



The Bruckner Journal

ISSUED THREE TIMES A YEAR AND SOLD BY SUBSCRIPTION

Editorial and Advertising: telephone 0115 928 8300
2 Rivergreen Close, Bramcote, Nottingham NG9 3ES

Subscriptions and Mailing: telephone 01384 566 383
4 Lulworth Close, Halesowen, West Midlands B63 2UJ

VOLUME SEVEN, NUMBER THREE, NOVEMBER 2003

EDITOR: Peter Palmer

MANAGING EDITOR: Raymond Cox
raymond@cox269.freeserve.co.uk

ASSOCIATE EDITOR: Crawford Howie
acrhowie@blueyonder.co.uk

In This Issue

| | page |
|---|------|
| Concerts in Vienna, Birmingham, London & Nottingham | 2 |
| Compact Discs Bruckner, Rott, Wetz | 6 |
| MWV Wien Scores Update & Limited Offer | 12 |
| Speech (1939) to the German Bruckner Society by Furtwängler | 13 |
| Confessions of a Discographer by John Berky | 22 |
| Change = Progress? by Arthur Butterworth | 26 |
| Letters | 28 |
| Chronicle & Diary | 32 |



Furtwängler by E. Orlik
(Collection Bernard Thilie)

Silhouette by O. Böhler

Copyright in all pieces
remains with the author

Articles on pp. 26-7 are taken
from the New Queen's Hall
Orchestra newsletter

VIENNA. Bruckner's Symphony No. 1 in C minor ("Linz version") in the Musikverein. Vienna Symphony Orchestra/Marcello Viotti. Saturday 10 May 2003

IN THE WAKE of a surfeit, over the last eighteen months, of conductors trying to outdo each other in slow speeds and soul-searching interpretations of Bruckner's symphonies, it was refreshing to hear Marcello Viotti's view of the First, played by the Vienna Symphony Orchestra. He achieved what was, for me, just the right speed in each of the four movements. There was no excessive "pulling out" of phrases, nor was there any rushing or over-dramaticism, yet the performance was colourful and alive, and thoughtful where necessary.

Rhythmically, the first movement was played splendidly, and the little two-note answering motif in bars 3 and 4 was absolutely spot-on. But this is an orchestra with a big sound: the trombone entry at bar 94 could have been more controlled in volume and consequently less raucous. There was some beautiful string and woodwind playing. In the development section, Viotti and the players became enveloped in a kind of fog which made the musical sense rather hazy at times. Nonetheless, they emerged safely to round off the movement successfully.

The second and third movements were a sheer joy to listen to. The second featured lovely lyrical phrasing from the strings, woodwind and horns. Viotti caught the spirit of the third movement particularly well, with a neatly controlled contrast between the scherzo and trio both in speed and in style of playing. The trio was exquisite. The bassoons deserve a mention for their clear and neat playing throughout this movement.

The symphony was brought together well in the finale, with a better balance in the brass department. Unfortunately all the fortissimi were at much the same level. When the climax finally arrived, I felt that there wasn't much left in terms of dynamics to add to the glorious moment.

Despite a few shortcomings, however, this was a polished performance of a fresh and musical reading.

FLORENCE BISHOP

Some forthcoming performances in Vienna

| | | | |
|-----------------|---------------------------------|-------------|------------------|
| Fourth Symphony | Vienna Philharmonic Orch/Rattle | Musikverein | January 9 [2004] |
| Second Symphony | Vienna Philharmonic Orch/Ozawa | Musikverein | February 11 |
| Sixth Symphony | Vienna Symphony Orch/Sawallisch | Musikverein | February 18/19 |
| Ninth Symphony | Concertgebouw Orchestra/Haitink | Musikverein | March 16 |

In the Vienna Konzerthaus on March 9, there will be a discussion and performance of the THIRD movement of Bruckner's Ninth by Martin Sieghart with the Vienna Symphony.

BIRMINGHAM. Bruckner's Sixth in the Adrian Boult Hall, Birmingham Conservatoire. Birmingham Philharmonic Orchestra/Michael Lloyd. Sunday 22 June 2003

THIS ORCHESTRA is one of the leading non-professional symphony orchestras and draws its members from all walks of life throughout the West Midlands. It was founded early in the Second World War to raise money for charities. Its repertoire is wide-ranging and always expanding.

The Adrian Boult Hall is relatively small, and this did not help the very emphatic brass, although the actual playing was good. The reading flowed well; it would be churlish to bemoan some patchiness in the integration of the orchestral sections. The Sixth is not an easy work to perform, and the players' commitment was obvious. More rehearsal time was given to the first movement than to the others, yet the Finale was played best of all. The interchanging dynamics of the first movement were certainly realised, and the Adagio was rather fine, but the Scherzo proved tricky for these players at times.

In all, a good effort which had a very warm reception. Michael Lloyd and the Birmingham Philharmonic also performed the symphony in Leominster Priory.

RAYMOND COX

Bruckner's Fifth in Symphony Hall with the City of Birmingham Symphony Orchestra/Sakari Oramo, 24 April 2003 [see last issue]

DERMOT GAULT writes:

I found this performance very much a "game of two halves". In the first two movements Oramo was a sensitive and flexible interpreter. The slow introduction had a feeling of grandeur and space. I liked the swift tempo for the first theme in the Allegro--as Jochum said, this theme loses its visionary quality if taken too slowly--and the natural and unobtrusive broadening of the tempo for the second group. The second movement started off rather stiffly, as though the orchestra wasn't entirely happy about the combination of slow duplets and triplets. But the music blossomed with the arrival of the C major theme on the violins.

Alas, expectations raised by the first two movements were let down by increasingly rushed playing in the scherzo and finale. Oramo maintained his brisk tempo for the brass "chorale" at letter H in the Finale, where a broadening of pace has become traditional. True, the score does not ask for any change of tempo. The problem here was that, at Oramo's pace, the "chorale" sounded perfunctory. As speed became the dominant feature of the performance, details were passed over and the balance became increasingly brassy. One missed a sense of the music's greatness. This was all the more regrettable after Oramo's imaginative account of the first two movements--and the delightful, chamber music-like performance of Haydn's Symphony No. 49 which had opened the programme, with Oramo directing from the leader's desk.

RAYMOND COX writes:

Michael Piper's outline of this performance was a valid one, especially as regards the Finale. There was indeed an over-excitement in reaching forward so relentlessly to the coda. Yet looking at the score, there is an element of irony here. (For comparison, the nearest approach is perhaps the recording by Welser-Möst.)

I have to differ from Michael over the first movement. After some months it remains in the memory as a fine reading, played as though it were standard repertoire. Maybe the Adagio could have been slightly broader, but nothing was rushed. It was precisely because of Oramo's traditional approach to the earlier movements--often reflected in the loving moulding of phrases--that the Finale, from the chorale onwards, came as the surprise it did.

LONDON. Bruckner's Fifth in the Royal Albert Hall, BBC Proms 2003. BBC Symphony Orchestra/Jukka-Pekka Saraste. Tuesday 2 September

SARASTE'S SUCCESS with the BBC Symphony Orchestra was due to his grasping the Fifth Symphony as an entity, his appreciation of organic growth across its four movements--which the relatively short pauses between them served to emphasise. He also brought out detail rarely heard, and it was made significant, resulting in a rich contrapuntal tapestry. At 77 minutes there was no lingering or indulgence.

The sound-world conjured was translucent, and with its links between Bruckner and Sibelius, in absolute construction and purity of utterance, were intensified. One string passage in the finale reminded me of Sibelius's Fourth Symphony--the dark danger of that music did not seem an intruder into Bruckner's beatific world. Equally impressive was the way Saraste ensured that motifs kept their shape. He was meticulous with this, important in the fugal finale, and the same applied to rhythmic values. With an incisiveness worthy of Stravinsky, Saraste suggested just how punctilious Bruckner was in terms of notation and construction. He conveyed the economy of the design without suppressing Bruckner's quirky individuality, sense of quest or towering expressive range.

The orchestra, a few "fluffs" aside, had the measure of the music's rough-hewn grandeur and retreats into an inner sanctum. Solo playing was confident--as it needed to be when the conductor was placing such emphasis on single and apparently subsidiary lines. The orchestra observed his tempo changes minutely in a marvellously pointed account of the Scherzo, whose dance rhythms were deconstructed with Mahlerian irony. How upbeat the Trio seemed in its sprightly tread and nimble articulation! Saraste also found a usually hidden flute line in the closing bars, a line previously unearthed (in my experience) only by Abbado and Skrowaczewski.

When the apotheosis arrived, the sense of achievement was perfectly timed: a real sense of arrival signalled by a broadening of the tempo and a palpable feeling of resolution. It crowned a convincing and engrossing performance of this mighty symphony, here perfectly proportioned and "sounded".

COLIN ANDERSON

The score calls for 4 horns, 3 trumpets and 3 trombones, and a tuba. Jochum used to double these with "the eleven apostles" in the final peroration. Saraste had 8 horns, 5 trumpets, 4 trombones, and doubled woodwinds who played throughout. There was only one "apostle": an extra timpanist for the last 20 bars. Well, it's a large hall, and the echo of the brass into the silent pauses was wonderful to hear. But larger isn't necessarily greater, and a smaller-scale orchestra might have encouraged a performance more sensitive to the cumulative rhythmic pulse of the work. As it was, the BBC SO played remarkably well. From my position in the arena, standing with other Bruckner Journal readers a few yards behind the conductor, the sound was a pleasure to hear.

In the half-empty hall the preparatory drama of the adagio introduction seemed a little underplayed. Saraste was then somewhat indulgent in his treatment of the second and third themes, and as the symphony progressed, it became apparent that he was indulging in nearly every lyrical opportunity. This gave us some wonderfully expressive string playing, with heartfelt inner parts speaking out. The price to be paid was the loss of that indomitable sense of momentum that should carry through from the opening pizzicato to the final chorale. The adagio was straightforward and clear. The scherzo seemed the least effective movement, with rhythmic relationships not cogent (the orchestra was augmented by a member of the audience snoring not far behind me). The finale offered wonderful felicities, but also some heavy-handed emphases.

But while the performance was not the blazing triumph one hopes for, it was by no means a disaster. I was grateful to the orchestra and conductor for the warmth and evident commitment of their performance.

KEN WARD

David Briggs Recital: Albert Hall, Nottingham, Sunday 28 September 2003

The centrepiece of David Briggs' recital was the world premiere of his own transcript of Bruckner's Seventh Symphony. It was preceded by a rousing performance of E.H. Lemare's skilful arrangement of Dvořák's *Carnaval* overture. After the interval came an improvisation on two themes from Bruckner's Seventh and the concert ended with a short encore, another improvisation (non-Brucknerian!) which further demonstrated David's remarkable gifts both as an organist and improviser.

In a pre-concert interview Peter Palmer asked David about organ improvisation in general (he studied with Jean Langlais in Paris) and his approach to Bruckner's Seventh in particular, and David emphasised that his transcription was essentially a 'work in progress'. His performance undoubtedly revealed that he had thought deeply about the work and had considered the inevitable problems of transcription, viz. how to provide a 'realisation' which reproduces as much of the original as possible but also works convincingly in its new medium. In this David was largely successful. My sole criticism of the first movement was his handling of the transition passage between first and second subjects which sounded unnecessarily hurried and had a registration which was perhaps misconceived in places. The rest of the movement was splendidly played. Although some of the voicing in the first appearance of the main theme in the slow movement resulted occasionally in unnecessary prominence being given to inner parts, there was a wealth of imaginative playing subsequently. Bruckner's long climactic paragraphs were lovingly shaped and the pacing was superb. The succeeding Scherzo was crisply rhythmical and the more lyrical Trio, perhaps a little rushed, nicely contrasted. For me the highpoint of the transcription was the Finale which, thanks to an excellent choice of initial tempo, gave scope for flexibility in the playing of the second theme but was well-maintained throughout, leading inexorably and convincingly to the great apotheosis of the first-movement theme at the end. The knowledgeable Albert Hall audience gave David a well-deserved ovation.

For his 'Improvisation on Themes from Anton Bruckner', David chose the Scherzo and Trio themes from the Seventh and skilfully developed a three-part structure. In the fast first section, the Scherzo theme was intriguingly 'bent' in the midst of a flurry of decorative figuration in the French manner. The Trio theme was subtly modified chromatically and treated as the subject of a contrapuntal and fugue-like slower middle section. With the third and final section came David's *tour de force*, a combination of both themes in a magnificent peroration. Bruckner would have been mightily impressed!

Travis Hurrell
September 2003

HISTORIC AND LIVE: WAND, BÖHM, GIULINI ON CD

Günter Wand conducted Cologne's Gürzenich Orchestra in a live performance (reproduced without applause) of Bruckner's Eighth Symphony on 3 October 1971. The tape used here, poorly transferred, is in mono. What concerns me greatly is that the sound is murky in pianissimos and in middle to bass frequencies. Quite why engineers pass such results is a mystery. When the volume is louder, and with higher-frequency instruments, the sound is better.

The actual performance is engrossing--a fiery rendition somewhat unkempt in sonority but with all the instinct of a dedicated and perceptive Brucknerian. At a few seconds short of 80 minutes it only just fits on one CD. Yet there's a sense of direction and of forward movement which never allows the music to sag. Powerful concentration and a chamber-music-like delineation, combined with rich expression and a vibrant restlessness, are the hallmarks of this fine achievement. The CD is proof that Wand was a distinguished Bruckner conductor long before his Indian summer of fame. It's so disappointing to report that another valuable document has been soiled by inadequacies in the transfer process [SCRIBENDUM SC 007].

* * *

The account of Bruckner's Eighth included in Karl Böhm's contribution to the "Great Conductors of the 20th Century" series comes as something of a surprise. Tempos are swift and the performance is volatile. The Cologne Radio Symphony Orchestra, playing in Klaus-von-Bismarck-Saal on 27 September 1974, is heard in a "Live Studio Recording"--although tape "clunks" (edits?) at 6'32" in the first movement and 4'04" in the finale detract slightly from the whole. A few coughs are audible. The musical sound is very good. This is a 73-minute traversal of Nowak's edition. The rhythmic strictness can be monotonous, especially in the Scherzo, yet when Böhm yields there is moving expression. I found the first two movements rather wearing. However, the slow movement rises to eloquent heights. The finale begins boldly, but the timpani interjection disappoints in its lack of this boldness and its halting tempo. The coda is resolute, though a little hectoring. Music by Haydn, Mozart and Schubert is also included on IMG ARTISTS 5759442, a "twofer" release.

* * *

I have lived with a potent memory of Carlo Maria Giulini conducting Bruckner's Seventh Symphony since the evening of 19 July 1982 when he inspired the Philharmonia Orchestra at the London Proms. In a well balanced relay from the Royal Albert Hall, Giulini's searching conception of the work is allowed to make its full impact. (Although said to be using Haas's edition, he includes the Adagio's cymbal clash.) It's a great and wonderful performance, fresh and transporting. For all the attention to detail and the sheer depth of feeling, nothing is forced. The tempos are swift--more flowing, indeed, than on Giulini's later DG recording. Don't miss this release [BBC LEGENDS BBCL 4123-2], which also includes music by Mussorgsky and Falla. I hope it will be followed by Giulini's performance of Bruckner's Eighth at the Royal Festival Hall in London, again with the Philharmonia.

COLIN ANDERSON

Hans Rott: Symphony in E major; Pastorales Vorspiel
Vienna Radio Symphony Orchestra/Dennis Russell Davies
cpo 999 854-2 [supplied by Select]

Richard Wetz: Symphony No. 3; Gesang des Lebens
Staatsphilharmonie und Landesjugendchor Rheinland-Pfalz/
Werner Andreas Albert
cpo 999 818-2 [supplied by Select]

ON 10 JUNE 1877 Josef Seiberl, Bruckner's successor as organist of St Florian, died. Four days later Bruckner wrote to his friend Ignaz Traumihler, chorus master of the cathedral choir, recommending one of his pupils for the vacant post:

...may I give my warmest recommendation to Hans Rott, a graduate of the Organ School at the Conservatory. The son of the late actor at the Theater an der Wien, he is an excellent musician, very pleasant and modest, *very moral*, plays Bach outstandingly and improvises astonishingly well for an 18-year-old.

You will never find a *better* young man. He has been my *best* pupil up to now. He studied Counterpoint with Krenn, who also likes him very much, and also Composition. He is now organist at the Piarist church in Josefstadt [in Vienna]. He and I would both be very grateful. But I do not want in the least to anticipate your decision.

[Anton Bruckner *Sämtliche Werke, Briefe Band I 1852-1886*, edited by Andrea Harrandt and Otto Schneider, Vienna 1998, p.174]

Rott did not get the job, and indeed his short career reads like a series of setbacks. Born in Vienna in 1858, Hans Rott was, as Bruckner comments, the son of an actor. His mother died early, in 1872, and when his father died four years later, Rott was left without any means of support. He was obliged to suspend his studies and take an office job but was able to resume his education when the Vienna Conservatory remitted the fees for the remainder of his course. In June 1876 he graduated from Bruckner's organ class with distinction, winning the first prize and a medal.

In the meantime Rott had started to compose, and in 1878 he took part in a composers' competition at the Conservatory. Bruckner's pupil Carl Hruby recalls what happened next:

At the end, scornful laughter was heard from the "Marker's chair"--sorry, the examiners' table. Thereupon the normally so timid Bruckner rose and cried the flaming words to the "Markers" down there: "Do not laugh, gentlemen, you will hear great things of this man yet!"

In 1880 things came to a head. On the positive side, Rott completed his *Symphony* and other works, including the *Pastoral Prelude*, composed a String Sextet and began a *Second Symphony*, but when he sought performances for his music he met only with further rebuffs. He played the *Symphony* to Hans Richter twice, without result, and also brought it to Brahms, who together with Eduard Hanslick and the composer Karl Goldmark was responsible for awarding a state scholarship. Rott was turned down once

again. Brahms even doubted that Rott could be the author of the symphony, because "together with such beauty there was also such triviality and nonsense that the former could not stem from Rott". He advised Rott to give up composing altogether.

In the meantime Rott had resigned from his Josefstadt post after being falsely accused of stealing from the church archives. Unable to get work in Austria, he was obliged to accept a post in the Alsatian town of Mulhouse (Mühlhausen), part of the German Reich since 1870. While stopping over in Linz, Rott was disturbed by the sound of knocking on the walls of his hotel room. The next day, back on the train, he pulled a revolver on a man who wanted to light a cigar, claiming that Brahms had loaded the train with dynamite. He was taken off the train at the border station of Simbach, and on 23 October he was admitted to a psychiatric clinic "in a completely confused state". A year later a diagnosis recorded "hallucinatory insanity, persecution mania--recovery no longer to be expected". Ironically, Rott did get his state scholarship, but by that time he had been in a mental hospital for six months.

At first Rott was able to see his friends, but his condition soon deteriorated. In 1882 he attempted suicide, and on 25 June 1884 he died (from either lung cancer or tuberculosis). The "great future" Bruckner had predicted for him was not to be, and instead Rott seemed fated to be a footnote in biographies of Bruckner and Mahler: a talented figure, no doubt, but one who had fallen by the wayside too early to realise whatever potential he may have had.

Rott remained a footnote until 1980, when the musicologist Paul Banks unearthed the manuscript of his Symphony in E in the Music Collection of the Austrian National Library. It immediately became clear that the symphony was a remarkable work, conceived on a large scale, and also a very original one, despite the obvious influence of Wagner.

But what will strike the modern listener most is that there are moments, brief but unmistakable, which look forward to the symphonies of Mahler, specifically Nos 1, 3, 5 and 7. Isolated moments in Rott's slow movement (placed second) anticipate the finale of Mahler's Third Symphony, while the first bars of the main scherzo theme of Mahler's First resemble the opening bars of the main theme of Rott's scherzo. Later in the same movement there are disconcerting pre-echoes of the scherzo of Mahler's Fifth. The wind colloquy at the start of the finale of Rott's Symphony looks forward to the first *Nachtmusik* of Mahler's Seventh Symphony, while the handling of texture later in the movement (and in particular the use of a pedal-point) foreshadows the finale of Mahler's Fifth.

Mahler's "Rott quotations", if one may use the term, are all the more striking because they arise organically from contexts which are entirely different from those in which they appear in

Rott. The resemblances cannot be coincidence; but are they homages, appropriations, or unconscious borrowings? This may have been material which Mahler had absorbed at an early age through his friendship with Rott--and absorbed so completely that it had become a natural part of his musical language. This is all the more likely as Rott's music is otherwise not at all like Mahler's, either in thematic content or in style. Mahler paid the most generous tribute to Rott's memory in a letter to Natalie Bauer-Lechner:

It is completely impossible to estimate what music has lost in him. His First Symphony soars to such heights of genius that it makes him--without exaggeration--the founder of the New Symphony as I understand it.

To complicate matters further, Rott himself shows the influence of the (Germanic) music of his time. Although the author of the liner notes for this CD is too eager to detect resemblances to other composers and read implications into them, one cannot deny that the symphony's opening owes a debt to the Wagner of *Lohengrin* and *Rheingold*. The E major close is almost a quotation from *Die Walküre* (Rott had attended the first Bayreuth Festival in 1876). Bruckner's monumental style also left its mark, while the broad theme of the finale owes something to the First Symphony of Brahms. But in the last analysis, what is most remarkable is the sheer originality and creative vitality of so much of Rott's work. The harmony is rich, the orchestration imaginative. It doesn't all come off; the brass scoring is often too heavy, the triangle is over-used, and the work's form is also far from clear, as though swamped by the wealth of material. The last movement is the longest, the loudest and also the weakest. But here, too, a remark of Mahler's is relevant:

It is true that he [Rott] has not yet fully realised his aims here. It is like someone taking a run for the longest possible throw and not quite hitting the mark. But I know what he was driving at.

The end-result is a work of promise rather than fulfilment. It may not be great music, but it is music by a potentially great composer. No-one can say for sure what Rott would have amounted to. Composers evolve at different times and in different ways. If one compares Rott's Symphony to the music Bruckner completed in his twenty-second year--some settings of *Tantum ergo*, a Prelude for organ, and the *Festlied* for male chorus-- , Rott certainly seems the more advanced and indeed the more promising composer. But one wonders if Bruckner's isolation, which allowed him to mature in his own time, did not protect him from being overwhelmed by the conflicting whirl of stimuli to be found in Rott's Symphony. One should also consider a work completed at about the same time by another 22-year-old: Mahler's *Das klagende Lied*. This may not be entirely mature, but never for one moment does it sound like anybody other than Mahler, even if the openings to the first two sections both look as though they should be indebted to *Siegfried*.

Rott's Symphony was eventually given its first performance by Gerhard Samuel and the Cincinnati Philharmonia in March 1989, and their recording on Hyperion (CDA 66366) remains very recommendable. If anything, Samuel shows greater sensitivity and flexibility than Dennis Russell Davies, and no allowances need to be made for his orchestra, made up of advanced students at Cincinnati University's College-Conservatory of Music. The Hyperion recording is also slightly warmer. Davies, though, gives an excellent reading and provides a bonus in the form of the *Pastoral Prelude*. Completed, like the Symphony, in 1880, the *Prelude* was given its first performance by the present performers in the Musikvereinssaal in Vienna in February 1999. It is a strange work. The atmospheric opening conjures a world of strange beauty, but thereafter the piece loses its way, ending with a long-winded and academic fugue which at one point brings Brahms's *German Requiem* to mind. Nevertheless, Rott's surviving works are few enough.* To his growing number of admirers, each one is precious.

* There is an informative website devoted to Hans Rott, including work-lists and recordings, on www.hans-rott.de

In recent years the lonely Late Romantic Richard Wetz (1875-1935) has also won devotees. Wetz's First Symphony is discussed by Erik Levi in the recent *Perspectives on Anton Bruckner* volume [reviewed in *TBJ*, Vol. 6 No. 2, July 2002], and a recording of his Second Symphony has been reviewed in *TBJ* [Vol. 5 No. 1, March 2001]. The influence of Bruckner's personal style is clearly apparent in Wetz's First Symphony. In his later works this has been fully assimilated into his own musical language. While the Second Symphony, completed in 1919, gives the impression of a composer in retreat from the modern world, the Third (1922) shows that the First World War, and the radical changes in German culture and society that followed, had not passed Wetz by. This is a disturbed and ultimately tragic work in spite of its major-key conclusion. The musical language is broadly post-Wagnerian, but its overwrought chromaticism betrays a deep unease. Bruckner's influence is not overt, except perhaps in the imposing conclusion to the first movement, but his example informs the breadth and dignity of the work as a whole. After the three-movement Second Symphony, Wetz reverts to a four-movement plan. A quirky scherzo provides an effective foil to a desolate slow movement. The Third Symphony is perhaps Wetz's most remarkable achievement. Afterwards he turned to oratorio.

As with his recording of the Second Symphony, Werner Andreas Albert conducts an excellent performance. He provides a bonus with an early (1908) choral piece in which one can recognise the solidly homophonic idiom of some of Bruckner's secular choruses. It is a pity that there is no text or translation, or indeed any discussion of the words--which come from *Diogenes*, a comic fragment by Otto Erich Hartleben, and contrast the abundance of life with the poverty of men's hearts.

DERMOT GAULT

CD ISSUES JULY-OCT 2003 Compiled by Howard Jones & John Wright

Although the odd Arte Nova CD still appears in new issues columns BMG have in fact sold the back catalogue to Oehms. Hence the re-appearance of all the Skrowaczewski recordings. Misprints/errors are not uncommon on CD s and booklets/sleeves. The Hänssler #7 listed below states on the back cover recording date 10/11.4.39 but inside 10/11.5.39. The generally accepted date is 8/9.5.39. One of the best examples appears on the CD s themselves on Living Stage LS4035181 (Bruckner #8/Tchaikovsky #6-Matacic) where it states "Live recording 1967/1673"! Of particular interest below is the Naxos re-issue of the Wildner #9 with finale (Ex Sonarte) at budget price. Also the Harmoncourt #9 with finale fragments and commentary. At last one of the great orchestras has a go at the finale...and it shows!

SYMPHONIES

Sym in F minor-9 Skrowaczewski/Saarbrücken RSO (Saarbrücken 03-01,03-99,06-95,10-99 10-96,10-98,10-96,03-97,09-91,10-93,01-01) OEHMS OC207 All 11 symphonies available separately-OC208/218. Study symphony CD includes Overture in G minor and 'Die Nullte' includes adagio from String Quintet. (36:12 (Ovt 11:43), 44:57 (adagio 15:59), 46:01, 59:02, 55:20, 70:32, 73:23, 56:53, 68:45, 82:24, 61:21)

No. 1 Barenboim/BPO (Berlin 11-96) ELATUS 2564 60436-2 (49:46) plus Helgoland (11:14)
Nos 1 & 9 Haitink/Concertgebouw (Amsterdam 5-72,12-65) PHILIPS 473 886 (46:29,59:34)
plus Te Deum VPO/Bavarian RSO Chr (Vienna 12-88) (23:46)

No. 2 Barenboim/BPO (Berlin 12-97) ELATUS 2564 60437-2 (62:26)

No. 3 Barenboim/BPO (Berlin 12-95) ELATUS 2564 60533-2 (59:36)

No. 5 *Rosbaud/SWFRSO (Baden-Baden 10-53) ARCHIPEL ARPCD0129 (75:46)
Karajan/VPO (Salzburg 8-69) ANDANTE AND2060 (78:30)
plus Te Deum *VPO/Vienna State Opera Choir (07-72) (25:01)
4 CD set including other composers-Salzburg Festival 1964-1979

Nos 5 & 6 Klemperer/VPO/Concertgebouw (Vienna 6-68,Amsterdam 6-61)
LIVING STAGE LS1041 (76:13, 50:39)

No. 6 Klemperer/New Philharmonia (London 11-64) EMI CLASSICS 7243 562621 (54:54)
plus Gluck & Humperdinck overtures

No. 7 *Kobayashi/Czech PO (Prague 04-03) EXTON OVCL-00128 (Hybrid) (66:31)
Barenboim/BPO (Berlin 02-92) ELATUS 2564 60330-2 (70:41)
Jochum/VPO (Vienna 05-39) HÄNSSLER CD94.043 (63:47)
*Giulini/Philharmonia (London 07-82) BBC LEGENDS BBCL4123-2 (61:49)
plus Falla & Mussorgsky

No. 8 Walter/Philharmonic-SO (New York 01-41) MUSIC & ARTS CD-1106 (77:57)
Wand/Gürzenich Orch Cologne (Cologne 10-71) SCRIBENDUM SC007 (79:47)

No. 9 *Harnoncourt/VPO (Salzburg 08-02) RCA RED SEAL 82876 54332-2 (58:54)
includes bonus CD of finale fragments (71:40)
Wildner/Westphalian New PO (Gelsenkirchen 4/5-98) NAXOS 8.555933-34 (82:43)
with reconstructed finale (as per SonArte SP13 refer BJ CD Issues Nov 98-Jan 99)

CHAMBER

String Quintet + Intermezzo Melos Qt/Santiago (1992) HARMONIA MUNDI 1951421 (53:37)

* = new issue

SPECIAL OFFER: Recent Scores of Bruckner's Ninth

In view of the current lively discussion of the Finale of Bruckner's Ninth Symphony, it seemed useful to draw up a checklist of all those scores of the Ninth which have appeared in the new Critical Edition since 1994. Two publications by John A. Phillips are still awaited: a study volume relating to the final movement and a critical text relating to all four movements.

The following publications can be ordered direct from the Musikwissenschaftlicher Verlag Wien [MWV], Dorotheergasse 10, A-1010 Vienna. Tel. +43 1 515 03 43, fax +43 1 515 03 51, e-mail: office@mwv.at
 Until the end of this year, a ten per cent discount is available to TBJ subscribers, who must write "Bruckner Journal Subscriber 10%" on their order. The three Phillips volumes on the Finale comprise a reconstruction of the autograph score, a facsimile edition and a "documentation of the fragment". Benjamin-Gunnar Cohrs has completed a study volume for the second movement, including preliminary sketches; plus his new edition of the first three movements (study score) and his critical report for this edition.

ANTON BRUCKNER, 9. SYMPHONIE, FINALE (UNVOLLENDET), REKONSTRUKTION DER AUTOGRAPH-PARTITUR von John A. Phillips, 1994/1999. Studienpartitur
 ISMN M - 50025 - 211 - 5 * Euros 18.30

ANTON BRUCKNER, 9. SYMPHONIE, FINALE (UNVOLLENDET), FAKSIMILE-AUSGABE von John A. Phillips, 1996
 ISMN M - 50025 - 133 - 0 * Euros 94.--

ANTON BRUCKNER, 9. SYMPHONIE, SCHERZO UND TRIO, STUDIENBAND von Benjamin-Gunnar Cohrs, 1998. Studienpartitur
 ISMN M - 50025 - 182 - 8 * Euros 38.10

ANTON BRUCKNER, 9. SYMPHONIE, FINALE (UNVOLLENDET), DOKUMENTATION DES FRAGMENTS von John A. Phillips, 1999/2002. Partitur
 ISMN M - 50025 - 232 - 0 * Euros 79.80

ANTON BRUCKNER, 9. SYMPHONIE (1.-3. SATZ), KRITISCHE NEUAUSGABE von Benjamin-Gunnar Cohrs, 2000. Studienpartitur
 ISMN M - 50025 - 214 - 6 * Euros 14.75

ANTON BRUCKNER, 9. SYMPHONIE (1.-3. SATZ), KRITISCHE NEUAUSGABE von Benjamin-Gunnar Cohrs, 2001. Kritischer Bericht
 ISMN M - 50025 - 222 - 1 * Euros 32.--

It is standard practice with MWV editions for introductory texts to be published in both German and English translation.

* = full price
 before discount

C O M P E T I T I O N

Which British artist completed a cast-iron "Homage to Anton Bruckner" for Linz in 1977?

Send your answer to TBJ, 2 Rivergreen Close, Bramcote, Nottingham, NG9 3ES, or by e-mail to raymond@cox269.freereserve.co.uk to arrive by 1 December. The winner, to be drawn at random, will receive the Naxos CDs of Bruckner's Ninth Symphony with the unfinished finale in the revised performing version by Phillips, Samale, Cohrs and Mazzuca.

ANTON BRUCKNER

by Wilhelm Furtwängler

A speech made on the occasion of the Festival of the German Bruckner Society in Vienna in 1939

I CLAIM THE RIGHT to say something about Bruckner not as president of the German Bruckner Society but simply as a musician and because Bruckner's works have accompanied me through the whole of my musical life. Bruckner's Ninth Symphony was the first work I conducted--for better or worse--at the age of twenty, and I have had many more opportunities to act as his advocate since.

Even here I shall be speaking to you as a musician. One can try to approach a person like Bruckner from various angles, but all that should concern us is the fate of his music, and the errors and misunderstandings to which it has always been subject.

Bruckner's great art has already become a vital element for Germans today. Perhaps it is contemporary music precisely because it tends towards timelessness. It forces us to jettison our usual historical critical methods which literally weigh down a direct relationship with the arts of the past. This is not to deny that Bruckner was a child of his age. But whereas his two contemporaries, Wagner and Brahms, played a major part in actually shaping their epoch, the one pushing forwards and the other slowing things down, Bruckner stood to one side. What he did was not for his own day; his thinking and his creativity were focused entirely on timeless matters. Thus he became the most misunderstood of the great composers.

Bruckner was altogether different from other masters, down to the external details of his life and creative development. He began at a mature age--an age when other composers already had a life's work behind them. At that stage of life when Schubert and Mozart had already completed their oeuvre, Bruckner was still writing studies in counterpoint. Of course we do know of others who achieved great things as old men; one is tempted to say of Haydn or Verdi that they stayed young to the last. But Bruckner presents the unique case of an artist who realized his own creative potential only at an advanced age. This will come to seem very significant when we consider the nature of his music.

And what a curious and puzzling personality Bruckner was! On the one hand we have these profound works, original and self-assured in every detail, on the other a man of seemingly peasant narrowness, child-like and unsure of himself--typically, all he asked of his Emperor was to protect him from a critic he feared. How can this be reconciled with the maxim of the unity between the man and the artist which every great artist confirms?

The fate of his music corresponds to Bruckner himself: seemingly paradoxical, deviating from the norm. When it first appeared it was challenged and disputed as no other music was, while even later on it never achieved a really decided success. Its appreciation by the audiences of the time was based upon a misunderstanding from the start.

In the great contest between Wagner and Brahms--the contest between dramatic and absolute music--Bruckner was associated with the wrong side, namely Wagner's. Certainly there were reasons for this, but really he was no less of an absolute musician than Brahms was. Subsequently, however, it was the anti-Brahms campaign, reinforced by the activities of "friends" of either party, which determined Bruckner's position in the minds of the public.

To those who, during his lifetime, took upon themselves the thankless task of explaining his music to their contemporaries, staging performance after performance, we can never be grateful enough. Belatedly there is indirect but particularly striking evidence of how difficult the task was, and how great the abyss which once yawned between Bruckner's kind of music and that of the rest of Vienna, a city brought up chiefly on Brahms and Wagner. I am referring to the publication of the original versions of Bruckner's symphonies. Today, over forty years after the Master's death, they have become known through the dedicated work of various people, latterly above all Robert Haas.

Serious and objective minds, musicians like Schalk and Löwe who knew, loved and venerated the Master, patently considered it impossible at the time to present his works to the public in their original form and despaired of making them immediately comprehensible. They tried to build bridges, to mediate; and their arrangements represent such bridges, such acts of mediation. The question of the composer's own views on this, of how far he was involved or merely put up with or even objected to it, is unlikely ever to be resolved. As yet we cannot foresee the future significance of the original versions that are now appearing, but there can be no doubt that the battle for Bruckner's music was really waged and won by means of the early published editions. Nevertheless the original versions are very important and revealing for our understanding of Bruckner's musical language, his style and his sensibility. There are differences both in instrumentation and in the tempi; in both respects there is a greater simplicity, uniformity and regularity in the originals which seems more in line with the Master's sense of spaciousness. Generally one also has the impression of greater organic coherence where the numerous cuts have been opened up again in the original versions, and not only within individual passages (from bar to bar, as it were) but above all with regard to the whole every time. It is just where the cuts were most ruthless--originally the finale of the Fifth Symphony was 122 bars longer--that the greater power, clarity and effectiveness of the original version are beyond question. We have been given an altogether new picture of the most monumental finale in music.

But how curious it is that these different versions exist! With what other musician do we find such a continual reworking of the same compositions? We know that Beethoven worked slowly and laboriously, but once the creative process was finished, so was the composition. With Bruckner, on the other hand, does it not actually seem as though in his heart he never regarded a work as entirely complete? As though it were of the essence of this ever expanding music never, in its efforts to transcend itself, to become quite complete, quite "definitive"?

Comparatively speaking, the development of the pro-Bruckner movement

took an unusual, singular course. Certainly Bruckner's music gradually established itself as more and more conducted, following in the footsteps of Löwe, Schalk and Nikisch, mastered the great and rewarding tasks with which these symphonies presented them. But the printed word also played an important part in promoting a deeper understanding of Bruckner. What I mean by this is not purely biographical writing but the efforts of prominent musicians and scholars to explain Bruckner's art and to give it a theoretical foundation. A whole literature sprang up in order to forge the equipment with which to defend this unworldly music in arguments. It was for this purpose that August Halm introduced his concept of two music cultures, distinguishing between Bruckner's world (which, for Halm, was also that of Bach) and the world of Mozart and Beethoven, i.e. the real Classical composers. Halm's influence was considerable, especially as this quiet, original Swabian musician had a decided talent for expressing things of musical substance in words. Whereas Bruckner's music in his own day had been opposed by those arguing in favour of the Classical composers--pressure meeting with resistance--, so the Classical composers and particularly Beethoven were now, in turn, to be dethroned in the name of Bruckner. In the wake of the activities of Halm and his followers, the view did in fact become widely established that Bruckner had not only equalled Beethoven and carried on his work as a creator of symphonic forms but had actually surpassed him.

One's response to this must be that it is not appropriate to apply Brucknerian standards to Beethoven, or else Beethovenian standards could be applied equally well to Bruckner. Once the idea of two musical cultures has been acknowledged, let us avoid comparing two incomparable composers. This kind of propaganda does not do Bruckner a service. Later on, incidentally, Halm largely revised his earlier stance towards Beethoven in the book on Beethoven that was published in the last years of his life.

All the same there is no denying that the Bruckner movement is well on the way towards securing for him the recognition he had to forgo in his lifetime. Overshooting its target, it has developed into a kind of orthodoxy. This, however, has both a positive and a negative side. The Wagner and Brahms cults, the so-called Wagnerianer and Brahmsianer--necessary though these may have been in their day--have really done nothing but damage in the long run. We already find Goethe complaining about the Germans' unfortunate habit of forever playing off one person against another and racking their brains over who was the greater writer, he or Schiller, instead of being glad to have two such "fellows".

From an objective angle the Wagner versus Brahms conflict was resolved long ago. We know that music drama and absolute music are perfectly capable of co-existing without the one excluding the other. Yet the Wagner and Brahms cults refuse to die out. Somehow the old hostilities are still pursued, and it seems almost as though they were intended to live on through the Brahms-Bruckner conflict, which is derived from them to some extent. Do not misunderstand me: I have nothing against enthusiastic support for an acknowledged master. I much prefer it to a blasé and pseudo-historical scale of relative values. Art is connected to love, and it is true to say that the greater the love, the deeper the perception. But I fail to see why the love of one artistic achievement should rule out the love of another.

In other respects, too, the slogans tell us little about Bruckner.

People may look up to him on religious grounds or see in him an embodiment of the Upper Austrian countryside, and although this may all be right in itself, it will never do justice to the broad reality of his presence. Nor is one saying much about Bruckner by claiming him as a particular illustration of the Germanic musical mind; that claim is equally suited to Brahms. It is worrying to find him--evidently because of the often very tendentious anecdotes in circulation about him--being praised as a naive artist rooted in his childhood faith, who as such may be extremely touching but is not on the whole to be taken quite seriously. We are all acquainted with the jealousy shown by bourgeois mediocracy towards those giants whose greatness cannot be disputed, but whom one likes to belittle for that very reason. Wagner's "bad character", Beethoven's "pathological bitterness", Brahms' "narrow-mindedness", Bruckner's "intellectual inferiority"--all these are part of the same attitude.

But what seems particularly questionable is that Bruckner's originality and his religious faith should be spoken of so admiringly by the very people who have the tiniest amount of faith and originality, namely those metropolitan sceptics and intellectuals with whom Bruckner seems to have been in fashion for a while. No great work of art can be created without the greatest strength of mind and sense of responsibility. The artist who goes into a trance and produces a work exceeding his normal intellectual capabilities has never existed. If Bruckner appears to be a stranger to our world, that is only because he is too little mindful of it and because he is far more at home in another.

Here we see the negative side of the literary streak that is characteristic of the Bruckner movement. This gives rise to a false, mendacious picture of Bruckner only too easily. The true grandeur of the simple and venerable figure of this great artist is in danger of turning into "literature". Does Bruckner call for that?

As an admirer of Bruckner one must face facts, and the fact is that in some way the success of his music has always been limited. We must not imagine that it was the reviews of Herr Hanslick alone which accounted for the initial lack of success. Reviews just do not have the power to do that. One must always remember that it was rather the finest musicians of the period, a whole generation--not only your Bülow and your Brahms (who, as we know, greatly admired Wagner) but also Weingartner, Wüllner and a host of others--who showed no comprehension of Bruckner's music.

And it is still the same today. Whereas Brahms has attained a status hardly short of Wagner's all over the world, Bruckner's influence has been restricted basically to the immediate German-speaking cultural sphere. I myself have conducted Bruckner symphonies in America, England and Italy--everywhere the same lack of understanding. And it seems to me that we cannot expect a radical change in the foreseeable future. In Latin countries especially, audiences constantly talk of Bruckner's formlessness; musicians find fault with the excessive use of the device of sequencing, the stereotyped endings and so on.

It would be going beyond the scope of this talk for me to go more closely into the accusations which can be levelled against Bruckner with real or seeming justification. What does need saying, however--and not only to Germans but to musically minded people everywhere--is that all

these things are ultimately irrelevant. It is not a work's correctness, its lack of defects, which determines its importance--only born critics and philistines hold this belief--, but the strength and magnitude of the musical statement. The polish, the absence of weak points can make a work more accessible and more quickly known internationally but have little bearing on its intrinsic value.

I recall an enquiry that was launched over twenty years ago as to which was the most important work in the world's entire musical literature. The question was answered by a carefully selected international panel, and they agreed upon--not, say, the St Matthew Passion, the Ninth Symphony or the Meistersinger but--the opera Carmen. This was not a random choice. Where elegance and perfection, where something well made is the main requirement, Carmen deserves to be singled out. But there are also other criteria which are more appropriate to us Germans in particular.

Even allowing for all the real or imagined shortcomings of Bruckner's works, what remains is of such power and magnitude as to make up for these shortcomings a hundred times over, and indeed to render this music's victory all the greater. Nobody who has ever truly experienced the hallowedness, the depth and the purity of this musical language can escape it. Even the shortcomings appear, if one immerses oneself in Bruckner's works, somehow necessary, somehow to belong there. Bruckner is one of those very rare geniuses in the whole of European history whose preordained fate it was to make the preternatural a reality, to draw the divine down by force into our human world. Whether in a battle between demons or in sounds of blissful transfiguration, this man's entire thinking and searching was basically focused on the divinity within and above him. He was not a musician at all. This musician was really descended from the German mystics like Meister Eckhart, Jakob Boehme and so on. Is it surprising that he was always a stranger in this world, which he faced uncomprehendingly, because he was in the deeper sense disinterested? Bruckner knew other and better things. And is it, then, not truly a matter of indifference whether such a genius--like Boehme--is a cobbler or an Austrian cantor?

Viewed in the context of their surroundings, artists of Bruckner's type look like erratic blocks, like reminders of a greater, bygone age. They seem to be less closely bound up with their environment and its historical limitations than others, less dependent on it and less explicable in terms of it. That accounts for the incomprehension with which they are always sure to meet during their lifetime. But precisely for that reason they force every one of us into some kind of response. One can only confront them directly, as someone living now, and look them straight in the eye, or else walk straight past them. They expect and indeed demand of the listener that total surrender and rapture which does, to be sure, bring marvellous rewards with it.

The human race has no idea what it means for an artist of this type to follow such a destiny. He is truly bearing his crown of thorns. But it behoves us to remember in humility and gratitude that divine Providence has bestowed upon us and our nation such mediators, such heralds on our behalf.

* *
*

Let us now go on to ask how an artist like Bruckner can assist us in our own progress and what he means to our futures. At the same time we will be asking not least a question about ourselves.

Biologically speaking, as I have already suggested, Bruckner presents a peculiar mixture: a peasant and child of the people on the one hand and a sensitive artist receptive to all the most sublime ecstasies on the other. This combination of the most robust, primitive qualities with intense spirituality is not uncommon among German-speaking composers. In this respect Bruckner has forerunners in Haydn, Beethoven, Schubert and Brahms--although it may appear that in his case the down-to-earth streak is often even more naive and direct, the spiritual element even more sublime and other-worldly. Nowadays it is often said that such a combination is impossible, that a highly subtle mind and peasant-like simplicity are contradictions. But this is not so. Experience shows that the most fertile geniuses unite these features particularly often, and this is especially true of musicians. At all events this has some connection with the peculiar bent of Bruckner's genius and his instinctive tendency towards simple grandeur, monumentality, the universal validity of the statement.

Bruckner is heir to all the artistic resources of High Romanticism. He stands in the middle of an era in which the world of sound was already dissolving into individual stimuli and fragmented sensations. He does not hesitate to use the devices of his time wherever and however he finds them; he by no means avoids them--and yet he remains the person he is. He alone of his contemporaries seems capable of subordinating to his own aims a musical world and harmonic language which Richard Wagner created for quite different purposes. He alone can wear Siegfried's ring, the downfall of everyone else, without being destroyed by its curse. Hence he became the great man born out of season that, even today, he still is, the one who nevertheless touches upon the age's deepest need. And that is a universality of artistic expression going beyond the mere whims of genius and personal preference, the binding statement to which Bruckner commits himself no less than his great fellow-sufferer Brahms, no less than his great predecessors. This is the point where his destiny appears to be linked to ours, and our destiny to him.

Let us make no mistake: the striving after what, for want of a better term, I call the "universally valid"--this striving has now become rare. Theorists everywhere may have been calling for general intelligibility, for "art for the people", etc., but that is not the same thing. Rather, it is evidence of the extent to which the modern artist has lost touch on the deeper level with anything to do with "the people".

For one must realize that "universal validity" and "general intelligibility"--as I shall put it--are two different things, as distinct as a Beethoven melody and an international hit tune. General intelligibility, or intelligibility on the level of general banality, accords very well with the most extreme individualism and indeed belongs to it like two sides of the same coin. Even an artist entirely wrapped up with his own irresponsible self is still in some way a member of a community. It is just that this community no longer provides him with a task and a purpose, a sense of exaltation and of deliverance, and that he is no longer productive through it and with it. So he abandons it to

banality and convention. It is not the agreement with society in itself that matters, but the terms on which it is achieved. The striving for universal validity, on the other hand, aims at a real agreement of minds. And that is the sign of a great artist.

Let me give you an example. If we look at the historical evidence, we find that this universal validity was prevalent in the periods of early, naive art far more than in later periods. The more evolution advances, and the more sophisticated the artistic ideas and techniques, the more rare this universality will become. And gradually the paradoxical situation arises that it is no longer the artist who comes from and stands for the mass of humanity, no longer the "simple soul" honouring the tastes of his day to whom it is given to make the great and simple, universally valid statement, but only the great and original genius. In periods that have lost their innocence--and that applies above all to our own period--only the hardest spirit can penetrate beyond the riot of received and merely acquired ideas. Complex works have become the convention of the age. Only the greatest artists do not become bogged down in this convention and fight their way through to the simple statement. A particular kind of simple statement, to be sure, with which humanity is given its soul back.

Thus the idea of the creative "genius" that was first conceived in the 18th century takes on a special resonance for latecomers like ourselves. The man of genius has become a necessity for us; he enables us to find ourselves.

It is all the more important to stress this because there is no denying that the very notion of "genius" has become highly suspect today. There is a good reason for this. There was bound to be resistance to a situation where many people depended on the insights of a few--not on the part of ordinary people or, in a narrower context, the "audience", for this has always been a natural medium for any veneration, any cult of genius. No, the resistance comes from those who are directly involved in the world of the arts, and especially the mediocre artist. But if the combined efforts of the artists, theorists, historians and the rest have still not succeeded in unseating genius, this is basically just a sign--one of the few signs--that the arts are still a real necessity for us.

Perhaps it would be worth investigating more closely why and how it was in the twilight of the Rococo period that the "genius" appeared, was fated to appear. The idea developed in close association with that other concept which the age of Goethe gave us and which more or less dominated the entire 19th century: the concept of the "Classical". Today, this too has been thoroughly discredited. I mean the term as Goethe defined it, in the sense of a perfection, of something altogether exemplary, an "ideal" which presupposes the cultivation of firm value judgements, whereby we say that this and this alone is good and right and best. And by making such judgements, one is involuntarily bearing witness to oneself.

It is becoming clear that not only such ideas as "genius" and "Classical" but also what I have called the "universally valid" in the arts are intimately related and have a common root. They are all unfashionable for the same reason. A major cause of this change in the situation was the "historical" outlook which evolved together with Romanticism. For Classicism--which in my present use of the word has

nothing to do with Ancient Greece, and which embraces Beethoven and Kleist as much as Goethe and Schiller--is emphatically unhistorical, indeed consciously and essentially anti-historical.

Now there can be no doubt that the ability to interpret artistic manifestations from their historical determinants is what most distinguishes our own period from earlier ages, and even from the 19th century. Perhaps we would not be wrong in describing a capacity for historical thinking as the greatest intellectual achievement of the age. Yet at the same time precisely this type of thought is turning out to be a positively treacherous gift for modern man to pursue.

Those who set store in life by immediacy and innocence have already pointed out often enough that by seeing something as being historically determined, we are ruining our own, hitherto unconditional relationship to it. If we view manifestations of the age primarily in relation to their surroundings, their relationship to ourselves will have to come second, and we will be depriving ourselves of a chance to respond directly. Instead of actively living our lives and making value judgements, we will suddenly turn into bystanders, into mere spectators. Spectators of life with infinitely broader horizons, admittedly, but living infinitely less intensely.

Whenever a new work of art is produced, it has to be classified and registered before anything else. Whether it is large or small, old or new, our first impulse is to decide where to "place" it. The question of what a work or a person means within a historical context is more important than what they mean for us, for those who are alive today. Does not this kind of outlook, when taken to extremes, not lead us into evading our obligation to offer a response, a judgement of our own? Indeed, is this outlook not already pervading our whole thinking and feeling so much that--and this seems a downright perverse consequence--we are no longer daring to be ourselves and are seriously beginning to doubt ourselves?

This state of affairs, I assure you, is the only one which, historically considered, has never existed before in the course of the ages. It amounts to saying that nothing is left which is truly decisive and binding for modern man, which really expresses him, by and within which he recognizes himself. He no longer encounters the language of his destiny in the arts.

Once they have reached this stage, however, the arts have become inherently superfluous. Their time is over. They have become once and for all a matter of breeding and luxury--a breeding which is a luxury because it might just as well be dispensed with.

The whole process is already so far advanced that it was inevitable that we should start to weave theories around this as well. Never before was there as much talk of the community and community art as there is today. The only thing that we fail to agree on is how to achieve such an art. But absolutely everything depends upon that.

To go into this subject in more detail now would take us too far. Everything at the moment obviously remains mere theory. Musicians, whether creators or performers, are endeavouring--sometimes rather furtively and shamefacedly--to continue along the paths they began to

follow thirty years ago. Apparently they are not yet able to draw practical conclusions from their theoretical perceptions of the present. And this is equally true of the state of public opinion, especially in the big cities, which is unaffected by this constant talk of objectivity, community art and the like, and goes on indulging in unbridled individualism and tawdry hero-worship.

Fundamentally, however, the following also needs to be said. Conscious willing and the search for a supra-individual style do not of themselves indicate a universal validity of expression, for such efforts are undertaken largely by the intellect, leaving untouched that vital sphere where art truly originates. Genuine universality, on the other hand, has to do with the whole man. The inevitable result of narrowly intellectual endeavours is that the vital sphere does not figure sufficiently in the artist's urge to communicate and hence ceases to be the source and origin of art and, as I have already said, lapses into banality. This gives rise to an unbridgeable gap which was never quite there before today: the gap between serious and light music, the one expressing an only too troublous existence, the other an only too frivolous pleasure.

Genuine universality, I repeat, can exist only where the higher and lower faculties are not irreconcilable opposites, where the nobility of the divine spark is felt at the humblest popular level, where even at his loftiest and most sublime the artist never loses his footing on the native soil of his beloved earth.

And this--to return to our starting point--is the case with Anton Bruckner. It is for this that we love him. There is not one note in his music, a music ranging over the whole gamut of human sensations, which is not genuinely and directly connected with timeless concerns. He has proved to us that even modern man can aspire to universality in the higher sense and that a striving for simplicity is still possible, as too are purity, grandeur and strength of expression.

Ladies and gentlemen! This evening began with music, opened by my dear friend Wilhelm Kempff with the sounds of Johann Sebastian Bach. I shall now hand over to his true pupil and successor, the composer to whom these remarks were mainly devoted. Let the Adagio from Bruckner's Quintet transport you into what is actually the great Master's celestial homeland, into the joyousness of another world which is there for us today, tomorrow and for evermore, and which Goethe paraphrases so neatly in the lines:

Frohe Zeiten zu gewahren
Wird der Erdkreis nimmer müde--
Schon seit vielen tausend Jahren
Spricht der Himmelsbogen "Friede"!

Joyful times conferred by
Earth's orb will never cease--
For countless years already
Rainbows have been saying Peace!

The above is the revised text of a translation made by me for the September 1974 issue of Music and Musicians. The translation was based on Wilhelm Furtwängler, Johannes Brahms/Anton Bruckner, Reclam: Stuttgart 1952, and published with the kind permission of Elisabeth Furtwängler.

Confessions of a Discographer

by JOHN BERKY

<http://home.comcast.net/~jberky/BSVD.htm>

I STARTED OUT on this project in 2001. My interest in the music of Anton Bruckner dates back over thirty years, but that interest was rekindled with my introduction to a group of Bruckner scholars/enthusiasts who correspond via e-mail. At the time Lani Spahr, one of these enthusiasts and a member of the performing ensemble, Tafelmusik, was working on a Bruckner discography that was to help clarify which performing version was being used. At first, I used Lani's discography to help fill in some holes in my collection. At that time I didn't have the intention of attempting to obtain every performance listed, but I was always looking for Lani's updates. Unfortunately, Lani's interest in the project was waning and his lack of updates was beginning to make the task of such an update a larger and larger project. One day, in answer to one of my many queries, Lani suggested that I was the person best suited to continue the project. I think my "gulp" was audible to my neighbors, but it did make sense, so - thinking I knew what I was getting into - I took the plunge.

In the meantime, my Brucknerian acquisitions continued. At first, I wanted every conductor listed in the discography to be represented in my collection. Then it gradually grew to every available symphony by every conductor that was listed in the discography. Eventually, the inevitable happened, and I resigned myself to every performance by every conductor listed in the discography. (I should have known early on that my compulsive collecting style would eventually win out.) To say that I "resigned myself" to this task may be misleading. This is not a slowing down process but a major challenge. First of all, many of these recordings were long out of print. While many of the pioneering recordings of the 1920s, 1930s and the wartime recordings of the 1940s always seemed to stay in the catalog, many of the recordings made in the 1950s had long since come and gone. Thanks to the help of some Bruckner collectors, many of these were borrowed, and cleaned-up copies were transferred to compact disc.

Next, I had to crack the Japanese CD market. Japan's CD market is amazing. There is a zealotry to Japanese music lovers that is a marvel, and the CD manufacturers in Japan have geared themselves up to service their needs quite well. Unlike the United States market where everything is geared to mass sales, the Japanese manufacturers have perfected the concept of target marketing. They know the demand may be small, but within that small group the demand is high. So the releases are made in

Confessions of a Discographer

small runs, the prices are set rather high, but the CDs are sold and the margins allow for a profit. For this reason, the Japanese CD market is filled with recordings that would never be released in the United States. For one, there are the re-issues of past performers. The Japanese love these things and complete retrospectives of artist's recordings are common in Japan. Then there is the coverage of their local artists; and with Bruckner being a popular composer in Japan, there are many domestic performances available as well. When someone reaches legendary status in Japan, there is nothing the Japanese won't do to honor that person. The perfect case in point is the conductor Takashi Asahina. Asahina, who died in 2001 at the age of 93, was a revered interpreter of Bruckner. He recorded his first cycle of Bruckner symphonies in the 1970s with the Osaka Philharmonic. He recorded a second cycle with various Japanese orchestras in the 1980s and returned to the Osaka Philharmonic in the 1990s for his third recorded cycle. In between and since, he recorded literally dozens of individual performances on a variety of Japanese CD labels - none of which, I should belatedly mention, has any formal export agreement with Western Europe and the United States. Towards the end of his career, every Bruckner performance Asahina gave was recorded and released on CD. At last count there are 65 Asahina Bruckner recordings, and more are undoubtedly on the way. Collecting the Asahina recordings is a test of one's resolve. It is also a source of much self-doubt. Since I am a relatively normal person in most other aspects of my life, you can imagine the internal questioning that was going on as I pursued these recordings. Just what is the reason to have all of these? There really isn't a good answer, but telling myself that it is a relatively harmless neurosis seems to be a good enough answer for now.

Then, there are those elusive, mysterious Japanese pirate CDs with names ranging from the evocative "Bells of Saint Florian" to the more bizarre "Rare Moth" and "Lucky Ball". Little by little, with the help of some colleagues both in the United States and in Japan, those CDs were gathered. As one can imagine, there is a nasty underside to this Brucknerian black market. For one, these things are not cheap. Secondly, it is not easy to find out that they exist, and when you do, obtaining them is no small feat. Further, the whole assumption that you are getting what it says must come into question. Some of these misrepresentations can be easily unmasked. One runs into wrong dates, wrong orchestras and, yes, even wrong conductors! At first, there seemed to be some honor among these pirates. But alas, the inevitable has happened and every time a new pirate recording comes in, a lot of comparisons have to be made. Naturally these pirates love to steal from each other, so multiple copies of the same performance (often misdated) frequently appear. Buying these products is becoming financially risky.

Confessions of a Discographer

Japan certainly has an active commercial CD market, but they don't corner the market with these spurious CDs. The next country most notorious for pirate activity is Italy. Here, such labels as Melodram, Living Stage, Urania (not to be confused with the Urania of LP days), Classico d'Oro, etc. are having a field day with historic performances. These companies are content to work with material that is usually outside of copyright, but it makes for a constant stream of re-issues of the same material. They are also not above putting out performances that are off-pitch, extensively altered sonically or supplied with wrong dates and performers. The "best" example is the two-CD set of "Karajan" performances released by ANF Classics. The Symphony No. 4 turns out to be a performance conducted by Kurt Sanderling and Symphony No. 9 is a Jascha Horenstein performance taped off the BBC. Urania recently released a Hans Rosbaud performance of the Bruckner Symphony No. 8 where a large chunk of the Adagio was inexplicably edited out [see *TBJ*, March 2003, p.31]. The producer protested that the performance was as originally recorded, but the radio archive recording proves otherwise.

The name Alfred Scholz may be familiar to some record collectors for his recordings of light classics. His activities as a concert producer have left a nightmare for discographers. In the early 1970s Scholz brought together a pick-up orchestra made up primarily of musicians from the Czech Philharmonic for a series of recordings. Scholz christened the orchestra the South German Philharmonic and proceeded to record a large quantity of standard repertoire, including several Bruckner symphonies. It is known that he conducted a few of these recordings, but he also used other conductors - we just don't know who. Scholz subsequently licensed these recordings to any company looking to put out inexpensive classical recordings for the mass market. While the orchestra's name usually stayed the same, the conductor's did not. Names such as Alberto Lizzio, Cesare Cantieri, Denis Zsoltay suddenly appeared, but so did real conductor's names such as Hans Zanotelli and Scholz's teacher, Hans Swarowsky. The result is total confusion. But it gets worse: the Bruckner Symphony No. 2 is available in two versions, one with the scherzo cut. The false name of Denis Zsoltay is attached to several different performances of the same work, and Symphony No. 9 has never been issued with the first movement. This recording of the three-movement, unfinished Ninth Symphony has only been released (on LP and CD) with movement 3, followed by movement 2, followed by movement 3 again. Lengthy efforts to locate the missing movement have proven fruitless since nobody seems to know who conducted it. The issue of pseudonyms is dealt with in more detail within the discography and in my essay *Pseudonyms*.

When dealing with mass-market CDs, errors are bound to happen, but pity the poor person who buys the Adventure Classic CD of the

Confessions of a Discographer

Bruckner Symphony No. 6. Depending on their knowledge of the composer, they may or may not know that what they are actually hearing is his early Symphony in D Minor. Another, more subtle example is the Decca Eloquence CD of the Symphony No. 8 conducted by Georg Solti. The cover states that the recording is with the Chicago Symphony Orchestra, but in fact the CD contains Solti's earlier recording with the Vienna Philharmonic. At the time of this writing [April 2003], Decca was working on correcting the CD. Another area that pushes one to the boundaries of discographic completism is the realm of student orchestras. Even before the advent of the CD, Bruckner was a favorite composer for some youth ensembles. Older LPs by these ensembles are particularly hard to track down. In fact, the ONE recorded performance of Bruckner that I have not been able to track down is one of these. It is Bernhard Kontarsky conducting the Junge Süddeutsche Philharmonie in the Bruckner Symphony No. 7. It dates from the 1970s. With the ease of CD production, these recordings are showing up in increasing numbers. Again, the challenge here is finding out that they exist.

As I worked my way through to my ultimate goal of locating a copy of every performance listed in the discography, I began to encounter the economic principle of "the margin of diminishing returns". In more layman terms, this is the principle that the last are the hardest to get. Let me give you my best example, which brings up another whole area of CD production. In recent years, symphony orchestras have been producing their own CDs. Some sell them to the general public, but some are making limited-edition runs that they offer to patrons. A good example of the latter is the Bruckner Symphony No. 8 conducted by Günter Herbig that was produced for the Friends of the Orchestre de la Suisse Romande. In searching a Japanese website, I discovered a Gerd Albrecht Bruckner Fourth other than his Canyon CD release. By the numbering it appeared to be an Exton (Octavia of Japan) release, but I could not find this performance on their website. I had a friend do some digging around, and it was determined that the orchestra would send the CD to a season subscriber. This was about 230 dollars but we went ahead with the request. The orchestra responded that the CD was actually for subscribers who *renewed* their subscription. Suddenly we were looking at 460 dollars and a year of waiting, at which time the orchestra would make no guarantee that the recording would still be available. For the sake of the discography, the orchestra eventually sent a copy for a single year's subscription.

The completeness of my discography is the result of a world-wide effort. Many people offer me their time and information. In turn, I attempt to share commercially unavailable recordings with them to increase their knowledge and enjoyment of Bruckner's music.

NOT ALL CHANGE IS PROGRESS!
by Arthur Butterworth

In my early youth I was always struck with the sound of the orchestra: the fiery, brazen horns which struck so romantic a note, especially in Berlioz. There was always a faint frisson of excitement because it was known that the horns, those most intractable of instruments, were liable to split notes. This somehow added to the verve of the performances. The players did not play for safety; they played for exhilaration and joie de vivre. It was all wonderfully exciting. I just longed to play in a large orchestra, little knowing that a few years later, the war being over, that is what in fact I would do.

Coming home on leave from the army before being demobilised, probably early in 1946, I chanced to go to a concert in Manchester, given by a visiting American orchestra on its first post-war tour of Britain. I could not quite make out why it sounded so different from the Hallé of pre-war years. Lively and energetic though the playing was, it all sounded rather slick, yet curiously lack-lustre too, especially the wind playing and certainly the horn playing. What was different was that traditional "French horns" of narrow bore had been replaced by wide-bored instruments on the German pattern: the so-called double horns--much safer to play, but far less poetic and lacking the romantic character of the earlier instruments. The other brass had changed over to larger-bored instruments as well. The ravishing sound of the wooden flutes had been replaced by the steely-bright sound of metal ones. The characteristic French bassoon had given way to those of Heckel type, and string players began to rely on metal as opposed to gut strings.

Within a comparatively short time there came about a virtual sea-change in the sound of orchestras in this country as we copied the German and American style. The technical perfection demanded by the modern recording industry means that players now play for safety and use the most up-to-date and reliable instruments, and who can blame them? Whereas at one time a live performance was evanescent, disappearing into thin air, flaws and human failings soon forgotten, the modern recorded performance exists into perpetuity as an indictment of the players' failings. Slick, polished and flawless though modern orchestral playing world-wide has become, often there is missing a sense of poetry. Everything depends on the quality of tone produced by the individual artist. There seems to be a growing sameness about so many players of the younger generation, aided and abetted by jet-setting conductors who often lack imagination and the qualities of insight and interpretation that make music sound human.

Certainly such composers as Stravinsky, Prokofiev, Hindemith, Walton, Copland and those who have arisen since 1945 perhaps expect a chromium-plated sound. But a vast amount of music--not necessarily just that of early 20th-century composers and their forebears--still cries out for more human sounds. Instead of the ubiquitous orchestral super-market we hear so predictably in almost all the concert halls, whether it be Chicago, Prague, Paris, London, Tokyo, Stockholm or Helsinki, it would be fascinating to hear characteristics of a local orchestra such as are still heard from the Vienna Philharmonic.

The New Queen's Hall Orchestra is especially mindful of this situation. Its specific purpose is to recapture that luscious but elusive quality which is the essence of musical style at the turn of the 20th century: the sound that the later classical and romantic composers of the 19th century had in mind when they were inspired to write for orchestra.

Born and trained in Manchester, Arthur Butterworth MBE was a trumpeter in the Hallé orchestra between 1955-61 and conducted the Huddersfield Philharmonic from 1964. As well as five symphonies, his works include concertos for the organ, violin, viola, and cello. In 1999 a recording of his First Symphony was released on Classico CLASSCD 274. His Fifth Symphony had its premiere by the BBC Philharmonic on 22 October this year.

Bruckner's Ninth and the New Queen's Hall Orchestra: a Proposal
by Benjamin-Gunnar Cohrs

PROFOUND musical knowledge, when wrongly labelled as "musicology", often serves as a poor excuse for performers to ignore research in music and performing practice, simply because those performers regard themselves as "musicians" rather than "musicologists". It is my strong conviction that performing musicians need to be informed about what they are doing, and why. Even some big names don't care to be informed about performing practice at all, and the illustrious world of classical music offers far too many opportunities for brilliant impostors. What is often lacking is the *human* quality of performed music, as much as some knowledge of how a piece was not only crafted but also experienced by its composer. For me, as a music researcher *and* musician, it is essential to overcome the great and deep abyss between MUSIC and OLOGY with a view not only to achieving a better understanding of music and how it was intended to be performed, but also to recovering its real humanity and spirit in live performance.

A concert production, a CD or DVD of the newly edited and completed Ninth Symphony by Bruckner would be a perfect example of this aim--and the New Queen's Hall Orchestra would be ideally suited to playing the work on instruments from the period of its composition. In modern times there has never been a performance of the Ninth on suitable period instruments. Nor has there been a recording which includes the *Critical New Edition* of Movements 1 to 3 plus the *Performing Version* of the Finale as well as the 'Documentation of the Fragment': an edition of the Manuscript for performance made by John A. Phillips and including a spoken commentary.

The proposed concert programme would offer the completed Ninth in a reliable edition under the direction of the present writer. A separate workshop, lasting about an hour, would serve as a concert introduction as well as a presentation of the Fragment of the Finale. Both together would form a unique "Bruckner Adventure", allowing within one day a comparison of what survives from Bruckner's Finale and what has been added to it so as to make the movement a performable whole. The audience would gain some insight into Bruckner's intentions through both explanation and direct musical experience. The presentation of Bruckner's two earlier Trios, along with the various versions of the beginning of the Finale, would offer exciting glimpses into Bruckner's own "workshop" as a composer.

On a CD, the 'Documentation' could have various indices referring to the numbered score folios by Bruckner and linked to the published score. We might also insert various indices in the performing version itself at the same points to allow a direct comparison to be made between manuscript and completion. The entire venture would also lend itself to an interesting DVD documentation.

The "Bruckner Adventure" would require an orchestra of circa 80 players, several rehearsals, interested partners such as concert halls, a record company and, most of all, strong support from Bruckner lovers in Britain!

.....
Editor's Note: The New Queen's Hall Orchestra has received no State funding in recent years--ever since a sympathetic member of the Arts Council was "moved sideways". If you wish to discuss a sponsorship offer, perhaps from your business or company, please contact John Boyden, Trees, Ockham Road South, East Horsley, Surrey, KT24 6QE (tel. 01483 281300) or john.boyden@nqho.com

L E T T E R S

From ROGER HUMPHRIES (Darlington, County Durham):

Congratulations on a fascinating issue (Vol. 7, No. 2) and, in particular, the pieces on the unfinished finale to the Ninth Symphony. Like many other non-expert admirers of Bruckner's music, I'm enormously grateful to the various 'completers' for the opportunity to glimpse, however imperfectly, what this symphony might have been like, had Bruckner lived to finish it. I am content here to put to one side the caveats Morten Solvik mentions, in exchange for the opportunity to form a better impression of Bruckner's intentions than the one usually suggested by BBC Radio 3 and concert organisers--which is that the first three movements stand satisfactorily on their own. Indeed they do, but the close of the Adagio is plainly not Bruckner's last word.

For me, one of the most remarkable features of the Finale is how dependent the music is on that curious dotted rhythm which seems to pervade so much of the movement, almost obsessively. This rhythm is not uncommon in Bruckner and is a significant aspect of the Eighth, but I wonder whether other readers have registered any special resonances between the Finale of No. 9 and the first movement of No. 1? I'm thinking particularly of the kind of figures found in Bars 3 and 47 of the Finale (ed. Phillips) and the stolid opening march theme of No. 1 and its elaborations. We know that Bruckner was engaged in a prolonged bout of hectic revision during the composition of No. 9, during which he produced the 'Vienna' version of the First Symphony in 1891--in a state of mind Robert Simpson calls 'disturbed'. Is it possible that Bruckner, in his final musical testament, might have been consciously harking back to his Linz days and his first 'official' symphony, the 'cheeky little minx'?

From JUAN I. CAHIS (Santiago de Chile):

First, I want to congratulate you on your excellent Journal. It is really a joy to read each of its issues. Here in Santiago we are not far from Bruckner symphony performances. Normally one or two will be performed in each season of the two professional Symphony Orchestras we have in the city.

I want to make some comments regarding the article by Jacques Roelands about the Ninth's Finale. First of all, there is one additional performing version of the Finale based on the manuscript microfilms or photocopies. I am referring to the version completed by Dr Nors S. Josephson (Fullerton, California, 1992). The only performance of this version was in the Hot Springs Music Festival, Arkansas, some six years ago, and apparently it wasn't recorded. I think that it would be very interesting to hear it.

I wonder whether it is not preferable, for an Editor of the Finale, to insert some bridging passages of his own in some cases, rather than use earlier sketches whose survival in Bruckner's definitive score is not guaranteed? For example, I have always been disturbed by the eightfold repetition of the same motif in the excellent S/M/P/C score that Mr Roelands describes on page 17 of the last Bruckner Journal. Would Bruckner have kept

this strange repetition in his definitive score? I doubt it. Maybe a smooth and short transition such as Carragan made is a better solution, even if it is not by Bruckner.

The same can be said regarding Mr Roelands' comments on page 24 after referring to Musical Example 3. It seems to me that Carragan inserted a passage of 48 bars of his own there because he suspected that not only one bifolio is lost but two. I don't know his reasoning, but what seems to me very logical is to insert a passage with the reprise of subjects whose recapitulation doesn't appear in other bifolios, although it would have seemed logical for Bruckner to recapitulate them. And this is probably the right place. Of course we will never know what Bruckner had in mind unless the missing bifolios reappear, but for me the important thing is whether or not the added bars are precisely in Bruckner's style.

On page 26, Mr Roelands says that there are two possibilities for the missing Coda: "First, a simple short coda, not pretending to imitate Bruckner, just to have a close. Second, a coda which isn't a Bruckner pastiche [????] either, but a modern comment on what precedes it." Well, I wouldn't describe as pastiche the excellent codas and other material that the Editors of the existing Performing Versions have composed to fill the gaps in the manuscript. They are compositions, in Bruckner's style, of the highest order, and the authors deserve high praise for their work. Just as I would not describe the "Lacrymosa" of Mozart's Requiem as a "pastiche composed by Süßmayr in Mozart's style", I don't think that this term applies to the aforementioned material in the orchestrations of Bruckner's Finale.

But there is another possibility not mentioned by Mr Roelands. This is to make a transition from the end of the last bifolio to the beginning of Bruckner's "Te Deum"--and surprisingly, John Phillips has done this! He said that he did it purely as an academic piece, and that it has never been performed, but maybe we could give it a try?

Finally, I want to refer to one of the wisest sentences that I have read about the Ninth's Finale. On page 34 of the last Bruckner Journal, Morten Solvik says: "But the considerably advanced state of the drafts and sketches suggests a different answer: that Bruckner was breaking new ground --indeed, that the radical nature of his vision will require us to consider the entire work anew. For his Ninth Symphony with this finale is not the Ninth Symphony we thought we knew." And that is the pure truth. I have heard many recordings of the completed Ninth, in my own home and in friends' houses, and in the majority of cases I heard the performance of a "three-movement Symphony with an added Finale". But in a very few cases, such as the performances conducted by Benjamin-Gunnar Cohrs, or on an LP recording of the first European performance of the completed Ninth (Carragan edition), conducted in Utrecht by Hubert Soudant, I heard a completely new Symphony of gigantic dimensions, with a Finale which fits in so well with the first three movements that it does not matter whose performing version the conductor is using. Simply all are superb.

We need a new generation of conductors who are prepared to take the necessary time (years?) to study this new four-movement Symphony from Bruckner's last years. And this Symphony will become popular only after that goal has been reached.

[Reply from Jacques Roelands overleaf]

JACQUES ROELANDS replies:

Juan I. Cahis touches on a basic point regarding the use of sketches in a performing version. In many cases Bruckner's final version of a passage stays close to the initial sketches, as is the case with the exposition of the three thematic groups in the Finale of the Ninth Symphony. There is continuity in the composition process, but of course differences will also arise. Here I shall say something about using or not using sketches in some of the problematic passages.

In the Gesangsperiode the continuity can be followed until the last known bifolios. The continuity draft "F#D", however, can only be made part of the process in an artificial manner, simply because of the lack of manuscript material for the composition phase assumed to be the latest. In this case I choose not to use the late sketch, but to reconstruct the passage in its older state. Then a 'smooth and short transition' as proposed by Mr Cahis is not necessary. Nevertheless, I too prefer Carragan's transition to S/M/P/C's speculation. --The eightfold repetition, as I tried to explain, is a result of being forced to use continuity draft "F#D"; it is not something that Bruckner wrote and perhaps would have changed later. The same applies to the added repetition at the start of the Gesangsperiode.

At the beginning of the 2nd part we don't have complete bifolios for the first gap. In my opinion, more of Bruckner's latest revisions are preserved by using those sketches which bear the late date 11. Aug. [1896] and/or which can be integrated in the performing version than by just composing a new passage. There are no sketches for the second lacuna, but it is clear what material must be used here for a 'bridging passage'.

For the gap in the fugue, sketches for the first nine bars cannot be used; those for the last seven bars can be, because they lead in a logical way to the following bifolio.

Regarding the passage at the end of the Gesangsperiode recapitulation, Mr Cahis is wrong about the possibility that two bifolios are lost. We do have Bg. 26F/"27" and 28E/"29"; only [27/"28"] is lost here. Fortunately we do have a sketch which can be integrated and worked out, as I did in Musical Example 3, and which doesn't require supplementations from other passages in the Finale. The overall plan of the Finale, in my opinion, is very simple and monumental (not as difficult to grasp as in the Finale of the Eighth Symphony). We shouldn't make it more complicated without good reason in the form of manuscript indications--which we don't have. All three thematic groups of the movement have their place in the development and recapitulation, which are integrated as 2. Teil in accordance with Bruckner's advanced conception of sonata form.

So each case is different and requires its own particular solution. Any overall theory loses its worth when one really studies Bruckner's manuscript material. I have tried to do my best by it and to minimize my interference.

About the coda and the term 'pastiche' I would like to say that I use this term in a neutral way. It just means 'writing in the style of', and in this sense supplementations of the real lacunae are also pastiches. (Robert Simpson in the second edition of The Essence of Bruckner calls finishing the piece 'a matter of pastiche'.) --With regard to the coda, we would be better advised to acknowledge that there is no coda than to

act as though we could reconstruct Bruckner's, as Samale *et al.* do to some extent. William Carragan writes (Google Discussion Group, 17.12.1998): 'Those parts of the music of the completed Finale which were supported by Bruckner's sketches were often not fully orchestrated, and for those measures, what I have provided is an arrangement. And my coda is more than an arrangement; most of it is simply my composition based on Bruckner's ideas. The same is true of the score produced by Samale *et al.*' Whether the coda in a performing version seems satisfying or not is very much a question of taste. Perhaps everyone has his own Bruckner.

To play the "Te Deum" after 15 or 20 minutes of the Finale sounds a little absurd to me. The whole symphony would last at least 1 hour 40 minutes. If one wishes to integrate the "Te Deum", a better solution would be to follow Bruckner's indication to play it after the Finale exposition, by flattening the second sentence of the Chorale with a major third. Bruckner gives a very exact indication here.

Like Mr Cahis, I fully agree with Morten Solvik's remark that the new ground Bruckner was breaking in the Finale results in a new image of the whole symphony.

Of course, some performances can be more convincing than others, but I strongly disagree that a good performance would make it a matter of indifference which score is used. What interests me is where the performing versions are true to Bruckner's musical text and where they are not. I believe a continuous performing version is possible with even less interference than in the scores of either Carragan or Samale *et al.*

From DAVID PARKER (Ludlow,
Shropshire):

I read with interest Colin Anderson's review in July's TBJ of the Vienna Philharmonic / Haitink Bruckner Fifth at the Royal Festival Hall on 5 May.

Two weeks previously I had been present at the Salzburg Easter Festival where on Good Friday I heard the Berlin Philharmonic with Haitink giving Bruckner's Eighth. Naturally I had been looking forward immensely to this event and was expecting to emerge from the Festspielhaus drained and in need of a good night's rest. Curiously, though, this was not the case and Colin's suggestion "that the musicians were just going through the motions" seems equally relevant to this Salzburg Bruckner performance. One problem appears to have been Haitink's penchant for a slight delay before commencing a new bar, which affected the flow and structure.

From RAYMOND COX (Halesowen,
West Midlands):

At the beginning of the Finale of Bruckner's Eighth Symphony in Nikolaus Harnoncourt's Teldec recording with the Berlin Philharmonic, emphasis is placed on the first note of the recurring two-note sequence instead of the second note. Harnoncourt says that the last thing he wanted is the so-called Schusterstrich--a "cobbler's stroke"--in the strings. "Bruckner demands the exact opposite. This is far harder to play, but it makes a big difference as the short note is an upbeat, not a downbeat, and hence not a stressed note."

Has anyone heard this from any other conductor? Why do others not take the same care?



A NOTABLE recording of Bruckner's String Quintet made by the Kammermusiker Zürich in 1972 has appeared on CD. The performers are Brenton Langbein and Romana Pezzani, violins, Ottavio Corti and Daniel Corti, violas, and Raffaele Altwegg, cello. The disc also features Beethoven's Quintet in C major, op. 29, and the Adagio cantabile from Michael Haydn's Quintet in C, op. 88. Liner notes are in German and French. The CD costs 35 Swiss francs plus postage & packing (SFr. 3 for the U.K.). Orders to: Musikstudio Ottavio Corti, Frankengasse 1, CH-8001 Zurich, tel. +41 1 251 51 75.

Also available at the same price is the group's recording of the complete Michael Haydn Quintet, together with works by Hermann Goetz and Bohuslav Martinu. [PP]

D I A R Y (Britain & U.S.A.)

2003

November 2 Symphony No. 9 and Te Deum. London Symphony Orchestra & LSO Chorus/Tilson Thomas. Barbican Hall, London. Concert to be preceded by Hans Conrad Fischer's *Life of Bruckner* introduced by Andrew Youdell in CINEMA ONE at 3.30pm. Cinema tickets £7, conc. £5.50

November 19 Symphony No. 6. Dresden Staatskapelle/Bernard Haitink. Bridgewater Hall, Manchester

November 20 Symphony No. 6. Dresden Staatskapelle/Haitink. Symphony Hall, Birmingham

2004

January 8/9/10 Symphony No. 5. Philadelphia Orchestra/Sawallisch. Kerizon Hall, Kimmel Center, Philadelphia

January 16/17 Symphony No. 6. Omaha Symphony Orchestra/Victor Yampolsky. Orpheum Theater, Omaha, New Brunswick

February 6/7/8 Symphony No. 4. New Mexico Symphony Orchestra/Maxiaino Valdes. Popejoy Hall, Albuquerque

March 21 Symphony No. 9. Royal Concertgebouw Orchestra/Haitink. Barbican Hall, London, **3.30pm**

March 27 Symphony No. 8, Two Equals, Three Motets. Orchestra & Chorus of Opera North/Dietfried Bernet. Town Hall, Leeds

April 8 Symphony No. 8. Orchestra of Opera North/Bernet. Town Hall, Huddersfield

H E R E & T H E R E

The 5th annual "Bruckner Marathon", organized by Ramón Khalona and Dave Griegel, was held in Carlsbad, CA this year on 30 August (9am-11pm). Details will appear in a later issue.

As a member of the staff of London Underground, BJ contributor Ken Ward did his best to publicize Bruckner at the 2003 BBC Proms. A notice on the Customer Service Information Board at South Kensington tube station included the following: "BRUCKNER 5TH SYMPHONY. ROYAL ALBERT HALL. To the end of the tunnel, turn left up Exhibition Road, left along Kensington Gore. 'Out of this loneliness, the stirring utterances of a true Titan speak to us in our crowded and motley world' (Nowak)."

Bruckner's Second Symphony was played by the Minnesota Orchestra under Stanislaw Skrowaczewski in Orchestra Hall, Minneapolis on 2 & 3 October. On 15 October Christoph von Dohnányi and the Philharmonia Orchestra gave Bruckner's Fourth in Avery Fisher Hall, New York.

Bruckner's Quintet was performed by the touring Petersen String Quartet with Graham Oppenheimer in a Sunday matinée recital at De Montfort Hall, Leicester, on 12 October.

BACK NUMBERS. Copies of all issues of TBJ are now available at £2.50 (Vols One and Two) or £3 each. Please order from Raymond Cox in Halesowen--full address on front cover.