

Otto Böhlér



# The Bruckner Journal

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Photo (p. 10) by Klaus Hennch

## MUSIC TODAY by GÜNTER WAND

Why, in these times, am I making music at all, making music with an orchestra? In spite of a recession, our modern society is characterized by a surfeit of material goods, and what it really thinks of music I can't tell. What would the majority of people decide, supposing they were asked to give up, once for all, either their cars or every kind of music? If people were seriously facing that choice, I don't know what they would say.

All I do know is this. The great music that I am allowed to conduct sets an example. This music has been conceived by great minds--completely different personalities with very individual outlooks and life-styles. One has only to think of Anton Bruckner compared to Richard Strauss or Johannes Brahms. As men they are totally different, but there is one thing uniting them: they have all created something elevating.

Do you know what I replied to a young female follower of the rock scene who, after a Bruckner performance, wrote me a long and serious letter about her response to this music--in her own style and vocabulary, of course, but very, very touching? She thought that Bruckner should be performed not in the concert hall but possibly in the forest. That seems to me a striking idea in itself! And then she described her feelings on hearing this music. Whenever she hears Bruckner she has a sense of falling, of falling further and further. A pleasant sensation really, but bound up with a certain amount of fear as well. I wrote back to her: "Just allow yourself to fall--you're falling upwards!"

Translated from Wolfgang Seifert's biography of Günter Wand, reviewed on page 9. Copyright 1998 by Hoffmann und Campe Verlag and reproduced by permission.

Günter Wand will conduct the NDR Symphony Orchestra in Bruckner's Seventh Symphony at the Usher Hall, Edinburgh on 31 August.

## BRUCKNER IN LONDON

On February 28 an inspired **Seventh Symphony** completed Lorin Maazel's week-long Barbican stint with a tremendously in-form LONDON SYMPHONY ORCHESTRA. Maazel was in excellent spirits, his prodigious memory, intellect and consummate technical skills both serving and illuminating Bruckner's E major Symphony.

He was especially illuminating in the Finale. At a moderate but flowing tempo his vigilant pointing of this movement's rhythmic profile was consistently full of insight. The performance was crowned by a majestic rendition of (for me) the Seventh Symphony's true climax--bars 191-213--in which the LSO's brass was flawless and Maazel's broadening of pace and Heaven-reaching salutation were overwhelming.

Climax is a word which comes easily to mind when considering Robert Bachmann's Bruckner. On March 2 Bachmann returned to the Barbican for another **Fifth** with the ROYAL PHILHARMONIC ORCHESTRA. Previously I'd departed mid-symphony, but this approach was far more convincing.

Regrettably, Bachmann retained his too-loud-too-often brass choir, but by introducing more dynamic light and shade than hitherto, displaying a feeling for orchestral colour not previously heard, and investing his control of Bruckner's vast structures with some humanity, he intimated that future Bruckner performances from him (providing they build on this Fifth) might chart a crescendo of achievement.

On March 27, while I was in New York, the New York Philharmonic's music director Kurt Masur was in London for Bruckner's Fourth. Duncan Hadfield reports [facing page].

On April 15 the Barbican Hall welcomed a **Ninth Symphony** from Michael Tilson Thomas, a conductor you might not immediately associate with Bruckner. This Ninth, conducted from memory, was--a few frayed edges aside--played sensitively, beautifully and powerfully by the LONDON SYMPHONY ORCHESTRA, although they shared their conductor's emotional detachment.

Intriguingly teamed with mystical, experimental Ives (The Unanswered Question) and craggy, fully-formed Ruggles (Evocations), Tilson Thomas's Ninth proved to be interesting if equable. The first movement was structurally episodic; more importantly, Tilson Thomas smoothed out Bruckner's forward-looking musical thinking and harmonic atmosphere. This is music not necessarily of the next world but certainly a different one to Tilson Thomas's Planet Earth. The Scherzo was fast but not malevolent enough, the Trio too Mendelssohnian to reveal the sinister sub-text. Despite some distended phrasal underlining along the way, the third (final) movement was the most successful, especially in its "Benedicite" aspects and the turbulent, dissonant climax.

But for all the surface excellence, there was little to suggest that Michael Tilson Thomas had penetrated into the psyche of an old, ill, lonely composer struggling to write another symphony while staring death in the face. Despite this temperate rendition, however, there is reason to believe that should Tilson Thomas conduct the Fourth or Seventh Symphonies in a future LSO season, those performances could be well worth attending.

Colin Anderson

Colin Anderson is a contributor to CD Classica, Tower Classical News and other musical periodicals.

## BRUCKNER IN LONDON

The LONDON PHILHARMONIC ORCHESTRA is probably not among the world's "greatest" orchestras. But given the correct sympathetic direction, as it was by conductor-designate Kurt Masur at the Royal Festival Hall (March 27), it can produce a sound to be reckoned with. A sense of majestic expansiveness and authority characterized Masur's reading of the **Fourth Symphony** ("Romantic") throughout.

From the first highly atmospheric horn call heard against shimmering string tremolandos, Masur lent the first movement a muscular and haunting beauty which built steadily towards a mesmeric climax. If the reading failed at all, for me it was in the slow movement, where softer Schubertian overtones and a more profound sense of melancholy might have been created. Yet Masur's emphasis on the relentless march-like nature of the material had its own validity. Hard-hitting horn calls in the Scherzo were again superbly articulated; and here they did find contrast in a tilting Trio, in which the accruing overall momentum was still never lost. In the finale Masur chose to let rip, whilst keeping a firm rein on tempo and allowing the subconscious argument, sonata-like in form, to emerge. Concentration and purity of tone from strings, woodwinds and brass alike added to a crystal-clear and thought-provoking Fourth.

Duncan Hadfield

Duncan Hadfield writes on classical music for The Independent and What's On in London.

### Hallé Orchestra/Kent Nagano

#### The Bridgewater Hall, Manchester

In his programme note Gerald Larner wrote: "...the unfinished Ninth Symphony can be a surprisingly complete experience. It begins in D minor and ends in a radiant E major farewell, never to return to the troubled point from which it set out." This is not, of course, the whole story, and recent reconstructions of the sketches of the Finale reveal a composer grappling with a fourth movement which was intended to provide an even more complete experience, to surmount and resolve the troubles of the first movement and bring the symphony to a truly affirmative conclusion.

It was clear that Kent Nagano had prepared his players well for the performance on 18 March. Entries were precise, climaxes thoughtfully approached and often thrillingly negotiated, and there was an awareness of the architecture. There were, however, occasional balance problems in the first movement. This was noticeable in the presentation of the noble second theme, where the horns and Wagner tubas risked swamping the strings. The Scherzo, taken at a comparatively leisurely pace, did not catch fire. The daemonic energy and emotional turbulence of the music were held in check, so that the Trio (beautifully played) did not provide the appropriate contrast. The Finale, on the other hand, was eloquently realized. The earlier problems had been resolved, and there were memorable contributions from each department, not least the glistening strings. The radiance of the final bars was musically and spiritually uplifting.

Crawford Howie

**Bruckner: Symphonies Nos 5, 8 and 9.** Saarbrücken Radio Symphony Orchestra, ARTE NOVA Classics [from BMG Conifer Classics], conducted by Stanislaw Skrowaczewski (No. 5: 74321 43305 2; No. 8 with the Adagio from String Quintet in F major played by the Collegium Mozarteum Salzburg: 74321 34016 2) and Hiroshi Wakasugi (No. 9: 74321 34044 2).

This super-budget batch of Bruckner from Saarbrücken is like a mixed bag of boiled sweets. Delve among the humbugs, and you may locate a luscious sherbet lemon or a soft-centred paradise fruit. On the whole these recent German radio recordings are as plain and reliable as an old-fashioned mint --long-lasting and satisfying enough but not especially memorable.

Skrowaczewski is the more flavoursome interpreter, and his 1996 Fifth, sensitively recorded in the Kongresshalle, Saarbrücken, contains enough goodies to attract experienced Brucknerians. The Adagio is touchingly inflected with a tender gravity and a sense of striving beyond earthly matters as the glorious second theme intensifies and fades. The Scherzo's rumbustious dynamics--a celestial pillow-fight for the brass section--had me chuckling. Set amid the furore, the Trio is a wistful, polite dance. The down side is a lack of weight, which robs the outer movements of majesty despite judicious, well-sprung pacing and the bold efforts of the brass. The strings need greater richness and transparency but the woodwinds' fragile quality is appealing.

Caught live in 1993, Skrowaczewski's wild-eyed Eighth has a rough-hewn quality. Not for nothing do Arte Nova entitle the symphony "Apocalyptic". The recording is immediate, powerful and not for the faint-hearted. Your fight-or-flight instinct may have you lunging for the volume control or bolting for the door. Ponderous and slow-moving, the mighty first movement comes roaring from its lair like a hung-over Fafner prodded awake. Skrowaczewski builds with weighty blocks and his vision is unremittingly grim. At a hefty 82 minutes, the tensions and agonies are darkly explored, the exultant blaze of the final pages hard-won. The brass has a granular, unblended quality; woodwinds sound earthily robust.

After his radiant Second Symphony [reviewed in TBJ, November 1998], Wakasugi's under-realized Ninth comes as a disappointment. In contrast to Skrowaczewski's jagged peaks, the Japanese conductor's round-contoured style is less well suited to the starker landscape of late Bruckner. There are signs that Wakasugi is a sensitive Brucknerian: note the transparent detail of the Scherzo's light-footed trio, the tenderness of the great Adagio's more inward-gazing moments. Yet mysterious promise at the outset remains unfulfilled; the sinister, fearsome elements are sadly underplayed. Wakasugi fights shy of the awesome, and in the world-weary musings of the first movement's central reaches he sounds hurried. Malice is missing from the nightmarish Scherzo. Humour and mockery are simply not enough, and the reading as a whole lacks stature.

Elizabeth Thompson

**Bruckner: Symphony No. 5**

BRTN Philharmonic Orchestra Brussels / Alexander Rahbari  
 KOCH INTERNATIONAL DISCOVER DICD 920430

RUMMAGING in the bargain basement can yield some pleasant surprises--and others not so pleasant. On this CD I noticed two small mistakes in the scherzo. One of the second violins comes in a bar early at bar 133 (just after letter E), and someone else jumps the gun in the pause before bar 267. These mistakes would hardly be worth mentioning if they did not occur in the same places in the reprise of the scherzo, showing that the engineers have simply used the same piece of tape twice without checking it for errors.

I'm sorry that Rahbari has lent himself to this, as his interpretation is not without merit. The slow movement is very slow indeed --in fact, at 21'27" it's really too slow--but it is well sustained and played with feeling. In the outer movements Rahbari takes an agreeably light, singing approach, but he is matter-of-fact, even perfunctory, in the pizzicato second group of the first movement. There is no 'ritenuto' at bars 386 and 399, no 'a tempo' at bars 389 and 403, and no apparent awareness of why Bruckner should have asked for these tempo changes. The finale comes off worst. The constant dotted rhythms which should energize this movement are too slack, and the brass chorales, which Bruckner takes the trouble to mark with big wedge-shaped accents on nearly every note, are smoothed over almost to the point of legato. The orchestral playing, which is not especially refined to start with, gets steadily worse in this movement. In the circumstances, the work's stature hardly begins to be conveyed.

**Bruckner: Symphony No. 8 (with Reger: Variations and Fugue on a Theme of Beethoven)**

London Philharmonic Orchestra / Neeme Järvi  
 CHANDOS CHAN 7080(2), mid-price

NEEME JÄRVI has been called "the man for all symphonies", but I hadn't heard him in Bruckner before, and as far as I'm aware he hasn't recorded any more Bruckner since this recording was made in 1986. He does a good job and has obviously absorbed the work's performing tradition. He gets broad, full-blooded playing from the LPO and clearly relishes Bruckner's rich string and brass sonorities. All the same, something's missing, although it's hard to say just what. Perhaps Järvi lacks the single-mindedness which the Knappertsbusch recording (whatever its other faults) displays in abundance. [See review in TBJ, November 1998.] Järvi gives us a well-painted portrait of the Eighth, grand but somewhat bland.

The use of the Haas edition is another minus, although it was doubtless considered musically correct in 1986. So is the recording quality, for even the Chandos engineers can do little with the cavernous acoustics of All Saints' Church, Tooting. Otto Klemperer may have "accepted the swirling acoustics without demur", according to Suvi Raj Grubb, but to me the excessive reverberation evokes a public-address system in a disused railway station. A pity, because this is an enterprising choice of repertoire.

Dermot Gault

**Bruckner: Symphony No. 6**

New Zealand Symphony Orchestra / Georg Tintner  
 NAXOS 8.553453 [from Select]

AT EIGHTY-ONE, the Austrian conductor Georg Tintner has just completed recording all the Bruckner symphonies for Naxos. Symphonies Nos. "0", 2, 4, 5, 6, 7 and 8 are now available, and the others are promised for later this year. In an interview with Erik Levi which was published in a recent issue of the BBC Music Magazine, Tintner described his highly eventful life both before and after being forced to leave Vienna in 1940--a musical journey which has taken him to New Zealand, South Africa, England, Australia and Canada. What is unmistakable in his recordings, and particularly in this fine performance of the Sixth, is the richness of his musical heritage and the ability to produce an authentic Brucknerian sound. Hardly surprising in someone who was a member of the Vienna Boys' Choir, sang Bruckner's Masses under Franz Schalk and, as a student and young professional musician, frequently witnessed performances of the standard repertoire (including Bruckner's symphonies) directed by such great conductors of the day as Weingartner, Furtwängler and Bruno Walter!

Structurally the Sixth is one of the most compact of Bruckner's symphonies, yet there is a wealth of thematic invention in the four movements. The most impressive feature of Tintner's performance is his firm grasp of both structure and musical flow. In the first movement he negotiates the tricky "joins" by giving ample space to the pervading triplet rhythms without any loss of momentum. The final peroration is skilfully paced. One senses an enjoyment and involvement in the orchestral playing, and one is prepared to forgive the odd blemish from the brass. In any case they more than redeem themselves in the Scherzo. The preceding Adagio, a jewel among Bruckner slow movements, is lovingly handled with exquisite woodwind and string playing. Tintner draws a maximum of expression from the falling sevenths in the second main theme but never allows the music to become sentimental. In his liner notes he draws attention to the "problematical" nature of the Finale: for him the over-repetitiousness of some of the material makes this movement less than completely satisfactory. Nevertheless he brings a convincing coherence to the music. The pièce de résistance--the return of the main theme from the first movement in the coda--emerges as an inevitable climax to what has gone before, rather than an awkwardly inserted afterthought.

Beware of one piece of misinformation in the liner notes! Bruckner did not visit Sechter in Vienna for counterpoint lessons every fortnight between 1855 and 1861. His tuition was partly by correspondence, partly by less frequent but more concentrated periods of study with Sechter--normally twice a year, at Advent or Lent or during summer vacations, when the eager student would spend entire days with his teacher.

Crawford Howie

.....

Have you ever heard a really slow performance of the scherzo of the Sixth Symphony? writes Jeremy Wilkinson. It has something eerie about it, a sort of shuffling tread so much more effective than the normal approach that is often described as "scurrying". If you're interested, I can lend you a copy of an old recording on the NIXA label with the Vienna SO and Henry Swoboda. It's splendidly executed, and you can hear all the notes in the scherzo. Contact me at 53 Ulster Road, Lancaster LA1 4AH.

Anyone possessing Tahra's box of Bruckner Nos 1-9 shared between Eugen Jochum and Georg Ludwig Jochum will already have the latter's dramatic 1944 No. 2--but LYS's new transfer is superior and restores Tahra's missing bars to close the second movement properly. Coupled with this, and new to CD, is Georg Ludwig's No. 6--again the Linz Bruckner Orchestra in 1944--which is fiery, expressive and very interesting. The sound may require some tolerance but there are certainly musical rewards.

Tahra have issued an Otto Klemperer "Romantic" from an Amsterdam Concertgebouw concert believed to have taken place in December 1947. This is an exciting, no-nonsense performance, swift but not rushed, architecturally cohesive, powerful, majestic, rarely mysterious. The well transferred sound is decent enough for the beauty and refinement of the orchestra's playing to be discerned. Although Klemperer's wonderful EMI recording is preferable, devotees will welcome an example of the conductor when younger and the opportunity of hearing a solo viola, instead of the full section, from 2'22" in the (not so slow) slow movement.

Another impressive Fourth comes from the Austrian conductor Oswald Kabasta (1896-1946), who committed suicide. He offers a more yielding "Romantic" than Klemperer. LYS have issued a set celebrating Kabasta recorded between 1938-1944--some from radio broadcasts--including three CDs of Munich Philharmonic Bruckner (1942/3); Symphonies Nos 7 and 9 are the other works.

This is an important set, for Kabasta was undoubtedly capable of great things. I do not recall hearing the 'Moderato' episode of the Seventh's slow movement so beautifully shaped or so intimately played--it is really quite special. In his graphic understanding of Bruckner's emotional upheavals Kabasta conducts an impassioned Ninth, with a particularly violent Scherzo and sardonic Trio.

LYS are justified in their faith in Kabasta. This 6-CD set (selling for the price of four discs) is an excellent memorial to Kabasta's Bruckner, as also his imposing Beethoven, impetuous Dvorak and quick-witted Schubert. Despite sonic limitations, there is much that is treasurable here.

In September 1947, three months before Klemperer's aforementioned Fourth probably took place, Eduard van Beinum definitely recorded the Seventh with the Concertgebouw Orchestra, issued by Decca on fifteen 78 r.p.m. sides. This is a lyrical, eloquent reading which unfolds naturally; van Beinum's concern is for the whole. The Scherzo is thrilling.

Two transfers are now available. Dutton's has more colour and dimension but some strangulated low frequencies, while Tahra's is plainer but warmer. Dutton includes the original issue's sixteenth side--the Waltz from Tchaikovsky's Serenade for Strings--and both transfers have good presentation. Tahra's includes interesting photos and memorabilia.

<b>Nos 2, 6/G L Jochum:</b>	<b>LYS476-477</b> (2 CDs)	*
<b>No. 4/Klemperer:</b>	<b>TAHRA TAH 328</b>	from Priory
<b>Nos 4, 7 &amp; 9/Kabasta:</b>	<b>LYS419-424</b> (6 CDs)	*
<b>No.7/van Beinum:</b>	<b>DUTTON CDK 1205</b>	from The Complete Record Co
	<b>TAHRA TAH 252</b>	from Priory

\* LYS belongs to the French company Dante Productions. U.K. distribution problems are, I understand, being resolved. The following information may be useful:- Dante Productions, 7 rue Gaudray, 92170 Vanves, France. Tel.: 33 1 41 33 99 33. Fax: 33 1 46 38 37 03. E-mail for catalogue: dantecd@aol.com. To order CDs over the Internet (both efficient and cheaper than shop prices)--"<http://www.pl-music.com>."

It is not always easy to decide which CDs to include in this list. Some companies have taken to re-promoting discs, sometimes with the same or a similar number but at mid-price. Among recent examples is the recording of the String Quintet and Intermezzo by the Albeni String Quartet (CRD 3456). Since the Symphony No. 5 under Furtwängler (1942) and Symphony No. 3 under Knappertsbusch (1954) have been re-packaged, they are included in the list. Single motets in choral collections have been omitted. On occasion CDs are spotted which seem to be issued in only one country. Recent examples are a re-issued Haitink/Concertgebouw Ninth Symphony (1981) on Philips 434 969-2 (Germany) and a Giulini/Vienna SO Second Symphony (1974) on EMI TOCE 3394 (Japan). The latter is the first issue of this recording on CD. All discs below are generally available.

### SYMPHONIES

- Study \*Ashkenazy/Deutsches SO Berlin (Berlin 9-98) ONDINE ODE920-2 [44.02]  
+ Adagio from String Quintet arr. for string orch. by Oeser [16.02]
- Nos. 2 & 6 G.L. Jochum/Linz Bruckner SO (radio 9 & 6-44) DANTE LYS 476/7  
[60.25, 51.50]
- No. 3 \*Skrowaczewski/Saarbrücken RSO (Saarbrücken 10-96)  
ARTE NOVA 74321-65412 [55.02]  
Knappertsbusch/Bavarian State O (11-54) MUSIC & ARTS MERIT 4257  
[51.06]
- No. 4 \*Klemperer/Concertgebouw (Amsterdam live 12-47) TAHRA TAH328 [54.21]
- No. 5 Pflüger/Leipzig PO (Leipzig 4-52) DANTE LYS 417 [74.32]  
Furtwängler/BPO (Berlin 10-42) MUSIC & ARTS MERIT 4538 [68.36]
- No. 6 Klemperer/New Philharmonia (London 11-64) EMI CDM 5670372 [54.54]  
(with Wagner Wesendonck-Lieder)
- No. 7 \*Tintner/Royal Scottish Nat O (Glasgow 5-97) NAXOS 8.554269 [65.52]  
van Beinum/Concertgebouw (Amsterdam 9-47) DUTTON CDK1205 [60.40]
- Nos. 8 & 9 Horenstein/LSO/BBC SO (London 9 & 12-70) BBC LEGENDS 4017-2  
[82.05, 60.01]
- No. 9 Jochum/Berlin PO (Berlin 12-64) DG 445 126-2 [60.47]  
van Beinum/Concertgebouw (Amsterdam 9-56) MUSICAL HERITAGE SOC.  
515316T [58.58]  
\*Sinopoli/Staatskapelle Dresden (Dresden 3-97) DG 457 587-2 [62.13]

### CHORAL

- Missa Solemnis/Psalms 112 & 150 Rickenbacher/Bamberg SO & Chor (Bamberg  
(with Mozart Requiem) 2/11-90) VIRGIN VBO 5615012 [49.31]
- Te Deum/Psalm 150/Ten Motets Jochum/BPO/Chor Deutsche Oper, Berlin/  
Bavarian Radio Chorus (Munich/Berlin  
1965/66) DG 457 743-2 [78.49]

\* = first issue

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Another recording of the Study Symphony was recently issued by Schlägl Abbey (CD 5114) along with Rupert Gottfried Frieberger's Hommage à A.B. for orchestra and organ. Contact the Schlägl Musikseminare, Schlägl Hauptstr. 6, A-4160 Schlägl, tel/fax 0043 7281 6464.



## BOOK REVIEW

**Wolfgang Seifert. Günter Wand: So und nicht anders--Gedanken und Erinnerungen.**

Hoffmann und Campe, Hamburg 1998. ISBN 3-455-11154-8. 528pp DM69

IN HIS MEMOIRS the late Sir Georg Solti relates how he was urged to conduct Bruckner by Theodor W. Adorno, the contentious philosopher and music journalist. In Günter Wand's case the persuader was the modern composer Bernd Alois Zimmermann, who kept insisting that Wand should turn his baton to Bruckner's Fifth Symphony in particular. The story of Wand's friendship and eventual falling-out with Zimmermann is one of the most fascinating episodes in Wolfgang Seifert's biography of the octogenarian conductor, but this is not the place to recount it. It is sad to recall that B.A. Zimmermann took his own life in 1970 and could not, therefore, witness Wand's very first performance of Bruckner's Fifth 25 years ago.

That Günter Wand began to concentrate on Bruckner's symphonies so late in his career will probably come as a surprise to many. True, he studied in the 1930s under Siegmund von Hausegger, who pioneered as a conductor the "cleaned-up" Bruckner scores. But during his long and eminent direction of the Cologne Gürzenich concerts (1946-1974), Wand conducted only four Bruckner symphonies: the Fourth, Seventh, Eighth and Ninth. The turning-point was a request that he should make a radio recording of the Fifth with the Cologne RSO. Wand declined, changed his mind after a sleepless night and devoted three months to an intensive study of the notes. The head of music at West German Radio only heard the subsequent recording after another year had elapsed; but when he did, he recommended it to a small record company, harmonia mundi. The rest, as they say, is history. The company passed into the hands of EMI and later BMG, while the enormous success of Wand's Bruckner Five led to the first of his Bruckner symphony cycles with German orchestras.

Other things about Günter Wand are unexpected, too. Since he has said in a Gramophone interview that he values Bruckner for his "objectivity", I have always been surprised by his lack of affinity with Sibelius, and by his fondness of Tchaikovsky's Pathétique Symphony. (His rapport with Messiaen is more comprehensible.) Readers may also be startled to learn that he put together a popular revue, entitled "You never had it so good", for soldiers of the American occupying forces in 1945; or that one of his favourite artists is the Surrealist Salvador Dalí, from whom he once proposed to commission sets for a production of Wagner's Tristan.

The book's title So und nicht anders ("this way and no other") reflects the pertinacity in Wand's make-up, a streak that has incurred professional hostility but that accounts for the transparent integrity of his performances. Seifert--a former radio man--produces a rounded portrait of this native Rhinelander and connoisseur of Rhenish wines, admiring without being adulatory. The sub-title Gedanken und Erinnerungen ("thoughts and recollections") refers to a prologue, seven interludes and an epilogue comprising direct statements of Wand's own. An extract from one appears on the front page of this issue. Another underlines the main theme of this review: "I needed a long time not only to recognize the magnificent arches of the architecture in Bruckner's works [....] but to have the repose to convey them as an interpreter."

Peter Palmer



Günter Wand's recordings of Bruckner symphonies currently available on RCA Red Seal in the U.K.:

Nos 1-9	Cologne Radio SO	GD60075 [10 CDs, mid-price]
No. 3	NDR SO Hamburg	09026 61374 2
No. 4	Berlin PO (live)	09026 68839 2
No. 5	NDR SO Hamburg	RD60361
No. 5	Berlin PO (live)	09026 68503 2
No. 6	NDR SO (live)	09026 68452 2
No. 7	NDR SO (live)	09026 61398 2
No. 8	NDR SO (live)	09026 68047 2
No. 9	NDR SO (live)	09026 62650 2

Günter Wand's new recording of No. 9 with the BPO is due for release in October.

#### HOT NEWS FROM THE PRESSES AT HOME & ABROAD

**Bärenreiter** has published (with the Deutscher Taschenbuchverlag) a 256-page German paperback on the "Origins, Interpretation, Impact" of Bruckner's symphonies. The book was intended to accompany a Munich Bruckner cycle which Lorin Maazel and the Bavarian Radio SO gave earlier this year. There are articles by editor Renate Ulm and twelve other scholars. In his foreword Maazel writes that Bruckner created a world with its own topography, its own natural laws and a specific philosophical dimension. Bruckner's music, he writes, is far less orientated towards a goal than that of most other symphonists, because time in his world seems to cast aside the artificiality of a physical unit of measurement. Timelessness is the result. To write down the music behind the notes is an impossibility; this music can only be sounded out by the gifted interpreter. For Maazel, the Brucknerian quality of majesty, of sublimity is to be found in no other composer. Today we feel a need for the clear purity, the ingenious simplicity of Bruckner's music, and that is why we now value it more than ever. If we only look for it, we can all discover within ourselves the world that comes into being in Bruckner's music. [PP]

Proceedings of the 1996 Linz symposium on Fassungen--Bearbeitungen--Vollendungen ("Versions--Arrangements-- Completions") have been published by the **Anton Bruckner Institut Linz**.

Participants in the symposium came from Austria, Denmark, Germany and Holland, and the subject-matter covered art, architecture, archaeology and related disciplines as well as music.

Bruckner essays by Crawford Howie and Peter Palmer will be included in a new English-language collection to be brought out by **Ashgate Publishing**. Most of the essays are based on contributions to the 1996 Manchester Bruckner conference (see the first issue of TBJ, March 1997).

A 174-page Dutch book has appeared on Bruckner and the Royal Concertgebouw Orchestra, Amsterdam. It is copiously illustrated and includes a CD of a concert performance of Bruckner's Fifth conducted by Eduard van Beinum in 1959. Apply to **Uitgeverij Thoth**, Prins Hendriklaan 13, 1404 AS Bussum, tel. (035) 694 4144, fax (035) 694 3266, e-mail: thoth@euronet.nl. The cost is DFL 59.50 + DFL 35.00 postage and packing.

**An "Unfinished" Symposium and a Bruckner Premiere in Holland**  
 by CORNELIS VAN ZWOL

The Austrian presidency of the EU in the second half of 1998 gave Dr Alexander Christiani, the Austrian Ambassador to the Netherlands, the idea of organizing a symposium. The chosen theme was "The Unfinisheds", focusing on the unfinished Eighth Symphony of Schubert, the Ninth Symphony of Bruckner and the Tenth Symphony of Mahler. These were supplemented by other unfinished works from the domains of music, literature and architecture. The conference venue was the Municipal Museum in The Hague, where a place of honour had been recently accorded to Mondrian's Victory Boogie Woogie--another unfinished (master)piece. To tie in with the symposium there were three exhibitions in The Hague and the Jewish Historical Museum in Amsterdam, as well as concerts in Amsterdam, Utrecht and The Hague. In Utrecht, Lawrence Renes conducted Schubert's "Unfinished" Symphony and the Adagio from Mahler's Tenth Symphony.

Bruckner's Ninth Symphony was performed at a matinée concert in the Dr Anton Philipszaal in The Hague on 8 November 1998. Conducted by Wim Bredenhorst, the Viotta Jeugd Orkest gave the belated premiere of the "completion" of the fourth movement by **Hein 's Gravesande**. For years this 481-bar score has been repeatedly referred to as "not yet performed"; now, at last, an end has been put to this situation. Hein 's Gravesande completed his third version of the finale on 23 June 1969 and died suddenly on 8 June 1970, when he was only 54, after an appendicitis operation went wrong. His score ended up in the Municipal Museum in The Hague and was known to only a few musicologists. The full score and orchestral parts for the premiere were made by Donemus of Amsterdam. The demand for tickets was so great that the performance had to be delayed by half an hour.

In a joint presentation on 7 November, Pieter Prick and the present writer examined the fourth movement of Bruckner's Ninth Symphony and the significance of 's Gravesande's work. One must bear in mind that a great deal of material was still unknown in 1969, a year marking an intermediate phase in the period from 1934 to 1992. Viewed in that light, the Dutch "completion" could be listened to with interest, and the surprising thing was the convincing way in which the short coda rounds off the fragment. Under Bredenhorst's direction, the orchestra brought off a remarkably good performance apart from the odd error, especially in the Adagio. Hein 's Gravesande's widow, two sons and other members of his family were visibly impressed and touched by this belated first performance, which received scant attention in the national Press. Only one of Holland's six major newspapers, the NCR Handelsblad, printed a detailed review.

The symposium met with lively interest and was featured on Dutch Radio. Two speakers, Frits Zwart and Frans Bouwman, addressed the subject of Mahler's Tenth Symphony. Otto Biba devoted a paper to Schubert's "Unfinished", discussing other compositions besides the symphonic fragments. Manfred Wagner gave the opening address on "How unfinished is an 'Unfinished' Symphony?" During the final discussion between the speakers and audience, the question of the propriety of completing unfinished works led to sometimes heated contributions for and against.

This report and Otto Biba's article in the March 1999 issue of THE BRUCKNER JOURNAL have been adapted from material published in the Studien & Berichte of the Internationale Bruckner-Gesellschaft and are reproduced by permission.

THE BRUCKNER CONFERENCE, DJANOGLY RECITAL HALL AND FOYER,  
UNIVERSITY OF NOTTINGHAM ARTS CENTRE, 10 APRIL 1999

by Robert McColley

OVER FORTY Bruckner scholars and enthusiasts attended The Bruckner Journal's conference on Saturday, 10 April. Several were in town the evening before, and either attended a concert by the Royal Philharmonic in Nottingham (no Bruckner, unfortunately) or dined and discussed the master and his music at the Hylands Hotel, Beeston. A few managed to do both. Several of us staying over Saturday night effectively extended the conference for several more hours.

The formal proceedings began Saturday morning with Crawford Howie's welcome, immediately followed by an organ recital. Tom Corfield played four works by Anton Bruckner: Prelude in D minor (c. 1846 or 1852), Postlude in D (c. 1852), Prelude in C (Linz, 1861) and Prelude and Fugue in C minor (1847), the last of which he characterized as the most substantial work. By way of contrast Corfield presented a Fugue in A flat minor by Johannes Brahms and two Chorale Preludes by Franz Schmidt. The performances were expert and idiomatic, and Corfield enhanced them with brief but highly useful introductory comments.

After a half hour for refreshment, the conference continued with William Carragan's analysis of tempos in published editions and phonograph recordings of Bruckner's Symphony No. 7 in E. The first part of this presentation reviewed the documentary record to establish that the tempo and metronome markings in the First Published Edition (ed. Gutmann) not only derived from the composer's instructions but almost certainly originated with Bruckner rather than his disciples and conductors, as the conventional wisdom has it. Carragan then demonstrated the tempos followed in a staggering 56 recordings of the Seventh (since the conference he has added several more!), showing how and to what degree each conductor behaved, and which of the three published editions he was following. The presentation succeeded thanks to lucid exposition, detailed handouts, large graphic charts with multiple colours and phonographic excerpts. It proved that even those earlier recordings following the Gutmann version rarely paid attention to its tempo indications, so that the omission of all or most of them in Haas and Nowak do not seem greatly to have affected performance practice. The final and perhaps most controversial part of Carragan's paper was an argument in favour of speeding up the first movement of the symphony and slowing down the last in order to provide the balance inherent in Bruckner's historically established instructions. This would be a question of not only overall timing but particularly the relationship between the different sections of both the first and last movement, where Bruckner (ed. Gutmann) indicates very specific tempo changes.

The morning part of the conference concluded, as did the afternoon, with a panel discussion. Some remarks on this appear below.

After lunch the conference continued with a charming recital by the Richard Roddis Singers. The programme included five numbers by Bruckner: two secular songs, Du bist wie eine Blume and Das edle Herz; and three graduals, Locus iste, Christus factus est and Virga Jesse floruit. By way of comparison Roddis also led his singers in Schubert's An die Sonne, Hugo

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As described so far, the conference struck this participant as Wolf's Grableid and Frohliche Fahrt and Schoenberg's early Ei, du Lutte. The women of the group also performed Schubert's Psalm 23. Although there were no discussions following the concerts, one may infer that both served very well to demonstrate that Bruckner was anything but an isolated figure. A performer as well as a composer for most of his life, he belonged very much to the mainstream of Central European music in the 19th century. This valuable insight may simply intensify the puzzle over the originality of his symphonies and the frustrating if temporary isolation he endured as a symphonist, even as he continued a successful career as organist and pedagogue.

Next came a presentation by Andrea Harrandt (Vienna) of the Anton Bruckner Institute Linz. She is the editor of a new, two-volume edition of Bruckner's letters, and these letters, chiefly those in the Second Volume (1886 and after) were her subject. The letters refute the idea of Bruckner as an isolated and lonely genius, especially in the last ten years of his life. He received far more invitations to visit other cities than he was able to accept. His 70th birthday alone produced over 200 letters of appreciation, including one from Brahms. The timid, insecure Bruckner of whom we hear so much may be found in the letters, but just as often there is a confident, assertive Bruckner. Though there are many letters to and from young women, only one of Bruckner's actually proposes marriage. An exchange with Hermann Levi shows each man striving to prevent a permanent breach following the conductor's rejection of the first version of the Eighth Symphony. The collection even contains letters from America, notably St Louis, Cincinnati and Milwaukee, where German immigrants maintained close ties to their musical cousins in Europe. During the tea break, I asked for fuller details concerning Bruckner's unsuccessful courtships, hoping to hear that his legendary ineptitude in the arts of love was, like so much else about him, greatly exaggerated. Evidently not.

Following tea, David Aldeborgh presented the last formal paper of the day, "Franz Schalk and Bruckner's Fifth Symphony". The paper fell into three parts: the first sketched the early life and successful musical career of Franz Schalk (1863-1931). We heard excerpts from Schalk's 1928 recording of Beethoven's Pastoral Symphony; though brief, these fully supported the view that Schalk was a conductor of extraordinary gifts. This view is endorsed by the late Joseph Braunstein, who played under him, and by Georg Tintner, who sang Bruckner Masses under Schalk's direction as a Vienna Choir Boy. Aldeborgh next explored the evolving relationship between Franz, his older brother Josef, and Anton Bruckner in the latter's final years. Finally, Aldeborgh characterized and argued the many merits of Schalk's rewriting of the Fifth Symphony.

Aldeborgh both agreed and disagreed with classic characterizations of the meanings and significance of the Schalk-Bruckner connection, emphasizing the relative youth of the Schalks and Ferdinand Löwe, their very close personal bonds with their sometime teacher (a "father-sons relationship") and their selfless devotion to promoting Bruckner's music, even to the extent of "improving" it. Aldeborgh did not maintain that Franz Schalk improved the Fifth by shortening it but strongly endorsed the many changes of instrumentation which, he argued, made the symphony sound better and therefore engage the audience rather than turning it away.

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As described so far, the conference struck this participant as a great success. Two concerts and three papers had all been exactly on target with respect to enlarging one's knowledge and appreciation of Bruckner's music and its interpretation. The skill of the performers and presenters had made remarkably effective use of their time. To be sure, the mighty symphonies were present only in brief recorded excerpts, but those in attendance surely had them well in mind.

The panel that gathered before the rest of us, both morning and afternoon, consisted of David Aldeborgh, Mark Audus, William Carragan, Dermot Gault and Nigel Simeone. Apart from the tendency of such aggregations to fall into genuine conversation (talking to each other in friendly tones audible only to those in the front rows or with very keen hearing), these panels made fitting desserts to the rich courses we had been served. The good side of such events is participation of the audience. Discussions especially turned on subjects that had recurred through the day. I tried taking notes, which at the time of this summarizing prove almost useless. But one stands out as a puzzle: "panelist likens the Haas edition of the 7th symphony to a four-legged chicken." [This appears to have originated in a reference to "genetic modification".--Ed.]

During introductions I was singled out as the person travelling the greatest distance to attend. No doubt that was true, but--as with tempos in Bruckner symphonies--it may not be the most important consideration. My trips by air (Urbana to Chicago to London) and by rail (to Nottingham) were as comfortable as such can be, the early spring weather was glorious, and the palatial parkland bestowed on the University of Nottingham a pleasure second only to the conference itself. Of the travel accounts I heard, that of Dermot Gault, who drove from Belfast, was the most heroic.

The whole affair exceeded my high expectations. I heard no complaints but did hear several conferands discussing possible future meetings. It is appropriate here to repeat our thanks to Raymond Cox, Peter Palmer, Crawford Howie and all the presenters and performers who made the occasion instructive, memorable and pleasant.

Robert McColley teaches history at the University of Illinois and is a regular reviewer of Bruckner recordings for "Fanfare"

**Postscript.**

For the co-organisers of the conference it was a welcome chance to meet more Bruckner Journal readers and contributors, some of whom had been previously known to us solely by letter and 'phone. Gerard Robello, unable to attend, sent a framed portrait of Bruckner instead. For various reasons John Boyden, Gunnar Cohrs and Stephen Johnson were prevented from appearing as speakers. It is hoped to welcome them all to the next conference mooted for the year 2001--same month, same place. A request for a performance of the two-piano version of Bruckner's Third Symphony is being followed up! Travellers will find that Midland Mainline have doubled the number of trains between London and Nottingham (although we cannot claim any credit for that). Meanwhile, the possibility will be explored of arranging two smaller-scale regional meetings of readers next year.

Peter Palmer

## JASCHA HORENSTEIN (1898-1973): a great Bruckner interpreter

by Mark Audus

I liken [Bruckner and Mahler] to Marks and Spencer. When I come to London to make plans with orchestras I say to them, "What do you want me to do this season: Marks's Sixth and Spencer's Fourth?" Today, when someone asks me what works I would like to conduct, there are very few pieces by these two composers among them. You know, I also conduct Mozart, Beethoven and Brahms, not to mention Sibelius, Nielsen, Janacek, Rousset, Berg and Webern.

Jascha Horenstein interviewed in The Gramophone, xlviii No. 570 (November 1970), 775

STILL REMEMBERED as one of the greatest conductors of Bruckner and Mahler, Jascha Horenstein in fact wore the mantle reluctantly. In later life his reputation, which seemed to approach cult status, rested almost exclusively on this repertory. But in spite of giving many great performances of these works, he continually sought to distance himself from any form of typecasting, and to the end he was a tireless champion of the unusual and neglected. His achievement was all the more remarkable in view of the shameful long-standing neglect of his art by the major record companies.

In his early years Horenstein's attitude to both Bruckner and Mahler was hardly promising, although the atmosphere he imbibed as a young man was favourable enough. Born in Kiev on 6 May 1898, he and his family moved to Austria in 1904, settling in 1911 in Vienna where his mother, an amateur pianist, took him to subscription concerts. In May 1912 he heard two concerts at the Vienna Festival: passing up the chance to hear Bruno Walter conduct the premiere of Mahler's Ninth ("I'd hardly heard of Mahler"), he saw Weingartner conduct Beethoven's Ninth and Nikisch conducting Leonore No. 3, Brahms's Fourth and Bruckner's Ninth. In 1970 he reminisced: "Nikisch's conducting made such an impression on me that to this day when I hear or conduct those three works I can still remember--and I'm influenced by--the way he took them."

Although as a young man Horenstein found Bruckner "a bore", his later affinity came from two sources. Firstly, he began studying Indian philosophy, a subject which fascinated him throughout his life and which awoke in him a feeling for spiritual matters: "It teaches us the importance of the spiritual life and how that should dominate everything we do." (By contrast, Horenstein found the music classes he attended under Guido Adler dry and clinical, and it was only later that "I discovered the work of Heinrich Schenker, who taught that works should not be dissected but should be judged as totalities".) The second crucial influence was that of Wilhelm Furtwängler, whom he met after the Great War and whose rehearsals he began to attend. After following Franz Schreker, his teacher, to Berlin, Horenstein became Furtwängler's assistant. "I think I learned from him the importance of searching for the meaning of the music, rather than being concerned with just the music itself; to emphasize the metaphysical

### JASCHA HORENSTEIN (1898-1973)

side of a work rather than its empirical one. I think he impressed me more than any other interpreter except Nikisch."

On the face of it, Horenstein's Bruckner was less metaphysical, certainly less wayward and volatile, than that of his mentor. Like his slightly older Viennese contemporary Erich Kleiber, Horenstein was an example of a new generation of conductors who took a more even-handed, less interventionist approach to music, characterized by greater textual fidelity and above all a more integrated approach to tempo. Yet Horenstein's Bruckner, like Kleiber's Beethoven, lacked nothing in intensity or elasticity for this approach, and from very early on it had about it a remarkable maturity.

In 1928, just five years after his conducting debut (Mahler's First with the Vienna Symphony Orchestra), Horenstein made his first Bruckner recording: the Seventh Symphony with Furtwängler's Berlin Philharmonic on Polydor. This was the first electrical recording of any Bruckner symphony, and both recording and performance still sound amazingly fresh today. String textures in particular are remarkably clear, the (never intrusive) use of portamento a constant joy. Speeds are faster than we are used to today, but without any hint of the youthful impatience one might expect from a mere thirty-year-old in this music. The first movement is beautifully unfolded with some fascinating and entirely convincing tempo modifications, and the reading is rounded off by a wonderfully mercurial Finale.

At about the same time, on Furtwängler's recommendation, Horenstein was appointed first conductor and then musical director of the Düsseldorf Opera--the only "permanent" post he was ever to have--where he conducted Wozzeck under Berg's supervision. Despite this promising start Horenstein's fate in the 1930s, like that of so many Jewish musicians, was determined by the turn of political events: Exiled first to France and later to the United States, he spent the war years in relative obscurity. Even after 1945 a permanent appointment eluded him (allegedly because of his exacting demands in rehearsal), although he travelled widely as a guest conductor.

In the 1950s, however, the emergence of George Mendelssohn's tiny Vox record company brought Horenstein to the attention of a wider public. Though not numerous by today's standards, Horenstein's Vox recordings--made within the space of a decade--covered an enviable range from Bach (a pioneering set of the Brandenburg Concertos, including the young Nikolaus Harnoncourt on the viola da gamba) to Schoenberg and Stravinsky. Among these records, pride of place inevitably goes to Mahler and Bruckner, including the latter's Eighth and Ninth Symphonies made with the Vienna Pro Musica orchestra (a recording alias of the Vienna Symphony Orchestra). The playing may not be in the first rank technically, but as with the 1928 Berlin Seventh the timbres sound splendidly idiomatic, the readings direct yet flexible and, in the best sense, unfussy. The Ninth possesses a drive and urgency which, especially in the Adagio, underscores the disquieting elements in the music. In the first movement, the fortissimo outburst at rehearsal letter N really catches fire, in a way surely reminiscent of Nikisch.

The performance of Bruckner's Eighth is conceived along broader lines, but without any hint of luxuriance, the tensions being maintained through a



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noble and sustained account of the great Adagio and right through to the work's closing pages. Here the Viennese horns--well balanced in both these recordings--cut gloriously through the texture with the final statement of the Adagio theme. This was the first recording to use Nowak's version of the Eighth (it was issued with an extensive commentary by Joseph Braunstein on the different versions), and it still lays claim to top choice for this edition. In both symphonies, Horenstein's unerring sense of space and his sensitivity to the long line help to place these among the greatest Bruckner recordings. Together with those of Van Beinum just a few years later, they put many of their high-profile stereo successors firmly in the shade.

The event which launched Horenstein's remarkable Indian summer as a conductor was the gala performance in March 1959 of Mahler's Eighth Symphony at the Royal Albert Hall, London (now available in the BBC Legends series in good stereo sound). The concert had a huge influence on the growing British interest in Mahler and resulted in an increase in Horenstein's activities in the U.K. as he forged close ties with the London Symphony Orchestra and the BBC orchestras. His recording activities in later years were confined to "private" recordings of the standard repertoire for Reader's Digest and a brief but productive relationship with the small Unicorn label (for which he recorded, among other works, Mahler's First and Third Symphonies). But although he made no further commercial recordings of Bruckner, tapes exist from the 1960s and 1970s of all Bruckner's numbered symphonies save the Seventh, many in performances with the BBC Northern Symphony Orchestra and now in private archives. Three live performances have, however, found their way on to disc, and they confirm Horenstein's place among an élite handful of great Brucknerians.

Now available on BBC Legends, together with the LSO recording of the Eighth, the BBCSO Ninth from December 1970 is appreciably broader than Horenstein's Vienna account and slightly less high-voltage. It is still a gaunt affair, an aspect emphasized by the acerbic quality of the (stereo) recording in the Festival Hall. As well as more breadth Horenstein achieves a greater plasticity, the pulse more pliant without any loss of long-term control or trajectory. At rehearsal letter G in the Adagio, for example, the exchanges between first and second violins become gradually more fevered and animated, and then pull back in the bar before the tutti outburst: a marvellous example of how carefully controlled tempo modification can add to the already powerful effect of this great music.

The same combination of sustained control and inspired insight is evident in the LSO Eighth and the BBCSO Fifth, recorded in 1970 and 1971 at Prom concerts in the Royal Albert Hall, which arguably provides an ideal Bruckner acoustic. Both prove to have been remarkable occasions and by any but the most clinical standards must count among the most memorable recorded performances of these masterpieces. Speeds are steady and spacious but never sluggish. The London orchestras may not know the scores as intimately as their colleagues in Vienna and Berlin, but the sound (particularly in the Fifth, where the BBC horns excel) is magnificent, with resplendent brass and gloriously forthright timpani;

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and occasional fluffs are easily overlooked in readings of such power, spontaneity and insight. Evident above all is that Horenstein had not only an exceptional feel for the architecture of these works but an unmatched sensitivity to their sensual aspect, to their timbral as well as their temporal space. The arching horn phrases in the first-movement development of the Fifth Symphony can rarely have soared so magnificently! It is not merely that the dynamic range is vast: Horenstein also pays greater attention to the detail of Bruckner's dynamic markings, the careful layering and shifting perspectives in the music, than any other great Bruckner conductor. The cumulative result, in the Eighth's Adagio and Finale and particularly in the great peroration of the Fifth, is at once overwhelming--shattering, even--and deeply calming, a sign of real insight into this music. (Incidentally Horenstein had reverted to using the musicologically flawed but--in the opinion of many--musically inspired Haas edition of No. 8, no doubt at the suggestion of Robert Simpson, whose own music he championed.)

For Robert Simpson, Horenstein "instinctively solved all the problems of [Symphony] No. 6 as finely as those in the others". In the revised edition of The Essence of Bruckner, whose dedication serves as the title of this short appreciation, he wrote: "It will now remain a scandal that Jascha Horenstein was never asked to record all the Bruckner symphonies." We can nevertheless hope that BBC Legends will reissue the stupendous BBCSO Fifth, that the early Berlin Seventh and the Vox Eighth and Ninth (now deleted) might reappear, and that more examples of the work of this remarkable Bruckner conductor may find their way on to disc.

#### Jascha Horenstein: the published Bruckner recordings

<u>Symphony</u>	<u>Orchestra</u>	<u>Venue and date</u>	<u>Most recent issue(s)</u>
Fifth (Haas)	BBC SO	Royal Albert Hall London, 15.9.1971	Music & Arts CD 697 Intaglio INCD 7541
Seventh (Gutmann)	BPO	Berlin, 1928*	Koch 3-7022-2-HI
Eighth (Nowak)	Vienna Pro Musica	Vienna, 1955*	Vox CDX2 5504 [+ Wagner, Liszt]
Eighth (Haas)	LSO	Royal Albert Hall London, 10.9.1970	BBC Legends BBCL 4017-2 [+ Bruckner Ninth]
Ninth	Pro Musica Symphony**	Vienna, 1953*	Vox CDX2 5508*** [+ Mahler First]
Ninth (Orel)	BBC SO	Royal Festival Hall London, 2.12.1970	BBC Legends BBCL 4017-2 [+ Bruckner Eighth]

\* studio recording; all other recordings made live

\*\* original label states Pro Musica Symphony, Vienna; CD reissue states Vienna Symphony Orchestra

\*\*\* preceded by TUX CD 1059

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

[conclusion]

BEN KORSTVEDT: Did you know Alfred Orel?

JOSEPH BRAUNSTEIN: Oh, oh! [laughs with recognition.] Alfred Orel! That is also an interesting case. Orel was also involved politically; he was employed by the City of Vienna, but nevertheless he was a Nazi. He worked in the Stadtbibliothek of the City of Vienna. He was an employee of the city government, and the city government was socialistic [and opposed to Nazism].

B K: Is it true that he and Haas became enemies?

J B: In a certain sense, yes. Orel became critical of Haas's editions, and he tried to make [his point] very diplomatically. He would not come out rabidly, but he showed his opposition very smoothly.

B K: Haas **did** not take kindly to that sort of opposition.

J B: No, no. It was interesting. when this all took place they were both coming out of the music institute of Guido Adler. Both were becoming rabidly anti-semitic, and they were students of Guido Adler [who was Jewish]. It was an impossible situation, impossible.

DAVID ALDEBORGH: Who was Guido Adler?

J B: Guido Adler was the head of the Austrian musicological school. He was a professor, full professor and had an interesting [life]. He was one of those who attended the first Bayreuth Festival in 1876.

B K: You were a student of Guido Adler's also.

J B: Yes. Actually, my book on Leonore is dedicated to him. [He refers to his dissertation, which was published as Beethovens Lenore-Ouvertüren (Leipzig, 1927).]

D A: Did you know Löwe at all? Did you ever have any experience with Ferdinand Löwe?

J B: With Löwe, oh yes! I played dozens of times with him, most of the Bruckner symphonies. I remember, at that time in Vienna, the symphony orchestra went to Linz and did a programme, naturally, with a Bruckner symphony — ah [correcting himself], at that time Schalk was conducting.

B K: Was Löwe as good a conductor as Schalk?

J B: He was different. Löwe was more sedate. Löwe conducted everything: as Concert Director of the Wiener Konzertverein, he had so many subscription concerts a year: he conducted concerti grossi by Handel and had to go up to Bela Bartok — an enormous work load — enormous work load. He was a nice man, a nice man. I remember a concert in Pressburg [Bratislava] and on the train I was sitting very close to him. Interestingly enough, in spite of his strong attachment to Bruckner, Löwe was an excellent interpreter of the Brahms chamber music with piano.

B K: He was a pianist?

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JOSEPH BRAUNSTEIN: Yes! And he was an excellent interpreter of Brahms chamber music with piano. After his death, it fell to me to do the eulogy, and I mentioned that. And then I got a letter from Löwe's son, and he was delighted to see that I had a great understanding of his father's interpretation of Brahms.  
 Löwe, Löwe.... Actually [chuckles], in the orchestra, he was spoken of only as "The Ferdinand". You see his first name was Ferdinand; he was only "the Ferdinand". Nobody would have dared to say of Schalk, "The Franz".... I am delving into my past today....

DAVID ALDEBORGH: Did you ever know a conductor named F. Charles Adler?

J B: Adler? Charles? No.

D A: He apparently knew Löwe. He made some recordings of Bruckner: he made the only commercial recording I know of the Löwe edition of the Ninth. He did that with the Vienna Symphony — the Wiener Symphoniker. He also made recordings of the Third Symphony and the First.

J B: The name is new to me. Of conductors who were programming Bruckner I knew only Löwe and Schalk. Oh, I remember in the Philharmonic concerts in Vienna, Weingartner conducted the Third Symphony. His tempi were too quick. It must be slow [sings a bit of the Gesangsperiode of the first movement at a properly flowing tempo].

BEN KORSTVEDT: Did you ever hear Furtwängler?

J B: Hoy! I played X times under Furtwängler, X times under Furtwängler! Let me tell you a story. One day in the morning mail I got a card from the Vienna Symphony Orchestra that I should come immediately to a rehearsal for a subscription concert; that was all. So I came: Fourth Symphony of Schumann. I didn't know who the conductor was. Of course, I had to be concerned first of all with my part. But, after a few measures I thought: "Who is that on the podium? He is extraordinary; who could that be?" I had no idea. The symphony was rehearsed. We had a break, and I went to several members of the orchestra whom I knew: "Who is the conductor?" — "Furtwängler." I played for instance with Furtwängler Bruckner's Ninth Symphony, Schoenberg's Verklärte Nacht!

B K: Under Furtwängler?

J B: Yes, ah yes. I remember once — I was not playing, I was only listening — he did a splendid performance of a Haydn symphony, I've forgotten which one. It was really splendid; it went like a mountain stream. I also heard Tannhäuser under Furtwängler. So many, many years have passed that many details cannot be kept in mind. But he was an extraordinary conductor — extraordinary conductor, be it Haydn, be it Brahms, be it Bruckner. Never Mozart! I cannot recall any Mozart under Furtwängler — no.

B K: Not even Don Giovanni? No operas?

J B: No, never. Never, never.

D A: Did you ever play under Knappertsbusch?

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JOSEPH BRAUNSTEIN: Ja, yes. [Pauses to think.] I may have played under Knappertsbusch in the symphony orchestra. But the details I have vergessen [forgotten]. He was strictly, I would say, a Wagnerian conductor, Wagnerian tempi. But he knew his business, oh yes. And he was liked by the orchestra because he was not a stickler. He was light on the orchestra — ha, ha — he was not a stickler. So, what else have you to ask?

DAVID ALDEBORGH: I would be interested in anything that you could tell us about both Schalk and Löwe, in terms of the type of people they were. You've already indicated that you thought that Schalk was a very fine man, and the same thing about Löwe.

J B: Yes, personally they were both very fine men. Schalk was also a chess addict. Oh, yes. I attended the first performance of Parsifal in the State Opera — at that time it was already the State Opera. It cost me twelve hours, mostly standing. But I was young. It is said that at the dress rehearsal of Parsifal (due to technical difficulties with the scenery [during the transition from the forest scene to the Grail Hall towards the end of the first Act], there were a number of prolonged interruptions, during which Schalk, to pass the time, became engrossed in a chess game from which he had difficulty separating himself, and that he would alternately conduct or return to the chess game as the situation allowed).\*

D A: Would you say that Schalk had an intense personality? His photographs seem to show a great intensity around the eyes.

J B: That is true, yes. [Pauses.] It was an intense personality. I have the greatest respect that he was capable of conducting the Fifth Symphony in Graz, with an orchestra in which maybe nobody had heard a tone of Bruckner! [Braunstein refers to the first performance of the work under Schalk in 1894.] He succeeded.

D A: Do you have any particular opinion about the editions, the first editions of the Bruckner symphonies, such as the Fifth, such as the Ninth? Do you have any particular feeling about them?

J B: The edition of the Ninth Symphony was entrusted to Löwe. I don't know what happened behind the scenes. I believe that he tried to be true to the text as it was written. I don't think that he made any changes....

D A: What I've read is that when Löwe planned to mount the premiere performance in 1903, during the rehearsals certain things struck his ear that didn't sound right to him. So he was making little changes in the course of the rehearsals. In any case, the types of changes he made are the very same type of changes that were made in the Fourth Symphony. For example, in the first edition of the Fourth Symphony you have a first and second ending in the Scherzo; he did the same sort of thing now for the Ninth. So in other words, I think that he might have felt that he had permission from Bruckner, spiritually, to do the sort of things that Bruckner himself had permitted for the Fourth. That's my theory.

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\* The bracketed portion of the text contains the gist of what was said while the tape cassette was flipped from Side A to B.

Joseph Braunstein (1892-1996)

JOSEPH BRAUNSTEIN: I see, the practice of the Fourth was applied to the Ninth. In any case, what you said must point to a very delicate ear. There cannot be substantial changes; it must be little things. The structure was not touched! It was not Löwe's intention to improve Bruckner, no, no, no. He was too sincere a man.

DAVID ALDEBORGH: My first experience with the so-called "Löwe" Fourth was a concert by the New York Philharmonic conducted by Joseph Krips [on 5 March 1964]. That was the first time that I had heard that edition of the Fourth, and at the beginning I didn't know it was anything different from what I had heard before. But then every once in a while a little something would happen and I would say: "Isn't that a wonderful conductor; he just brought that out so beautifully." Actually these are details that were written into the score of that edition, but I didn't realize that. It wasn't until the chorale in the first movement [bars 305-332], where the violas play pizzicato instead of arco — that's when I knew it was the Löwe edition. And that was the first time I had heard it. I was so impressed by the beauty of the sound; there was a radiance that pervaded the sound throughout the entire piece. And it impressed me so much. This is when I said to myself: "These first editions deserve a review; they should be re-evaluated." They had been nothing but condemned by the critics — by the so-called scholars — up until that point. And I said: "Wait a minute, my ears tell me that this is beautiful." That was my reaction.

J B: I know what you mean. I don't think that Löwe tampered with the scores. No, no, no. Actually the task which fell to him, to bring out the Ninth Symphony, that is superhuman — that is really almost superhuman. Always, as often as I heard the Ninth Symphony, I was struck by the enormous power, which here in the space of a few measures is brought to real sound. It must have been a tremendous task for Löwe to bring out the first performance of the Ninth Symphony. Tremendous.

D A: As I mentioned to you, I have a recording of this symphony conducted by F. Charles Adler, with the Wiener Symphoniker. This is a very old recording from about 1952. I will make you a copy of it on cassette and send it to you. I think you might be interested in hearing it — the Löwe edition of that symph —

J B: [interrupting] Listen, I cannot reconcile myself to the expression "Löwe edition".

D A: Well he was the editor. That's what I mean by the "Löwe edition". One could simply call it the "first edition".

J B: I suppose that Löwe and Schalk got together and decided who was going to do that. Schalk was at that time already a conductor at the Vienna Court Opera.... [thinking out loud] So who is going to do that?....ah, ah....now you see....Löwe....Löwe....Ferdinand....

BEN KORSTVEDT: I hope that we haven't tired you out too much.

J B: No, no, some times came back to me that I had almost completely

Joseph Braunstein (1892-1996)

forgotten. In that respect, I am a living monument! It sometimes seems that I am living too long! [laughter]

DAVID ALDEBORGH: Did you ever hear the name Cyrill Hynais [accenting the second syllable]?

JOSEPH BRAUNSTEIN: No.

D A: He was one of the early editors of Bruckner. He was a pupil of Bruckner.

J B: Who? [DA writes name.] Ah! Cyrill Hynais! [pronouncing the C as Ch and strongly accenting the first syllable of the surname] Cyrill Hynais! Oh, yes! He was one of Bruckner's students.

D A: Can you tell us anything about him?

J B: Actually, he was a conductor at a Viennese church. Cyrill Hynais, yes.... You might find something about him in a [musical] dictionary. [He starts to look through his library.]

D A: Was he Austrian?

J B: Yes, Viennese. Viennese. Cyrill Hynais, Cyrill Hynais. [He continues to search, but without success.]

BEN KORSTVEDT: Vienna must have been a very wonderful city back in the 1920s and 1930s.

J B: No comparison with today. The best thing is not to think about it, and to keep to the memories you have. So, is there anything else you want to know?

B K: I don't think so. You have told us many, many fascinating things. It has been a great honour to meet you.

J B: Don't exaggerate! I am very grateful that you made the trip. I didn't think I would have the opportunity to talk of these things with somebody who is well versed in these matters. As you know, I am a hundred and three.

D A: You are doing very well for a hundred and three! You are remarkably clear.

J B: My mind is absolutely clear. If necessary, I could still go on the podium and give a lecture, oh yes, about something about which, I would say, I have been an expert.

After discussing some unusual items in Braunstein's library, notably his own collected writings, we said goodbye. His parting words to us were: "It was really a most pleasant afternoon."

\* \* \* \* \*

On 10 March 1996, Joseph Braunstein died. This article is dedicated to his memory, in gratitude for his cheerful hospitality and willingness to share with two relative strangers personal memories of what, for Bruckner lovers at least, are truly historic experiences. We salute his remarkable spirit.

Benjamin Korstvedt  
David Aldeborgh

Joseph Braunstein's Writings on Bruckner

"Anton Bruckner: Mass, In F Minor" in Musica Aeterna Program Notes for 1971-76 (New York, 1978), pp. 74-80

Review of Anton Bruckner, Symphony No. 9, Pro Musica Symphony Orchestra, Vienna, cond. Jascha Horenstein, Vox PI 8040 LP, Musical Quarterly 40 (1954), pp. 286-89

Notes to Anton Bruckner, Symphony No. 2, Westphalian Symphony Orchestra, cond. Hubert Reicherdt, Vox Turnabout TV-S34415 LP (1974)

Notes to Anton Bruckner, Symphony No. 4, Leipzig Gewandhaus Orchestra, cond. Kurt Masur, Vanguard LP VSD 71238 (1978)

Notes to Anton Bruckner, Symphony No. 5, Bavarian Radio Symphony Orchestra, cond. Eugen Jochum, Deutsche Grammophon DGSA 300 LP (1958)

Notes to Anton Bruckner, Symphony No. 5, Leipzig Gewandhaus Orchestra, cond. Kurt Masur, Vanguard LP-VSD 71239/40 (1978)

Notes to Anton Bruckner, Symphony No. 7, Hague Philharmonic Orchestra, cond. Carl Schuricht, Nonesuch 71139 LP (recorded 1964)

Notes to Anton Bruckner, Symphony No. 8, Vienna Symphony Orchestra, cond. Jascha Horenstein, Vox Turnabout THS 65090/91 LP (1970); reissued as Vox Box CDX2-5504 CD

Notes to Anton Bruckner, Symphony No. 9, Bavarian Radio Symphony Orchestra, cond. Eugen Jochum, Decca DX 139 LP (1956)

FAREWELL TO "CHORD AND DISCORD"

The Iowa-based Bruckner Society of America, Inc, has published the final issue of CHORD AND DISCORD, which was founded in New York in 1932. Edited by Charles L. Eble and Himie Voxman, the issue (Vol. 3, No. 2) is dedicated to the memory of Jack Diether, the journal's Editor at the time of his death.

As a tribute to both scholars, the final issue of CHORD and DISCORD ends with Diether's review of Robert Simpson's book The Essence of Bruckner (1967). The late Hans-Hubert Schönzeler contributes an article on "The Bruckner Symphonies in Performance". Paul Hawkshaw and Timothy Jackson report on the international Bruckner symposium held at Connecticut College in 1994; some of the papers presented there have since appeared in Bruckner Studies (see review in THE BRUCKNER JOURNAL, March 1998, pp. 8-10). The issue also contains the interview with Joseph Braunstein that we have just run in THE BRUCKNER JOURNAL.

From its inception, CHORD AND DISCORD was devoted to both Bruckner and Mahler, as well as including the occasional piece on Hugo Wolf, Richard Strauss, Schoenberg and Martin G. Dumler. Mahler's Rübezahl libretto and his last illness are discussed in the final issue. The previous number in Vol. 3

appeared in 1969.



## BRUCKNER LETTERS (1868)

by Crawford Howie

After recovering from his nervous illness in 1867, Bruckner began to make plans for a move to Vienna. The main musical event in his life at the beginning of 1868 was a performance of his D minor Mass in Linz Cathedral on 6 January. Writing to Anton Imhof Ritter von Geisslinghof, a councillor in the court chancellery, and to Johann Herbeck to convey his good wishes for the New Year, Bruckner mentioned that he had experienced a considerable amount of trouble training a large choir for the performance[1]. But the performance was a success, and in a letter written to his friend Rudolf Weinwurm the day afterwards he provided further information and outlined future plans. The postscript suggests that Weinwurm had asked him for a choral piece:

\* Dear friend,

\*

\* I have just completed a major undertaking. The performance was \*  
 \* yesterday, the 6th, and it went very well, far better than three years \*  
 \* ago. The church was packed full and there was unprecedented interest \*  
 \* and involvement in the proceedings. I had at my disposal a very large \*  
 \* choir and a very good orchestra which consisted mainly of players from \*  
 \* the military band. Alois produced excellent results. Three cheers \*  
 \* for him! I am deeply grateful to you for your devoted efforts on my \*  
 \* behalf at this point in time. They have taken me completely by \*  
 \* surprise. Unfortunately I have no further information for you. As \*  
 \* there are so many good violinists at the theatre here, it has been \*  
 \* suggested that I have my symphony performed during Lent; I will \*  
 \* perhaps arrange for it to be played in a Philharmonic concert. I do \*  
 \* not want any financial reward, and the performers should share the \*  
 \* proceeds among themselves. At least in this way I will be able to \*  
 \* hear it. The Credo of the new Mass will soon be finished. \*  
 \* Unfortunately the first two movements have only been sketched. I am \*  
 \* rather tense again – probably the result of recent exertions. \*

\* I wish you a really good New Year and plead for your life-long \*  
 \* affection and friendship. If only I could spend the rest of my days \*  
 \* near you!

\*

\* With a thousand affectionate greetings,

\*

\* Your friend

\* A. Bruckner

\*

\* N.B. Unfortunately I have no composition for you. What do you require \*  
 \* and for what forces – male voices or mixed, with or without \*  
 \* accompaniment? Many thanks for your gracious invitation.[2] \*

Moritz von Mayfeld's review of the performance of the Mass was somewhat guarded in tone:

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The Alois referred to in the above letter was Rudolf Weinwurm's elder brother. He was responsible for training the choir. – The symphony referred to is No. I in C minor.

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Yesterday's performance surpassed the first in precision and assurance, with the result that the work was more readily understood. While it cannot be regarded as a standard work in the old church style, it is nevertheless an important sacred composition. When Herr Bruckner succeeds in refining or, rather, in curbing his imagination, in avoiding over-violent cadences and strident dissonances and, on the other hand, in allowing his themes to flow more freely and with more harmonic interest, we are convinced that he will not surprise and astonish his listeners again in a second work of this kind, but will truly uplift and edify them.[3]

Having inadvertently distressed Bruckner with this review, Mayfeld attempted to put matters right in a subsequent article in which he clarified some of his earlier statements and stressed that he had no doubts whatsoever that Bruckner was richly talented and more than able to write original compositions[4].

Another review of the performance drew attention to the problems of setting traditional liturgical words in a modern musical idiom:

On the 5th [sic] of this month the already known Mass in D by our cathedral organist, Anton Bruckner, was performed once again after an interval of about three years. Following the first performance there was a thorough and very appreciative review of this extremely effective and original composition in a local newspaper. We came to know Bruckner in this significant work as an adherent of the so-called Wagnerian movement, approaching his task with great seriousness of purpose. Although it is open to question whether the new musical style with its complicated apparatus can be accommodated within the church as easily as the simple classical style of older composers, Bruckner has certainly proved that an unusual effect can be obtained with the dramatic handling of the religious text. The performance was very precise and energetic and deserves all the more praise because this composition for voices and orchestra presents extraordinary difficulties.[5]

Members of the Frohsinn choral society in Linz had taken part in the performance of the Mass, and in a letter to the committee of the society Bruckner formally thanked them for allowing him to use their premises for rehearsals. He also paid tribute to the members of the choir for their excellent contribution to the performance as well as their efforts in the strenuous rehearsals, and said that he would be only too pleased to be of service to the committee in the future[6]. A week later Dr Matthias Weismann, the chairman of Frohsinn, contacted Bruckner and offered him the position of conductor[7]. Bruckner accepted and immediately became involved in the plans for the society's anniversary concert in April.

On 16 January Bruckner wrote a curious and rather morbid letter to his friend Weinwurm in Vienna. Both he and Weinwurm had been invited to go to Mexico as court organists of Emperor Maximilian, who was the

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younger brother of Emperor Franz Josef of Austria. Bruckner had been considering the possibility when the news of Maximilian's death reached him. Maximilian's body had evidently been brought back to Vienna, and Bruckner asked Weinwurm to enquire on his behalf at the Lord Chamberlain's office if the body was likely to be on view (either open in a coffin or visible in a glass frame!), or if only the closed coffin would be visible. He requested a quick reply by telegram for which he would defray the expenses[8].

On the same day, Bruckner received a letter from Dr Max Keyhl, one of the doctors who had treated him at Bad Kreuzen the previous year. Keyhl was pleased to hear that Bruckner was on the way to a full recovery, but suggested that he continue the recommended treatment and diet[9].

In January Richard Wagner was elected an honorary member of Frohsinn. Bruckner wrote to him to request either an existing choral piece or a new composition which would be performed at the choir's anniversary concert in April. In his friendly reply to Bruckner, Wagner both graciously acknowledged honorary membership and suggested that the choir sing the closing scene (beginning with Sachs's words "Verachtet mir die Meister nicht") from his new opera Die Meistersinger. He advised Bruckner to contact the publisher (Schott) for a specimen copy of the vocal score[10]. At the anniversary concert on 4 April Bruckner and the choir had the distinction of giving the first performance of this extract from the opera. The concert also included performances of the "Chorus of Nobles and Ladies" from Act 2 of Wagner's Tannhäuser and of Bruckner's own choral piece "O könnt' ich dich beglücken!", WAB 92 (1866), and was enthusiastically reviewed in the Linzer Zeitung[11]. Later the same month, on 21 April, Bruckner composed one of his finest smaller sacred works — Inveni David, WAB 19, for male voice chorus and four trombones — to be sung as the offertory in a special service held to commemorate the founding of Frohsinn on 10 May. The sung Mass was by Antonio Lotti, and the gradual was Bruckner's setting of Ave Maria, WAB 6 (1861), for unaccompanied seven-part chorus.

Early in 1868, Weinwurm asked Bruckner if he would be prepared to play the organ at a concert to be given by the Akademische Gesangverein in Vienna on the Thursday of Holy Week. In his first reply Bruckner made detailed enquiries about the organ on which he would be expected to play — its size (he preferred the effect of a larger organ to which his style of playing was more suited) and type of pedal-board (the position of the pedals was different in some of the newer makes of organ, and he was not prepared to play on one of those). As he no longer had the time to learn new organ pieces, he would rather improvise fantasias and fugues on given themes; in any case, there were plenty of good organists in Vienna capable of playing the standard repertoire. He would prefer the recital to take place at a time other than Holy Week, as he had his own official organ duties to fulfil in Linz during that week and would have to obtain permission from the Bishop to be exempted from them. In a second letter, written a few days later, Bruckner informed his friend that he would not be granted exemption from his duties, and asked him not to divulge this information to anyone else as he did not want his superiors criticized in

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the Press! He felt, in any case, that a public organ recital would be too much of an emotional strain in the present circumstances[12].

Although he had set his sights on a position in Vienna, Bruckner was sufficiently attracted by the vacant position of Director of Music of the Dommusikverein [Cathedral Music Society] und Mozarteum in Salzburg to make an official application at the end of March. He was clearly not daunted by his lack of success seven years earlier when he applied for the same post. No doubt his achievements in the intervening years had given him the confidence to try again[13]. In a separate letter to the Mozarteum a few days later, Bruckner enclosed a copy of his D minor Mass and mentioned that he was working on a new Mass for the court chapel in Vienna. A week later, the secretary of the Dommusikverein und Mozarteum wrote to Bruckner to acknowledge receipt of the Mass and to assure him that it would be rehearsed and performed in the cathedral at the earliest opportunity[14]. At the same time, Franz Edler von Hillebrandt, the President of the Mozarteum, wrote to Dr Ferdinand Krakowizer, who had recently moved from Salzburg to Linz and who had recommended Bruckner for the vacant position. Although Hillebrandt outlined some of the prerequisites for the position, he gave no indication as to who was likely to be successful. However, he mentioned the possibility of a performance of Bruckner's Mass in May[15]. On 11 May, Hillebrandt informed Bruckner that the position had been offered to Dr Otto Bach, but that he (Bruckner) had been granted honorary membership of the Dommusikverein in recognition of his submission of the Mass[16].

In Linz Bruckner was able to draw some encouragement from the successful first performance of his Symphony No. 1 in C minor in the Redoutensaal on 9 May. The usual orchestra was augmented by band members of the two regiments garrisoned in Linz. There were various difficulties in rehearsal — the quintuplet figures for strings in the slow movement seem to have caused the most trouble — but Bruckner adamantly refused to comply with suggestions that he simplify some passages[17]. As the concert was held at an unusual time of day (5pm), and as there was more public interest in the recent collapse of the Danube bridge (on 5 May), the audience was a fairly select one, consisting mainly of members of the aristocracy and clergy. Writing to Weinwurm to congratulate him on his receipt of a special decoration, Bruckner expressed his satisfaction with the performance of the symphony, although the concert was anything but a financial success[18]. Reviews in the Linzer Zeitung and the Tagespost were favourable[19]. But it is Hanslick's report of the concert in the Neue Freie Presse which is the most interesting, because it provides a convenient link to the main event of the year, Bruckner's move to Vienna — which, as will be seen, was only finalised after a considerable amount of heart-searching and indecision:

A new symphony by Anton Bruckner was performed in Linz recently and enjoyed an extremely favourable reception from a large, very select audience and from the critics. The composer was called back to the rostrum several times. When news of Bruckner's forthcoming appointment at the Vienna Conservatory is confirmed, we can only congratulate this educational establishment.[20]

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Herbeck had already set wheels in motion for Bruckner to come to Vienna. He had arranged for him to play the organ to the Lord Chamberlain in the Vienna Hofburg chapel in the autumn of 1867. In April 1868 he was surprised when he learned from Eduard Hauptmann, the director of the Linz Musikverein, that Bruckner had not yet made an official application to the Conservatory for the position of harmony and counterpoint lecturer made vacant by the death (in the summer of 1867) of his former teacher, Sechter. Herbeck went out of his way to spend some time with Bruckner on 24 May. According to Bruckner's account of events on that day, they travelled together from Linz to St Florian, where Bruckner played the organ. During the journey Herbeck talked to Bruckner about the position in Vienna and intimated that he was the obvious choice for the post. It would clearly be better if an Austrian were appointed, and if Bruckner did not accept, the post would have to be offered to a German musician. If Bruckner became a teacher at the Conservatory, he would almost certainly be able to secure an appointment as organist-designate at the court chapel[21].

But Bruckner had "reservations", and it becomes clear from subsequent correspondence that these reservations were mainly of a financial nature. Writing to Herbeck only two days after their meeting, he mentioned that some well-meaning friends of his had already approached his present employer and asked about pension facilities:

\* Most highly esteemed Court Director,

\*

\* I sincerely hope, Sir, that you returned safely to the bosom of \*  
\* your most estimable family. If I had known the exact time of your \*  
\* return, I would gladly have greeted you, my second father, at the \*  
\* station! \*

\* The more that time goes by and the more I recover from the \*  
\* enormous surprise, the more prestigious this calling seems, and the \*  
\* more indescribable your gracious and noble efforts on my behalf. \*  
\* When I first heard the news, I was so dumbfounded and had no idea of \*  
\* its import — my nerves were so on edge! Now I am more aware of the \*  
\* significance of this honour and anticipate it more and more keenly. \*  
\* I will come to Vienna myself if you should so wish, Sir (that is, \*  
\* after the customary exchange of letters, as you intimated to me). \*  
\* I have faith in God and entrust to my noble patrons that unshakeable \*  
\* hope for the future which will not allow me to falter. \*

\* As far as the Bach fugues are concerned, I owe it to myself to \*  
\* inform you that I have played some, including those with an \*  
\* independent pedal part. I found them in my possession but could not \*  
\* recall them momentarily; it is some time since I played them, \*  
\* however. \*

\* Unknown to me, and without my consent, a deputation from the \*  
\* choral society went recently to His Grace the Bishop and asked for \*  
\* his assistance etc. He is reported to have said that he will not \*  
\* leave me in the lurch and will secure a pension for me. \*

\* As a result of this, I went not to him but to the appropriate \*  
\* government department, as I knew that the Bishop is not in a \*  
\* position to do this. I learned that if there should be a particular \*  
\* need for such a pension and I petitioned the Emperor, I could \*

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\* possibly be granted one as a special dispensation. The other \*  
 \* possibility of obtaining a pension could only be effected through \*  
 \* the Ministry; again there would have to be a special need, and I \*  
 \* myself would have to make some financial contribution. All this as \*  
 \* a result of your request!

I await with longing and keen anticipation a comforting and \*  
 \* encouraging letter from you. I beg you to remain favourably \*  
 \* disposed towards me. I will certainly make every effort to show \*  
 \* you how grateful I am for the double honour that has been bestowed \*  
 \* on me. I kiss the hand of your gracious wife and send your sons my \*  
 \* cordial greetings. \*

\* Your most grateful servant \*  
 \* Anton Bruckner[22] \*

The next day Bruckner wrote to Weinwurm, providing him with details  
 of the positions offered him and asking for advice:

\* Dear friend,  
 \*

\* My apologies for not providing you with information before now. \*  
 \* I was also taken aback by the article in the [Neue] Freie Presse, but \*  
 \* as I knew nothing about it myself at the time, I was not able to \*  
 \* write to Dr Hanslick. Shortly after receiving your delightful \*  
 \* letter, however, I was visited by Court Director Herbeck, who told \*  
 \* me that I could become Sechter's successor at the Conservatory with \*  
 \* an annual income of 600 florins. My weekly duties would be 9 hours — \*  
 \* 6 hours of counterpoint and 3 of organ. He said that I would \*  
 \* receive written confirmation and then I would have to decide. \*  
 \* Although, under normal circumstances, I can never receive payment \*  
 \* for being an organist in the court chapel — and that is very \*  
 \* unfortunate — it is an extremely favourable offer. What is your \*  
 \* opinion? Write to me soon! I also have no claims on a pension in \*  
 \* Linz — except in the case of need and by petition to the Emperor. \*  
 \* Please give me the benefit of your wise, helpful advice! \*

\* Counsel me, dear friend. Most of my acquaintances, including \*  
 \* Alois, think I should move, no matter what. The choral society and \*  
 \* some of the clergy are not in favour. But you know the situation \*  
 \* and can certainly give me your honest opinion. Please write soon. \*

\* It is unbearably hot here! How are things with you in Vienna? \*  
 \* Will 600 florins be enough for me to live on in case of need? \*

\* Many greetings from Ozelsberger [sic] who is back in Linz after \*  
 \* his business trip and will remain here. Alois and other \*  
 \* acquaintances send greetings. Take care! \*

\* Your old friend,  
 \* Anton Bruckner[23] \*

Bruckner must have communicated his vacillating feelings to other  
 friends. Anton Ehrenecker, an old acquaintance from the St Florian days,

---

Anton Ozlberger (1838-1901) was a canon at St Florian and taught at the grammar school in Linz.

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wrote to him from Steyr, reminding him that he was also in two minds at the time of the Linz appointment twelve years earlier and advising him to go to Vienna[24]. Herbeck, aware of Bruckner's hesitancy and his reluctance to move because there was no guarantee of absolute financial security, provided an extremely honest appraisal of the whole situation in this letter to Bruckner:

Dear Sir,

Immediately on my return [to Vienna] I spoke on your behalf to Herr Imhof, the privy councillor, and ascertained what I had already predicted in Linz, viz. that nothing can be done under the existing circumstances, although Herr Imhof himself has every sympathy with your request for some kind of guarantee (assistance in the possible event of indisposition).

No-one knows better than you how anxious I have been, and still am, to bring you to Vienna, and it is for precisely this reason that I must be frank with you and say to you once again that I cannot categorically advise you to take up a position in Vienna which is prestigious but by no means financially watertight and to give up your present position, which of course is also prestigious, more remunerative and provides financial security in the event of indisposition. Local enquiries have also revealed that there has never been a case of a cathedral employee who has given outstanding service being left destitute.

Should you nevertheless decide on your own initiative to come to Vienna, then I urge you, before you take this step irrevocably, to consider most seriously whether your possible future position here, which will be largely concerned with teaching, is commensurate with your inclination and aptitude for imparting your great knowledge to others, and above all whether you will feel happy in a new situation in which, I must repeat, your main source of income will be teaching, since by far the greatest part of your income at present is derived from organ playing and conducting.

If your decision to move still remains firm after you have given all this your serious consideration, please never forget that you have taken this step of your own volition and at your own risk, that I have only assisted in being able to offer you this extremely prestigious position, which is by no means attractive materially and is not absolutely secure, and that if there should befall you some unexpected bad news or, God forbid, an accident which resulted in your being unfit for work, I cannot under any circumstances assume responsibility or liability of a moral or material nature.

I am not in a position at the moment to say whether it would be possible to accede to your request for an increase in salary by several hundred florins in return for an extension to the proposed teaching duties; however, I will raise this point at the next board meeting and inform you of the outcome immediately. (To effect an intervention on the Ministry's part is, in my view, a virtual impossibility.)

Reflect on the matter until then, and even if I am able to give you encouraging news about an increase in salary, go on examining the

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situation from all angles before giving your answer — carefully considered and of your own free will. I strongly advise you to take your time!

Yours sincerely, with warmest greetings and good wishes,  
Joh. Herbeck[25]

(The German texts of the BRUCKNER LETTERS are printed in Harrandt, Andrea, and Schneider, Otto (eds), "Briefe 1852-1886", Anton Bruckner Gesamtausgabe XXIV/1, Musikwissenschaftlicher Verlag, Vienna 1998. The concluding part of this article and all source references will appear in November.)

**OVERSEAS NEWS**

**Linz.** The 1999 International Bruckner Festival will take place between 12 September and 3 October. Lorin Maazel is to conduct the Bavarian Radio SO (currently celebrating its golden jubilee) in the 1889 version of Bruckner's Third Symphony. Also programmed are Bruckner's String Quintet in a transcription for string orchestra, Symphony No. "0", Fourth Symphony, Ninth Symphony, Te Deum, F minor Mass and smaller choral pieces. Performers include Martin Sieghart and the Bruckner Orchestra of Linz, the Academy of St Martin in the Fields under Sir Neville Marriner, the NDR Symphony Orchestra of Hamburg under Christoph Eschenbach, the Eric Ericson Chamber Choir and the Orchestre de la Suisse Romande under Fabio Luisi.

**Geneva.** Fabio Luisi and the Orchestre de la Suisse Romande will give Bruckner's unfinished Ninth Symphony in Geneva's Victoria Hall on 29 September.

In May of this year the OSR performed Bruckner's Sixth under Marek Janowski in Geneva and Lausanne. David Zinman and the Zurich Tonhalle Orchestra visited Geneva with Bruckner's Seventh Symphony in the same month.

**Würzburg.** The Lower Franconian city is planning a Bruckner Festival between 7 and 10 October. There will be performances of the Second, Third and Ninth Symphonies (the Ninth with the reconstructed finale by Samale/Phillips/Mazzuca/Cohrs). Choral works include the "Windhaag" Mass, Masses in D minor and E minor, Te Deum and motets. The venues will be the Kiliansdom and Augustinerkirche.

**Zagreb.** Ralf Weikert conducted the Zagreb Philharmonic in the Samale/Phillips/Mazzuca/Cohrs completion of Bruckner's Ninth last December.

**Vienna.** The next conference to be staged by the Anton Bruckner Institut Linz is scheduled for Vienna in November 1999.





This logo inspired by Otto Böhm's Viennese silhouettes has been adopted by a Berlin company for computer music products. The "Bruckner organ" at St Florian is one of the many to have embraced computer technology.

BRUCKNER's Fourth Symphony was placed at No. 44 in the Classical Countdown of the Californian radio station KKGQ Classical. The rating may have been influenced by the Los Angeles PO's CD of the work, and by a performance last autumn by the Pacific Symphony Orchestra.

Only one Bruckner work—his Eighth Symphony—figures in Classic FM Radio's current Hall of Fame. At No. 288 it is in good company with Mozart's Sinfonia Concertante for violin and viola directly above it.

**TRAVELLERS' TALES.** Peter Bishop of Norfolk, a regular visitor to Vienna, notes that the bust of Bruckner in a new reduced casting is back in the Stadtpark. It is, however, in a new position between the lake and the Kursalon—"in a terrible place for photographs."

Last year Mr Bishop and his wife attended a Viennese performance of Bruckner's Third Symphony by the Niederösterreichisches Tonkünstler-Orchester. "We reckon they played the second version. It was a committed and very sure performance, made all the better by the Musikverein's acoustics."

Since defending Franz Schalk's Fifth Symphony in our last issue Robert Wardell has visited New Zealand, travelling with Singapore Airlines. On the flight there was a full entertainment system of audio channels and video/TV channels, one of which monitors the flight's progress. On the long return journey the plane took off from Singapore at midnight. The local time as it entered Austrian air space was 4am. On Robert Wardell's classical audio channel at the time was Bruckner's Third performed by the London Classical Players under Roger Norrington.

"I checked on the screen and saw we were somewhere between Vienna and Linz, Upper Austria... six miles high I was over St Florian (near enough) and listening to Bruckner's Third. Dear sir, is this a record?"

AND A TALE FROM THE PORTOBELLO ROAD. From Michael Burrows comes an Evening Standard clipping about the filming of "Notting Hill" in the Portobello district of West London. One resident is reported as having found his own solution to the annoyance of a night shoot. As the cameras were about to start rolling, a blast of music was heard from a flat. One of the film crew went to speak to the owner and came away with a flea in his ear. The music grew louder and louder. It was a Furtwängler recording of Bruckner's Seventh Symphony (how the newspaper's informant identified the conductor is not clear). Film star Julia Roberts was sent to appeal for quiet, but in vain. The irate resident insisted they should wait until the end of the movement.

Because of a small print-run the November 1997 issue of The Bruckner Journal bids fair to become a collector's item. Raymond Cox (tel. 01384 566383) can supply photocopies. Other back numbers are available at £3 each while stocks last.

A reminder of our new website on the Internet--  
<http://members.aol.com./crawfhowie/index.html>

## F E E D B A C K

Further to Nigel Simeone's article last November, Lovro von Maticic's 1956 recording of the Scherzo of Bruckner's Symphony No. "0" has been reissued--on EMI CZS5 68739-2 in the Artist Profile series. Issued in 1996, this is a double CD, and pieces by Rimsky-Korsakov, Tchaikovsky and Glazunov are also featured.

HOWARD JONES also advises us that a second von Maticic recording of Bruckner's Seventh--the conductor's last-ever recording, made on 19-22 June 1984--with the Slovene PO came out on Denon 32C0-2035. A third recording of the Seventh, this time with the Vienna Symphony Orchestra, appeared on Hypnos CD 257.

There is also a second recording by von Maticic of Bruckner's Ninth Symphony with the Vienna SO (ORF, 12-13 March 1983), first issued by Amadeo on LP. This subsequently came out on Polygram Vienna 410 963-2 and Amadeo 32CD-3124 as a CD; Howard Jones recently acquired a reissue from Japan on Amadeo PHCP-9240.

IMG Artists, who are responsible for the new BBC Classics CD series, say that the BBC have not kept a recording of the broadcast performance of Bruckner's Third which von Maticic conducted in July 1983. If any reader has a top-quality private recording (and doesn't share the reservations expressed about this conductor on the facing page), please let The Bruckner Journal know!

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THOMAS ROEDER of Erlangen, Germany has kindly supplied more information on the Böhler drawing of Bruckner and three journalists which formed the subject of our November 1998 competition. For anyone who was puzzled by the reference to Struwelpeter (Shock-Headed Peter) in the last issue, Dr Roeder explains that the drawing stems from the "Geschichte von den schwarzen Buben". The three boys in this children's story laugh about a strolling negro with an umbrella. They are punished by the "grosse Nikolas", who immerses them in a pot of ink, and have to follow the negro....

Two versions of the drawing have been published in colour in Anton Bruckner: Ein Handbuch, ed. Uwe Harten, Salzburg/Vienna 1996. One of them includes the verse "Es gieng spazieren auf dem Ring' ein Componist gar guter Ding'; doch da er lebt' in Österreich, begriff ihn die Kritik nicht gleich" ("A composer of good cheer went for a walk on the Ring[strasse]; but because he lived in Austria, the critics didn't immediately understand him"). The second version, with the critics inked in, contains the inscription: "Der Künstler wallt im Sonnenschein, die Tintenbuben hinterdrein" ("The artist roams in the sunshine, with the inky boys behind").

Overseas readers may like to know that Heinrich Hoffmann's highly incorrect Struwelpeter (1847) was recently adapted as a "junk opera" in London.

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Following November's (1998) piece on the completion of Bruckner's Ninth Symphony, it has been asked which version was used by Eliahu Inbal in his Teldec recording. Inbal drew on the reconstruction of the finale made by Nicola Samale and Giuseppe Mazzuca before John Phillips and Gunnar Cohrs joined the team, and before further original material was discovered. The German recording of the latest version will be reviewed in a future issue.

Even this, however, is unlikely to be the last reconstruction. William Carragan proposes to complete Bruckner's fourth movement for the second time, and another completer is said to be at work in Heidelberg....

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The two Bruckner memoirs by Hans Commenda that appeared in the November 1998 issue were published by his son, Hans Commenda junior (1889-1971).

## F E E D B A C K

GARRY BROUGHTON of Eltham, London writes:

1) Stopped / muted horns in Bruckner. There are two instances of stopped horns in the first movement of the Ninth: bars 161-66 (horns 1 & 2 in unison) and bars 356-66 (horns 1 to 4). The stopped horns have the effect of turning this latter passage into a sinister march (particularly well realised by Horenstein in his Vox recording and Wand in his Lübeck Cathedral recording on RCA).

2) Lovro von Matacic's recording of the Fifth. Nigel Simeone's statement in the November '98 Journal that Schalk's edition of the score is "the only version that could possibly have any claim to authority springing from the composer himself" cannot go unchallenged. Deryck Cooke said Bruckner had no part in it at all: "he was too ill to attend the performance (Graz 1894) and was on his deathbed when the score was published." Robert Simpson said: "Bruckner is known not to have approved (or perhaps even seen) Schalk's score", and added that nearly all of Schalk's alterations "are totally uncharacteristic of Bruckner; this should be the real test."

To call Matacic an "indisputably great Brucknerian" when he chose, in the 1970s, to record Schalk's edition with its cuts (122 bars in the finale), its recompositions and reorchestrations (cymbals and triangle added to the final chorale, for example), despite the fact that Bruckner's original score had been available for years (Haas 1935, Nowak 1951), is totally unjustified--especially as, according to one of the reviews denigrated by Simeone, "Matacic not only indulges in totally inorganic changes of tempo, which shows little idea of Bruckner's structure, but he also takes it upon himself to reorchestrate many passages... This is not Bruckner's fifth symphony--it is an utter travesty" (EMG Monthly Letter Jan. 1973).

Concerning the Fourth Symphony, Simeone seems to be suggesting that Knappertsbusch and Matacic knew when they made their recordings of the Loewe/Schalk version that many years in the future Benjamin Korstvedt would make discoveries that would retrospectively justify their choice.

Surely it would be closer to the truth that Knappertsbusch and Matacic grew up with the old discredited editions and in later life saw no need to change their ways, producing sometimes inspired but fatally flawed recordings. On the other hand several conductors of that same generation, e.g. Furtwängler, Horenstein, Jochum, Klemperer, Ormandy and Walter, did realise the musical truth of Haas' and Nowak's editions and recorded great performances of them.

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KEN SHIFRIN, professional trombonist formerly with the CBSO, writes:

I particularly enjoyed (and agreed with) comments made in the last Bruckner Journal by Terry Barfoot and Colin Anderson. This practice, which from my experience in Germany, the UK and USA seems to be particularly British, of playing the brass parts in Bruckner in the same style as the coarser moments of Mahler's symphonies drives me nuts!

Bumpers! I never once used one for a Bruckner symphony. There seems to be a confusion between bigness and loudness--not just loudness, but brashness. Brass players here seem to be oblivious to the fact that Bruckner was an organist, that accents and marcato marks mean weightiness in Bruckner, not smash and run.

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TONY NEWBOULD of Kings Langley, Herts writes:

It is common for horn principals to take on a bumper who will play the heavy tutti passages leaving the principal fresh for the important exposed solo passages. So the bumper will "help share the load", yes, but not "provide reinforcement". I cannot speak for practice in other brass departments, but is it possible that the acoustic alone was responsible for the imbalances [in the Bournemouth Symphony Orchestra]? Or even--dare I say it--the composer?!

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Terry Barfoot's main concern was an imbalance between brass and strings on the night.--Ed.

## C A L E N D A R

ANTON BRUCKNER'S name has been adopted by a London choir (and orchestra) directed by Christopher Dawe. Understandably this young chamber choir does not limit itself to Bruckner — in February it sang Bach's B minor Mass.

Numerous Bruckner choral pieces were given in Britain and Eire this spring. Bach Festival Chorus sang his Te Deum with the touring Bruckner Orchestra of Linz in Wells Cathedral on 24 May. Conducted by Martin Sieghart, the orchestra also appeared at the Newbury and Brighton Festivals in May.

The Choir of King's College, Cambridge, directed by Stephen Cleobury, sang Bruckner at Dublin International Organ and Choral Festival on 19 June. Stephen Darlington and the Choir of Christ Church, Oxford, included Bruckner in their Spitalfields Festival (London) programme for 23 June.

Rochester Choral Society is to perform Bruckner's Mass in E minor and Britten's Spring Symphony in Rochester Cathedral on 17 July (7.30pm). Tickets at £11, £9 and £6 are available from Janet Wilkinson, 22 Friston Way, Rochester ME1 2UU, tel. 01634 316677, or at the door.

Bruckner's Mass in E minor will be performed at a sung Eucharist with orchestra in Derby Cathedral on 18 July at 10.45am.

Otto Biba and Leon Botstein were among the speakers at a conference on "Deconstructing the Waltz" in London in June. The conference was held at the Austrian Cultural Institute as part of a season to mark the Johann Strauss II centenary. Pianist Konstantin Scherbakov played Strauss waltzes.

Bruckner's last three symphonies will be heard at the 1999 BBC Proms in London's Royal Albert Hall. Daniele Gatti will conduct the Royal Philharmonic in the Ninth Symphony (19 August). The Seventh will be played by the BBC SO under Sir Andrew Davis (5 September); Zubin Mehta conducts the Bavarian State Orchestra in the Eighth (9 September).

London-based Swiss musician Matthias Bamert will conduct the Ulster Orchestra in Bruckner's Eighth Symphony at the Ulster Hall on 8 October. On 16 December Bamert pays a return visit to Symphony Hall to conduct the City of Birmingham SO in Bruckner's Ninth.

Following a Sibelius day school, Terry Barfoot and Michael Oliver are to devote a similar day to Bruckner in Chichester on 22 January 2000. The local WEA contact is Dr Jean Bradley, East Coker, Hook Lane, Aldingbourne, Chichester PO20 6SR, tel. 01243 543965.

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DONATIONS from the following readers are gratefully acknowledged: George Bullen, J.J. Buncombe, William Lewis, Olav Myklebust, S.J. Pickford, John Stone-Wigg, R.B. Thain, Elizabeth Thompson, Michael Toohey.

Forthcoming articles: Jeremy Wilkinson compares versions of Bruckner's Third Symphony; Angela Pachovsky discusses his songs; Raymond Cox finds a common factor in Symphonies Nos 1, 2 and 6.