centenary of Bruckner's death? Looking back at the past year, we must say that a great deal has been undertaken on Bruckner's behalf – and not only in Austria, for Bruckner's works are starting to achieve world-wide recognition.

Within Austria itself, the events of the past year were centred on Bruckner's native Upper Austria: here an almost unlimited supply was on offer. The numerous concerts were augmented by various exhibitions devoted to Bruckner. The Province of Upper Austria staged *Vom Ruf zum Nachruf* to honour Bruckner's name and his

memory, and this included the Anton Bruckner Exhibition at St Florian Monastery. There were also exhibitions in Enns, Steyr and Windhaag, three places where the composer lived or studied, and these were often accompanied by scholarly lectures.

For its part, the *Gesellschaft der Musikfreunde* in Vienna put on an international concert cycle featuring the Bruckner symphonies, supplemented by lectures. And the "Vienna-St Florian Anton Bruckner Days" were held between 11-15 October 1996 to commemorate the composer's death (11 October), consecration (14 October) and interment (15 October).

There have also been new publications, ranging from the seriously learned to the enthusiastically amateurish. The list is headed by *Anton Bruckner. Ein Handbuch*, a dictionary published by the Anton Bruckner Institute containing all the important words and phrases to do with Bruckner's career.

Inevitably the souvenir industry, too, has caught up with the composer, after mainly leaving him alone up to now. This marketing of Bruckner's name often takes curious forms: Bruckner nougat organs, Bruckner cherry tarts, Bruckner festival wine, Bruckner festival beer,

Bruckner anniversary bouquets, Bruckner candles, Bruckner watches, Bruckner ear-studs and many other wares await his admirers. You can also sample Bruckner smoked meats, or you can go on a musical ramble from Ansfelden to St Florian, experiencing Bruckner's symphonic music in the open air with the aid of earphones. One particular curiosity is the opera about Bruckner that was premiered in Linz last September. Its title is *Geschnitzte Heiligkeit. Anton Bruckner und die Frauen* ("Carved Holiness: Anton Bruckner and Women"), and the opera concerns his relationships with the opposite sex.

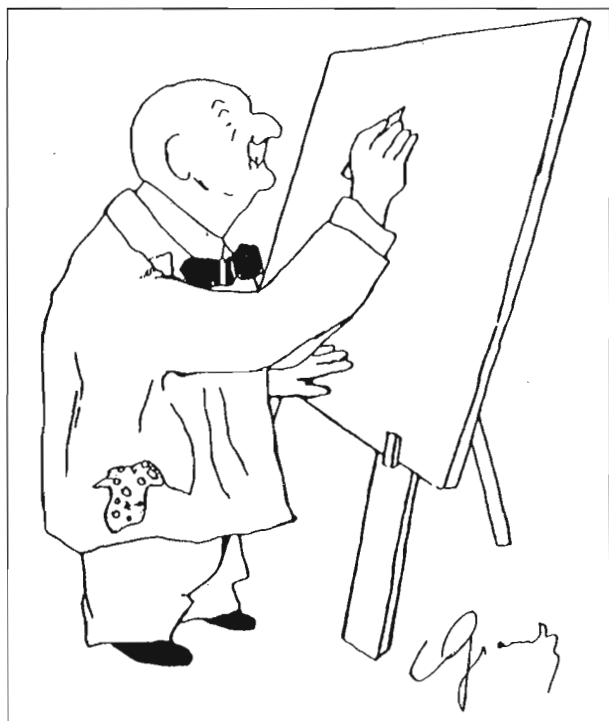
Bruckner has become available to everyone. One can read about his life in any number of books and play his music on CDs whenever one chooses. There are now even recordings of less familiar compositions like the piano pieces and some of the choruses for male voices. – These recordings in particular go to show that anniversaries can have positive results.

*Andrea Harrandt is employed by the Anton Bruckner Institute and is publications editor for the International Bruckner Society.*

# BRUCKNER PROPOSITIONS (I)

by Constantin Floros

*Born in Thessalonika, Constantin Floros read law before attending the Vienna Academy of Music, where he studied composition under Alfred Uhl and conducting under Hans Swarowsky. Since 1972 he has been Professor (now Emeritus) of Musicology at the University of Hamburg.*



## **Bruckner's 'oddness' = originality + modernity**

There are good reasons for saying of Anton Bruckner that of the important 19th-century symphonists, he was the least noticed and understood in his lifetime. His adversaries, who hero-worshipped Johannes Brahms, were loath to discuss him seriously as a composer and condemned his works from the start. But even a good many supporters of Bruckner were baffled by his monumental symphonies. As late as 1891, Hugo Wolf complained that Bruckner was attracting hardly any attention in Vienna. He was all the more pleased to find that far away in Tübingen, an expert in classical philology had comprehended the "Romantic" Symphony.

Even today, opinion is still divided over Bruckner's importance as a symphonist. A sizeable element of the musical world regards him as the most important symphonist after Beethoven. But there are also musicians and scholars who think that this is an exaggeration. Even more significantly, Bruckner's symphonic

With *Bruckner* singing finally returned to the world, with a clear conscience to boot. He learnt a thing or two from Wagner, but the over-heated character, the 'blood-drenched' score, has now disappeared. We perceive active sprightliness and an internally changing radiance of a spiritual kind, of spiritual realities, a vibrant calm, although Bruckner extracts even more from the 'cosmic' than from the 'intelligible' realm.<sup>1</sup>

Ernst Bloch

output was – and still is – often regarded as 'odd'. Many of his contemporaries, including some who were sympathetic towards him, did not feel at home with his music. Even Bruckner's pupils did not always perceive the regular proportions of his symphonies or their strict structural logic.

Perhaps this will sound paradoxical, but the secret of Bruckner's 'oddness' lies in his great originality and in the modernity of his musical language. True, even Bruckner is not 'unconditional' from a historical standpoint: certain features of his symphonic style can be traced back to Beethoven, to Schubert, to Richard Wagner and, indeed, to those two composers of 'programme symphonies', Berlioz and Liszt. All the same: considered as a whole, Bruckner the symphonist is an incomparable phenomenon. As Rudolf Louis, a Munich critic, remarked as long ago as 1904, he stands in splendid isolation, 'alien and unrelated in a thoroughly heterogeneous environment'.<sup>2</sup> The geological term 'erratic block' is certainly not inappropriate

to Bruckner. Another point to consider is this: Bruckner's works are disconcerting – from a historical perspective – by virtue of their novelty. They come into the category of avant-garde works within the symphonic production of their time. In their technical devices and the boldness of their musical language, even the earliest Bruckner symphonies are scarcely less 'progressive' than Franz Liszt's symphonic poems – with which, of course, they have outwardly nothing in common. It was only natural that such music would have to overcome appreciable difficulties of reception.

It can be shown that a variety of motives were behind the polemics directed against Bruckner by Eduard Hanslick in his role of spokesman for the Brahms faction. They included personal animosities; pragmatic considerations to do with musical politics; matters of ideology and aesthetic theory. But the part that Bruckner's 'oddness' also played in this should certainly not be underestimated. Hanslick, Brahms and their followers were neither willing nor able to understand Bruckner. The kind of symphony that he stood for could not be reconciled with their artistic principles; it departed fundamentally from symphonic norms which they regarded as incontrovertible. So they were constantly accusing Bruckner of monstrosity, formlessness, lack of musical logic, a slavish adherence to Wagner and unnaturalness of expression. The prevailing tenor of Hanslick's criticisms was that Bruckner had transferred the style of Wagnerian drama to the symphony. To Hanslick's mind (and to Brahms's) this was disastrously overstepping the nature-given bounds of the symphonic domain.

Hanslick and his circle never had the measure of the monumental design of the Bruckner symphonies or the modernity of their musical language. They failed to recognize the rigorous architecture and the meaningful organization behind these works. They saw only untidiness, caprice and disorder in music governed by a consistent structural logic – a logic, to be sure, that was different and *sui generis*, diverging in many respects from the laws of Classical-

Romantic music. They resented the way Bruckner used modern harmony and a new kind of instrumentation. They were annoyed to hear an idiom approaching Wagner's in certain passages in Bruckner's works. They were offended by a language which did not exclude pathos and emphasis, and they were disturbed by a new, unfamiliar tone which seemed theatrical and bombastic.<sup>3</sup>

Yet even musicians who were close to Bruckner did not approve of his art unreservedly. Thus Gustav Mahler, one of Bruckner's most active champions, admired the magnificence and wealth of his inventiveness while criticizing his 'fragmented' forms.<sup>4</sup> And it seems one of the ironies of music history that it was a Bruckner supporter, the conductor Hermann Levi, who devised the false slogan of the Brucknerian symphonic 'stereotype'. Writing to Josef Schalk on 30 September 1887, Levi commented that what particularly alarmed him about the Eighth Symphony (first version) was 'the great similarity to the Seventh', 'the almost stereotyped form'.<sup>5</sup>

After his death Bruckner was to find eloquent apologists in Rudolf Louis, August Halm, Max Auer and Ernst Kurth. These writers corrected the old, distorted images and extolled his formal mastery. Halm went so far as to declare Bruckner the 'most universal' of composers, the founder of the 'first musical universe' and of a new musical culture.<sup>6</sup> But many of the past prejudices lingered on. In 1941, for instance, Alfred Einstein still thought it was an open question whether Bruckner's much-debated general pauses were 'really loaded with form' or not just holes in the fabric.<sup>7</sup> And Wilhelm Furtwängler complained in 1939 of a widespread lack of understanding of Bruckner: 'In Latin countries especially, audiences constantly talk of Bruckner's formlessness; musicians find fault with the excessive use of the device of the sequence, the stereotyped endings and so on.'<sup>8</sup> Of course much has changed since then. Today, even Latin countries have their Bruckner Societies.

*To be continued in July*

<sup>1</sup> Ernst Bloch, *Essays on the philosophy of music* (translated by Peter Palmer), Cambridge 1985, p.39.

<sup>2</sup> Rudolf Louis, *Anton Bruckner*, Berlin 1904, p.12.

<sup>3</sup> On 15 December 1885 Clara Schumann wrote to Brahms of a Bruckner symphony she had heard in Frankfurt: 'That is a frightful piece, nothing but scraps strung together and much bombast; and of an unconscionable length into the bargain.' [The piece was the Third Symphony. According to Max Auer, Brahms taunted the composer with its reception, whereupon Bruckner replied: 'Perhaps the performance was to blame.' – Ed.]

<sup>4</sup> Natalie Bauer-Lechner, *Recollections of Gustav Mahler* (translated by Dika Newlin), London 1980, p.37.

<sup>5</sup> Anton Bruckner, *Gesammelte Briefe. Neue Folge*, edited by Max Auer, Regensburg 1924, p.395. This letter is discussed in C. Floros, "Die Fassungen der Achten Symphonie von Anton Bruckner" in: *Bruckner-Symposium "Die Fassungen"*, edited by Franz Grasberger, Linz 1981, pp.53-63.

<sup>6</sup> August Halm, *Die Symphonie Anton Bruckners*, Munich 1923, p.102.

<sup>7</sup> Alfred Einstein, *Greatness in Music* (translated by César Saerchinger), New York 1941, pp.38-9.

<sup>8</sup> See Wilhelm Furtwängler, "Anton Bruckner (1824-96)" in: *Music and musicians*, September 1974, p.28. Another translation was published in *Furtwängler on Music: Essays and Addresses*, edited by Ronald Taylor, Aldershot 1991, p.110.



# A VISIT TO ST FLORIAN

by Elizabeth Thompson

Even now, a century after Bruckner's death, it is impossible for a devotee to visit Upper Austria without gleaning strong impressions of the rural background which shaped the composer's spiritual, artistic and everyday life.

Above a gentle landscape of maize crops, low-browed farmhouses, meadow and forest rears the yellow baroque bulk of St Florian, the great Augustinian monastery which nurtured his gifts as composer and organist and remained a spiritual anchor in his tense existence.

Now, as then, the religious community continues its orderly routine, close to the land – as was Bruckner, whose schoolmasterly duties once involved vegetable gardening – and performing its devotions in the sombre black and gold church with its sonorous “Bruckner” organ.

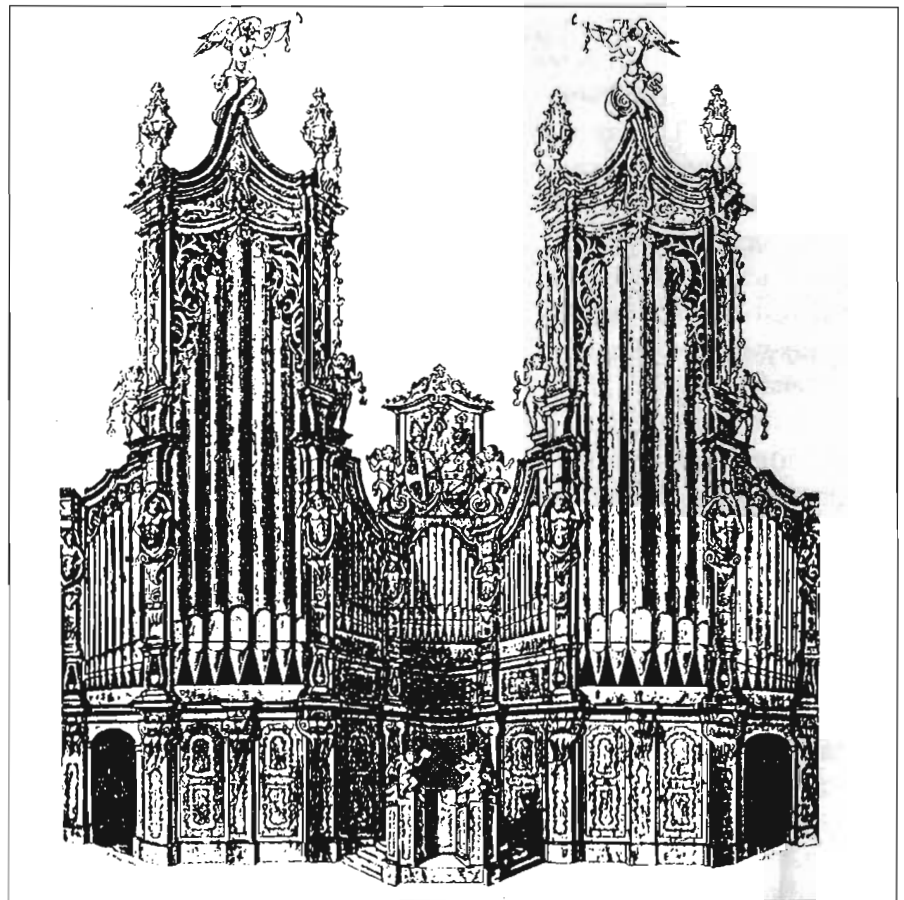
At the *Gasthaus* opposite the monastery farm, crop-headed senior citizens in silver-buttoned loden jackets tuck into *Mittagessen* of pork and dumplings with Brucknerian appetites. It is as if the composer never left.

But this year something is different. In the hillside town of Markt St Florian a *Kaffee-Konditorei* announces a commemorative Bruckner coffee with souvenir medallion. Beyond the ornate

monastery fountain a banner drapes the entrance of the centenary exhibition. The ecstatic opening theme of the Seventh Symphony wafts you in to view a monumental collection of Bruckner

display in a section showing the monastery's role as a centre for the arts, including music by the present organist and choirmaster, Augustinus Franz Kropfreiter.

A selection of Bruckner's



memorabilia, portraits, documents and precious scores.

Otto Böhler's impish silhouette of the baggy-trousered composer at the organ is a reminder that in his day Bruckner was regarded primarily as a gifted improviser, admired for his church music. His *Missa Solemnis* and choral piece *Vor Arnets Grab*, marking the death of St Florian prelate Michael Arnet, are on

modest possessions is touchingly effective: the harmonium which he borrowed then bought, his bed, the armchair in which he was photographed as a celebrity in old age, the cherished picture of his dying mother.

Attempts to place him in his time and culture are often revealing: simple toys and furniture from the period of his childhood at Ansfelden, a schoolroom setting with a

sample of his homework, a report on his musical progress, a *Ländler* folk band.

Interesting for its significant complement of brass instruments is a reconstruction of the 28-strong Linz Theatre Orchestra of 1863. A possible influence on the Bruckner sound?

The growth of Bruckner's fame as Linz Cathedral organist, his involvement with male voice choirs including the *Frohsinn* and the Viennese Men's Choir, the shaping of his musical language through contact with Wagner, Berlioz and Liszt are explored in pictures, letters and documents. An effusive note from Wagner confirms his acceptance of the dedication of the Third Symphony – but Bruckner's struggles with the score are clearly charted in the manuscript.

Arguably the most Austrian of all great composers, Bruckner possessed a family tree rooted in the region between the Danube and the Enns to which he often returned. He forged influential links in his mother's home town of Steyr with its Gothic parish church and visited the monasteries of Wilhering and Kremsmünster.

The move to Linz, supported by Bishop Rudigier, set him on the threshold of an international career, and his improvisatory skills as organist overwhelmed audiences in Nancy, Paris and London – but symphonies smouldered within him.

As you wander round exhibits and audio-visual displays, the picture emerges of an essentially original composer whose path lay at a tangent from the inner circle of Viennese artistic life. In an age of luxury he led a humble, devout life, and his appearance never corresponded to the notion of the romantic artist. Yet his Wagnerian allegiance placed him in the cross-fire of musical politics.

A map locates his Vienna addresses – sparsely furnished upstairs rooms with a bird's-eye view of his surroundings. His commitments at the Conservatory, *Hofkapelle* and University left only his evenings free for composition, but his nights out to traditional restaurants with his “gaudeamus” of pupils, including Mahler, were legendary.

Sounding a darker note is Bruckner's spa treatment at Bad Kreuzen after his self-imposed work load resulted in severe neurosis including symptoms of numeromania.

A portrait of the unattainable Josefina Lang recalls his painful rejection by a succession of increasingly younger women.

Morbidly obsessed with death and medical matters, he took a personal interest in the reinterment of Beethoven's body and the tragic fire at the *Ringtheater*.

His achievements in Vienna and abroad, culminating in his honorary university doctorate and the

award of the Franz Joseph Cross, are set out against the political and cultural background of the *Ringstrasse* era.

Darkly atmospheric, the magnificent Imperial Rooms house the core of the exhibition. Musical extracts from the Fourth, Fifth, Seventh, Eighth and Ninth Symphonies lure the visitor onward through the years of Bruckner's artistic zenith. Rich, sombre furnishings add to the visual impact of displays centred round autograph scores, pictures and sculptures. And the eyes of the famous Ferry Bératon portrait transfix the viewer through the gloom.

A memorial display includes the tantalising sketch of the Ninth's finale, the death mask and will, and enlarged images of the ailing composer outside his final Vienna home, the custodian's lodge at *Schloss Belvedere*, and his sarcophagus in the crypt beneath the organ.

Bruckner's distinctive physiognomy continues to fascinate artists. Icon-like, his craggy profile dominates a series of contemporary art works.

And so to the church where a young musician from my Austrian host's village is playing the Bruckner organ. Another talent is on the first rung of a career at St Florian: the tradition which nurtured Bruckner flourishes still.

*Elizabeth Thompson is a journalist living in Derby.*

# INTERNATIONAL CONFERENCE: 'PERSPECTIVES ON ANTON BRUCKNER 2' (1996)

by Crawford Howie

In February 1994 the first English Bruckner Symposium was held in Connecticut College, USA. It seemed fitting, given the much higher profile and the more informed audience the composer now has in Great Britain, to build on the success of this conference by organizing a second English International Bruckner Conference in Manchester in 1996, the centenary of the composer's death. The principal aim of the conference, which was held in the University of Manchester's Department of Music at the beginning of April, was to provide a forum for the presentation and discussion of the most recent Bruckner research. There was an opportunity of hearing papers presented by eminent Bruckner scholars from Australia, Europe, the USA and Great Britain and of listening to rarely performed music by Bruckner and some of his pupils. The co-organizers of the conference were Dr A. C. Howie (Department of Music, University of Manchester) and Dr Timothy Jackson (Department of Music, Connecticut College).

The Conference began with an evening concert (Monday 1 April) which included performances of Bruckner's *String Quintet* by the Artemis Quartet, a young Manchester-based quartet, and Brahms's *Piano Quartet in G minor op. 25* (in an arrangement by Samuel Baron for wind quintet and piano) by the Connecticut College Wind Quintet with Kumi Ogano (piano). We were doubly privileged to hear the world première of a *Sextet for Wind and Piano* by Reinhard Oppel (1878-1941), an accomplished musicologist and composer, and to have in the audience Oppel's son, the Reverend Kurt Oppel. The sextet was one of several of Oppel's works which were buried in a trunk by his family near Leipzig after the 1939-45 war when they were fleeing East Germany. Over forty years later Kurt Oppel returned to dig up the trunk after the fall of the Berlin Wall.

## April 2

The theme of the four Tuesday sessions was *Bruckner as symphonist: preparation, development and maturity*. **Paul Hawkshaw** (Yale University) provided an overview of the contents of the *Kitzler Studienbuch*, a volume of exercises which Bruckner undertook between December 1861 and July 1863 while he was studying form and orchestration with the cellist and conductor Otto Kitzler in Linz. The *Studienbuch* contains autograph sketches, annotations and compositions in varying stages of completion. With the exception of the *String*

*Quartet in C minor*, the *Overture in G minor*, *Three Orchestral Pieces* and a *Piano Sonata in G minor* movement, its more than three hundred pages of exercises have yet to be published. Hawkshaw also discussed some of the texts which Bruckner used in the course of his studies, offered a detailed discussion of a few of the exercises from the perspective of Bruckner's working procedures, and concluded with some thoughts on the impact made by his studies with Kitzler on his later career as a composer. The German musicologist and conductor **Gunnar Cohrs** discussed Bruckner's progress as a symphonist between 1863 and 1877 and observed that an ongoing process of development can be observed in these early symphonies. Bruckner clearly worked hard to improve his compositional skills and was not afraid to experiment. In his first ten years in Vienna his conception of sound gradually shifted from what was conditioned by a church building with a long reverberation time to the acoustics of a concert hall. There was also a change in his instrumentation from a grouping-together of sounds suggested by organ "registration" to the mixed sound of the symphony orchestra in Wagner. **Benjamin Korstvedt** (Ball State University) took the differing perceptions of the Wagner-Bruckner relationship as the starting point of his paper *The Application of Wagner's Dramatic Style to the Symphony* and proceeded to analyse both early reviews and salient passages in Bruckner's symphonies and to consider how the public identification of Bruckner and Wagner shaped late nineteenth-century Bruckner reception. In his paper *Bruckner's Personality and Production*, **Constantin Floros** (University of Hamburg) argued convincingly that the widely held view that there is no unity between Bruckner's life and his works is contradicted by many new observations which suggest a close connection between his personality and his compositional output. Subjective and confessional elements are integral parts of Bruckner's music and autobiographical elements play a particularly important role in his symphonies.

In the papers presented by **Thomas Röder** (University of Erlangen-Nuremberg), **William Carragan** (Hudson Valley Community College, New York), **Robert Hatten** (Pennsylvania State University) and **John A. Phillips** (University of Adelaide), we were afforded fascinatingly different glimpses of four separate symphonies. Röder concentrated on the 1889 version of the Third



## April 3/4

Symphony, the version played most frequently until relatively recent times when interest in the original and second versions has resulted in more frequent performances of the second version in particular. He dealt with the vexed question of the authenticity of the final version, presenting its texts and sources (including Franz Schalk's manuscript of the Finale) in chronological order and examining some of them analytically, and attempted to clarify Bruckner's own aesthetic position. Carragan pointed out that the sparse tempo indications in Bruckner's original manuscripts of the Second, Third, Fourth and Eighth Symphonies were systematically supplemented in later versions, culminating in the almost Straussian detail found in several of the first published editions. By examining more than 60 recordings of the Fourth Symphony over a period of nearly 60 years, Carragan revealed that the detailed tempo instructions in the so-called Löwe edition, particularly in the exposition of the Finale, were more closely observed in the period from 1936 to 1951. The trend in the last forty years, however, has been for conductors to take a much more solemn view of the symphony. Hatten identified in the piano piece *Erinnerung* (c.1868) an early example of a thematic type or motto which Bruckner was later to use in the Fifth Symphony, where a highly expressive tension is caused by the conflict between abrupt thematic mottos and disjunctive sections on the one hand, and modes of continuity such as contrapuntal development and thematic integration on the other. He examined the means by which Bruckner achieves the integration of self-contained themes or sections in a coherent and expressively motivated whole. Phillips, who has been working on the Ninth Symphony for several years and is responsible, together with Nicola Samale, Giuseppe Mazzuca and Gunnar Cohrs, for a recent completion of the unfinished fourth movement of the work, traced its reception history, including discussion of its first performance in 1903, the critical disinformation promulgated from that time onwards and the problematic transmission of the manuscripts of the final movement, and concluded by examining critical response to present-day research and the perspectives it reveals for the reception of musicological research, Bruckner's music, and unfinished works in general.

The Tuesday evening concert was a *Lieder* recital given by Roxane Althouse, Kecia Ashford and Melanie Mitrano from Connecticut College and introduced by **Paul Althouse**. It included performances of rarely heard songs by Reinhard Oppel, Max Reger, Heinrich Schenker, Julius Schloss, Richard Wetz and Anton Bruckner (*Frühlingslied*, *Herbstkummer*, *Mein Herz und deine Stimme* and *Im April*).

The Wednesday morning sessions were devoted entirely to Bruckner's Eighth Symphony. **Julian Horton**, a postgraduate student from the University of Cambridge, considered the symphony from three principal theoretical perspectives. First, he analysed Bruckner's harmonic language and handling of tonal structure; second, he discussed the work in the wider context of the history of tonality; finally, he explored the place of the Eighth within the history of the genre, primarily in relation to the influence of Beethoven and the philosophical/music-historical implications of the so-called 'Beethoven paradigm'. **Joseph Kraus** (University of Nebraska-Lincoln) dealt with the question of 'musical time' in the Eighth, surveying both linear and non-linear elements, as indicated by accent, metre and hypermetre, harmonic and tonal process, counterpoint and texture. He argued that the presence of non-linear elements helped to explain the slow, deliberate pacing of the symphony. Other aspects of the Eighth were covered in a round-table session chaired by **Bryan Gilliam** (Duke University).

*Bruckner Analysis and Semiotics* was the category into which the three papers of the first afternoon session neatly fitted. **Kevin Swinden**, a postgraduate student from the State University of New York at Buffalo, used a modified Schenkerian analysis of one of Bruckner's small-scale pieces, the Prelude in C major for organ (1884), to demonstrate how the composer had succeeded, in spite of the brevity of the work, in creating a completely unified organic structure. Like Brahms, whose comments on octaves and fifths in the music of his predecessors achieved currency through Schenker's edition and commentary, Bruckner made his own study of octaves in Mozart's *Requiem*, Beethoven's Third and Ninth Symphonies, and his own *Mass in F minor*. Based on his scrutiny of the source material, **Timothy Jackson** (Connecticut College) commented upon the technical issues raised by Bruckner's analytical notes, score annotations and compositional revisions. **Derek Scott** (University of Salford) presented a paper which attempted to develop critical insight into the meaning of Bruckner's music and was grounded initially in a semiotic exploration of an opposition between darkness and light – the musical movement towards each culminating in either the awesome, terrible climax, or its polar opposite, the affirmative 'blaze of light' climax.

*Bruckner reception* was the all-embracing term which covered the papers presented in the second Wednesday afternoon session and the two final sessions on Thursday morning (April 4). In between came a studio performance by the BBC

Philharmonic Orchestra, conducted by Sachio Fujioka, of works which had been touched upon in some of the earlier papers, viz. four early works – the *Overture in G minor* and *Three Orchestral Pieces* – and the 1889 version of the Third Symphony. These works were broadcast later in the Radio 3 Bruckner series, ‘A Grand, Mysterious Harmony’, presented by Stephen Johnson.



## CONNECTICUT COLLEGE

**Nigel Simeone** (Cambridge) pointed out that, from the 1860s until the foundation of Universal Edition in 1901, the publishing of serious new music in Vienna was principally in the hands of the small businessman and focused particular attention on Bruckner’s early publishers. With the help of photographic and other pictorial evidence, he showed the wide-ranging activities of even quite modest publishing houses and examined the range and nature of their catalogues, highlighting their promotional activities on behalf of Bruckner’s works. **Morten Solvik** (Vienna *Hochschule*) discussed the influence of Nazi ideology on Bruckner reception, the promotional activities of the International Bruckner Society in particular, during the 1930s and 1940s. As a result of his investigation of newly released documents held in the Music Division of the Austrian National Library he was able to provide a fascinating glimpse of how music became entwined in political intrigue and how ideology played a forceful role in musical aesthetics. The Austrian conductor Siegmund von Hausegger was a supporter of the National Socialist movement and contributed, evidently without hesitation, to the musical side of SS functions and *Reichsparteitage* when Bruckner’s symphonies were sometimes commandeered for performance. He is remembered today particularly for his promotion of the so-called ‘original versions’ of Bruckner’s symphonies and for his role as advisor to Haas and Orel in the first Complete Edition of Bruckner’s works. In her paper **Christa Brüstle** (*Freie Universität*, Berlin) provided a detailed appraisal of Hausegger’s position in the Bruckner movement of the 1930s and his influence on younger Bruckner conductors, notably his pupil Eugen Jochum.

The appropriation of Bruckner’s music by the National Socialist Party had its roots in a contemporary perception of the composer already in his own lifetime. Josef Schalk, one of Bruckner’s closest companions and propagandists, who, together with his brother Franz, belonged to the earliest and most active group of the composer’s supporters and played an important, albeit

controversial role in the revisions of his works, was responsible for many contemporary publications in which he acted as Bruckner’s advocate and depicted him as a distinctively ‘German’ composer. **Thomas Leibnitz** (Austrian National Library) drew attention to the importance of Schalk’s detailed article on Bruckner in the *Bayreuther Blätter* (October 1884), the first to obtain publicity for the composer outside Austria. It provided the fundamental models which characterised Bruckner reception in the following period and well into the twentieth century. Josef Schalk became artistic director of the *Wiener Akademischer Wagner-Verein* in 1887 and, together with like-minded associates such as Ferdinand Löwe and Cyrill Hynais, sought to stimulate interest and enthusiasm for the music of Bruckner and Wolf as well as that of Wagner. **Andrea Harrandt** (*Anton Bruckner Institut*,

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Vienna) described how the Vienna branch of the *Akademischer Wagner-Verein* was the venue for performances of two- and four-hand versions of Bruckner’s symphonies at a time when the performance of the orchestral versions still posed problems. The Austrian philosopher Ludwig Wittgenstein grew up in a musically-minded Viennese family – his brother was the distinguished pianist Paul Wittgenstein. His writings include many remarks on music, some in-depth and some of a more aphoristic and occasionally cryptic quality. Taking as his central theme Wittgenstein’s remarks on Bruckner’s Ninth, primarily his statement that its relationship with Beethoven’s Ninth is very similar to that between the Catholic *Faust* of Lenau and the ‘enlightened’ *Faust* of Goethe, **Peter Palmer** (Nottingham) asked us, on the one hand, to consider the possibility that Wittgenstein was reading a modern uncertainty into Bruckner’s music and, on the other hand, to note the distinction that he drew between the ‘heroic’ Bruckner and the ‘worthless’ Mahler.

I hope that all Bruckner enthusiasts will benefit from this rich array of scholarship by seeing at least some of these papers in print. Perhaps we should now aim for a third, ‘pre-millennial’ English International Bruckner Conference in 1999, the 175th anniversary of the composer’s birth? *Crawford Howie* published an article on ‘Bruckner Scholarship in the Last Ten Years’ in the November 1996 issue of “*Music & Letters*”. For a free offprint, contact our Nottingham editorial address or fax request to 0161 275 4994.



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## ANGLO-AUSTRIAN SOCIETY

Several musical events figure in the current programme of the Anglo-Austrian Society. On March 20 Michael O'Sullivan, Vice-chairman of the Johann Strauss Society, gives an illustrated lecture on 'The Forgotten Music of the Waltz King'. Brendan Carroll, President of the Korngold Society and author of a biography of the composer, will speak about Erich Korngold on April 24.

Marking the centenary of Korngold's birth, Opera Discovery is to give a concert performance (the first in London) of his opera *The Ring of Polykrates* at Queen Elizabeth Hall on May 2. This event begins at 7.45pm and also includes Korngold songs.

Membership details from The Secretary, Anglo-Austrian Society, 46 Queen Anne's Gate, Westminster, LONDON SW1H 9AU, telephone 0171-222 0366.

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## CENTENARY EVENTS IN BRIEF

**BUDAPEST:** An Anton Bruckner memorial exhibition was mounted by the Hungarian Richard Wagner Association.

**STOCKHOLM:** Following a concert in All Saints' Church, the Swedish Bruckner Society continued its celebrations in Anton Bruckner's Salonger Restaurant.

**KIEV:** On the 10th anniversary of the Chernobyl disaster, Pierre-Dominique Ponnelle conducted the Ukraine Philharmonic in Bruckner's Ninth Symphony.

**PARIS:** Bruckner's Seventh was performed by the Vienna Philharmonic under Riccardo Muti and (twice) by the Orchestre de Paris under Semyon Bychov.

**STRASBOURG:** The Strasbourg Philharmonic played Bruckner's Eighth, and young artists in various fields took part in a workshop devoted to Bruckner.

**HAVANA:** The local première of Bruckner's *Psalm 150* was given at a Sunday matinée concert of the Cuban National Symphony.

**SINGAPORE:** The Anton Bruckner Society (Singapore) was formed with composer and conductor Tan Chan Boon as president.

**PEKING:** Hans Herbert Jöris conducted the Beijing Symphony Orchestra in Bruckner's Third Symphony.

**LONDON:** Sir Colin Davis and visiting conductors undertook a Mozart-Bruckner series with the London Symphony Orchestra. "Will anyone come?" asked Kurt Masur. They came.

**COPENHAGEN:** The New York Philharmonic under Kurt Masur performed the "Romantic" Symphony on a visit to Denmark.

**SAN JUAN:** Dmitri Kitaenko and the Munich Philharmonic gave the first Puerto Rican performance of the "Romantic" Symphony.

**AMSTERDAM:** Between October 9-13 Riccardo Chailly conducted four Concertgebouw performances of Bruckner's *F minor Mass*.

**TOKYO:** The Linz Bruckner Orchestra staged the first Japanese concert of a Far East tour on October 11 - a hundred years to the day since Bruckner's death.

**BERLIN:** Simon Rattle conducted the City of Birmingham Symphony in Bruckner's Seventh, which they also gave at the Lucerne Festival.

**MINNEAPOLIS:** As part of a celebration organized by the University of St Thomas, Viennese organist Thomas Schmögner played his transcription of the "Romantic" Symphony.

*Information supplied by the International Bruckner Society and the BBC*

## AUSTRIAN MUSIC JOURNAL

As a tribute to the Bruckner centenary, the monthly *Oesterreichische Musikzeitschrift* published a special number available in either German or English. The 64-page booklet starts with 'Statements and Essays' by ten contributors, including Franz Welser-Möst and the late Sergiu Celibidache. Peter Jan Marthé, music director of the Young Austrian Philharmonic, is especially thought-provoking on Bruckner's Ninth Symphony. English readers may be already familiar with Günter Wand's thoughts on the Ninth, but these certainly bear repetition in this section.

There are articles by the prolific Manfred Wagner on Bruckner's religious background, by Christa Brüstle on the early history of Bruckner reception and by Rudolf Stephan on the Sixth Symphony, still something of a Cinderella in the concert hall. Further writers include Elisabeth Maier, on Anton Bruckner Institute promotions, and Elisabeth Hilscher on the Institute's 1995 Linz symposium ('Creative Process in the Arts'). Bernard Haitink gives a typically worthwhile interview, while Peter Cossé surveys recent recordings.

Translations range from passable to excellent; the copious illustrations begin with a tactile front cover. The English edition can be ordered from Oesterreichische Musikzeitschrift, Hegelgasse 13-22, A-1010 Vienna, price 100 schillings plus postage.

Peter Palmer

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