



# The Bruckner Journal

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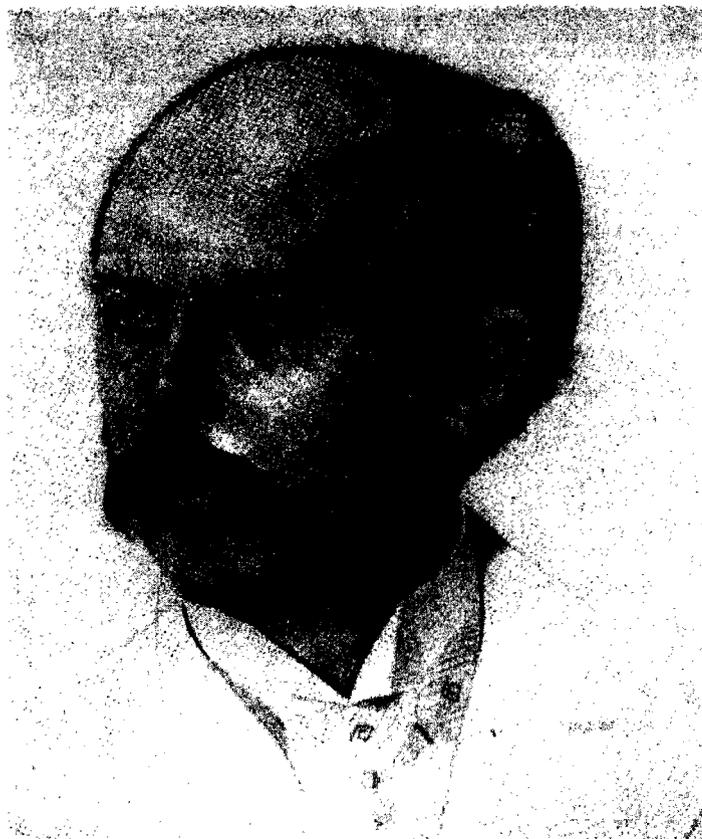
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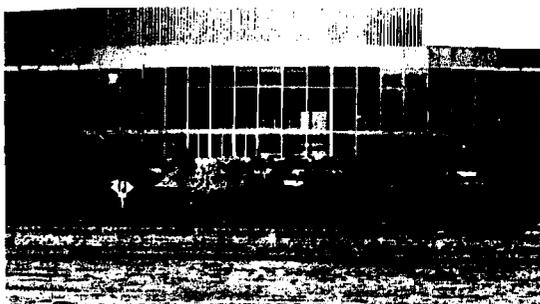
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Translations (pp.2-3,  
pp.12-13) by the Editor

Silhouette of Bruckner  
by Otto Böhler

Austrian-born **ERNST VON SCHUCH** conducted the Dresden Staatskapelle from 1873 to 1914. Bruckner's Third Symphony received its first performance in Dresden under Schuch's baton. **Dresden Staatskapelle** on tour--see back cover

## A 30th ANNIVERSARY: BRUCKNERHAUS LINZ



As an architectural jewel, and as a native mecca of live music with an importance that extends beyond the region, the Brucknerhaus is a symbol of the city of Linz. The celebrations of its 30th anniversary were not limited to just one event. There were concerts featuring the violinist Nigel Kennedy and "Das Collegium"; the Bruckner Orchestra with a Bruckner symphony under Dennis Russell Davies; and an Ernst Ludwig Leitner premiere, as well as an animated "Open Day" at the Brucknerhaus.

Herbert von Karajan gave his blessing to the acoustics of the concert hall when he conducted Bruckner's Seventh with the Vienna Philharmonic in the inaugural concert on 23 March 1974. Speaking on the 30th anniversary the Linz mayor, Dr Franz Dobusch, emphasized the building's importance, and Dr Josef Pühringer, the leader of the regional government, compared the problems surrounding its completion with the present project for a new theatre. A Ring of Honour was bestowed on Heikki Siren, the Finnish architect of the Brucknerhaus, to resounding applause.

The anniversary concert itself was given by the accomplished Bruckner Orchestra under the scrupulous direction of Heinrich Schiff, the world-famous cellist and conductor who was born in Gmunden and grew up in Linz. The concert also featured Wolfgang Schulz, solo flute of the Vienna Philharmonic, who hails from Linz.

The *Concerto for Flute and Orchestra* by Werner Steinmetz, a trumpeter in the Bruckner Orchestra, was worthy of the occasion. This huge and many-layered score, which was receiving its first performance, was skilfully written and testified to an exuberant imagination. It showed off the qualities both of the soloist and of the orchestra with its large percussion section. Tender lyricism and electrifying drama combined to hold the listener's attention, as did the spatial effects achieved with an off-stage band.

A sensitive and balanced performance of Mahler's First Symphony ("Titan") matched the *données* of the sub-title. Its intensity of expression and atmospheric content, never marred by too much romantic effusiveness, revealed a clear glimpse of the 20th century. In the process the orchestra surpassed itself.

Such an anniversary also compels one to look back. It is taken completely for granted, for instance, that major orchestras and important soloists will stop off here, that the Bruckner Orchestra has found an artistic home, and that at least once a year there will be a concert performance of grand opera. Nor should one fail to mention the merits of the acoustics and the ambience.

For Bruckner this means that his symphonies and other major works can fully unfold to the standard required. The Anton Bruckner Institut Linz (ABIL) commenced its work here and gained an international reputation. The autumn Bruckner Festival has become a fixed component of the year and has produced the famous "Klangwolken" - first the aural "cloud of sound" and then its visual equivalent in the theatre. This feast for the ears is now complemented, every other year, by the Bruckner symposia with their lectures and discussions.

The concert management was headed by the following music directors:

Dr Margareta Wöss until 1987, Dr Reinhard Kannonier (1987-1990), Dr Thomas Daniel Schlee (1990-1998), and now managing director Wolfgang Winkler. They have all focused on particular areas and endeavoured to fill

gaps, particularly in the contemporary music field, with a great many premieres and notably by promoting some highly regarded Upper Austrian composers: Fridolin Dallinger, Ernst Ludwig Leitner, Balduin Sulzer, Helmut Eder and Augustinus Franz Kropfreiter.

This concert activity was not unaffected by economic and social changes in general. Hence the Brucknerhaus with its 90 or so events a year is constantly obliged to maintain a balancing act between what is needed and what draws the crowds. Drastic modifications to the shape of the programmes in recent years include world music from outside the historical Central European canon (the "Andere Programm") and the engagement of artists in residence with additional programme ideas of an innovative nature.

FRANZ ZAMAZAL

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## Concerts

### SHEFFIELD

Bruckner's Fifth Symphony in Ecclesall Parish Church, Saturday 17 April 2004. City of Sheffield Youth Orchestra / Christopher Gayford

FOUNDED IN 1980, the CSYO has established itself as one of the leading youth orchestras in Britain and has given concerts in Norway, Belgium, France, Germany, Switzerland, the Czech Republic, Croatia and Spain. The players meet three times a year with professional tutors and conductors. The main work studied during this year's Easter course was Bruckner's Fifth. Under their dynamic young conductor, Christopher Gayford, the CSYO performed this demanding work to a highly appreciative audience. In spite of some ensemble problems and a few ragged edges, especially in the first and second movements, the performance was well controlled and gripping. The players had clearly worked hard to achieve rhythmical precision. They responded to the conductor's subtle gradation of dynamics, and they launched themselves fearlessly into the contrapuntal complexities of the Finale - one of the most exciting performances of this movement I have heard for a long time.

Crawford Howie

### BIRMINGHAM

Bruckner's Ninth Symphony in Symphony Hall, Wednesday 26 May. City of Birmingham Symphony Orchestra / Jaap van Zweden

WHEN JAAP VAN ZWEDEN came to Birmingham with the Hague Philharmonic last year, he conducted an impressive account of Bruckner's Fourth Symphony (see *TBJ*, July 2003). This time he was appearing as the CBSO's guest conductor, and the matinée performance of the Ninth that I heard - the programme was repeated the next evening - sounded equally fine. A Dutch Bruckner tradition, one felt, is alive and well. Van Zweden was born in Amsterdam and at nineteen became the youngest ever leader of the Concertgebouw Orchestra. In the last few years he has conducted major orchestras in Europe and elsewhere. It was a pleasure to see him in action. He brought a mature understanding to bear on the great span of the two "outer" movements, and dynamic relationships were skilfully revealed. This was a secure reading with the Scherzo sternly pointed, the Trio providing a wistful contrast. The balance always seemed natural, but smoothness never turned into blandness, and inner detail was heard. The music's awe and splendour were fully realised..

Earlier, the young Chinese pianist Lang Lang made his local debut in a beautiful performance of Beethoven's Fourth Piano Concerto. This was enhanced by the evident rapport between all concerned.

Raymond Cox

**WATFORD**

Bruckner's Fourth Symphony in The Colosseum, Thursday 29 January 2004. English Classical Players / Jonathan Brett

THE PLAYERS AND the audience braved snow and ice to reach the Watford Town Hall, which was over half full. Jonathan Brett directed a lovely performance of Bruckner's Fourth in which the excellent playing was worthy of the glorious acoustic of the hall. I felt that the movements were aptly paced, with no exaggerated tempi or dynamics. Occasionally the performance might have benefited from a quieter pianissimo or a more forthright tutti. But the interpretation was impressive in its coherence and grew in power as the symphony progressed. The *Andante quasi allegretto* stood out by virtue of its solemn processional quality, the rhythm precisely articulated and the tempo evenly maintained. When ravishing violas presented the second theme above the steady pizzicato tread of violins and cellos, this created a moment of heart-rending beauty. Brett avoided speeding up for the climax, and the layering of the orchestral texture was consummately handled. The scherzo was nobly played by the brass, and the trio very affecting. Each segment of the finale was treated with due commitment, proving the whole to be of "heavenly length". The coda came to a close with an exultant finality. Especially effective were the horn triplets in the last eight bars, marked *schmetternd* ("blaring out"). Each strand of orchestral colour was audible in this well thought-out performance.

Ken Ward

**LONDON**

Bruckner's Ninth Symphony in the Barbican Hall, Sunday 21 March. Royal Concertgebouw Orchestra Amsterdam / Bernard Haitink

IN ONE OF THE Barbican Centre's "Haitink at 75" concerts, a Sunday afternoon found the Concertgebouw Orchestra playing Bruckner's Ninth under its former chief conductor. A Mozart piano concerto, the D minor (K.466), filled the first half. For this, Haitink used antiphonal violins with the three double basses behind the left-centre cellos. Maybe he was obliging his soloist, András Schiff, who always has this arrangement when conducting. What a pity that Haitink didn't use the same disposition for Bruckner!

With the orchestra in splendid form, the two "outer" movements fared best. Haitink charted these edifices with typically seamless control. The climax of the first movement's development could have seared more, while the rather static sounding third movement seemed too much "one foot in the grave" (Bruckner planned a finale, of course). The scherzo was belligerent, more than violent, and the trio lacked edge. Yet much was compelling and concentrated, carefully plotted and movingly played.

Colin Anderson

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 RECORDINGS

OLD

 & NEW
 

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Until two recent Testament issues, I had not heard Hans Knappertsbusch's Decca recordings of Bruckner's Third and Fourth Symphonies with the Vienna Philharmonic. No. 3 was recorded in the Musikverein's Grosser Saal over the first three days of April 1954 and issued on LXT 2967. Not surprisingly, Knappertsbusch uses Bruckner's final version. It's a performance which establishes itself from the very first bar with a confidence and, later, a wonderment that are engrossing. Knappertsbusch's antipathy to recording is well known, and so is his sometimes impromptu approach to concert-giving. At all events this document reflects a strong, purposeful conductor conjuring a glowing and powerful rendition, structure-conscious and shot through with the kind of Brucknerian identification to be expected when such musicians come together. The mono sound is detailed and full, the re-mastering musically sensitive. Wagner's *Siegfried Idyll*, recorded in 1955, seems an apt coupling [TESTAMENT SBT 1339].

The "Romantic" Symphony – described here simply as being in the Revised Version! – isn't quite as satisfying but still has claims on Bruckner collectors, especially those alive to idiosyncrasy. Knappertsbusch and the VPO recorded this work in the Musikverein at the end of March 1955 (LXT 5065–66). It's a fairly fleet rendition, Knappertsbusch – or the edition used – not being above inserting some spurious details and dynamics. String phrases in the first movement are beautifully turned. The brass seems closer balanced than in Symphony No. 3 and is rather bright and hectoring. Overall, however, there's an intense sweep which is infectious. Best of all is the *Andante quasi allegretto*, lovingly kept on the move by Knappertsbusch, who elicits suitably nocturnal colours. The deliberate scherzo fades into the Elysian trio (*pace* Furtwängler), and when reprised, the scherzo has its opening section cut! After a trenchant opening with cymbal clash, the finale is rather more than a country stroll – note the solo woodwind interjections. The coda is ushered in with more cymbal colour. This recording is something of a curate's egg, yet memorable [TESTAMENT SBT 1340].

Another "Romantic", this time from Christoph Eschenbach and the Orchestre de Paris, was recorded live in Paris's Théâtre Mogador in February 2003. What appears to be a poorly effected edit in the finale (at 0'36") suggests a composite of several performances. Lasting 73 minutes, Eschenbach's interpretation of the "Romantic" Symphony is among the most spacious; at nearly 23 minutes his first movement is longer than Celibidache's in his Munich account on EMI. But timings are only a small part of the consideration. Whereas Celibidache compels interest for all 79 minutes of his disc, Eschenbach becomes bogged down. Despite numerous felicities, dullness pervades this performance and even retards Bruckner's symphonic processes [ONDINE ODE 1030-2].

Naxos are to be congratulated on their ongoing Bruckner issues. What might be regarded as appendices to Georg Tintner's Bruckner symphony cycle are two double CD releases licensed from SonArte. Johannes Wildner conducts the New Philharmonic Orchestra of Westphalia in the 1877 and 1889 versions of Symphony No. 3 (plus the 1876 Adagio), and also in Symphony No. 9, with the second CD devoted to the finale in the "Performing version by Samale-Phillips-Cohrs-Mazzuca, 1991/rev. 1996". SonArte's own 3-CD issue of No. 3 includes the first version, so it is a shame not to have it from Naxos, even given their magnificent Tintner recording.

Wildner has an aural plus in his use of antiphonal violins. He gives a considered account of the 1877 Third, one eye on Bruckner's originality and one on the composer's place in the line of great Austro-German symphonists. These are honest and rugged performances; the scherzo of 1877 is especially fine, sounding fleet and lithe, its 1889 counterpart similarly so. Wildner's way with the 1889 version is no-nonsense (50 minutes) and emphasizes more than usual the tautness of the second revision [NAXOS 8.555928-29]. Bruckner's Ninth, finale and all, is uncomplicated while radiating conviction [NAXOS 8.555933-34].

The recordings are good, though a little cavernous and not as dynamic as they might be, with the Ninth slightly more hollow in pianissimos but more tangible in fortissimos - albeit with some acoustic "sting". In general there is plenty of musical illumination here. Naxos discs are easier to obtain than SonArte's, and the Ninth is fine in this format. On the other hand, SonArte's issue of the three Thirds is surely the complete package for Brucknerians to seek out.

COLIN ANDERSON

## THE MYSTERIOUS CASE OF THE SINOPOLI 6<sup>TH</sup>

Sixteen years ago I went to a concert in the Royal Festival Hall where the Philharmonia Orchestra was conducted by Giuseppe Sinopoli. They performed a Haydn Symphony and Bruckner's 6<sup>th</sup>. It was a fine concert.

Because I was there I was unable to record the Bruckner myself, but Mrs Pam Bailey, the mother of a friend of mine, recorded it for me on a C90. The first three movements fit exactly on one side. Unfortunately there was a problem with turning the tape over promptly and the first 110 bars of the finale were missing. But apart from that it was a good recording and a good performance, so I kept it – but had neglected to label it with the date.

It took some time after Sinopoli's death in April 2001 for me to realise that this recording was of some greater significance: Sinopoli had recorded commercially all the symphonies 3-9, with the exception of the 6<sup>th</sup>. In December 2001 I contacted the Philharmonia archivist, Martyn Jones, suggesting that some effort be made to get the BBC and DG together to issue a recording of the concert, and asking when it had taken place. Martyn replied saying that Sinopoli had never conducted the Philharmonia in Bruckner's 6<sup>th</sup>. I replied saying I had a recording of the event with the BBC announcement included saying who the orchestra and conductor were. I received no answer.

So I emailed BBC 'Performance on Three' suggesting that they might broadcast this performance on the anniversary of Sinopoli's death. Chris Spottiswoode replied saying that the BBC had never broadcast Sinopoli conducting Bruckner's 6<sup>th</sup>! I replied saying I had a recording of the event with the BBC announcement. I received no answer.

The whole thing was an extraordinary mystery, so I contacted two friends of mine who keep musical archives. Both assured me the concert did take place on 20<sup>th</sup> March 1987 in the Royal Festival Hall, the Bruckner repeated four days later at the Konzerthaus, Wien.

On the Yahoo Anton Bruckner Club web site I had mentioned the Sinopoli Bruckner 6<sup>th</sup> in passing, and Lionel Tacchini in Germany asked for a copy of my recording. I sent him a tape of my tape, and he passed a copy of that to John Berky in USA. Whilst 'surfing the net' in April 2002 I found an item on musicweb.uk.net saying that there was a recording of Sinopoli's 6<sup>th</sup> originating from Alex Russell and Marc Bridle of a concert in 1986. I contacted Marc Bridle, was able to establish that the correct date was 1987, it was the same concert, and learnt that his recording was missing the opening bars of the Adagio. So neither of us had a full recording, but together we had the complete performance that the Philharmonia claimed they'd never given and the BBC claimed they'd never broadcast. I put John Berky in touch with Marc Bridle, and later on Charter Oak recordings issued a fine version of the complete performance – with the BBC announcement included!

Ken Ward

## CD ISSUES MAR - JUN 2004 Compiled by Howard Jones and John Wright

Although we have once again been able to find a good number of releases, there are few that are new. One wonders who on earth buys the umpteenth issue of some of these historic recordings. Also noted is the lack of recordings of the early symphonies. Of the conductors listed here two stand out as Brucknerians who probably conducted more performances of his works than any other, namely Jochum and Asahina. The Asahina #7 from a concert recorded at Tokyo Bunka Kaikan on 10 Dec 1968 reminds one of Jochum in the outer movements and has good sound for its time. The Jochum/Bamberg SO #8 comes from a concert in Tokyo, NHK Hall on 15th Sep 1982. Nigel Simeone, reviewing this DVD in the April issue of International Record Review, writes: ".....is something to marvel at. There's very little Jochum on film, which makes this DVD all the more precious. As anyone who saw him will know, he was an inspiring figure to watch in action. The combination of nobility, volatility and passionate engagement with the music comes across wonderfully in a thrilling Bruckner Eighth, played with total commitment - and tonal splendour too - by the Bamberg orchestra. The sound is good and the camerawork includes excellent shots of the conductor. Jochum admirers and Brucknerians will not want to miss this very moving document".

## SYMPHONIES

\* = new issue

- No. 3 Knappertsbusch/VPO (Vienna 4-54) TESTAMENT SBT1339 (54:03)
- No. 4 Knappertsbusch/VPO (Vienna 3-55) TESTAMENT SBT1340 (60:05)  
 Klemperer/VSO (Vienna 3-51) with Mahler 7 VOX CDX5520 (51:00)  
 Klemperer/Philharmonia (London 9-63) EMI GT. ARTISTS 20th CENT 5 62815 (61:00)  
 Inbal/RSO Frankfurt (Frankfurt 9-82) WARNER CLASSICS 2564 61371 (68:16)  
 Fedoseyev/USSRTV+RO (Moscow 1977) CDK MUSIC CDKM1021 (59:21)  
 Suitner/Staatskapelle Berlin (Berlin 1/2-89) BERLIN CLASSICS 0013192 BC (64:37)  
 \*Eschenbach/Orch de Paris (Paris 2-03) ONDINE ODE1030-2 (73:35)
- Nos 4 & 9 Walter/Columbia SO (Hollywood 2-60,11-59) SONY 515302-2 (66:29, 58:45)
- No. 5 Barenboim/BPO (Berlin 11-91) ELATUS 2564 611732 (72:02)  
 van Beinum/Concertgebouw (Amsterdam 3-59) RETROSPECTIVE RET038 (71:43)  
 \*Paternostro/Württemberg PO (Weingarten 6-01) EBS 6135 (79:46)
- No. 6 Barenboim/BPO (Berlin 5-94) ELATUS 2564 60802-2 (54:46)
- No. 7 van Beinum/Concertgebouw (Amsterdam 9-47) AUDIOPHILE APL101565 (59:36)  
 \*Asahina/Japan Philharmonic (Tokyo 12-68) EXTON OVCL-00160 (65:09)
- No. 8 Barenboim/BPO Berlin 10-94) ELATUS 2564 612972 (77:01)  
 Karajan/VPO (Vienna 11-88) DG PENGUIN ROSETTE 476 1654 (82:49)  
 Furtwängler/VPO (Vienna 4-54) ARCHIPEL ARPCD0118 (79:48)  
 Furtwängler/VPO (Vienna 10-44) TAHRA FURT 1084-7 (4 CD set) (76:59)  
 \*Bosch/Aachen SO (Aachen 6-03) with bonus DVD-Audio COVIELLO CD30301 (75:55)
- No. 9 Giulini/CSO (Chicago 12-76) 4 CD set to mark his 90th birthday EMI 585 974-2 (62:43)  
 Furtwängler/BPO (Berlin 10-44) PICKWICK CLASSICAL CD01043 (58:53)

## DVD VIDEO

- No. 8 \*Jochum/Bamberg SO (Tokyo 9-82) ALTUS ALTDVD0001 (84:00)

Anton Bruckner: Briefe, ii: 1887-1896. Ed. by Andrea Harrandt & Otto Schneider. pp.xi + 381. Anton Bruckner: Sämtliche Werke, xxiv/2. Musikwissenschaftlicher Verlag der Internationalen Bruckner-Gesellschaft, Vienna, 2003, £29.00. ISBN 3-900270-54-6; ISMN M-50025-234-4.

THIS SECOND volume in the two-volume edition of Bruckner's letters covers the final ten years of the composer's life. It provides the essential documentary background to the gestation of the Eighth and Ninth Symphonies (including the incomplete Finale), Psalm 150 and *Helgoland*, as well as revisions and/or pre-publication changes made to the First, Second, Third, Fourth and Fifth Symphonies and the three last Masses. The format is the same as in the first volume, published in 1998. Of the 554 letters in the second volume, many of them appearing for the first time, 259 were written by Bruckner. The remaining 295 letters were either written to or make direct reference to the composer. In the appendix, there are six undated letters as well as twelve letters (dating from between 1855-1886) that are addenda to the first volume. They include a communication from the organist Robert Führer to Ignaz Traumihler, choir director at St Florian Abbey. Here Führer, having been excluded from the preliminary competition for the vacant post of cathedral organist at Linz in December 1855, offered himself as a candidate for the position of organist at St. Florian, now that Bruckner was apparently certain to obtain the Linz post.

More than twenty pages are devoted to letters sent to Bruckner on the occasion of his 70th birthday in 1894. About 40 of these, including short messages from his housekeeper, Katharina Kachelmaier, his former pupils Cyrill Hynais and Ferdinand Löwe, friends and associates in Vienna, Linz, Steyr and St Florian, and choral societies in Steyr and Vienna, are printed here for the first time. Of particular interest is a beautifully worded congratulatory letter Bruckner received in October 1894 from the Wiener Tonkünstlerverein. This was signed by Johannes Brahms, his friend Ignaz Brüll and the musicologist Eusebius Mandyczewski, among others.

The important "missing link" in the documentary background to the first version of the Eighth Symphony, quoted by Benjamin Korstvedt in his *Anton Bruckner: Symphony no. 8* (Cambridge, 2000) and by me in *Anton Bruckner: A Documentary Biography* (Lampeter, 2002), is also printed in the original German for the first time. It is the letter Hermann Levi sent to Bruckner on 7 October 1887. In it he dropped the bombshell that the "themes are marvellous and magnificent, but their working-out seems dubious and, in my opinion, the instrumentation is impossible". He counselled the composer not to lose heart but to "take up your work once more, confer with your friends, with Schalk" and was confident that "a lot can be achieved through revision".

Another intriguing letter, published for the first time seven years ago in a Mahler Festschrift and now taking its proper chronological place in the second volume of the *Bruckner Briefe*,

was sent by Bruckner to Mahler in April 1893. He expresses deep gratitude to his young friend for his performance in Hamburg of the D minor Mass and *Te Deum* on Good Friday: "Faced with an unresponsive public and hostile critics, who will perhaps not be able to appreciate my works until many years have elapsed, it must have been extremely difficult for you to present these people with such unusual fare." Nevertheless, he asked Mahler to consider performing his Fourth Symphony in Hamburg; time was not yet ripe for his Eighth.

Most of the published letters that Bruckner neither sent nor received but in which he is mentioned are part of the Schalk brothers' correspondence. These are directly concerned with their involvement in the revisions of the First and Third Symphonies and F minor Mass, as well as Franz's performance of the Fifth in Graz in April 1894. In fact the whole episode of the Graz performance can be reconstructed from their letters. Fifteen years ago, in his important study of the relationship between Franz and Josef Schalk and Bruckner, Thomas Leibnitz pointed out that the brothers, albeit with the best of intentions, deliberately deceived Bruckner by not informing him of the revisions which Franz was making. All that Bruckner knew (and agreed to) was that extra wind instruments were to be added to the orchestra for the repeat of the chorale at the end of the Finale. Franz wanted Bruckner to come to Graz and to be persuaded, in the light of a successful performance, that the "improvements" made sense. Because of illness, Bruckner was unable to attend. The performance was a success, and Bruckner was grateful to Franz for his efforts on his behalf - but he had no inkling of the extent of those efforts. It is significant that, later in the year (the letter is not included in this volume), Franz wrote to Joseph Schalk advising him not to have the revised score of the Fifth published for performance purposes. Otherwise Bruckner would have seen for himself the various changes that Franz had made.

The only discrepancy I have noticed is the dating of a letter the Dresden conductor Jean Louis Nicodé wrote to Bruckner in December 1892. It cannot be 18 December: this was the date of the first performance of the Eighth Symphony in Vienna, and Nicodé mentions reading a report of the performance "a few days ago". Since Bruckner replied on 9 January 1893, we can assume that Nicodé's letter was sent towards the end of December. On 18 December 1895, exactly three years after the Viennese premiere, Nicodé gave the first Dresden performance of the symphony.

With the exception of one or two letters in private possession, whose owners have not granted access, and the not unlikely discovery of further letters in the future, Brucknerians now have an important and well-nigh complete documentary resource. Dr Andrea Harrandt in particular is to be congratulated on the successful conclusion of this undertaking.

CRAWFORD HOWIE

## CUI BONO? THOUGHTS ON THE NEW EDITION OF BRUCKNER'S NINTH

*Cui bono*: who benefits? One asks oneself this question on examining Benjamin-Gunnar Cohrs's edition of Bruckner's Ninth Symphony – the third to appear within the framework of the critical Gesamtausgabe. The most striking new feature is a considerably expanded preface with editorial clarifications, along with an appendix of 111 annotations to references (often difficult to locate) in the score. Anyone who goes through the material carefully will soon realize that for performance purposes, there is no way round this study, despite the time and commitment required. Since Bruckner never managed a final editing of the performance details, many issues were left open. The solution is not always self-evident, and a personal decision is often called for.

The aim was to make the score transparent; and so this publication offers not only the annotations, which are worthy of a Critical Report, but also a differentiated picture from the typographical angle. Supplementary matter appears in square brackets or with hatching, or else is printed in small or reduced type. The extent of this relativizing clearly goes beyond any other score in the Gesamtausgabe. The new orchestra material has been treated accordingly, following the editorial directives. As things stand, a conductor will have no option but to make his decisions and mark up the material before the first rehearsal with the orchestra. If he fails to do so – for whatever reason – then he will be faced with the judgements of players who know only their own instrumental part, or alternatively, with a barrage of questions about what to follow and what to ignore, questions to which there is no all-inclusive answer. Orchestral musicians are not interested in philological problems; what they expect are an unequivocal text and clear instructions which they can translate into practice. In view of the age of the jet-set conductor, conditions for such preliminary work do not seem exactly favourable. The Haas and Nowak editions were more practical by comparison with this emphatically scholarly third edition. With respect to the legibility of the study score (even compared to Haas), the large-format conductor's score is the advisable option.

An observation about a process termed "Herankomponieren" or "composing forwards" deserves closer consideration. Bruckner, it is stated, wanted connections to be made between the individual movements by dint of rhythmic convergence. To bring this out in a performance, the notes advise bracketing together with the instruction "attacca" movements one and two and also, where applicable, movement three and the finale fragment. Here we must consider whether this will truly provide the listener with a new

perspective, and whether the gains will justify the sacrifice of pauses in which the listener can relax. To be sure, it is pure speculation to underpin the tendency towards convergence with Bruckner's "Baroque-derived style" (trumpet semi-quavers regarded as quaver triplets, starting at bar 541 in the first movement). Such exaggerated historicizing implies that the composers referred to were either unwilling or unable to commit their intentions to paper unequivocally. This is no more true of Schumann, who is cited in this context, than it is of Schubert, who has been particularly misrepresented up to the present day. It must be realized that amateurs and novices were indulgently allowed this so-called rhythmic convergence by C.P.E. Bach, Quantz and other tutors for the sake of simplicity and easier execution. Once it had become tolerated and established, a bad habit was elevated to the pedantic article of faith it is today.

As it turns out, the instructions in the printed text are not entirely unproblematic. The conductor may be slightly bewildered by the interpretative decisions and reasonings: decisions that one hardly expects here but that run right through the music. A striking negative example is the distracting added *ritenuto* (plus *fermata*) printed in brackets in bar 457 of the first movement, something which Bruckner did not envisage – and he was right not to. The reference here to bar 129 does not hold water because the music is different. One could cite further examples. But these do not detract from the general impression of a high degree of competence and keen command of the subject.

The Brucknerian counting of periods, which is included here for the first time, suggests that sooner or later all the scores will be provided with this feature. The preface states: "Bruckner's periodic numbers are an indispensable part of his compositional practice and at the same time a practical aid to articulation. For that reason they have been admitted to this new edition." Anybody who thinks that such a device will fully illuminate the path into the depths of this musical *mysterium* may be deluding himself. But in spite of the above reservations, I hope that the genuine merits of the new edition will receive the approval and recognition accorded to its predecessors.

Wolfgang Hiltl

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## **'For Fools rush in...'? Bruckner in amateur performance**

Paul Coones

'the finale of [Bruckner's] Fifth presents a formal problem. It is particularly difficult because there are very complex contrapuntal elements in the score, and because it is hard for the strings to maintain rhythmic sharpness through the long stretches of dotted figurations. Fear of this huge movement – which is longer than an entire Mozart symphony – is the main reason for my having avoided conducting this work for more than ten years.'

Sir George Solti, *Memoirs* (1997: 197)

### **Introduction**

Bruckner's Symphony No. 5 in B flat offers a huge challenge to any orchestra, even one of international renown, and to any conductor, no matter how exalted. If a maestro of Solti's stature, with world-class ensembles at his disposal, balked at the prospect, surely an amateur of limited experience, attempting to run an occasional band consisting largely of transient undergraduates (most of whom are busy studying for degrees other than music), on a budget of next to nothing, with a limited rehearsal schedule, and ultimately dependent on the goodwill of those involved, must pause and question his sanity. This, indeed, is precisely what he does, privately, on a regular basis. But the visions of podium catastrophe which wrack him in the small hours are one thing; to be told to his face that he is mad is quite another. Consequently, he is deeply indebted to the gentleman who informed him that 'it couldn't be done': not on account of an understandably petulant desire to prove the man wrong, but because it served to inaugurate a protracted period of thought, study, and strategic assessment, eventually leading to the conclusion that disagreement with the verdict was – successively – possible, justified, and, finally, compulsive. Seven years later, and, admittedly, having turned a shade or two greyer, it seemed appropriate to take stock and venture a few reflections stemming from work with orchestras based at two Oxford Colleges, as conductor of the Hertford Bruckner Orchestra (in performances of the Third and the Fifth in the University Church) and as a member of the cello section of the Christ Church Festival Orchestra (for performances of the Seventh and the Ninth in Oxford Cathedral).

### **Three sources of inspiration**

The justification for coming to the gradual realization that the cause might not, in fact, be one of musical suicide was threefold. In the first place (if it is deemed permissible to refer to personal matters), it was not simply an inclination to try, or even a case merely of wanting: it came down to a question of *having* to do so. In the present instance, the music of Bruckner had entered the heart, mind, and soul in such a way that no other outcome could be contemplated with any real degree of satisfaction. The roots are many and deep, and it would be inappropriate, indulgent, and out of character to expose them here, but it is perhaps worth outlining in brief the

circumstances attending the germination of the seed. This occurred not seven years ago, but a quarter of a century before that, in the course of one of the then regular after-school visits to the music department of Hammersmith Library. On this occasion, the desired Wagner LP was discovered to be out to another borrower. Having read Donald Francis Tovey's exhortation (subsequently, it must hastily be recorded, rejected in its implication) that 'if you want Wagnerian concert-music other than the few complete overtures and the Siegfried Idyll, why not try Bruckner?' (Tovey [1972]: 71), it was the work of a moment to turn from the end of the catalogue to the beginning and discover an entry relating to a two-disc set, recently acquired, of Symphony No. 5 in B Flat, in a new recording (1972) by the Amsterdam Concertgebouw conducted by Bernard Haitink. Soon after, on 9 September 1973, the very same orchestra and conductor brought the work to the Proms in a storming performance, following the conclusion of which the popular, civilized, and engaging Haitink made a winningly eloquent speech to the delighted promenaders. And that, as they say, was that.

It is easy to forget to what degree, even in those days when the so-called Bruckner revival was supposedly under way in this country, conventional musical wisdom continued to marginalize the composer. Back at school, *The observer's book of music* proclaimed, 'There is a certain naivety in his work, and it is not popular outside Germany and Austria', while John Russell's *A history of music for young people* was equally discouraging (and also grossly inaccurate): 'Gustav Mahler and Anton Bruckner each wrote nine enormous symphonies, using Wagner's orchestra... these men looked back in their music. It seemed not to matter to them that music was marching forward around them – past them. They marked the end of a historical chapter (Russell 1965: 168). Haitink's 1973 performance of the Fifth was only the third ever to have been given at the Proms, the first dating from a mere nine years previously. At the beginning of the century, Sir Henry Wood staged the Seventh (1903) but had concluded that the musical public here would not have Bruckner, neither then nor in the future. Tovey (1910: 678) agreed:

[the symphonies'] lack of organization and proportion, to say nothing of humour, will always make their revival a somewhat severe task. No composer has ever been more consistent to lofty ideals, though few who have ever had an ideal have shown less adroitness in their methods of embodying it...the Great Pyramid would hardly be more out of place in an Oxford quadrangle than Bruckner's climaxes in his four-movement symphonies with their 'second subjects' and recapitulations.

How fitting, therefore, that it was precisely in an Oxford quadrangle, by chance following a visit to Cairo and the pyramids of Giza, that a decision was made to move from profound but passive disagreement with these sentiments to a tangible and very active response. Encouragement in this design stemmed, unexpectedly, from a protracted period of chronic – and ultimately near-fatal – illness extending over several years, only relevant to mention in the present context on account of an associated re-ordering of priorities, the clarification and projection of a long-held personal philosophy of life and death, a greater confidence with regard to the taking of risks, and, not least, the sudden availability of stretches of time (hitherto hard to find in a busy life involving the familiar stream of supposedly important immediate matters) in which to study and learn scores. In this last regard, professional experience in the academic study of geographical synthesis, which is one not of likes but – far more difficult – one of 'unlikes', and the spatial visualization skills associated with the interpretation of maps and landscapes has, since early days, proved distinctly

helpful. Finally came a trip to Vienna and a pilgrimage, on a grey Remembrance Sunday, to the Linz district, taking in St Florian (including the crypt of the *Stiftskirche* containing the Bruckner sarcophagus and the ossuary) in the morning, and Linz itself (and Mauthausen) in the afternoon.

The thoughts and emotions triggered by the occasion, further deepened by a subsequent visit to Bayreuth, together with a particular and long-standing interest in the 'Wagner Symphony' and Robert Simpson's joyous advocacy of the '1873' version and reflections on a possible performing score (Simpson 1992: 84), coupled with the fact that there was at that time only one recording available (that by the Radio-Sinfonie-Orchester Frankfurt under Eliahu Inbal), all lent weight to the growing conviction that this could be a promising place to start. It was somewhat inauspicious that the Third had been 'the occasion of the worst experience of Bruckner's life' (Simpson 1992: 66), the disastrous performance of an intermediate version on 16 December 1877, conducted by the composer. This event has been hailed as 'one of the great fiascos of musical history' (Gault 1996: 14). But the Third was associated also with one of Bruckner's most joyous memories (his meeting with Wagner) and certainly with a famously comic one (when he forgot whether the Master had chosen the Second or Third to accept for dedication, Bruckner thereby being obliged to 'write Him a note, asking Him' (*ibid.*: 66). Bruckner allegedly blamed the beer that Wagner had pressed upon him (Johnson 1998a: 136).

So to this first element, the personal imperative, had to be added a second: the orchestra. The desire to offer young people a rare opportunity to work up a Bruckner symphony was neatly complemented by the plain fact that they entertained none of the prejudices characteristic of the bad old days. Being bright, energetic, and receptive to informed enthusiasm meant that precisely because this was their first Bruckner experience they were eager to take the work on its merits. The freshness of the playing, despite technical shortcomings, was a source of great encouragement in rehearsals. But in addition to the hundred and one tasks and plain hard work facing any conductor of an amateur band – 'one percent of conducting is conducting' (McElheran 1989: 126) – the sheer scale of Bruckner makes special demands. In these circumstances even a naturally diffident character found that once he had grasped the nettle (or rather, the baton), he learned to assume leadership and even to 'radiate confidence even when there is no reason whatsoever for having any' (*ibid.*: 94). And it is also true that a work which by its scale, depth, and intensity creates its own atmosphere of creative tension can, on the night, stimulate instrumentalists to play above themselves to a degree which, despite the inevitable hiccups, occasions not only happy surprise but also a level of reward and satisfaction which makes everything seem worthwhile. Amateur orchestras experience this special sensation in a way that never quite applies in the very different life of the professional musician. And there is, consequently, no implication in the present article that the current tale of very modest achievement is in any way unique, or even that 'amateur Bruckner' has not happened before. (Adey (1998: 810) states plainly that Bruckner symphonies lie 'within the scope of good student orchestras'.) But one would like it to happen more frequently in the future.

The third source of stimulus, implicit in the course of the foregoing but acquiring an added dimension in its own right, is that when all is said and done it is not principally the amateurs who do the rushing in (rushing, in some cases, being very much the operative word). For all their technical superiority, the professionals, taken as a whole, are very clearly not beyond reproach in certain basic respects. This prompts the radical thought that the initial and apparently unarguable grounds for

leaving Bruckner in their hands might just involve the very issues which, once carefully re-examined, demonstrate that others may indeed have something to contribute. In the course of the rest of this paper, some of the main points which suggest themselves in this context will be reviewed, illustrated by references to the Third and Fifth Symphonies, taken from the experience of the Hertford Bruckner Orchestra. The remarks are offered under three headings: preparation, practicalities, and performance.

### **‘Praise the Lord and pass the soft pencil’: versions, scores, and parts**

It is well known that with respect to Bruckner’s Third, the matter of the versions is particularly problematic. Indeed, the situation is even more complex than some of the published summaries suggest, and it cannot be rehearsed here (see Gault 1996, Hawkshaw and Jackson 2001, and Carragan 2002). Suffice it to say that after lengthy consideration, and having been convinced by Simpson’s arguments, the version chosen was the one ‘not quite accurately described as “Fassung 1873”’ (Simpson 1992: 64). Bruckner scholarship has come a long way since Edward Downes felt able to make the pronouncement that ‘Bruckner authorities are agreed that this version is the weakest of the three, the longest and the least cohesive’ (Downes 1978: 225). Injecting an element of controversy, Simpson’s suggestion (*ibid.*: 84) that, in the Adagio, ‘1877’ might be substituted for ‘1873’ from letter K to the end, was adopted. (He cautioned against any similarly tempting substitution in the closing bars of the symphony, on the grounds that ‘the two conclusions are rhythmically quite different’ (*ibid.*), but in fact a join *can* be made, perfectly satisfactorily in terms of proportion and rhythm, at bar 757 of the Finale by switching to the last ten bars of ‘1877’, thereby concluding with the basic trumpet theme in full unison.) The Adagio proposal may be counted imaginative, in the spirit of Haas, or indefensible, even sacrilegious, according to taste. It serves to challenge, deliberately, as fundamentally flawed, the principles held by Nowak, that mixing of sources is indefensible. These very principles are only tenable if their premises are deemed to be sound and indeed unimpeachable, namely that each version is discrete and that anything in Bruckner’s hand is valid. Johnson (1998b) is among those who have argued cogently that composition for Bruckner was a continually evolving process, and that versions cannot always be so clearly differentiated. (In this instance, there was the practical bonus that the passage in question in ‘1873’ contains a genuinely difficult and protracted syncopated first violin passage.)

An orchestral set (in all probability, the only one in the country) was tracked down at Faber Music. It was expensive to hire (sponsorship had to be found) and consisted of copyists’ rather than printed parts, replete with errors. These were of three kinds: the copyists’ mistakes, of which there were many, including missing bars; inaccuracies originating with the Complete Edition and noted in a sheet included in the conductor’s score ordered separately from Vienna for study and marking up; and newly identified errors, seemingly unnoticed by the Complete Edition, the number of which grew steadily as work progressed. The set had evidently just been used by the Royal Scottish National Orchestra in their recording, made under Georg Tintner, in Glasgow in August 1998. Most of the slips were minor, but there were also some bad ones which can be heard on the published CD. (This subsequently turned out to be the case also with the Fifth.) Correcting these had, naturally, to be done as a labour of love (there was no other reward, as no acknowledgement or thanks – let alone

reduction in fee! – proved to be forthcoming from Faber when the parts were returned). This, and the creation of the Simpson Adagio in all the parts, occasioned much pencil and rubber work, as well as a great deal of late-night Blue Peter style activity with ‘restickable glue’ and piles of paper.

The case of the Fifth was simpler, not only on account of the lack of real difficulty over versions but also because sets of printed parts were available through the public library service (a spare set of wind parts was hired privately to cover emergencies, private practice, and for purposes of doubling). There were still, however, plenty of errors to be rectified. Finally, the orchestral set borrowed from Birmingham Central Library was found to contain, scarcely credibly, a conductor’s score and second oboe part (no doubt a replacement for a lost original) in the Schalk version! Although this was pointed out to the friendly and helpful staff, out of consideration for the next hirer, the significance of this state of affairs did not, it has to be said, seem to have been grasped.

The concluding thought here is a self-evident one. With all that has been written on the question of the versions, the decades of labour associated with the Complete Edition, and the various debates concerning interpretation, there remain not only the familiar myths (such as that which proclaims that the ‘Wagner quotations’ present in the Third in ‘1873’ were all subsequently removed (Finch 2000); on this matter see also Kühnen 1995, Riethmüller (ed.) 1999), but also all these errors: any musician prepared to take the trouble to look carefully at the scores could dispose of the majority of them. As well as dealing with the minor but sometimes important slips, some really quite major decisions have to be made; for example, Bruckner surely must have intended a return to adagio in bars 338–46 of the first movement of the Fifth: either he neglected to mark it in or it was omitted in subsequent copying, alteration, or printing.

### **‘Half-time. Change ends.’ Some practical considerations**

In the world of professional music, a maestro, arriving at a rehearsal, can reasonably assume that the room will be set up and that a full complement of players is ready and waiting; during a performance, it is perfectly probable that even if he drops a huge clanger, the orchestra will carry on without everything falling apart and the audience even noticing. That none of this applies to amateur music making is all too keenly appreciated, as is the reality that the duties of the conductor extend to all departments and involve every detail, from fixing (the record in the outfit under discussion rests with the trumpet section: twenty-seven individual players were contacted before one was in a position to accept) to picking up litter on the stairs just prior to the arrival of the audience. Bruckner performance makes special demands of its own, notably with respect to the problem of fatigue (the ‘instruction’ recorded in the heading above was found scribbled between the second and third movements in one of the orchestral parts of the Third, inserted, one suspects, by one of the RSNO players). The ‘1873’ Third is actually the longest Bruckner symphony of all in terms of total numbers of bars (2056); in the performing version outlined above, and adding the Scherzo repeat, the total becomes 2226. The Fifth is 1887 bars long, but with the repeat of the substantial Scherzo (382), the playing total is 2269, and of course the ultimate test of stamina and concentration comes last, in the shape of the Finale. No wonder Furtwängler, in a speech in 1939, hailed it as ‘the most monumental finale in the world’s musical literature’. The sense of achievement in bringing off a secure

rendering is immeasurable, but it is still a comfort that even a professional player can write that 'Bruckner's symphonies are like doing a work-out, they're incredibly physical...at the end [of the Fifth], I was completely shattered' (Danziger 1995: 112). String players have to deal with 'pages and pages of scrubbing' (ibid.: 56), and for the wind, to say that it is a 'long blow' is a distinct understatement. The following are essential to survival: careful preparation, mental and physical fitness, practice in coping with pages black with the sheer numbers of notes, judicious division of labour where feasible, the use of 'bumps' in the brass, doubling of woodwind in tutti passages (despite complaints from the purists over tuning), and not too long a rehearsal on the day of the concert.

**'You play Bruckner your way, and I'll play him his'. Conducting and performance practice.**

There is surprisingly little written about Bruckner performance practice, and opinion is naturally divided, given the chequered history of the symphonies, as to what constitutes 'authentic' Bruckner. But once again, the amateur is simultaneously astonished and yet secretly encouraged when reading comments such as that which follows. In a review of a recording of the Eighth, the critic, writing with reference to the Finale, states that he 'can cite a dozen recordings where neither conductor nor the orchestra has the faintest idea where the music is going' (Osborne 2001: 55). This can be evident even with conductors who profess an affinity with Bruckner. And they do not always carry their players with them: professional instrumentalists are paid to play what is put in front of them, but it does not necessarily mean that they rejoice in the music making. While the principal cello of the London Philharmonic is quoted as saying, 'I hate Bruckner. It bores me rigid. Great big Gothic turds' (Danziger 1995: 201), his opposite number in the Hertford Bruckner Orchestra is there because, although she has not played Bruckner's Fifth before, she has discovered that she loves it (and it is now included in her eight discs for the desert island). The quartet of horns (plus 'bump') was made up, as luck, contacts, and persistence had it, of some of the very finest horns in the University, who played on the night like gods. One could only recall the horn section of one of the principal London orchestras, on the occasion of a Third in the Festival Hall: their uncommitted and by no means flawless playing strongly suggested that they regarded the whole thing as a tiresomely protracted chore, especially for a midweek concert.

Despite the fact that aspects of Bruckner are undeniably very hard to manage successfully with amateur bands – as Adey (1998: 810) writes, 'the techniques of performance are very specific' (see also Palmer (2000) with specific reference to the Fifth) – it is gratifying the extent to which a predominantly youthful orchestra is capable of grasping key elements, even instinctively. The critical need for patience, the demands of sustaining the line in protracted sections characterized by slow tempi, 'maintaining the flow – bridging the silent bars, rests, string tremolos, soft timpani rolls' (Robinson 1979: 140): all this really requires technique, confidence, and experience, yet much can be achieved. The restless, hard-driven and frenetic animation of a Solti is not always to be envied. A formative youth during the years of Reginald Goodall's belated success is bound to leave its mark, and here the final remarks must be concerned with architecture and tempi.

A thorough grasp of structure is essential, and must be communicated, implicitly and explicitly, to the orchestra. This hardly counts as a proposition of shattering

originality but, again, one is constantly surprised. The players will then know – and feel – what it is that they have to do and why, and how it will all, with luck, come together. In particular, the music can then breathe, and even dangerously slow tempi are sustainable if the beat is clear and the underlying conception meaningful. Paradoxically, there are certain kinds of risk that can be taken in performance, as part of the process of making the concert better than the rehearsals. The reverberant ecclesiastical acoustic of Oxford's St Florian, the University Church, offers great potential with respect to Bruckner: the 'opening of the Fifth Symphony is but a shadow of itself in the Royal Festival Hall' (Simpson 1992: 234). Hence the first movement of the Third really did not seem slow, but the timing, for what it is worth, was 29'50", not far short of Tintner at 30'34". In the Adagio of the Fifth, the breadth of the tempo from letter H set on the night caused a concerned friend of the conductor sitting in the audience, who had followed the rehearsals, to gasp inwardly in a combination of anxiety and disbelief and glance discreetly at her watch (for the purposes of calculating a metronome figure, it should be understood). But it came off. 'Well,' remarked a second violin afterwards, 'don't look so surprised!'

It proved fascinating to plan, over many months, how to grasp and convey the musical structures, highlight landmarks, chart passages to climaxes, and effect tempo changes, while at the same time delighting in the detail. Much hilarity was occasioned at rehearsals by endeavouring to dance ländler and polkas, in order to clarify the required rhythms and identify emphasized beats. A measure of research on the origins and styles of these dances (Carner 2001, Cernusak *et al.* 2001) proved useful, and threw some light on the question of the tempi which may have been adopted in different places and at various times in nineteenth-century Europe. The famous 'polka-cum-chorale' in the Finale of the Third presents an intriguing conundrum: what constitutes the 'natural tempo that allows the polka to dance and the chorale solemnly to sound' (Osborne 1999b: 50)? The natural inclination is to take the polka as the determining tempo, although Carragan (2002: 25) records that Bruckner's pencil annotation to the copy score Mus. Hs. 6033 urges that the chorale should predominate. (A measure of confusion – in a literal sense! – has been caused with respect to this passage, in the comparison of the tempi variously adopted, by the fact that a polka is a dance in 2/4, hence metronome markings are generally given for the crotchet, while in this instance the time signature is alla breve with the polka notated with respect to two minims to the bar.) Lastly, in the demanding Scherzo of the Fifth – there is no respite, even there – it was found helpful to follow Boult's general advice (1963: 28), by taking it slightly faster in rehearsal, a steadier tempo in performance bringing clarity and security, thereby removing ragged edges and any sense of scramble.

Fortune favours the brave, and sometimes there is a good reason for defying received wisdom. Bruckner's frequent and prominent antiphonal writing for the violins constitutes strong grounds for altering the usual modern orchestral layout and reverting to the placement of the first and second violins on the conductor's left and right, respectively, with the violas and cellos (which in some renderings 'seem to harbour the very soul of the music' (Osborne 1999a: 56)) in the centre. Yet Adey (1998: 17) warns that 'to seat anything but a fully professional orchestra in this manner is to court disaster'. Admittedly, a high-class principal second violin is an absolute necessity, leading what must be a strong section, but this arrangement actually encourages the seconds to play out and display confidence, rather than hiding away tucked in next to and behind the firsts. In any case, Bruckner's second violin line is, in general, in no wise merely supportive, and often matches the first.

If a recipe for courage be required, it is occasionally sufficient to remember that ‘if all else fails, read the instructions’, and consider the markings in the score in the light of some of the extraordinary things that continue to be heard in recordings. Why, for example, do eight out of ten conductors so often accelerate, especially during crescendos, when nothing of the sort is indicated in the score? This is elementary, and has nothing to do with rarefied levels of interpretation. In those instances where Bruckner wants an *accelerando*, he marks it. The most notorious example in the Fifth – a symphony which, in the past, has been especially unfortunate in its interpreters – occurs at letter F in the Finale; in response to personal bafflement, John Longstaff has pointed out to the author that the explanation is actually quite simple: it is a classic case of inertia. In the Schalk score, the marking added at this point is *Bewegt in 2/2*, and this has stuck with conductors, who, being in the main, busy men (*sic*), all too often copy selected predecessors or simply follow the herd, thereby perpetuating such practices.

### Coda

Richard Osborne, in a review written only last year, observed that ‘it is rare, even now, to hear a British conductor attempting a Bruckner symphony’ (Osborne 2003: 42). A fool one may yet be, and there remains plenty of scope in the future for luck to run out. But it is good to harbour the thought that performances of these great works (‘for later times’), by a new generation over a century after his death, might have pleased Bruckner, for he was fond of young people. As for the participants, the rewards are more than sufficient when they include being made to feel, in the concert, even if just for a moment, only ‘a little lower than the angels’.

Paul Coones is a Fellow of Hertford College Oxford (Oxford OX1 3BW). He is indebted to *The Bruckner Journal* for support and encouragement in his Bruckner ventures; he especially wishes to thank John Longstaff, Conductor, Sheffield Symphony Orchestra, for his invaluable help, his many pertinent suggestions, and for giving so generously of his time (most memorably, in the form of a four-hour tutorial on the score of the Fifth). Hertford Bruckner Orchestra exists to perform the symphonies of Bruckner on an occasional basis. Its members are drawn from the College, the University, the City of Oxford, and beyond; in short, it welcomes players who are in sympathy with its aims. The Orchestra performed the Third Symphony in February 2000, the Fifth in March 2003, and plans are under way for a staging of the Ninth on 5 March 2005, in the University Church of St Mary the Virgin, Oxford.

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Saarbrücken Radio Symphony/Stanislaw Skrowaczewski  
Arte Nova 84434-2, studio recording, 2001

We open this year's marathon with Skrowaczewski's idiomatic reading of Bruckner's earliest symphony - a work composed during a three and a half month period by the then 38-year old composer under the supervision of Otto Kitzler. One of the fascinating things about listening to this symphony is to establish the connections between the early symphonist and his predecessors, especially Schumann and Mendelssohn, whose influences can be clearly heard in certain passages. One of only a few conductors to have recorded this work, we are glad that Skrowaczewski decided to include it as part of his complete cycle on the Arte Nova label, which is a fine and inexpensive introduction to the symphonies.

### **Symphony No. 1 in C minor**

Southwest German Radio Symphony/Ernest Bour  
Sardana CDR 293 (Japan), live recording, 1976

French conductor Ernest Bour, a pupil of Hermann Scherchen, succeeded Rosbaud at the helm of the SWF Orchestra in Baden-Baden in 1964 and continued his predecessor's excellence in performing 20<sup>th</sup> century music until his departure in 1979. A supreme interpreter of Stravinsky's works, he conducts what is arguably the strongest recording of the composer's Violin Concerto with Grumiaux (Philips), which was probably his recording of introduction for many music lovers. This exceedingly rare live recording of the First shows that Bour had the perfect pulse for early Bruckner, giving us a very dynamic and inspired performance

### **Symphony in D minor ("Die Nullte")**

USSR Ministry of Culture S.O./Gennady Rozhdestvensky  
BMG/Melodiya BVCX38013/14 (Japan), studio recording, 1983

To Rozhdestvensky belongs the honor of being the first of only four conductors to record all of Bruckner's eleven symphonies (Inbal, Tintner and Skrowaczewski are the others). His cycle was first released on the Russian Melodiya label and has been re-released on CD by BMG/Melodiya in Japan on a 16-CD set, which includes several, though not all, of the versions of the individual symphonies. This is Bruckner with a heavy Russian accent, unidiomatic, but very exciting and with a distinctive brass sound that only Russian orchestras before the fall of the Soviet Union could make. We think this is a very enjoyable and rare performance.

### **Symphony No. 2 in C minor**

Vienna Philharmonic/Horst Stein  
Decca POCL-4321 (Japan), studio recording, 1973

Horst Stein's is not a household name when it comes to Bruckner. He has made studio recordings of the Second (in addition to this one, a live recording with the Bamberg Symphony exists), Fourth (Bamberg), and Sixth (VPO/Decca). Also, a very expansive recording of the Fifth, from Wuppertal, has been released on a pirate label in Japan. When Decca released this recording in the early 70s, it was one of only a handful then available, and it featured the best sound. Stein makes the best possible case for the somewhat discredited Haas edition and is supported by the forceful playing of the Vienna Philharmonic. (Interestingly, this appears to be their only recording of the work.)

**Symphony No. 3 in D minor**

Southwest German Radio Symphony/Hans Rosbaud  
Arkadia 772.1, (broadcast) studio recording, 1960

Hans Rosbaud, perhaps the greatest conductor who did not enjoy widespread fame, acquired his reputation as a masterful interpreter of Bruckner during the postwar years, when he was music director of the Munich Philharmonic. Unfortunately, no recorded performances from this period seemed to have survived. From 1948 to his passing in 1962, he conducted the Südwestfunk Sinfonieorchester (SWF - Symphony Orchestra of the Southwest German Radio) in Baden-Baden where he left a veritable trove of recorded treasures, among which are performances of Bruckner's symphonies Two to Nine recorded for broadcast. The Third offered here is without question one of the finest ever (Rosbaud follows the 1889 edition), with excellent playing and masterful control of the symphony's complicated structure.

**Symphony No. 4 in E-flat major**

London Symphony/István Kertész  
Testament SBT 1298, studio recording, 1965

When István Kertész recorded this Bruckner Fourth in 1965, Bruckner was hardly standard fare for English orchestras. Yet, the performance he was able to draw out of the LSO is extremely fine and idiomatic, with particularly convincing contributions from the brass section. Had it not been for his accidental death in 1973 at age 43, Kertész could have easily become one of the world's greatest Brucknerians. Unfortunately, apart from a live recording of the same symphony (also with the LSO), this recording is the only Bruckner in Kertész' impressive discography.

**Symphony No. 5 in B-flat major**

Bruckner Orchestra, Linz/Martin Sieghart  
BOL CD 1095 (orchestra's own label), live rec. St. Florian, 1995

Many of us first heard of Martin Sieghart when he was chosen by Camerata to complete the cycle of numbered Bruckner symphonies begun by Kurt Eichhorn. Principal conductor of the Bruckner Orchester Linz since 1992, Sieghart contributed recordings of the First, Third, and Fourth to the Camerata cycle and then went on to record the live Fifth heard here a few months later. (He also has a studio recording of the Eighth on Denon.)

It should come as no surprise that the Bruckner Orchester Linz excels in the music of its namesake, and Sieghart leads them well. What you get in this recording is pure, idiomatic Bruckner.

**Symphony No. 6 in A major**

(East) Berlin Radio Symphony/Heinz Rögner

Deutsche Schallplatten 32TC-52, studio recording, 1980

Although Rögner's name does not often come to mind when Bruckner conductors are discussed, he has recorded symphonies Four through Nine, in addition to Masses Two and Three and the Te Deum, all with the Berlin Radio Symphony from the former East Germany, where he held various conducting and teaching positions. A recently published discography (see <http://www.geocities.com/Vienna/Studio/2891/roegner-dis.htm>) reveals a vast repertoire, with significant entries in 20<sup>th</sup> century music. This performance of the Sixth, on the propulsive side, shows a fascinating contrast between the energetic outer movements and a beautifully realized Adagio, which counters the overly slow readings that are common nowadays, without losing any of the serenity and meditative qualities of Bruckner's music. Rögner pays particular attention to the voicing of the brass, and his handling of Bruckner's challenging tempo relationships in the first movement is masterful. The conductor passed away in December of 2001 in Leipzig, his birthplace.

**Symphony No. 7 in E major**

Berlin Philharmonic/Eugen Jochum

Tahra 269, studio recording, 1952 (mono)

One of the greatest Bruckner conductors of all time, Jochum began his journey of the symphonies when he conducted the Seventh in Munich in 1926 at the age of 24, a concert he financed himself at a considerable loss, which shows that his commitment as a Brucknerian was firm from the beginning. He went on to give a total of 121 performances of this work during his career and made one of the first recordings with the Vienna Philharmonic during the 78-rpm era in 1939. The Bruckner discography indicates that no fewer than eight recorded performances of this symphony under Jochum exist, with various orchestras, ranging from that Vienna recording to his last tour with the Concertgebouw Orchestra to Japan in 1986, months before his passing. It is arguable that from all these recordings, the one selected here (his first recording during the LP era, made for Deutsche Grammophon) is the finest, with superb execution from the Berlin Philharmonic and excellent mono sound for which no apologies need be made.

**Symphony No. 8 in C minor**

Bruckner Orchestra, Linz/Dennis Russell Davies

BOL CD 1102 (orchestra's own label), live rec. St. Florian, 2002

In regard to the cymbal crashes in the Adagio of the 1887 Bruckner Eighth, Georg Tintner wrote in the notes to his Naxos recording "what can the poor conductor do with these six strokes?" Tintner's solution was to include them. In the recording selected here, Dennis Russell Davies presents another solution, excluding the cymbal crashes but including the remaining percussion. But that is not the only interesting feature of Davies' recording.

Chief Conductor of the Bruckner Orchester Linz since the autumn of 2002, Davies' live performance of the 1887 Eighth falls in between the commercial recordings of Inbal and Tintner in terms of tempi. Yet Davies' reading is just as probing as Tintner's. The musicians in the Bruckner Orchester Linz have Bruckner's music in their blood, and it shows in this recording. We can only hope that we will get to hear more Bruckner from this talented conductor.

**Symphony No. 9 in D minor**

Bavarian Radio Symphony/Rafael Kubelik  
Orfeo C 550 011B, live recording, 1985

“ ‘Let me back, I want to die out there!’ he begged as they carried him from the Munich podium after he collapsed in a Bruckner Ninth.” This reference to an incident involving Kubelik, quoted in Lebrecht's somewhat irreverent look at the conducting profession (“The Maestro Myth”), hints that Bruckner was a very serious part of his musical diet. Better known for his Mahler, Kubelik's foray in Bruckner can be documented as far back as his tenure with the Chicago Symphony in the 1950s, when, still in his 30s, he conducted performances of the 8<sup>th</sup> and 4<sup>th</sup> symphonies. He went on to make studio recordings of the Third and Fourth symphonies with his Munich orchestra and was a particular advocate of the Sixth symphony, which he performed with several orchestras in Europe and in the U.S.A. This passionate performance of the Ninth dates from the period when he had relinquished the podium at Munich and made several return visits despite poor health. We are fortunate that Orfeo has gone to the master tapes to give us the best possible sound of this performance.

**Acknowledgement**

We wish to acknowledge John Berky for his diligent and comprehensive work in maintaining the Bruckner discography (<http://home.comcast.net/~jberky/BSVD.htm>), an essential resource for all Brucknerians.

WILLIAM CARRAGAN'S IX/4

William Carragan's performing version of the fourth movement of Bruckner's Ninth, revised in 2002-2003, is now available on disc as part of a complete performance of the Symphony. The orchestra is the Saratoga, California Symphony. To order the disc, contact Gregory Mott at (510) 489-2306 or at [GXCNTY@aol.com](mailto:GXCNTY@aol.com). Copies are US\$15.00 (one disc) including first-class postage to US customers. The mailing address is:

Gregory Mott, PO Box 114, Union City, CA 94587

[information by courtesy of Warren Malach]

## L E T T E R S

From Jacques Roelands (Nijmegen):

In the March issue of *TBJ* James Cyphers expands on what is already known from other publications (primarily John A. Phillips' *Neue Erkenntnisse* of 1992) about traditions concerning the Finale coda in Bruckner's Ninth Symphony. I am grateful for Mr Cyphers' clear presentation of this subject, especially as Phillips' dissertation is not always easy to obtain.

I am far from wanting to dismiss historical inquiry into everything that can be learnt about the coda. All information about Bruckner's work and his intentions is welcome. In my article in July 2003 I did not aim at a comprehensive discussion of the coda and only made some brief remarks about it. The article was actually about the Finale before the coda, where we are on firmer ground. Mr Cyphers points out how the sources differ in credibility. How certain, then, are the historical facts? We can conclude with Mr Cyphers that the evidence for an overlapping of themes is doubtful or at least unproven. In the score of Samale/Phillips/Cohrs/Mazzuca it is used for musical, not philological reasons. (In *Bruckners Neunte im Fegefeuer der Rezeption*, *Musik-Konzepte* 120/121/122, p. 78, Benjamin-Gunnar Cohrs mentions Bruckner's statement that he did not always want such a combination of the themes.)

Dr Heller's record of the closing of the Finale - "*Therefore I intend to bring back with full force in the Finale the Alleluia (he probably meant the Te Deum [note by Heller]) from the second movement, so that the Symphony will end with a Song of laudation and praise to the dear Lord*" - is credible, but what Bruckner actually played to him we cannot know. The "Allelujah des zweiten Satzes" remains an enigmatic tradition that cannot be attributed with any certainty to either the Trio of the Eighth Symphony - Auer's idea - or the 150th Psalm, or to the Te Deum or another source. (I always had a strong feeling that the word *wieder* [back], in both versions of the text, points to a theme from the Ninth Symphony itself.) Mr Cyphers does not mention another tradition, concerning the hymn "Christ [or Der Heiland] ist erstanden" (*Victimae Paschali Laudes*): "*This is the theme I want to use for the Finale,*" and wrote down the old hymn tune [...] "*The Saviour is risen*". The "pseudo-Gregorian" motif in the last part of the Gesangsperiode recapitulation shows some similarity to this plainsong. We cannot tell whether Bruckner would have repeated it in the coda. It would be interesting to know how reliable this information is. These reports, however, pose not only a problem of credibility but also one of interpretation.

James Cyphers calls it a matter of common sense to use (as S/P/C/M did) the "circumstantial evidence" from the historical data to supplement the information from the sketches. But there will always remain a great gulf between verbal clues about music

and the music itself. Phillips' two conclusions - not an overlap of themes as closure but a class of related themes - may be valid, but relate only to the ending. This is not enough to reconstruct the structure of the coda as a whole. To be sure, if the S/P/C/M coda did convince me, I would not raise any objections. What is fascinating about Bruckner is the manner in which he composes, and the interesting thing about a "Lob- und Preislied" as coda is just how Bruckner would have achieved this.

The completers see their version as provisional. They do not claim that the coda is comparable to what it would have been if Bruckner himself had completed it. Yet in everything that Phillips and Cohrs have written about the coda, one senses the claim that their coda is a fairly true reconstruction. And while they use much of the available information, there remain so many uncertainties and ambiguities that it is impossible to justify any claim to have reconstructed Bruckner's coda. William Carragan at least admits that his coda is his own composition, based on Bruckner's ideas; but the S/P/C/M coda also contains a great deal of conjecture. For example, the *Protocol* of 18 October 1896 states that at the handing over of the score to Josef Schalk, it extended to bifolio 36. This could mean a coda which is about half the length of that of S/P/C/M. (Possibly the Schalks were responsible for the loss of bifolios 33 to 36.) In a reconstruction, one should also take seriously the place where, in one of the last sketches, Bruckner mentions "*Bogen 36*". In the S/P/C/M score this point comes about one and a half bifolios later. The possibility, albeit uncertain, of connecting two of the last sketches by means of the common note C-flat should mean that, from that point to the end, about 24 bars remain. S/P/C/M take 52 bars. Moreover the use of the great "tritone climax", however attractive, is not certain; it could be a rejected form of the preparation of the Chorale. The doubtful "overlap" has been already mentioned.

I shall not list all the possible objections but will only plead again for another, more moderate approach to making a performing version - not only in the coda but also in elaborating the section before it. That is why in my score, I concentrated on bridging the gaps and tried to supplement the text as little as possible. This is a middle position. We do not need to go as far as Manfred Wagner does in Bruckners Neunte im Fegefeuer der Rezeption by consigning all incomplete pieces to musicology.

It's a matter of attitude rather than of argument. This incomplete piece is vulnerable in the sense that supplementations can harm its spirit. S/P/C/M wanted to deliver a fully completed Finale and go for the maximum orchestral effect in places where this is uncertain and unnecessary. Examples are the *ff* orchestration of the last four bars of continuity draft #D in the Gesangsperiode and the heavily orchestrated *fff* passage in the fifth sentence (bars 17-20) of the fugue. The *fff* orchestration of the inherently conjectural return of the plainsong motif in the recapitulation is another example. The climax of the

development, with the horn motif, could also have been a little less bombastic. The same applies to the return of the above motif at the start of the coda. Perhaps Morten Solvik was referring to this kind of orchestration when he wrote of "overwrought gestures" (*TBJ*, July 2003). In this way, the last three of these passages seem to prefigure the coda, when viewed as being grandiose and all-embracing. Perhaps Bruckner, being at the end of his life, envisaged a coda that is not just triumphant but that resonates with the grief, agony and revolt to be found in the rest of the symphony - like the coda of his Fifth Symphony (more so than in his Eighth). This is not incompatible with the tradition of a "Lob- und Preislied". Indeed the *Te Deum*, Bruckner's replacement conclusion, is such a "Lob- und Preislied", while also containing a great deal of almost desperate pathos in the *Non confundar*.

Such an approach as that presented in S/P/C/M suggests the danger of distortion: the distortion that can result from set ideas about the kind of coda Bruckner wanted. It works backwards in the way in which the previous part of the piece is supplemented and orchestrated. We could instead leave it open, and by doing so at least keep what we have of the fragment before the coda more intact. One should work from the beginning towards the end and not backwards, proceeding from insufficient and, in part, doubtful and ambiguous information about the conclusion.

It was also for this reason that I mentioned the possibility of a new composition serving as coda, one that would be a modern comment on Bruckner. The late Luciano Berio in his *Rendering* (which he called a "love-letter" to Schubert) joined unconnected Schubert fragments with his own "musical cement", like someone restoring a fresco. Berio's *Contrapunctus XIX* closes with one long note which brings the work to a very convincing end, without any reconstruction of J.S. Bach's supposed ending. Less is more here!

We must (I certainly do) respect all the work Samale, Phillips, Cohrs and Mazzuca have done on the history and reconstruction of Bruckner's Finale, but we need not view their performing version as the only possibility.

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The original German text of the two quotations:

"Ich habe deshalb vor, das Allelujah (wollte wahrscheinlich *Te Deum* sagen [Anmerkung Hellers]) des zweiten Satzes mit aller Macht wieder im Finale zu bringen, damit die Symphonie mit einem Lob- und Preislied an den lieben Gott endet" - In memoriam Anton Bruckner, ed. Karl Kobald, Zurich etc 1924, p. 26

"Das ist das Thema welches ich für das Finale verwenden will" und schrieb hin die alte Kirchenweise [...] *Der Heiland ist erstanden* - Göllerich-Auer IV/3, p. 615

From Benjamin-Gunnar Cohrs (Bremen):

Thank you very much indeed for your comprehensive and kind review of Bruckners Neunte im Fegefeuer der Rezeption [March 2004]. Please allow me a few comments. Even if somewhat selfishly, I would like to point out that the entire conception and presentation of the volume is mine. However grateful I have to be to Heinz-Klaus Metzger and Rainer Riehn (whose editorship of Musik-Konzepte in fact ended with this triple volume), I must admit to being not very happy that they were not willing to grant me full credit for my four years' work.

Regarding the observation that Mr Josephson's 645-bar arrangement of the finale of Bruckner's Ninth contains 190 bars of his own invention, it would be fair to mention that other completions contain even more bars of the editor's own, namely Carragan (ca. 233 bars out of 705) and Fine (312 out of 746).

Perhaps it should be specified that the "22 pages of musical text" include a new "Übersichts-Particell" [synoptic short score] based on Orel's original idea, but updated with philological research as well as some reconstructions of lost score bifolios by John Phillips. The reader of the volume has all the surviving musical material to hand, which should be of considerable help in understanding the whole subject.

I would strongly recommend the invaluable Metrik und Form bei Bruckner by Wolfgang Grandjean (Tutzing: Hans Schneider, 2001), which explains the significance of the metrical numbers. Their existence, together with Bruckner's numbering of the score bifolios, does limit "free composition" almost to zero. The metrical numbers on the surviving score bifolios as well as in the Particell [short score] sketches provide invaluable information on the length of periods and the structure of the music, especially where there are gaps in the score. For instance, if one looks at the missing bifolio 30/"31" in the chorale recapitulation, one will immediately note from the surrounding metrical numbers that the period structure of the gap had to be reconstructed as [-3-12; 1-6-], the only option being to further subdivide the 12-bar period into 4+8, 6+6 or 8+4. To ignore such information from Bruckner himself does not help one to maintain a reliable approach to the Finale. Precisely for this reason, the metrical numbers were also included in the "Übersichts-Particell" in the triple volume.

I fully agree with Robert Bachmann's observation that for many, Bruckner's powerful orchestral writing for brass is felt to be threatening. However, a separate issue is also at stake here. Today's brass instruments are about a third bigger and more widely bored than in Bruckner's times - hence almost twice as loud. London brass playing in particular is absurdly loud (the players even wear earplugs). Why does nobody demand the use of smaller instruments? I think it is unfair to blame Mr Bachmann for the loud brass, as English critics have done.

## Editorial

Last winter I indicated my readiness to make way for a new editor. Since there have been no offers from within the U.K. so far, let me dispel any uncertainty about the future of *TBJ* by saying that I shall carry on for the time being....

This Journal stems from an ad placed by Malcolm Bennison in *Gramophone*, seeking a coming together of Bruckner lovers. From an initial nucleus of 15 replies, the regular readership has grown to over 180 subscribers, including around 50 faithful readers overseas. So if you are thinking about volunteering for the editorship, *TBJ* is very much a going concern - and one for which previous experience is not an absolute must.

Since 1997, Bruckner's music has begun to receive wider scholarly attention in the English-speaking world. This means more openings for in-depth studies of the composer - even though Cambridge University Press have not yet seen fit to include him in their "Musical Lives" series. (Perhaps still awaited is the psycho-biography outlined by Julian Horton in the February 2004 issue of *Music & Letters*.) So in future, *TBJ* is likely to confine itself to shorter articles, while keeping you in touch with Bruckner news and views. Do tell us what's happening in your region!

I was pleased to hear recently from Arthur Walker in North Yorkshire. This eminent Brucknerian abandoned work on a reconstruction of the finale of Bruckner's Ninth after the death of Sir John Barbirolli, who took a friendly interest in the project. Arthur has kindly promised us the newly revised and updated text of an article first published in *Brio*. In addition, Crawford Howie intends to interview him at his home this summer.

Other pieces planned for future issues include Mark Audus's appraisal of Eugen Jochum as a Bruckner conductor, based on a talk given to readers in Birmingham. There will also be the revised text of the paper on Bruckner's Eighth that Dermot Gault gave at our conference in 2003. And we hope to have more news of the premiere, in Tokyo, of a hitherto unperformed version of the Adagio of the Eighth, a premiere scheduled for Bruckner's birthday on 4 September.

Plans for a fourth biennial conference next year are taking shape. The place will again be Nottingham, but at the later date of Saturday 25 June. We shall focus on the subject of incomplete works of art, though not exclusively so. Writer and broadcaster Stephen Johnson, the compiler of *Bruckner Remembered* (Faber), has agreed to chair a discussion. As always, there will also be live music. The Schola Cantorum of St Barnabas R.C. Cathedral is to sing pieces from Palestrina to Górecki, with Bruckner motets at the heart of the programme.

On the evening of 25 June, Nottingham Philharmonic Orchestra will perform Schubert's "Unfinished" Symphony and Bruckner's Ninth (movements 1 to 3) in Southwell Minster. Conductor Jacques Cohen is to base the Bruckner performance on the new Critical Edition by Benjamin-Gunnar Cohrs.

If you have attended one of the three previous conferences, we look forward to seeing you again. If you haven't been able to come, make 2005 the year you do!

PETER PALMER

## F E S T I V A L S

**Bernard Haitink** and the **Dresden Staatskapelle** will tour with Bruckner's Seventh Symphony this summer. They visit the Concert Hall, Lucerne on Monday August 30, when the programme also includes Mozart's "Jupiter" Symphony. Tel. +41 (0)41 226 4480, e-mail: ticketbox@lucernefestival.ch

In their Edinburgh Festival concert at the Usher Hall on September 2, the Bruckner symphony follows Weber's "Oberon" overture and Mozart's Symphony No. 34, in C. Tickets are £7-£34. Book on-line via [www.eif.co.uk](http://www.eif.co.uk) or telephone +44 (0)131 473 2000

The Dresden Staatskapelle will again couple Bruckner's Seventh with the "Jupiter" Symphony for a BBC Prom concert in the Royal Albert Hall, London on September 3 (7pm). £10-£38, Prommer £4. Tel. 020 7589 8212

**Herbert Blomstedt** will conduct the **Leipzig Gewandhaus Orchestra** in Bruckner's Fourth Symphony at the Usher Hall, Edinburgh on Friday August 27 (6pm). Richard Goode is the soloist in Mozart's Piano Concerto No. 24, in C minor. Tickets and booking as above

**Zubin Mehta** and the **Munich Philharmonic** give the 1890 version of Bruckner's Eighth Symphony in the Concert Hall, Lucerne on Friday September 17. Booking as above

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HANS ROTT. A budget CD of the Symphony in E major by Bruckner's student Hans Rott has appeared on the Arte Nova Classics label. Sebastian Weigle conducts the Munich Radio Orchestra. The disc also features Rott's Prelude in E and his Prelude to "Julius Caesar".

Catalogue No. 82876 577482  
website info: [www.artenova.de](http://www.artenova.de)



THE HENRY WILLIS pipe organ in London's Royal Albert Hall will be heard again in Prom concerts for the first time since 2001, following its £7½ million restoration. With its 9,999 pipes the organ was the biggest in the world when completed in 1871. Some of the pipes had to be installed before the rest of the Albert Hall was built. Bruckner gave a recital series there in August of 1871.

The organ will be featured in numerous works during this year's Proms, including Bach's Tocatta in D minor on the First Night and Samuel Barber's Tocatta festiva on the Last.

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MAAZEL CYCLE IS PUNCTURED. It would have been the Bruckner event of the year. But hardly had a Schubert-Bruckner symphony cycle under Lorin Maazel been announced for London this autumn than the series was cancelled. Maazel, now in his 75th year, pulled out in order to complete an opera commission. The cycle was scheduled for the Barbican Hall with the London Symphony Orchestra. Maazel undertook a similar project with the Munich Philharmonic in 1999.

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DONATIONS to TBJ from Roger Bullock and William Lewis are gratefully acknowledged