



The Bruckner Journal

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The image displays two systems of handwritten musical notation for the Wagner Symphony. The top system consists of five staves, with the first staff marked with a 'J' above it. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'pp' and 'p'. The bottom system also consists of five staves, with similar notation and dynamic markings like 'ppp' and 'p'. The handwriting is clear and professional, typical of a composer's or arranger's manuscript.

Extract from revision of the "Wagner Symphony" in the
Austrian National Library, reproduced in Perspectives
on Anton Bruckner (reviewed on pages 14-18)

Bruckner: Symphony No. 4. Bournemouth Symphony Orchestra/Yakov Kreizberg. Poole Arts Centre, Wednesday 6 March (repeated at The Anvil, Basingstoke, 7 March, and Cambridge Corn Exchange, 8 March)

Poole Arts Centre is undergoing a major refurbishment, and the BSO's home venue, the Wessex Hall, is part of that complex. Improvements to the over-dry acoustics have been a priority, so Bruckner's Fourth Symphony was a good work to test the changes. The results allowed for a richer, more resonant sound. The orchestra played at their best for their former principal conductor, who still appears regularly with the BSO. The horn section, led by Richard Vaughan Thomas, revelled in their starring role. Yet it was the warmth of the string sound that pleased most--and the details of contrapuntal textures made their point, too. Kreizberg's tempi were well judged, allowing the music to breathe while maintaining an urgent flow and a sense of drama when required. Only once, at the Poole performance, was there room for doubt, when the fast rhythms at the opening of the Scherzo resulted in a temporary scrappiness of ensemble. The shaping and vision of the whole symphony (Nowak edition) conveyed Bruckner's greatness. At the close the return of the initial theme as culmination felt inevitable and natural.

No doubt the presence of Alfred Brendel as soloist in Mozart's C major Piano Concerto, K.503, ensured the full house at each venue. But it was inspired planning to feature the Bruckner symphony. Kreizberg is to conduct the BSO in Bruckner's Ninth next season, in Poole, Basingstoke and Portsmouth (5, 6, 7 February 2003).

TERRY BARFOOT

Bruckner: Mass in E minor (with interpolations). Viva Voce Singers, University of Nottingham Choir and Wind Orchestra/Philip Weller. St Mary's Church, High Pavement, Nottingham, Saturday 2 March

This concert offered an unexpected embarrassment of riches. In ten years Kieran O'Riordan has trained Nottingham University Wind Orchestra to a very high standard. After the concert interval he directed Wagner's *Trauermusik* (written in 1844 for the re-burial of Weber) and Berlioz's *Grande Symphonie Funèbre et Triomphale* (with ad lib. chorus in the finale). He had also prepared the wind ensemble that can make or mar a successful performance of the Mass in E minor.

Because of the ascetic orchestration, there is a tendency to think of this work as plainer and simpler than Bruckner's other great Mass settings. Conductor Philip Weller's programme note took a different view. There is, he observed, a great variety of vocal texture, ranging from strong unison writing and chordal declamation to "polyphonic passages of extraordinary deftness and subtlety". He also noted the work's distinctive harmonic and timbral colouring--"much more varied than traditional stylistic appreciation...has allowed for. And even the melody...may display a distinctly 'modern' richness of invention." Recognising Bruckner's synthesis of a broad spectrum of styles is one thing, reproducing it in performance is another, but Weller's previous concerts with the university choir had acquainted it with some key influences from the Renaissance onwards. There was little faltering in exposed choral passages; overall the singing was lucid and incisive, an apt demonstration of Bruckner's sense of expressive purpose. The "Kyrie" was prefaced with the processional motet, *Ecce sacerdos magnus*, while the "Gloria" was followed by a Bruckner *Aequale* for trombones and by the gradual, *Os justi* (sung by Viva Voce). Robert Pascall played two Bach organ preludes before the "Sanctus" and the "Agnus Dei".

PETER PALMER

MANCHESTER

Bruckner: Symphony No. 6. Hallé Orchestra/Jac van Steen.
The Bridgewater Hall, Thursday 7 February 2002

Jac van Steen, music director of the Nürnberger Symphoniker and principal conductor of the Neues Berliner Kammerorchester, was the Hallé's guest conductor for this concert. In the first half Lyn Fletcher, the leader of the orchestra, gave an accomplished and sensitive account of Samuel Barber's Violin Concerto. Its late-Romantic sheen provided an excellent foil to Bruckner's Sixth Symphony in the second half of the programme.

This was the first performance of the Sixth in Manchester for well over ten years. Jac van Steen took full advantage of the improvement in ensemble playing generated by the Hallé's principal conductor, Mark Elder, during the past year. Bruckner asks many questions of the brass section in the opening pages of the first movement. There were one or two "fluffs", but the brass more than made up for this uncertain start with noble playing later in the movement and in the "chorale" sections of the Finale. The heroes of the evening were the strings, who made a memorable contribution to the second movement, not only in conjunction with the keening oboe counterpoint at the beginning but in the glorious second subject and lyrical Siegfried Idyll-like coda as well. Steen had an impressive command of the architecture of the symphony and allowed the music to unfold without accelerandos in inappropriate places. This was especially true of the Finale (through which many a conductor--but not Georg Tintner--has driven coach and horses). Steen's efforts and the responsive playing drew prolonged applause from the audience.

[Reviewing this concert in the Daily Telegraph, David Fanning made some disparaging remarks about Bruckner's handling of structure ("a bridge passage too far"). Both in person and in writing, the editors of TBJ have drawn Dr Fanning's attention to the recent analysis of Bruckner's Sixth Symphony by Benjamin Korstvedt.]

Bruckner: Symphony No. 7. BBC Philharmonic Orchestra/Vassily Sinaisky.
The Bridgewater Hall, Saturday 13 April. Broadcast on BBC Radio Three, 15 April

Suitably prepared by earlier experiences of the orchestra's playing of Bruckner and by Stephen Johnson's Radio 3 talk on the Seventh ("Discovering Music", 14 April), I listened to the broadcast. Some of the recording balance seemed strange at times--a little strident and brass-heavy in the outer movements, for instance. But the brass itself was precise and secure. There was superlative string and woodwind playing, and a timpani roll in the coda of the first movement which sent shivers down the spine. Sinaisky's grasp of structure was admirable. Despite some brisk tempi the music hardly ever sounded rushed, although some of the more lyrical passages could have been sculpted more lovingly.

CRAWFORD HOWIE

LONDON

Bruckner: Symphony No. 6. Tuesday 19 February & Wednesday 20 February 2002.
Bruckner: Symphony No. 9. Friday 22 February & Sunday 24 February 2002.
 London Symphony Orchestra/Sir Colin Davis. The Barbican Hall

The Barbican's "new" acoustic has certainly improved in terms of immediacy and detail, as should be apparent when recordings of these renditions are issued on LSO LIVE. For these concerts (I heard the second performances) Davis had a pleasant surprise: in opting for antiphonal violins, with cellos and basses left-centre, he had a distribution of the strings which is not only wonderful in itself but also right for the music.

In both symphonies Sir Colin secured light and airy textures--especially pertinent to No. 6--with no lack of organic power, when required. Given that these concerts are to appear on CD, I will only say that the Sixth's outer movements didn't quite gel, paragraphs not dovetailing with regard to tempo relationships, but the middle movements were glorious. The Adagio proved sublime, very slow (20 minutes) and so beautifully and expressively played that one hung on every note. The Scherzo was measured but spot-on in terms of articulation and fitting filigree detail into the larger design. Maybe not everything came off in a broad rendition of the Ninth, but Davis was absolutely inside the music, and the concentration of the LSO was palpable. A memorable evening.

Bruckner: Symphony No. 8. RCM Orchestra/Vassily Sinaisky. Royal College of Music, Thursday 31 January 2002

As noted in the November 2001 BJ, the Royal Academy of Music Symphony Orchestra played Bruckner's Eighth under Lutz Köhler last summer. Köhler's conducting offered no textual revelations or interpretative individuality; his priority had been to prepare the orchestra, which he did expertly, with the result that the young players triumphed because they knew what they had to do.

The "bigger" name of Vassily Sinaisky might be expected to deliver a more charismatic performance (1890 ed. Nowak), but this was not the case at the Royal College of Music in January. I had forgotten just how ambient the RCM concert hall is: a splendid acoustic. However, some discretion is needed with the loudest dynamics, and Sinaisky failed to show this. The music's deeper expression and sense of space were sacrificed to drama in a volatile rendition. That the Finale has structural problems is one thing; it's quite another to career through them with the force of a tank. There were, however, interesting points of articulation, not least the very strong accents. The well-prepared strings were superb, especially the cellos. The brass were assured and the woodwinds, when audible, very personable, but the timpanist, while accurate, should have been reined in occasionally. The musicians covered themselves in glory in terms of skill and commitment.

COLIN ANDERSON

Bruckner: Psalm 114 ("Liebe erfüllt mich, weil der Herr...")

The London Concert Choir/Mark Forkgen
Southwark Cathedral, Wednesday 13 March 2002

Bruckner: Mass in E minor

Academy of St Martin in the Fields/Joseph Cullen
St Martin in the Fields, London, Thursday 14 March

THE LONDON CONCERT CHOIR is a large choir of well over 100 vocalists. They sing beautifully, with clear articulation and diction, and the parts are well balanced. Their programme "Sing Praises!" consisted entirely of psalm settings, by Mendelssohn, Kodály, Elgar, Vaughan Williams and Keith Roberts, with the Bruckner as the penultimate item. Bruckner's effective and moving setting of Psalm 114 is an early work from 1852, but there is no lack of craft or conviction. It opens with "Alleluia" repeated four times, performed on this occasion with an echt Brucknerian pause after each while the reverberation died away. There follows a dramatic setting of the words of the psalm, passionate and lyrical by turn. After a troubled and, at times, dissonant description of the psalmist's sufferings, the women's voices sing "Da rief ich den Namen des Herrn an" (Then called I upon the name of the Lord) and the male voices plead: "O Herr, erlöse meine Seele!" (O Lord, I beseech Thee, deliver my soul!). This was a moment of high drama in the performance, very effectively handled. The setting ends with a splendid double fugue on the words "Ich will gefallen dem Herrn, im Lande der Lebendigen" (I will walk before the Lord in the land of the living), corresponding in its assertion of confidence to the mood of the "Non confundar in aeternum" in the Te Deum. The complexities of the fugue were perfectly cued and controlled by the conductor, Mark Forkgen, bringing the work to a powerful close.

The only disappointment was the absence of the three trombones in the score. Their place was taken by the organ, which Alexander Mason played magnificently throughout the concert. The choir has been making a CD of this programme for release later this year. If their recording is anything like their performance in March I would warmly recommend it.

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The Academy of St Martin in the Fields featured a much smaller choir in its "Concert by Candlelight" series. Bruckner's Mass in E minor was part of a programme that included a work for unaccompanied chorus by Copland, In the Beginning, Stravinsky's Mass, followed by Toccata avanti la Messa by John Caldwell (b. 1938). Conceived as an introductory movement to the Bruckner Mass, following the 17th-century precedent of a short toccata or intonazione, this was a short piece for trombones and trumpets. It began simply and built up to a contrapuntal climax, during which the choir rose to their feet. The Mass commenced without a break.

The Academy choir and wind band perform to the highest standards, and this was a bright and vigorous performance with brisk tempi and loud, dramatic cadences. The contribution of the horns to the "Gloria" was particularly fine. But the drama was achieved at the expense of prayerfulness. There was never a quiet moment, the opening "Kyrie" suffering in this respect. At the finish the audience gave immediate applause and began shuffling out into Trafalgar Square, apparently unmoved. Given slower tempi and softer dynamics overall, the new Toccata might have led into the Mass more affectingly.

KEN WARD

Bruckner: Symphony No. 3 (1873 version). Deutsches
Symphonie-Orchester Berlin/Kent Nagano. The Barbican Hall,
Tuesday 9 April 2002

Nagano's transparent sound-world and the orchestra's integration of detail initially seemed foreign to Bruckner's rough-hewn timbres and intimations of mountains and forests. But Nagano knows that no excuses need be made for Bruckner's symphonic problem-child, one that would undergo two wholesale revisions and constant tinkering. This quirky, even strange first version, such a rarity in concert halls and on CD, has enjoyed above all the late Georg Tintner's advocacy. Nagano has a similar grasp. In a 71-minute reading (27, 18, 6, 20), he gave the music all the time needed to make an impact; he also ensured that silences were of full length. Attention to detail was fastidious, especially with regard to string trills and staccatos, but never prissy. Nagano's patience with the music, backed to the hilt by his orchestra, brought out all Bruckner's individuality.

How successful the first movement is at a spacious tempo! Bruckner's implacable sense of direction, his tempo variations and off-at-a-tangent interludes were made all of a piece. A moment of benediction for the strings threw the music forward to Charles Ives's The Unanswered Question in its communion "from above". In unveiling Bruckner's antecedents, and in stripping away unnecessary rhetoric, Nagano gave a light expressive touch to this massive symphony without compromising its scale and reach. The slow movement's flexibility of pulse suggested a theme and variations revealed through limpid, Haydnesque textural interplay. The Scherzo had an insouciant tread, the repeated staccatos more playful than emphatic, the jig-trio buoyant in its Schubertian rusticity. Nagano delineated the slow-fast Finale without apology and realized its modernisms. He introduced the second-subject polka with a light heart, the pizzicatos (removed in the revisions) bringing a smile to our faces. This was one of the finest accounts of a Bruckner symphony I've heard. The good news is that Nagano and the DSO Berlin are to make a recording.

Bruckner: Symphony No. 9. Royal Philharmonic Orchestra/Daniele Gatti.
Royal Festival Hall, Thursday 25 April

Bruckner Journal subscriber James Larcombe joined me, score in hand, for this disappointing performance. James was dismayed with Gatti's against-the-grain conducting: if Bruckner wanted a slowing or a quickening, Gatti did the opposite. When a musician disregards what is written, his liberties can be inspired. But there has to be some logic underpinning Bruckner's long first movement, and with Gatti it seemed forced or indulged in the wrong places. A performance bereft of re-creative tension was undermined by hesitant ensemble caused mainly by Gatti's dourness; there were also irritating shifts of pulse. While the outer movements were full-sounding but anonymous, the Scherzo emerged as remarkably violent, every staccato hammered out at half speed. The under-tempo Trio lacked edge or consistent phrasing. Antiphonal violins were a plus-point, but the RPO brass were once again too loud, if not as much as for Robert Bachmann, the volume distorting the balance of tutti. In sum, "Last Will and Testament" came to mind--but only as a parallel to a solicitor reading from a manuscript, rushing over some sentences, struggling over others, not really engaged.

COLIN ANDERSON

Günter Wand: A Memoir

From the mid-1980s to the early 1990s I was fortunate enough to attend many of Günter Wand's concerts in London with the BBC Symphony Orchestra, both at the Proms and on the South Bank. They included great performances of Bruckner's Fifth and Eighth Symphonies, unforgettable accounts of Schubert's last two, and the now legendary Festival Hall performance of Bruckner's Ninth. This last performance was quite literally breathtaking: I almost choked with tension at the climax and release of the Adagio.

Luckier still, I was able to attend rehearsals for three of these concerts: Tchaikovsky's *Pathétique* and Bruckner's Fifth & Eighth Symphonies. Few people were present, and at rehearsals before the day of the concert I was on occasion the only person in the room (Maida Vale Studio 1) apart from the conductor, orchestra and Wand's wife. Like his performances, Wand's rehearsals were never ordinary. He demanded the highest levels of concentration from his players and was, notoriously, never satisfied with less than perfection. This led to rehearsals that were themselves real musical events and often, in the best sense, highly charged.

While Wand often took long stretches of music at a time, he spared no pains in getting the tiniest details just as he wanted them. He spent a good deal of time on the very opening bars of the Eighth Symphony, not just getting the balance right, but making sure that the two fragments of the theme sounded connected. The G flat crotchet in the violas, cellos and basses (their second note) had to be played full length and with a slight swelling so that it led naturally to the consequent phrase in bar 4. The proportions involved in any tempo change were as clearly explained as they were thought through. Crucially, in this first movement, Wand insisted that the duplet-triplet succession of the second subject never be allowed to broaden into five equal-length notes, even at the climaxes--a trap into which several major conductors have fallen, undermining the music's rhythmic drive. Above all, he made the musicians aware of what their colleagues were playing. "Why don't you listen?" he once demanded, and he seemed genuinely astonished that they might know the music less well than he did. He also had a fastidious ear for balance and nuance, and always bore in mind the practicalities involved. Rehearsing at Maida Vale, he asked the violins just after letter G (the transition to the development section) not to play too quietly since, as he explained, in the vast space of the Royal Albert Hall "all they will see is an old man waving his arms".

Although Wand's views on the cosmic nature of Bruckner's music are well known, he had little use for metaphysics in his rehearsals: not for him the mysticism of Karajan, let alone (dare one say it?) Celibidache. Only in the coda to the first movement of the Eighth, when stressing the absolute necessity of a steady, unyielding pulse right up to the final bar, did he explain Bruckner's "Totenuhr" (death-watch) allusion.

The concert performances themselves are well documented, and I hope that, despite the numerous CDs released during Wand's life-time, the BBC will be able to release some on disc. Many are unsurpassed. Even that, of course, cannot recapture the physical experience of the live event, not just sonically but visually. Who can forget those huge, sweeping gestures, with long fingers clawing the air? Yet just as memorable--and indicative of the expressive range Wand commanded--were those moments when he hardly seemed to be beating at all, just pure concentration. A face which one minute was the personification of resolute authority would the next be transfigured into an urgent, imploring gaze, as though the slightest misplaced tremolo would wound him personally and, with him, the composer. It's difficult not to feel that with Günter Wand's passing we have lost one of the very greatest of Bruckner's advocates.

MARK AUDUS

WAND'S BRUCKNER: THE FIRST AND THE LAST



GÜNTER WAND became a celebrity in the last twenty years of his life, in contrast to his hermetic decades in Cologne. Among his "Indian summer" CD releases was copious Bruckner: he ended up with five recordings of Bruckner's Ninth to his name, the last only released so far in Japan.

RCA Red Seal has now issued Wand's only complete Bruckner cycle-- "complete" in that it covers the Symphonies Nos 1-9 [nine CDs in a box, 09026 63930, or available singly with Nos 8 and 9 together on two CDs]. This was his first recording of each symphony and includes his only recording of the

First and Second Symphonies; they were previously issued on Deutsche Harmonia Mundi LPs. It is easy to lose sight of these Cologne tapings. Yet Wand had turned sixty when he made the first--Symphony No. 5 in 1974--and he had been in charge of the Cologne Gürzenich concerts since 1946. There is, then, nothing apprentice about these débuts, undertaken without any certainty that Wand would live to a great age.

A word about the CD transfers. This material is not from an "historic" source but is uncomplicatedly good analogue stock. Nevertheless, the remastering process--"24 SUPER BIT SOUND SOLUTION"--displays evidence of the dreaded "no-noise" attempt to clean the disc of tape hiss; as a result certain frequencies at quieter dynamic levels attract total degeneration. I don't want to make too much of this (there are worse examples), but in quieter passages the music turns in on itself, especially in Symphonies Nos 4-6--the earliest recordings. It's a real shame, for hiss has to be preferable to sound compromised by technology that appears indifferent to the music.

Wand's Cologne cycle was recorded between 1974 and 1981. Like Karajan, Wand left the early symphonies until last (and he only returned to No. 3 once). The Haas editions are preferred, although No. 2 has Nowak's clarinet rather than Haas' horn gracing the slow movement's ending, and Wand observes only first repeats in the Scherzo and Trio (a half-way house between Haas and Nowak).

Lyrical and true, Symphony No. 6 has its sections beautifully dovetailed. It is also beautifully clear in "top-to-bottom" counterpoint: one of the great recordings of the Sixth despite the rather distant effect of the orchestra in the reverberant acoustics of the Grosse Sendesaal. (This location is used for every symphony except the Second, which is from Studio Stolberger and brings closer and better detailed sound.) Wand's structural consistency is always evident, not least in the absoluteness of the Fifth,

a symphony to which Wand showed a monastic devotion--he believed that playing Schalk's version was a "serious crime". Of the final trilogy, the Seventh Symphony is flowing and unsentimental. The opening measures are perceived as integral to the first movement rather than a slow introduction. A radiant, profound Adagio follows, and the symphony's close is thrillingly charted: a real arrival. The close of the Eighth is imposing too, the culmination of a rendering in which the music lifts off the page. No. 9 is concentrated; it blazes at climaxes and reports an enigmatic heart, the expression intense and haunted.

The Cologne Fourth is discussed below. This leaves Symphonies Nos 1-3, all from 1981. The First is given in the 1890 "Vienna" revision, a rarity and a curious combination of high spirits and the impending terror of the Ninth. Wand presents it with great conviction. No. 2, editorial complications aside, is played with buoyancy, purpose and trenchancy. The Third offers a spacious reading of the 1889 final revision. In no sense is this a compromised interpretation of what is widely considered the least convincing version of the Third. A rather "twee" Trio is the only weakness in an otherwise big-boned and stoical performance.

With some of Wand's later Bruckner performances, I've come away admiring but not wholly convinced. Thus I noted of his last recorded account of the Eighth [RCA Red Seal 74321 82866-2, two CDs]: "It's a few minutes until things settle; when they do there is much that is thrilling, opulent even." But also: "I have doubts as to how often I shall return to a not wholly strategic interpretation afflicted with edgy brass." Sometimes live performances are best left as memories. Wand's Cologne studio renditions are immaculately prepared, of course; there is also a fresh quality that makes them shelf-happy. This Cologne set is an obligatory investment because it offers a wealth of experience, coupled with spontaneity and directness. For me the performance of the Sixth stands out, but all are distinguished by both a sense of the moment and long-lasting values.

Wand's association with Bruckner closes with the "Romantic" Symphony [RCA Red Seal 74321 93041-2, a two-CD set with Schubert's Fifth and a 35-minute mixture of interview (English translation in the booklet) and excerpts from various Wand recordings, mostly of Bruckner]. Recorded on 28-30 October 2001 in Hamburg's Musikhalle, these were presumably Wand's final concerts too. The re-mastering of his first (1976) recording of the Fourth leaves the opening horn keen but the string tremolos slightly tainted, and the strings sound watery in the opening of the "Andante, quasi allegretto". The Cologne performance is excitingly driven and lyrical. As the timings suggest (71:30 compared to 63:55 in 1976), the "last" Fourth from Wand is a broader traversal. It's lit and coloured from inside with piquant woodwind, majestic in utterance, lovingly shaped with the occasional savouring and slowing of pace, and highly expressive. There is an underlying sense of organic growth. The NDR-Sinfonieorchester plays with dedication and refulgent tone, in contrast to the leaner textures of the Cologne Radio orchestra. The sound is warm, well balanced with less brazen brass than on the Cologne--or Berlin--recording, although the brass tone really opens out for the final bars.

What a wonderful way to sign off! Let Günter Wand have the last word here: "The utmost one can achieve is not to interpret music, but to understand it."

COLIN ANDERSON

GIELEN AND GOODALL ON CD

MICHAEL GIELEN's continuing journey through Bruckner's symphonies has reached the Third. He uses the 1877 version as edited by Nowak. Recorded in 1999, Gielen's is a plain-speaking account. It may not be to the liking of those seeking an evocation of mountain-tops shrouded in mist, or mysterious secluded forests. This is a clear-sighted performance which (with the aid of antiphonal violins) throws the textures into relief. It always seems at one with the length and breadth of the musical text, with no lack of repose when needed.

The recording is immediate, a little dry--even a tad raw --and the first movement is marred by a poor edit at 7:00. But the engrossing performance by the South-West (German) Radio Symphony Orchestra of Baden-Baden is vital and detailed. There's a fabulous account of the Scherzo, vigorous and rhythmically buoyant; the Trio's Ländler sounds delightfully springy. However, Gielen allows the orchestra to slide through the Finale's polka episode somewhat diffidently: which is fine for the trombones' legato harmonic progression if not for the dance itself. Otherwise, this is a lithe and fiery Finale that reveals unfamiliar aspects of the music (the trumpets' repeated notes between 7:09-7:17 of the recording). The slow movement, with its imploring expression, does not lack gravitas.

Overall, this may not be Gielen quite at his best. But there are many perceptions to confirm him as one of the most under-rated of the major conductors [HÄNSSLER 93.031 with Lohengrin Preludes, Acts I and III].

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Wagner (Tristan Prelude and the Wesendonck Lieder, with Janet Baker) shares a two-CD release with Bruckner's Eighth Symphony under Reginald Goodall [BBC LEGENDS BBCL 4086-2]. The Bruckner symphony is from a Prom concert given in London on 3 September 1969 with the BBC Symphony Orchestra.

At ninety minutes, it's a slow performance of the 1890 version edited by Haas--additional timpani on the final chords aside. I have reservations about a rendition that feels too heavily weighted and is further hampered by unnecessary rallentandos. Despite tentative playing, the BBC orchestra was doing its best; there are many instances of focused ensemble and careful tonal blending. And there is no doubt that Goodall is climbing a mountain, searching and responsive. One has to acknowledge that such conducting is akin to a spiritual journey and will either compel or repel. It's certainly fascinating.

COLIN ANDERSON

Bruckner: Piano Works. Fumiko Shiraga, piano. BIS CD-1297

Seven years ago CPO released a disc of the solo piano music played by Wolfgang Brunner on a Bösendorfer instrument of the same vintage as the one Bruckner inherited in 1848 from his friend, Franz Sailer. We now have an excellent new recording of the solo pieces played on a modern piano by the young Japanese, Fumiko Shiraga.

The earliest works on the disc--Lancier-Quadrille, a four-movement pot-pourri of melodies from contemporary operas, and Steiermärker, a Schubertian Ländler--date from about 1850. The most mature pieces are Erinnerung and a two-movement Fantasia, both written just before Bruckner moved to Vienna and exhibiting stylistic fingerprints already displayed in such works as the D minor Mass and First Symphony. In a BBC Radio 3 review last February, Sarah Walker described Shiraga's playing as showing "extravagant joy", and I agree whole-heartedly: she brings invigorating freshness to each piece and plays with impressive conviction. The disc begins with a revelatory performance of the first movement of a Sonata in G minor which Bruckner wrote as an exercise for his teacher, Otto Kitzler, at the end of June 1862. While there are unmistakable references to at least one Schubert impromptu, this energetic piece shows Bruckner flexing compositional muscles and departing boldly from the expected key-schemes of sonata form.

No less gripping is Shiraga's account of Cyrill Hynais' arrangement of the Adagio of the Seventh Symphony, which sticks more closely to the original than other arrangements made by Bruckner's former pupils. At 26' 40" the duration is much longer than almost all the recorded performances of the movement in its original orchestral guise. (An American colleague tells me of a performance conducted by Karl Böhm during the war years which exceeds 27'!*) The music doesn't drag, however, thanks to intelligent pacing of the movement, careful moulding of phrases and, not least, Shiraga's lyrical and sustained playing. Highly recommended.

*issued on VOX VSPS 5

Bruckner: Symphony No. 7, transcribed by Ernst-Erich Stender and played on the great organ of St Marienkirche, Lübeck. ORNAMENT RECORDS 11455

I have great reservations about this recording. This has nothing to do with Ernst-Erich Stender's technical abilities as an organist, which are outstanding; the Scherzo movement in particular is played with panache. Nor I am quibbling about his choice of registration. After all, one man's meat is another man's poison, and there are only one or two places where I seriously disagree with the colour he chooses. My reservations concern Stender's interpretation of the symphony--even allowing for the fact that the different medium will necessarily entail some subtle changes.

The problem is that the changes are not subtle. Too often Stender disregards agogic and dynamic markings, and there are many wild tempo fluctuations. Rather than gradual surges in dynamics at climactic points, we often have roller-coaster rides, and Stender often takes extreme liberties with rhythmical detail. Note-lengths are shortened, for instance in the second movement (which at 15' 15" is surely too fast) and in the development section of the Finale, where the main theme loses rhythmical urgency because it is deprived of its double-dotting.

CRAWFORD HOWIE

CD ISSUES MARCH-JUNE 2002

Compiled by Howard Jones and John Wright

Once again we have found a plentiful supply of Bruckner releases. It is not possible to list them all as we do not have details of some of the historic re-issues (mainly Furtwängler and Knappertsbusch recordings which have been issued many times). Nor have we included two expensive re-issues of recordings featuring conductors who died recently. One is an "Asahina Memorial: Bruckner Symphonies Complete" from JVC Victor in Japan which includes Symphonies Nos. 0-9, plus a 50-minute interview with the conductor. These performances were recorded between June 1978 and February 1989 with the Tokyo Metropolitan, Osaka Philharmonic and (New) Japan Philharmonic Orchestras. The other set is a 17-CD compilation of Günter Wand recordings from RCA which includes the North German Radio Symphony Orchestra in Symphonies Nos 3-9 (recorded between October 1989 and May 1995).

SYMPHONIES

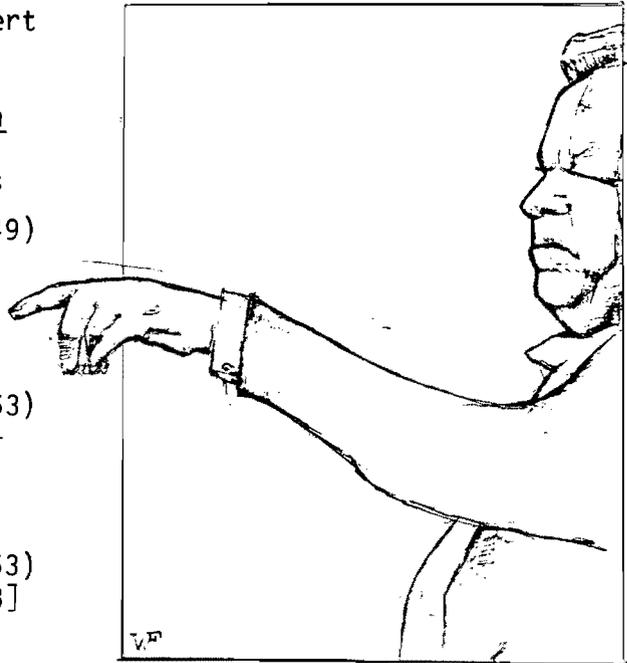
* = new issue

- Nos 1-9 Wand/Cologne RSO (Cologne 12-81, 12-81, 1-81, 12-76, 7-74, 8-76, 1-80, 5/6-79, 6-78) RCA RED SEAL 09026 63930--nine CD set [48:15, 58:57, 55:05, 64:22, 74:38, 53:27, 64:50, 81:47, 58:26] Also issued on single CDs (09026 63931-37) except Nos 8/9 (63938), 2 CDs
- No. 3 Jochum/Hamburg State Orch (Hamburg 5-44) MUSIC & ARTS CD1100 [56:43] + Beethoven Symphony No. 5, Mozart Symphony No. 33--2 CDs
*Ernst-Erich Stender (Great Organ of St Mary's, Lübeck 2001) ORNAMENT 11458 [51:53]
- No. 4 *Asahina/NHK SO (Tokyo 11-00) FONTEC FOCD 9150 [66:51]
*Wand/NDR SO (Hamburg 10-01) RCA RED SEAL 74321 93041 [73:05] + Schubert Symphony No. 5 and German interview with Wand--2 CDs
Knappertsbusch/BPO (Berlin 9-44) ARCHIPEL ARPCD 0044 [60:04]
*Dohnányi/Cleveland Orch (Severance Hall 5-00) MUSICAL ARTS ASSOCIATION MAAO 1032 [63:12]--in Dohnányi ten CD set issued by Orchestra
Fedoseyev/VSO (Vienna 1-98) BERLIN CLASSICS 0017212 BC [60:45]
- No. 5 *Asahina/Osaka PO (Osaka 4-01) EXTON OVCL 00063 [81:29]
- No. 7 Knappertsbusch/VPO (Salzburg 8-49) ARCHIPEL ARPCD 0046 [62:19]
*Paternostro/Württemberg Phil (Weingarten 7-00) EBS 6137 [63:17]
Walter/Columbia SO (Hollywood 3-61) RETROSPECTIVE RET 001 [64:39]
*Linos Ensemble (Cologne 7-99) CAPRICCIO 10864 [66:08] arranged for chamber ensemble by Stein, Eisler and Rankl
Böhm/VPO (Vienna 6-43) ARCHIPEL ARPCD 0040 [65:56]
Barenboim/Chicago SO (Chicago 3-79) DG ELOQUENCE 469 761-2 [65:45]

For the Linz Bruckner Festival, visit homepage <http://www.brucknerhaus.at>

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- No. 8 *Asahina/Osaka PO (Tokyo 5-01) EXTON OVCL 00061-- see also Videos
 *Goodall/BBC SO (Royal Albert Hall London 9-69)
 BBC LEGENDS BBCL 4086 [89:20] + Wagner Tristan Prelude Act 1 and
 Wesendonck Lieder, 2 CDs
 Abendroth/Leipzig RSO (9-49)
 MUSIC & ARTS CD 1099 [82:00] + Beethoven
 Symphony No. 8 and Brahms
 Symphony No. 2 --two CDs
 Schuricht/VPO (Vienna 12-63)
 EMI CZS5 75130 [71:16] +
 Beethoven, Mendelssohn,
 Mozart, Schubert, 2 CDs
- No. 9 Horenstein/VSO (Vienna 1953)
 TUXEDO TUXCD 1059 [52:28]



CHORAL

- Mass in C ("Windhaag") *Rademann/NDR Choir Hamburg (Hamburg 5-00)
 14 Motets, 2 Aequali CARUS 83.151 [69:41]

SYMPHONIES ON DVD VIDEO

- No. 3 *Solti/Bavarian RSO (Munich 1993) ARTHAUS MUSIK DVD VIDEO
 100 320 [89:00] + Stravinsky Symphony in Three Movements
- No. 4 Neuhold/Royal Flanders PO (Antwerp 7-88) NAXOS DVD VIDEO
 DVDI 1008 [67:00]
- No. 8 *Asahina/Osaka PO (Tokyo 5-01) EXTON DVD VIDEO OVBC 00005
 [83:00] Recorded from one concert, the CD above from two
 *Boulez/VPO (St Florian 9-96) TDK DVD VIDEO DV-VPOBR [95:00]
 *Mehta/Israel PO (Frankfurt am Main 1987) ARTHAUS MUSIK
 DVD VIDEO 100 298 [88:00]

N.B. Timings are for the complete video in each case, not the Bruckner symphony. The Naxos video is from the "Musical Journey" series, and the symphony complements the travel images.

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The winners of the two CDs offered in our last issue live in Balham, south-west London, and Bishop's Stortford (Herts). Our thanks to Uwe Christian Harrer and C.A. Linney-Drouet for providing the discs.

Perspectives on Anton Bruckner. Edited by Crawford Howie, Paul Hawkshaw and Timothy Jackson. 412pp + 7 plates. £55. Ashgate: Aldershot, 2001

This can be regarded as a successor to the Bruckner Studies published by the Cambridge University Press and reviewed by Tom Corfield in the March 1998 issue of this Journal. Once again the material originates in papers read at a University symposium, in this case the 1996 International Conference in Manchester, and the book shares two of its editors with its predecessor. The contributions exemplify a variety of critical approaches, ranging from textual criticism and in-depth analysis to discussions of how Bruckner's music is related to complex cultural and political cross-currents of the twentieth century. Again the results are absorbing, revealing, occasionally provocative, and the present volume is if anything more rewarding--it is certainly more substantial. Some material, including the essays by Paul Hawkshaw and Timothy Jackson which make up the first part of the book (Theoretical Perspectives and Compositional Practice), has appeared in print in the meantime, but the versions given here have been revised and expanded.

PAUL HAWKSHAW has concentrated primarily on Bruckner's early work: specifically the works of the Linz period. Although Bruckner had given evidence of his genius with the Ave Maria and Afferentur regi of 1861, the studies of form and orchestration which he undertook with Otto Kitzler between December 1861 and July 1863 mark his breakthrough as a composer of orchestral music. It's astonishing to reflect that Bruckner should have effectively turned himself into a major symphonist in under two years. Hawkshaw's careful analysis of the Kitzler Studienbuch--which contains exercises, short pieces such as the Quartet in C minor and the three orchestral pieces, and sketches for the F minor Symphony and G minor Overture--shows how many of the precepts which governed Bruckner's later musical thought originated at this time. The Studienbuch also provides an invaluable insight into how musical form was taught in the mid-nineteenth century. Rather than follow a set course of instruction, Kitzler took what he needed from authorities such as E.F. Richter, A.B. Marx and the hitherto overlooked Johann Christian Lobe, whose nomenclature for elements of sonata form--Themagruppe, Gesangsgruppe, Schlussgruppe and so on--formed the basis for Bruckner's later Hauptthema, Gesangsperiode and Schlussthema. (Perhaps it is worth pointing out, however, that Lobe's Schlussgruppe is a mere codetta and not the fully-fledged third subject familiar from Bruckner's mature symphonies, which appears to be a formal innovation of his own.)

TIMOTHY JACKSON's examination of Bruckner's treatment of octaves, specifically consecutive octaves arising from different moving parts, makes a similar point. He too shows how studies in Bruckner's formative years have implications for the works of his maturity. Octaves only became a preoccupation in Bruckner's later years--a fact ascribed by Jackson to the increasing frequency with which Bruckner heard his works performed from the mid-1880s onwards. He also suggests that the failure of the Schalk brothers and others to understand, let alone share, Bruckner's concerns in this respect was one of the factors which led in the 1890s to increasing deceptions on their part and increasing disillusion on Bruckner's.

Jackson argues cogently that Bruckner's concern with parallel octaves was never merely dogmatic, and nor was it rigidly applied. Although Bruckner in his revisions sometimes goes to extraordinary lengths to avoid even momentary parallels (by reshaping melodic lines, for example), he is prepared to tolerate others, provided they pass the sanction of his ear.

The second part, Symphonist: Analytical Considerations, is the most substantial and also the most technical part of the book. Even those who take fright at Schenkerian analyses will be fascinated by WILLIAM CARRAGAN's detailed account of the evolution of the Second Symphony. This ties in with his forthcoming editions of the 1872 and 1877 versions, which will supersede the jumbled editions of Haas and Nowak and will, one hopes, finally dispel the misapprehensions still surrounding this work. THOMAS RÖDER has published an indispensable Revisionsbericht for the Third Symphony. His in-depth discussion of the 1889 version of the Third is required reading for anyone interested in the textual evolution of Bruckner's symphonies.

EDWARD LAUFER and ROBERT S. HATTEN tackle the vexed question of continuity--or the apparent lack of it--in the Fourth and Fifth Symphonies, and both show the organic processes in the musical material which establish continuity by other means. BENJAMIN M. KORSTVEDT analyses harmonic daring in the Sixth Symphony, while TIMOTHY JACKSON describes Bruckner's treatment of form in the same work, with reference to composers such as Brahms and Dvorak. JOSEPH C. KRAUS evokes the structural concepts of Ernst Kurth in a discussion of "Musical Time in the Eighth Symphony".

JOHN A. PHILLIPS has devoted himself to the Ninth Symphony, editing the incomplete orchestral draft of the Finale for the Gesamtausgabe, with a companion volume of facsimiles, and collaborating with Cohrs, Samale and Mazzuca on a completion. Phillips tackles another vexed question: Bruckner's "fall-back measure" of using the Te Deum as an alternative finale. Bruckner discussed this on many occasions; a report to that effect even appeared in the Press while he was alive. Phillips shows that Bruckner also experimented with the plan of reworking the existing torso of the Finale as a transition to the Te Deum, and he suggests that the Te Deum itself would have been cut. The "vi-de" which Nowak notes in the manuscript of the Te Deum has been shown to be in the shaky handwriting of Bruckner's later years and could have been made for this purpose. Phillips shows, however, that the plan was abandoned by Bruckner, who pressed ahead with a purely instrumental completion. If Bruckner insisted again that the Te Deum could be used to complete the work, one can't help feeling that this was quite literally a counsel of despair. Anton Meissner recalls his slamming down the lid of his piano in frustration and saying: "They should simply hang the Te Deum on to the symphony."

In the light of this, Phillips argues that "the 'quadratic character' of the whole symphony was extremely important to him [Bruckner], and in order to maintain it he appears to have been willing to compromise on issues of tonal, thematic and stylistic unity". But these are the main aesthetic objections to following the Adagio directly with the Te Deum. Phillips provides no evidence for his belief that ending the Ninth with the Adagio would have been anathema to the composer. In fact Bruckner does not appear to have discussed the possibility at all.

It is inevitable that a book with so much food for thought will contain matter with which it is hard to agree. To my mind the "stimulation from Wagnerian sources" which GRAHAM H. PHIPPS detects in the Seventh Symphony seems particularly doubtful. This seems to me in the tradition of hunting down Wagner references here, there and everywhere in Bruckner's music which began at the première of the Third Symphony, and for which his dedication of the work to Wagner must take some responsibility. It is even harder to credit the extra-musical interpretations which the alleged quotations are made to bear--although it should be said that Phipps still has much to tell us regarding the purely musical processes of the symphony.

CONSTANTIN FLOROS is on firmer ground in finding a reference to the "sleep motif" from Die Walküre in the little C major Prelude for harmonium of 1884, because Bruckner wrote it for a friend as a souvenir of their visit to Bayreuth. Bruckner's symphonies do, of course, contain quotations from his own works. Floros regards as problematical the categorisation of Bruckner's music as absolute music, and he stresses the significance of the appearance of a theme from the "Benedictus" of the F minor Mass in the Adagio of the Second Symphony. When this theme came to Bruckner on Christmas Eve 1867 it marked a turning-point in his nervous illness, and Floros points out that the Adagio of the Second is in the same key as the "Benedictus" (A flat). The passage obviously had a special meaning for Bruckner, but Floros resists developing any extra-musical meaning for the work as a whole on this basis.

Floros' essay opens the third, less technical part of the book, entitled Man, Music and Reception. English readers will particularly enjoy CRAWFORD HOWIE's account of Bruckner's organ-playing visit to England in 1871. Adverse comments by the chauvinistic critic of the Musical Standard have been much cited, and it is good to find the critic for The Morning Advertiser showing greater appreciation, as well as sounder musical judgement. There is no doubt that Bruckner achieved a great success with English audiences. Many have wondered why he did not undertake further foreign tours. Bruckner, Howie suggests, must have decided that a career as a travelling virtuoso would have entailed a disruption of his routines which would have been fatal for his composing. Bruckner did in fact accept engagements later in his career, but they never took him very far afield and were not allowed to become more than a diversion from his main activities.

ANDREA HARRANDT describes Bruckner's adoption by the young musicians of the Wiener Akademische Wagner-Verein and the many performances of Bruckner's works given in piano arrangements at that time. Given by dedicated performers in the supportive and enthusiastic atmosphere of the Wagner-Verein, these impressed critics and helped to win acceptance of Bruckner's music, although some listeners had reservations about how well piano arrangements could convey Bruckner's orchestration.

As originally conceived, the Wagner Society's aims were purely musical, but in later years the more extreme Neue Wagner-Verein propagated less savoury dogmas, anti-Semitism included. Its motto was "German guests are welcome every evening". This raises the spectre of the political appropriation of Bruckner's work in the Nazi era.

THOMAS LEIBNITZ shows how Josef Schalk's article in the October 1884

Bayreuther Blätter initiated the process of adopting Bruckner as a "national" composer. Certain aspects of his personality were seen as conforming to a set of simplistic and fundamentally racist prejudices which, Leibnitz suggests, were first articulated by Wagner: "In Wagner's dialectic view of the world, Jewry represented the general antithesis to the Germanness he was propagating--an opposition which could be described in a series of antithetical pairs: idealism-rationalism, nature-civilisation, unselfishness-profiteering, inspiration-calculation, in short 'German' v. 'un-German'." Bruckner, frequently described in terms such as "rural", "earnest", "mystical" and "intuitive", clearly lent himself to this sort of appropriation more readily than Brahms. It may even be that the limited international penetration of his music allowed Bruckner to be portrayed as addressing himself specifically to Germans. In the meantime, as Peter Palmer notes elsewhere in this book, his devout Catholicism was conveniently forgotten.

Leibnitz shows, however, that Schalk distorted the real nature of the relationship between Bruckner and Wagner "and indulged in wishful thinking". (It helped that Wagner himself was safely dead by this time.) Bruckner was the first casualty in this struggle; his conscription as a Wagnerian foot soldier allowed Hanslick to claim, not without foundation, that Bruckner "was being promoted by the Wagnerian party for purely tactical reasons".

The defeat of Austria and Germany in 1918, combined with the subsequent revolutions in both countries, traumatised the culture of the German-speaking world. The eagerness with which some proceeded to embrace modernism and internationalism in various forms only exacerbated the bitterness of others. Bruckner, viewed in his life-time by one critic as a subversive whose music preached "treason, murder and revolution", in later years became a symbol of echt German values for two significant composer-conductors. One of these was Siegmund von Hausegger, whose career is examined by CHRISTA BRÜSTLE.

Hausegger was born in Graz in 1872 and first made contact with Bruckner's music when Carl Muck conducted the Seventh Symphony there in 1886. He attended the first performance of Bruckner's Fifth, which Franz Schalk conducted in Graz in 1894 in his own arrangement. Hausegger himself gave the belated Munich première of the Eighth in 1900. He is a significant figure in the history of Bruckner performance: in his later years he conducted the first performance of the original versions of both the Fifth Symphony (28 October 1935) and the Ninth. The latter première on 2 April 1932 is still seen as a turning-point in the understanding of Bruckner's work.

The performance of the Ninth was initiated by the Internationale Bruckner-Gesellschaft. Some contributors to the earlier Bruckner conference in 1994 were unhappy about this enterprise, tracing a link between the missionary zeal for establishing "pure" musical texts and the Nazi rhetoric of racial purity. Given the extent to which words can become contaminated in this context, it is not surprising that Brüstle herself is wary of the Orel edition, since she refers to "the so-called 'Originalfassung' of the Ninth Symphony" and to "the version of the philologists". There is certainly no doubt of Hausegger's loyalty to the Nazi regime--a loyalty only slightly compromised by his wife's seeming inability to prove that she was "of pure German descent". He had made his position clear already in 1931, in relation to a Bruckner performance

conducted by Bruno Walter: "Walter's name has programmatic significance. He is seen by the Jews as their leader, as the successor, as it were, to Gustav Mahler. Our Society [i.e. the International Bruckner Society, Vienna], like all cultural institutions in Germany, runs the risk of being taken over by power-hungry Jews who would attempt, consciously or unconsciously, to alter the nature of an association dedicated to a pure German master." It's interesting in the light of all this to find that Hausegger was ambivalent in his feelings about the Bruckner-Gesellschaft scores. In a 1930 letter to Max Auer, he finds that "Löwe's alterations to the instrumentation almost always signify a considerable improvement on, and lead to a clearer exposition of, the musical idea".

Brüstle notes that Hausegger doubled the brass at the end of Bruckner's Fifth. The extra brass featured in the Schalk score is one of the reasons why it has been criticised, but a distinction needs to be made between doubling the brass (which Schalk discussed with Bruckner by letter) and re-writing the brass parts entirely, as in the Schalk arrangement.

A reactionary stance is found in a milder form in the writings of Richard Wetz, whose life and work are discussed by ERIK LEVI. Although Wetz joined Rosenberg's Kampfbund für deutsche Kultur, established in 1929 to "inform the German people about the interconnection between art, race, knowledge, and moral values" and to "give wholehearted support for genuine expressions of German culture", Levi's essay gives no evidence of anti-Semitic attitudes on Wetz's part. On the contrary, he appears both in his writings and his music as a mild soul in retreat from the modern world. His 1923 book on Bruckner frequently digresses from its subject to allow the author to comment on current musical trends. But while Wetz's genteel dismay is tinged with a rhetoric which ominously foreshadows Nazi ideology, it is a far cry from Hausegger's paranoia.

The imprint of Bruckner's style is not especially apparent in Wetz's Second Symphony (although I now find echoes of Bruckner's manner rather more evident than when I reviewed a recording in the March 2001 issue of this Journal). Such an influence appears from the examples given here to be more marked in Wetz's First Symphony, in the Brucknerian key of C minor, completed in 1916.*

It is refreshing after these murky waters to read PETER PALMER's article on "Ludwig Wittgenstein's remarks on Bruckner". Unlike his brother Paul, a virtuoso pianist who commissioned concertos for left hand from Ravel and Prokofiev after he lost his right arm in the First World War, Wittgenstein was not musically trained, but he responded deeply to music and was capable of shafts of insight. Not unnaturally his remarks illuminate his own personality as much as Bruckner's--in external aspects he was Bruckner's opposite, but in other ways he shows surprising affinities.

There is a wealth of material here, and the depth and breadth of learning make this a book to return to for information and stimulation. The fruit of close study, it repays close study and sheds more light on an endlessly fascinating composer.

Dermot Gault

* Recorded (1994) on cpo 999 272-2
There is a new commercial recording of the
Third Symphony by Wetz: Sterling CDS-1041-2 [Ed.]

CONFERENCE IN GMUNDEN, 4-7 OCTOBER 2001

"Between Idolatry and Ideology": The History of Bruckner Research

THE CONFERENCE was staged by the Anton Bruckner Institute Linz in conjunction with the Bruckner Association for Upper Austria, the International Bruckner Society and the Kammerhofmuseum, Gmunden, where the delegates met. On the one hand it marked the conclusion of the Bruckner Complete Edition (MWV Vienna) and also the 75th anniversary of the Bruckner Association for Upper Austria. On the other, the event commemorated the work of three Bruckner scholars: Franz Grasberger (d. 1981), a co-founder of ABIL, Leopold Nowak (d. 1991) and Otto Schneider (d. 1991).

Accordingly, the conference was an opportunity to review the history of Bruckner research under three headings--1. Biographical research, 2. Analytical methods, 3. Institutions. The opening addresses were given by Ingrid Spitzbart, director of the Gmunden Kammerhofmuseum; Hermann Bell, president of the Bruckner Association for Upper Austria; Jörg Zulehner, chairman of the Gmunden Bruckner Association; Herbert Vogg, vice-president of the International Bruckner Society; Elisabeth Maier, managing director of ABIL; and Theophil Antonicek, academic director of ABIL.

In an introductory lecture **Theophil Antonicek** (Vienna) discussed "Trends in Bruckner Research". He said that anecdotes can still have a harmful effect in spite of the clearing up of many errors, because recent research is often not sufficiently heeded in this respect. It is evident that a receptiveness towards new findings and methods cannot be taken for granted; people often prefer to cling fondly to traditional images.

Oswald Panagl (Salzburg) examined "Topics, Tropes and Stereotypes" in the GÖLLERICH-AUER Bruckner biography and the way that these have been superseded in recent writings on Bruckner. Thus the cliché of the poor, neglected musician, for instance, cannot be accepted unquestioningly. Using the Fourth Symphony as an example, Panagl quoted a series of interpretative models which are typical of the largely hermeneutic or "programmatic" approach adopted in GÖLLERICH-AUER and which recur in so many concert guides.

Constantin Floros (Hamburg) spoke on "The Biographical Background to the Ninth Symphony". The work's dedication to "the dear Lord" is, along with the composer's premonitions of death, a pointer to his extra-musical ideas. Bruckner's documented suggestion that his *Te Deum* be substituted for the unfinished finale also indicates a religious element in the content of the Ninth. Parallels to the closing fugal structures in Bruckner's five psalm settings, said Floros, reveal a "semantics of the fugue" in the Ninth Symphony's finale. The equally religious connotations of the Adagio are signalled by quotations from Bruckner's Masses.

The first section of the conference ended with a paper by **Barbara Boisits** (Graz/Vienna) on "Music as a Scholarly Subject", as illustrated by Guido Adler's two-year syllabus for teaching counterpoint and fugue in 1902-1904.

CONFERENCE IN GMUNDEN

The second part of the conference was introduced by the present writer, who spoke on "Analytical Methods applied to Bruckner Symphonies". Starting with the comments of such fellow-composers as Mahler, the idea took root that magnificent contents had been organized in a formally incoherent way. The organic links were invisible to many, no matter what analytical method they used. The perception of Bruckner's symphonies as having been thought out in the minutest detail is something we owe to Armin Knab, August Halm, Ernst Kurth and their analytical work on thematic-motivic connections, a new, post-Beethovenian approach to form, and dynamic formal procedures for which there is a psychological explanation.

In his paper on "Speculative Analyses: Limitations and Prospects", **Leopold Brauneiss** (Vienna) was primarily concerned with Erich Schwebsch, who in a Bruckner study published in the 1920s drew on the teachings of the anthroposophist Rudolf Steiner. Brauneiss compared this work with a more recent study by Bo Marschner. In relating Bruckner's music to his personality, Marschner refers to Jungian depth psychology in order to cover those features of a creative artist's work which are determined by his character.

Elisabeth Maier (Vienna/Linz) raised the subject of analytical methods relating to Bruckner's church music. Focusing on the Mass in D minor, she presented various ways of examining the religious works: the subjective impressions of Moritz von Mayfeld, Rudolf Louis' assessment of the historical place of the Bruckner Masses, Kurth's integration of special form-concepts, Alfred Orel's selective analyses, the comprehensive discussions by Göllerich-Auer and Robert Haas, and finally the recent methods of Erwin Horn and Constantin Floros.

Erwin Horn (Würzburg) challenged the prejudiced idea, present in many analyses of Bruckner, that his works were the product of an unthinking religious fanaticism. By means of structural analysis Horn demonstrated how Bruckner composed like a master builder, following a very subtle and carefully considered plan. Thus the structure and dynamics of the motet Locus iste delineate the architectural contours of a church tower. The characteristic modulatory processes in the motet Virga Jesse and the structural device of motivic addition in the F minor Mass are two of the means whereby Bruckner developed his symphonic style.

Paul Hawkshaw (New Haven) spoke on "Bruckner's Self-Analyses in the Sources for the F minor Mass". He described the genesis of this Mass from the first sketch of 1867 to the first printing in 1894. An examination of the scores showed changes to the harmony, part-writing and so forth that were dictated by performing practices, as well as corrections made after a detailed study of Mozart's Requiem. It was very instructive to compare the first version of the Mass (1868) and the 1883 version, on which the Haas edition is based.

The third part of the conference dealt with the history of institutions. Reviewing the activities of the Bruckner Association for Upper Austria, **Franz Zamazal** (Linz) mentioned the restoration of the

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"Bruckner organ" in St Florian Abbey, the care of the grave of Bruckner's mother in Ebelsberg and the renovation of the old Bruckner organ in Linz. There were also important festival concerts such as those organized to mark the association's silver jubilee in 1952. On that occasion the Vienna Symphony Orchestra played the Seventh, Eighth and Ninth Symphonies under Volkmar Andreae and the Sixth Symphony and Te Deum under Paul Hindemith.

Andrea Harrandt (Vienna) discussed the history of the International Bruckner Society [IBG]. This can be broadly divided into two periods, the first being from the society's inauguration in Leipzig in 1927 up to the Second World War, and the second after the war. The society moved to Vienna soon after it was founded. The publication of Bruckner's music was one of its main tasks right from the beginning. Publishers up to the end of the war included Benno Filser, the Musikwissenschaftlicher Verlag in Leipzig and the Bruckner-Verlag Wiesbaden. When the IBG was reorganized in 1946, the Musikwissenschaftlicher Verlag of Vienna was appointed to continue the Complete Edition. With its international festivals from 1930 onwards the IBG made a vital contribution to the promotion of Bruckner's music in the German-speaking countries.

Benjamin Korstvedt (Minnesota) gave a paper on the history of the Bruckner Society of America and its official journal, Chord and Discord. Founded by Gabriel Engel and Robert G. Grey in 1931, the society set out to promote the music of Bruckner and Mahler. The first Chord and Discord appeared in 1932. Further issues followed at regular intervals until 1941, and then at longer intervals between 1946 and 1969, with one final number in 1998. Korstvedt also discussed some notable articles published in the journal between 1946-1998.

The review of new publications and two round-tables furnished one central theme for the conference: the Bruckner Complete Edition and its realization on the lines laid down by Leopold Nowak. Apart from some corrections to a number of post-war editions, the Edition is now truly Complete! **Günter Brosche** (Vienna) remarked on the parlous condition of the autograph scores, which are liable to fall apart in the foreseeable future. A facsimile edition of the complete works would be a good but very expensive solution. [What about microfilm as the next-best option? - Ed.]

Several new books were presented. Uwe Harten has shed light on the fate of Bruckner's pupil Hans Rott (1858-1884) in a biography which incorporates letters and diary jottings from the Maja Loehr estate. Erich Wolfgang Partsch summarized for the conference the contents of the Bruckner-Jahrbuch 1997-2000, which include such subjects as Theodor Helm as a reviewer, Egon Wellesz as a Bruckner scholar, and Bruckner pioneers in the Netherlands. Elisabeth Maier introduced her two-volume study of Bruckner's private diaries.

Rainer Boss (Bonn)

Angela Pachovsky's edition of Bruckner's secular choral works for the MW Gesamtausgabe was reviewed in March 2002 by Crawford Howie. Reviews of recent German-language publications on Bruckner are in preparation.

A German version of the above report appeared in the International Bruckner Society's Studien & Berichte 57, December 2001.

THE "WAGNER SYMPHONY" ON STAGE

by William Carragan

INTRODUCTION

In the process of becoming acquainted with the music of Anton Bruckner, one of the first stories one hears is the account of the dreadful and pathetic première of the Third Symphony on December 16, 1877. One account of the event together with three reviews is given in Stephen Johnson's Bruckner Remembered (pp. 111-16). The reasons why this event was unsuccessful are debatable, as is also the exact nature of what was played. Bruckner was the conductor, and certain people such as Derek Watson have suggested that the performance was poor on account of his relative inexperience. However, he was by that time an accomplished choral conductor, and he had already conducted the same orchestra twice in his Second Symphony. Indeed the reviewers agreed that Bruckner was a good conductor, though reports of the symphony itself were mixed. Unless we believe that the Third was considerably more difficult to interpret than the Second, this evidence should show that Bruckner's skills were equal to the task. By the same token the symphony itself should not be blamed for the outcome of the performance.

In more recent years the Third has had to face another kind of attack, this time coming from its friends. Robert Simpson, in the first edition of his book The Essence of Bruckner, takes particular pains to stigmatize the forms of the Third. He mentions the forte-fortissimo statement of the motto theme in the home-tonality occurring in the middle of the development, against one of the basic rules of sonata form, as a place "where Bruckner's serious troubles begin... Unfortunately the intentions and the reality do not coincide because the problems of momentum in a sonata movement on this scale and with this kind of slowness have defeated the composer at this stage in his development". About the Finale he is even more censorious: at the point of introducing the first-movement theme on the dominant of C, Simpson says: "There is a horrible finality about this theme, almost as embarrassing when it is insisting on a dominant as when it is affirming a tonic. So everything grinds to a halt, like a steamroller encountering a road-block." In the second edition of his book Simpson took account of the 1873 version of the music, which by then had become available in the Collected Edition, and backed off from these harsh judgments--but not soon enough for some of his disciples such as Richard Osborne, who in the February 2001 issue of Gramophone referred to the Third as "a second-rate symphony". Indeed, in 1992 Simpson only said that Bruckner had produced a good version of the symphony in 1873; he did not change his unfavorable opinion of the far more frequently heard later versions.

Both of these challenges suggest a careful look at the music itself, in order to answer questions such as these: (1) Was the Third Symphony much more complex than the Second? (2) Are there formal ambiguities in the revised versions which make successful performances more difficult or problematic? (3) In trying to make the symphony more agreeable to its performers and the public, did Bruckner create conductorial traps which are likely to lead well-meaning interpreters astray? (4) Is there evidence of tempo indications or performance methods from Bruckner's day?

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(5) Could a study of past performances of the symphony help in the establishment of effective performance guidelines for the future? (6) And finally, is the Third simply an inferior product, which cannot possibly avoid giving a bad impression?

SOURCES

In the sources of this symphony, we find an extremely complex situation, characterized by Nowak (Collected Edition, Preface to the 1877 version) as "a somewhat bewildering array of divergent scores that assures the Third Symphony a unique position in Anton Bruckner's life work". Particularly in the Finale, we will need to look at the various versions separately in order to evaluate the different problems found there. For the purposes of this article, I identify five versions:

- (i) 1873 version, edited by Leopold Nowak and published in the Collected Edition in 1977.
- (ii) 1877 version (nominal date), edited by Leopold Nowak and published in the Collected Edition in 1981.
- (iii) 1878 version (nominal date), edited by Fritz Oeser and published by the Brucknerverlag Wiesbaden in 1950.
- (iv) 1889 version, edited by Leopold Nowak and published in the Collected Edition in 1959.
- (v) 1890 version, published by Theodor Rättig and later by Eulenburg, most recently under the editorship of Hans Redlich.

In this article I shall be looking at recorded performances of the Third over the period 1944-2000, in the hope that answers to the questions posed above will appear by virtue of the solutions the various conductors have found to the problems as they saw them.

PERFORMANCE HISTORY

The earliest performance we have is a vigorous reading by the Hamburg State Orchestra conducted by Eugen Jochum, dating from May 13-15, 1944 and recently issued on a Tahra compact disc.* Next is Zoltán Fekete conducting the Salzburg Mozarteum Orchestra in 1950, issued by the Concert Hall Society and later by Remington Records. This was a gentler interpretation in which post-war difficulties are occasionally detectable. Both of these used the 1890 edition, the only one available at the time; this version, like the first publication of the Seventh, has had a continuing popularity. The third performance is one dating from 1952, issued at the time on Royale Records and said to be by the Berlin Symphony Orchestra conducted by Gerd Rubahn--almost certainly a pseudonym for Leopold Ludwig conducting the Berlin Philharmonic [see Mark Kluge's article in TBJ, July 2000]. This rare recording is noteworthy in that it was the première of the Oeser edition. It is a pity that the bad quality, spotty distribution, and poor chances for preservation of that recording have kept this stimulating performance out of sight for many years.

* This recording and the others on commercial release are listed by Lani Spahr in his Bruckner Symphony Versions, <http://people.ne.mediaone.net/lspahr/index.html>.

We hear that this discography has been taken over by John Berky [Ed.]

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The other early performances are by F. Charles Adler, Vienna Symphony, 1953; Walter Goehr, Netherlands Philharmonic, 1954; Hans Knappertsbusch, two performances from 1954; Volkmar Andreae, Vienna Symphony, 1955; Paul Hindemith, Orchestra of the National Theater of Mannheim, 1960; and Hans Rosbaud, Southwest Radio Orchestra, 1960. All of these were of the 1890 version except the Rosbaud, which was the première of Nowak's new 1889 publication. Indeed the next nine performances were all of the 1890 score except for Bernard Haitink's landmark 1963 recording of the Oeser version. Eventually, the 1889 version overtook the 1890 version, while Nowak's 1873 version was first recorded by Elisha Inbal and the Frankfurt Radio Symphony in 1983. The new 1877 version, in competition with the Oeser, saw its first recording by Takashi Asahina and the Osaka Philharmonic one year later. Asahina has also provided the most recent 1890 performance, again with the Osaka musicians; this was as late as 1993.

TEMPO AND NUANCE IN EXAMPLE AND ANALYSIS

As is true of all the other symphonies, only the first publications provide anything like a complete set of tempo markings. Bruckner did not put in many tempo indications until the time of publication, even though he knew they were necessary. Evidence for this comes from the manuscripts of the Second Symphony, which show a gradual introduction of tempo indications under Bruckner's conductorship, and also from the letters he wrote to Hans Richter enjoining upon him special requirements for the Finale of the Seventh (the subject of my Nottingham conference paper of April 1999, "Those Pesky Ritardandos").

The only published metronome marking for the whole symphony is given in the 1890 score at the beginning, minim or half note = 66. This is a rather slow tempo for a symphonic first movement with a time-signature of 2/2, but it is consistent with the words used to indicate the tempo in the manuscripts: Gemässigt, misterioso from 1873; Gemässigt, mehr bewegt, misterioso from 1877; and Mehr langsam, misterioso from 1889. Oddly enough the tempo in 1890, the only edition in which the metronome marking occurs, is simply Mässig bewegt, the words used in the first publication of the first movement of the Fourth. These indications could be translated respectively as Moderate speed, mysterious (1873), Moderate speed, rather agitated, mysterious (1877), Rather slow, mysterious (1889), and Moderately agitated or just Allegro moderato (1890). Even though there is some conflict here, it seems as if Bruckner wanted a slower tempo than the Ziemlich schnell (quite fast) of the Second. However, the two first movements are quite differently paced. A tempo of minim = 66 is quite vigorous in the Second, but rather stately in the Third. (The first movement of the Second had a time-signature of 2/2 in the composition score, but when he conducted it Bruckner changed the signature to 4/4.) Thus we must expect Bruckner's words to impart feelings to us, while not being a kind of code that can be translated directly into metronome markings. If, then, 66 is an appropriate tempo for both movements, the first movement of the Third can be assumed to be

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anywhere from 20% to 28% longer than that of the Second simply on the basis of bar counts of contemporary versions.

Regrettably, the Finale has no metronome marking stemming from Bruckner or from his period. However, the movement does contain quite explicit instructions for the three themes: Allegro for the A theme, Etwas langsamer (1873 and 1877) or Langsamer (1889 and 1890) for the B theme, and Erstes Zeitmass [tempo primo] for the C theme. Thus the tempo structure is exactly that of the Finale of the Eighth Symphony: fast-slow-fast. The opening theme-group of this movement is generally taken rather fast today. One of the fastest is **Haenchen** in 1990, at minim = 134, while surely the slowest reading is from **Knappertsbusch** in 1962, with the conductor in a "monumental frame of mind" (Mark Kluge in a Music and Arts program book) at minim = 83. While this tempo is slow even for Knappertsbusch, many conductors from the earliest recordings to those of the present use tempos below 110.

The B theme is spoken of in the literature as a combination of a polka and a chorale. Although Göllicherich's famous anecdote suggests that its two aspects are equally important, Bruckner--writing in pencil in the copy score prepared by Carda and now preserved in Vienna as Austrian National Library Music Collection Mus.Hs. 6033--urges that in performance the chorale (the brass and woodwinds) should predominate over the polka (strings). Now chorales can be played at any speed, while polkas make certain demands on the dancers which ideally should lead to the establishment of a proper polka tempo. Modern German beer-hall polkas mainly lie between 106 and 150, or at half speed between 53 and 75; there is an "avoidance zone" from 75 to about 100. A typical polka from a modern collection (Polka from Rettenschwang)* with a harmonic scheme a bit more complex than the usual, is played at a tempo of about 96. Only **Norrington** in 1996 conducts Bruckner's infinitely more sophisticated creation at anything like that rate. Here we hear him at minim = 92, with the gentle articulation Bruckner used in 1873 rather than the much more rhythmically incisive phrasing introduced in 1877. This is very fast indeed, but it is possible that the slurs make even that tempo acceptable. The more articulated phrasing, however, definitely requires a slower tempo. The fastest polka among the other versions is from Sakari **Oramo** in 1998, at 79. This is not far from the tempo of the polka in Smetana's opera The Bartered Bride, which is usually played at about 82, or the polka episode in the same composer's Vltava, typically rendered at 75. There are several other recordings of the Third where the polka is played with minim above 70, but none of the old-timers does it that fast. Considering the complexity of the counterpoint and the serious significance of the chorale, it is probably wise to recommend a tempo of no more than 68. **Eugen Jochum** in 1944 is probably a bit slow at 60, but the magic is certainly present. Such tempos as the 44 of Knappertsbusch in 1962 or the 47 of Skrowaczewski in 1996, for better or worse, do not suggest a polka at all.

Some conductors go almost exactly to half of the A theme speed for the B theme, as if they were attempting to follow the corresponding instruction in the first publication of the Fourth Symphony, Die Viertel

* on European Polka Hits, Laser Light 15282.

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wie vorher die Halben [the crotchets as previously the minims]. This will work particularly well if the A theme is rather fast. For example, A = 133 would divide neatly into B = 66 as we find with Solti (1993), while Sinopoli (1990) moves from 120 to 61. Celibidache (1987) goes from 107 to 53, again half time, but his slower tempos give quite a different effect. The average ratio of B to A in the recordings studied is 0.567 with a large standard deviation of 0.067. The largest deviations from this average were, for the low end, by Knappertsbusch (Bavarian 1954), with tempos of 119 and 45 and a ratio of 0.381, or Skrowaczewski (1996) with tempos of 116 and 47 and a ratio of 0.406; and, for the high end, Norrington (1996) with tempos of 117 and 92 and a ratio of 0.786. At any rate, the large standard deviation shows that the half-speed option is not inevitable. And because--as we will see--the A theme should probably not be too fast, the relationship between A and B must be expected to be more complex if the B theme is to evoke the spirit of a cheerful dance while also presenting a dignified and sober hymn-tune.

The C theme is marked Erstes Zeitmass, indicating a return to the tempo of the beginning of the movement, not simply the recovery from a short ritardando at the end of the B theme. Here we must look for performances in which the C theme is taken at something close to $\text{minim} = 100$. There are many performances at slower tempos, for example **Asahina** in 1993, at 59. Knappertsbusch (1962) is even slower. By contrast, **Vänskä** (2000) presents the same theme in its 1873 form at a tempo of over 109, and Norrington uses much the same speed in his recording of that version. We may feel that Asahina's tempo is grotesquely slow, but Leinsdorf, Celibidache, and others are similar, as well as the several recordings of Knappertsbusch. We may also feel that Norrington and Vänskä are too fast, even perfunctory, but at least they make an honest effort to have the C theme comparable in speed to the A theme. I believe that the correct solution would be to pick an A theme tempo on the slow side of modern practice, which Norrington and Vänskä did not do. The A theme would acquire a majesty it usually does not possess, and the C theme, at an equal tempo, would have a new vigor and urgency. This can be illustrated by a composite version of the exposition of the Finale in the 1877 version, made from the recordings of **Asahina** in 1984 (A theme, tempo 100) and **Solti** in 1993 (B and C themes, tempos respectively 66 and 102). The tempos here are exactly as created by the conductors. For reinforcement I have made a composite performance of the 1889 version, this time fashioned from recordings by **Chailly** in 1985 (A theme, 103) and **Eugen Jochum** in 1967 (B and C themes, respectively 67 and 92). In this composite, one can hear the effect of playing the A and C themes at close but not quite equal tempos.

Previously in my series of tempo studies I have discussed the first movement of the Sixth and the Finales of the Fourth and Eighth. In each case it has emerged that the indications in the first publications demand that the C theme have the same tempo as the A theme. While the first movement of the Seventh offers a prominent counter-example, this still can be accepted as a principle of wide applicability in Bruckner's music.

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In listening to a "magic tape" such as the one which I made for this study by assembling a composite performance, one must remember that the conductor did not intend his interpretation of the music to exist in the context of the magic tape. If a conductor were to intend to start out along the lines of the magic tape, he or she would use appropriate nuance to link the sections together. It also seems to me that as far as the opening theme goes, Chailly at 102 is much more vigorous and propulsive than Asahina at 100. If that is true, the tempos alone are not responsible; these two conductors have radically different ideas of how Bruckner should sound.

While we are at this point in the symphony, it is interesting to note a peculiarity of **Andreae's** recording from 1955. He plays the C theme quite rapidly, at *minim* = 97, but without prompting from the score he adopts a slower tempo for that interior part of the C theme which is quiet, returning to the faster tempo when the music becomes loud again. While none of the scores indicates that one should do this, the outcome is quite effective and takes some of the hurry away from the fast tempo. It is also worth noting that the third theme-group of the Finale of the Eighth, which should begin and end at the tempo of the opening theme, has a similar slow enclave between fast and energetic passages.

The valuable Andreae recording has one more feature which solves a problem brought to our notice by Robert Simpson. In 1877 Bruckner removed part of the recapitulation of the A theme, particularly the crescendo which leads up to it. In effect the loud part of the theme is left to fend for itself, and its inherent tonal instability does not suggest return. Instead it sounds merely like more of the development. However, it still fulfills the function of separating the development of the B theme--a short, poignant passage in which the chorale occurs alone --from the main recapitulation of the B theme with the (moderately) merry polka in its usual place. But in 1889 Bruckner removed this piece of the A theme, and the development of the chorale was simply joined to the recapitulation of the combined theme. Simpson characterizes the results in no uncertain terms. Whether or not he is right, there is certainly a problem for the conductor here, and many take the chorale alone faster than the chorale-cum-polka just because its texture is considerably simpler. They seem to miss the poignancy of the descending wind lines, which bring a foreshadowing of the somber "Farewell to Life" motive in the Ninth Symphony. But Andreae, reading the 1890 score carefully, notices that the chorale alone is marked Langsamer and the chorale-cum-polka a tempo. This could have various meanings, but Andreae obviously feels that the polka is meant to clear away some of the gloom that the chorale has by itself.

It can be said that Bruckner, in revising the Finales of the Third and Fourth Symphonies, created similar problems for the conductor and the analyst. I think it is wrong, though, for us to take the attitude that the music is somehow inferior in one or another version because of that. A sensitive and painstaking conductor, working from scores containing all of the information about the symphonies which can be brought to us from Bruckner's time, should be able to deal with any such problem.

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In returning to the first movement, we must note right away that the *ritenutos* or *ritardandos* commonly taken in the loud unison part of the first theme-group are found in no score at all. Yet almost all conductors observe them in one way or another--but hardly uniformly. **Eugen Jochum** in 1967 begins the movement slightly under tempo, at 63, slows down only a bit for the unison, and considerably for the answer. **Knappertsbusch** in 1962 begins the movement at 60, but takes the unison at 38, the slowest of all, and actually speeds up for the answer. It would be difficult to speculate on the effects of the interpretations favored by different conductors in the exposition of the first movement. However, in spite of whatever tradition may be thought to exist, and bearing in mind the somewhat conflicting tempo designations, I suggest that some feeling of a continuous *Allegro* must be maintained in this movement. **Roberto Paternostro**, conducting the Württemberg Philharmonic (Reutlingen) in 1998 in the vast Basilica at Weingarten, takes the Knappertsbusch approach, which is very effective in those cavernous acoustics. It has been said that Bruckner's rests are meant to be filled with echoes. For once we are actually able to hear his music that way! In order to avoid sonic confusion, Paternostro wisely takes an opening tempo for his Finale of *minim* = 105.

In the transitional music following the great outbursts, Bruckner finds his way back to the texture of the opening, creating a double principal theme structure reminiscent of the Ninth Symphony of Beethoven. Toward the beginning of the transition, where the prevailing tonality is briefly E minor, the first horn plays a concert B natural. In most of the versions, this is continued by the second oboe playing the C just above, with an F major chord in the winds resolving in Neapolitan fashion onto a G-flat major chord. But in 1873 the horn itself moves onto the C, and the oboe enters imperceptibly a half-bar later. This horn note C was the same note which seems to have given trouble near the end of the slow movement in the 1872 rehearsal of the Second, so that in 1873 Bruckner had the copyist Carda prepare and enter the well-known substitution of the clarinet and violas for the horn. This same note occurs in part two of that movement, and again the clarinet played the horn part under Bruckner's guidance, though the substitution was made quickly during rehearsal and did not become permanent. This note is the twelfth harmonic of the F horn and is normally a very stable open note, despite Simpson's description of the passage as a "fearful strain" for the hornplayer. (The instrument maker Andreas Jungwirth told me that among the old Vienna horns brought in for him to repair, worn-out instruments did not produce this note reliably. Modern Vienna horns are not expected to develop this problem.) The horn can be heard playing the two notes in the 1999 **Tintner** recording of the 1873 version. The continuation of the horn part enables the horn to make a crescendo, which had to be omitted from the revision. It is not just the hornplayer in me that recognizes this early version to be glorious.

Two more features of the exposition require discussion. The first is near the ending of the second theme-group, and for 1889 and 1890 involves a great broadening of the second theme, followed by a dominant preparation leading into the third theme-group. In 1873 and 1877 this

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broadening is not written out, but in 1877 the accenting of the violin notes suggests that Bruckner may have had some sort of broadening in mind that early. At any rate, the passage in the 1890 version was rendered with sizzling intensity by **Georg Ludwig Jochum** in 1964. The accelerando heard on the recording is not indicated; it was simply expected that in a crescendo, there would be some sort of acceleration to reinforce the gathering excitement. The contrast between the gracious, affable mood of the second group and the cold grandeur of the third is greatly enhanced in this reading.

In 1877 the chorale near the end of the first theme-group was strengthened with new brass parts, and in 1890 the tempo change etwas breit was inserted. The result, characterized by Doernberg in his 1960 life-and-works as "magnificent", was the performance method of most of the earlier conductors in this survey. Even Leopold **Ludwig**, performing the 1877 version, observed the etwas breit in his 1952 recording (along with the a tempo at the statement of the motto theme which ends the loud passage), no doubt because he was used to it and thought it appropriate. More recent conductors using this version do not make the broadening; indeed they are probably unaware that it was ever called for. Nonetheless it has a good effect, appropriate to any version.

EVALUATIONS

Although taken by nearly every conductor, the slow tempo of the unison theme of the first movement, which can be referred to as A2, is not indicated in any score. This brings up an ethical point: to what extent are the traditions built up over many years binding on conductors, especially when they violate the letter of the scores? The question can only be answered case by case. For example, a ritardando at the end of a section is nearly always permissible, though not always called for; a student of conducting would certainly be allowed to see how various artists managed such a thing over the years. But this case is different, because it concerns the basic interpretation of the principal themes of the first movement, and even determines in the ear of the listener what the basic pulse of the movement is, and what the source of its energy might be. To help in evaluating the problem, I created two criteria, "correctness" and "steadiness". Correctness measures how close the average tempo of the trumpet theme--which we call A1--is to 66. An arbitrary scale is made in which values close to 1 mean close agreement, and values far below 1 mean poor agreement, whether faster or slower. Then steadiness measures how close A2 is to A1, whatever this may be, again with 1 representing exact agreement and values less than 1 corresponding to disagreement. Disagreement in both cases results in a value less than 1, which means that the two criteria can be multiplied together to get an overall evaluation of fidelity to the score.

It is clear from our findings that up to 1995 the situation did not change much over the years. By and large, tempos stayed pretty close to 66, and the A2 theme is different for nearly everyone and--as we already know--always slower. And since then there are only three recordings

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which are notably different. These are Norrington (1996), Tintner (1998), and Oramo (1999). In all three cases the low score is due to "correctness", and specifically Norrington used 85 as an opening tempo, while Tintner used 55 and Oramo 53. Oramo's countryman Vänskä, by contrast, got in 2000 almost as high a score as could be achieved.

The test, of course, is to listen to the movement with minimal tempo change for the first theme-group and to see whether something precious--which the conducting confraternity could be said to have learned over the last 125 years--would be lost. Accordingly, I made a "magic tape" of just the first theme-group, concocted from **Eugen Jochum** (1967) and **Schuricht** (1966). Jochum has A1 and the beginning of A2, while Schuricht continues with the quiet answer to the A2 unison, the second loud outburst, the second quiet answer, and its continuation. Jochum then gives us the second A1 buildup and the second A2 outburst, Schuricht the quiet answer, and Jochum the beginning of the B theme. The tempos are not precisely constant, but they are kept mainly in the range 55 to 64, except for the accelerandos which Jochum employs in both A1 sections. (Again there was no electronic adjustment of tempo within the excerpts.) It seems to me that the result of the conflation has plenty of nuance and interest, while at the same time maintaining the pulse and steady forward movement of a grand-design symphonic allegro, however moderate the speed. This cannot be said of many of the recordings, in which violent tempo changes destroy the inner logic of the movement and reduce it to a halting and episodic formlessness. Many tempo indications are unique to the publication of 1890, but none of them was in the first theme-group. As time has gone by, these 1890 tempos are less and less often encountered, especially the interesting ones at the end of the third theme-group. But surely it is ethically binding on a conductor to follow the directions that are there before following the directions that are not there.

In the same way (and as with the Finale of the Eighth), the recommendation for the Finale to take the C theme at the same tempo as the A theme also needs to be tested repeatedly in the concert hall. In both Finales, the first theme-groups are short. By bringing with it a slower tempo for the first theme-group, this recommendation can only help to create a better sense of balance. Furthermore, the second theme-groups of both final movements are rather long, and a return to a steady and bracing tempo is essential if the movement is to have the flavor of an allegro Finale. It is unfortunate that in the three recordings with C/A ratios above 0.900, viz. those of Blomstedt, Norrington, and Vänskä, tempos for the A theme are so fast as to make C at that same speed sound unacceptably hurried.

CONCLUSIONS

(1) Was the Third Symphony much more complex than the Second? Only a bit! Comparing the versions of 1877, the first movement of the Third is about 20% longer, but much closer in length to what Bruckner conducted successfully in 1873. As has been remarked, there are no great tempo changes that need to be managed in this symphony. We have not said it

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before, but the slow movements and scherzos are on a roughly similar scale, and the Finales, if the tempos suggested in this article are employed, are almost exactly the same length: a little over 15 minutes. Furthermore, the difficult fast triplets of the Second have no counterpart in the Third, where the string writing is quite straightforward. Therefore one is led to admit that if Bruckner could conduct the Second successfully, he could conduct the Third Symphony just as well. At the same time, we know that the Second was well rehearsed both in 1873 and in 1876, but we do not know how much rehearsal time was available in 1877 after Herbeck's death--and that could have made all the difference.

(2) Are there formal ambiguities in the revised versions which make successful performances more difficult or problematic? Surely the removal of large pieces of the development of the Finale falls into this category. But we have seen how Andreae (1955), for example, made a virtue out of necessity in his somber, plaintive treatment of the chorale alone, and the gathering and consoling momentum when the polka enters. Although the formalist might lament the loss of the recapitulation of the first theme, it is hard to see how this effect should deserve the criticism leveled at it by Simpson. Besides, this is neither the first nor the last symphonic-style composition in which the recapitulation starts with the second theme.

(3) In trying to make the symphony more agreeable to its performers and the public, did Bruckner create conductorial traps which are likely to lead well-meaning interpreters astray? In the 1877 version, where the loud recapitulation stands without its preparatory buildup, the conductor must play the theme as a recapitulation--that is, with stately grandeur, not with the urgency appropriate to the development. One might not know this without applying the formal paradigm, but indeed the passage makes no sense as development and every bit of sense as reprise. It is much easier to get it right using the 1873 version, where the introductory crescendo automatically establishes the form. A slower overall tempo for the fast parts of the movement would be helpful especially at this point.

(4) Is there evidence of tempo indications or performance methods from Bruckner's day? There are plenty of indications, and in every case they clarify the form and create appropriate nuances which greatly enhance the music. In some cases they are not obvious, especially the broadening for the chorale at the end of the third theme-group of the first movement. This case is almost as difficult to anticipate as the ritardandos in the A theme of the Finale of the Seventh. One would hardly undertake them on one's own, but once they are introduced their appropriateness, and the linkage they create with the textures of the C theme, bring a sense of logic to the movement. In this connection, Simpson (in a footnote at the end of his essay on the First) attacks the notion of importing tempo changes from a version containing them to an earlier one that lacks them. He says: "I cannot condemn too harshly those conductors who, when they use the Linz score [of the First], add to it the tempo changes of the Vienna version; these were clearly brought in by Bruckner in an attempt to offset the wholesale regularizing of the phrasing in the revision. To use them in the Linz version is to show a crass misconception." But if that

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is true, what nuance is a conductor allowed to use? Only that which has been thought up by himself, carefully avoiding what Bruckner has given us? Or worse, no nuance at all, in the stolid sort of interpretation heard too many times?

(5) Could a study of past performances of the symphony help in the establishment of effective performance guidelines for the future? The past performances, especially the older ones, contain a wealth of musical resourcefulness which is very informative and stimulating. The careful student will see many insights and procedures worth imitating. They are needed especially in performances of the earlier versions, which seem so austere because of the relative lack of prescribed nuance, but which should be played with just as much flexibility as a good conductor would apply to Beethoven or Schumann--or to the later versions of the Bruckner symphonies.

(6) Is the Third simply an inferior product, which cannot possibly avoid giving a bad impression? Any true friend of Bruckner must believe that the Old Man knew what he was doing, at least most of the time. And friendship means giving him the benefit of any doubt, and trying diligently to discover the beauty and effectiveness of whatever version one might have for inspection or performance. But Richard Osborne writes in his Gramophone review of the Vänskä Third (2000) that

Here we are with more than 20 extant recordings in three--now four--performing versions, yet when all's said and done, it is the same work: a second-rate symphony, rich in fine ideas, but irredeemably flawed structurally. In this respect, the 'version' to have is either the fresh-faced 1873 original (in Inbal's pioneering recording), or the 1889 truncation, which scholars frown on, but which has the merit of being an effective abridgement. ... All of which leaves the 1877 version in a kind of musical no man's land, with Vänskä's incorporation of the 1876 Adagio further miring it in the mud.

I have three things to say in reply to this. First, it is not clear what was played at the première in 1877, and it is possible that the 1876 Adagio was in fact heard that night. Certainly the 1876 Adagio has a formal structure which is far superior to that of the slow movement in Nowak's nominally 1877 and Oeser's 1878 version, or at least far more regular and of a piece with most of Bruckner's other adagios. In the context of Vänskä's recording, it is a substantial musical gain to have the 1876 Adagio and, from the scholarly point of view, difficult to fault.

Second, we have seen that the 1877 version has formal advantages over 1889, especially in the Finale, but we have also seen that form isn't everything. The possibilities of these versions are much greater than the recordings to date have brought to light. It is most inappropriate to call for the dismissal of a version, or even of Vänskä's imaginative reorganizing, when in fact these versions have so much to give. Who would want to miss the wonderful timpani crescendo in the 1877 Finale? And who would forgo the powerful, striding late-style continuation of the great development outburst in the first movement,

THE "WAGNER SYMPHONY"

found only in 1889 and 1890? And once one has heard the lyrical Gesangsperioden in their full 1873 form, one could hardly live without them. If any of these versions is to be considered "definitive" (in Deryck Cooke's difficult terminology), it would have to be the first version, in which all the rules are followed and all the forms are given their full expression.

Third, Simpson says in the second edition of The Essence of Bruckner--which despite my complaints has done more good than harm:

... the first version of No. 3 is a vastly better architectural conception than either of its transformations... In 1873 Bruckner had quietly created the very scale toward which he had been unconsciously aiming in the first two symphonies; there are uncertainties but in general the form is grand and calm, the steady momentum maintained with a spacious mastery that should astonish anyone familiar only with the clumsy fumbblings and discontinuities of 1878 and 1890.

I have suggested in "The early version of the Second Symphony" [Perspectives on Anton Bruckner, ed. C. Howie, P. Hawkshaw, and T. Jackson, Aldershot 2001] that it is really the Second Symphony in which Bruckner first developed his large-scale Vienna style, and we have seen that the Third is scarcely longer or more difficult than the Second. But it is surely a more advanced conception, just as the Fourth is compared to the Third, or the Fifth compared to the Fourth. Simpson's sympathetic description is scarcely that of a "second-rate" symphony. His only formal complaint concerning the early version is with the great D minor statement of the motto theme in the middle of the development--which is present in all the versions. I am an analyst who will apply the sonata-form paradigm to anything, and by that paradigm the passage is, at the least, mystifying. But it is hard to say that the music is ineffective when one hears it. Bruckner had twenty years in which to decide to omit it, but he didn't, and in 1889 he enhanced its continuation in music which recalls the terrifying passage at the corresponding place in the Ninth.

In conclusion I will only say that in studying and performing Bruckner's music, as well as in criticizing it, one might imitate the stance adopted by Professor Adolf Exner at a testimonial celebration for Bruckner in 1891:

Beyond the final barriers which mark the limits of science, there lies the realm of art, the fulfillment of the things to which science cannot attain. I--the Rector Magnificus of the University--bow before the former assistant school teacher of Windhaag.

* * * * *

When the above paper was presented at the BJ Conference in Nottingham in April 2001, extracts from the following recordings were played: (1) Haenchen 1990, IV, 0:00-0:59 (2) Knappertsbusch 1962, IV, 0:00-0:36 (3) Polka from Rettenschwang, 0:00-0:55 (4) Norrington 1996, IV, 1:07-1:54 (5) Oramo 1998, IV, 1:05-1:45 (6) E. Jochum 1944, IV, 1:03-1:53 (7) Asahina 1993, IV, 4:31-4:59 (8) Vänskä 2000, IV, 3:50-4:16 (9) Composite 1877 Finale exposition: Asahina 1984/Solti 1993 (10) Composite 1889 Finale exposition: Chailly 1985/E. Jochum 1967 (11) Andreae 1955, IV, 3:56-5:20 (12) ditto, IV, 7:44-9:16 (13) E. Jochum 1967, I, 0:00-1:16 (14) Knappertsbusch 1962, I, 0:37-1:17 (15) Paternostro 1998, I, 0:40-1:42 (16) Tintner 1999, I, 2:29-2:51 (17) G.L. Jochum 1964, I, 4:45-5:28 (18) Ludwig 1952, I, 6:12-6:51 (19) Composite 1889 movement I, 1st subject: E. Jochum 1967/Schuricht 1965

V I E W P O I N T

In Praise of an Amateur Orchestra

by DAVE BROCK

THIS ARTICLE WAS PROMPTED by the experience of listening to the Stockport Symphony Orchestra, currently in its 24th season. This highly respected amateur orchestra has a growing reputation for playing with great freshness and enthusiasm in the company of professional conductors. Its concerts frequently feature talented and well-known soloists who, along with the conductors, are prepared to appear for a much reduced fee in view of the orchestra's charity status.

Attending S.S.O. concerts is a golden opportunity for a lover of orchestral music. The atmosphere is informal and friendly. If you wish you can enjoy a proximity to members of the orchestra such as is virtually unknown in larger auditoria. You feel as though you are in immediate and intimate contact with the music and those who are making it. This might seem a shade disconcerting at first, but it is something that you can become happily accustomed to. For me, there is a lovely ambience to the Edwardian splendour of the Stockport Town Hall Ballroom. The acoustic is near-perfect, since it permits the music to have maximum impact.

I cannot be other than unequivocal in my support of an orchestra which consistently lifts my spirits. It has provided me with some of my greatest musical experiences. Cherished memories include notable performances of Mahler's Second and Seventh Symphonies. The latter work was grippingly well sustained from its opening through to its moment of triumph under maestro Julian Clayton. The old cliché actually came true and afterwards I felt I was walking on air--an incredible high!

Two seasons ago under the same conductor, the S.S.O. gave Bruckner's Ninth Symphony. It was another spectacular success, superbly well controlled and with sufficient power to pin the audience in their seats. It rightly elicited a tumultuous response from a packed hall.

It is only fair to pay homage to a loyal S.S.O. audience, which is exceptionally well behaved as a rule. Fidgeting, leafing through programme notes and (most heinous of all in my view!) whispering are, mercifully, minimal. There are more persistent offenders to be found at professional concerts in Manchester's Bridgewater Hall. When will such people realise that it is impossible to attend to the music while reading about it, and that conversational asides can wait? Both activities can destroy the magical spell of the music for others.

"Why not Bruckner for me too on Thursday evening? I'm all for wild life." --GERALD FINZI

From: Letters of Gerald Finzi and Howard Ferguson, The Boydell Press, Woodbridge, 2001

L E T T E R

from Colin Anderson

In correspondence with Benjamin Gunnar Cohrs I have learnt more about the circumstances of the finale to Bruckner's Ninth. Certainly I did not know how much of it Bruckner actually wrote—which is a great deal more than the brief sketches originally suggested.

Ben passed me a private recording of his concert with the Royal Flanders Philharmonic (Tokyo, 28.9.2001) that consists of spoken commentary, musical examples and a complete performance of the finale. His conducting is a revelation! Though familiar with recordings from Eichhorn, Inbal and Wildner, I have not heard such a cogent realisation of the finale's structure, nor such integration of the varied subjects. When a motif from the first movement appears, it does so with a cyclical rightness. The lofty chorale is Bruckner inspired. His use of dissonance shortly after is quite startling, and the spare development seems compelling. A moment of repose has a distinctive Brucknerian length of line and a harmonic strangeness that can be related to the opening movement. The pain, struggle and glory as the movement heads for the coda (which is not unlike that of the Seventh Symphony) sound authentic.

The "performing version" by Samale, Cohrs, Phillips and Mazzuca is to be treasured. I am happy to accept it as Bruckner's musical last will and testament, expertly edited and "filled in". But I have doubts about playing it with the three movements which Bruckner completed. I still find the ideas inconsistent and some of the material uninspired, compared to the quality of the invention in the previous movements. Bruckner himself might have rejected some of those ideas in the end. While I have no argument with anyone who has contributed to bringing Bruckner's sketches to life, I have to be realistic about what he left.

Nonetheless I am delighted to know the history of this finale—and pleased to revise my opinion of it.

READERS' MEETING IN BIRMINGHAM

Fifteen readers of TBJ were present at a meeting in the Birmingham and Midlands Institute on Saturday 13 April. Mark Audus presented a centenary tribute to Eugen Jochum (1902-1987), the text of which will appear in a future Journal.

Mark opened by playing Jochum's stirring performance of the Introit, Ecce sacerdos magnus, with the Bavarian Radio Choir. He then outlined the conductor's career, illustrating the character of Jochum's performances with recorded examples from Bruckner's Symphonies Nos 1, 5, 6 and 8. Particularly illuminating were two recordings of the climax of the Adagio of the Eighth played by the Berlin Philharmonic, the first conducted by Wand and the second by Jochum. Mark argued that Jochum's tempo changes were not arbitrary but based on sources and performance practice of which he had a thorough knowledge.

There followed an informal discussion to which some personal reminiscences of Jochum's conducting style were contributed. After a refreshment break we listened to the "Benedictus" from the Mass in F minor. Then there was a surprise. Howard Jones had brought a rare and revealing recording of Jochum rehearsing the Adagio of Bruckner's Third with the Bavarian Radio Symphony Orchestra. A convivial afternoon finished with the finale of the Fifth: the special live recording of Jochum's 1986 performance with the Concertgebouw Orchestra.

KEN WARD

MICHAEL PIPER writes:

Many thanks to Mark Audus. My thanks also to those who organised the event. Such gatherings help to bridge the gap between conferences. Can we have more, please?

[Yes, but we must either levy a charge to defray expenses or meet in a completely informal setting such as a pub. Tell us what you think!]

CALENDAR

A musical "Walk of Fame" has been established in Vienna, made up of seventy marble stars between the Stephansdom and the Theater an der Wien. Bruckner's star is in front of the Musikverein [IBG].

The Church of Sainte Clotilde in Paris is known for its Cavallé-Coll organ and a succession of organists including Franck, Tournemire and Langlais [writes MARK AUDUS]. Mme Langlais still organizes the Musique sacrée concerts. As part of the series Viva Voce, the chamber choir of the University of Nottingham, sang Bruckner motets on Palm Sunday, 24 March 2002. Under Andrew Johnson, the choir showed a wide dynamic range and feeling for nuance in Os justi, with its spacious phrasing, the gradual Christus factus est and the hymn Vexilla regis. The choir's incisive and youthful tone was complemented by the church's gloriously warm resonance.

Philippe Herreweghe will conduct the Orchestre des Champs-Élysées in Beethoven and Bruckner at the 2002 Saintes Festival in south-west France (12-21 July). Details can be found at www.festival-saintes.org

In addition to the symphonies mentioned in our last issue, Bruckner's Mass in F minor and Te Deum will be performed during the Lucerne Festival at a service in the Jesuit Church on Sunday 25 August (5pm). Alois Koch directs the Lucerne Symphony Orchestra, the Choir of the Lucerne Collegium Musicum and the Schola Cantorum Wettingensis.

BRUCKNER'S STRING QUINTET will be played by the augmented Fitzwilliam Quartet following the next Bruckner Journal conference on 26 April 2003 at the University of Nottingham. The conference is to focus on Bruckner in Vienna after 1878. Booking details will be sent with our next issue.

A second concert planned for the weekend has had to be postponed. However, Birmingham Symphony Hall offers a pre-conference treat: Sakari Oramo and the City of Birmingham Symphony Orchestra will give Bruckner's Fifth on Thursday, 24 April.

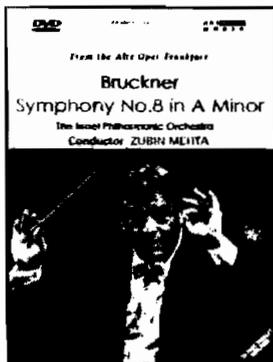
Only one Bruckner symphony will be heard at this summer's BBC Henry Wood Prom concerts in the Royal Albert Hall, London. Bernard Haitink conducts the London Symphony Orchestra in the "Romantic" on 12 September.

Haitink is to give the same work with the Vienna Philharmonic at London's Royal Festival Hall on 5 May 2003.

Stanislaw Skrowaczewski, former principal conductor of the Hallé Orchestra, returns to Manchester to conduct Bruckner's Eighth Symphony in the Bridgewater Hall at a Hallé Thursday series concert on 13 March 2003.

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Classic FM radio devoted its "Evening Concert" to Bruckner on 23 May with the Fifth Symphony, Helgoland and three motets. Two BBC orchestras played Bruckner on Radio 3 the next day: the Scottish in the Sixth Symphony, and the Welsh with the Adagio from the String Quintet, arr. Stadlmair.



Eyebrows were raised when this item appeared in a dealers' catalogue. On the video itself, however, Bruckner's Eighth proved to be in the customary key of C minor. See this issue's listings for a selection of recent DVD video releases. Dermot Gault will review Boulez, Mehta and Solti on video in November.

DONATIONS from Brandon M. Dolejsi and Tony Martin are acknowledged with thanks. --Raymond Cox can now be reached via ewart@bushinternet.com