



The Bruckner Journal

Issued three times a year and sold by subscription

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VOLUME THREE, NUMBER ONE, MARCH 1999

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Contributors: copy deadlines are now 15 January, 15 May, 15 September. Material (other than letters to the Editor) in typescript, please.

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Translations in this issue (pp. 16-18) by the Editor.

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***** A HAPPY 175TH! *****

THIS YEAR marks the 175th anniversary of Anton Bruckner's birth--and never can the debates sparked off by his interpreters have been fiercer or more intense. As a glance at our review pages will suggest, few composers require such care in fitting together the individual elements of a work and in subsuming them within the whole. There is also the debate between modern and "period" orchestras. What, for instance, do you make of the Royal Philharmonic's elemental Bruckner under Robert Bachmann? Or of the gentler, possibly more humane approach of the New Queen's Hall Orchestra, whose playing has provoked The Times into what an orchestral spokesman calls "fourth-form criticism"?

These and kindred matters will continue to be aired in this journal. They should also ignite a few more sparks at our Nottingham conference on Saturday 10 April (update on pages 14-15). If you have not yet made plans to attend, it is not too late to do so, and the programme is hard to resist.

Finally, a warm thank-you to all those who have made donations to THE BRUCKNER JOURNAL. A full list appears on the back page. Your gifts will be used primarily to publish more pages. The warmest thanks, too, to those who have contributed in various other ways. From the continent, the great scholar Ernst Kurth once endeavoured to bring British Bruckner lovers together. It is good to think that we can now be united in spirit at least.

Peter Palmer

The Birmingham Ensemble**Barber Institute of Fine Arts, University of Birmingham****25 October**

The theatre at the Barber Institute seems just right for chamber music. It's the right size, and the acoustics are warm. As a result, Bruckner's **String Quintet in F major** sounded lush and its coarser moments were smoothed over. The work contains a few of these, particularly in the Finale, where the orchestral effects seem a little harsh, the music almost overstepping the medium. Likewise in the Scherzo. But the first two movements are inspired, especially the Adagio, serene and pure, and the first movement is subtle in its texture and feeling. Led by Peter Thomas, the players coped well with all aspects of the work and showed involvement.

Raymond Cox

Bournemouth Symphony Orchestra/Ulf Schirmer**Poole Arts Centre****2 December** (also at Plymouth Pavilions, 3 December)

Ulf Schirmer, who recently relinquished his position as principal conductor of the Danish Radio Symphony Orchestra, works regularly in Austria, and Vienna in particular. Last season he had been due to conduct Bruckner's Eighth with the Bournemouth Orchestra but was forced to cancel, so his appearance with the **Sixth Symphony** was all the more welcome. His understanding of the music was apparent from the very first bars, where the rhythm in the violins seemed ideally judged. The cellos' counter-subject was warmly and richly played--which was just as well, since the BSO had only seven cellos. The first climax revealed that the brass principals had arranged for "bumpers": additional players to help share the load and provide reinforcement. But these are not in Bruckner's score, and the extra weight of tone (while splendid in itself) was heard in the context of only 13 lower strings in all. Getting the "right sound", particularly in a dry acoustic like Poole Arts Centre, is not helped by obvious imbalances between departments. As the performance proceeded, this proved to be its most problematic aspect.

The Adagio was highly successful, not least because Schirmer gave priority to really restrained dynamics. Helped also by secure string intonation, the three subjects unfolded eloquently and at a genuinely slow pulse. The great funeral march was beautifully judged. Its restraint made the effect all the more moving.

The scherzo featured excellent horn playing in its central trio, and the finale built up a terrific momentum. This movement is notoriously difficult to bring off, partly because the final gesture--the return of the first movement's principal theme in full sonority--is not indulgently treated. A conductor needs to shape it with concern for both architecture and expressive confirmation. If Schirmer did not quite achieve that elusive culmination, it may have had as much to do with the acoustic as the phrasing.

Terry Barfoot

BRUCKNER IN LONDON

Sir Colin Davis' performance of the **Sixth Symphony** in the concert (23 September) that opened the LONDON SYMPHONY ORCHESTRA's season at the Barbican was unlike any other I have heard. I had never imagined I would hear a Bruckner symphony performed as though it were chamber music. You could hear every note, every line, the contents of every chord with a transparency that is normally the prerogative of the record producer.

The late Berthold Goldschmidt once reminisced about Berlin in the 1920s. "Klemperer," he told me, "was very straightforward in his beat, and less concerned with sound than with architecture." Sir Colin, it seemed, is in the opposite camp. There were gains, of course, one being that the beauty, the elegance of Bruckner's scoring made an impact it rarely gets the room to do. But the monumentality within which other elements must be accommodated didn't pin me back in my seat.

The LSO always plays smoothly, faultlessly, easefully these days. But I can't help wondering whether the transformation of a good, reliable band into a "super-orchestra" serves the music as well as it should. No-one wants bad playing, but there should be a sense of strain in the laying of such a piece before the public. The view from the top of an alp is more exhilarating when you have scaled it yourself than when you settle on it in a helicopter.

Mind you, Davis' demonstration of a side of Bruckner that normally goes by the board in concert means the next performance I hear will be hostage to his unusual insights.

Martin Anderson

On 1 October the Royal Festival Hall welcomed the ST LOUIS SYMPHONY under Hans Vonk, who has succeeded Leonard Slatkin as their music director. With them came Bruckner's **Ninth**. This was the first concert of a European tour. Although not quite settled after its transatlantic journey, the orchestra displayed the skill and spirit that were typical during Slatkin's long tenure, the silky upper strings and homogeneity of ensemble still present. Structurally, Vonk's reading was clear-sighted and long-viewed. Movement timings (22, 10 and 24 minutes) suggest forward-moving tempi but not Vonk's Brucknerian temperament. In this symphony, he was perhaps too distanced from the music's emotional content.

Swiss conductor/composer Robert Bachmann included the **Seventh Symphony** in a ROYAL PHILHARMONIC programme (Barbican, 2 November). That Bachmann regularly programmes Bruckner, conducting from memory, suggests a special kinship. The major problem I had with his conducting is a penchant for blatant brass. Loudness is one thing, but encouraging the brass choir to lacerate our ears is absurd, and ruinous to the long spans of a Bruckner symphony where a terracing of dynamics is paramount.

Another **Seventh** came to the Barbican on 8 December when Wyn Morris conducted the NEW QUEEN'S HALL ORCHESTRA. This was an epic journey using turn-of-the-century instruments, and the mellower sound and just balance are attractive. Morris conducted with logic and passion; deviations of pace--Knappertsbusch's spirit hovered--were convincing. The highlight was the magisterial adagio, the climax unerringly approached.

Colin Anderson

In a future issue Colin Anderson talks with Wyn Morris at rehearsal.

INTERVIEW

Duncan Hadfield meets the Swiss-born conductor and composer
ROBERT BACHMANN in Lucerne

- D.H. Robert Bachmann, when did you first become aware of the music of Bruckner?
- R.B. That's difficult to say, exactly, but certainly from my early youth. By the 1950s Bruckner was actually played quite a lot here on the Continent. I remember concerts by the Berlin and Vienna Philharmonics.
- D.H. And were you particularly inspired by any one conductor?
- R.B. I wouldn't like to single anyone out. I recall many fine performances ...and some not so fine. But I think in the case of Bruckner, one can sometimes almost learn something from a not so "great" performance. Also, ultimately, the music itself was more important to me than any reading of it, though I'd say I profited by careful listening.
- D.H. Plus the careful perusal of scores?
- R.B. Yes, of course. I think Bruckner is such an overwhelming or all-encompassing composer that to make anything out of his symphonies, and especially Nos. 5-9, one has to consider them for a considerable time. And here I mean consider their extra-musical or philosophical dimensions.
- D.H. What about the vexed textual problems with some of the symphonies?
- R.B. Yes, that always strikes one as curious. When one considers the unfolding of a Bruckner symphony, one finds a composer who could not be more sure of himself. Yet there is this complete insecurity which

manifests itself in these frequently very different versions. But all the options are at least set out for us now. Both Haas and Nowak have a great deal to recommend them and, finally, it's a matter of personal preference. Take the Seventh, for instance. I prefer to play it without the cymbal clash — to me a cymbal clash would mark the movement's climax, whereas I think that zenith is far more extended. It's all about maintaining energy.

D.H. Your own Uluru Symphony derives some of its concepts from contemporary physics. Are there similar forces or "energies" in Bruckner's music?

R.B. Undoubtedly. Bruckner is especially fond of opposing blocks of materials, ideas or sounds. His music possesses this certainty of thesis/antithesis, and then synthesis. But the synthesis is frequently hard-won. Presenting it, via accumulated energies, is one of the keys to conducting Bruckner.

[Continued on back page]



BACHMANN
ULURU-INVOCATION
Première

BEETHOVEN
Piano Concerto No. 1
in C major, Op. 15

BRUCKNER
Symphony No. 5

Piano
MELVYN TAN

Mezzo Soprano
**CHRISTINA
ASCHER**

**ROYAL
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Bruckner: Unaccompanied Sacred Motets

Ealing Abbey Choir/Jonathan Brown
HERALD HAVPCD 213 [from Select]

Performances of thirteen motets on this attractively presented CD compare very favourably with fairly recent recordings. A comparison with the Choir of St Bride's Church on Naxos, for instance, shows the following motets on both: Tantum ergo in D (1845, rev. 1888), Ave Maria (1861), "Phrygian" Pange lingua (1868), Locus iste (1869), Os justi (1879), the second setting of Christus factus est (1884), Virga Jesse (1885) and Vexilla regis (1892). Recorded here for the first time is one of the lesser known motets--a harmonised chant-like setting of Veni creator spiritus dating from 1884 or earlier. The first setting of the Christus factus est gradual, dating from 1873, has been recorded once before--by the Wiener Kammerchor conducted by Hans Gillesberger on Amadeus AVRS 6064 [LP].

In the autograph score of this gradual, the sopranos and altos at the beginning have a violin accompaniment (nullified by Bruckner's second thoughts: "better without violins"). There are also indications of occasional instrumental doubling throughout (trombones and strings), but Jonathan Brown favours an unaccompanied rendering. The final part of the motet has unmistakable harmonic similarities with the closing bars of the later setting. Bruckner's original scoring of both Veni creator spiritus and the antiphon Ave regina coelorum, composed in the mid-1880s, was for voice and organ accompaniment. The arrangement of these two motets for unaccompanied male voices is not only a successful alternative but also provides

an effective contrast in sonority to the other motets blending boys' and men's voices. Instrumental involvement is confined to two Aequale for three trombones: sombre funeral music written at St Florian in 1847.

The sound is warm, generous and spacious, and the vocal balance is excellent throughout. The bell-like clarity of trebles is particularly effective in the climactic moments of larger motets, e.g. Ave Maria, where the final "Jesus" is sung thrillingly, and Virga Jesse, where great tonal contrasts are also superbly realised. Despite occasional intonation problems, the sudden harmonic changes in Vexilla regis, in the second Christus factus est (which foreshadows the Eighth Symphony) and in Virga Jesse are negotiated with aplomb. There is great attention to phrase-building and enunciation. Suspensions are lovingly crafted, and the long flowing contrapuntal lines of Os justi are beautifully shaped. In Pange lingua the alto b on the first syllable of the cadential Amen is given due prominence. Bruckner had endeavoured to write this piece in the "severe" style advocated by the Caecilian movement. He was furious when its founder suggested several changes, including the alteration of this b to the much milder a!

All in all, highly recommended.

Crawford Howie

A NEW WEBSITE FOR THIS JOURNAL HAS BEEN SET UP
<http://members.aol.com/crawfhowie/index.html>

Bruckner: Symphonies Nos 3-9; Rehearsal of No. 9; Te Deum; Mass in F minor

Soloists & Munich Philharmonic Choir; Munich Philharmonic Orchestra/Sergiu Celibidache

EMI CDS 5 56688 2 [12 CDs] Available separately

"Bruckner's existence is God's greatest gift"

THUS spake Celibidache. I could simply report that these are remarkable performances and recommend that all Brucknerians acquire them. However, Celi's individualism requires comment.

Some find Celi's performances insufferably boring, bemoaning his (to them) lugubrious tempi. Writing as someone who's known his work for over twenty years--LSO concerts, Radio 3 broadcasts, a plethora of 'pirate' CDs (including Bruckner not in this EMI release)--I have rarely not been convinced. It depends on how and why we listen.

Although not a practising musician, I listen with a 'musician's ears', relishing the rehearsal process, engaging with musicians' interpretative thoughts. I value an informed, objective, open-minded opinion. Fixed criteria can make one deaf to music's recreative possibilities as revealed by a singular musician. My tastes range from Bach to Boulez via Bernstein. I appreciate the Furtwängler/Toscanini divide but find that continual reference to it palls; the divide between, say, Bernstein/Boulez--as conductors and composers--matters equally. Ultimately, music should be discussed on its own terms, musicians similarly; maverick creators and interpreters who challenge the status quo are refreshing.

Celibidache had a remarkable ability to balance an orchestra, utilizing a hall's acoustics and his knowledge of instruments' sound-waves. He also applied

science to turning sound into music. These factors, and the music's density, helped to decide the speed. Celi required music to 'speak', implicitly equating musical phrases and accents to speech patterns and correct stresses on syllables. His handling of transitions and control of dynamics allows section-to-section dovetailing and indivisible growth. Word, as it were, becomes sentence becomes paragraph becomes chapter becomes book.

In Munich, from 1979 until his death in 1996, Celibidache found a haven as the Philharmonic's artistic director. The playing from committed and inspired musicians, especially the strings, is superb. Celi's hallmark is a beautiful orchestral sound, not self-regarding but illuminated from within. Instrumental clarity relieves detail, rather than clinically revealing it. Tempering cerebral comment with emotional response, his performances show that the Romanian maestro loved music.

EMI's unsatisfactory CD layout needs mentioning. These live, splendidly recorded performances given in Munich's Gasteig between 1987 and 1995 generally include applause before and after. This bids us listen in the way we would at concerts, although the applause can be programmed out. EMI's usage is, however, inconsistent, imposing on some symphonies an unnecessary second disc. The unapplauded Fourth is on one CD [79'11"]; at 79'10" the Seventh takes two (with the Te Deum) because of an added 108 seconds of clapping. The Ninth would last 76'50" without audience appreciation. It would have been possible for a CD

containing both the Ninth's rehearsal and the Te Deum--Bruckner's substitute Finale for his unfinished symphony--to accompany an uninterrupted Ninth.

Celibidache's greatest achievements here are on single CDs: Nos 3, 4 and 6. Anyone resisting Nowak's 1889 Third might reconsider that edition in Celi's majestic reading. He opens out the vistas of the "Romantic" incomparably: the final bars are awe-inspiring. The Sixth is fiery, and Celi appreciates its classical face; the slow movement is particularly wonderful. (Part of EMI's Sixth [29/11/91] is used on Sony's composite video [SHV 48348].)

If the first movement of No. 5 could be more granitic, compensation comes in the dancing Trio where the woodwinds are frisky and the clarinet's insouciant upward scale at 7'06" epitomizes sheer delight. Equally miraculous is an episode within the Finale's fugue (13'36"-15'46"), where Celi has considered every note. The choral works include a sincerely devotional Te Deum boasting breathtaking choral unanimity. Mass No. 3 is monumental.

Eyebrows might be raised at printed timings for the final symphonic trilogy, such as 35'04" for the Eighth's slow movement (using Nowak's shorter text!) or the outer ones of No. 9. Yet only one movement is questionable: No. 8's Finale. Celi takes 32'08". He's no slower proportionately than elsewhere but underlines this movement's structural flaws by giving us so much time to hear them. Perhaps the Seventh is too consistently beautiful. Celi follows Haas--for his quieter dynamics--and his use of Nowak's cymbal and triangle at the Adagio's climax is unwelcome. The 1995 Ninth represents Celi's 'final thoughts' on Bruckner's visionary symphony. So concentrated is his conducting that it doesn't seem to last 77 minutes. Although I'll treasure this, it's possible that his transcendental outer movements and 'heavy' account of the violent scherzo will disorientate some listeners.

I hope you will have the opportunity of listening to these striking performances of miraculous music.

Colin Anderson

Bruckner: Symphony No. 4

Royal Concertgebouw Orchestra/Harnoncourt

Royal Scottish National Orchestra/Tintner

TELDEC 0630-17126-2 [from Warner Classics]

NAXOS 8.554128 [from Select]

At 63'07" Nikolaus Harnoncourt is animated and dancing, at 73'09" Georg Tintner is spacious, traditional and authoritative. With an accommodating, Bruckner-steeped orchestra, Harnoncourt picks out often overlooked details and keeps each movement buoyant. One disappointment is that he loses the horns' part at the Scherzo's close, whereas Celibidache, Solti and Horst Stein, for example, do not. He has the Finale tripping along infectiously without overlooking its darker recesses. (A digital watch in this live recording bleeps between 18'10"-12"!)

Regarding balance, Harnoncourt has antiphonal violins, double basses behind the firsts and cellos centre left. Brass includes 'simple horns' and narrow-bore trombones: "The woodwind choir must hold its own [...] With modern instruments this is impossible."

Tintner uncovers the horns, and he makes an unusual but convincing segue into the Trio; he too has divided fiddles. Tuttis may be generalized, but in the slow, hushed sections Tintner creates--with haunting, crepuscular string sound--a magical world of dark-hued reflection. Naxos has made an inspired choice of conductor for its Bruckner cycle.

Colin Anderson

Bruckner: Symphony No. 8 (1887 version); Symphony No. 0
 National Symphony Orchestra of Ireland/Georg Tintner
 NAXOS 8.554215-16 [2 CDs, from Select]

Two years ago I was fortunate enough to be present at a live performance of the 1887 version of the Eighth which the veteran Georg Tintner conducted with the above orchestra in Dublin. The acoustics of the National Concert Hall may not be the most flattering, but fine, mature string tone and the breadth and understanding in the performance gave pleasure. This recording, made at the same time, is all the more welcome as until now the 1887 version of the Eighth has been represented--at least in the UK--only by the not especially distinguished Inbal recording on Teldec.

Tintner is generally broader than Inbal and, more important, he has a finer sense of rhythm and phrasing and a surer feeling for the underlying pulse. Indeed, the tempo of the last movement could be broader still; Karajan shows that the composer's slow metronome markings do work. Nevertheless the 1887 version emerges as a grander, more mature work than hitherto, and what extraordinary music it is! Sometimes, on listening with the hindsight of the 1890 version, it feels like Beethoven's Leonore No. 2: impressive in its own right, but not quite "there" yet. But it also has a distinct character, very different in effect from the more severe, monolithic 1890 version, and most marked in the first movement--the last to be revised. Here we find the famous loud ending, which Bruckner may have dropped at the urging of the Schalk brothers, and a first-subject recapitulation which has a magical, mysterious quality entirely absent from the revision. The two versions are closest in the last movement, whose opening paragraph is the one passage in the entire symphony to be identical in both scores.

This recording may not be ideal in every respect, and (as with the earlier versions of Symphonies Nos. 2, 3 and 4) one hopes that the major orchestras will some day take the work up. In the meantime we must be grateful to Naxos. Tintner's refusal to hurry means the symphony spreads over two discs, so there isn't much price difference between this issue and Teldec's; but as the performance is so much better, there is no doubt that this is the version to go for. As with his recording of Bruckner's Second Symphony, the conductor's booklet notes and his arrangement of the violins right and left are bonuses.

Another bonus is the performance of "Die Nullte". It's up against stronger competition (from Haitink and Barenboim, for instance), and the brass--not the orchestra's strong point--are too loud and blatant in the first movement. Some of the tempi struck me at first as being on the slow side, but I've come to admire Tintner's gentle, thoughtful approach to the slow movement. Surely any other record company would have fixed the horn fluff at the very end; but this symphony is a generous makeweight.

Dermot Gault

* * * * *

Georg Tintner ("Naxos's Mr Bruckner") was portrayed on the cover of the January 1999 issue of Gramophone, and an extract from his recording of Symphony No. 0 was included on the accompanying CD. This disc also included an excerpt from Celibidache's recording of Bruckner's Fourth Symphony with the Munich Philharmonic (EMI CDC5 56690-2).

HISTORICAL RECORDING

Bruckner: Symphony No. 7

Berlin Philharmonic Orchestra/Carl Schuricht, recorded 1938
 IRON NEEDLE IN 1388 [from Kingdom Records]

We don't hear too much about Carl Schuricht these days, but he was in his time a noted exponent of the German symphonic tradition and a celebrated Brucknerian who recorded the Third, Eighth and Ninth Symphonies with the Vienna Philharmonic for EMI in the 'fifties or 'sixties. His reputation was revived when DG issued a live Bruckner Fifth as part of their Vienna Philharmonic anniversary series.

I found this recording of the Seventh Symphony appealing in spite of, or because of, the fact that Schuricht does not colour or project the music as strongly as some conductors. This is singing rather than monumental Bruckner, though by no means lacking in scale. The gentleness and humility are most affecting, and for the most part Schuricht's tempi seem perfectly natural. The slow movement comes off well, while the scherzo combines lightness with the right earthy feel. Schuricht here takes only a few seconds longer than Welser-Möst on EMI, but there is more lift to the rhythm and a stronger and sturdier sense of pulse. It's all very well played, and one can tell that the Berlin Philharmonic are cherishing every note.

It's surprising how much of the splendour of the strings, the double basses especially, comes over in the inevitably limited 1938 recording. Well worth a listen.

Dermot Gault

THE LIGHTER MUSE

For anyone with an interest in Austrian music, a recent CD of piano pieces by **Korngold** is as remarkable for biographical or historical links as for the composer's fabled precocity. Take four waltzes that this Wunderkind wrote at the age of fourteen. Each one is dedicated to the sister or daughter of an eminent musician: the tenor Leo Slezak, the violinist Rudolf Kolisch, the critic Rudolf Ganz, and Bruckner's pupil and biographer, Ernst Decsey. Not that these musical billets doux are the earliest items on the disc. By the age of eleven Erich Wolfgang had completed six character studies inspired by Cervantes's Don Quixote, bearing the fingerprints of the adult composer. The future composer for the movies is prefigured in an early sequence entitled "Fairy-Tale

Pictures". Here, too, is a whiff of the stage with a keyboard suite from incidental music for Shakespeare's Much Ado About Nothing. "Pierrot's Dance Song" is a transcription of a vocal show-stopper in Korngold's opera, Die tote Stadt. "Four Little Caricatures for Children" offer crafty parodies (all lasting less than a minute) of Schoenberg, Bartok, Stravinsky and Hindemith. More sustained are the "Tales of Strauss" of 1927--Korngold's tribute to the Viennese dynasty whose two Johanns, father and son, have been widely remembered in this anniversary year. Running to 75 minutes, the collection is played with engaging wit and brio by Ingrid Jacoby on CARLTON CLASSICS CD 30366 01102.

Peter Palmer

CD ISSUES NOVEMBER 1998-JANUARY 1999 Compiled by Howard Jones, John Wright

How fortunate we are to have a plentiful supply of excellent Bruckner recordings! This is particularly noticeable when comparing the present situation with the 1950s: Music Survey 1949-52 has no Bruckner record reviews, Record Guide 1955 lists only three recordings. By the 1980s there were many more, but Karajan and Haitink still dominated the 1984 Stereo Guide. 1998 was an excellent year for Bruckner issues, as our previous listings have shown. We enthusiasts can feel well pleased with such recordings as Tintner/National SO of Ireland in Symphony No. 2, Wand/Berlin PO in No. 4, Jochum/Amsterdam Concertgebouw in No. 5 and the Celibidache/Munich PO set of 12 CDs.

* = first issue

SYMPHONIES

- Nos 1-9 Barenboim/BPO (Berlin 6-90 to 12-97) TELDEC 3984-23496-2 [9 CD set]
 No. 1 *Skrowaczewski/Saarbrücken RSO (Saarbrücken 6-95) ARTE NOVA 74321 59226 [46.01]
 Nos 4,7,9 Kabasta/Munich PO (1942/3) DANTE LYS 419-424 [59.49, 58.18, 53.08]
 This 6 CD set includes numerous other composers
 No. 4 *Tintner/RNO (Glasgow 10-96) NAXOS 8.554128 [73.08]
 Knappertsbusch/BPO (Berlin 9-44) TAHRA TAH 320-22 [60.04]
 This includes Bach, Mozart and the Brahms Symphonies Nos 2,3
 No. 5 Rozhdestvensky/USSR MOCSO (Moscow 7-74) ICONE ICN94302 [78.06]
 Rögner/Berlin RSO (Berlin 9-83 & 1-84) BERLIN CLASSICS 003011BC [68.26]
 This includes two Motets
 No. 7 Jochum/BPO (Berlin 10-64) DG CENTENARY COLLECTION 450 9026-2 [67.55]
 Rögner/Berlin RSO (Berlin 5-83) BERLIN CLASSICS 003016-2BC [59.15]
 No. 8 van Beinum/Concertgebouw (Amsterdam 6-55) MUS HERITAGE SOC515229F
 [72.28]
 No. 9 *Wildner/Westphalian New PO (Gelsenkirchen 4/5-98) SONARTE SP13
 [84.05 with Finale completed by Samale, Mazzuca, Phillips, Cohrs]
 Obtainable from SonArte Musikproduktion GbR, Diekhoff 8,
 D-48301 Nottuln. Tel.(49+) 02509 8224, fax (49+) 02509 8207

Compilation

The first all-Bruckner compilation has been announced by Teldec. Entitled "Agony & Ecstasy", it comprises five slow movements from Symphonies Nos 8,7,5, 6 and 9 and is on Teldec 3984 26118 2 [ca. 90 minutes, 2 CDs].

CHORAL

Ave Maria, Locus iste, Os justi, Christus factus est. *Choir of Christ's College, Cambridge/Rowland/Bawtree (+ Kodaly, Liszt). CATHEDRAL CLASSICAL 001
 Locus iste. St Mary's Cath. Ch/Sydney Cons Ch & Chorale/Jubilee Orch/Russ (+ Gounod, Mozart). WALSINGHAM 8011-2 (previously announced 1995)
 Locus iste. *Chorus & Orch Santa Cecilia Academy, Rome/Myung-Whun Chung (+ numerous other composers). DG 459 146-2

Digital Versatile Disc (Audio only)

The first Bruckner DVD has been spotted in a German catalogue. This is for Symphony No. 6 coupled with Beethoven's Fourth, played by the Frankfurt RSO/Gelmetti. It was recorded on the Denon label in 1997 but no other details are available.

V I E W P O I N T

Franz Schalk's Fifth by Robert Wardell

Like all good Brucknerians, I was taught to dismiss the scores of Bruckner edited by Franz Schalk as worthless, consigned to the dustbin of history. Schalk's version of the Fifth Symphony, especially, is held up as having been positively injurious to Bruckner's reputation until Nowak and Haas came along to show us the light. Schalk bad; Haas/Nowak good. No doubt about it. End of story. Well, not quite, as far as I am concerned.

Very recently that most enthusiastic Brucknerian, John Wright, sent me a review in the publication Fanfare, the North American equivalent of Gramophone. This was a reasoned argument in favour of the new Telarc CD of Schalk's version of the Fifth. I put the recording in the CD player, prepared either to hoot in derision or to vent my anger ("How dare this Schalk fellow desecrate the work of The Master!"). I knew I was heavily prejudiced against what I was about to hear but resolved to hear at least the first movement through to the bitter end... What an experience! I am still choking on the humble pie I have eaten since. Yes, the finale is a wee bit over the top. And yet I felt totally at ease with the whole exercise from first to last.

Until now I have always felt ambivalent about the Fifth. Listening to the Haas version is always a deep experience but in truth does not give quite the same uplift as the Seventh or mighty Eighth. At the end I usually feel like bowing my head at the

quasi-religious feeling I have gone through, yet at the same time I sense that my emotions are not sincere, as though my heart were not so impressed as my head. With the Schalk version I felt differently. The orchestration is warm and not as oppressive (an inadequate and probably unfair description). The cuts had been skilful, and had I been hearing this symphony for the first time I would not feel I was missing anything. Then came the finale. Much had been shorn away, but I kept an open mind. The closing section had cymbal clashes all over the place, triangles tinkling like demented children, trumpets galore cutting through in a blaze of rich colour.

Terrible, some might say. An abomination, others might add. Me? For the first time ever after listening to the Fifth, I wanted to jump on my chair and cheer myself hoarse. This was a symphony to lift the spirits, and it gave me the same sense of elation and release that the closing pages of Beethoven's Fifth, the Brahms First and Bruckner's Eighth always give me.

Of course I shall return to the orthodox Bruckner Five with new insight, and probably other Schalk editions would not elicit the same enthusiasm from me. But then, there isn't another Bruckner symphony that arouses the ambivalence I always felt about the Fifth, without knowing why. This will smack of blasphemy, but if those who regard Bruckner as too long-winded could hear the Schalk version of Five, we might not be trying to convert the uninitiated.

Schalk's edition (1894) of **Symphony No. 5**, played by the London Philharmonic under Leon Botstein, is on TELARC CD-80509 [from BMG Conifer Classics].

BOOK REVIEW

Olav Guttorm Myklebust: Anton Bruckner. Solum Forlag, Oslo
1995. 173pp

This book, a labour of love by a 90-year-old theologian, happens to be the first devoted to Bruckner in Norwegian. As such, it seeks to provide a well-rounded introduction to its subject in non-technical language. Myklebust begins by outlining Austria's musical traditions, pointing out that in 19th-century Austria a schoolmaster was expected to be a musician--surely a formative factor in the lives of both Bruckner and Schubert. He also draws attention to the habit of Viennese audiences of leaving before the last item in a concert, usually a symphony: a practice demonstrated to have a devastating effect at the première of Bruckner's Third. (As is still the tradition with the Vienna Philharmonic, the concert was held late on a Sunday morning, and I have always suspected that Sunday lunch was uppermost in the public's mind.) Myklebust then sketches Bruckner's career and works, placing them in the context of the time. He describes his complex personality and provides a painless introduction to the controversy over editions.

One might have expected a noted church historian to lay weight on the religious side of Bruckner, but Myklebust properly emphasizes the absolute character of Bruckner's symphonies. He is good on Bruckner's famous remark, when asked if he believed in the Gospels, that "if the Gospels are true, so much the better for me. If they're not, the little praying I can do will do no harm". Myklebust suggests that this was simply Bruckner's way of fending off a matter which he did not feel was suitable for discussion at the time. Concerning the vexed question of the composer's naiveté, I rather like the quotation from Grieg to the effect that naiveté is the most precious thing an artist can have.

The author loses his way somewhat in a chapter which contrasts Bruckner's F minor Mass with Brahms's German Requiem and Bruckner's Eighth Symphony with Mahler's Eighth. There is not much of the detailed comparison of styles and approaches which would justify the exercise. Instead we get a set of four programme notes--fine in themselves--and end up wondering why Myklebust is writing about Brahms and Mahler in this book at all. The following history of interpretative approaches to Bruckner is more rewarding, and Myklebust is obviously very well versed in the Bruckner literature.

The second half of the book discusses the wider dissemination and reception of Bruckner's music in later years, giving information not readily available elsewhere. There are facts and figures about Bruckner performances in Israel, Japan and South America, anecdotes about the conductor Kurt Wöss's adventures in advancing Bruckner's cause in Taiwan, Australia, etc. It was an uphill struggle sometimes, as stories of the audience reading newspapers in the slow movement of the Fifth indicate. Interesting to learn that both Ernest Ansermet and André Cluytens told Wöss that he was wasting his time with Bruckner!

Some mistakes: the F minor Symphony was written while Bruckner was studying with Kitzler, not with Sechter; his infamous programmes (e.g. for

BOOK REVIEW

the Eighth Symphony) were not written after the works were completed; and cymbal clashes are found in the Eighth as well as the Seventh Symphony.

Finally there is a list of all Bruckner performances in Norway up to 1993. Norway is a very musical country with good educational standards, a strong tradition of amateur music-making and at least six professional orchestras. (Besides those in Bergen, Trondheim and Stavanger there are three in Oslo, belonging to the Philharmonic Society, Norwegian Radio and the Norwegian Opera.) Norway chalked up one Bruckner performance--of the Te Deum--in the composer's lifetime, and the symphonies began to be played quite early, with several performances in the 1920s. By 1993 all the symphonies had been played there apart from the early F minor. The Danish musicologist Bo Marschner supplies statistics about Bruckner performances in the Nordic countries generally: these, especially in Sweden, have taken off greatly in the 'eighties. Critical reception has also improved from the early days, when the composer Kurt Atterberg--he of the competition to write a symphony in the spirit of Schubert's "Unfinished"--was particularly unappreciative.

Professor Myklebust's Norwegian has a leisurely, slightly old-fashioned air which is not inappropriate. He manages to convey a lot of information, and I am sure that his book will benefit the cause of Bruckner in Norway.

Dermot Gault

Premiere. On 1 November 1998 the first performances of Bruckner's Requiem in Norway were given in two Ålesund churches by Borgund Church Choir and the Samansett Orchestra, directed by Kjetil Kvangarsnes.



Our last competition attracted fewer answers than the previous one. David Parker and the team of Mike, Anthony and Indra correctly named the first critic in tow as Eduard Hanslick. John Wright also identified the second as Max Kalbeck. The third is Richard Heuberger, who joined Hanslick in savaging Bruckner's Eighth Symphony. Bruckner is here depicted in the role of Shock-Headed Peter (Struwwelpeter). Copies of Stephen Johnson's Bruckner Remembered to the gallant winners.

BARGAIN BUYS

This column is free to subscribers, who may wish to give part of any proceeds to The Bruckner Journal. Do not enclose payment in advance. If no reply, the item has been bought or sold.

For Sale

Bruckner Symphonies by Philip Barford, BBC Music Guide (rev. edn 1986). Clean spare copy, £2. - Peter Palmer, 2 Rivergreen Close, Beeston, Nottingham NG9 3ES.

CDs of Bruckner Piano Music (cpo) and of Symphony No. 4 transcribed for organ by Thomas Schmogner (Edition Lade), £6 each or both for £9. - Robert Wardell, 16 Heron Close, Thornton-le-Dale, Pickering, North Yorkshire YO18 7SN.

Wanted

Bruckner Symphony No. 2, Dresden Staatskapelle/Jochum (EMI CZS 7 62935 2).
- Robert Wardell, address as above.

BRUCKNER CONFERENCE IN NOTTINGHAM, 10 APRIL 1999

The formal proceedings will now be limited to Saturday, 10 April, from 10am to 6pm. The conference will take place in the Djanogly Recital Hall, which is part of the University of Nottingham Arts Centre. Access is via the Music Department. This will be open for registration from 9.30am onwards.

Provisional programme:

- 10.00am Introduction by Crawford Howie, followed by chamber organ recital presented by Tom Corfield
- 11.00am Coffee break
- 11.30am Presentation and discussion with William Carragan (New York)
- 1.00pm Lunch
- 2.15pm Choral recital introduced and directed by Richard Roddis
- 2.50pm Stephen Johnson (Edinburgh) on biography and music
- 3.45pm Tea break
- 4.15pm Andrea Harrandt (Anton Bruckner Institute, Vienna)
- 5.00pm Round table with John Boyden (London), Gunnar Cohrs (Bremen), Dermot Gault (Belfast) and Mark Audus (University of Nottingham), chaired by Nigel Simeone

Prior booking for the conference is not necessary. The event is open to all on payment of the registration fee of £12 (£9 for the afternoon only). This fee does not include lunch, tea or coffee, which can be purchased at the Arts Centre restaurant.

Accommodation

Readers who have requested bed & breakfast and/or dinner during the weekend have been notified of the revised schedule and asked to make their own arrangements. We suggest the following accommodation (Sunday night prices may be higher than stated):

Hylands Hotel, 307 Queen's Road, Beeston, Nottingham NG9 1JB. Telephone 0115 925 5472. Single room £22.50 standard, £32.50 en suite. Double room £35-£45. Licensed restaurant and bar.* Special diets catered for.

Rockaway Hotel & Restaurant, 209 Station Road, Beeston, Nottingham NG9 2AB. Telephone 0115 922 4570. Single room £29, double £45 (en suite).

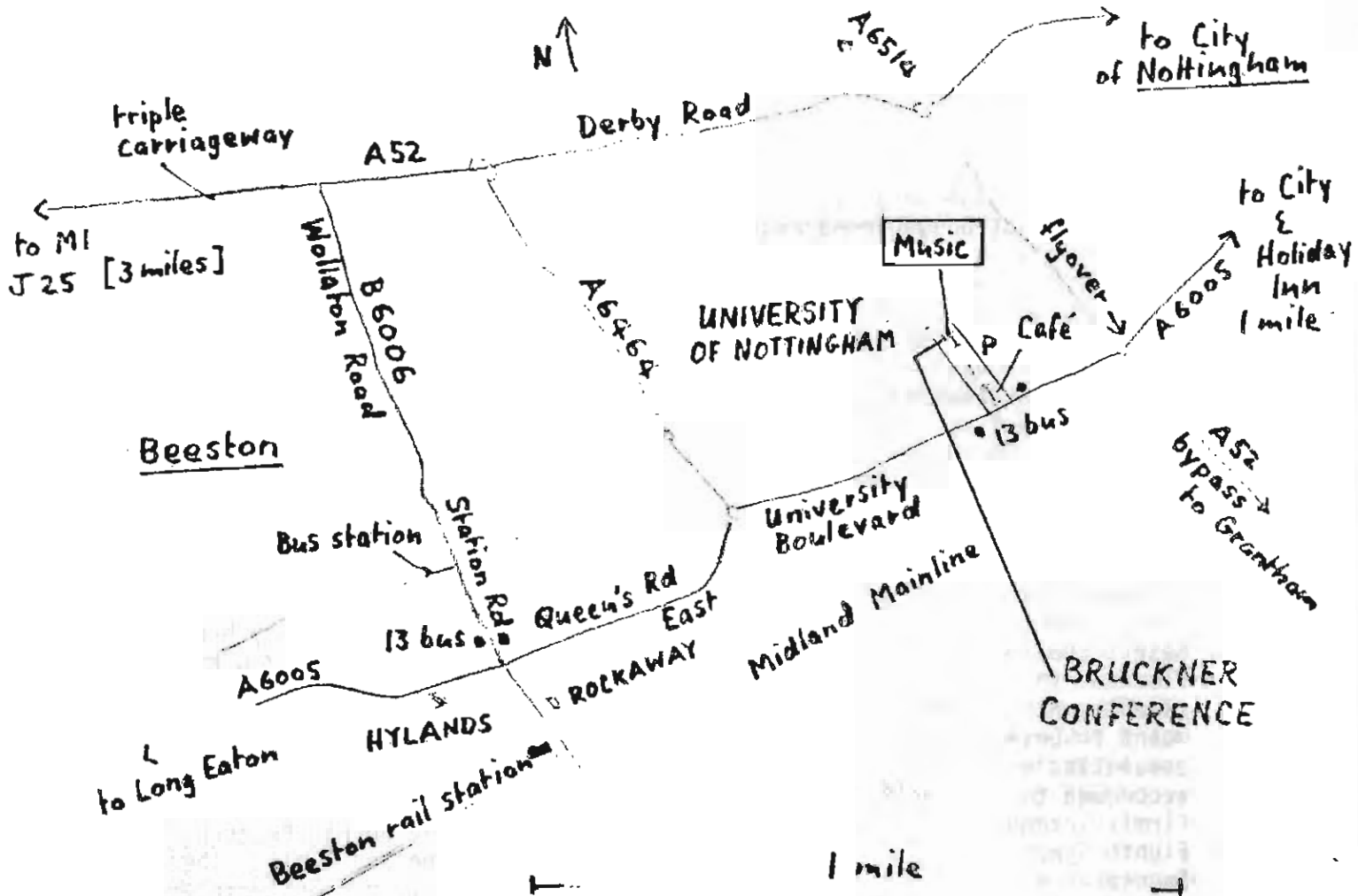
Holiday Inn Garden Court, Castle Marina Park, Nottingham NG7 1GX. Telephone 0115 993 5000. All rooms £65 (single, twin or double).

Travel

The Hylands and Rockaway Hotels are close to Beeston railway station (about 3 miles from Nottingham railway station). The 17.45 and 19.30 trains from London St Pancras set down passengers at Beeston station on Fridays.

If coming via Nottingham railway station, the quickest bus to both the University Arts Centre and Station Road, Beeston is the green No. 13. From the station turn right into Carrington St, left at the traffic lights and continue past the next lights to the bus stop on Castle Boulevard. For the University Arts Centre alight at the second stop after passing under the flyover. The fare is 75p (no change given). Motorists — please see map on opposite page. Nottingham city centre can be avoided.

* Bar meals only are served on Saturday evenings



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BRUCKNER'S PLAN FOR THE DEDICATIONS OF HIS LAST SYMPHONIES
by OTTO BIBA

In 1979 Gernot Gruber remarked on the way in which Bruckner "strove with modesty, servility and obstinacy for recognition, honorary memberships, orders, status and honorary doctorates". He referred to the "unparalleled grading of the dedications of his symphonies, from Minister of Education via Lord Steward of the Household, King of Bavaria and Austrian Emperor up to 'the dear Lord God'".

Then, at an auction in 1994, a two-page memorandum by Bruckner was acquired for the Archive of the Gesellschaft der Musikfreunde in Vienna. This tells us that at one time the German Emperor was also meant to be included in the escalating series of names. For according to this note, Bruckner firmly intended to dedicate his Eighth Symphony to the German Emperor. At the time, he was already at work on his Ninth. It is only a tentative supposition that the Ninth Symphony was meant for the Austrian Emperor, as being the conclusion of his life's work. But this is far more likely than the possibility that Bruckner — for whatever reason — did not envisage dedicating a work to the Emperor of Austria at all. It would have been entirely in keeping with Bruckner's hankering after recognition to be able to point to TWO emperors in the list of dedicatees.

Bruckner's memo is undated. It was probably intended as a reminder to himself and may have been penned while he was revising the symphony, a task which occupied him from mid-October 1887 to 10 March 1890.

The first item in the note reads: "Finish 1st score (8th Symph[ony])." Bruckner also wanted to ask the publishing house of Haslinger whether they already had

two movements of the symphony in Berlin, and if so, which ones. Furthermore, should he despatch the whole score to Berlin? If so, he would need an address.

Finally, he intended to get "Dr Boller to write to the Berlin Wagner Society so as to give notice to the German Emperor".

Dr Viktor Boller was chairman of the Vienna Academic Wagner Society. To begin with he was completely baffled by Bruckner's music but subsequently found his way into it and eventually became a great source of help to Bruckner in matters of administration and finance.

Probably Bruckner also looked to him for personal assistance when it came to dedicating his Eighth Symphony to the German Emperor. Based in Vienna and Berlin, the publishers Haslinger-Schlesinger-Lienau had been entrusted with putting out the necessary feelers. It was probably no coincidence that Bruckner had assigned this particular symphony to a publisher with Viennese and Berlin offices, although he had never targeted it before for one of his symphonies.

Not only the offer of the dedication but also the work itself had to be submitted to the intended recipient. Bruckner thought that it would be sufficient to submit the two completed movements. Now this procedure would have been as irregular as it was unrealistic, but the unfathomable impatience of old age appears to have driven him into so hasty an action. (I am now less inclined to put it down to Bruckner's reaction to some setback in Vienna than I was initially.)

At what point within the relevant period Bruckner actually wrote this memorandum must remain a matter for speculation. It is also

BRUCKNER'S DEDICATIONS

uncertain whether Bruckner intended to dedicate his Eighth Symphony to Wilhelm I, who died on 9 March 1888, or Wilhelm II, who succeeded Friedrich III on 15 June 1888. (Friedrich's early death may rule him out as the prospective dedicatee.) There were no acclaimed Bruckner performances in Berlin at this time; the response of both public and Press to the Seventh Symphony, which was played on 31 January 1887, can be described as muted at best. Indeed, Bruckner's supporter Hans von Wolzogen even felt impelled to write Bruckner some words of consolation, "for I fear that my beloved home city of Berlin will have been shown to you in a bad light".

After that concert there were no more Bruckner performances in Berlin during the time in question. This, too, suggests that the intended dedication to the German Emperor was not a spur-of-the-moment idea, but rather part of a long-term plan.

Let us go into this more closely. The Seventh Symphony had appeared in 1885, and Bruckner had dedicated it to King Ludwig II of Bavaria. The Eighth would have been dedicated to one of Europe's two reigning emperors, the Ninth to the only monarch who was both king and emperor. This rising progression reflects careful planning. As Bruckner must have been aware, the Viennese Court could not have turned down the dedication of the Ninth Symphony to the Emperor and King Franz Joseph I if both the Bavarian King and the German Emperor had previously accepted a dedication. It would have made no difference how much the Court was secretly campaigning against it, or becoming increasingly aloof to Bruckner's ever keener striving for approval. And this all fits

in with that stubbornness which Theophil Antonicek has perceived in Bruckner. (See Antonicek's article 'Anton Bruckner und die Wiener Hofmusikkapelle' in Anton Bruckner Dokumente & Studien 1, Graz 1979.) In view of the various stratagems he used, Bruckner in his stubbornness hardly matches what Antonicek dismisses as "the cliché of the pure, naive fool".

We do not know why Bruckner did not persist in his plan. It is only by chance that the notes he drafted on the subject have survived. Did he receive some sign or hint that he could not expect the dedication to be approved? Was it put to him that dedications to two foreign rulers could be interpreted at home as an affront to the Imperial house? Was Bruckner in any doubt as to whether he would ever complete the Ninth Symphony, on which he started work in September 1887?

At all events, as soon as he had finished the revised version of his Eighth Symphony on 10 March 1890, Bruckner applied formally to the Emperor of Austria and King of Hungary for permission to dedicate that work to him. In a private audience with Franz Joseph I, he gave him a copy of the score. The dedication was approved, and the appropriate formula was included in the first edition of the Eighth Symphony, published in 1892.

Subsequently there was really only one possible step left for the dedication of the Ninth Symphony — to "the dear Lord God". "You see," Bruckner confided to his doctor, Richard Heller, in 1895, "I have already dedicated symphonies to two earthly majesties [...], and now I shall dedicate my final work to the King of Kings, the dear Lord God."

**Dr Otto Biba is the Archivist
of the Gesellschaft der
Musikfreunde in Vienna.**

A STERN TASKMASTER

This memoir shows that in his teaching Bruckner was a stern taskmaster. Emile Jaques (1865-1950) was born in Vienna to French-Swiss parents. After completing his studies he joined the staff of the Geneva Conservatoire. Under the name Jaques-Dalcroze he pioneered Eurhythmics: exercises which co-ordinate music with physical movement. The following episodes occurred in 1887-88 and are recounted in a biography by his sister.

"I wish you could have some lessons from Bruckner [Emile writes in a letter]. You can't imagine how particular and demanding he is. He loses his temper if you hold a note a second longer than necessary. Once you've reached the end of a fugue played to perfection, he makes you start all over again for not having sustained the final pedal-note.

"After forcibly knocking you off your stool, he drives you firmly to the door [...] He is constantly taking snuff and seems unable to cope with the most trifling details of practical life. Before he leaves the classroom, we retie the knot of his cravat for him."

In the same letter Emile mentions some operatic experiences in Vienna:

"I went to hear Lohengrin, and it fired my enthusiasm. The orchestra under Richter was terrific, the production splendid, the singers very able, the choruses marvellous. At the performance of Faust last night, on the other hand, I would have left by the second Act if I hadn't had to escort a young girl home..."

Emile's relationship with Bruckner went further downhill:

"When I'm on the [organ-]stool, what comes out is a series of oaths, curses, grumbles, stamping on the floor with his enormous feet, rebukes, ill-founded criticisms, rude remarks about the French."

Matters came to a head when, after being requested to read through the figured bass of a mass which he was sure had been well executed, my brother heard a terrible scolding.

"It's nearly right," Bruckner cried, "but you were playing in five parts and this bass only has four! You'll have to go back to the beginning and follow my method."

A violent scene ensued, the master wanting to force his pupil to start the harmony course afresh, and the pupil stoutly refusing. There was nothing for it but to go to the director of the Conservatoire, who said that he would have to support the teacher.

Jaques declared that, not wanting to waste a year, he was abandoning Monsieur Bruckner and the organ and composition alike to take other composition and piano courses. His teacher bellowed that he wouldn't even manage to get into the elementary class.

Two days later, in front of a jury composed of Epstein, Dohr, Prosnitz, Fischhof and the director, Hellmesberger, the recalcitrant pupil played the Study No. 15 from the Gradus ad Parnassum [by Clementi] and Beethoven's Sonata in D. He read through and then performed a romance and minuet of his own. After the final note--complete silence. Bruckner was jubilant, thinking Jaques had lost, whereas Jaques was downcast, thinking the same thing.

Then Prosnitz rose and said: "I shall accept this boy in my class because, although he lacks technique, I can see undeniable talent in him."

Later on, Emile Jaques-Dalcroze took lessons in Paris from Delibes and Fauré, the latter becoming a firm friend of his.

Joseph Braunstein (1892-1996): A Voice from the Brucknerian Past

by BENJAMIN M. KORSTVEDT

The name Joseph Braunstein may not be a very famous one, but it is likely to be familiar to Bruckner aficionados, especially collectors of LPs. In the 1950s, 1960s and 1970s Braunstein wrote fascinating liner notes for a number of recordings of Bruckner symphonies. [To be listed at the end of the following interview.] These notes offer some remarkable glimpses of a lost epoch in the history of Bruckner's music. Born in Vienna in 1892, Braunstein was active in Viennese musical life during the first four decades of this century. He both heard and played Bruckner's music under Franz Schalk and Ferdinand Löwe in the 1920s. In addition, Braunstein discussed Bruckner in the 1930s with Robert Haas, who prepared the first collected edition of Bruckner's works.

Braunstein's writings on Bruckner are not extensive, but they are notable for historical soundness and musical acuity. Consider his comments on the Ninth Symphony, which are brief yet make some important points often missed in lengthier accounts. For example, although it was not common knowledge at the time, Braunstein stressed that not only had Bruckner definitely conceived of the Ninth Symphony in four movements, but had in fact sketched most of the Finale before his death. He neatly dismantled the frequent misconception that Löwe was guilty of duplicitously publishing his own posthumous edition of the Ninth Symphony (1903) as Bruckner's original by quoting Löwe's preface to the score, which is quite clear in identifying the editor. Braunstein also explained the

musical logic of Löwe's substitution of flute and bassoon for the pizzicato violins in the Scherzo: pizzicato is very difficult at Bruckner's fast tempo and Löwe was apparently concerned to facilitate proper performance of the piece.

In other essays, Braunstein offered a fresh view of the much discussed textual issues surrounding Bruckner's music. For example, about the Eighth Symphony he wrote: "The very intricate question as to whether the original versions [i.e. Haas's and Nowak's editions] or the first editions [i.e. those published during Bruckner's lifetime] should be used for performances is by no means conclusively answered yet. The present writer, who in his student days not only had the opportunity of hearing Bruckner's compositions under the direction of Löwe and Schalk, but was privileged to play them when they first presided over the orchestra, is not prepared to accept the first editions as arrangements and accept the original versions instead."

Braunstein was refreshingly sceptical about the prevailing orthodoxy – and refreshingly free from the biases and hidden agendas that often mar Bruckner criticism. Indeed, his comments are a welcome antidote to the generally unreflective, and often poorly informed, stance taken by so many writers of programme notes. And in view of Braunstein's personal involvement with a pivotal period in the history of Bruckner's music, his statements have a degree of authority that cannot be dismissed lightly.

* * * * *

Joseph Braunstein (1892-1996)

Early in 1992 I idly glanced through the directory of the American Musicological Society and was surprised to run across the name Joseph Braunstein. My interest was especially keen because at that time I was in the early stages of a dissertation on the textual history of the first printed edition of Bruckner's Fourth Symphony. Like Braunstein, I was sceptical about the old stories impugning the authority of this text, and for this reason I was eager to contact him; he seemed sure to have a uniquely valuable perspective on the matter. [Ultimately my research led me to conclude that by any reasonable standard, the version of the Fourth Symphony published in 1889 is fully legitimate. See my article, 'The First Printed Edition of Anton Bruckner's Fourth Symphony: Collaboration and Authenticity,' 19th-Century Music 20 (1996).] Although it seemed unlikely that the Joseph Braunstein listed in the directory was the same man who had played under Schalk and Löwe in the 1920s, I sent a letter to him. A couple of weeks later I received a most remarkable reply – a single-page letter, typed with evident, painstaking care, and signed by a venerable if shaky hand. It read in part:

I am a centenarian and your letter has catapulted me into my past. I grew up musically with performances of Bruckner symphonies based on the first editions. As an orchestral musician from 1919 to 1924 I played only the first editions. I became acquainted with the problem of the original versions in conversations with Robert Haas and I was somewhat involved in the events [in 1935] which surrounded the tryout of the original Finale of the Fifth Symphony.

A follow-up letter went unanswered. But in 1994, with the mediation of Carol Marunas, a personal friend of Dr Braunstein, I did successfully reach him by telephone. In the following months we had several fascinating conversations on the telephone. Finally, on 29 April 1995, David Aldeborgh of the Bruckner archive in Poughkeepsie, New York, and I visited Dr Braunstein at his residence on East 96th Street in Manhattan. In Dr Braunstein's small apartment, which was crowded with books, scores and recordings, we talked for some two hours about his career as both a performer and a scholar in the Vienna of the 1920s and 1930s, and of course about Bruckner's music. We found Dr Braunstein to be remarkably energetic and clear-headed, and to have astonishingly sharp memories of his musical experiences in Vienna. Indeed, he recalled many of the leading Bruckner scholars of the time with real vividness and showed considerable curiosity about our work. With Dr Braunstein's permission we taped the conversation below; it has been edited slightly in the interests of clarity.

BEN KORSTVEDT: You knew Robert Haas quite well, didn't you?

JOSEPH BRAUNSTEIN: Yes. When he came to Vienna from Dresden he gave up a musical career [as a performer] and then took up an academic career.

B K: He had been a conductor in Dresden?

J B: He was never a conductor. He was a Korrepetitor; he was a [vocal] coach. And then he took up the academic career: he was first what was

Joseph Braunstein (1892-1996)

called a Privatdozent [i.e. a lecturer] and then he acquired a professorship. And it seems to me that he was always in sympathy with the Nazis. He was, I would say, somewhat active in that movement. His newspaper was the Nazi paper, the Völkische Beobachter — it was on his desk in the National Library! It shouldn't have been, because that was actually a step against the government which paid him. But we'll leave that aside for the time being.

Nowak was very modest and didn't have any connection with the government. But Haas was different. Haas immediately showed his sympathy with the Nazi movement, and then, when the Nazis actually came to power, it was his time. But actually, I had a very good personal relationship with him.

Then after the collapse of the Nazi regime, Haas lost, naturally, his positions, and his successor was Leopold Nowak. Nowak was more on the side of the Catholic party. The Catholics had a very important power in Austria politically. And he was, I believe, in his student years, a member of a Catholic organization. As I mentioned before, with the collapse of the Nazi regime Haas's power came to an end, and Nowak was appointed Director of the Music Division of the National Library. And so he also inherited the Bruckner business; that was a matter of course. And then he started to publish.... I don't know. I must confess I have never had a very intense knowledge of his Bruckner publications; maybe you have more than I. After all, that was a time when I had to be concerned about survival! The Bruckner matter became secondary. I had to survive: I was married, and my bride was very ill — multiple sclerosis. So, I had enough problems, and I could not immerse myself in Brucknerian matters. I was more at the fringe.

BEN KORSTVEDT: When did you leave Vienna and come to New York?

JOSEPH BRAUNSTEIN: I left Vienna on April 15, 1940. Yes, I lived under Hitler. I had some experiences as far as life under Hitler is concerned. Oh yes! Oh yes! The Gestapo came to me — actually in order to go after a sister-in-law. But they also interrogated me a little bit. There was one fellow; he said: "You are writing about music. I cannot understand how a Jew can write about German music." I kept silent, oh yes! I did not say anything. He left. He didn't go after me; he went after my sister-in-law, because my sister-in-law lived with an "opulent" Jew. The Gestapo were after his money. So, I left my country in a boat. It is very hard to describe: I was sad and I was glad.

But as I said before, I had a good personal relationship with Haas and with his assistant, Dr Schneider. He too had the Nazi paper on his desk! [Striking chair for emphasis.] In spite of the fact that he was an employee of the Austrian government. He [Schneider] was formerly an officer in the Austrian army; he came from Salzburg.

And then I came to New York and all I had to do was to survive. That took some time. Now I can look at that period as an analyzing historian. Ask me what you want to know.

B K: You mentioned to me that when Haas was making his edition of the Fifth Symphony, he spoke with you about it.

J B: Actually he was somewhat — in a certain sense — an enemy of Schalk.

Joseph Braunstein (1892-1996)

He maintained that Schalk was responsible for... [pauses while searching for the right word] manipulating the Brucknerian manuscripts. He [Schalk] had access to them; because as conductor of the State Opera, Schalk had access. When he went to the Nationalbibliothek, the National Library, every door was open. Someone once said: "Schalk is not a musician, not a conductor; he is an Austrian institution!" Yes, that he was! And in that capacity he had enormous power. I remember that when he was conducting the Fifth Symphony, in the newspaper there was some allusion to the idea that he was tampering with the score. A statement was issued by his wife, that he was going to conduct the symphony exactly as it was put down on paper by Bruckner; that was, I should say, the gist of the statement. Actually, Haas convened interested people in the National Library to speak about the tampering with the Brucknerian manuscripts. He said that Bruckner was subjected to sanctions. Do you know about that? [General assent.] I heard it; I attended this gathering. The moderator of the gathering, a gentleman who was a very fine man, didn't want the memory of Löwe and Schalk to be muddled by Haas. And then came Haas with his "Sanktionenstheorie".

BEN KORSTVEDT: When I was in Vienna, in the Nationalbibliothek, last year, I saw the papers of Lili Schalk there. And in them are many newspaper articles from that time, in which people debated whether Haas's "Sanktionenstheorie" was true. And it seems that many Viennese felt that it was an unfair accusation.

JOSEPH BRAUNSTEIN: Yes, against Schalk or Löwe. As I say, the moderator — I have forgotten his name, in spite of the fact that when I was in military service he was my commander — didn't want the names of Löwe and Schalk to be muddled by Haas.

Haas was a small man, I mean physically. But nevertheless, he must have been very... Hah! [trails off.] Now I believe Haas is forgotten, except his books. His books were good. One on Mozart, I believe. He knows something, there is no question about it. He was a scholar, actually he was a scholar. But he was also an Intrigant [i.e. a schemer]. He combined his scholarship with very unfair, unfair actions. Absolutely. I don't know how he was judged abroad.

DAVID ALDEBORGH: Generally speaking, Haas has had a lot of sympathy around the world for his scores. Two people, Doernberg and Redlich, both wrote books which were very critical of Nowak. They praise Haas as being the one who saved the Bruckner tradition. I don't agree with that conclusion —

J B: [interjecting in agreement] No, no, no! I say, Haas had his partisans. Absolutely. I talked with him very often: he was always talking about Schalk, and Schalk, and Schalk.

B K: I have been studying the history of the Fourth Symphony, and I have concluded that the so-called Löwe/Schalk edition is actually Bruckner's own edition: he revised it and he prepared it for publication.

J B: Yes, that was one of the symphonies in which, I would say, his signature was on the papers. [This is not quite accurate: Bruckner

Joseph Braunstein (1892-1996)

did not actually sign the copy of the score used to prepare the printed edition, but he did revise it extensively.}

DAVID ALDEBORGH: Did you ever play under Schalk?

JOSEPH BRAUNSTEIN: [quite merrily] Oh, I have played under Schalk in the concert hall and much in the opera. Oh yes. Meistersinger, Götterdämmerung, and etcetera. Almost all of Wagner which Schalk conducted. In my time there was a division between Schalk and [Bruno] Walter. Walter conducted Rheingold and Walküre; Schalk conducted Siegfried and Götterdämmerung.

D A: What instrument did you play?

J B: In the orchestra, mostly viola.

D A: What did you think of Schalk as a conductor and as a person?

J B: [earnestly] I had the highest regard for Schalk. I still remember with greatest pleasure when there was a memorial concert for Schalk and when a critic — Robert Konta[?] was his name — said that Schalk was an Austrian institution. And it was true. He was officially the conductor of the concerts of the Gesellschaft der Musikfreunde, and the programmes ranged from the Messiah up to Bruckner. Sometimes he was invited to conduct at the Court Chapel at masses, actually during the Mass — strictly Catholic Mass, naturally. He was invited, so to speak, as a guest conductor to conduct the D minor Mass of Bruckner.

BEN KORSTVEDT: Did his interpretations of Bruckner's symphonies differ from modern-day styles? [During our first telephone conversation, I asked Dr Braunstein if he could compare Schalk's Bruckner interpretations to those of any later conductor. He answered in his inimitable manner: "Furtwängler! Furtwängler!"]

J B: Most certainly, most certainly. The idea was, I would say, religious — it was religious. I remember we played mostly from the parts issued by Breitkopf & Härtel, and sometimes the bowing was indicated. And he was very critical: "Leipziger Stricharten! [the Leipzig bowings!]" [Laughter.]

D A: Did you ever play the Fifth Symphony under Schalk, or did you ever hear him do it?

J B: Wait a minute, let me see. I heard him do the Fifth Symphony; I was in standing-room.

D A: Do you remember anything about the tempi? Did he open slowly or rapidly?

J B: That was now sixty years ago. What do you want from me?

D A: The reason that I ask is that Leon Botstein feels that Bruckner should be played more quickly than we usually hear him.

J B: No, I think that the tempi of Schalk's were rather on the slow side. I would call them Bayreuth tempi, Wagnerian tempi. But it was wonderful, for instance, in Götterdämmerung, the transformation from night to day in the first Act; it was really, really very moving.

[to be concluded in July]

LUX IN TENEBRIS: BRUCKNER AND THE DIALECTIC OF DARKNESS AND LIGHT (conclusion)
by DEREK SCOTT

Bruckner's main climaxes are reached as darkly as quantus tremor, dies irae, or the 'shadow of death', or blaze radiantly as rex gloriae, Gloria/Hosanna in excelsis, or lux sancta. The Finale of the Fifth Symphony, which Simpson called "one of the greatest climaxes in symphonic music," [87], is a climax of the Gloria/Hosanna type. The first fugue subject is three bars long, like that to the words 'Alles was Odem hat' in Psalm 150, and the two are clearly related. There are no erotic 'Tristan' climaxes in Bruckner; he does not build climaxes with 'yearning' appoggiature but by accretion of motives, and his climaxes end far too abruptly. While a tragic climax, complete with 'aching' or 'despairing' appoggiature, sometimes occurs, [88] it is never the movement's, or symphony's, main climax. Bruckner avoids the heroic climax, too, and this is not to be put down solely to absence of percussion and rhythmic figures suggestive of drums. The endings of Liszt's Tasso and Les Préludes, for instance, are heroic transformations of material, not Brucknerian transformations.

Example 6a

Liszt, *Tasso*, bars 62-7

Adagio mesto

Bass Clarinet

f *espress.* *dim.* *pp*

Example 6b

Liszt, *Tasso*, bars 535-42

Moderato pomposo

Trumpets

ff

Eero Tarasti comments that the 'fanfare theme' of Les Préludes "moves in the Beethovenian tonality of triumph, C major, but whose dotted rhythmic figure, the unison sound of heavy wind instruments, cellos and basses as well as plagal harmonies give this theme an ideal and sublime hero-mythical quality typical of Liszt." [89] (It was used many years ago as incidental music to the film serial Flash Gordon Conquers the Universe.) The endings of Tchaikovsky's Fifth and Mendelssohn's Third Symphony are no more Brucknerian, despite their victories of major over minor. [90] They sound too comfortable with their march rhythms and 'heroic' brass. Ernst Bloch would undoubtedly argue that an impression is given of assertion for its own sake. Beethoven, much admired by Bruckner, is associated with the hero-mythical — typified by the Eroica Symphony. [91] Sometimes, Bruckner elevates the hero-mythical to the sacred: for

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example, the Wagner tribute in the Adagio of the Seventh.[92] To use Tarasti's vocabulary, there is a sacred isotopy in Bruckner's music into which other mythical semes merge. In the Fourth Symphony, it could be argued that the nature-mythical and the pastoral dominate; Martin Pulbrook claims that there is evidence in this work of Bruckner's making a conscious effort to move away from specifically religious inspiration.[93]

Simpson states that the typical Bruckner finale is "not really a summing-up, despite the immense climaxes that end the Fifth and Eighth symphonies. Such climaxes, far from being driven by the accumulated energy of a vividly muscular process (as in a classical symphony) or by the warring of emotive elements (as in the purely romantic work), are rather the final intensification of an essence." [94] For Deryck Cooke, similarly, a Bruckner finale is not the culminating high point of the symphony; its function is rather to "simply ratify the world of the first three movements on a larger scale." [95] It is a plateau, not a peak, and the climax is reached as a plateau of intensity, rather than a process of arsis, climax and catharsis. Sonata form, states Cooke, "is a dynamic, humanistic process, always going somewhere, constantly trying to arrive; but with Bruckner firm in his religious faith, the music has no need to go anywhere, no need to find a point of arrival, because it is already there. The various stages of the formal process are not offered as dynamic phases of a drama, but as so many different viewpoints from which to absorb the basic material." [96]

Gregory Bateson's idea of a 'plateau of intensity' [97] which he finds, for example, in Balinese culture has been taken up by Gilles Deleuze and Félix Guattari. They explain this plateau as "a continuous, self-vibrating region of intensities whose development avoids any orientation toward a culmination point or external end." [98] The idea leads them to envisage a book which, instead of chapters having culmination and termination points, is composed of "plateaus that communicate with one another across microfissures." [99] The Bible already approaches this description, [100] and so do Bruckner's non-culminating and fissured structures. The analyst Heinrich Schenker complained that Bruckner composed without a beginning, a middle and an end. [101] The parallel should not be overdone – Deleuze and Guattari have a much freer assemblage in mind than a Bruckner symphony – but let us explore further. By 'plateau', they explain that they mean "any multiplicity connected to other multiplicities by superficial underground stems in such a way as to form or extend a rhizome." [102] Cooke's "ratifying on a larger scale" would suggest just such an extension. Furthermore, Simpson insists: "The massive endings of all Bruckner's symphonies are (with the exception of that of the Fifth) not really culminative in the old sense; they are formal intensifications that blaze with calm. Even in the Fifth there is ultimately this sense of a calm fire." [103]

I have argued that the Bruckner climax is provisional and suggest that the lack of synthesis in his work is made evident by the lack of, or difficulties in obtaining, closure. Darkness keeps returning. For example, after the climax at letter F in the Finale of the Second Symphony, there is an abrupt silence, then a *pp* quotation (bar 200, Haas edition) from the Kyrie of the F minor Mass (bars 122 onwards), and the exposition concludes in this mood (with a plagal cadence). The Kyrie is

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quoted again (bar 547, Haas edition) shortly before the coda; it is again *pp* following an *fff* climax and eight unexpectedly quiet intervening bars. The coda itself fails to achieve closure at its first attempt. I cannot agree, therefore, with Dika Newlin's view that "Bruckner's ideal finale is one in which all that has happened in the preceding movements is synthesized," and that such a synthesis "is symbolized in the citation of themes from previous sections of the work." [104] In the closing bars of the Sixth, two themes from the Finale are presented simultaneously with a transfigured version of the main theme of the opening movement, yet Simpson remarks on its inconclusiveness. The "nocturnal mystery" [105] with which the Finale opens has passed, and "the A major sun is high in the sky," but the ending "leaves dark questions unanswered." [106] No doubt Simpson has in mind the turns toward B flat minor at letter X and at bar 397, which are too close to the movement's end for comfort.

Ernst Kurth notes perceptively that harmonic and instrumental darkenings frequently occur "at the moment of achieved apexes" in Bruckner's music. [107] He sees this as symptomatic of Bruckner's anxiety in the midst of exuberance. On the other hand anxiety can suddenly become exuberance. Erwin Doernberg remarks of the end of the Second Symphony that "when a defiant C minor ending seems inevitable, there is a striking change to the major and the symphony ends with positive confidence." [108] Confidence, however, is never secure. Bryan Gilliam writes of the first movement of the Eighth Symphony: "As Bruckner originally conceived it, the movement's chief dramatic event was a final presentation of the tonally ambiguous opening theme — at the very end of the coda — now resonantly clarified into an unambiguous tonal context." [109] Indeed, the coda of the first version concludes with seventeen loud bars of C major. Gilliam claims that Bruckner "clearly intended the coda as an apotheosis"; [110] therefore the revision represents a fundamental change from his original structural concept. [111] Doernberg describes the mood of the revised coda as utter desolation. [112] Inevitably, then, one has to disagree with Simpson's contention that the end of this symphony "is abrupt but of tremendous finality". [113] Bruckner, from the G minor Overture on, [114] is always at his least secure when trying to attain closure — which is why his music lends substance to Deleuze and Guattari's claim that "musical form, right down to its ruptures and proliferations, is comparable to a weed, a rhizome." [115]

Doernberg, commenting on the climax of the Adagio of Bruckner's Ninth, states that "no solution is offered to the paroxysm of dissonance and restlessness". [116] The music is shattered at this point; yet Bruckner's music, like Deleuze and Guattari's rhizome, "may be broken, shattered at a given spot, but it will start up again on one of its old lines, or on new lines." [117] Two examples: at letter N in the first movement of the Eighth (after the third *fff* statement of the main theme) the music splinters into fragments, but then begins to reconstruct itself; at letter D in the Finale of the Eighth, the music starts up on new lines after having broken off. At I, and between letters P and T, there are other examples. [118]

Conclusion

It has not been my intention to argue that Bruckner's music is solely

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about darkness and light. Neither would I argue that Bruckner's music is sacred to the exclusion of all else. Ländler rhythms can be found in the Scherzos of the Third and Fifth Symphonies. Bruckner was once in demand as a fiddler at village dances, loved dancing himself, and wrote dance music for piano. He was disappointed in love many times; he was interested in romance. His love interests probably spilled over into his songs and piano pieces, for example 'Mein Herz und deine Stimme' and the Steiermärker.[119] He referred to his First Symphony as 's kecke Beser' which, according to Newlin, was "a favourite expression of Viennese students designating a bold young girl." [120] He often described a lyrical second group of themes in his scores as Gesangsthema or Gesangsperiode, [121] and it is possible that 'feminine' connotations may be found here. Ludwig Wittgenstein considered this section of a Bruckner symphony the "wife" to the "husband" of the first subject. [122] Nevertheless, there is something strangely apposite about the Bruckner monument in the Vienna Volksgarten, which shows a bare-breasted muse raising her arms towards him while he stares in another direction, [123]

I have argued that darkness-and-light proves to be a productive trope for understanding certain structural and ideational processes in Bruckner's music. Enormous imaginative richness and variety of detail can be encompassed in a journey from darkness to light. Bruckner has even been pilloried in terms of darkness and light. Hanslick, after the first Viennese performance of the Seventh Symphony in 1886, complained that "in between the lightnings are interminable stretches of darkness." [124] Both terms are rich in the connotations – especially of a religious kind – that were deep concerns of the composer.

[87] R. Simpson, The Essence of Bruckner (rev. edn), London 1992, 131. [88] As in the Adagio of the Eighth, bars 125-8, 1890 version. [89] E. Tarasti, Myth and Music: A Semiotic Approach to the Aesthetics of Myth in Music, The Hague 1979, 92. [90] Incidentally Mendelssohn was content to begin a symphony in the major and end it in the minor (the Italian). [91] Tarasti, 91. [92] See Tarasti, 108. [93] M. Pulbrook, "'Death, Release and Resolve': An Analysis of Anton Bruckner's Seventh Symphony", Maynooth Review 9 (Dec. 1983), 93 n.4. [94] Simpson, The Essence of Bruckner, 103. [95] D. Cooke, 'Bruckner', The New Grove Late Romantic Masters, London 1985, 53. [96] Ibidem, 50. [97] G. Bateson, Steps to an Ecology of Mind, New York 1972, 113. [98] G. Deleuze and F. Guattari, A Thousand Plateaus: Capitalism and Schizophrenia, trans. B. Massumi, Minneapolis 1987, 22. [99] Ibidem. [100] As evidenced by the work of 19th-century German critical scholars. [101] Cited by Benjamin Korstvedt during Perspectives on Anton Bruckner II, Manchester, 1-4 April 1996. [102] Deleuze & Guattari, 22; a rhizome is an underground stem with a mixture of roots and shoots. [103] Simpson, 232. [104] D. Newlin, Bruckner--Mahler--Schoenberg (rev. edn), London 1979, 96. [105] Simpson, 164. [106] Simpson, 167-8. [107] Ernst Kurth: Selected Writings, ed. and trans. L.A. Rothfarb, Cambridge 1991, 203. [108] E. Doernberg, The Life and Symphonies of Anton Bruckner, London 1960, 136. [109] B. Gilliam, 'The Two Versions of Bruckner's Eighth Symphony', Nineteenth Century Music 16 (1992), 59-69 (66). [110] Ibidem. [111] Ibidem, n.22. [112] Doernberg, 198. [113] Simpson, 210. [114] The original coda of this work was revised; see Arthur D. Walker, 'Foreword', Overture in G minor by Anton Bruckner, Eulenburg score, London 1971, iii-iv. [115] Deleuze & Guattari, 12. [116] Doernberg, 220. [117] Deleuze & Guattari, 9. [118] Robert S. Hatten examined disjunction in the Fifth Symphony in 'Motto Themes and Disjunctive Sections: Modes of Continuity in Bruckner's Fifth Symphony', Perspectives on Anton Bruckner II, Manchester. [119] See Derek Watson, Bruckner (rev. edn), Oxford 1996, 73. [120] Newlin, 92. [121] Hans-Hubert Schönzeler, Bruckner (rev. edn), London 1978, 155. [122] Cited by Peter Palmer in 'Ludwig Wittgenstein's Remarks on Bruckner', Perspectives on Anton Bruckner II. [123] See Carl Dahlhaus, Nineteenth-Century Music, Berkeley CA 1989, 275. [124] Cooke, 'Bruckner', 20.

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 ISSUE ON COLLECTING TICKETS

Robert Bachmann (from page 4)

D.H. Your Bruckner work in England of late has been with the Royal Philharmonic--how do they respond to the composer?

R.B. Very well. They seem to possess this innate sense of the overall architectonics. Plus, each of the sections can enunciate very clearly, and provide the tonal qualities required. Rehearsal time is never long enough but I recently signed a three-year contract with the RPO to conduct in London.

D.H. You obviously feel a special affinity with Bruckner's soundworld.

R.B. Yes, both his sound and his world. He is one of my heroes.

JOTTINGS

Andrew Youdell has arranged a public showing of Hans Conrad Fischer's film **The Life of Anton Bruckner** (130 mins) at the London Barbican Cinema on 28 February at 3.30pm.

On 18 March (6.30pm) Crawford Howie will give a pre-concert talk at the Bridgewater Hall, Manchester--see facing panel.

Kurt Masur will conduct the London Philharmonic in Bruckner's Fourth at the Royal Festival Hall on 27 March....Bruckner's Ninth will be played by the London Symphony Orchestra under Michael Tilson Thomas at the Barbican Hall on 15 April....The Ulster Orchestra will give Bruckner's Fifth under Takuo Yuasa in Belfast's Ulster Hall on 16 April (7.45pm)....Seiji Ozawa and the Vienna Philharmonic bring Bruckner's Second to the Royal Festival Hall on 21 June.

Tony Martin, a reader living in Northern Ireland, seeks a pen-friend. Write to him at: 1 Brandywell Avenue, Derry City BT48 9HZ.

Two readers have supplied further information on recordings by Lovro von Matacic (see Nigel Simeone's article in our last issue). An update will appear in July.

Yet another completion of Bruckner's Ninth was premiered in The Hague on 8 November 1998. Cornelis van Zwol reports in our next issue.

This issue has been mailed to all 1998 subscribers. Managing editor Raymond Cox looks forward to hearing from those who have not yet renewed their sub.

Our thanks to Dr Franz Scheder for the gift of a Bruckner commemorative stamp from Germany.

DONATIONS. Donations from the following readers are gratefully acknowledged:

David Aldeborgh, Terry Barfoot, David Bate, Malcolm Bennison, David Blake, Paul Coones, Keith Donohue, Brian Duke, Bob Evans, Richard Hall, Andrew Hubbard, Roger Humphries, T. Martin, Tony Martin, Bryn Parkhouse, R.J. Pascall, John Ridgeway-Wood, Gerard Robello, Franz Scheder, Derek Scott, Peter Sheppard, Haruo Tohmatsu, Bob Wardell, P.S. Whitaker, Sven-Arild Widén, David Wilson, Gordon Wood, John Wright; and anonymous benefactors. Sincere apologies for any omissions!

In our November 1998 issue Howard Jones wrote (page 15) about the absence of muted horns in Bruckner. He has since remembered that there is one in bars 151-154 of the Andante of the Fourth Symphony.