The Bruckner Journal

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Bruckner as train passenger (1885) by Ludwig Grandi.

Hans Pfitzner by H. Lindloff, Austrian National Library.

PRELUDE by TADAAKI OTAKA

When my father conducted the Japanese premiere of Bruckner's Symphony No. 9 with NHK (Japanese Broadcasting Corporation) Symphony Orchestra in 1951, audiences there did not know Bruckner at all. That was why he put this greatest of pieces in the first half, and then Prokofiev's Piano Concerto No. 3 and Respighi's *Pini di Roma* in the second half! It is terrible programming, but my father enjoyed Bruckner very much. My mother told me later that, when he came off the stage after the Bruckner, there were tears in his eyes and he said to the Composer in a whisper: "You are very happy now, you are now in Heaven!!" Three months later, my father died. He was 39 years old and I was only three.

When I was fifteen, I decided to become a conductor and said to myself: "For my debut concert, I will do Bruckner No. 9!" Eight years later, I made my debut with the Tokyo Philharmonic Orchestra. Unfortunately, the orchestra manager refused Bruckner No. 9 very strongly. I had to choose Brahms No. 1 instead. Five years later I finally had a chance to conduct Bruckner's Symphony No. 9. That was an unforgettable night for me. Of course there were tears in my eyes also.

The situation of Bruckner and Mahler in Japan has changed a lot. Now many Japanese audiences love Bruckner.

When I conducted an Elgar symphony, I felt the same musical impression as with Bruckner, especially in the slow movement. I've been to St Florian in Austria and Malvern in the UK. Both landscapes are very similar; and with both these composers, their music comes from the bottom of the heart and is very close to God. When I did Elgar No. 2 in Vienna, even though it was unknown there, they loved it.

I love this country [of Elgar's], Austria, Japan and Bruckner!

Tadaaki Otaka will conduct the BBC National Orchestra of Wales in Bruckner's Ninth Symphony at St Albans Cathedral on 19 July and at the BBC Henry Wood Proms on 22 July. Telephone booking: 01727 846126 (St Albans), 0171 589 8212 (Royal Albert Hall).

Royal Concertgebouw Orchestra/Riccardo Chailly
Symphony Hall, Birmingham
23 February 1997

by Elizabeth Thompson

Could it be that, as perceptions of Bruckner's art change, the Sixth Symphony is emerging as one of his most original creations?

Riccardo Chailly and the Royal Concertgebouw Orchestra delivered a powerhouse interpretation which united widely differing aspects of this boldly conceived, yet neglected work.

The rich damask sheen of the sound produced by Amsterdam's world-class orchestra – precision-honed brass piercing silken string textures like golden lances – was enough to gladden the heart of any Brucknerian at Symphony Hall.

The violins articulated their nervous triplets cleanly and with a delicate touch as Chailly set the symphony into majestic motion with a judiciously chosen pulse. A magnificent opening paragraph was a miniature cosmos of glories to come, and the performance gripped from first to last.

According to Bruckner biographer Max Auer, the composer shaped the first movement's questing main theme from the *Retraite* (retreat) of the Austrian militia, on which he had improvised at the organ for visiting officers.

Listening to the daring rhythmic panache of the fire-crested climaxes, the military link seemed palpable, but even more striking was Bruckner's miraculous transmutation of a fanfare signal into a theme on the verge of a great harmonic adventure.

Chailly seemed totally at home in the rhythmic complexities of this maverick symphony, so original in form, colour and contrast. Yet he lavished care on the dignified contemplative passages and allowed inner voices to shine through: impish woodwinds in miniature fanfares, a moment of fantasy for the flute, the thin cry of a trumpet over pizzicato cellos and basses.

The lulled horn-led murmurings before the first movement's blazing close were tinged with suppressed jubilation. Exercising gentle control over the orchestral swell, Chailly held back fractionally before thrusting home with the transfigured main theme in full cry.

An incandescent account of the Adagio, its funeral music tenderly tragic, marked the emotional heart of the performance. The strange blend of spiritual remoteness and human compassion drew playing of eloquence and beauty from violins and cellos, with trombones, horns and tuba intoning gently. An emotional peak of almost unbearable sadness subsided in serene unearthly calm; the final hushed threnody with softly descending strings was affectingly shaped.

Chailly found a devil-may-care quality in the unsettling Scherzo: razor-edged precision from disruptive brass, and a mischievous sense of fantasy in the trio with superb horns.

An exciting finale reached a fever pitch of quirky lunacy in its obsessive driving rhythms and cross-currents. Again Chailly slowed for grandiose effect before the climactic cliffhanger leading to a brilliantly fiery coda, with the fanfare theme returning on the crest of a jubilant cacophony.

Drama on a more intimate scale, Mozart's landmark "Jeunehomme" Concerto, No. 9 in E flat (K.271), received an entrancing performance from Portuguese pianist Maria João Pires.

Her crystalline playing of the aria-like melodic lines and operatic trills reached sublime heights of refinement and insight, and she struck up a conversational rapport with a warmly supportive scaled-down orchestra.

The intensely felt pathos of the slow movement made the concerto a fitting partner for the symphony.

Danish National Radio SO/Ulf Schirmer
Royal Concert Hall, Nottingham
30 October 1996

by Peter Palmer

City & County in Concert

In his wonderful book *Danube* the cultural historian Claudio Magris draws a parallel between Bruckner and the Austrian writer Adalbert Stifter, at whose funeral Bruckner conducted the choir. They were, Magris says, two great, candid souls revealing 'far more knowledge of the ways of evil than they think they have'. Both were true poets when they confronted the canker in the rose, like Professor Andorf in Stifter's story *Turmalin*. Here, time is spent observing 'the wilting, the sinking, the crumbling away of things, the birds and other animals little by little taking possession of the ruined dwellings abandoned by men'.

This passage forcibly reminds me of Bruckner's last symphonies – particularly the Ninth in its incomplete form, which Denmark's leading symphony orchestra played just the once on its short British tour last autumn. (Its other concerts featured Carl Nielsen's prodigious Fifth Symphony). Bruckner's music may not course in the blood of the Danes, but they fully realised his individual sound with their outstanding woodwinds and beautifully controlled horns and brass. Their strings, led by Christina Astrand, excelled in the lyrical second subjects. Ulf Schirmer, the orchestra's Bremen-born principal conductor, is a Brucknerian to watch. Pointed rhythms and expressive phrasing went hand in hand with a discerning treatment of large-scale structure. The scherzo's edge-of-a-precipice feel was caught incisively. The adagio was tender but also cataclysmic, and the fine acoustics helped to illuminate every last detail, some eloquent pauses included.

The more fashionable orchestras must look to their laurels.

RECORDS

Bruckner: Three Masses; Libera me; Two Aequale; Psalm 150; Te Deum.

Soloists, Corydon Singers, Corydon Orchestra/Matthew Best.
Hyperion CDS44071/3 (three CDs, mid-price).

by Richard Roddis

In recent years the Corydon Singers, under Matthew Best, have revitalised singing for pleasure through their advocacy of the fresh young choral sound. Several of their recordings have become recommended versions. Not for them the wobbly sopranos, weak altos, strained tenors (too few) and flat basses. Drawing on his own background, Best has created a choir which is an extension of the English Cathedral tradition – pure-toned sopranos, minimal vibrato, virile and plentiful tenors and basses, and even a counter-tenor or two to beef up the altos!

This CD set is no exception: the Corydon Singers exhibit a good clean choral sound, consistent over the entire range, usually well-blended and balanced, and impeccably accurate. With rare exceptions their intonation is fine, their diction generally good and their ensemble faultless. Why, then, do I find myself largely unmoved? Let's look at some of the detail.

The earliest of the recordings is of Bruckner's *Mass No. 2*. This is an exceptional work. On the one hand, it presents a fierce challenge to a choir's intonation and also problems of balance with the instruments. But on the other, it offers a rare opportunity, among large-scale Mass settings, for subtle and expressive singing. Apart from odd moments – the pitch drops at 'Et incarnatus', then miraculously recovers for the next instrumental entry, and the sopranos sing flat in the Sanctus – the Corydon intonation is good, especially in the Kyrie, and the choir generally holds its own against the brass. But where is the expressive nuance?

For instance, at the opening of the Kyrie sopranos and altos give no shape to the first phrase, no beef in the *forte*, and no real soft tones either. The Benedictus meanders on with little expressiveness. In the Agnus Dei the final 'donas' are blandly sung, and no attempt is made to bring out the dramatic tenor and bass leaps on 'miserere' . The problem here seems to be interpretative – these awkward 'miserere' intervals are not there to confound the singers, but are almost expressionistic in their utterance – this is the profoundly devout Bruckner pleading for God's mercy on behalf of sinful man. Here and elsewhere, the Corydon Singers sing their Latin with an apparent ignorance of its meaning. We get blandness when we need heartfeltness, and a corresponding lack of dramatic range of tone-quality and delivery. This tends to result in a monochrome, two-dimensional soundscape, which is beautiful in itself but fails to reveal the inner message of the music. There is a fine vigorous approach to Gloria and Credo, but it is in this work that choral blend and balance are weakest. The sopranos seem placed very far back, weakening their impact, e.g. in the Gloria 'Amen' fugato. This results in poor balance and blend with the altos, whose male element is alarmingly strident, quite unsuitably so in places. Another irritating feature is the over-zealous articulation of final consonants.

To my mind, the best singing of all is in the short *Libera me*, where tone and interest are well sustained, and in several *a cappella* passages elsewhere. It seems a shame, therefore, that the better-known Motets are not included, offering as they do great scope for singing of this quality. *[The Corydon Singers have recorded the Motets on Hyperion CDA66062.]*

On the other CDs, where the musical pressures are lighter, the choir sings with much clarity, firmness and assurance, especially in *Mass No. 1* and *Te Deum* (most recent recordings). There are times, though, with the choir enjoying a less foreground position than in No. 2, when they struggle to be heard above the full orchestra. This is particularly so in *Psalm 150*, where the clarity of vocal line is so obscured that it is difficult to tell even what language is being sung! In the leaping fugue subject, the lower notes are lost in soprano and alto, and the whole thing turns into a bit of a battlefield with choir rapidly losing ground to orchestra. The soloists perform consistently and adequately. Worthy of note is John Mark Ainsley's sensitive account of 'Et incarnatus' *(Mass No. 3)*. However, this very passage is in part spoiled by the repeated woodwind chords, which are too much to the fore and obscure the violin solo with a kind of subversive relentlessness.

Comparison with other recordings seems inevitable, however invidious. One has to say that the Jochum recordings are in a different class. Not only is his orchestral sheen truly grand, but interpretatively he is head and shoulders clear. Compare, for instance, the openings of *Mass No. 1*: what from Jochum is a heartbeat with expressive phrases in the manner of a lament, from Best is merely a repeated pedal note with bland string tone above. Time and again, Jochum conjures poetry from the notes on the page, and his singers, although they lack the refinement of the Corydons, relish the meaning of the music and exhibit a huge tonal range. For instance, witness the change

in *Mass No. 3* from the hushed dark 'et sepultus est' to the brilliance of 'Et resurrexit'. Nowhere do the Corydon Singers match this kind of thing.

In conclusion, most to be admired on these recordings is the excellence of the choral technique. Unfortunately they are let down by a lack of imagination and a commitment to what the booklet refers to as "The quality which most powerfully characterizes Bruckner's music" – religious mysticism. The other quality one misses is the sheer excitement of a performance at absolute full-stretch, such as Jochum seems to extract from singers and players alike.

Richard Roddis is a freelance singer and conductor who was a chorister at St Matthew's Church, Northampton, before reading music at Exeter University.

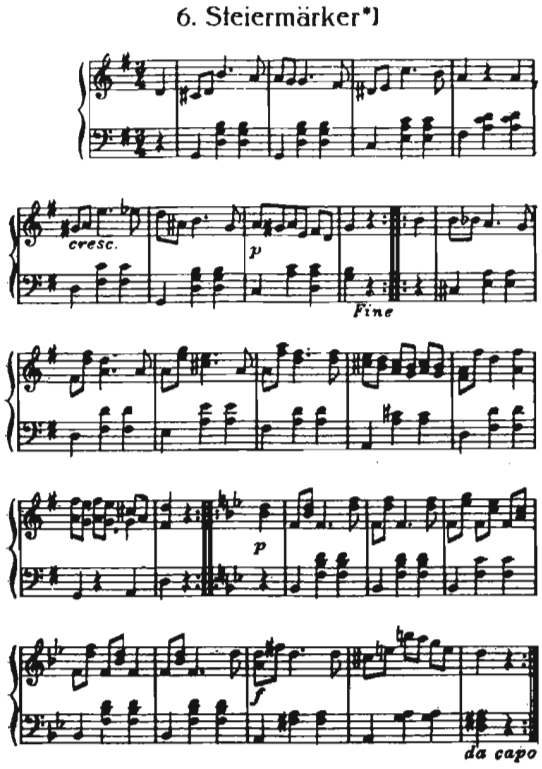
Bruckner: Piano Works. Wolfgang Brunner & Michael Schopper.

cpo 999 256-2. Total playing time 47 minutes 21 seconds.

by Peter Palmer

The Bösendorfer piano that Bruckner inherited from Franz Sailer at the age of 24 still exists, but it is not in playing condition. Wolfgang Brunner probably comes close to its sound on a Bösendorfer in Carinthia: an early, 6½-octave instrument whose range accommodates all Bruckner's piano writing with the exception of one bar in the 1862 Sonata Movement in G minor. Its raucous 'bassoon stop' is used to lively effect in the first work on this CD, a Lancers Quadrille for schoolmaster's daughter Luise Bogner. What we hear, Brunner argues, is the quasi-spontaneous touch of the dance musician following the lead of his fingers. Michael Schopper joins him in a Quadrille for piano duet and *Drei kleine Stücke*, miniatures penned for pupils at St Florian. How they must have enjoyed them! And who would have expected reminiscences of Lortzing operettas to turn up in Bruckner's music, as they do in the Lancers?

Another flame of Bruckner's became the dedicatee of *Stille Betrachtung* [Quiet Contemplation], one of several pieces of his Linz years. After the Sonata Movement from the so-styled Kitzler Sketchbook, the most substantial of these are a two-movement *Fantasie* and the 'character piece' *Erinnerung*, originally edited by August Stradal. Only this last work suggests anything of the burgeoning composer for orchestra, and stylistically the group shows obvious debts to Schubert, Mendelssohn and Chopin. Nonetheless, the CD affords enchanting glimpses of the younger Bruckner, commemorating the erstwhile fiddler at village hops or else the kindly, encouraging, eternally lovelorn piano tutor. Warmly recommended.



Styrian Dance, *c.* 1850

Late Concert News

Bernard Haitink and the EU Youth Orchestra (see back page) are likely to perform Bruckner's Seventh Symphony at Sheffield City Hall on Sunday 7 September. As we went to press the concert had still to be confirmed.

Recording News

Riccardo Chailly's series of Bruckner symphonies for Decca continues with the release of the Ninth Symphony in September and of the Sixth in Spring 1998.

Due for release this month on the Belart budget label is a reissue of Zubin Mehta's 1965 recording of the Ninth with the Vienna Philharmonic.

Hans-Hubert Schönzeler (1925-1997)

The death was reported in May of the conductor, writer and editor Hans-Hubert Schönzeler. Born in Leipzig, he grew up in Australia, where he studied with Eugene Goossens and became a British citizen (1947). In 1950 he made his home in London. He conducted the 20th Century Ensemble for a number of years and began to figure regularly in BBC broadcasts. In 1970 Schönzeler made the first commercial recording of Bruckner's Requiem with the Alexandra Choir and London Philharmonic Orchestra. In 1973 he conducted for the BBC the first complete performance of Version 1 of Bruckner's Eighth Symphony. At the 1978 Adelaide Festival the première of the first version of Bruckner's Third was given under his baton.

Schönzeler's edition of Bruckner's Ninth Symphony for Eulenberg was published in 1963. His book on Bruckner's life and music first appeared in 1970; it came out in German translation (Vienna, 1974) and in a revised English-language edition (London/Salem, 1978). Besides contributing an essay on Furtwängler and Bruckner to the Bruckner-Jahrbuch 1987/88, Schönzeler also edited Of German Music and published a study of Dvorak. He leaves a widow, Helmi.

BOOK REVIEW

Derek Watson: Bruckner (new edition).
Oxford University Press,
Master Musicians series.
0-19-816617-6, 158 + xiiipp, 8pp plates, line figures, music examples. £12.99 (paperback)

Derek Watson has revised and slightly expanded his study of the composer and his music, first published in 1975 and reissued to commemorate the centenary of Bruckner's death.

The new edition includes a fuller discussion of the dating of the composition of Symphony No. "0"; an outline of the String Quintet; and an enlarged section on revisions and the Haas/Nowak dichotomy in respect of Symphonies Nos. 2, 3, 4 and 8. Like Robert Simpson in the revised (1992) edition of his Bruckner book, Watson favours the first version of the Third Symphony, now that it has become more widely known. This version dates from 1873, but most conductors still use the 1889 score, many not even trying the 1877 one. (I sometimes wonder whether it's because the 1889 version is the shortest.)

Also enlarged and amended are the appendices, which include a useful calendar of Bruckner's life alongside a column of contemporary musicians and events, as well as a fuller bibliography. Watson has added WAB numbers (following Renate Grasberger's *Werkverzeichnis Anton Bruckner*) to the Catalogue of Works and has rearranged the order to tally with recent volumes of the Bruckner Complete Edition (BRGA).

This time there is no list of notable recordings. It's easy to see why. As Watson says, the *Gramophone Catalogue* for 1996 lists no fewer than 44 recordings of the Seventh Symphony alone.

The book's earlier chapters offer a fairly brief but lucid outline of the composer's life, character and achievements. The later chapters discuss his works from the shortest to the symphonies. There are more musical quotations than before and longer paragraphs on certain symphonic movements. Watson does not fail to correct a serious omission in the first edition of his book, which referred only in passing to the Adagio and Scherzo of the Fifth Symphony and made no reference at all to its first movement (one of the finest and subtlest of Bruckner's creations, somewhat overlooked in favour of the finale).

While Robert Simpson's penetrating analyses have been almost *de rigueur* for English readers up to now, Derek Watson's book is ideal as an overview with some equally interesting observations. It will attract anyone who prefers less detailed analysis and, indeed, anyone new to Bruckner.

Raymond Cox

REFLECTIONS ON THE "STUDENT SYMPHONY"

by Raymond Cox

1863; Andante published 1913; piano arrangement published 1932; full score published 1973, edited by Leopold Nowak.

A case for "00"

Sometimes nicknamed "00", as it preceded the D Minor Symphony No. 0 *(Die Nullte)*, the F Minor Symphony was never performed in Bruckner's lifetime. It was written in 3½ months after Bruckner had taken lessons in form and orchestration from Otto Kitzler, first cellist at the municipal theatre in Linz, whom Bruckner met around 1860. It was Kitzler who unfortunately expressed the view that the symphony was really just a school exercise, and not particularly inspired. Years later Bruckner himself wrote "school exercise" on each movement of a copy of the score. But was this another instance of Bruckner's affliction resulting from critical comments from performers, critics and friends alike, his lack of confidence, perhaps a feeling of inadequacy? After all, Bruckner did show this and other early works to the court conductor in Munich, Franz Lachner, in September 1863. Lachner thought them remarkable for 'flow of thought, structure and nobility'. He also indicated that he would perform the F Minor Symphony, but this did not come to fruition. Although Bruckner regarded the work as a study, it is noticeable that his showing it to Lachner suggested the possibility of a performance. Moreover, after speaking of it unfavourably, Kitzler reported that Bruckner 'seemed hurt by my reticence, which I thought strange in view of his boundless modesty'. Whilst criticisms of later works sometimes did Bruckner a good turn, being a strong reason for revisions which were improvements (particularly with the 8th Symphony, but more debatable with the 1st and 3rd), it seems Bruckner's character might well have got in the way of the music. Ironically the F Minor and then No. 0 and No. 1 were largely free from the original structural problems which arose in some of the subsequent symphonies. It was certainly not a question of incompetence when Bruckner had worked so hard in orthodox procedures under Simon Sechter's tuition which began in 1855.

Robert Simpson, in his book *The Essence of Bruckner*, says that the F Minor is more than an exercise: Bruckner's own individuality was starting to appear. This is found nowhere better than in the coda of the Finale, perhaps the finest passage in the work and a forerunner of the great codas to come.

Throughout, the writing for brass and use of triple woodwind reveal the emphasis which Bruckner, following Kitzler, placed on orchestral colour. The relatively large scale is also becoming characteristic. The first and last movements each have three themes and a coda (epilogue), and show typical Brucknerian pace and flow, the latter seen as far as the 2nd Symphony with its rhythmic buoyancy, only found later in the 6th. The first movement has a lovely, pensive second subject, contrasted with the first, and the third is typically vigorous. The numerous distinguishing crescendi also point the way forward, but are not so long-breathed at this stage. The second movement has a groping, soaring theme which, after developing, comes to one of the composer's reflective rests. A second beautiful woodwind soliloquy follows, with string accompaniment. Then comes a contrasted, rhythmically jaunty theme with unusual syncopations. This middle section of the Andante is, unusually for Bruckner, in the minor. The Scherzo is (also) a dramatic and rhythmic forerunner of later scherzi, but the Trio is perhaps the weakest part of the whole work, colourless and uninspired. It would certainly have been revised and re-written, had the work been retained.

Would the criticism and neglect of "00" be so predominant if nothing else was known of Bruckner's music? Or if the composer himself had not rejected it? The work can be inspiring in its high romanticism and the final coda marks the culmination of the whole musical argument. Even if one knows of Bruckner's rejection of the symphony, the lack of a number and its admitted weaknesses, one can still respond to the music instinctively. On purely artistic grounds, if not on ethical ones, there is surely a case for performing this work.

Recording: Frankfurt Radio Symphony Orchestra/Eliahu Inbal (Teldec).

BRUCKNER PROPOSITIONS (II)

by Constantin Floros

Questions of Style

If one wanted to put into words the impression that Anton Bruckner's symphonies make on the listener, the first thing to mention would be a magnificent combination of contrasts. With Bruckner, austerity and exuberance, simplicity and ecstasy, anxiety and solemnity seem to follow one another in quick succession. Moreover his symphonic output achieves a well-nigh unique synthesis of old and new features, and this is what gives it an individual stamp and accounts for its special status. There is hardly another composer whose music amounts to such an integration of ancient and modern, Baroque and Romantic, traditional and forward-looking.

When the style is analysed, Bruckner's music will be found to present a broad spectrum of stylistic influences. As well as a special affinity with Wagner, the symphonies reveal many links with the music of the 16th century, with the Baroque, with Beethoven and Schubert and even those composers of 'programme symphonies', Berlioz and Liszt.

Not that there is anything eclectic about this music. Thanks to Bruckner's strongly original personality, even borrowed techniques are so fully assimilated that a break in the style is never apparent. Everything is utilized in Bruckner's own way; everything reflects the composer's own handwriting. So extensive an assimilation of traditional and borrowed elements is something that we seldom come across in other composers.

Bruckner came into contact with the vocal polyphony of the 16th century relatively early in his career. He got to know pieces by Palestrina and Giovanni Gabrieli, among others. The fact that modal, step-wise harmony often occurs in his music suggests an 'elective affinity' with these composers. Here and there in the symphonies there are passages reminiscent of Palestrina,[1] and the splendour and tautness of Bruckner's writing for brass often recall Gabrieli's instrumental canzonas. The outer movements of the Fifth Symphony are examples of this.

Next, Bruckner's special love of polyphony and strict contrapuntal writing is chiefly derived from the music of the Baroque. One stylistic feature that is clearly of Baroque origin is the frequent sequencing, which Bruckner enjoyed but was often criticized for.[2] There is also something Baroque about his practice of treating the orchestra like a gigantic organ, whereby groups of instruments represent different registrations.[3] During his protracted studies with Simon Sechter, Bruckner learnt to master the rigorous art of counterpoint in all its nuances.

It is typical of Bruckner as symphonist, however, that he put his technical mastery at the service of a new kind of expressive will, rather than turning back the clock. His attitude towards counterpoint sums up his ideas and aesthetics. 'Counterpoint,' he wrote in a letter to Franz Bayer (22 April 1893), 'is not a token of genius but simply a means to an end.'

One very important element in the design of the Bruckner symphony is formed by the symphonic style of Beethoven. In their structural details several of Bruckner's symphonies are indebted to the great example of Beethoven's Ninth. Bruckner's idiosyncratic scherzo-type; the rondo design of a good many of his adagios; the shaping of numerous themes and intensifications; many of his unisons; the 'flashback technique' at the start of the finale of the Fifth – all these would have been inconceivable without the model of Beethoven's Ninth.[4] To gauge the extent of Beethoven's influence it helps to know that in Bruckner's eyes, Beethoven was the 'incarnation of everything great and sublime in music'.[5]

In order to fathom the Austrian element in Bruckner's symphonic style, we must now turn to Schubert. Take the monumental layout of Bruckner's symphonies, their invariable three extensive thematic complexes, the key-design in some of the expositions, the song-like form of many *Gesangsperioden*, the obligatory trombones and Bruckner's fondness of *Ländler*-like passages in his scherzi and trios. These can all be traced back eventually to Franz Schubert, especially the Schubert of the "Unfinished" and "Great C major" symphonies.[6]

Although they were completely overlooked for many years, Bruckner's links with Liszt and Berlioz are particularly revealing. Bruckner admired Liszt's *A Faust Symphony* and closely studied his techniques of parenthesis, quotation and reminiscence. He was also strongly influenced by Berlioz's contrapuntal interweaving of contrasting themes for the purpose of programmatic characterisation. Furthermore the chorale of the pilgrims' march in *Harold in Italy*, with its pizzicato accompaniment, has been identified as the structural model for several Bruckner 'chorales'.[7]

Finally, an enormous influence was exerted by

Richard Wagner. Bruckner is known to have idolized Wagner, and it was only after encountering *Tannhäuser* and *Lohengrin* in Linz in 1863 and 1864 that he realized his future mission as a symphonist. Without question Bruckner was the first significant 19th-century symphonist to introduce elements of the Wagnerian music drama (music for the stage) into the symphony to any marked extent. Wagner's influence is evident not only from numerous quotations or reminiscences, from Bruckner's instrumentation, his readiness to modulate and his celebrated intensifications *[Steigerungswellen]*; it also manifests itself in the frequent trumpet calls and fanfares, in a liking for recitative and arioso elements, in the sudden contrasts and not least in a novel idea of form which most of Bruckner's contemporaries greeted with incomprehension.

What does this idea of form amount to? The answer that Ernst Kurth offered was that Bruckner was a 'formal dynamist', the most important advocate of a new kind of formal principle where the concept of 'becoming', of 'internal dynamics' is constitutive.[8] To clarify his point, Kurth distinguished between the Classical and the Romantic formal principle by saying that the first was 'largely static', the second 'largely dynamic'. Of Bruckner's formal principle it could always be said that form was an idea not of repose but of tension, 'constantly carrying within it the active process of becoming'. These comments are based on the thoughts of Richard Wagner.[9]

The more one studies Bruckner, the clearer it becomes that Kurth was the first writer to grasp one important feature of his music. There is indeed a fundamental difference between the Classical formal principle and Bruckner's. The latter is not static but dynamic; in essence it is similar to the principle underlying dramatic music. Those powerful intensifications which largely determine the formal issues in Bruckner are consistent with emotional curves rising steeply to a single or several climaxes and then falling away, usually abruptly.

The dynamic aspect of these processes does not, however, affect the clarity of the organization or the logic of the design. Any allegations of formlessness in Bruckner are completely unfounded. Structurally, his monumental symphonic movements are tightly organized and well-proportioned in all their details. Everything evolves with remarkable consistency. The development sections are confined to working up themes and motifs from the exposition; no new elements are introduced as a rule. For all Bruckner's modulatory flexibility, the harmonic design is always lucid and methodical.

Equally remarkable is Bruckner's ability to integrate contrasting sound-complexes so as to create a diverse yet thoroughly unified whole. Each of the great thematic complexes is constructed in a specific way and has a distinct expressive character. But close analysis shows how beautifully they are connected by association, resulting in a great wealth of expressive qualities. The cosmos of the Bruckner symphony embraces the sacred and the profane, the ceremonial and the intimate, religious and romantic, drama and lyricism, march and funeral march, the *Ländler* and the chorale.

Significantly, each of the symphonies has a decidedly individual character, showing a physiognomy of its own. The notion that one could ever be mistaken for another is simply untenable. This can be tested by comparing, say, the Third Symphony with the Fourth or the Eighth with the Ninth; the basic differences will be seen at once from the underlying stance. But the above notion is untenable for another reason as well. Bruckner's symphonies underwent a degree of stylistic change for which there is no obvious parallel in Brahms's music. One has only to compare Bruckner's Second Symphony, composed in 1871/72, with his unfinished Ninth (1891-96) to observe an enormous change in style. It is barely credible that the two works are separated by a mere twenty years or so.

Constantin Floros is Emeritus Professor of Musicology at the University of Hamburg. The third and final part of his article will be published in November.

1 See, for instance, the end of the exposition (bars 239-56) in the first movement of the Third Symphony, 1878 version.

2 On this subject see August Halm, *Die Symphonie Anton Bruckners*, Munich 1923, p. 204f.

3 See Karl Schütz, 'Von der Orgel-Improvisation zur Symphonie. Ein Beitrag zur Klangvorstellung Anton Bruckners' in: *Bruckner-Studien*, ed. O. Wessley, Vienna 1975, pp. 271-84.

4 See C. Floros, *Brahms und Bruckner. Studien zur musikalischen Exegetik*, Wiesbaden 1980, pp. 55-63.

5 Carl Hruby, *Meine Erinnerungen an Anton Bruckner*, Vienna 1901, pp. 19-22.

6 C. Floros, 'Parallelen zwischen Schubert und Bruckner' in: *Festschrift Othmar Wessely zum 60. Geburtstag*, Tutzing 1982, pp. 133-45.

7 C. Floros, *Brahms und Bruckner* (1980), pp. 158-66.

8 Ernst Kurth, *Bruckner* (2 vols), Berlin 1925, pp. 233-51. These pages form part of the first chapter of Kurth's section on 'Die Formdynamik'. Pages from Chapter II are translated in *Ernst Kurth: Selected Writings*, ed. Lee A. Rothfarb, Cambridge 1991.

9 In Part Three of Wagner's *Oper und Drama*.

"A FAMOUS ALPINIST"

A Memoir by August Stradal

In the summer of 1886 Bruckner travelled to Bayreuth for the first production of Wagner's ***Tristan and Isolde*** *to be staged at the Festival Theatre. Hardly had he reached his destination than Liszt died. Cosima Wagner, Liszt's daughter, wanted Bruckner to play the organ at a memorial service, but for once inspiration deserted him. August Stradal (1860-1930), who studied composition with Bruckner and the piano with Liszt, recalls Bruckner's return to Austria.*

At the railway station I met the Hungarian music publisher Táborszky, an old friend of Liszt's who had missed the funeral and was now returning to Pest via Munich. I invited Táborszky to travel with me and told him that Bruckner would be going to Munich by the same train, never suspecting the catastrophe that I was about to unleash. Bruckner dashed up at the last minute, carrying an enormous travelling-case with a floral design; I promptly introduced Táborszky to him as Liszt's most loyal friend. But the peeved composer bellowed, with every sign of impatience: 'Don't give me that friendly smile, Herr Táborszky, you haven't published anything by me! Oh, and Herr Stradal here is just the same as his master was. He must have company day in, day out and never be on his own. All that's missing are the lady friends – how piquant that'd be!'

When we reached Weiden the train had a longish wait. All of a sudden two tankards of beer bobbed up in front of our carriage window and Bruckner, who was holding them aloft, called: 'Prosit Stradal, prosit Táborszky! Here's your beer, and allow me to join you!' We emptied the huge glasses in great delight, drinking to the Master's health, and peace was fully restored. Bruckner became very loquacious, talking about his Eighth Symphony, about the passing-bell imitated in the music at the end of the first movement, the *deutsche Michel* whom the Scherzo shows dancing, the Cossack riders (beginning of the finale) and the mighty theme for winds representing the two rulers.

But suddenly, right in the middle of his account, Bruckner fell silent again. For Táborszky suffered from asthma, which made his breathing noisy, and this was getting more and more on Bruckner's nerves. After a period of silence had elapsed he said that, while Herr Táborszky had his complete sympathy, he couldn't stand his wheezing, and he left the compartment once more, taking his florid travelling-case with him.

We reached Munich by evening. Herr Táborszky travelled straight on, but Bruckner had not decided whether to go on to Linz overnight or to stop over in Munich. We had supper together in the station restaurant. Suddenly Bruckner asked me where to go to see the Grossglockner: he had always wanted to see Austria's highest peak. Somewhat distracted by all the excitement of the previous days, I told him that he only needed to travel to Zell am See. On hearing this – and in my distraught state I had got the Grossglockner confused with the Kitzsteinhorn – Bruckner became very keen on the idea and caught the night train for Wörgl and Zell am See. When I next visited the composer in Vienna I was given a very frosty reception. Asked what had put him out, Bruckner answered: "You *Viechskerl*, you *Halawachel* (two of his favourite Upper Austrian expressions), that was a fine trick you played on me! At four in the morning there I am getting off the express in Zell am See and asking the stationmaster where to look for the Grossglockner, and he laughs at me and says you can't see it from here; it would take four hours of clambering up the Schmittenhöhe, because you can see the Grossglockner from the top on a clear day. Meanwhile the train had left without me and I had to wait for the next express in the afternoon! The deuce take your Grossglockner!'

Bruckner often told this story against me, and whenever our friends were discussing mountain hikes he would remark with irony: 'Herr Stradal is a famous Alpinist.'

Adapted from the Göllerich-Auer Bruckner biography, 1922-37.

INTERNATIONAL CONFERENCE: BERLIN
7-9 October 1996

by Christa Brüstle

In the anniversary year of 1996 Hans Heinrich Eggebrecht (Freiburg) and Albrecht Riethmüller (Berlin) invited an international group of scholars in different disciplines – music, theatre, history and literature – to discuss "Bruckner Problems" in Berlin. With the support of the *Deutsche Forschungsgemeinschaft*, the *Verein der Freunde und Förderer der Mainzer Akademie der Wissenschaften und der Literatur* and the *Freie Universität Berlin*, a symposium was held in the Harnack House of the *Max Planck Gesellschaft*, a location eminently well equipped for this purpose. It was one of the few research conferences on Bruckner held in Germany.

The initial aim was to facilitate an interdisciplinary exchange of views on Anton Bruckner. As the problems are diverse, it seemed best to present a broad spectrum of subjects for discussion. Albrecht Riethmüller emphasized this in his opening paper; he also posed the question of the contemporary approach to the 'symphonic giant', both in music scholarship and in the concert hall. Bruckner, he argued, appears to be such a wholly 'serious' composer that Bruckner worship is not unusual, although it has been sometimes criticized in recent years. Rather, it is rare for anything to disturb one's immersion and absorption in the music. Did this mode of reception arise out of the *Austrian* music of an *Austrian* symphonist, or was it perhaps associated with 'German profundity' all along?

Rudolf Flotzinger (Graz) avoided this intractable and possibly anachronistic problem in a paper on Bruckner's role in Austrian cultural history. From the standpoint of the specialist in Austrian affairs, Bruckner was always regarded as typically Austrian by his native supporters and interpreters. Of course the definition of 'Austrian' was never simple (perhaps for the further reason that for a long time Bruckner was also regarded as German-Austrian).

The problem of Bruckner's 'national identity' remained on the agenda when his music became the main focus of the proceedings. For example, Rainer Cadenbach (Berlin) soon raised the question of the difference between French and German notions of the 'symphonic' while comparing Bruckner and César Franck on the level of 'symphonic chamber music'. Ahead of this, Mathias Hansen (Berlin) examined Bruckner's String Quintet in the context of the symphonies. He pointed out that the image of this work as a 'symphony in miniature' needed rethinking.

The difficulties with 'Bruckner's faith', as outlined by Thomas Röder (Erlangen-Nuremberg), would seem to be similar to the problems associated with Bruckner's 'nationality'. Here again a thick reception layer has evidently settled upon the 19th-century composer, so that it is not easy to discern Bruckner's personal experiences and attitudes. His development from church musician to symphonist (with Richard Wagner as the impetus) does not make it any easier to assess his 'faith'. Even in Vienna, the 'stronghold of Catholic church music' – which Leopold Kantner (Vienna) described along with the other important stations on Bruckner's journey, Steyr, St Florian and Linz – the composer was not immediately able to make his mark. This is partly attributable to Bruckner's 'religious concert music', whose special features were analyzed by Helmut Loos (Chemnitz-Zwickau).

While the three great Masses and the *Te Deum* contain secular elements, Bruckner's symphonies show some of the stylistic features of church music. Wolfram Steinbeck (Bonn) explained how the reminiscences of church music in Bruckner's symphonies can be defined through compositional devices and procedures (e.g. intensifications through simple cadential sequences evoking the "Non confundar") that are also part of the language of the sublime. The semantic level of religious symbolism can be subsumed in this to a greater or lesser extent. The subject of 'Bruckner's Wagner quotations' produced similar responses. Hans-Joachim Hinrichsen (Berlin) pointed out that Bruckner's inclusion of Wagner motifs in, for instance, the first version of the Third and Fourth Symphonies should not be interpreted as quotation. (Egon Voss came to the same conclusion in *Die Musikforschung*, 4/1996, pp. 403-406.) Timothy Jackson (New London, Connecticut) compared the creative reception of Wagner by Bruckner and Mahler, taking as an example the 'embrace' symbol from the 'Liebestod' in *Tristan.*

Two papers discussed Bruckner source-research. In connection with his editorial work for the *Gesamtausgabe* [Complete Edition] Paul Hawkshaw (New Haven, Connecticut) reported on problems relating to the manuscripts of early works (Psalms, *Magnificat*). Andrea Harrandt

(Vienna-Linz) provided insights into preparations for the new edition of Bruckner's letters.

Another major subject was the history of Bruckner reception in the 1930s and 1940s. The theme was introduced by the historian Michael H. Kater (Toronto), who elucidated the problem of musical renewal in the German National Socialist state. Since those in power could not find a suitable representative of 'the new', they needed to go back to their musical 'heritage', of which Bruckner was part. And perhaps those much vaunted 'original versions' with which the editors of the first Bruckner Complete Edition promoted the 'real' Bruckner in the 1930s could now be regarded as meeting National Socialism's need for 'renewal' as well. Christa Brüstle (Berlin) investigated the politico-ideological implications of that Complete Edition on the basis of source material. Albrecht Dümling (Berlin) showed that, even without the publicity for the 'original versions', the appropriation and utilization of Bruckner was extensive, because Hitler and Goebbels alike took a special interest in the 'cultural representative of German Austria'. Although the unveiling of the Bruckner bust at Valhalla in Regensburg in 1937 was clearly an important event, it must be seen as only the tip of the iceberg.

Alexander L. Ringer (Urbana-Champaign, Illinois) referred particularly to the genesis of *Germanenzug* and *Helgoland*. He examined Bruckner's collaboration with the Jewish writer August Silberstein, whose name was omitted in the context of performances of these works between 1933 and 1945. In conclusion the literary scholar Hans R. Vaget (Northampton, Massachusetts) commented on the differing perceptions of this period expressed by the author Thomas Mann and the composer Hans Pfitzner.

Hans Pfitzner

The closing discussion was devoted to the subject of 'Bruckner as artistic figure'. Jens Malte Fischer (Munich) initiated it by discussing cinematic representations of Bruckner and raising a penetrating psychological question in the process. Is the interest in the 'nervous breakdown' – which, together with Bruckner's water cures and shock therapy, has been shown on film more than once – due to the fact that the physical, carnal side of the 'spiritualized genius' can be emphasized in this setting, namely inside a 'mental institution'? Furthermore, as was clear from round-table contributions by Elmar Budde, Reiner Haussherr, Gert Mattenklott, Albrecht Riethmüller, Dieter Schnebel and Peter Wapnewski, the image of the 'romantic artist-figure' has been maintained in the Bruckner literature right up to the present. It may be that analytical engagement with his works and the objective discussion of his music have been sacrificed to the idealization of the composer. And the deeply engrained idea of him as a custodian of traditional values may make it more difficult to include him in the history of modern music. Thus the closing discussion, too, suggested how many 'Bruckner problems' still need to be addressed.

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CHURCH MUSIC CELEBRATION IN MAINZ

by Hartmut Krones (Hochschule für Musik, Vienna)

An impressive series of concerts and other centenary events was held in Mainz between 11-14 October 1996, and built into it was a symposium entitled *Anton Bruckner: Tradition and Progress in the Church Music of the 19th Century*. Friedrich W. Riedel was responsible for both the conception and its realization. Speakers were invited to discuss the following subjects: "Foundations: Liturgy, Chorale and Music Theory", "The Church Music Tradition", "Motets", "Missa solemnis" and "New Trends in the Aesthetics and Composition of Church Music".

The first session examined reform movements in church music in general during the first half of the 19th century but also focused on the situation in St Florian, and here Friedrich Riedel displayed a detailed knowledge of individual features. The cultivation of Gregorian chant in St Florian and the way that Bruckner's church music is based on its language were discussed by Franz Karl Prassl (Graz). Elmar Seidl (Mainz) examined Bruckner's dependence on Simon Sechter's *Lehre von der richtigen Folge der Grundharmonien* ["Theory of the Correct Order of the Fundamental Harmonies"]. This was a surprising and convincing demonstration of how often 'typical' turns of phrase in Bruckner's musical language go back to his teacher's 'fundamental-bass theory'.

The second session concentrated on individual studies of the general situation and the sacred musical repertoire in pre-Cecilian Moravia (Jirí Sehnal, Brno), within the Franciscan Order (Ladislav Kacic, Bratislava) and in St Florian itself (Manfred Schuler, Freiburg). In the last of these papers a close study of works that Bruckner evidently knew revealed some interesting examples of stylistic indebtedness on his part, especially in the early *Requiem.*

The third session of the symposium was devoted to Bruckner's motets. First Winfried Kirsch (Frankfurt) presented some analytical findings, and the motet *Tota pulchra es* in particular was considered with regard to modal features. Wolfgang Hoffmann (Weiskirchen-Trier) chose the gradual of 1884, *Christus factus est*, for a similar study, although this was affected by later considerations. Monika Gletter (Freiburg) supplemented this material from a cultural historian's viewpoint with her paper on "*The Monarchia Austriaca* and German Music".

The "Missa solemnis" session offered some thought on works that (possibly) influenced Bruckner, citing a diversity of composers. Birgit Lodes (Munich) drew an interesting comparison between Beethoven's *Missa solemnis* and Cherubini's *Messe solennelle* in F. Zoltán Farkas (Budapest) acquainted us with festival Masses from the Hungarian repertoire (Istvánffy, Druschetzky, Lickl); Jitka Petrusová (Prague) with the sources of Dvořák's *Mass in D major*; Tomás Slavicky (Prague) with the symphonic style of the relevant Masses by 19th-century cathedral music directors in Prague. Gabriela Krombach (Mainz) examined the formal construction of the Gloria in the festival Masses of Liszt and Bruckner and its relationship to traditional methods. Dieter Backes (Mainz) discussed Bruckner's own particular instrumental practice and showed what an enormous stock of traditional devices were available to him here.

The final session opened with some important remarks on liturgical wind music within Bruckner's sphere of activity, and hence on the specifically Austrian situation (Eugen Brixel, Graz). This led to Hartmut Krones' detailed study – prompted not least by the Cecilian reform movement – of the church modes in Bruckner's motet style, involving another analysis of *Tota pulchra es* but from a different angle. Hubert Unverricht (Mainz) then discussed the aims of the Cecilian movement with particular reference to the situation in Silesia, where, as in Austria, these aims were only partly achieved. In conclusion Jürgen Blume (Mainz-Offenbach) examined the major influence that Bruckner's oeuvre exerted, and continues to exert, on the church music of the 20th century.

This spectrum of papers was significantly enhanced by a feast of sacred concerts in Mainz Cathedral and other churches. The cathedral witnessed performances of the *Requiem*, the *Masses in E minor* and *F minor*, the *Te Deum*, numerous motets and the *Aequale* for winds. And during the commemoration of the centenary of Bruckner's death on 11 October, two German bishops expressed their thoughts on Bruckner's church music – Paul-Werner Scheele of Würzburg speaking for nearly an hour.

Readers Write

***John C. Wright** (Saxmundham, Suffolk)*
When Sergiu Celibidache died on 14 August 1996, I made a point of reading his obituary in *The Daily Telegraph*, *The Times* and *The Gramophone*. None of these publications did him justice, particularly with regard to his later years. Although mention is made of his concert with the LSO at the Festival Hall in 1978, and his musical directorship of the Munich Philharmonic from 1979, and the first laser disc released in 1992, there appears no recognition that his mature years were his greatest. They also seemed unaware of his prowess as an interpreter of Bruckner.

Bruckner was a giant among composers, and I believe Celibidache was a giant among conductors. He was almost eighty when I first came across "CELIBIDACHE CONDUCTS BRUCKNER" on Sony Video. He was by then slow to the rostrum and seated himself, a white-maned Buddha, facing his Munich players with an expression that was sometimes severe but more often magnanimous. From this orchestra he conjured great music.

The reasons Celibidache was so little known in this country are well documented. His demands for considerable rehearsal time and dislike of the recording studio hardly endeared him to the listening public (or some of his orchestras, come to that). It was not until the first filmed recordings were released that enthusiasts in this country became aware of him. Sony released four recordings on laser disc, three of which became available on VHS Video. These were Bruckner's Symphonies Nos. 6, 7 and 8 with the Munich Philharmonic – the remaining recording being Symphony No. 7 with the Berlin Philharmonic. If this ever appeared on video I was unable to obtain it. Excellent reviews of Nos. 6 and 7 appeared in *Classic CD*, although I confess that I had not waited. Now of course VHS is no match for CD soundwise, and my equipment was hardly latest technology, but I was overwhelmed by these performances. They have continued to enthral me ever since.

Not long afterwards Robert Simpson's book *The Essence of Bruckner* was reissued and I was particularly taken by his remarks on a live performance of Bruckner's Symphony No. 4 by Celibidache. This concerns the finale, which Simpson had previously condemned. Celibidache's interpretation had changed his thinking, showing that the whole of this finale is really an adagio.

Celibidache was obviously not an easy man to work with. The story related by Jan Schmidt-Garre, who made a documentary of the conductor, tells of an incident in the middle of the concert at St Florian, when the lid of a cassette fell into the choir stalls. Next day when they wanted to continue filming, Celibidache sent word that he was not prepared to conduct until they left the church and that he was about to fetch the police. And yet he gave master classes free. He was without doubt a man of great intellect: in addition to musicology he had studied philosophy and mathematics. (Scores were not present when he conducted, although he denied having a prodigious memory.) He was also a practising Zen Buddhist, and just to add to his mystique he loved football, having been a good footballer himself. A complex man indeed.

The legacy that he leaves behind at present comprises eight videos (hopefully there are more filmed recordings somewhere that will be issued one day – particularly his concerts in St Florian). His CD legacy is, though more substantial, unfortunately not so rewarding. There are two Bruckner 9ths, one with the RSO Stuttgart and the other with the RAI Turin, but these are not easy to obtain. The only other Bruckner I know is of the *Mass in F Minor* with his Munich players. The recording is live and not of exceptional quality (also spoilt by coughing) but it is a very good performance. No doubt there are, tucked away in archives, some very good recordings.

We are left, then, with the videos. The three Bruckner symphonies were recorded live by Sony at concerts in Munich (No. 6) and Tokyo (Nos. 7 & 8). They are performances of exceptional eloquence. Celibidache takes the broadest view with Bruckner, his timings are long by any standard. No. 6 is eleven minutes longer than Klemperer, No. 7 is thirteen minutes longer than Chailly, and the 8th seventeen

minutes longer than Karajan. All his Bruckner performances seem long, the *F minor Mass* on CD being twenty minutes longer than Jochum. Is this just his way with Bruckner or does he believe in giving audiences value for money (and more), or is it because he loves this music so much he is reluctant to let go? There are four excellent Teldec videos, of which two also carry documentaries. The remaining video, which I was unable to obtain, features Bruckner's 7th, this time with the Berlin Philharmonic, and was effectively a reunion, Celibidache having left the BPO as long ago as 1952.

Celibidache considered Bruckner the greatest composer of symphonies and this alone endears him to me. When I first played through the documentary about his life and work, there was a point where he was rehearsing the *F minor Mass*, and this brought a lump to my throat and tears to my eyes. No other classical music has ever done that.

There are no doubt people who have a far greater knowledge of Celibidache and others who have attended his concerts. It would be nice to hear from them. Also, I would hope that somewhere somebody has a good recording of the 4th Symphony and that more recordings of his work with the Munich Philharmonic, particularly at St Florian, will find their way into our homes.

There is a live recording of Celibidache conducting the Stuttgart RSO in Bruckner's Fourth Symphony on 19 April 1978. This has been issued on Exclusive EX92T23/24 as part of a 2-CD set. Although the sound reproduction is not of the highest quality, it testifies to Celibidache's remarkable gifts (a tape has been sent to Mr Wright). The complementary performance is of Bruckner's Ninth by the Munich Philharmonic in Berlin, on 8 October 1981. – Ed.

Robert Wardell *(Thornton-le-Dale, North Yorks)*
First of all belated (I have been away!) congratulations on the first edition of The Bruckner Journal. Everything from the contents, to the layout, to the quality of the printing, was first class. I hope and pray the journal will gather strength, become a permanent feature of the musical landscape, and perhaps lead to an annual (informal) meeting.

I am so very frustrated in one problem that I would like to "throw it open" and hope that someone can give me some advice. My personal favourite version of the Second Symphony is the EMI LP recorded by Carlo Maria Giulini with the Vienna SYMPHONY Orch in 1975; it has not been reissued on CD although I have written to EMI pleading for it. The sleeve notes state that it is the 1877 Version, Nowak Edition. For me this is the version/edition I much prefer, I also have a tape by Jochum with the BPO of the same version. However, the Second seems to be the Cinderella when it comes to CD and I cannot find one that plays the version I really want, that as played by Giulini.

I purchased the Karajan BPO CD many years ago but he favours Haas and I ditched that after one play-through. In recent weeks I have purchased two CDs *[Hiroshi Wakasugi on Arte Nova CD 74321 27770-2 and Eliahu Inbal on Teldec 0630 14196-2]* because the sleeve notes promised either "1877 Version – Nowak Edition" or simply "Revised Version from 1877", which I presume are the same thing. Both these differ in significant detail from my Giulini LP; especially the very end where Giulini makes a clean straightforward ending to the coda. Both the CDs extend this with references to the main (1st Movement) theme which to me muddies the effect. Have you any recommendations for a CD which uses the version favoured by Giulini? I am so confused that I no longer know which is Nowak, which is Haas, and which is just a conductor's personal whim!

Other readers may well be similarly confused over the Second Symphony. In fact the Haas and Nowak editions both include the 1876/77 cuts in brackets. The difference is that Nowak advises conductors to make the cuts, whereas Haas advises them not to. This has contributed to any number of individual conducting versions and a good deal of unhelpful labelling. Reviewing Sir Georg Solti's Decca recording (basically another case of Haas advertised as Nowak), Richard Osborne explains in the August 1993 "Gramophone" how he was himself misled when writing the inlay notes. Does anyone know of an unboxed CD recording which does make the cut in the last movement's coda? – Ed.

JOTTINGS

There was a mixed Press reception for the 'Bruckner opera' premiered in the Linz Posthof last September. *Die Zeit* describes how Bruckner scrambles out of the orchestra pit, where he begins by playing the fiddle with members of the Vienna Klangforum. The *Salzburger Nachrichten* liked the idea of confronting the composer with his unhappy love-life at the open-air 'Klangwolke' festival. But the *Presse* thought it a laboured attempt to turn Bruckner's difficulties into a cabaret. "Even Niki Lauda is enlisted to 'market' the stammering hero as a pop star." The *Standard* summed up the two-hour work as an Upper Austrian 'Autumn Night's Dream'. The libretto was by Harald Kislinger and the music by Peter Androsch; Peter Rundel conducted the performances.

Sven-Arild Widén, chairman of the Swedish Bruckner Society, attended a recent Brahms-Bruckner concert by the Lower Saxon State Orchestra and Chorus in Hanover. He particularly admired the Austrian conductor Hans Urbanek's interpretation of Bruckner's Second Symphony. Back in Sweden, Paavo Järvi conducted the Malmö Symphony Orchestra in Bruckner's Seventh.

Classical Music contributor **Terry Barfoot** was among last year's pilgrims to St Florian. Bruckner's music, he writes, "uplifts and rewards me more with each passing year." He recalls standing at an Albert Hall Prom 25 years ago to hear Bernard Haitink conduct Bruckner. Afterwards "Haitink held the score aloft... He said: 'As long as you are here, then the world is all right.' I think those words were meant for Anton Bruckner, and they remain true for us today."

At the BBC Proms 97, Sir Bernard will conduct the European Union Youth Orchestra in Bruckner's Seventh Symphony on 9 September.

Recent Bruckner performances in Britain include the Ninth Symphony by the Vienna Philharmonic under Daniel Barenboim (London, March); the Sixth by the Hallé Orchestra under Kent Nagano (Manchester, April); and the Third by the Philharmonia under Kurt Sanderling (London, April).

Articles inspired by Bruckner appear in some unlikely places. From **Gerard V. Robello** of Wilmslow comes a copy of an anonymous piece entitled '12 Differences between Bruckner's 5th and Bruach na Frithe'. The latter, apparently, is on the Isle of Skye, and the article was printed in *The Angry Corrie*, a fanzine for Scottish hillwalkers.

Our thanks to Hervé Lussigny of Paris for sending 'Bruckner en ses terres', an illustrated review of the 1996 Linz Bruckner Festival that was published in *Le Chirurgien-Dentiste de France*. Do French dentists play Bruckner for their own benefit or for that of their patients?

If there are readers who would like to contact others in their own region for meetings or concert visits, we shall be happy to publish names and addresses.

Sir Simon Rattle conducts the City of Birmingham Symphony Orchestra in Mozart's Wind Serenade, KV 361, and Bruckner's Ninth Symphony at Birmingham Symphony Hall on Sunday 17 August (7pm). Telephone bookings are on 0121-212 3333. To obtain a 20% discount for groups of 11 or more, ring 0121-631 4455 between 9.30am and 5pm (Monday to Friday).

From 27 August Rattle and the CBSO will visit South America for concerts in São Paulo, Rio de Janeiro, Buenos Aires and Rosario. In addition to Mozart and Bruckner they are performing Mahler's Fifth Symphony and Mark-Anthony Turnage's *Drowned Out*.

Rudolf Baumgartner will direct the Lucerne Festival Strings in his arrangement of the Adagio from Bruckner's Quintet in a matinée concert at the Union Hotel, Lucerne, on Sunday 31 August (11am). The box office number: +41(41) 210 30 80. Baumgartner celebrates his 80th birthday in September.

The New Fitzwilliam Quartet and Carolyn Sparey-Gillies are to perform the Mozart G minor and Bruckner F major Quintets in two autumn recitals. They will appear at the Elite Cinema, Leyburn, North Yorkshire on 14 October and at the Queen's Hall, Keswick on 15 October. Viola player **Alan George** writes about performing Bruckner in our next issue.

Bruckner's early *Requiem* receives a rare performance by the Nottingham Bach Society under Paul Hale's direction at St Mary's Church, High Pavement, Nottingham on 8 November. **Crawford Howie** will preview the work in our November issue.

We hear that the publication of Stephen Johnson's book *Bruckner Remembered*, long delayed, is now pencilled in for June 1998.

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